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December 8, 2018 | billboard.com



ARIANA
GRANDE
2018
WOMAN
of the
YEAR



MARCIANO



"My wish for them is to step out of the rat race so they can check in on their hopes and wishes. This place brings you back to the core of yourself and connects you to everything. Especially each other."

*Chaz Ebert
Entertainment Mogul, 68x guest
Daughter Sonia, 7x guest
Grandaughter Raven, 1x guest
Bonding @ Golden Door's Labyrinth*





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billboard HOT 100

"Sicko" also posts a sixth week at No. 1 on both the Hot R&B/Hip-Hop Songs and Hot Rap Songs charts.

Travis Scott Goes 'Sicko Mode'... And To No. 1

TRAVIS SCOTT SCORES his first No. 1 on the Billboard Hot 100 with "Sicko Mode." The song, which spent four weeks at No. 2, has Drake as an uncredited featured act, and recently received a boost from a Skrillex remix.

"Me and Drake been working to make something so crazy for the kids," said Scott in a statement to *Billboard*. "It's dope that one of our illest collaborations went No. 1. And love to Skrillex!"

Did the "Sicko Mode" lyrics and meaning make for a nice metaphor for hard work leading to success? "Yes, definitely," says Scott. "The whole idea when we made the song was to go 'sicko mode' ... And what's

more sicko mode than going No. 1?!"

Following the Nov. 28 release of its official remix by Skrillex, the track rises 4-2 on the Streaming Songs chart with 37.2 million U.S. streams, up 1 percent, in the week ending Nov. 29, according to Nielsen Music. It charges 6-2 on Digital Song Sales with 24,000 downloads sold, up 35 percent, in the same span. On Radio Songs, "Sicko Mode" is steady at No. 8 with a 5 percent gain to 65.1 million in all-format airplay audience in the week ending Dec. 2.

Scott dons his first Hot 100 crown four months after *Astroworld* became his second solo album to reach No. 1 on the Billboard 200. He first topped the albums tally with *Birds in the Trap Sing McKnight* in 2016. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	2	1	#1 DG Sicko Mode ▲	HEIDOSTER/STP/BEATZ/CHAMP/ED/LEWIS/J/COOKING/LOGGERS/SHAK/STRAVSCOTT, OCTOPEACE, AGARWAL, MISHAWAN/BEIN/LE/BRIN/C/ANDERSON/RE/COOKING/COOKING	Travis Scott	1	17
1	1	2	AG Thank U, Next ▲	TB/HITS, M/OSTER/C, ANDERSON (A, GRANDE/T/M/PARKS, V/M/MCCANTS), J/BROWN/M/OSTER/C, ANDERSON	Ariana Grande REPUBLIC	1	4
3	3	3	Happier ▲	MARSHMELLO (S/MOCC/UT/CHRON/D/SMT/MARSHMELLO)	Marshmello & Bastille ID/TIME COLLECTIVE/A/STRAWBERRY/C/APTOL	3	15
4	4	4	Without Me ●	L/BELL, J/BELL, A/R, ALL IN A/FRANG/P/ANNE/DE/LACE/T/IMBER/LAKE/M/MOSLEY/SS/STORCH	Halsey CAPITOL	4	8
8	6	5	High Hopes	L/SINCLAIR/JUBERG (B/URE/L/SINCLAIR/LOWEN/YOUNG/L/PITCHARD, SHOLLAN/ER/WIC/BAN/BEAN/JUBERG/T/M/PARKS/JUBER)	Panic! At The Disco DCO2/P/UELED BY RANKIN/IBIG	5	17
7	7	6	Mo Bamba ▲	TAKEA/DAT/TH/95/TROLD (K/S/PA/LL/D/C/M/BRALD/M/A/BAPTISTE)	Sheek Wes C/ACTUS/JACK/GOOD/INTERSCOPE	6	14
9	10	7	ZEZE	D/A, D/OMAN (D/OCTAVE/D, L/DO/MAN/M/PRINCE/L/THOMAS, C/GANDY/ROGERS, K/C/PHUS/TRA/VIS/SCOTT)	Kodak Black Feat. Travis Scott & Offset DOLLAZ/N/DEALZ/ATLANTIC	2	7
10	9	8	Drip Too Hard	TURBO/D/JONES/S/GAT/O/NE/C/DUR/WAN/H)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOFO/IN/300/CAPITOL	4	11
5	8	9	Girls Like You ▲	LEVIGAN/CIRKUT (A/N/LEVINE/J/LEVIGAN/H/WALTER, E/H/HAZZARD/G/M/STONE/WASH/POPPIN)	Maroon 5 Feat. Cardi B 222/INTERSCOPE	1	27
6	5	10	Lucid Dreams	N/MIRA (L/A/H/G/GINS, N/MIRA, STING, D/MILLER)	Juice WRLD GRADE A/INTERSCOPE	2	29

67

YELLA BEEZY
That's on Me



The track by the 27-year-old Dallas native previously peaked at No. 25 on Hot R&B/Hip-Hop Songs.

Were you surprised to see "That's on Me" hit the Hot 100 a year after its release?

I thought a club song was going to be the one to get me hot — I didn't think "That's on Me" was going to. I don't write; I just got in the studio and freestyled it. Then, I heard it on mix [radio] shows in Dallas. That made everything catch on, and people started picking it up on their own shows. I've had a hit song, but never a nationwide hit song. It got real big, real fast.

What was it like performing the song at Beyoncé and Jay-Z's Dallas tour stop?

A beautiful thing. It was an honor to perform

in front of them. They're legends. Seeing people that you grew up watching, coming from a place where [success] isn't a given, was a blessing. It was my biggest crowd.

You released your mixtape *Ain't No Goin' Bacc* on Nov. 16, after you were shot in an October drive-by. What motivated you during the recovery?

Feeling like I've got something to prove. I'm trying to outdo myself, [as if I'm] in competition with the body of work I put out last year. I'm a soldier. I've [already] got new music to put up, I'm just debating when.

—TATIANA CIRISANO



2 **ARIANA GRANDE**
Thank U, Next

The song is set to resurge on the Dec. 15 Hot 100, following the Nov. 30 premiere of its official video. It continues to soar at radio, bounding by 25 percent to 39.5 million in airplay audience.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
11	11	11	Better Now ▲	FRANK DUKE/S.L.BELL (A.R. POST/W.T. WALSH/A.J. FEENTL/BELL)	Post Malone REPUBLIC	3	31
12	12	12	Youngblood ▲	ANDREW WYATT/L.BELL (A.WOT/MAN.A.TAMPOSL.A. IRWIN/C.HOOD/L.HEMMING/S.L.BELL)	5 Seconds Of Summer ONE MODE/CAPITOL	7	26
14	13	13	Breathin	I.L.Y.A. (I.SAL/MANZADE/H.S.KOTE/CHA.P.SVENSSON/A.GRANDE)	Ariana Grande REPUBLIC	13	15
-	29	14	SG All I Want For Christmas Is You ●	W.A.FAN/ASEFF/M.C. APEY (M.C. APEY/D.A.FAN/ASEFF)	Mariah Carey COLUMBIA/LEGACY	9	26
17	14	15	Wake Up In The Sky	NOT LISTED (NOT LISTED)	Gucci Mane X Bruno Mars X Kodak Black GUWOP/ATLANTIC	14	11
18	15	16	Trip ▲	DEBILSTAR/D (E.M.HOWELL/V.WADE/O.GUILLIDGE/D.MICHAELANE)	Ella Mai 10 SUMMERS/INTERSCOPE	11	17
22	16	17	Sunflower (Spider-Man: Into The Spider-Verse)	L.BELLC/LANG/J.R.POST/L.BELL/NTY/WALSH/K.M.LSHAMMAN/BROWN/C.LANG	Post Malone & Swae Lee REPUBLIC	9	6
21	17	18	Eastside ▲	ANDREW WATKINS/NTY/BLANCO/CASH/MERCA/L (N.PEREZ/C.ROBINSON/A.FRANG/PAN/ET.C.SHERAN/L.LIVIN)	Benny Blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE	17	20
19	18	19	MIA	ROBINSON/ROBINSON/ROBINSON/ROBINSON/ROBINSON/ROBINSON/ROBINSON/ROBINSON/ROBINSON/ROBINSON	Bad Bunny Feat. Drake IMAGO/SOUNDWAVE/REBEL	5	7
20	19	20	Love Lies ▲	CHARLIE HANDSOME/DIGI/K.ROBINSON/K.HAMILTON, K.PANKE/CHARLIE HANDSOME/L.CHAMMAS	Khalid & Normani FOX/RCA	9	41

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
RE-ENTRY	21	21	It's The Most Wonderful Time Of The Year	R.MERSEY (G.WYLLIE/POLA)	Andy Williams COLUMBIA/LEGACY	21	6
15	22	22	Taki Taki	DJ SNAKE FEAT. SELENA GOMEZ, OZUNA & CARDI B D.J.SNAKE/W.E.GRIGALONE/A.BRIGNOLI/D.HOFFE/WASH-PORIN, V.SAVERIO/S.GOMEZ/J.COZZINA/ROSA/D.O.G.F.V.E.A.VAZQUEZ	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B D.J.SNAKE/CITIZEN/INTERSCOPE	11	9
RE-ENTRY	23	23	Rockin' Around The Christmas Tree	O.BRADLEY (L.MARKS)	Brenda Lee DECCA/MCA NASHVILLE/LUMIE	14	23
25	21	24	Money	I.WHYTE DID IT (WASH-POPPINI/WHITE)	Cardi B THE KSR GROUP/ATLANTIC	13	6
13	20	25	Natural	MATT MANN/ROBIN DEDMON/LEWIS/SEMONS/LUCKE, F.FREDRIKSSON/LARSSON/LIDTRANTER/D.PLATZMAN	Imagine Dragons KIDINAKORNER/INTERSCOPE	13	19
RE-ENTRY	26	26	A Holly Jolly Christmas	M.GABLER (L.MARKS)	Burl Ives DECCA/MCA SPECIAL PRODUCTS/GEFFEN/LUMIE	26	6
37	28	27	Leave Me Alone ●	YOUNG FOREVER/CAST BEATS (C.SILVICTOR)	Flipp DInero CINEMATIC/AWE THE BEST/ERIC	27	11
24	23	28	Shallow	LADY GAGA/RICE (S.G.GERVANO/TAM DROKSON/LARSSON/MANDIA/WYATT)	Lady Gaga & Bradley Cooper INTERSCOPE	5	9
51	43	29	Better	D.I.E.A.T.I.N.G./C.H.L.HYNE/SONI/L.DONOVAN/MERKIN, F.FREDRIKSSON/LARSSON/LIDTRANTER/D.PLATZMAN	Khalid RIGBY/RCA	29	11
32	30	30	Beautiful ▲	PICENI/FEAS/BAZZI (A.BAZZI/RYAN/COUS/JO/WYTT)	Bazzi Feat. Camila Cabello ZZZ/AMCOSMUSIC/ATLANTIC	30	17
26	24	31	I Like It ▲	CARDI B, BAD BUNNY & J BALVIN COLUMBIA/LEGACY/REPUBLIC/INTERSCOPE/ATLANTIC	Cardi B, Bad Bunny & J Balvin THE GOODMUSIC	1	34
31	35	32	Broken ●	C.MEDICE/C.PARK (C.MEDICE/M.A.COLLINS/S.DEROSA)	lovelytheband RED	29	20
RE-ENTRY	33	33	Jingle Bell Rock	O.BRADLEY (L.BEAL/J.ROOTH)	Bobby Helms DECCA/MCA NASHVILLE/LUMIE	29	21
23	26	34	God Is A Woman	ET.A.J.G.P/HAEJAX/MARIE H.S.MORCHAU/B.GOR/RESOILL/SALAMAZ/ADRI	Ariana Grande REPUBLIC	8	20
27	27	35	Taste ▲	DA.DONAH (L.BUN/GUY/STEV.BONIK/CEPHUS/LEWIS/D.DONAH)	Tyga Feat. Offset LAST KINGZ/SUMME	8	27
42	38	36	FEFE ▲	M.I.S.H.A.T./D.A.B.A.T./T.H.E.A.S.E.R./D.M.A.L, T.L.DONOHUE/COSMOS/SONIC/SONIC	6ix9ine Feat. Nicki Minaj & Murda Beatz SO.M.G.A.N.G./FEN/HOUSANDPROJECTS/CAPITOL	3	19
29	25	37	In My Feelings	T.H.E.M.O.N.E./D.R.A.K.E./M.I.S.H.A.T./D.A.B.A.T./T.H.E.A.S.E.R./D.M.A.L, T.L.DONOHUE/COSMOS/SONIC/SONIC	Drake YOUNGMONEY/CASHMONEY/REPUBLIC	1	22
38	33	38	Speechless ●	D.MYERS/HENDRICKS/D.MYERS/S.MOONEY/ROBINSON/VELTZ	Dan + Shay WARNER BROS. NASHVILLE/WAR	33	12
RE-ENTRY	39	39	The Christmas Song (Merry Christmas To You)	L.GILLETTE (M.H.T.O.MMER/R.WELLS)	Nat King Cole CAPITOL/LUMIE	37	13
34	37	40	Uproar	SMYZZ/BAZ/ANNE/SCATE/IZAN/ACHAB/SHOUN/LI/COZZI/HOUNG	Lil Wayne YOUNGMONEY/REPUBLIC	7	9
28	40	41	Lose It ●	D.HUFF (K.BROWN/C.MCGILL/W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	28	20
35	34	42	She Got The Best Of Me	S.MORATTI/L.COMBS/A.SNYDER/C.WILSON	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	34	16
RE-ENTRY	43	43	Last Christmas	G.MICHAEL (G.MICHAEL)	Wham! COLUMBIA/LEGACY	41	5
30	31	44	Yes Indeed	W.H.B.Z.Y (D.JONES/A.GRAHAM/WYGLASS)	Lil Baby & Drake QUALITY CONTROL/MOROJYN/CAPITOL	6	29
36	36	45	Tequila ▲	D.MYERS/HENDRICKS/D.MYERS/ROBINSON/VELTZ	Dan + Shay WARNER BROS. NASHVILLE/WAR	21	38
33	32	46	Nonstop	T.H.E.M.O.N.E./D.R.A.K.E./M.I.S.H.A.T./D.A.B.A.T./T.H.E.A.S.E.R./D.M.A.L, T.L.DONOHUE/COSMOS/SONIC/SONIC	Drake YOUNGMONEY/CASHMONEY/REPUBLIC	2	22
39	41	47	Ring ▲	N.E.E.Z.Z./S.C.R.I.P.T./WASH-POPPINI/A.CHARLES, K.A.PARRISH/MORLEY/K.CARL/DOBBINS	Cardi B Feat. Khalid THE KSR GROUP/ATLANTIC	28	19
57	51	48	Dangerous	H.I.T.M.A.K.A./C.H.R.I.S.H.A.N./R.A.WILLIAMS/L.PELTON/L.HALLIN, C.WARD/C.DOTSON/GNOW/EMER/MOORE/D.E.GRANT	Meek Mill Feat. Jeremih & PnB Rock MAYBACH/ATLANTIC	48	15
46	47	49	Best Shot	A.BOWERS (E.ALLEN/LONDON/L.PWILLIAMS)	Jimmie Allen STONE CREEK	46	11
43	42	50	Boo'd Up ▲	D.MYERS/HENDRICKS/D.MYERS/ROBINSON/VELTZ	Ella Mai TDE/SIRVE/PINKPOND	5	35

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC AND SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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ARIANA GRANDE


WOMAN OF THE YEAR



HAYLEY KIYOKO

RISING STAR

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
50	48	51	Lie	TRHOTT/GARCIA/NFLERSTEN/PROFIT/MELOZONDO/R	NF	NF REAL MUSIC/CAPTOL/CARDONE	48	18
59	52	52	When The Party's Over	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	52	6
54	55	53	Drunk Me	IM SCHMIDT/MTB/PINNY (M/TB/PINNY/IM SCHMIDT/UTWILSON)	Mitchell Tenpenny	RISERHOUSE/COLUMBIA NASHVILLE	53	16
16	39	54	BAD!	J.C. CUNNINGHAM/J.R. SOUKIASIAN (J.C. CUNNINGHAM/J.R. SOUKIASIAN)	XXXTENTACION	BAD VIBES FOR VER/EMPIRE	16	3
44	53	55	Armed And Dangerous	DRE MOON (L.A. HIGGINS, A.E. PROCTOR)	Juice WRLD	GRADE A/INTERSCOPE	44	3
53	54	56	Lost In Japan	ITGBERUS/MENDES (S.MENDES/LG/GER/S.HARRIS/N.MERCEAU)	Shawn Mendes X Zedd	ISLAND/REPUBLIC	48	10
60	49	57	Arms Around You	DIJES/MULLIN/DUNN/EGAN (JULIEN/EGAN/ABASE/DAWSON/COOPER/STANCO/BEEM/DHAWAN/BOWEN/AGOSTA/DAWSON)	XXXTENTACION x Lil Pump	FEAT. Maluma & Swae Lee BOVIES FOREVER/EMPIRE/WARNER BROS.	28	5
HOT SHOT DEBUT		58	MAMA	NOT LISTED (NOT LISTED)	6ix9ine Feat. Nicki Minaj & Kanye West	SCUMGANG	58	1
NEW		59	KIKA	NOT LISTED (NOT LISTED)	6ix9ine Feat. Tory Lanez	SCUMGANG	59	1
64	58	60	You Say	JINGRAM/PAMURTY (J. DAIGLE/JINGRAM/PAMURTY)	Lauren Daigle	CENTRICITY/WARNER BROS.	44	20
88	85	61	STOOPID	TAI KITHI/RYAN/AGUIA/PAZ/AROLIC/NAHIBUS	6ix9ine Feat. Bobby Shmurda	SCUMGANG/TENTH/DAWSON/PROJECTS/CAPITOL	25	8
NEW		62	TIC TOC	NOT LISTED (NOT LISTED)	6ix9ine Feat. Lil Baby	SCUMGANG	62	1
58	57	63	Close Friends	TURBO (DJONES/C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	8
65	64	64	Fine China	WHEEZY/STYMAN/SINGH/CHINDWILBYN (L.A. HIGGINS/WGLASS/CHRISTENSEN/FRENCH)	Future & Juice WRLD	GRADE A/TRENDZ/INTERSCOPE/PC	26	6
81	76	65	Be Alright	NATKINSON/E.HOLLOWAY (D.LEWIS/J.HUME)	Dean Lewis	ISLAND/REPUBLIC	65	5
52	61	66	Topanga	CHOP/SHAD/DI/TRIPPE/REDD/JACKSON/LA/BROWN	Trippie Redd	TENTH/THOUSAND/PROJECTS/CARDONE	52	5
61	56	67	That's On Me	NOT LISTED (NOT LISTED)	Yella Beezy	PROFIT/HITCO	56	18
62	60	68	Smile (Living My Best Life)	MR HANKY (R.POWELL/C.BROADUS/J.R.K.CORIC/DENWARD)	Lil Duval	FEAT. Snoop Dogg & Ball Greeny RICH BROCKE/EMPIRE	56	14
NEW		69	Come Out And Play	F.B.O'CONNELL (F.B.O'CONNELL/L.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	69	1
56	63	70	10 Freaky Girls	METRO BOOMIN (T.WAYNE/S.B.A.JOSEPH/M.C.JONES)	Metro Boomin	FEAT. 21 Savage BOOMIN/ATL/REPUBLIC	42	4
NEW		71	WAKA	NOT LISTED (NOT LISTED)	6ix9ine Feat. A Boogie Wit da Hoodie	SCUMGANG	71	1
55	68	72	1400 / 999 Freestyle	OZ PARS BE AIS (TRIPPE REDD)	Trippie Redd	FEAT. Juice WRLD TENTH/THOUSAND/PROJECTS	55	3
69	66	73	No Stylist	LONDON ON DA TRACK/CHAMRO/KOHAZE/UCHA/GRAHAM/THOMAS/SCHWAB/C.HARRIS/DOONAN/LEIBERG/JAPPAARD/LEVIN/KAJ/WINSTEIN	French Montana	FEAT. Drake COOL BOYZ/REPUBLIC	47	10
75	69	74	Bum!ng Man	R. COPPER/MAN/LUR/STEWART (L.DICK/R.PINSON)	Dierks Bentley	FEAT. Brothers Osborne CAPITOL NASHVILLE	69	6
80	72	75	Talk To Me	SMASH/DAVID (D.PETERSON/D.L.ROGERS/S.D.IMEZ/2B/W/SHIG/DAWREZ)	Tory Lanez & Rich The Kid	MAD/LOVE/INTERSCOPE	72	5
74	65	76	Backin' It Up	JULIUS/SYKENSE/PRO/H/PRO (JHOPPE/WASH/POPPIN/JHILZAR/ISCRUGGS/S.LOWER/B.BELL/R.GUY/S.JORDAN/LA.SHAUN)	Pardison Fontaine	FEAT. Cardi B ATLANTIC	65	7
83	82	77	Consequences	R.SCHOUB/L.HAYNE (K.C.CABELLO/A.WADGEL/N.GAYTON/LI.WES/BAND)	Camila Cabello	SYCO/EPIC	77	4
47	59	78	I'm A Mess	RUSSFER (B.REX/H.A.S.PEN/NUM/BROOKS/J.D.STRANTER/RUS/FER)	Bebe Rexha	WARNER BROS.	35	20
67	67	79	Hangin' On	C.YOUNG/C.CROWDER (C.YOUNG/C.CROWDER/J.HOGE)	Chris Young	RCA NASHVILLE	63	13
78	71	80	Dip	D.A.DOMANI/D.L.DOMANI/R.NGUYEN/S.REVENSON/DJ.MARAJ	Tyga & Nicki Minaj	I STRINGS/B.I.PIRE	63	5



5

PANIC! AT THE DISCO

High Hopes

Panic! at the Disco achieves its first top five hit on the Billboard Hot 100 as "High Hopes" rises 6-5. In Panic's sole prior visit to the top 10, with debut entry "I Write Sins Not Tragedies" in 2006, the group reached No. 7. "High Hopes" spends a second week at No. 1 on the Radio Songs chart (113.8 million in audience, up 7 percent, according to Nielsen Music) as it becomes the **Brendon Urie**-fronted band's first No. 1 on the Adult Top 40 airplay tally. The song leads the Alternative airplay ranking for a fourth frame. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
93	88	81	Good Girl	Z.CROWELL (D.LYNCH/LEBACH/LA.ALBERT)	Dustin Lynch	BROKEN BOW	81	3
77	73	82	This Feeling	THE CHAINSMOKERS (JAZAGGART/A.PULLEW/SCHWARTZ)	The Chainsmokers	FEAT. Kelsea Ballerini DISRUPTOR/COLUMBIA	73	7
-	80	83	Lovely	F.B.O'CONNELL (F.B.O'CONNELL/J.BOONSON)	Billie Eilish & Khalid	BARKROOM/INTERSCOPE	78	7
86	79	84	Ella Quiere Beber	CHISLE/PAVART/MUSICA/SEGARRA/EGAZME/SANTIAGO/CEZAR/PERAZA/LOVANA/VASQUEZ/CESARANI	Anuel AA & Romeo Santos	REAL/ATA LA MURTE/GAD/EMPIRE	79	4
70	70	85	Never Recover	TAI KITHI/RYAN/AGUIA/PAZ/AROLIC/NAHIBUS	Lil Baby & Gunna	FEAT. Drake YOUNG STARBUCKS/QUALITY CONTROL/MOTOWN/REPUBLIC	15	8
RE-ENTRY		86	BEBE	RONNY (BONES/GAZVEY/SANTIAGO/PRICER)	6ix9ine	FEAT. Anuel AA SCUMGANG/TENTH/THOUSAND/PROJECTS/CAPITOL	30	5
68	62	87	Rich	BUSBEE/M.MORRIS (M.MORRIS/J.DILLON/VELTZ)	Maren Morris	COLUMBIA NASHVILLE	62	8
91	87	88	Sixteen	DJULI/PRASUR/THOMAS/RHETT (THOMAS/RHETT/SADDOUGLAS/DELOHON)	Thomas Rhett	VANDIT	87	3
76	77	89	Blue Tacoma	C.BROWN (R.DICKERSON/C.BROWN/PWELTING)	Russell Dickerson	TRIPLE TIGERS	52	15
NEW		90	You	LONDON ON DA TRACK (DOPE BY ACCIDENT/L.T.HOMES)	Jacquees	CASH/MONEY/REPUBLIC	90	1
66	74	91	Space Cadet	METRO BOOMIN (WHEEZY), TWAYNE SG (TCHENSW GLASS/RTTR)	Metro Boomin	FEAT. Gunna BOOMIN/ATL/REPUBLIC	51	4
95	90	92	Last Shot	K.MOORE (K.MOORE/D.COUCH/D.L.MURPHY)	Kip Moore	MCA NASHVILLE	90	3
84	83	93	Best Part	M.BURNETT/EVANS (A.S.MACONS/HEA/JA.BURNETT/LEVIN/ANSA/BELLE)	Daniel Caesar	FEAT. H.E.R. GOLDEN CHILD	75	19
-	99	94	Girl Like You	M.KNOX (M.TYLER/BOYD/LUMREND)	Jason Aldean	MACON/BROKEN BOW	94	2
63	78	95	Don't Come Out The House	METRO BOOMIN (T.WAYNE/S.B.A.JOSEPH/C.HAMBERS)	Metro Boomin	FEAT. 21 Savage BOOMIN/ATL/REPUBLIC	38	4
-	97	96	Ocean Eyes	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	96	2
71	75	97	I Love It	HELENE/PRO/IN/ENEMA/CHERRA/CONG/FRANCIS/SHREDDING	Kanye West & Lil Pump	GOOD WARRIORS/EPIC	6	12
72	84	98	Falling Down	J.C. CUNNINGHAM/MIKE WELLS/MADE (T.G. ANDREX/DAVID/ON/VL/DAVATHIC/M.SHERAN/M.WILLIAMS)	Lil Peep & XXXTENTACION	LL PE REALITY/COLUMBIA	13	11
90	93	99	Noticed	ROYCE DAVID (R.D.PEARSON/LECHOLS)	Lil Mosey	INTERSCOPE	80	10
-	98	100	Close To Me	ILYAD/PRO/IEU/GOULDINGS/KOTECHA/PSYENSON/ISA/LAMINZAD/BUK/MI/SHAM/AN/BROWN/VA/ANTZ	Elle Goulding X Diplo	FEAT. Swae Lee POLY/DOR/INTERSCOPE	98	2




9

MAROON 5

Girls Like You

The former No. 1 is just the 12th hit to log at least 26 weeks in the top 10 and the first since **Drake's** "God's Plan." **Ed Sheeran's** "Shape of You" set the record with 33 weeks in 2017.



23

BRENDA LEE

Rockin' Around the Christmas Tree

The 1958 favorite is one of six holiday songs that re-enters, joining **Mariah Carey's** "All I Want for Christmas Is You" (No. 14), which tops the returning Holiday 100 chart (see page 134).

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62 *Women in Music 2018*

Woman of the Year **Ariana Grande** exemplifies the unshakable spirit of those recognized in *Billboard's* annual celebration of top female talent, including **Cyndi Lauper**, **Janelle Monáe** and **Hayley Kiyoko**, along with over 120 executives. Plus: The unsung power of women in publicity, a roundtable of the industry's female OGs and more.

BILLBOARD HOT 100

5 **Travis Scott** scores his first Hot 100 No. 1 with "Sicko Mode."

Grande wears an Alexia Ulibarri suit and Sergio Hudson shirt.

ON THE COVER

Ariana Grande photographed by Miller Mobley on Nov. 10 at Smashbox Studios in Los Angeles. Grande wears a Jacquemus dress, Ruthie Davis boots and Mateo earrings. Watch all of the honorees reflect on childhood photos at billboard.com/videos.

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BILLBOARD TOP WOMEN IN MUSIC 2018



CYNDI LAUPER
BMI SONGWRITER SINCE 1980
BILLBOARD ICON AWARD

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MUSIC MOVES
OUR WORLD

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- 32 Introducing She Is the Music, a new nonprofit organization, in partnership with *Billboard*, with the goal of increasing the number of women working in the music industry.
- 34 Sire Records president **Rani Hancock** on learning from her mentors, trusting her gut and signing some of today's most promising new talent.

Cyndi Lauper photographed Nov. 7 at United Palace in New York. Lauper wears a Comme des Garçons jacket and The Row pants.



Congratulations to
Ariana Grande

for being named 2018 Woman of the Year

From your partners at **American Express**.
We're so grateful for U.



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SZA photographed Nov. 12 at Skyline West Mansion in the Hollywood Hills of Los Angeles. SZA wears a Louis Vuitton vest, dress and boots.

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49 Twenty-two years after *Rent*'s debut, a fresh cast will tackle the show's timely themes of acceptance and community on network TV.

54 **Imagine Dragons** has become rock 's streaming salvation — but how?

58 **Natalie Portman** dives into her musical ambitions for her latest big-screen role as a pop sensation in *Vox Lux*.

60 Three of the industry's most sought-after producers test out this season's newest audio gear.

CODA

168 In 1972, **Helen Reddy**'s Grammy-winning feminist anthem, "I Am Woman," topped the Hot 100.

largo

Michele Anthony Jennifer Baltimore
LaTrice Burnette Katina Bynum
Sharon Dastur Jennifer Hirsch-Davis
Nicki Farag Jody Gerson
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From left:
Braun,
Udell and
Henderson.

Managers Jump Into Label Game

As the recorded-music business booms, some behind-the-scenes players are focusing on their own labels as well as their longtime management interests — for better or for worse

BY JEWEL WICKER

WHEN JAMES VICKERY, a 24-year-old R&B singer from London, went viral on YouTube, he quickly landed record-deal offers from two major labels. But instead, he decided to sign his first deal with a relative newcomer to the record-label business: artist manager **Jake Udell**, who isn't going to manage Vickery at all.

"As a management team, they've got a certain sense of innovativeness and creativity that I don't think you get with a lot of labels," says Vickery, who in November became the first act to sign only to Udell's Th3rd Brain label, rather than its management arm, whose clients include **ZHU** and **Gallant**.

As streaming's healthy growth pumps money into the recorded-music business, Udell is one of an array of artist managers launching their own independent record companies or joint ventures and, in some cases, moving away from traditional management deals altogether. **Scooter Braun** — whose management clients include **Justin Bieber**, **Ariana Grande** and **Kanye**

West — is now signing new artists to his Schoolboy Records label, for example, rather than managing their businesses, sources tell *Billboard*, though some of the new indie-label deals that managers are signing still include a share of touring, merchandise and other revenue streams.

Kei Henderson, longtime co-manager of rapper **21 Savage**, recently joined artist managers **Barry Johnson** and **Zekiel Nicholson** to start the management/label/publisher Since the 80s, a joint venture with Motown/Capitol. The three said they did so to be compensated for the work they were already doing. Before 21 Savage signed to Epic Records in 2017, "our artist was independent for a majority of his career. We were the label," says Henderson. "I realized how much I was doing on my own, everything from merch design, web design, staffing a team [and] hiring radio."

There are a number of advantages to signing acts to label deals rather than pure management agreements going into 2019. One is job security. Indie-Pop Music founders **Joshua**

Andriano, **Benjamin Willis** and **Carlo Fox** have worked as managers for a decade, but say they're now using their in-house label — a joint venture with Atlantic — to secure long-term streaming revenue even after label signees move on, something management deals don't necessarily guarantee.

"When you build a catalog of recorded music, that's something that continues to have value even after the relationship with the artist ends," says Fox. "As the streaming platforms became very powerful, we got to see artists and people like ourselves be able to take back the power of making money on the masters side."

Giving artists honest, constructive criticism can also be easier as a label head rather than a manager, some say — given some managers' fear of being more easily fired and their closer entanglements in their artists' lives — while in-house labels allow managers to work with more artists than they could otherwise.

"When we found James [Vickery], he already had a great manager, so there wouldn't have been a way to partner with him unless we had a

Topline

MARKET WATCH

18.06B

↓ 5.2%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Nov. 29.

12.61M

↓ 1.5%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Nov. 29.

802.3B

↑ 42.9%

TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE

Number of audio and video streams for 2018 so far over the same period in 2017.

nirson
MUSIC

record-label division,” says Udell. Fueling the labels is new funding. Spotify has offered advances to managers willing to license their clients’ music directly to its platform, incentivizing managers to create their own labels. Meanwhile, alternative financing firm 23 Capital opened two U.S. offices in 2018, and offers lending “across multiple asset classes, including highly visible and predictable IP cash flows,” such as music royalties.

Still, challenges abound for indie operators without scale. Being self-funded is “gruesome,” says manager **Ty Baisden**, who operates his artist’s label through rights-management firm Stem. “I [have] planned to go to radio at [a certain time], but then couldn’t go to radio because the budget didn’t hit the way that it was supposed to hit. Or we did go to radio and now it’s time to follow up with another record, but that follow-up is during the same month that we’ve got to

“When you build a catalog of recorded music, that’s something that continues to have value even after the relationship with the artist ends.”

—*Carlo Fox, Indie-Pop Music*

tour.” Splitting time between new label clients and those they’ve been managing for years is also tricky. “Kei has a superstar in 21 Savage, and maintaining that energy and being able to put some time and some thought into something else [is hard],” says Nicholson.

And while managers who have joint ventures with major labels have more resources, they still must compete for space on radio playlists with projects their major-label partners own in full. Vickery’s not worried: “The most important thing is finding someone who is as passionate about the project as you and shares that with the whole team.”

Label Prices Gone Wild?

Records may still be cheaper than publishing, but warning: marketing’s not included

BY ED CHRISTMAN

Music publishing assets have long attracted institutional investors such as private equity firms and pension funds because of their predictable income streams: The average price of publishing catalogs has climbed more than 50 percent, to over 15 times their gross profit, since 2010.

But now, with streaming steadily hooking more monthly subscribers and paying out nearly five times more per stream to labels than to publishers, recorded masters and record labels are starting to look like dependable investments, too — with rising prices to match.

In the past two years, BMG and Concord Music Group, both longtime aggressive buyers of music publishing assets, have shifted their focus to buying labels and master recordings, while Shamrock Capital Advisors recently acquired the Om dance label and a stake in the royalty income stream from **Eminem**’s masters.

“Now that the record industry is coming back, we are looking more aggressively at [recorded] assets,” says Primary Wave CEO **Larry Mestel**. “Before we were opportunistic when masters came up for sale, but less focused on pursuing such deals.”

Now, with Big Machine Label Group — home to **Taylor Swift**’s catalog — on the market for \$300 million to \$350 million, label prices could establish a new benchmark, and some investors are betting prices will rise higher as CD sales continue to decline.

“If you are over in a post-physical world [and] you can outsource most functions to a distributor and a virtual label company, then you may see more institutional



Big Machine Label Group president/CEO **Scott Borchetta** and **Swift** in 2014.

masters takes significantly more human and technological resources per asset to grow their value, with no scale benefits across both assets.

“Acquirers with recorded platforms will always have an advantage over the financial investor or new entrant,” continues Salm. “The barriers to entry on the recorded side are much more expensive as it relates to properly allocating resources for distribution, data management, marketing, licensing, high-end packaging and social media management.”

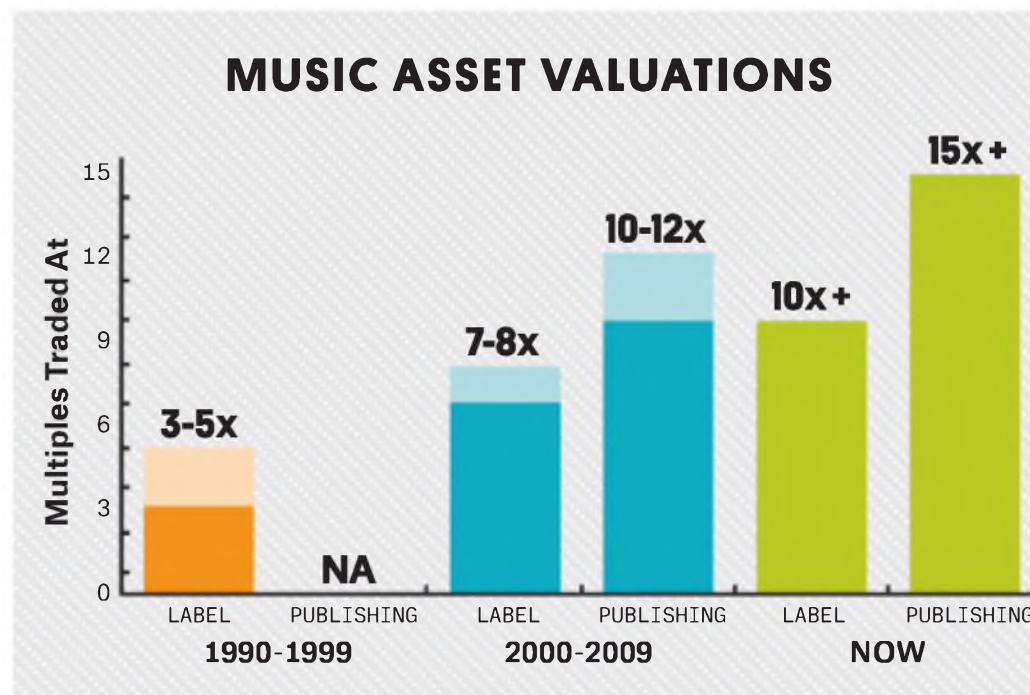
investors coming in,” says one investment banker whose sector is among those fueling interest in the sector through rosy analyst reports, as the music industry rebounds.

“That is something that we didn’t have six or seven years ago, and these types of reports attract institutional investors,” says a music executive.

But, sources say, the price of recorded music may have a lower ceiling than that of publishing — for a number of reasons. “In order to responsibly manage and grow the value of masters, you need a completely different platform from publishing,” says Concord Music chief business development officer **Steve Salm**. “Managing

Also holding back label pricing: The major music companies are taking a conservative view, with executives in their camps privately denouncing some deals as crazy, stupid or both.

When streaming started generating steady digital performance royalties for labels, a royalty stream that only publishers had reaped from radio broadcasters, “people fooled themselves into thinking that record masters mirrored music publishing,” says another music executive. “But once you really scratch the surface, the management of the two music-asset classes has no overlap.”



Ariana,

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a more deserving woman.

The struggles you have
overcome and the strength
you have exhibited to
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this honor.

With love and pride,
Scooter Brown & Allison Kaye

The 'Despacito' Mystery

YouTube says it can't always figure out who to pay for a song. Should that shape copyright legislation — and the rates paid to rights holders?

BY ROBERT LEVINE

Part of "Despacito" is missing. Well, not exactly. But YouTube CEO **Susan Wojcicki** recently wrote, in a *Financial Times* op-ed about a proposed revision of the European Union Copyright Directive that would make online platforms legally responsible for copyright infringement, that the video streaming service couldn't accurately pay royalties on the hit composition because "some of the rights holders remain unknown." Lobbyists for Google, YouTube's parent company, have been giving presentations to EU policymakers in Brussels saying that in many territories, YouTube can't identify the right entity to pay for 12.5 percent of the rights to the composition. The tech giant's point is that if the legislation passes in its current form, YouTube could be forced to block videos for which it doesn't have all the correct ownership information.

By the standards of today's hits, some of which involve a half-dozen writers, "Despacito" is relatively simple: It was written by **Luis Fonsi**

and **Erika Ender**, who are both published by Sony/ATV and each credited with 37.5 percent of the song, and **Daddy Yankee**, who publishes the remaining 25 percent through his company Los Cangris in an administration deal with Sony/ATV outside the United States. (The remix also credits other songwriters including **Justin Bieber**, but YouTube's issue is with the original.) How complicated could this be?



Wojcicki

Sony/ATV says that the problem isn't with the royalties it collects. But not all publishing royalties flow directly to Sony/ATV, which collects mechanical royalties and performance royalties in Europe through its venture SOLAR. Some reach songwriters through their U.S. collecting societies that have reciprocal agreements with their foreign counterparts, which can leave YouTube in the dark about what entity to pay, even when it knows the songwriter. "We don't know who the agent is for this 12.5 percent," a YouTube spokesperson tells *Billboard*. "In other words, we know

the authors, but we do not know the licensing entities that own or administer rights on behalf of the authors."

The problem appears to lie with YouTube not having proper data on the part of the composition controlled by Daddy Yankee. "The only one that's not accounting to us is YouTube in the U.S.," says Daddy Yankee's lawyer, **Edwin Prado**. YouTube says that it relies solely on rights holders to supply the correct publishing data. It can find Daddy Yankee: Prado says YouTube has asked his publishing company for promotional licenses. "How does the right hand not speak to the left hand?" asks Prado.

The point that YouTube wants to make in Brussels is that it's difficult to get all of this information correct at the scale at which YouTube operates. But rights holders say YouTube has licenses with the right entities anyway. The legislation is being hammered out in a process that could be completed by year's end. ■



Fonsi (right) and Daddy Yankee in the video for "Despacito."

Who Will Lay Down The Law?

A fight is brewing over who will administer the blanket mechanical license required by the Music Modernization Act

BY ED CHRISTMAN

The newly passed Music Modernization Act calls for the creation of a music licensing collective (MLC) — and the competition is heating up over who should sit on the collective's board.

Already, two groups have emerged as potential applicants to form the MLC, and one senior publishing executive tells *Billboard* that they are contemplating creating a third.

The first camp, dubbed the industry consensus group, consists of the National

Music Publishers' Association (NMPA), Nashville Songwriters Association International and Songwriters of North America. They have organized a nominating committee to suggest members to sit on the board, which needs to comprise 10 music publishers, four songwriters and three observers.



Israelite

Meanwhile, the American Music Licensing Collective, a group of music publishers and songwriters, has launched a website and is moving to put together its own board. So

far, **Police** drummer **Stewart Copeland**, songwriter **Rick Carnes** and DotBlockchain Media founder **Benji Rogers** are the writer-publishers designated for AMLC's board. GLVD Publishing executive and music business lawyer **Henry Gradstein** and Audiam founder **Jeff Price** are among those filling the publisher seats.

"The law was drafted so there can be multiple applicants to form the collective, so we are not surprised that there will be competition," says NMPA president/CEO **David Israelite**.



Copeland is among the potential applicants.

The infighting has begun: Some would-be members of the AMLC board have been successfully pressured to resign by big industry players involved with the consensus group, sources say. And Price accused Israelite in a recent letter of demanding that some AMLC

members step down from that board. "That is a legitimate point of debate about which applicant will be able to do the best job on matching songs to recordings so that the rightful owners get paid what they deserve," says an industry consensus group executive.

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Women In Music



Sony's Secret Sessions

Inside the songwriting summits making hits for Sony's Latin roster

BY LEILA COBO

The vibe is relaxed inside Kiss the Chief studios in Miami on a recent Tuesday afternoon. **Camilo Echeverry** is sitting in a corner, twirling a drumstick between his legs. **Luigi Castillo** is absentmindedly strumming a guitar, while up-and-coming singers **Emilia Mernes** and **Farina** are discussing shades of nail polish. A sound engineer clicks "play" and Farina and Mernes' voices soar from the speakers: "I'm bored watching TV/ Why don't you call me?"

"It's super relatable," says Echeverry.

"I like the part where I'm chanting much more than the rapping," says Farina. "No one remembers the raps."

Three weeks later, the track — eventually titled "Cama Virtual" ("Virtual Bed") — will be finished and mastered, joining the ranks of singles concocted in what Sony Music U.S. Latin has dubbed its "Sony Secret Sessions."

Launched by Sony Music Latin's heads of A&R, **Alejandro Reglero** and **Jorge Fonseca**, the sessions have yielded a slew of hits, including "Sin Pijama," by **Becky G** and **Natti Natasha**; "Felices los 4," by **Maluma**; "El Anillo," by **Jennifer Lopez**; and "El Clavo," by **Prince Royce**.

The executives started the sessions in 2015, hoping to create big, impactful hits, particularly for their female artists, as the music industry rebounded.

"The first thing that had to happen was for us to figure out this new streaming ecosystem," says Sony Music U.S. Latin president **Nir Seroussi**. "We saw people like **J Balvin**, **Maluma**, **Nicky Jam**, doing well, and we said, 'Where are the girls?'"

Instead of just reaching out to well-established songwriters and producers, Reglero says they sought newcomers who "weren't really in the game yet." For example: An early collaboration paired veteran Venezuelan songwriter **Yasmin Marrulfo** — who had long written for **Ricky Martin** and **Chayanne** — with young reggaeton producer **Tainy**.



From top: **Becky G & Natti Natasha's "Sin Pijama," Lopez's "El Anillo" and Maluma's "Felices los 4."**



Seroussi

"We felt the need to take control and create those hits," says Fonseca. "There were a bunch of good songwriters milling around, but they didn't have the access."

Fonseca and Reglero bring the artists to the sessions. One of the first results that hit was **CNCO's** "Se Vuelve Loca." That success fueled the mystique around Secret Sessions.

"In the beginning we would post photos of the sessions with memes, so no one would know who was in them," says Reglero with a laugh.

While the sessions are a lot like the writing camps organized by publishers and performing rights organizations, the biggest differentiator is their regularity (whenever the need arises), their inclusivity (songwriters are signed to various music groups) and their direct ties to Sony projects. The rotating cast of 40-plus writers and producers has had some misses, of course, but a Secret Sessions Spotify playlist boasts over 40 hits that cross genres. Lopez's "El Anillo," for example, in which she waxes poetic about her relationship with **Alex Rodriguez**, was crafted in a Secret Session, and Lopez came into the studio afterward to help finish the lyrics. As for "Cama Virtual," it's slated for release in early 2019. ◻

BILLBOARD PARTNERS WITH SHE IS THE MUSIC

Six months after announcing the not-for-profit, Alicia Keys and team roll out plans to lift women in music

BY MELINDA NEWMAN

The launch of the University of Southern California's Annenberg Inclusion Initiative in January rocked the music industry by quantifying a stark inequality: Only 22.4 percent of performers of the 600 most popular songs between 2012 and 2017 were women, while female songwriters, producers and engineers fared much worse.

For Grammy Award-winning artist **Alicia Keys**, her longtime engineer **Ann Mincieli** of Jungle City Studios, Universal Music Publishing Group chairman/CEO **Jody Gerson** and WME partner/head of the East Coast music department **Samantha Kirby Yoh**, the study was a call to action. The foursome started strategizing regularly and formed *She Is the Music*, a not-for-profit that aims to increase the number of women working in the global music industry, from songwriters to engineers.

"We're these four powerhouse people in the industry," says Mincieli. "We are part of those numbers, so how do we change them?"

Now, Keys and her partners are answering that question as they roll out the full program at *Billboard's* Women in Music event on Dec. 6. The group has already launched its all-female songwriting camps, some of which have taken place in New York, Los Angeles, Nashville and Miami, with host artists such as **Mary J. Blige**. And *Billboard* has teamed with *She Is the Music* on its next two ventures: a mentorship program focused on women in underserved communities — from high school students to entry-level workers — and a global database of women in the industry. "If it's 3 a.m. and someone is looking for female engineers in Memphis, or someone is going on tour and would like to have more females as part of the crew," says Kirby Yoh, "it will be in the database."

Gerson, who has known Keys since she was 14, says, "The answer is 'yes' to everything in this organization, because it's all about inclusivity. You're in the club by virtue of the fact that you're a woman in the industry." Adds Keys: "It's our opportunity to really open doors for so many women."



Keys in New York in January.



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SABRINA BUTERA - SHANNON CASEY - MICHELLE MCGOWNE CRAIG - LESLEY DIPIETRO
CHELSEA DUNLAP - SHANNON FITZGERALD - KATIE GERMANO - JEN HAMMEL
INA JACOBS - MEREDITH JONES - JANET KIM - LUCY KOZAK - STEPHANIE LANGS
KRISTINE MARSHALL - SUMMER MARSHALL - MARIA MAY - ALLISON MCGREGOR
KASEY MCKEE - LINDSEY MYERS - LAURA NEWTON - REBECCA NICHOLS
KATHARINE NOKES - SHIRIN NURY - ANGIE RHO - LANELL RUMION
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2018 *BILLBOARD* WOMEN IN MUSIC HONOREES

FROM THE DESK OF

PRESIDENT, SIRE RECORDS

Rani Hancock

The New York label head and Clive Davis protégée is snapping up artists who make her “geek out” in the front row

BY HARLEY BROWN
PHOTOGRAPHED BY ANNIE TRITT

FOR RANI HANCOCK, BECOMING president of Sire Records was something of a childhood dream come true. Growing up in upstate New York, the former executive vp A&R for Island Records would lock herself in her room and listen to Warner Music’s most iconic records by **Depeche Mode**, **The Cure**, **The Smiths** and **The English Beat**. “I never really dreamed of doing anything else,” she says. “I was singularly focused on being in music in some way.”

Hancock’s obsession evolved into a keen instinct for hitmaking talent that has defined her career. Starting out in A&R administration and operations at Arista Records, the Berklee College of Music graduate followed mentor **Clive Davis** to J Records, the imprint he established in 2000. Following the merger with RCA Records, she moved into an A&R role and signed **Miley Cyrus** and then-upstarts **Kesha**, **Becky G** and **MAGIC!** and worked with chart-topping artists like **Britney Spears**, **Pitbull**, **Gavin DeGraw** and *American Idol* star **Chris Daughtry**. “If you look back at my career, it has all been left-leaning, edgy pop artists who are corrupting America, which is a goal of mine,” says Hancock.

Then, just over a year ago, **Max Lousada**, CEO of global recorded music at Warner Music Group, enlisted Hancock to run Sire, the label co-founded by **Richard Gottehrer** and **Seymour Stein** that now falls under Warner Bros. Records’ new co-chairmen, **Aaron Bay-Schuck** and **Tom Corson**. “Rani embodies Sire’s authentic, independent spirit and culture-shifting pop ambition,” says Lousada. “She has a true fan’s infectious belief in every artist she signs, and a wise, soulful



approach to the art of recordmaking.”

Now expanding her A&R staff, Hancock is also celebrating the one-year signing anniversary of pop singer-songwriter **Bryce Vine**, whose breakout single, “Drew Barrymore,” has been certified platinum, according to the RIAA. With Vine’s debut full-length, *Carnival*, due next spring, Hancock promises “a lot of new signings to come” in 2019.

In an interview with *Billboard*, Bryce Vine said that one of the reasons he wanted to sign with Sire is that he was excited to be working under a female label president and the perspective and insight that you would bring. Do you feel like your gender is part of the conversation surrounding the work that you do?

Inevitably, anyone’s gender is part of

the conversation; it’s something about ourselves that we can’t ignore. But I would hope that we’ve come to a world where being a female president is not such an unusual thing. In Bryce’s case in particular, I’m trying to create a very intimate environment for the artists where they feel like this is their home, and we can have honest dialogue about their project and what the expectations are and what their goals are and what their dreams are, and that we can join hands and support it together. First and foremost, it’s important to have that real connection with the artist, whether it’s about being male or female.

How did you capitalize on the momentum of “Drew Barrymore”?

“Drew Barrymore” definitely didn’t happen overnight. It had an amazing

“Streaming has changed the industry in a great way, because anything is available anytime, and as a fan of music, that’s the most exciting thing to me,” says Hancock, photographed Nov. 19 at Sire Records in New York. “But at its heart, the music is what’s most important, and that hasn’t changed. It’s all about making great records, and the rest works itself out.”

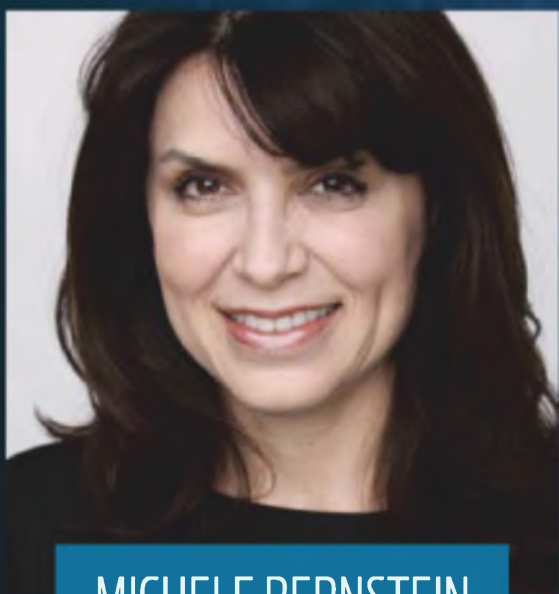
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seven-month run at radio, which is just unprecedented these days, so we were definitely steering the trajectory along the way. It was a matter of digging under the hood and being champions of the record and spreading the story one radio

“I’ve never been a slave to the data or really motivated by the data.”

station at a time. Bryce is one of the hardest workers in the business, and did every single radio show and every single radio visit, and every single thing he was asked to do. It was a labor of love for the whole staff here and for him, all working in tandem together to get “Drew Barrymore” to where it is now.

He’s proof of concept for what we’re trying to do at Sire. We’re trying to build a label where you have the benefit of a patient team that will really take the time to make sure that a record is working. A lot of other labels would not have had the patience to stick with a record for that long, and it really paid off in the end.

In 2013 you signed Miley Cyrus, for her *Bangerz* album, and also *MAGIC!*, which was just getting started in its career with the runaway success of “Rude.” Do you approach artists differently based on where they are in their trajectory?

Totally. To me, A&R is a “get in where you fit in” process, and you have to approach every artist in a bespoke way. There are some artists who are 100 percent self-contained — they just need the support and guidance in terms of what songs are good and what should be the single — and there are other artists who need more help with co-writing and collaborations and producers. Miley came in with a vision of exactly who she was and what she wanted to accomplish; it was just a matter of supporting her and introducing her to some of the right people. *MAGIC!*, on the other hand, came in when they already had “Rude” written. It was a matter of identifying the fact that [the song] was a massive record and how we supported that throughout the process.

What qualities do you look for when you are signing new artists? Is it different from what you sought at the other labels at which you’ve worked?

Maybe this sounds too simple, but I’m looking for greatness, and for someone who has a real point of view and authenticity and something to say

— whether that’s making people happy or making people think. In this day and age, we’re bombarded with so much stimuli and input all the time that it’s really important that an artist makes you feel. Somebody who is not defined

by a specific genre or a sound but who is carving out their own lane.

Skip Marley – whom you signed to Island in 2017 for his single “Lions” – is an example of someone who has the Marley name and legacy but is still forging his own path.

Skip is a great example. Even somebody like Kesha, whom I signed early on [at RCA ahead of her 2010 album, *Animal*], was pushing the boundaries of what women can say, what women can do, and creating this new world of possibilities for women as badasses and pop stars at the same time. Kesha is such a talented writer and performer who speaks her truth through her songs, and it’s so good to see her making music and performing again. She was my first signing, and I will always be her biggest fan.

How has the process of artist discovery evolved since you started at Arista Records in the late 1990s?

We have access to so much data now that

we’ve never had before, which is both good and bad, because every label has access to the same data. We’re all chasing a lot of the same things as a result. But at the very heart of it, it hasn’t changed, because it’s all about relationships, trusting your gut and passion. Data is a factor, but I’ve never been a slave to the data or been really motivated by the data. If I love an artist and can’t stop listening to them over and over in my office and when I go home, and am the person in the front row at the show geeking out like a dork, and have that feeling of being a 12-year-old again discovering something new, that to me is way more important than what the data shows.

What did you learn from Clive Davis?

Every day was a learning experience, honestly. Clive was so generous with his time and visibility to him. He often had me sitting in his office for four or five hours a day, every day, while he met with artists and producers and songwriters, so I got to be an observer in those meetings and to be a little sponge. He had his A&R staff in the room [for] every demo that he listened to.

How closely did you and Sire co-founder Seymour Stein work together before he retired in July?

Seymour and I had very little time together. But it’s rare to be able to inherit a label directly from the man who started it, so that has been inspirational. 🎧

1 Miffy, a floor light that Hancock’s boyfriend gave her as an office-warming gift, a nod to Warner Music’s nickname, “The Bunny,” after Warner Bros.’ Bugs Bunny cartoon. **2** “Taki was one of the original New York City street writers... I wanted to show pride of place.” **3** Her cactuses. **4** Hancock uses the Music IQ party game as an icebreaker when she has visitors, but says it has rarely been cracked open. “Apparently, I’m fascinating enough without it,” she jokes. **5** The Wind + The Wave is a band that Hancock signed at RCA and stayed close to (2014 LP *From the Wreckage* is one of her favorites).





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GOOD WORKS

Singing For Change

For the past several years, philanthropic organization Global Citizen has been battling poverty by using music as a draw to spur fans to action

BY ROBERT LEVINE

SINCE 2012, THE ANTI-POVERTY organization Global Citizen has presented benefit concerts with a twist: Fans qualify for tickets by taking action to combat extreme poverty. On Dec. 2, the organization got closer to the front lines of that fight with a concert in Johannesburg's 94,700-capacity FNB Stadium with a lineup that included **Beyoncé**, **Jay-Z**, **Ed Sheeran**, **Eddie Vedder** and several major African artists (see page 42). Global Citizen said that the event, presented with House of Mandela to honor the 100th anniversary of **Nelson Mandela's** birth, led to fans taking 5.6 million actions that resulted in over \$7 billion in commitments toward goals aligned with the United Nations' 2030 Program of ending extreme poverty by that year.

"Music has been this incredible unifier of movement-building, and we were so excited to bring artists from across the continent like **Tiwa Savage**, **D'Banj** and **WizKid** together with international performers to show the world the artistry that exists here," says Global Citizen spokesman **Andrew Kirk**. "What happens in India or Africa affects us all, and the Global Citizen movement is about looking beyond our own borders."

Global Citizen, which may be best known for the festival it has put on every year since 2012 in Central Park in Manhattan, has deep roots in the music business: Its board of directors includes Universal Music Group executive vp **Michele Anthony**, Roc Nation CEO **Jay Brown**, Pearl

Jam manager **Kelly Curtis** and Live Nation CEO **Michael Rapino**. "Kelly said, 'You might want to meet this kid **Hugh Evans** [who co-founded Global Citizen] — his dream is to end extreme poverty in his generation's lifetime, and he wants to do a concert in Central Park,'" Anthony told *Billboard* in 2017. "The first year we had **Neil Young**, the second was **Stevie Wonder** and **Alicia Keys**, and they quickly went from begging people to getting Beyoncé."

The idea of using tickets to spur political action also appeals to artists and executives. Fans can send tweets, make phone calls or sign petitions to qualify for points that can be redeemed for tickets to both the festivals and other events. This spurs companies and countries to announce actions to tackle poverty-related issues, from sanitation to women's rights. "There's a gamification that has created a whole new generation of activists around issues like clean water," says Anthony.

The range of anti-poverty projects also lines up with other organizations that artists support. "These are some of the same issues I advocate for with my foundation," says **Usher**, who performed with South African DJ-producer **Black Coffee**. "You see how artists can fulfill their duty to give back, but also that there's power in numbers."

The festival "is really the beginning," says Kirk. "We've set up a full-time office here to work on our rewards program, which offers free tickets to major music and sports events, so we'll be here for many years to come." ●



Snoop with his Hollywood Walk of Fame star on Nov. 19.

NOTED Nov. 19 - Dec. 3

New Deals

Iggy Azalea signed with EMPIRE.

Producer **Dave Cobb** signed to Creative Artists Agency.

Mixcloud and Merlin Network inked a direct licensing pact.

Janet Jackson signed to Paradigm.

AGI's **Marsha Vlasic** signed **Norah Jones**.

Executive Turntable London's O2 Arena named **Steve Sayer** vp/GM.

David Kenny was named Nielsen Co. CEO.

WarnerMedia hired **Brad Bentley** to run its forthcoming streaming service.

RCA Records named **Archie Davis** senior vp marketing.

Vanja Primorac joined United Talent Agency in a new executive position.

Warner Music Group hired **Jess Keeley-Carter** in a global digital role and **Oana Ruxandra** as

executive vp new business channels/ chief acquisition officer.

Mike Chester was named executive vp promotion at Warner Bros. Records.

Media Alert **Snoop Dogg** got a star on the Hollywood Walk of Fame.

Warner Music plans to revive Sesame Street Records.

Insomniac launched a distribution/label services arm.

Meet & Greet **Nick Jonas** married **Priyanka Chopra**.

Scooter and Yael Braun welcomed a baby girl.

Obits Model **Kim Porter**, mother to three of **Sean Combs'** children, died at 47.

Former Warner Bros. Nashville GM **Eddie Reeves** died at 79.

Veteran music executive **Angelica Cob-Baehler** died at 47 after battling cancer.



Beyoncé and Jay-Z at the Global Citizen Festival: Mandela 100 on Dec. 2.

Beth & Susan

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7

DAYS

on the
SCENE

Victoria's Secret Fashion Show

NEW YORK, NOV. 8; AIRED ON CBS DEC. 2

SOME OF THE BIGGEST NAMES IN ENTERTAINMENT and fashion gathered at New York's Pier 94 to celebrate the Victoria's Secret brand's latest lingerie designs and the models — or angels, as they're called — wearing them on the catwalk. The Nov. 8 show, which was recorded by CBS and broadcast Dec. 2, drew a star-studded audience that included **The Weeknd**, **Wiz Khalifa**, **Trevor Noah**, **Laverne Cox** and **Adam Levine**, who watched the models traverse the runway during performances by **Halsey**, **Shawn Mendes**, **The Chainsmokers**, **Kelsea Ballerini**, **Bebe Rexha**, **Rita Ora** and **The Struts**. Khalifa, The Weeknd and Levine proved to be the most enthusiastic crowd members of the night as they cheered on their significant others — angels **Winnie Harlow**, **Bella Hadid** and **Behati Prinsloo**, respectively. The show ended on an emotional note when veteran model **Adriana Lima**, who has walked the Victoria's Secret catwalk for 20 years, took her final turn as an angel. —TAYLOR WEATHERBY

Model Devon Windsor walked the runway as Mendes performed his single "Lost in Japan" during the "Heritage" segment of the Victoria's Secret Fashion Show at Pier 94 in New York on Nov. 8.



1 The Struts frontman Luke Spiller sang "Body Talks" as Lima took the runway. 2 Harlow and Wiz Khalifa made their red carpet debut as a couple. 3 Yolanda Hadid and The Weeknd sat next to each other at the fashion show. 4 Leela James sang a cover of "This Is Me" from *The Greatest Showman*. 5 Ora posed on the red carpet and also performed "Let You Love Me." 6 Rexha (right) delivered "I'm a Mess" while walking with model Ilesha Hodges. 7 From left: Future, Alexander Wang, Diplo and Levine in the audience.



iHeartRadio Jingle Ball

VARIOUS LOCATIONS, NOV. 27-DEC. 16



1



2



3

1 G-Eazy delivered hits like "Him & I," "No Limit" and "Me, Myself & I" in Inglewood, Calif., on Nov. 30. 2 Sabrina Carpenter onstage in San Francisco on Dec. 1. 3 Cardi B later brought out her husband, Offset of Migos, to perform "Ric Flair Drip" on Nov. 30. 4 Camila Cabello told the crowd that her sparkly jumpsuit was inspired by Christmas ornaments on Nov. 30. 5 Alessia Cara donned a men's suit in Dallas on Nov. 27. 6 Monsta X made history as the first Korean group to perform at Jingle Ball on Nov. 30.



4



5



Khalid introduced Normani (left) as his surprise guest onstage at Jingle Ball in Inglewood, Calif., on Nov. 30. The pair performed their "Love Lies" collaboration inside The Forum before happily embracing.



6

Global Citizen Festival

JOHANNESBURG, DEC. 2



1



2

1 Pearl Jam's Eddie Vedder performed with the Soweto Gospel Choir at Global Citizen Festival: Mandela 100. 2 Usher showed off his South African dance moves. 3 Beyoncé and Jay-Z closed out the night.



3



Hayley Kiyoko

Rising star



Janelle Monáe

Trailblazer

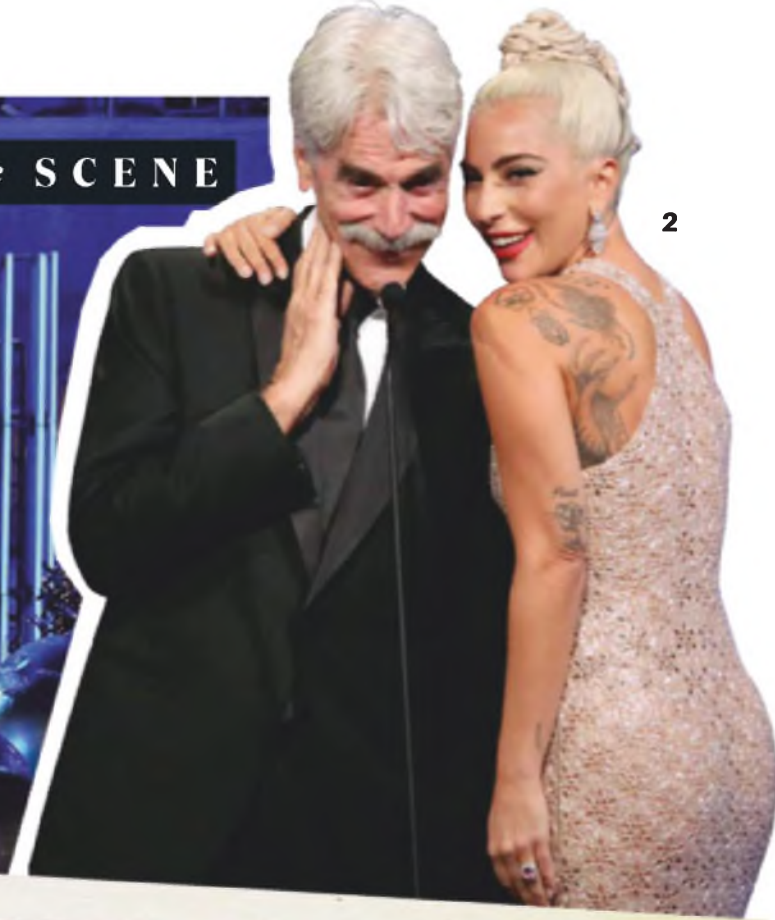
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7 DAYS on the SCENE



Lil Baby was joined by his son Jason onstage at the Lil Baby & Friends concert (which celebrated the rapper's new *Street Gossip* album release) at Coca-Cola Roxy in Atlanta on Nov. 29.



1 From left: Pentatonix performed at the 86th annual Rockefeller Center Christmas Tree Lighting Ceremony in New York on Nov. 28. 2 *A Star Is Born* costars Sam Elliott and Lady Gaga spoke at the American Cinematheque Award ceremony for Bradley Cooper at the Beverly Hilton Hotel in Beverly Hills on Nov. 29. 3 Honoree Reba McEntire at the Kennedy Center Honors in Washington, D.C., on Dec. 2. 4 Quincy Jones was celebrated at the TCL Chinese Theatre in Los Angeles on Nov. 27. 5 A\$AP Rocky and Bella Hadid were in the front row at the Dior Homme fashion show in Tokyo on Nov. 30. 6 From left: Kanye West, Kim Kardashian West, Young Thug, 2 Chainz and Kesha Ward at the Versace show in New York on Dec. 2. 7 Katy Perry and Amazon CEO Jeff Bezos at the Amazon Studios Holiday Party in Los Angeles on Dec. 1. 8 Lauren Jauregui and Ty Dolla \$ign attended TrevorLIVE LA at the Beverly Hilton Hotel on Dec. 3. 9 Mýa on the ARIA Awards red carpet in Sydney on Nov. 28.





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2



4



5



6



Sebastian Yatra and Halsey (who sang in Spanish for the first time) gave a romantic performance of Yatra's most popular love ballad, "No Hay Nadie Mas" ("My Only One") and a dramatic rendition of Halsey's "Without Me."



7

2018 Latin Grammys

LAS VEGAS, NOV. 15

THE 19TH ANNUAL LATIN GRAMMY AWARDS, HELD AT LAS Vegas' MGM Grand Arena, welcomed a variety of artists in the pop, urban, regional Mexican and tropical genres. Uruguayan singer **Jorge Drexler** was the big winner, taking home song and record of the year for his single "Telefonía" ("Telephony") and best singer-songwriter album for *Salvavidas de hielo* (*Ice Lifeguard*). Spain's **Rosalía** won best alternative song and best urban fusion/performance for "Malamente" ("Badly"). The night's performances highlighted Latin's musical diversity, with 14-year-old **Angela Aguilar** flaunting her Mexican roots for "La Llorona" and **Ozuna** singing an acoustic version of "El Farsante" ("The Phony") and the vibrant "Unica" ("Unique"). It was an evening of congeniality, with many artists thanking those who came before them. But looking ahead, **J Balvin** respectfully noted onstage: "Let's value new blood, because we're the future of music ... It's time to create new legends."

—BILLBOARD LATIN STAFF



3

1 From left: Person of the Year honorees Alex González, Fher Olvera, Juan Calleros and Sergio Vallin of Maná in the Latin Grammys press room. 2 From left: Bad Bunny, Marc Anthony and Will Smith performed their "Está Rico" collaboration. 3 Latin Grammy winner Rosalía. 4 J Balvin, who won best urban album, delivered his hits "Vibras" (with Carla Morrison), "Ambiente" and "X" (with Nicky Jam). 5 Aguilar and her father, Pepe, on the red carpet. 6 Best new artist winner Karol G and her father, Papa G, both gave speeches. 7 Maluma backstage with his best contemporary pop vocal album award for *F.A.M.E.*

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Angelica Cob-Baehler

1971 – 2018

A NEW SEASON OF LOVE

Twenty-two years after *Rent*'s debut, a fresh cast will tackle the show's timely themes of acceptance and community on network TV

BY REBECCA MILZOFF

PHOTOGRAPHED BY AUSTIN HARGRAVE

The new *rent*

THE PULSE OF MUSIC RIGHT NOW

From left: Vanessa Hudgens, Valentina and Tinashe photographed Nov. 13 at Fox Studios in Los Angeles. Hear the artists discuss why now is the right time for the story of *Rent* to be retold at billboard.com/videos.

HUDGENS: HAIR BY CHAD WOOD AT THE WALL GROUP; MAKEUP BY PATRICK TA; STYLING BY JASON BOLDEN AT JACK ARTIST GROUP; TINASHE: HAIR BY MILES JEFFRIES AT THE ONLY AGENCY; MAKEUP BY ALEXX MAVO AT THE ONLY AGENCY; STYLING BY MAEVE REILLY AT THE ONLY AGENCY; VALENTINA: HAIR BY MAURICE NEUHAUS; MAKEUP BY WILL C.

ON JAN. 26, 1996, PREVIEWS FOR A new musical began in a small theater in New York's East Village. The show's cast — though it included future stars **Idina Menzel** and **Taye Diggs** — was largely unknown; its writer, 35-year-old **Jonathan Larson**, was a struggling artist like the characters he wrote. As for its subject matter — gentrification, drug addiction and the AIDS epidemic — and rock-driven score, both were far from typical for musical theater.

That show, *Rent*, turned out to be revolutionary. Though it opened off-Broadway under the shadow of tragedy — Larson died unexpectedly of an aortic aneurysm the night before the first preview — *Rent* transferred to Broadway within three months, attracting “Rentheads” who slept outside the theater and repeated the show's “No day but today” mantra as if it were scripture. It stayed open for more than 5,000 shows.

Over two decades later, a new generation will be introduced to the now classic play when, on Jan. 27, *Rent Live!* debuts on Fox. “It was the first musical to create a movement,” says executive producer **Marc Platt**, who has also overseen the network's acclaimed *Grease Live!* and *Jesus Christ Superstar Live in Concert*. “In terms of the life-or-death stakes, it's the forefather of reality-based musicals like *Hamilton* and *Dear Evan Hansen*.”

But, more than perhaps any of the live TV musicals produced thus far, *Rent*'s success depends on capturing the explosive energy of its cast. “The power of this show is in the relationships and how we share these lessons of love, forgiveness, loss, transformation,” says **Brandon Victor Dixon**, 37, who



Rent's original cast onstage at the Tony Awards in 1996.

starred as Judas in NBC's *Jesus Christ Superstar* in April and will play the AIDS-afflicted philosophy professor Tom Collins in *Rent Live!*

“*Rent* has always been about the characters' psychology,” says the show's original director, **Michael Greif**, who worked in tandem with *Rent Live!* director **Alex Rudzinski**. “Jonathan wrote characters with beautiful insights and self-reflection. To get a group of people who could go there simply and deeply was exciting.”

Casting that group, just like in the 1990s, meant finding actors who could sing and dance, but — more importantly — telegraph a genuine youthful *je ne sais quoi*. The lead actors are an appropriately diverse group that includes stage-and-screen regulars like Dixon, **Jordan Fisher** and **Vanessa Hudgens**; seasoned pop singers such as **Tinashe** and

Mario; and magnetic newcomers like drag queen **Valentina**.

“Honey, I'm ready for it,” says the *RuPaul's Drag Race* star, 27, who plays drag queen Angel, a dancer and drummer battling AIDS. “Angel

“Visibility is important now more than ever.”
—Valentina

is iconic. He's a little beacon of hope when everyone's really going through it who shows you can live your best life no matter how shitty it might be.”

Valentina, who is simultaneously preparing for the next season of *RuPaul's All Stars*, is enjoying the physical demands of playing Angel (“I'm trying to get my body real snatched”), but she emphasizes the serious significance of her role as well. “As a drag queen onstage, you throw your leg up high, the crowd goes crazy. On TV, you have to be believable,” she says. “Putting [a character like Angel] onstage, who was a triple minority [in the '90s], as a main character — that sent a message. And visibility is important now more than ever.”

Like Valentina, many castmembers first saw *Rent* not onstage but in its 2010 film incarnation. Singer Mario, 32, who plays landlord Benny (the role Diggs originated), watched the original stage play on YouTube, and the story hit close to home. “As someone from Baltimore, growing up in a lower-income neighborhood with family members who used drugs, seeing gentrification, people close to my family contracting AIDS

from drug use — the movie touched me in so many ways.”

Tinashe plays Mimi, the charismatic HIV-positive junkie stripper whose romance with troubled musician Roger (**Brennin Hunt**) is at *Rent*'s center. “So many musicals are period pieces, but it was cool to see this more modern approach,” says Tinashe, 25, who first saw a college production of *Rent* in middle school. “And it was exciting to see a cast full of minorities — a more accurate representation of the world we live in.”

In a 2010 production of *Rent* at the Hollywood Bowl, it was Hudgens, 29, who played Mimi, but this time she'll tackle the charming yet narcissistic lesbian performance artist Maureen (who Menzel portrayed in the original production). “Vocally, emotionally, it's a tough part,” says Hudgens, who earned raves for her portrayal of Rizzo in *Grease Live!* in 2016. Adds Greif: “Vanessa really won this.”

More than any one character, the *Rent Live!* crew is hoping the show as a whole resonates. Though much of what made *Rent* feel so visceral and immediate when it premiered, from the daily specter of the AIDS epidemic in Manhattan to the needles in Tompkins Square Park, now feels like a distant memory, the team is betting on the fact that the core idea — to find strength in community and “measure your life in love,” as its most famous song, “Seasons of Love,” says — is one that's timeless. “Jonathan wrote about how he was living through a time of adversity and how the only way to overcome it was to unify, to address it together,” says Platt. “That's a battle cry for today. That's the spirit of *Rent*.”

NO DAY BUT TODAY... TO LAND A DREAM ROLE



JORDAN FISHER

“y'all know I'm always sipping on some tea I'm frankly dying to spill. What y'all don't know is that fourteen years ago, my ultimate dream I wanted to see manifested was to be the first **Mark Cohen** of color. That dream is about to be realized,” he wrote on Twitter.



MARIO

“They're definitely big shoes to step into,” he tells *Billboard*. “You see all this energy and sadness and anger and then **Benny** pulls up in the middle of the fire and I'm like, ‘Oh, shit. I'm that guy! The guy everyone hates at the beginning?’ It's a way for me to challenge myself.”



BRANDON VICTOR DIXON

“It was on my bucket list of roles, but I've checked it off,” he tells *Billboard*. “I did *Rent* off-Broadway in 2012. Their [original] **Collins** got injured. My Angel at the first rehearsal said, ‘I saw you in *The Color Purple* when I was 14!’ I was prepared for the age difference.”



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IN DEMAND

'SOCIAL' NETWORK

Ariana Grande's close friends and soon-to-be tourmates, Social House, have quickly woven a genre-spanning collaborative web

BY BROOKE MAZUREK

TWO-AND-A-HALF YEARS AGO, MICHAEL "Mikey" Foster, 31, and Charles "Scootie" Anderson, 26, moved from Pittsburgh to Los Angeles with the hope, says Foster, of mostly "understanding more about music." Though each had flown west separately and had met only once before, they soon found themselves housed beneath the same Sherman Oaks roof, living among a collective of musicians. They quickly fell into the rhythm of their new space, each day beginning with breakfast downstairs and often a round of shots from whatever bottle was on hand. There was an endless succession of recording sessions. It was in this way that Foster and Anderson began co-producing and co-writing hits — first for Ariana Grande's 2015 *Christmas & Chill* EP, then for Jennifer Lopez and Chris Brown. And when the pair eventually decided they didn't want to let go of all the compositions, they copped the name of their home's Wi-Fi network — **Social House** — and became artists themselves. In March, they will hit the road with Grande, opening for her 42-city Sweetener Tour (see story, page 62). "It's unbelievable to think we have this big of an opportunity this fast," says Foster. "We're newbies."



"I've never seen anybody who works as hard as Ariana," says Foster (right), with Anderson.

"Dinero," Jennifer Lopez feat. DJ Khaled and Cardi B

When producer **Tommy Brown**, who initially connected Social House with Grande, suggested a few artists at the home make a Spanish trap song, Anderson crafted a beat around an old **Anthony Santos** sample. Brown sent the track (which would hit No. 1 on *Billboard's* Latin Airplay chart) to **DJ Khaled** while producer **Cory Rooney** sent it to Lopez. At the end of it all, Anderson found himself at the video shoot: "It was crazy. Somebody almost got kicked by an ostrich." Lopez ▶



"Goodnight n Go," Ariana Grande

Anderson and Foster were on a six-hour flight aboard Grande's private jet when the pop star played them **Imogen Heap's** 2005 song "Goodnight and Go." She wanted to somehow incorporate the track into her *Sweetener* album, so with laptops in hand, Social House got to work. "Before we even landed, we played her an idea, and she was like, 'I love this. Let's record it tonight,'" says Anderson, which is exactly what they did. Grande ▶



"Magic in the Hamptons," Social House feat. Lil Yachty

At the end of a long day in the studio, Anderson and Foster wanted to kick back and have some fun with a couple of friends visiting from Sweden. What they ended up with later that night was a rhythmic, pop-infused hip-hop ode to love and happiness. Upon first listen, **Malik Rasheed**, head of A&R at SB Projects, suggested putting **Lil Yachty** on it. "We met him for the first time at our video shoot," says Anderson. "He was super cool, had like 20 boxes of Cinnamon Toast Crunch with him." Lil Yachty ▶



Elliott

Q&A

STILL WORKIN' IT

On Nov. 7, **Missy Elliott** became the first female MC nominated for the Songwriters Hall of Fame. But until the induction ceremony on June 13, 2019, and as rumors continue to swirl about an upcoming album, Elliott plans to continue masterfully managing expectations — for herself and others.

What does your nomination mean for the current and next generation of women songwriters and producers?

I was talking to **Queen Latifah** the other day, saying it's so crazy how people don't know that there was a **Patrice Rushen**, who did a lot of her own stuff; an **Angela Winbush**; so many out there even before me that people aren't aware of. If I [win], I'll have the biggest party. And if I don't, I'll still have a big party because I'm grateful. It sparks the conversation for someone that comes after me. There hasn't been a female MC inducted, and we have to look at that.

What is the one song that fans are most surprised to learn you wrote?

There are so many, to be

honest. **Aaliyah** songs have never been a surprise because people have always connected us. But I think **Fantasia's** "Free Yourself" is one. People from the era before know about **Monica** and "So Gone." But the new generation don't know.

What's next for you?

I don't like to talk about that because my fans are so crazy. What I love about them is they ride for me through thick and thin. But if you tell them a date, you better stick to it. If you tell them you're doing something with somebody, you better do it. So I don't want to say who I'm working with. For this album, I'm just trying to make sure that I give the best me that I can possibly give.

—GAIL MITCHELL

Has Michelle Obama staged the biggest book tour ever?

ASK BILLBOARD ANYTHING

The Becoming tour is certainly "unprecedented," says **Tara Traub**, senior vp of Live Nation Touring. The 12-city, 14-show, 10,000-person-per-night circuit — which places the former first lady on stages recently occupied by artists like **Elton John** and **Florence Welch** — was designed to meet the enormous demand (the memoir sold over 1.4 million copies in its first week). With front-row VIP seats priced at \$3,000 (compared, for example, to **The Carters' On the Run II Tour** VIP package costing upwards of \$2,000) and guest moderators like **Oprah Winfrey** and **Sarah Jessica Parker** appearing à la **Taylor Swift's** celebrity-studded tours, *Becoming* "is more like a rock or pop concert rather than a traditional book tour," says Traub. There is even a 25-piece merchandise collection available at each venue. What, more broadly, explains the success of the tour and its ticket sales? Says Traub: "People are hungry for stories of positivity, inclusion and triumph against the odds." —B.M.

RCA RECORDS PROUDLY CONGRATULATES SZA

2018 Rule Breaker Award

**And salutes our 2018 Women In Music:
Carolyn Williams and Camille Yorrick**

RCA

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Imagine Dragons onstage in Las Vegas in September.

Imagine That: Rock Rakes In Streams

Imagine Dragons has become the genre's streaming salvation — but how?

BY KEVIN RUTHERFORD

Since forming a decade ago, Las Vegas rockers **Imagine Dragons** have been arena regulars and reliable chart-toppers, with five No. 1s on Hot Rock Songs and three top five hits on the Billboard Hot 100. The group has even been named *Billboard's* top rock artist two years in a row. But what's perhaps most surprising is its success in an area few other rock acts have been able to tap into: streaming.

In 2018, the 50-position Streaming Songs chart has featured just five rock tracks: three by Imagine Dragons, two by **Portugal. The Man** and one by **Queen**. Imagine Dragons, which released fourth album *Origins* in November, racked up 3.4 billion streams (according to Nielsen Music) this year alone, and is the

only rock act with any tracks on the year-end Streaming Songs list. Moreover, it ranks at No. 10 on the year-end Streaming Songs Artists list, ahead of **Ariana Grande**, **Lil Pump** and **Camila Cabello**.

Why? The act is a "safe band and sound," says **Phil Kukawinski**, program director of alternative radio station WFUZ Scranton-Wilkes-Barre, Pa. "Anyone can listen to Imagine Dragons and enjoy them."

Whereas predecessors didn't have streaming to push their rock/pop sound, Imagine Dragons has it at its disposal — and knows how to use it. On Spotify's Today's Top Hits, one of streaming's most popular playlists with nearly 22 million followers, Imagine Dragons is an immutable presence, landing

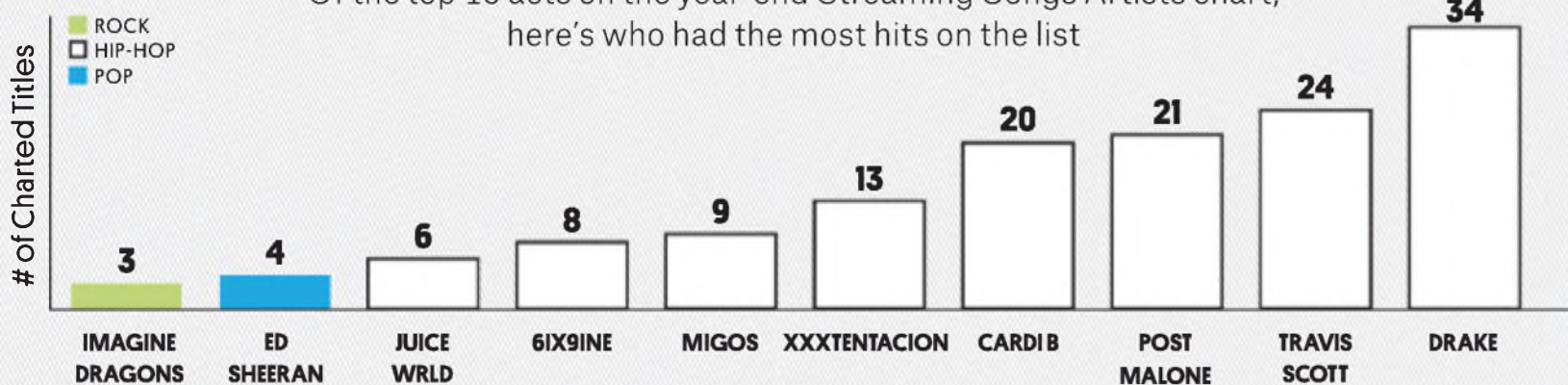
placement at or near the top of the list with most of its releases.

The band has figured out how to cater to playlists in a way that many rock artists haven't. Spotify head of global curation groups **Mike Biggane** says the act is "very efficient" with how it releases new singles. "It's similar to an always-on release strategy that an artist like **Drake** does," he says. "And since [Imagine Dragons] started up again with 'Believer' in 2017, they've continually put out music — and they're putting it out to a specific audience based off of demand."

Adds Kukawinski: "The record label positioned the songs properly, spaced them apart just right ... It has kept the band center stage for the last few years, and will put them back in the spotlight again in 2019." **D**

MOST STREAMED OF 2018

Of the top 10 acts on the year-end Streaming Songs Artists chart, here's who had the most hits on the list



Source: The chart year for the Streaming Songs Artists list ran from Dec. 2, 2017, to Nov. 17, 2018.



VERSUS

TOGETHER AGAIN

In 2013, reggaetón duo **Wisn & Yandel** went on hiatus to launch solo careers; this year, they reunited. Come Dec. 14, the pair will release its new album, *Los Campeones del Pueblo* (The Big Leagues), with its *Como Antes* (Like Before) World Tour continuing into 2019 after eight sold-out dates at Puerto Rico's coliseum. While Wisn (born **Juan Luis Morera Luna**), 39, and Yandel (born **Llandel Veguilla Malavé**), 41, are partners, they have plenty of differences.

Wisn	Yandel
WHERE DO YOU LIVE?	
"Puerto Rico, in the town of Cayey."	"Orlando [Fla.], but I have three homes in Puerto Rico. I come and go."
FAVORITE CITY TO PLAY?	
"I love Miami. The climate reminds me of home, and every time we play there, we find every nationality. It's a very diverse place."	"Puerto Rico is my favorite place to sing to my people. But I love playing New York in the winter; everything moves fast. I love the adrenaline."
GO-TO DRINK DURING A SHOW?	
"Milk and ginger."	"Red Gatorade."
BEST MUSICAL DUO?	
" Sin Bandera . And among reggaetón duos, Baby Rasta & Gringo , Zion & Lennox ."	" Plan B and Rakim & Ken-Y . Each one has contributed to the genre."
BEST MOVIE?	
"Lord of the Rings."	"Avatar."
FAVORITE SONG TO PERFORM TOGETHER?	
"'Rakata' and 'Pam Pam.' Those two songs have old energy; it's that reggaetón that makes you dance."	"'Algo Me Gusta de Ti.' We finish the show with that song, and people go nuts." —LEILA COBO

DRAGONS: RICH FURY/GETTY IMAGES; WISN: SERGI ALEXANDER/GETTY IMAGES; CAYEY: NORBERT FIGUEROA/EVERETT IMAGES; MILK: MELICIA ZJALAMY/STOCK PHOTO; YANDEL: CHRIS PIZZELLO/INVISION/AP/SHUTTERSTOCK; ORLANDO: GINA PRICOPPE/GETTY IMAGES; GATORADE: FOOD TREE IMAGES/ALAMY STOCK PHOTO

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KELLI TURNER

And all of Billboard's Most Influential Women in Music



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No. 4
on *Billboard's*
Streaming Songs
chart

**CHART
BREAKER**

DISCOVERING NEW TALENT SINCE 1894[!]

GUNNA

With nine hits on the Hot 100 in 2018, the Atlanta rapper plans to “drip” even harder

By David Peisner

Photographed by Christian Cody

Beyond Swag

Gunna, born **Sergio Kitchens**, grew up on the south side of Atlanta, where his mother worked in the cafeteria at his elementary school. “Life [wasn’t] that good,” says the 25-year-old rapper. “I wasn’t born with a lot of money. All I knew was struggle.” A love of **Lil Wayne**, **Hot Boys** and **Master P’s** No Limit Records led him toward music. At age 13, he visited a neighborhood friend’s garage studio, later writing his first song, “Swag So Cool.” But it wasn’t until his 2016 mixtape, *Drip Season*, that he felt like he was on the right track: “‘Drip’ is another word for ‘swag,’” he says. “‘Swag’ was not our word — my era is ‘drip.’”

Part Of The Troup

In 2015, an older neighborhood figure named **Keith “King” Troup** invited Gunna to a video shoot for fellow Atlantan **Young Thug’s** “With That.” It was Gunna’s first time meeting the rapper, but the two became close later that year after Troup, who had mentored Gunna, was murdered. They went to the funeral together, and later, Young Thug was key in introducing Gunna to the wider public; he showcased the artist’s nimble, yearning flow on his 2016 track “Floyd Mayweather” and has featured on all three *Drip Season* mixtapes that Gunna has released in the past three years. Says Gunna: “[Young Thug] helped me perfect my craft.”

Baby Brother

Through Young Thug, Gunna met another key collaborator: **Lil Baby**. “At first, Baby wasn’t even a rapper,” says Gunna. “We just started hanging out because we had mutual friends.” Things clicked after Quality Control honchos **Kevin “Coach K” Lee** and **Pierre “Pee” Thomas** convinced Baby to try his hand at music in 2017. “We’re both young, from Atlanta and into the same things,” says Gunna. “In the studio, we just feed off each other.” Their 2018 joint mixtape, *Drip Harder*, has elicited comparisons to **Rich Gang** and **OutKast**, and spawned the biggest hits of Gunna’s career: “Never Recover,” a moody track featuring **Drake** that rose to No. 3 on *Billboard’s* Rap Streaming Songs chart, and the intoxicating “Drip Too Hard,” which hit No. 4 on the Hot 100.

Sit Down, Be Humble

Gunna is featured on **Mariah Carey’s** new album (on the song “Stay Long Love You”), and his next release, *Drip or Drown 2*, is already finished. He’s touring with **Travis Scott** and recording on the road, in his studio on the bus. Gunna knows his current popularity doesn’t guarantee a long career: “That comes with staying humble, staying in the studio and not feeling like I’m done, like I already did it,” he says. “I’m still working.”

Gunna photographed Nov. 13 in Atlanta. Find out what *You Should Know* about him at billboard.com/videos.



GROOMING BY DANIELLE MITCHELL AT CADRE ARTISTS

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2018 Women in Music.

And honors all the women who are
expanding the future of our industry.



SONY MUSIC

Portman Goes Pop

Academy Award winner Natalie Portman dives into her musical ambitions for her latest big-screen role

BY PHOEBE REILLY

As Celeste in *Vox Lux*, out Dec. 7, **Natalie Portman** gives a 13-minute stage performance worthy of all the divas her character would appear to be modeled after. Her supersized ego rivals **Madonna's**, and her android aesthetic, coupled with fans she refers to as "little angels," overlaps more than a bit with a certain fame monster. Even so, Portman, 37, insists that her character "is clearly not based on any of those people." Writer-director **Brady Corbet** has created a unique celebrity in Celeste: a pop sensation who survived a Columbine-era school shooting only to find herself on the verge of a breakdown 20 years later. Portman performs five original songs in the film, all of which were co-written by **Sia** and, months after wrapping, remain stuck in her head.

What surprised you about playing a pop star?

I didn't realize how challenging squatting in stilettos is. You really need to be in incredible shape. And I never thought about how hard it is to know what to do with your microphone. Even just knowing all the lyrics and being able to dance at the same time is a skill.

Did you watch the Lady Gaga documentary *Five Feet Two* or *Amy or Madonna: Truth or Dare* to prepare?

I watched all of them. They were really helpful with the details. You understand

what the lifestyle is like, how demanding it is. People expect you to be who they see in performance.

Did you entertain dreams of being a pop star when you were little?

I definitely remember dancing around the playground with my friends when I was 5 or 6, doing all the moves to Madonna's "Material Girl." But I was really obsessed with **Juliana Hatfield** when I was 13. I used to go to every single one of her shows and scream and cry when it was over.

You've rapped in *Saturday Night Live* digital shorts. How did you feel about actually singing?

I remember asking Brady, "Don't you want to, like, hear me sing?" He said it doesn't matter, that's kind of the point. If you can basically carry a tune, they can do a lot of magic to make it sound like a great song. What you hear is not the raw track, I can promise you.

Was the final performance as much fun as it looks?

We actually filmed that in my hometown. A new studio [opened in Syosset, N.Y.] on Long Island around the corner from where I went to high school. My guidance counselor, who I'm still good friends with, came with her kids and her friends, and they were in the audience. And we stayed at a hotel where I went to every bar mitzvah growing up. It was really funny to come full circle. 🍷

Portman portrays pop star Celeste in *Vox Lux*.

CATCHING UP WITH...

MY BRIGHTEST DIAMOND

After the 2014 release of *This Is My Hand* and a 2015 tour, **My Brightest Diamond** (aka **Sara Worden**), 44, returned home to Detroit, changed her legal name to **Sara Nova** and embarked on a rebirth that shaped her fifth album, *A Million and One*. "I'm the one-off queen," says Nova of her infrequent releases. "It's less clear when cycles begin and end." The artist shares key moments that led to her return.



Nova on the album cover of *A Million and One*.

SEPTEMBER 2015

"I got a divorce – it wasn't dramatic. I got married super, super young. The process started with *This Is My Hand*, but [it was official] when I got home. [I then explored] this idea of, 'What does it mean to feel like there's a death and a rebirth?' A lot of people resent this idea of Detroit having a rebirth, but there's a big shift."

MARCH 2016

"Going back to my parents' name [after the divorce] didn't feel right. A friend of mine was looking through a book on space and saw the word 'nova' and said, 'What about that?' I didn't realize that the Latin meaning is 'new,' and 'Sara' is a verb of 'singing' in Hebrew. I like that the name meant 'new song.' So I made it official."

APRIL 2016

"I began looking back on my relationship with Detroit radio as a teenager. In the early '80s, there was this obvious relationship between punk and soul and psychedelic funk in Detroit, so I leaned into that. **The White Stripes** were a big influence. I stripped away the bells and whistles of my past work and got to a more raw space."

JUNE 2017

"By chance, I met the producer **The Twilite Tone [Kanye West, Gorillaz]**, and he turned the music on its head. I wrote 'A Million Pearls' in response to meeting him. I realized I was this pearl sinking down to the bottom of the ocean, but that all the other pearls down there are also quirky, that I'm not alone in this desire to be special."
—CHRISTINE WERTHMAN

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HAVE MADE YOU A LEADER,
A VISIONARY, AN ICON**

YOUR FRIENDS AT



CONCORD MUSIC



ROAD TEST

GIFTS FOR THE AUDIOPHILE

From the confines of their recording studios, three of the industry's most sought-after producers lend their ears and expertise to test this season's sweet new audio gear

BY BROOKE MAZUREK



ASK THE STARS

What's the worst holiday gift you've received?

BY TAYLOR WEATHERBY



"My grandparents got me a walkie-talkie set every year for a decade. At first it was cool, but year five, six, seven, you're kind of pretending, like, 'Oh, I wonder what's in this box?'"

—LESLIE ODOM JR.



"I can't think of a [bad] gift, but [the idea] makes me go to that Vine of the kid that unwrapped an avocado."

—KELSEA BALLERINI



"I wanted **Michael Jackson's** *Bad* album. So I opened [my present] on Christmas Day, put track one on and heard **Robert Palmer's** fucking 'Addicted to Love.' Cried my eyes out."

—LUKE SPILLER, THE STRUTS



"I hate malt balls so much. My future mother-in-law played a trick on me and filled my Christmas stocking with them. Welcome to the family."

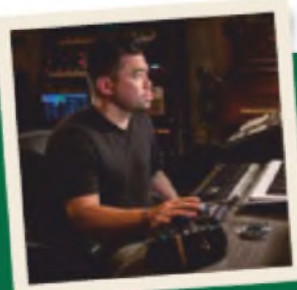
—BETTY WHO



"An umbrella was the most useless gift I ever got — I live in Southern California."

—BRYCE VINE

ILLUSTRATION BY ANTON EMDIN



MALAY

The Los Angeles-based two-time Grammy winner is best known for his work with **Frank Ocean**, **Zayn**, **Lorde** and **Lykke Li**. In 2018 he launched his own label, **Britannia Row Recordings**.

Tabletop Bluetooth

"Being a user of vintage recording and stereo equipment, I felt at home upon unboxing this. Aesthetically, it fit right into my world. [The music] felt warm and lush — not typical for most small Bluetooth speakers I've listened to." **KLIPSCH The Three tabletop stereo system, \$499; klipsch.com**



Hi-Fi Headphones

"Call me old school, but I'm probably part of the .01 percent of folks who still enjoy music through traditional speakers. I've never felt inspired to listen to or create music [through headphones], but I was pleasantly surprised to see Adam was making these; we finished production on *Channel Orange* on their S3H-Xs. The headphones sound right to me: nothing hyped, not compressed." **ADAM Audio Studio Pro SP-5 headphones, \$499.99; sweetwater.com**

Wireless Home System

"Sonically this speaker is fascinating. Listening to hi-res audio, it retained the dynamics we work so hard to capture in the studio. There was a pleasing top end and a definite hype to the bottom end. I found the bass to be a little too loud until I changed the EQ settings in B&O's app. Different surfaces and placements in the room really altered the sound, so I highly suggest moving it around till it speaks best to you." **BANG & OLUFSEN Beosound 2, \$2,250; bang-olufsen.com**



MATT ROSS-SPANG

Grammy-winning producer, engineer and mixer whose credits span music from **John Prine**, **Margo Price** and **Jason Isbell**. Ross-Spang's *Southern Grooves Productions studio* is in Memphis.

Vintage-Inspired Radio

"Visually this radio is classic and timeless. The green lights when you find a station are the sugar on top. For [a unit] this size, though, there will be compromises. This little feller is a small mono speaker that gets quite loud, albeit with distortion, [and is] a little too bassy at times. But I enjoyed having it on the nightstand and tuning into WEVL, Memphis' amazing volunteer radio." **SANGEAN WR-16 radio, \$109; amazon.com**



Wearable Speaker

"I really liked how good this sounds. I tested the system by first listening to some tracks I'm familiar with. Once I got my head around the levels, I started wearing it — which still takes getting used to — while washing the dishes. The bass is quite intense that close to your body. I like this best as speakers for watching movies from my laptop." **BOSE Soundwear companion speaker, \$299.95; bose.com**



CATHERINE MARKS

The London-based, Grammy-nominated producer has worked with **Wolf Alice**, **Boy George**, **Kanye West** and **Foals**. In 2018 she won MPG's U.K. producer of the year award.

In-Ear Headphones

"If I'm honest, I'm not a fan of putting anything in my ears that has the potential to become detached and lodged in there. But I appreciate that [these headphones] have different size earbuds to allow for flexibility and have the option of silicone or foam earbuds, which I much prefer." **FENDER Pro IEM Nine 1, \$249.99; fender.com**



MALAY: MIX WITH THE MASTERS; SPEAKER: COURTESY OF KLIPSCH; HEADPHONES: COURTESY OF ADAM AUDIO; ROSS-SPANG: ROSE COHE-WOODWARD; SPEAKER (2): COURTESY OF BANG & OLUFSEN; RADIO: COURTESY OF SANGEAN AMERICA; MARKS: AL PARKER; WEARABLE: COURTESY OF BOSE; HEADPHONES (2): COURTESY OF FENDER; ODOM, SPILLER, DAVID FISHER/SHUTTERSTOCK; BALLERINI, ROY ROCH/JUNGETTY IMAGES; WHO: BROADIMAGE/SHUTTERSTOCK; VINE: EVAN AGOSTINOVISION/AP/SHUTTERSTOCK

CONGRATULATIONS! CYNDI LAUPER

BILLBOARD'S 2018 WOMEN IN MUSIC ICON AWARD

Throughout your groundbreaking career, you've inspired hope in generations of women. From the stage to Broadway—and especially in our community—your spirit is felt and admired wherever you go. Your timeless music, tireless advocacy, and big heart have helped more people than you'll ever know. You have truly given them hope, just like in your song. You're forever our icon.


With love,

Your NOVARTIS Family



women
in music
2018
.....

woman



Ariana Grande photographed
Nov. 10 at Smashbox Studios
in Los Angeles. Styling by Law
Roach. Grande wears an Area
dress and Lana Jewelry ring.
Watch all the Women in Music
honorees tell the stories
behind personal photos at
billboard.com/videos.

f THE YEAS

Struck by loss, Grande made the best and most widely embraced music of her career. Owning her sadness and her strength, she exemplifies the unshakable spirit of the artists recognized in Billboard's annual celebration of top female talent

By Natalie Weiner | Photographed by Miller Mobley

“Woo! It's like, ‘I told y'all!’ ”

Ariana Grande is milly rocking in her seat behind the massive mixing console at Los Angeles' Record Plant studio, a wide grin revealing the single dimple in her left cheek. Her new single, “Thank U, Next,” will not officially become her first Billboard Hot 100 No. 1 for another three days, but its explosive success is already making headlines. For Grande, the milestone is especially meaningful. It's the exact kind of music she has wanted to make all along.

“It's a Tommy Brown single!” she exclaims, hitting the arm of her chair for emphasis. Brown, a producer and songwriter, has been working with Grande since her 2013 debut, *Yours Truly*, and Grande is positively giddy at the prospect of their shared musical breakthrough. “I can't believe it but, like, so can. It's me and my besties tipsy off champagne — and me with a broken heart — just letting it out and having fun. I love this more than any other song I've ever put out.”

That kind of joy has been tough to come by in the past few months for *Billboard's* **WOMAN OF THE YEAR**, despite the fact that she has never had more career momentum. Grande's fourth album, *Sweetener*, became her third No. 1 on the Billboard 200 in August, breaking streaming records while earning critical acclaim. So far it has produced two top 10 singles on the Hot 100, with a third, “Breathin,” now at No. 13. But while she was in the middle of promoting the project, her dear friend, collaborator and ex-boyfriend Mac Miller died from an accidental overdose. Just over a month later, her whirlwind engagement to comedian Pete Davidson ended.

On this November afternoon, it's still too soon for Grande to talk about what has happened in anything

other than broad strokes. “I'm really lucky and really unlucky at the same time,” says the 25-year-old.

To sing about it, though, is another story. Not long after Miller's death, Grande started spending all of her time with her closest friends and collaborators, including Brown, recording a new album (which she says will also be called *Thank U, Next*) at a studio across the street from her New York apartment. Though she has been in therapy since she was just a kid coping with her parents' divorce — and is quick to espouse its benefits — right now the most healing comes when she's standing behind a mic.

“When I felt myself saying, ‘Cause her name is Ari,’ I knew it was a special line, but part of me was like, ‘Oh, my God, that's kind of corny,’ ” says Grande, referring to the “thank u, next” lyric, a declaration of self-love. She tucks her bare legs inside a light-blue hoodie that reads “Beau Souci” (French for “beautiful worry”) and wraps her arms around them. “But the other part of me was like, ‘That's beautiful and I need to keep it in.’ I know that once I put something into a song, then it's real.”

Fittingly, the control room is decked out like a refuge: a small bouquet of white flowers, a single candle, a light projecting water ripples onto the ceiling. Grande, sporting an extension-less version of her signature ponytail, sips from a Starbucks iced soy latte while animatedly chatting about the music she has been working on — the only thing she's really interested in discussing, the only thing that matters to her right now. As it turns out, a series of tragedies has given the star two unexpected gifts: the freedom to channel her hurt into the most raw and untempered music of her career, and the audacity to buck the pop music establishment — which, as Grande will note more quickly than anyone, is particularly entrenched when it comes to women.

She had the talent: the four-octave range and effortless vocal agility that led Gloria Estefan, after hearing the 8-year-old Grande sing “My Heart Will Go On” at a cruise-ship karaoke night, to tell her she was gifted. She had the support system: her close-knit family, familiar to anyone who follows the singer on social media. And she had the work ethic, performing in public regularly before the age of 10 and on Broadway by age 15.

Ariana

"I've kept myself
distracted from spending
time with myself," says
Grande. She wears a
Vera Wang dress and
Lana Jewelry ring.



“When I was 6 years old, I just kind of decided that’s what I’m going to do with my life, period,” says Grande, who grew up in Boca Raton, Fla. “I manifested it. I knew I would. There was never really a doubt in my mind.”

The singer proceeded to do all she could to reach superstardom, and logged time in the teeny-bopper trenches at Nickelodeon. In 2011, she signed with Republic Records; not long after, she met Mac Miller. He was 20 and she was 19, so naturally they first talked on Twitter. The pair became fast friends, and she invited him to do a verse on her first album’s lead single, 2013’s bouncy ’90s throwback “The Way.” Grande told *Billboard* at the time that Miller was giving her Pro Tools pointers as they recorded. She added, “If you want to motivate Mac Miller to do anything, just bake cookies.”

Now, she looks back on the song as the first time she really captured her own musical style, what she had been searching for while growing up idolizing India.Arie. “When we made ‘The Way,’ I was like, ‘Oh, wow, I’m onto something here,’” says Grande. Her face dims slightly; just before this interview, she was working on a new song, which, when she plays it for me later, I realize is about Miller. “It felt like, ‘I should do this forever.’”

“The Way” reached No. 9 on the Hot 100, and like the rest of her debut, it holds up remarkably well. Babyface, one of the album’s producers, helped legitimize Grande’s long-held R&B aspirations. Nevertheless, when she released *Yours Truly*, Grande was still viewed as a preteen idol, thanks to her history on kiddie TV and diminutive size (she’s exactly 5 feet tall). So on her next two albums, she went even bigger, employing Max Martin and pursuing the kinds of pop hits that would make her undeniable to any listener.

“We started at home base — me,” Grande says of *Yours Truly*, “and then we went in this place where I kind of played the game for a little bit, and did the big, big, big pop records. Then we slowly started incorporating my soul back into it — and that’s where we’ve landed again with ‘Thank U, Next.’”

Grande has put in the work, done everything that was asked of her — all the tiny compromises that went along with playing the game — and kept her nose clean (with the exception of a little doughnut glaze, which she erased from the public’s memory with a cleverly self-deprecating sketch on one of the best *Saturday Night Live* hosting debuts in recent memory). She has hit songs and high Pitchfork ratings, to say nothing of her devoted fans, the Arianators. Grande’s late-night TV appearances — routine promotional stops for most stars — are events, thanks to her natural sense of comic timing and gift for impressions both sung and spoken (Google her doing Jennifer Coolidge). She followed all the rules, and arrived at what seemed like the top.

The singer has no regrets. “I got myself to a place where I would be able to do things like drop a surprise



record and have it be the biggest single I’ve ever had,” she says now. But five years into her career, she hadn’t yet had a No. 1 Hot 100 song, and hadn’t found the ubiquity that she knew deep down she deserved.

Then, on May 22, 2017, a suicide bomber killed 23 people and injured 139 outside the arena in Manchester, England, where Grande had just finished performing as part of her Dangerous Woman Tour. Many of the victims were children.

Within weeks Grande was back, not just onstage but in Manchester, visiting survivors in the hospital and hosting the One Love Manchester benefit, which helped raise 23 million pounds (about \$29 million) for the victims. She released her live rendition of “Somewhere Over the Rainbow” from the benefit, during which she broke down in tears — though she still finished the performance — and donated the proceeds to the Red Cross. “Our response to this violence must be to come closer together, to help each other, to love more, to sing louder and to live more kindly and generously than we did before,” she wrote at the time.

She did exactly that with the album that followed, this summer’s *Sweetener*, an optimistic paean to her own healing; there was no dwelling on tragedy, only gentleness and positivity. The first single was titled “No Tears Left to Cry,” and the album concluded with the tender “Get Well Soon,” a five-minute, 22-second tribute to the Manchester victims. Meanwhile, she had found new contentment outside the studio with *SNL* star Davidson, in a relationship that she happily flaunted despite the tabloid frenzy that enveloped them both.

In a tweet a month ago, Grande summed up her feelings on what has happened since: “Remember when i was like hey i have no tears left to cry and the universe was like HAAAAAAAAA bitch u thought.”

This afternoon, Grande is often near tears, a fact she readily acknowledges. “I just hope you’re OK with me crying, because that’s not going to *not* happen,” she says, laughing even as she’s tearing up in the midst of talking about how she has coped with so much tragedy in such a short span of time. “I can’t even say ‘Good morning’ to anyone without crying.” The blessing,



Top: Grande performed at the One Love Manchester benefit concert in England on June 4, 2017, less than a month after her tour stop there was bombed. Above: With Miller in 2013, the year she released her first hit, “The Way,” which featured him.

for both the singer and her fans, is the music. “I guess there’s not much I’m afraid of anymore,” she says, her normally silky voice tightening. “When life tries you with such serious shit so many times, your priorities change. I don’t give a shit. I just want to be happy and healthy — one day — and make music.”

Where she’s currently sitting — behind the mixing console — is just about the only place Grande feels like she has control. And she is, in her own words, a control freak. Though she won’t say that she has perfect pitch (“People tell me I do, but I’m not going to sit here and be like, ‘Yes, I do’”), when talking about her music, Grande betrays a craftsman’s obsession with arrangements and vocal harmonies. “I’ll hear

feels like she’s still pushing against an audience that wants her to fit into specific stereotypes. “They’re unable to accept the fact that women are a million things, and not just two,” she says. “You can be adorable and brilliant. You can be friendly and silly, and yet strong and indestructible. You can be professional and present and also sexual and fun.

“My dream has always been to be — obviously not a rapper, but, like, to put out music in the way that a rapper does. I feel like there are certain standards that pop women are held to that men aren’t. We have to do the teaser before the single, then do the single, and wait to do the preorder, and radio has to impact before the video, and we have to do the discount on this day, and all this shit. It’s just like, ‘Bruh, I just want to fucking talk to my

“I guess there’s not much I’m afraid of anymore. When life tries you with such serious shit so many times, your priorities change.”

something that’s on one track out of, like, a thousand in a session and be emailing the engineer about it,” she says. Martin and Pharrell Williams both let her “steer,” which is one of the reasons she has worked with them repeatedly. But not every man she has shared a studio with has been as willing to cede the reins.

“I’ve politely walked out of sessions before,” says Grande. “It has happened. I’m a small girl. People tend to underestimate that. And then I sit down and comp my own vocals and can produce my own session, and they’re like” — here she adopts an excellent impersonation of a dopey man — “‘Oh, I didn’t know you could do that.’ I’m like, ‘Believe it or not, there are plenty of tiny women that can do this.’” This is the Grande who digs for deep cuts, covering songs by eclectic bassist Thundercat and exchanging Instagram DMs with legendary jazz trumpeter Arturo Sandoval (the pair did a track together alongside Williams).

This is also the Grande who has been vocal about fighting sexism. Her recent single “God Is a Woman” might be the most obvious example, but even in 2015, in a Notes app manifesto that quoted Gloria Steinem, she was critiquing the media’s habit of defining famous women by their relationship status.

“I would just love to see a chart with as many women on top as men,” she says. “It’s just so male-dominated. It’s so easy for them. There are so many unbelievable female artists out there that try so much harder.”

Despite the industry barriers Grande is breaking down — she’s the only artist ever to have the lead single from each of her first four albums debut in the top 10 of the Hot 100, and the first woman in three years to have a single debut at No. 1 on the Hot 100 — she sometimes

fans and sing and write music and drop it the way these boys do. Why do they get to make records like that and I don’t? So I do and I did and I am, and I will continue to.” Grande pauses briefly, growing serious.

“And if it doesn’t work out the way ‘Thank U, Next’ did, that’s fine too! It is so exciting to see something be received well. That’s a beautiful thing. But it’s even more beautiful to be honest and just *do* something.” She sniffs, her eyes dampening. “To drop a record on a Saturday night because you feel like it, and because your heart’s going to explode if you don’t — to take back your narrative.”



A still from the “Breathin” music video, released in October.

Grande starts to cry in earnest, carefully wiping away tears so as not to smudge her winged eyeliner. “I don’t want to do what people tell me to do, I don’t want to conform to the pop star agenda. I want to do it on my own terms from now on. If I want to tour two albums at once, I’m going to tour two albums at once. If I want to drop a third album while I’m on tour [in 2019], I’ll do that too! Please. [“Thank U, Next” production duo] Social House is my opening act — you don’t think we’re going to have a studio on the bus? That we’re not going to be making records on the road? Of course we are. I want to be able to do what is authentic and honest and natural. It’s the only way that I’ve been able to survive.”

WOMEN MAKE IT WORK

Behind the scenes of Grande’s success

Donna Gryn
SENIOR VP MARKETING,
REPUBLIC RECORDS

MY ROLE I’ve worked with Ariana since we launched “The Way” in 2013, overseeing marketing campaigns and working closely with her, management and Republic on every aspect of music strategy and rollout.

ON ARIANA You might not know how involved she really is with everything we do. She really leads the charge in a way most artists don’t, and it’s one of the reasons she is so successful. Also worth mentioning: She often has us laughing out loud.



Rachel Bisdee
SENIOR DIRECTOR OF
INTERNATIONAL MARKETING,
REPUBLIC RECORDS

MY ROLE The international team works with Scooter Braun Projects and Universal Music labels globally to create marketing campaigns and promotional strategy outside the United States, including Ariana’s TV, radio and awards show performances.

ON ARIANA During an off-day in Australia, she rented a sightseeing bus for us. She took the mic and became our Broadway-musical-style tour guide and delivered sidesplitting commentary.



Jennifer McDaniels
GM, SB PROJECTS

MY ROLE I oversee all music ventures.

ON ARIANA She did a series of *Sweetener* shows [in July], during which I got to see her interact with her fans on an intimate level. She remembered faces and names of fans that had been to other events, took requests and truly made them all feel special.



Jules Ferree
HEAD OF BRAND
PARTNERSHIPS, SB PROJECTS

MY ROLE With the support of the Scooter Braun Projects team, I work to cultivate, secure and manage Ariana’s various brand partnerships.

ON ARIANA The second night of *The Sweetener Sessions* with AMEX in Chicago, she had finished performing the hourlong planned setlist, but continued the show a cappella for another 45 minutes, just to keep the love in the room flowing with her fans.



"I don't really care about being a clickbait feast or a media wet dream. I'm just happy to still be here, really." Grande wears an Alexia Ulibarri suit, Sergio Hudson shirt and Vera Wang boots.



Jackie Augustus

HEAD OF DIGITAL MARKETING,
SB PROJECTS



MY ROLE I lead social media and digital strategy, helping Ariana ideate and map rollout, coordinate assets and work closely with digital partners to create fun internet things. **ON ARIANA** During the *Sweetener* album release, we got to build a live experience with Spotify that had a room for each track on the album. I walked through the space with her on FaceTime as it was being built so she could make sure everything was as she meant it to be.

Jess Severn

ART DIRECTOR/LEAD DESIGNER,
SB PROJECTS



MY ROLE I'm the art director and designer alongside Chris Shelley. I work to create all album, tour and merchandise designs — creating and executing anything visual associated with Ariana. It's fun as hell. **ON ARIANA** When she loves something, you'll hear about it in some of the most creative ways. Some of her compliments would make a sailor blush. She has also gone through it in very real ways this past year. Her instinct is to turn the low points into something productive that focuses her energy outward and benefits other people. —BROOKE MAZUREK

For Wendy Goldstein and Allison Kaye, two more essential women on Grande's team, see pages 100 and 110, respectively.

She puts her face in her hands, resting her fingertips — adorned with perfectly manicured white oval nails — on her forehead.

Talking explicitly about the men in Grande's

life is a non-starter. She still loves all her songs, even "Pete Davidson." (She also sent the Davidson in question "Thank U, Next" before releasing it: "I wasn't going to blindside anybody," she says.) The wound left by Miller's death is, unsurprisingly, still raw. She expects Thanksgiving will be particularly hard, since she had spent the past few holidays in Pittsburgh with the Miller family. At this point, these are the kinds of details that Grande already knows will be A1 on every gossip site. Her rise to fame has been punctuated by a series of public romances, which she writes off as a side effect of her workaholicism. "This is how I meet people — I can't just, like, meet someone at a bar," she says. "I live fast and full-out, and I make mistakes, and I learn from them and I'm grateful no matter what happens."

Grande has no plans to take a break, despite the fact that she has been working more or less constantly since the beginning of her career. When we meet, in early November, she's in the midst of finishing *Thank U, Next*; prepping the video for the single; and preparing for her Sweetener World Tour, which starts in March 2019. "I feel like I've only scratched the surface of the artist I can be, and I just want to keep growing and practicing and getting better," she says. "I never want to get lazy."

The new album is Grande's therapy and her catharsis. She invites her friends and collaborators — Brown, Social House, Victoria Monét, Tayla Parx and Doug Middlebrook — back into the control room to listen to it. Brown pops a bottle of pink Veuve Clicquot. "I don't think I've ever consumed more alcohol than I have in the past

month," jokes Grande, cheered by their presence. "I am champagne. You know how people say we're 60 percent water? I'm 60 percent pink Veuve Clicquot."

Thank U, Next was mostly written in a week, with the people she's toasting in the control room, and recorded in two weeks. Now comes the polishing phase and the addition of some tracks with Martin and his team. It was the product of a lot of "feminine energy and champagne and music and laughter and crying. This [album's] not particularly uplifting," she says. "A lot of it sounds really upbeat, but it's actually a super sad chapter."

The music is defiant — deep, bass-driven bangers with trap beats alternating with airy, sad ballads — and aesthetically more adventurous than anything she has ever released. Some of the lyrics are so unambiguously personal and gutting that even if the singer were up for talking about them, most questions would be redundant. But one of the more upbeat tunes, "7 Rings," has a backstory Grande is happy to discuss.

"It was a... *challenging* fall day in New York," she begins, cracking up. "Me and my friends went to Tiffany's together, just because we needed some retail therapy. You know how when you're waiting at Tiffany's they give you lots of champagne? They got us very tipsy, so we bought seven engagement rings, and when I got back to the studio I gave everybody a friendship ring." She flashes a diamond ring on her right hand; Monét and Parx are wearing them as well. "That's why we have these, and that's where the song idea came from."

She goes to her phone and presses "play," and a party-ready twist on "My Favorite Things" booms out of the speakers. Grande whispers some asides to her friends, who are bopping along to the song. Then she starts to dance around the room in her bare feet, alone and smiling. ■

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CONGRATULATES ONE OF THE
**2018 BILLBOARD WOMEN IN MUSIC
EXECUTIVES OF THE YEAR**

DINA LAPOLT



AND A SPECIAL CONGRATS TO THE OTHER EXECUTIVES OF THE YEAR

DANIELLE AGUIRRE
JACQUELINE CHARLESWORTH
SUSAN GENCO

Grande wears
a Jacquemus
dress and
Mateo earrings.

“I don’t want to
conform to the
pop star agenda.
I want to do it
on my own terms
from now on.”





Congratulations to our colleague and friend

Jacqueline Charlesworth

and to the other honorees
for being recognized by

Billboard

among its
2018 “Top Women in Music”

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women
in music
honorees
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Monáe photographed by Ramona Rosales on Oct. 30 at Skyline West Mansion in the Hollywood Hills of Los Angeles. Styling by Alexandra Mandelkorn. Monáe wears a Rosie Assoulin top and skirt, and a Youssef Lahlou hat.



Trailblazer

Janelle

Monáe

I'm part android, but I've been digging a lot more into my human side these days," says Janelle Monáe. On her early albums, the singer-songwriter employed an alter ego, the sentient robot Cindi Mayweather, as a stand-in for herself. But on 2018's *Dirty Computer* — her first No. 1 on *Billboard's* Top R&B Albums chart — the 32-year-old revealed more of Janelle Monáe, human, than ever before. This year's **TRAILBLAZER** is plenty inspiring simply as herself: a nimble vocalist and rapper; a producer and founder of her own label, Wondaland Records; a magnetic actress in Academy Award-nominated films (*Moonlight*, *Hidden Figures*) who'll next star in a much-anticipated Harriet Tubman biopic; and an activist, whether eloquently introducing Kesha at the 2018 Grammys, speaking at the Women's March in 2017 or advocating for LGBTQ inclusion and, in April, coming out as pansexual. *Dirty Computer*, she says, "gave us all a home that said, 'Despite what the world says about you, you matter. I see you, I hear you, and I celebrate you.'"

Dirty Computer feels grounded in current reality, and therefore more personal. Was that your intention?

I started writing it during the Obama era. After November 2016, I had to process where our country was going. I felt a big responsibility to create a community with this album, my concerts and my film [the "emotion picture" paired with the album]. It felt like people I care about and groups I'm in — from the LGBT community to being a black woman to being from working-class parents — were being pushed to the margins of society. With songs like "Django Jane" and "Make Me Feel" and "PYNK," I wanted to be as bold as possible in making statements around agency, around women's bodies and rights — us taking back the mic and letting you know that you don't own us and we won't be controlled.

What did it feel like when your own story — particularly your sexuality and relationships — became part of the conversation around this album?

It was very scary for me to do

interviews after I released the project. I leave my experiences in my music and my visuals — that's therapy for me. I've always spoken about my experiences with sexuality in my music: I did on my first album and *Electric Lady*, from "Q.U.E.E.N." to "Mushrooms & Roses." But after people saw the *Dirty Computer* visuals [like the "Make Me Feel" video, in which Monáe flirts with a man and a woman], I knew they would start asking more questions. I wasn't looking forward to people trying to figure out how much of this is my real life. But, for the most part, I'm happy that people have felt more comfortable being who they are as a result of reading about me walking in my truth.

It seems like creative freedom has always been your top priority.

Even when I was an independent artist selling CDs out of my trunk and working for my cousin doing taxes or at Office Depot and Sam's Club, I was still saying no. There were opportunities that even some of my

"Have a perspective. Because if you don't, then somebody is going to have it for you."

closest family members and friends would look at me like, "Girl, you are crazy. You need to get in that music video. Be an extra in this film. You need to become famous." But I have always kept at my core the ability to have creative control.

It's one thing to commit to never compromising; it's another to follow through. The music industry can have a narrow idea of what a female artist can be. How were you able to establish, and maintain, control of your career?

It starts with you knowing your vision first. Have a perspective. Because if you don't, then somebody is going to have it for you. I'm happy that now when I take meetings, I feel like people understand my vision and perspective as an artist. It used to be, "Well, can you change your hair or your look or do these types of

songs?" Now it's, "We've seen what you've done with this album and your visuals. We don't want to get in the way of your artistic expression. How can we help and organically work together?"

Diddy was an early supporter, and you could have easily been molded into his protégée and whatever image that meant. Did you have to push to ensure that didn't happen?

I got to say, I was scared to be partnering with a major label after a few years of being independent. I met Puff at a time I had decided to live frugally. Like a lot of people, I thought, "OK, he's going to have a conversation around how he can groom me into being another sort of artist." But when I spoke to him, his words were, "I love what you and Wondaland are doing. I don't want to be creatively involved. I just want people to know who you are and what you guys are doing. You guys are down here in this basement in Atlanta, and the rest of the world deserves to hear you." It was so

humbling and beautiful. We're still close. In fact, I just saw him at a Halloween party.

Speaking of Halloween — I must know all about your amazing Willy Wonka costume.

Oh, my goodness. I was obsessed with [Gene Wilder]. I cried when he passed on. I remember lighting up whenever I would watch *Willy Wonka*. That was the world I wanted to live and be in. I have a saying at Wondaland: "Imagination inspires nations." I don't think I could've done any of my music without surrendering to my imagination in a world full of cynics. Last year, I was the Joker, and I was trying to figure out an outfit to top that. I get so excited about Halloween, but I didn't even get my outfit until the day of. But things come together when they're supposed to happen. —DEE LOCKETT



women
in music
honorees
.....

Rising Star

Hayley Kiyoko

Read her Q&A
on page 84.

Kiyoko photographed
by Brigitte Sire on
Feb. 21 at El Condor in
Los Angeles.



The National Music Publishers' Association congratulates
NMPA EVP | GC Danielle Aguirre
on being a

Billboard Women in Music
EXECUTIVE OF THE YEAR

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

women
in music
honorees
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Rule Breaker

SZA



Read her Q&A on page 84.

SZA photographed by Radka Leitmeritz on Nov. 12 at Skyline West Mansion in the Hollywood Hills of Los Angeles. Styling by Jana Kapounová. SZA wears an H&M Studio suit and Gucci shoes.



“I know I’m initially
and forever
misunderstood,
and I think that’s my
driving force.”

SZA wears a
Balenciaga
sweater.

HAIR BY RANDY STODGHILL AT OPUS BEAUTY. MAKEUP BY SAMUEL PAUL AT FORWARD ARTISTS.



Don't mess with Dina!

NSAI & SONA WOULD LIKE TO CONGRATULATE
FIERCE AND FEARLESS ADVOCATE FOR SONGWRITERS

Dina LaPolt

of LaPolt Law

We'd also like to recognize Dina's fellow executives of the year,
Danielle Aquirre, Jacqueline Charlesworth, Susan Genco.
Thank you for being relentless champions for songwriters.



women
in music
honorees
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Innovator

Kacey Musgraves

Read her Q&A on page 84.

Musgraves photographed
by Eric T. White on Feb. 27
at ACME Studios in
New York.



CONGRATULATIONS

2018 BILLBOARD WOMEN IN MUSIC



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Hayley Kiyoko

At a 2015 studio session, a songwriter asked Hayley Kiyoko what she was scared to write about. Her answer? That she liked girls. “I was afraid people in the industry wouldn’t give me a chance or be able to connect to my music,” recalls the 27-year-old pop artist. Kiyoko got over her fear. That session produced her breakthrough hit, “Girls Like Girls,” and now the California native boldly owns her identity: She coined the viral #20gayteen, and her fans call her “Lesbian Jesus.” Her debut album, *Expectations*, hit No. 12 on the Billboard 200 in April, and since then, Kiyoko has performed her song “Curious” onstage with Taylor Swift and opened for Panic! at the Disco on its arena tour. “I’m half Japanese, and gay, and a woman,” says this year’s **RISING STAR**. “I definitely want to prove that anything is possible.”

What has fueled your confidence this year?

A combination of maturing and seeing that being myself is OK. It’s very liberating for me to be able to share that with other people. When I was growing up, I felt really ashamed of who I was. I was always hiding. To be able to be publicly normal is really important.

Is there an artist who has made you realize you can accomplish more?

I love Donald Glover. He likes to act, to direct — he just likes to create. And that’s what I’ve always wanted: I love directing my own music videos, I want to direct movies, and I’m just very hands-on. I like connecting all of those dots.

What did it feel like when Taylor Swift brought you onstage?

For her to take that leap when we didn’t know each other, it was amazing. I was talking to Danielle from HAIM [at Swift’s American Music Awards afterparty], and she was giving me tour advice. It was really cool to meet people who understood the growing pains that I’ve been going through.

Is there a recent fan interaction that stands out in your mind?

I remember meeting an 11-year-old

whose mom and brother and sister came to the concert. Not because they liked my music, but because they wanted to support her and who she was — she had just come out to them. It’s always so beautiful to be able to see families showing that unconditional love. A lot of people don’t have that, and everyone deserves that.

—LYNDSEY HAVENS

SZA

On her breakout 2017 album, *Ctrl*, R&B singer-songwriter SZA exulted in the anxieties and taboos of 21st century young womanhood: body image, unattached sex, smoking weed — in short, as she sang on “Normal Girl,” the idea that it’s OK to not be “the type of girl you take home to your mama.” The 2018 **RULE BREAKER** — the only woman on heavyweight hip-hop label TDE — quickly gained a devoted fan base and widespread acclaim. That she left the Grammys empty-handed (after receiving five nominations, including best new artist) in January was considered one of the ceremony’s great injustices, but SZA’s year only got better: She crossed the country on a headlining tour, played Coachella’s main stage and scored her biggest hit yet in “All the Stars,” a collaboration with TDE labelmate Kendrick Lamar for his *Black Panther* soundtrack, which reached No. 7 on the Billboard Hot 100. “I know I’m initially and forever misunderstood, and I think that’s my driving force,” says SZA. “You don’t have to learn to love yourself right fucking now. You can totally make it a lifelong thing.”

You were on your own for years before getting signed. Was that difficult?

The first [label] said, “She’s too green. I don’t know why she’s here. Maybe she could be Jennifer Hudson.” That was weird and painful. Nobody saw me the way I saw myself, but I was OK with that. I’m like, “This makes sense to me.”

What was it like playing the main stage at Coachella?

Terrifying! But it was a learning experience: You need to drink more water, you need to stop smoking Backwoods [blunts], you need to hit

the treadmill for 30 minutes before every show. That was probably the first time my voice and my nerves slapped me at the same time, like, “Bitch, you need to move and learn something!”

You performed on the same stage as Beyoncé. Did you see her set?

I did. That shit looked televised, and I was there in person! I was crying by the time I saw her. She was the first person to ever take a real chance on me, letting me just write and waste her time for a month. [SZA co-wrote the 2014 Nicki Minaj-Beyoncé collaboration “Feeling Myself.”] I’ve said some weird shit around Beyoncé, and she never judged me.

With the #MeToo movement and Time’s Up, women’s voices are now being heard in a new way. Has that influenced the music you’re writing?

Definitely. Being in a boys club [like TDE], I’m never the one that doesn’t speak up. If anyone in the group’s talking shit that’s loose about women, I’m definitely like, “What was that? What you mean? Explain.”

How’s your next album shaping up?

I was trying to figure out: “Do I put out the songs that didn’t make it on *Ctrl*? Do I put out new shit? Do I blend this shit?” I need a winter project, and I have a lot of material. I just need to stop being scared. But I was scared the first time. I just care so much. I’m always going to give so many fucks.

—EMMA CARMICHAEL

Kacey Musgraves

“I’m gonna do it my way, it’ll be all right,” croons Kacey Musgraves on “Slow Burn,” the standout opening track on her third album, *Golden Hour*. The lyric sums up both the radical optimism permeating the record and the free-thinking approach that has made this year’s **INNOVATOR** stand out. On *Golden Hour*, the 30-year-old Texan embraced new themes (romance and happiness, inspired by her recent marriage) and new sounds (disco flourishes, electro grooves). “I changed nearly everything,” says Musgraves, and the result, which

debuted at No. 4 on the Billboard 200, was one of the best-reviewed albums of 2018 and won the CMA Award for album of the year. For Musgraves, challenging the expectations that country artists — and women, especially — face is a matter of course. “I would much rather have fewer [fans] that know exactly what I’m about than have this mediocre mass appeal that’s watered down,” she says. “I’m not into pulling punches.”

What was it like opening for Harry Styles on his summer arena tour?

The insecure part of me was thinking, “[Styles’ fans] are going to be like, ‘Who’s this country bitch?’” But they could not have opened their arms wider to us. They were like, “I didn’t know what to expect, but I really like your music, and now I actually like country music. I didn’t know I liked country music!” Or, “I hate country music, but I like yours!” It was cool.

What changes do you hope to see within country music soon?

The hot topics for years now have been gender and equality. And while I do align with a lot of those thoughts, I want to see change in all areas. Where are our country artists of color? Where are our country artists of a different sexual orientation? I’m proud to be a woman in country music right now, but we have a long way to go. Gender is just the tip of the iceberg.

How do you ensure that you’ll keep evolving creatively?

My one wish is to always be able to tap into *something*, whether that’s working on a coloring book with my mom, which I’m doing right now, or getting to design the inside of a tour bus for the first time. Getting to lend my creativity to different things — that’s happiness to me.

Who inspires you to keep speaking your mind in your music?

Dolly Parton’s at the top of that list. Selena Quintanilla, being from Texas, she’s the ultimate queen. I got to meet Adele for the first time recently, and she was so refreshing — she knows who she is. I still look to the Dixie Chicks for inspiration. And when Avril Lavigne came out, I was like, “Holy shit, this is my *chick!*” I needed an emo idol.

—HILARY HUGHES

“Soul-stirring.”

—VOGUE

**“Without precedent,
peer or parallel.”**

—VARIETY

“Captivating.”

—BILLBOARD

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Icon
Cynodi
Lauper





Lauper photographed by Ruven Afanador on Nov. 7 at United Palace in New York. Styling by Nikki Fontanella. Lauper wears a Comme des Garçons jacket, The Row pants, Verit e Hill headpiece and Theresa Dapra choker.



Lauper wears an Anna Sui suit and tunic, Alice + Olivia boots and Victoria Hayes earrings.

Back in 1983, a girl from Queens burst into the pop music world with a fluorescent orange mullet, an outer-borough squawk and a singing voice, blending a rocker's attack and a soul star's range, that seemed like it could power all of downtown Manhattan. On her debut album, *She's So Unusual*, Cyndi Lauper proved a pop artist could dominate the charts simply by being her kooky self: By 1984, she was the first woman to have four singles from an LP reach the top five of the Billboard Hot 100. Over four decades and 11 albums, Lauper never stopped promoting self-acceptance, whether encouraging women's liberation on "Girls Just Want to Have Fun" or founding her True Colors Fund for homeless LGBTQ youth (its namesake song is a community anthem). It's hard not to see her influence in today's pop stars, from Lady Gaga to Cardi B, who happily let their freak flags fly. And at 65, this year's **ICON** is still growing: A Tony Award winner for her *Kinky Boots* score, Lauper is adapting the 1988 film *Working Girl* for Broadway. "Deep in my heart," she says, "I still want to be a great artist. I mean, *really* great."

You've always seemed to have fun just being yourself. How did you find your tribe?

As early teens, my friend and I were a duet. We met a manager who said, "The only way I'll work with you is if you get married to two boys." I was like, "Get married? What the fuck?" So that didn't work out. Then all my friends in that tribe came out. Because I was straight, I kind of fell out of that tribe real quick. It was like, "Well, she's *straight*." Then my sister came out, and I was like, "Ha! You're not ditching me! Wherever you go, I'm gonna be right there." When I joined a folk cover band, all of a sudden I didn't feel so different anymore. Everybody was kind of messed up. I could do my hair in pink curls like a version of Sir Isaac Newton. When I started to come to Manhattan, that's when I started to feel more alive.

Having felt like an outcast, it must have been strange when music fans began to idolize you.

When I first became famous, it was very weird for me. Like, girls would scream over me, and I started to feel like a fraud because I thought maybe they thought I was gay, and I didn't want to pretend to be someone I wasn't. Then I realized, "Naw, they're

just screaming." I always wanted to lift people up, especially people who are downtrodden, because I've been there.

You've always championed women's rights. I imagine you faced your share of struggles.

[After] my first tour, all the big label honchos took me out to eat and said, "We're going to make you the next Barbra Streisand." I looked at them and said, "Could you find somebody else for that job? Because honestly, I really love rock'n'roll." They were like, "Ohhh-kay, so she's gonna be tough. We'll show her what tough is." Of

one of us can get up and sing? What the hell's wrong with you?

At the Grammys, you joined the women onstage performing "Praying" with Kesha. What inspired you to do so?

I had spoken to her the year before [about Kesha's abuse allegations against Dr. Luke]. And nobody believed her. Listen, we've all had our experiences in the business. For my [sexual assault] experience, no one believed me. [Lauper has said it took place in the '80s.] I didn't leave because I thought it was a

"I still want to be a great artist. I mean, *really* great."

course, you don't want to do that with me unless you got 10 years to waste. I'm Sicilian. I know endurance.

The media and record labels manufactured a rivalry between you and Madonna, and successful women are still pitted against each other. Why does that persist?

Who knows? It really hurt my feelings that people would compare [us]. Hey buddy, apples and oranges. What, only

power thing. I was like, "Fine, you're not going to chase me around, motherfucker." When I heard her story, I thought, "Yeah, it happened." Then when I heard *Rainbow* and how she healed herself with that record — and I'm sure you don't totally heal from that — I felt, like, OK, I think it's important. The women who came before me, I stood on their shoulders. The women who come after me will stand on mine.

—JEANNE FURY



Lauper wears a custom I NEED MORE by TomTom corset, Hana Holquist skirt and headpiece, Syro boots, Victoria Hayes earrings and Vivienne Westwood ring.

**Dina
LaPolt, 52**
FOUNDER/OWNER,
LaPOLT LAW

Her boutique nine-lawyer firm represents Steven Tyler and Britney Spears. A staunch advocate for music creators, LaPolt co-founded Songwriters of North America.
MMA ROLE Counsel to SONA.

**Jacqueline
Charlesworth***
OF COUNSEL,
COVINGTON & BURLING

Before joining Covington, Charlesworth served as general counsel/associate register of copyrights for the U.S. Copyright Office. She has also held roles as general counsel of the National Music Publishers' Association and The Harry Fox Agency.
MMA ROLE Retained by the NMPA to draft language of the consensus bill.

EXECUTIVE

Four attorneys who joined forces to ensure the passage of the Music Modernization Act — the most sweeping industry legislation of the last 20 years — kick off Billboard's celebration of over 120 female industry leaders, veterans and next-gen talents

by Melinda Newman

of The

WOMEN YEARS

Danielle Aguirre, 41

EXECUTIVE VP/GENERAL COUNSEL, NMPA

Aguirre recently led the Copyright Royalty Board proceedings on behalf of music publishers and songwriters, achieving an unprecedented 43.8 percent raise for them in early 2018. Since joining the NMPA in 2011, she has negotiated industrywide deals with digital behemoths like YouTube and Spotify, netting music creators hundreds of millions of dollars.

MMA ROLE Served as general counsel for the NMPA.

Susan Genco, 52

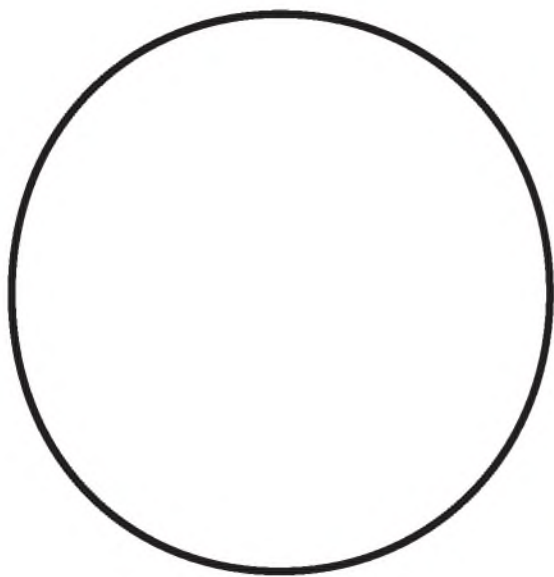
CO-PRESIDENT, AZOFF MSG ENTERTAINMENT

Works alongside co-president Elizabeth Collins (see page 106), Irving Azoff and his son Jeffrey as they continue to develop their multifaceted entertainment and media company.

MMA ROLE Negotiated a key last-minute compromise between the major labels and SiriusXM regarding royalty payments for pre-1972 recordings.

From left: Charlesworth, LaPolt, Genco and Aguirre photographed by Yuri Hasegawa on Nov. 8 at Cactus Cube Studio in Los Angeles.

* declined to reveal age



On Oct. 13, 2017, Danielle Aguirre, executive vp/general counsel for the National Music Publishers' Association (NMPA), and Dina LaPolt, who was working alongside her as legal counsel to Songwriters of North America (SONA), attended a fraught "come-to-Jesus" meeting, as the latter put it, in the Capitol Hill office of Rep. Doug Collins, R-Ga.

At issue was the survival of the Orrin G. Hatch-Bob Goodlatte Music Modernization Act — the MMA, as it's commonly called — legislation the two lawyers agreed was a much-needed game-changer for how artists and songwriters working in music's digital era were compensated.

Not everyone in the room felt the same way, however. In the run-up to the Capitol Hill meeting, LaPolt says that a number of the participants were "feeling incredibly beat up by all the lawyers, lobbyists and big personalities" involved in the process and whose competing agendas threatened to crush the bill. If the MMA was to be spared, the six stakeholders who had come together in Collins' office with under 24 hours' notice — including representatives from the two major performing rights organizations (PRO), ASCAP and BMI, the Nashville Songwriters Association International (NSAI) and the Digital Media Association (DiMA), which represents online retailers — would all have to accept the bill's material deal points.

Three hours and a host of tense moments later, Aguirre, who was running point on the legislation, had brokered a final compromise that enabled the bill to be introduced to the House of Representatives. "She's small, but mighty," declared LaPolt about the 5-foot-1 Aguirre, prompting laughter in the room.



Aguirre (above) and LaPolt. "She's small, but mighty," LaPolt said of the 5-foot-1 Aguirre after a difficult but ultimately successful negotiation on Capitol Hill.

During the next year, the quip would become a rallying cry as Aguirre, LaPolt and two other attorneys enlisted to help — Jacqueline Charlesworth, of counsel to Covington & Burling, and Susan Genco, co-president of Azoff MSG Entertainment — played critical roles in getting the MMA over hurdle after daunting hurdle and before the pen of President Donald Trump, who signed the bill into law on Oct. 11, marking a watershed moment for the music industry and the songwriters that help to feed it.

Ultimately, a small army of congressional staffers, lobbyists and executives — including NMPA president David Israelite, NSAI executive director Bart Herbison, RIAA president Mitch Glazier and general counsel Steve Marks, DiMA CEO Chris Harrison, ASCAP CEO Elizabeth Matthews, BMI president/CEO Mike O'Neill and Association of Independent Music Publishers (AIMP) managing director Alisa Coleman — all played integral roles in making the law a reality. But as Collins, a champion of songwriters and music publishers, says, "Danielle, Dina, Jacqueline and Susan each helped propel the MMA forward at key junctures.

"Without these leaders' talent and tenacity, the modernizing of music copyright would still seem like a fool's errand," he adds. "Instead, we have made it the most meaningful

copyright update of the digital age."

In recognition of their mighty achievement, the four have been named *Billboard's* Women in Music Executives of the Year.

The MMA's overarching objective, in short, is to benefit songwriters and content creators by ensuring they are paid fairly and expediently for their work. The legislation creates a blanket mechanical license and a standardized publisher- and songwriter-run collective to

the hands of publishers and PROs, rather than DSPs and, in exchange, reduces the risk of copyright infringement for them.

Other components of the MMA include standardizing the procedure by which SoundExchange — the nonprofit organization that collects digital performance royalties for sound recordings — can pay producers and engineers for their work; and obligating digital and satellite radio services (like SiriusXM

"Danielle, Dina, Jacqueline and Susan each helped propel the MMA forward at key junctures."
—Rep. Doug Collins

administer the licensing of songs played by digital service providers such as Spotify and Apple Music. It requires the DSPs to fund the creation of a comprehensive database that will match compositions to recordings and simplifies the process for copyright- and royalty-rate litigation. The law also puts unclaimed royalties in

and Pandora) to pay royalties on pre-1972 recordings to record labels and artists.

Aguirre, LaPolt and the organizations they represented began working together on what would become the MMA in early 2017. With lawsuits against streaming services over songwriter and publisher royalties sowing

industry divisiveness, “we thought there was a real opportunity for a legislative solution to modernize the market,” says Aguirre.

A number of House members and senators agreed to help on the condition that the music industry cease the internecine battles that had plagued earlier lawmaking attempts.

The NMPA brought on SONA and NSAI as the initial stakeholders, then began inviting other, often conflicting industry forces to join. “If we were going to get any bill passed, we had to make a deal with DiMA and get the NAB [National Association of Broadcasters] to support what we were doing,” says LaPolt.

As the bill took shape in the spring of 2017, LaPolt suffered a near-fatal case of septic shock. While she was still in rehab, Israelite and then Collins called to say that the foundation for a bill with the DSPs was there. After being released from treatment in May, she says, “I did nothing all summer except work on the Music Modernization Act from my house,” reviewing rough drafts of the legislation and discussing them with the stakeholders, which now included DiMA, ASCAP and BMI.

With Aguirre working as the “legal

quarterback,” LaPolt says the NMPA was drafting “all this amazing shit.” It had some help. To assist with the consensus bill’s language, the association brought in Charlesworth, an accomplished attorney who had extensive experience with the issues at hand. Before joining Covington, she had served as general counsel/associate register of copyrights at the U.S. Copyright Office, and prior to that, as senior vp/general counsel at the NMPA. In 2015, she authored an 1,100-page report that reviewed the Copyright Act of 1976, the cornerstone of U.S. copyright law. Some of the recommendations she made in that report “ended up, in one form or another, in the MMA,” says Charlesworth, who compared her role to working on a “giant jigsaw puzzle. Whatever we did had to fit within the framework of the existing Copyright Act,” she says.

In April, the House unanimously passed the MMA, but an uphill battle remained.

Genco (below) and Charlesworth, who says that drafting the language for the MMA was like working on a “giant jigsaw puzzle.”



In July, investment banking firm Blackstone — which owns SESAC and mechanical rights manager The Harry Fox Agency — proposed changes to the bill that would limit the licensing collective’s mandate, a move that threatened to cripple the legislation in the Senate.

“We really thought it might be dead,” says Aguirre, who, along with Charlesworth, negotiated behind the scenes with Blackstone while LaPolt helped mount a social media campaign with songwriters that pitted SESAC against the creative community. As SESAC faced a growing public-relations nightmare and its writers threatened to leave the PRO, a compromise was reached.

Then on Sept. 14, four days before the bill was slated for a Senate vote, SiriusXM stepped up a monthslong objection to portions of the MMA

MMA opposition “is diametrically opposed to [his] duties to protect artists in his position as chairman of the board of Live Nation.”

The piece caught the attention of Irving Azoff — veteran manager of the Eagles, Christina Aguilera and other major stars, as well as the owner of the Global Music Rights PRO — who had been following the legislation. Recalls LaPolt: “Irving calls and says, ‘Well, I would have preferred something a little less than throwing a hand grenade [at them].’”

To help reach a compromise, Azoff enlisted Genco, his company’s co-president, and on the night of Sept. 15, she took part in a teleconference with Azoff and LaPolt, who were ensconced in the Forum Club during an Eagles concert, and the RIAA’s Marks and Glazier. Genco then phoned Charlesworth, asking her to draft an amendment.

On Sunday, Sept. 16, Genco brokered the basic outline of a compromise with SiriusXM, Universal Music Group, Sony Music Entertainment and Warner Music Group while she and her family saw The War on Drugs at the Hollywood Bowl. With over 25 years of experience working for labels, including Capitol and Warner Bros., and in artist management and publishing, Genco understood all sides of the issue and had the labels’ trust when asking them to agree to the compromise with SiriusXM.

“Susan brought everyone to the table,” says LaPolt. “She’s the only one in our business that could have made those calls.”

Final negotiations between SiriusXM and the labels continued right up until the Senate voted on the bill on Sept. 18. “The last amendment was written in by hand on the side of the legislation” before Sen. Lamar Alexander, R-Tenn., walked it onto the Senate floor, says Aguirre. The bill passed unanimously.

A party celebrating the law’s passage took place at City Winery in Washington, D.C., marking the only time all four women were in the same room throughout the entire process.

Reflecting on the tag-team efforts, Charlesworth says, “The four of us together were a powerful force.”

dealing with pre-1972 recordings after the satellite radio company learned that compromises had been quietly given to the NAB and digital music network Music Choice in exchange for their support of the bill.

That same day, LaPolt, whom Charlesworth calls “a force of nature,” raised another PR ruckus, publishing a *Variety* op-ed calling for Liberty Media president/CEO Greg Maffei — who chairs the boards of both SiriusXM and concert promotion behemoth Live Nation — to resign from the latter because his

Additional reporting by Ed Christman.

The Leading Edge

As Billboard began preparing the 2018 Women in Music issue, two previous Executive of the Year honorees — perennial contenders for the distinction — asked to be removed from the running in order to make room for other rising stars. We liked the idea so much that we have established a Women in Music Executives Hall of Fame.

The first five inductees — all groundbreaking role models who have already received the top honor, some more than once — offer their hard-won insights on leading the industry to a more diverse and inclusive future

Julie Greenwald

CHAIRMAN/COO, ATLANTIC RECORDS

The vanguard label chairman on the essential importance of women mentors

I've been hitting the speaking circuit lately — colleges, young women in this industry — and I'm meeting so many great women in their 20s who don't have a front-row seat, who don't have someone they can look up to or go to for advice. I hit them with the realness and directness, and I give them my I-was-a-fish-out-of-water story. Because there's so much pressure right now — student loans are crazy high, and everyone's



From left: Greenwald with Missy Elliott, Love & Hip Hop creator Mona Scott-Young and Cardi B in New York in January.

worried about the job market — and I want them to know you can all-of-a-sudden bump into a career that you weren't thinking you were going to have.

I wanted to go to law school when I took a summer job [in the early 1990s] as Lyor Cohen's

assistant [at Rush Artist Management]. I had to sit on the arm of Lyor's couch — I didn't have a desk. When Rush was winding down the management company, Lyor told me, "There's an opportunity upstairs in the promotions department at Def Jam" [where Cohen was president]. Once I moved upstairs, I was actually allowed to sit on the couch — that's how I knew I got promoted.

Lyor [now global head of music at YouTube] was an amazing champion and mentor who really pushed me to take risks. But we need more women mentors: As I said in my [2017 Executive of the Year] speech

at the Women in Music event, 10 years from now, I want the person being honored to be able to say, "My mentor was a she." That's what I want to change.

It definitely doesn't feel like the Old Boys' Club when you walk around the Atlantic offices today. I have 10 department heads who are women. There's strength in numbers. The photo [see page 98] was shot in our lobby, and it was incredible: the sisterhood, the camaraderie, the feeling of having people on staff walking in and being able to say, "This is your senior team. This is who we're hoping you aspire to be."

We need more women in positions of power. We need more women to have role models that are supportive, open, honest, direct. That's the goal.

—AS TOLD TO JOE LEVY

Michele Anthony

EXECUTIVE VP/EXECUTIVE MANAGEMENT BOARD MEMBER, UNIVERSAL MUSIC GROUP

The music-biz veteran on the pitfalls of feminine conditioning: "Self-imposed perfectionism is our worst enemy"

As a young woman, one of the most enduring lessons in leadership for me came from Gloria Steinem's example. Gloria reinforced a vital lesson that, for the time, was radical — showing me how women can effect change in a male-dominated society and making clear the leadership role we must play in improving the world.

That takeaway has guided so much of my life and the way I view myself, my activism and my career. Without a doubt, I am indebted to my mother and father for so many important life lessons, and I have been blessed with additional brilliant role models and mentors. Brought up by my parents to be gender-blind, I was determined to never let being a woman be a barrier to success in any job.

Even so, through my career, I also have come to understand why so many women, especially those who are family caretakers, have found the late nights and travel demanded of a music career so challenging. To ensure

we don't lose a future generation of women leaders in music, our industry must find more balance and flexibility. There remains much to accomplish, and so many more changes will be required, before we can ever be as diverse and representative as the world around us.

At the same time, I'm more optimistic than ever. Opportunities for women are improving, and addressing diversity is top priority — in our industry, as well as others. In music, I see a generational shift taking place. However, we need this new generation to see more women in leadership roles, and that's not going to happen when only 2 percent of credited music producers of popular songs are women, according to the University of Southern California's Annenberg Inclusion Initiative.

For lasting change, we will need to see these gains accelerate and continue well into the future. On a personal level, we must encourage young women to take risks, be vocal and ask tough questions. Self-imposed perfectionism




Anthony and Paul McCartney at Henson Recording Studios in Los Angeles in April.

is our worst enemy, but you can't be afraid of making a wrong decision, having an isolated opinion or failure. If you are, you'll be paralyzed. Learn from your mistakes, and at the end of the day, you will make more right decisions than wrong ones.

I am so fortunate to be among the women in our industry who have risen to the highest levels of leadership. However, it's now our responsibility to lead by example and to ensure the next generation of women leaders in our industry continue to have even more opportunity for success.

Gloria Feldt, former president/CEO of Planned Parenthood, argues in her 2010 book, *No Excuses*, that women must take a direct role in effecting change. She writes: "So here women are today, at this moment of unlimited possibility, ours for the taking ... There are challenges, yes. Roadblocks, yes. Impediments, yes. Injustice and unfairness, yes. But there are no limits to what we can envision ourselves doing and no boundaries to what we can dream and achieve."



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Congrats to Citi's **Jennifer Breithaupt** for
being one of Billboard's 2018 Women in Music.

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From your fans at publicis ONE  TEAM



McGrath with Justin Timberlake at the 2006 MTV Video Music Awards in New York.

Judy McGrath

BOARD OF DIRECTORS, AMAZON

The former chairman/CEO of MTV Networks on how cable TV's early days helped shatter the glass ceiling

I always considered myself lucky to be anywhere near music — anywhere near the artistry and the creative process of exposing it to more people. But I remember at one of my first industry events in the '90s — a charity lunch at the 21 Club — I was waiting for someone when an executive

walked in and handed me his coat. To hang up.

I respected coat-check people too much to drop it on the floor.

More than one guy did this. It was a different time and place, and if you were a woman who went to anything involving leaders in the music business, you would rarely see someone who looked like you.

When cable TV launched [in the early '80s], it was considered an unlikely experiment — not as cool or as important as broadcast. Much like any new format, any new platform, the reaction was, "This is probably nothing." But cable was hungry for

content and didn't pay as well — so there was a lot of opportunity for women and other people who weren't typical, who were willing to take a risk, who were driven to challenge the status quo.

There were a lot of us together [at MTV, where I started as a copywriter in 1981] with not a lot of resources and a lot to accomplish — and we were all running into headwinds. As a woman, you could say 15 things before a guy would say one, and no one would hear it until he said it. But my feeling was, "OK, you have to say 16 things." Minds and unconscious bias needed to change. As I gained privilege, I tried to share it. My company was new; there was no training for what we were doing. There wasn't a long history or a legacy to be hobbled by like there was in the music industry. Eventually, people would come to MTV Networks — political figures, industry people — look around and say to me, "There are so many women here!" Doing jobs not traditionally associated with women. Speaking with authority.

I remember being at rehearsals for the Video Music Awards in the 2000s and thinking, "Look at all the key production roles held by women": Beth McCarthy-Miller was directing, Salli Frattini was producing. Everyone working that stage was a woman — Carol Donovan and Kathy Flynn, Patti Galluzzi, and many more.

Change is slow. It takes time. But there is progress, and there is optimism. And we hang up our own coats. —AS TOLD TO J.L.



Saint John and Quincy Jones in 2017, in the producer's living room with a signed copy of his autobiography.

Bozoma Saint John

CHIEF MARKETING OFFICER, ENDEAVOR

The branding badass and former Apple Music executive breaks down why diversity matters — and how white men can help advance the cause

It's very important that our leadership reflects our audience and that it represents all kinds of diversity. This isn't just a good thing to do. It's a must-do to make sure our businesses are healthy.

The issue isn't just getting representative people into the business — it's *keeping* them in the business. So we've got to create support networks that allow for dialogue about the challenges of being one of few — or the only one — within your team. We have to make sure there are safe spaces to discuss and come up with solutions. The key isn't just women helping women, but also men helping women and recognizing we've got to make sure there's more balance in our boardrooms and our decision-making processes.

This isn't just about diversity — it's about inclusion: "Are my ideas, my opinions, my experiences as a black woman seen as important? When I react to a strategy or a business proposal with a difference of opinion, is that opinion going to be validated in the way that my white male counterparts' would be?" Most of the time, the answer is *no*. And the white men in the room, who are usually in charge, need to be aware of this. They need to get out of their comfort zones and listen to the opinions of those whose experiences are very different than their own. —AS TOLD TO J.L.



Gerson (right) and UMPG artist SZA backstage at The Novo in Los Angeles in 2017.

Jody Gerson

CHAIRMAN/CEO, UNIVERSAL MUSIC PUBLISHING GROUP

The first woman to run a major global music company offers an industrywide call to arms: "No more excuses"

Together, many of us in the industry — women and men alike — are taking action to shape a new future. Today, we are working to build a balanced, diverse, inclusive business and a better world through music.

Music is a powerful force for change. In

the same way that artists use their voices to shape culture, our industry should be ahead of the curve in fostering equality. To create meaningful change, we need more global opportunities for all women to rise to the highest levels — executives, artists, songwriters, engineers, producers and beyond. Isolated instances of women in top executive and creative roles aren't enough.

Through sisterhood and community, women have power in numbers. We are stronger together. And now more than ever, we need each other. Women have to support and empower one another.

Here is my advice: No more excuses — be ambitious. Embrace your power. Say what you want so you can achieve it. Trust your instincts.

Change is happening. As the first female global chairman of a major music company, I am proof of that. Generations of women have paved the way. Today, there are women running music companies — serving as top lawyers, agents, managers and more. We are moving toward true gender equality and changing the narrative. Let's celebrate women's successes today and open doors for new generations to rise.

Writing history takes time. There is a lot of work to be done, but it's important not to lose sight of our progress. As females in historically male-dominated industries, our shared perspective creates unity. With mutual understanding and compassion, we can work together and help each other succeed.

Jennifer Breithaupt, this one goes out to you.

Congrats on being recognized as one of
Billboard's 2018 Women in Music. We couldn't be prouder.

From your Citi Family



The Citi logo, featuring the word "citi" in a lowercase, sans-serif font with a red arc above the letters "i" and "t".

Welcome what's next

Women Rule: Atlantic Records

“It definitely doesn’t feel like the old boys’ club when you walk around the Atlantic offices today. I have 10 department heads who are women. There’s strength in numbers.”

— JULIE GREENWALD, CHAIRMAN/COO OF ATLANTIC RECORDS, WHERE WOMEN COMPRISE 50 PERCENT OF SENIOR MANAGEMENT



The women of Atlantic's senior management team, from left: Greenwald, executive vp publicity Sheila Richman, executive vp Andrea Ganis, senior vps urban marketing Marsha St. Hubert and Dionnee Harper, GM/senior vp urban A&R Lanre Gaba, Big Beat Records GM/vp A&R Gina Tucci, executive vp brand partnerships and commercial licensing Camille Hackney (standing), senior vp marketing Nina Webb, executive vp urban radio promotion Juliette Jones and senior vp business and legal affairs/deputy general counsel Margo Scott photographed by Erin Patrice O'Brien on Nov. 12 at Atlantic Records in New York. See page 100 for a profile of Ganis, Hackney and Jones.



LABELS

LaTrice Burnette*

EXECUTIVE VP/GM, ISLAND RECORDS

BRINGING A NEW VIBE TO THE ISLAND

Burnette joined the label in September after a successful run as senior vp marketing at Epic. Alongside new Island president Darcus Beese and COO Eric Wong, the *Billboard* 2017 40 Under 40 honoree says her chief goal at the primarily pop label will be “developing its R&B/hip-hop space.” Island, which turns 60 in 2019, will close out this year with a number of wins, including Shawn Mendes’ No. 1 Adult Top 40 hit, “In My Blood,” which has generated 236 million streams.

DREAM SUPERGROUP Rihanna, Leikeli47 and Gwen Stefani covering any Michael Jackson song: “They’re fierce, passionate females who are all about individuality.”

Nicki Farag, 39

EXECUTIVE VP/HEAD OF PROMOTION, DEF JAM RECORDINGS

Jennifer Hirsch-Davis, 44

VP FINANCE, DEF JAM RECORDINGS/ISLAND RECORDS

G.O.O.D. MUSIC AND NEW STARS Farag, a 15-year Def Jam vet, was promoted in March, becoming the label’s first female head of promotion, and she’s already predicting tomorrow’s superstars. Singer-songwriter Arlissa, whom Farag calls “the next Whitney Houston,” signed with the label in 2018 and had her first hit with “Hearts Ain’t Gonna Lie,” a collaboration with Jonas Blue that peaked at No. 26 on the Hot Dance/Electronic Songs chart. Another big moment was the Def Jam/G.O.O.D. Music release of five Kanye West-produced albums in five consecutive weeks, with one — West’s *Ye* — hitting No. 1 on the *Billboard* 200. Hirsch-Davis calls the planning, coordination and execution of those releases “a real accomplishment for me.”

MANTRA Farag “Be patient.”

Lori Feldman*

EXECUTIVE VP STRATEGIC MARKETING, WARNER BROS. RECORDS

Hildi Snodgrass*

EXECUTIVE VP/CFO, WARNER BROS. RECORDS

RENAISSANCE WOMEN Feldman linked Dua Lipa with Mastercard and Hilton; expanded Jason Derulo’s Coca-Cola relationship to 100 new world markets, according to the company; and placed Bryce Vine in *The Sound Drop* by Pepsi, which led to over 9.6 million views. “There are an infinite number of places to go,” she says of the branding opportunities she has brokered for WBR acts. Snodgrass

credits the streaming boom for a number of the label’s successes, including, she says, a third-quarter revenue boost of 4.5 percent and a digital revenue bump of 16 percent. She also managed the 2018 business plans for Lipa, Bebe Rexha and Lil Pump, among others, and credits them for ushering in a new era of creative growth at the label.

GOOD CAUSE Snodgrass “I’m a member of the XX Fund, a women’s giving circle that gives annual grants to nonprofit L.A. organizations that promote women’s well-being. It gives special consideration to women-led groups and groups in which \$15,000 will make an impactful difference.”

Maria Fernandez, 45

EXECUTIVE VP/COO, SONY MUSIC LATIN IBERIA

LATIN MUSIC LEADER The Venezuelan native was promoted to her current position this year, giving her oversight of joint ventures, human resources and information standards and technology. “We have significantly developed our analytical capabilities, which is critical for success,” says Fernandez, who cites the renegotiation of Colombian reggaeton star Maluma’s recording deal as one of her top achievements of the year. The other: strategically positioning the division for sustained growth — year to date, Sony Music’s current share of the Latin market rose to 53 percent, up from 39.7 percent.

CANCELED “[Venezuelan President] Nicolás Maduro.”

Andrea Ganis*

EXECUTIVE VP, ATLANTIC RECORDS

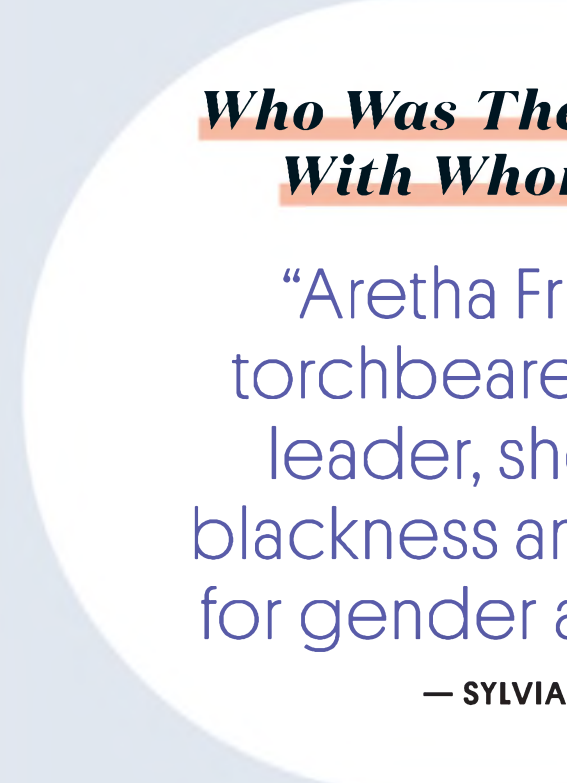
Camille Hackney*

EXECUTIVE VP BRAND PARTNERSHIPS AND COMMERCIAL LICENSING, ATLANTIC RECORDS

Juliette Jones*

EXECUTIVE VP URBAN RADIO PROMOTION, ATLANTIC RECORDS

CARDI HEARTY The week of Nov. 17 exemplified Jones’ successful 2018. Atlantic had three tracks in the top 10 of the R&B/Hip-Hop Airplay chart: “Ring” by Cardi B featuring Kehlani; “Dangerous” by Meek Mill featuring Jeremih and PnB Rock; and “Wake Up in the Sky” by Gucci Mane, Bruno Mars and Kodak Black. “Cardi has been a runaway train for us since last summer,” says Jones of the artist who has achieved three No. 1 songs on the Hot 100. Ganis hails the “double-punch carryover of [Mars] and Ed Sheeran, continual pop/adult growth for Charlie Puth and Bazzi, and now we’ve added Brynn Elliott, Ava Max and Why Don’t We, among others, to our stable of hitmakers.” Meanwhile, Janelle Monáe landed a Belvedere



Who Was The First Female Artist With Whom You Identified?

“Aretha Franklin. A feminist torchbearer and a civil rights leader, she embraced her blackness and became an icon for gender and racial equality.”

— SYLVIA RHONE, EPIC RECORDS

partnership, a Samsung Galaxy Note9 launch event and Old Navy and Chanel synch deals thanks to Hackney, who predicts that “all the groundwork we’ve laid with Lizzo’s brand partners” — J.Crew, Cadillac and AT&T — “really sets her up for 2019.”

ADVICE FOR WOMEN EXECUTIVES Hackney

“Be mindful of your social media footprint. People will prejudge you based on what you post. Make it private or be hypervigilant.”

Wendy Goldstein*

EXECUTIVE VP, REPUBLIC RECORDS

Sharon Dastur*

SENIOR VP PROMOTION, REPUBLIC RECORDS

Katina Bynum*

SENIOR VP MARKETING, YOUNG MONEY/

CASH MONEY/REPUBLIC RECORDS

Kerri Mackar, 33

SENIOR VP BRAND PARTNERSHIPS, REPUBLIC RECORDS

GIVING ARI SPACE When Ariana Grande called in the wake of her ex Mac Miller’s death and breakup with *Saturday Night Live* castmember Pete Davidson to say, “Cancel everything, except I need to be creative,” A&R specialist Goldstein responded: “OK, Ari.” Giving Grande the breathing room she needed led to a recording binge that produced “Thank U, Next,” her first Hot 100 No. 1, which has generated 122 million streams and climbing. “The most rewarding thing is seeing artists grow,” says Goldstein. Meanwhile, Dastur, who joined Republic from iHeartMedia, helped her team land 21 top 10s on the Hot 100 in 2018, including five No. 1s. Bynum’s top star is Lil Wayne, whose *Tha Carter V* earned 480,000 equivalent album units in its first week. And *Billboard* alum Mackar helped connect Post Malone with Crocs, whose collaboration with the clogs maker sold out in minutes.

NONMUSICAL FEMALE ICON Goldstein “Jane Fonda. She’s beautiful, an activist and always speaks her mind.”

Ethiopia Habtemariam, 39

PRESIDENT, MOTOWN RECORDS

ON A ROLL WITH QUALITY CONTROL The alliance that Habtemariam struck with Atlanta’s Quality Control Music continues to fuel a next-gen renaissance starring Migos and newcomer Lil Baby, whose collaboration with Drake, “Yes Indeed,” topped the Mainstream R&B/Hip-Hop airplay chart. New signings include joint ventures with producer Zaytoven and management firm SinceThe80s, which reps Mac Miller protégée Njomza. And underground rapper Icewear Vezzo became Motown’s first Detroit-based signing in years — the first part of what Habtemariam calls “a big plan to go back” to Motown’s city of origin. With the label’s 60th-anniversary celebration taking place in 2019, “we’re bringing Motown back in a big way,” says the executive.

INDUSTRY CHANGE SHE’D LIKE TO SEE “People stop defining R&B [and] hip-hop as a trend.”

Allison Jones, 49

SENIOR VP A&R, BIG MACHINE LABEL GROUP

PEARCE-D THE BOYS CLUB Jones says she sees “more female artists breaking through in all [music] formats in 2019 — especially in country,” and she and her Big Machine team got the ball rolling in 2017 with newcomer Carly Pearce, who topped the Country Airplay chart with her emotional single “Every Little Thing” and hit the top 20 this year with follow-up “Hide the Wine.” Big Machine also had big success in 2018 with Midland and Thomas Rhett. The latter’s catalog has logged 3 billion streams.

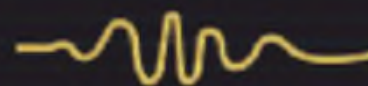
CANCELED “Political TV commercials.”



From left: Burnette, Farag, Hirsch-Davis, Feldman, Snodgrass, Fernandez, Ganis, Hackney, Jones, Goldstein, Dastur, Bynum, Mackar

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2018
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FROM YOUR FRIENDS AT

LIVE NATION

Celine Joshua*

GM, COMMERCIAL CONTENT AND ARTIST STRATEGY; UNIVERSAL MUSIC GROUP

Jennifer Baltimore, 51

SENIOR VP BUSINESS AND LEGAL AFFAIRS, UNIVERSAL MUSIC GROUP

BUILDING FOR THE FUTURE Baltimore has facilitated UMG's expansion into other media by tailoring "bespoke" deals, as she calls them, for an upcoming Luciano Pavarotti documentary and an animated Bob Marley film. Her team also brokered the signing of Kris Wu, the Chinese hip-hop artist whose Interscope debut, *Antares*, has generated over 42 million streams. These deals, says Baltimore, are the building blocks of an updated UMG business model "that can be used going forward." Joshua jumped to Universal from Sony in May to start her own imprint, 10:22 p.m. — named, she says, for the moment she decided to "start my own thing." She already has a hit: Lele Pons' debut single, "Celoso," has scored over 37 million streams since its release.

BEST GIFT FROM AN ARTIST Joshua "My ISSA chain from 21 Savage. I was there very early on in his career, and one of the ultimate stamps of approval is when you're part of the crew and you get the chain."

Michelle Jubelirer, 44

COO, CAPITOL MUSIC GROUP

MACCA'S BACK! Jubelirer's long-standing relationship with Paul McCartney's manager, Scott Rodger — which played a crucial role in wooing the former Beatle back to Capitol in 2016 — paid off handsomely in September, when McCartney reached No. 1 on the Billboard 200 for the first time in 36 years with *Egypt Station*, which has sold 218,000 copies. "No artist has meant more to the legacy of Capitol than Paul," says Jubelirer. The Pittsburgh native also continued to build for the future by working closely with Halsey — whose "Without Me" became her third Hot 100 top 10 in November — and revamping Astralwerks, which just scored a top five Hot 100 hit with Marshmello and Bastille's "Happier."

STRENGTH IN NUMBERS "We have 13 women holding senior vp positions or higher, which [is] 40 percent of our senior leadership team."

Sasha Junk*

SENIOR VP MARKETING, KIDZ BOP

OVER 130,000 RUGRATS ROCKED After graduating from the University of North Carolina, Junk moved to New York to work in PR and marketing at a time when women were often assigned to family-centric projects. Her experience eventually led her to KIDZ BOP's

5-year-old touring division, which sold 130,709 tickets and grossed \$3.6 million across 26 shows this past summer. "There's not much for 5- to 9-year-olds in live [music]," says Junk. "We're filling a gap." She also partnered with the Hard Rock Hotel & Casino in Punta Cana, Dominican Republic, to create the KIDZ BOP Experience, where kids live like "mini pop stars for the day."

MANTRA "One Christmas, my dad gave everyone in our family a plaque with Yoda's quote: 'Do or do not. There is no try.' I still have that plaque in my office."

Cris Lacy, 45

SENIOR VP A&R, WARNER MUSIC NASHVILLE

HELPED CATCH KENNY Lacy started 2018 by playing a key role in the signing of Kenny Chesney, which she describes as a longtime "pipe dream" because the two have been friends since the A&R executive started out in the music publishing sector. "It is the ultimate endorsement when you have someone who doesn't need you but still wants to work with you," says Lacy of landing the superstar, who already delivered a Country Airplay No. 1 to his new label, "Get Along." Lacy also celebrated the successes of Cole Swindell, who landed his first Top Country Albums No. 1, *All of It*, and Dan + Shay, whose eponymous 2018 album became their second chart-topper due in part to hit single "Tequila."

FIRST FEMALE MUSICAL INFLUENCE "When all the music-biz books were written by men about men, Dolly Parton wrote *My Life and Other Unfinished Business*, the first account I'd read of a savvy woman in charge."

Taylor Lindsey, 32

VP A&R, SONY MUSIC NASHVILLE

OLD DOMINION DOMINATED Old Dominion had a big year, with both "Hotel Key" and "Written in the Sand" hitting No. 1 on the Country Airplay chart, but Lindsey, who has worked with the band for years, says the bigger accomplishment was its vocal group of the year wins from the Academy of Country Music and the Country Music Association. "It was evidence that our efforts to do right by this band were successful and that the industry had taken notice," says Lindsey, who also helped guide Maren Morris' crossover success. The singer-songwriter's collab with Zedd and Grey, "The Middle," was a No. 5 Hot 100 hit, while "I Could Use a Love Song" reached No. 7 on Hot Country Songs — proof, says Lindsey, "that an artist can be successful in two genres."

FIRST FEMALE MUSICAL INFLUENCE "Carole King. I remember vividly seeing my parents dance to 'Beautiful.'"

Cindy Mabe, 45

PRESIDENT, UNIVERSAL MUSIC GROUP NASHVILLE

CHAMPIONED CARRIE AND KACEY UMG Nashville is poised to once again finish 2018 as the top country music label, thanks in part to Carrie Underwood, whose work Mabe has guided. With the release of *Cry Pretty* in September, Underwood became the first woman to land four country albums atop the all-genre Billboard 200, and in November, she took home the Country Music Association Award for best female vocalist. "She is one of the bravest, boldest artists I know, and we are only at the surface of what she has to show," says Mabe, who also expresses her pride over CMA album of the year winner Kacey Musgraves. "This is an artist who is cutting her own path and throwing out any rules that don't fit her."

ADVICE FOR WOMEN EXECUTIVES "Know who you are, and don't compromise your beliefs. Your perspective is your power."

Jenifer Mallory, 41

GM, COLUMBIA RECORDS

PLANNING COLUMBIA'S NEXT CHAPTER Mallory was promoted twice in 2018, first to executive vp international marketing for Sony Music Entertainment at the beginning of the year after breaking Khalid overseas. (His catalog has generated over 3.6 billion streams.) Then, in September, she replaced the departing Joel Klaiman as GM. Upon returning from maternity leave, Mallory — who oversees Columbia's marketing, promotion, licensing and brand partnerships department — will work with chairman/CEO Ron Perry to usher in a new era at the label. "I'm passionate about ramping up our understanding of data so that we can understand our fans and make sure we're delivering the right message to the right person at the right time," she says. "Every time someone listens to an album or watches a video, we potentially have money coming in."

NONMUSICAL FEMALE ICON "Ruth Bader Ginsburg. Not only has she devoted herself to her career, which has literally changed the path for women in the United States, she has also balanced a family life along the way."

Gabriela Martinez, 51

SENIOR VP MARKETING, WARNER MUSIC LATIN AMERICA; GM, WARNER MUSIC LATINA

MINTING NEW ARTISTS In her dual roles, Martinez grew Warner's repertoire by bringing in an A&R director for the U.S. Latin division, upping new-artist signings and focusing on long-term talent development with up-and-comers Vice Menta and Alaya. In the

past year, Warner has landed tracks by Sofia Reyes, Zion & Lennox and Anitta on *Billboard's* Hot Latin Songs chart and Spotify's Global Top 50. The Mexican native is a fan of Pat Benatar and Stevie Nicks — "They were rock stars!" says Martinez. So it's no wonder that she's particularly proud of the larger-than-life Anitta. "We've taken her from being a Brazilian goddess to a female force in the rest of Latin America and Spain."

RECENT BOOK REC "*Sapiens: A Brief History of Humankind*. It's a fascinating look at the evolution of humanity."

Gina Miller, 46

VP/GM, URBAN INSPIRATIONAL MUSIC; ENTERTAINMENT ONE

SPIRITUAL STREAMING SUCCESS Thanks to Miller's management of eOne's inspirational division, the company is one of the top 10 players in the gospel/Christian market — and she's even more bullish about the future, now that fans of the genre are finally adopting streaming. "We had been struggling to get the gospel consumer to embrace digital, but we are doing a much better job now," says Miller. Artists Jonathan McReynolds and Todd Dulaney scored top fives on the Hot Gospel Songs chart in 2018 with, respectively, "Not Lucky, I'm Loved" and "Your Great Name," and their catalogs have generated 42.5 million and 39.6 million streams this year. While eOne doesn't break out revenue by genre, its music division generated \$61 million in its most recent fiscal year.

ADVICE FOR WOMEN EXECUTIVES "Be authentic. Be teachable. Be confident. Be honest. Be accessible. Be impactful. Be kind."

Sylvia Rhone*

PRESIDENT, EPIC RECORDS

Traei Adams*

EXECUTIVE VP PROMOTION, EPIC RECORDS

MADE ASTROWORLD A STELLAR SUCCESS

Rhone and Adams spent 2018 helping turn Travis Scott into a global hip-hop star whose album *Astroworld* has generated a collective 1.9 billion streams. The label also built 23-year-old Brooklyn rapper Flipp Dinero's breakthrough single, "Leave Me Alone," into a top 40 Hot 100 hit that has amassed 140 million streams. Adams, who is working on Mariah Carey's latest single, "With You," was elevated to executive vp promotion in April after six years at the label, and Rhone says the executive is a prime example of the way "we foster the promotion of women from the moment they enter our workplace."

NONMUSICAL FEMALE ICONS Adams "Jada Pinkett-Smith, Angela Bassett, Oprah Winfrey and Michelle Obama — all beautiful, strong-minded, successful, intelligent women."



From left: Habtemariam, Jones, Joshua, Baltimore, Jubelirer, Junk, Lacy, Lindsey, Mabe, Mallory, Martinez, Miller, Rhone, Adams

HABTEMARIAM: ORINARY JONES; JOHN RUSSELL; JOSHUA: JIMMY FONTAINE; BALTIMORE: COURTESY OF UMG; JUBELIRER: LESTER COHEN; JUNK: TAYLOR MILLER; LACY: WARNER MUSIC NASHVILLE; LINDSEY: CAMERON POWELL; MABE: KEVIN WIMPY; MALLORY: ADAMS; JOHN RICARD; MARTINEZ: COURTESY OF WARNER MUSIC; MILLER: ELITE MEDIA STUDIO; RHONE: SAMI DRASIN



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***Women Rule:
Creative Artists Agency***

“At CAA, we subscribe to the belief that when you take care of each other, good things happen. We are striving to create a more positive and dynamic environment, where equality is not a concept — it’s a reality.”

— MARLENE TSUCHII, CO-HEAD OF INTERNATIONAL TOURING AT CAA, WHERE 35 PERCENT OF THE MUSIC DEPARTMENT’S SENIOR AGENTS AND EXECUTIVES ARE WOMEN

From left: Agent Caroline Yim, Tsuchii and agent Carole Kinzel, three of 11 female agents who work in CAA’s music division, photographed by Emily Berl on Nov. 14 at CAA in Los Angeles. See page 114 for their profile.

AMERICAN EXPRESS

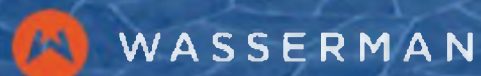
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From Your #1 Fans



Brenda Romano*

PRESIDENT OF PROMOTION,
INTERSCOPE GEFFEN A&M

Annie Lee, 38

CFO, INTERSCOPE GEFFEN A&M

Nicole Wyskoarko, 40

EXECUTIVE VP URBAN OPERATIONS,
INTERSCOPE GEFFEN A&M

Erika Savage, 45

SENIOR VP STRATEGIC DEVELOPMENT,
INTERSCOPE GEFFEN A&M

WHERE STARS ARE BORN Lady Gaga's elegant transition to Hollywood starlet in *A Star Is Born* reaped musical returns for Romano's team: The soundtrack's lead single, "Shallow," peaked at No. 5 on the Hot 100, while the album topped the Billboard 200 for three straight weeks. "It's a blockbuster on every level," says Romano. "I couldn't be happier for Gaga." Wyskoarko, who joined Interscope in February, counts the recent breakthrough of Harlem rapper Sheck Wes as a major triumph. His *Mudboy* lead single, "Mo Bamba," hit the top 10 of the Hot 100 in November — a success she credits to "our urban A&R team's connectedness to the culture, and gut instincts." Lee, who oversaw the three-year makeover of the label's Santa Monica, Calif., offices, is now engaged in the design of a new studio space for Universal Music Group artists. And Interscope vet Savage oversaw the *A Star Is Born* merchandise strategy alongside Warner Bros. and Universal Music Group-owned merch company Bravado, while creating and programming the Interscope Learning Series, which brings in speakers to mentor next-gen colleagues.

ADVICE FOR MEN IN THE INDUSTRY Lee "Humility is not weakness."

Jacqueline Saturn*

PRESIDENT, CAROLINE/HARVEST RECORDS

DOUBLED MARKET SHARE In the last 12 months, Saturn has presided over great growth for Caroline. The label has more than doubled its U.S. market share to 4 percent, thanks to 15 platinum and nine gold singles. "We've partnered with some incredible labels who have fantastic artists," says the married mother of two. Chief among them is Michigan rapper NF, whose trifecta of Hot 100 hits in 2018 includes "Let You Down," which peaked at No. 12. Caroline also notched top five debuts on the Billboard 200 from rappers 6ix9ine, Trippie Redd and the late XXXTentacion, who collectively landed 35 entries on the Hot 100.

FIRST FEMALE MUSICAL INFLUENCE "My parents turned us on to Fleetwood Mac at an early age, so it was Stevie Nicks belting it out in a dude-fest."

Julie Swidler, 60

EXECUTIVE VP BUSINESS AFFAIRS/GENERAL
COUNSEL, SONY MUSIC ENTERTAINMENT

Deirdre McDonald, 54

EXECUTIVE VP GLOBAL PUBLIC POLICY AND
GOVERNMENT RELATIONS, SME

Jennifer Fowler, 44

SENIOR VP MARKETING AND U.S. SALES, SME

RUNNING THE BUILDING EVERY DAY Swidler counts the relaunch of Arista Records in July as a personal full-circle moment, after previously serving as head of business affairs at the label under Clive Davis. She also took part in the payout of SME's \$750 million Spotify windfall to artists and distributed labels after the label group sold 50 percent of its shares in the wake of the streaming service's initial public offering. "It was like bonus day," she says. On the legislative front, McDonald played a role in both the passage of the U.S. Music Modernization Act and the drafting of the European Union Copyright Directive. "Those campaigns have recalibrated the balance of power between platforms and the creative community," she says. Fowler's commercial team drives some of SME's most strategic U.S. streaming subscription growth and acquisition initiatives to date. She also manages Sony Music U — the industry's oldest college marketing platform.

BEST GIFT FROM AN ARTIST Swidler "Zara Larsson gave me a shout-out in her song 'Make That Money Girl': 'Julie Swidler run the building every day.'"

Colleen Theis, 49

COO, THE ORCHARD

SPURRING GLOBAL GROWTH Sony Music Entertainment grew The Orchard into a global powerhouse by merging it with indie distribution arm RED and 2017 acquisitions Essential (United Kingdom), Finetunes (Germany) and Phonofile (Norway). Over the past 12 months, Theis has successfully streamlined the five different companies into one global distribution machine, expanding The Orchard's presence, she says, to 43 markets worldwide, up from 30 a year ago. "We have expanded our footprint and we have signed some great music," says Theis, adding: "Our labels saw some great chart positions in the last year." The "Te Boté" remix with Nicky Jam, Bad Bunny and Ozuna had over 365 million streams, and two albums from K-pop boy band BTS — *Love Yourself: Tear* and *Love Yourself: Answer* — topped the Billboard 200.

GOOD CAUSE "#BuiltByGirls mentors young women to be leaders in tech. The Orchard hosts meetups and provides mentors. Empowering women to excel in this field is an awesome equalizer."

What Was The Biggest News Story Of The Year?

"[Judge Brett Kavanaugh accuser] Dr. Christine Blasey Ford. She did what most of us may not have had the guts to do. Utterly inspiring."

— JENNIFER FOWLER, SONY MUSIC ENTERTAINMENT

Carolyn Williams*

EXECUTIVE VP MARKETING, RCA RECORDS

Camille Yorrick*

EXECUTIVE VP CREATIVE CONTENT,
RCA RECORDS

R&B RESURGENCE RCA had another big year in hip-hop. New signee Childish Gambino scored his first Hot 100 No. 1 with "This Is America," thanks in large part to the song's powerful video, which Yorrick spearheaded. The clip accounted for 68 percent of the song's 65.3 million streams in its first week of release. But the label really found its sweet spot with a Williams-led strategy of pushing R&B acts into the mainstream — including SZA, H.E.R. and Khalid, who scored his first No. 1 on the Mainstream Top 40 chart with the Normani collaboration "Love Lies." Says Williams: "I was so happy to see him have such a hugely impactful record at pop/top 40 radio, where, quite frankly, you don't always see that happening with black artists — and with such a great song."

CANCELED Yorrick "Excessive hashtags on social posts. Some folks take it too far."

Elsa Yep*

CFO/SENIOR VP OPERATIONS, LATIN
AMERICA AND IBERIAN PENINSULA;
UNIVERSAL MUSIC GROUP

SUPPORTING FUTURE LATIN STARS

Still basking in the afterglow of global phenomenon "Despacito" and J Balvin's emergence as one of the most popular artists on Spotify and YouTube, Yep is now focused on transforming UMG into, she says, "a full-service entertainment company in the region." Her agenda includes growing its GTS artist-services division, which manages acts and books concerts. Up-and-comers include

Sebastián Yatra, reggaeton star Karol G — who already has landed 10 hits on Hot Latin Songs and won the Latin Grammy for best new artist — and Chilean performer Mon Laferte, all of whom GTS co-manages.

MULTISECTOR

Elizabeth Collins, 51

CO-PRESIDENT, AZOFF MSG ENTERTAINMENT

MANAGING BRAND AZOFF In October, Collins brokered what she calls the "win-win" \$125 million buyout of Madison Square Garden's 50 percent stake in Azoff MSG Entertainment. "It really sets [chairman/CEO] Irving [Azoff] up for the future," says the Penn and Duke Law School graduate who manages the company's investment portfolio. Holdings include Global Music Rights, Oak View Group, Lane One and Full Stop Management. Marquee Azoff act the Eagles — in the midst of their first arena tour without Glenn Frey — reclaimed the title for all-time highest-certified U.S. album from Michael Jackson in August, when *Their Greatest Hits (1971-1975)* was certified 38-times platinum by the RIAA.

Desiree Perez, 48

COO, ROC NATION

A MORE PEACEFUL NATION Under Perez's guidance, some of Roc Nation's most significant 2018 achievements were about advocacy and negotiation. The company lobbied for Meek Mill's prison release and got behind the rapper's push for criminal-justice reform. Perez was also closely involved in negotiating the Roc Nation-produced Made in America Festival's new deal with the mayor of Philadelphia to keep the event in the heart of the city. But the Roc always



From left: Romano, Lee, Wyskoarko, Savage, Saturn, Swidler, McDonald, Fowler, Theis, Williams, Yorrick, Yep, Collins, Perez



CONGRATULATIONS TO OUR
2018 *BILLBOARD*
WOMEN IN MUSIC HONOREES



Kate McMahon



Sara Winter-Banks

Thanks to your leadership, Messina Touring Group promoted over 100 stadium shows and countless arena shows in 2018. Congratulations, Kate and Sara, this is a well-deserved recognition for both of you. Thank you for a historic year and for all the wonderful years we've had together. We're looking forward to many more ahead!

Love,

Louis Messina
and your MTG family

Leading A Business Through #MeToo

Female executives faced tough decisions this year as an array of powerful music figures were accused of sexual misconduct. Four such leaders share their stories

Tristan Coopersmith

PSYCHOTHERAPIST, FORMER COLUMBIA RECORDS EXECUTIVE

Coopersmith's open letter to Charlie Walk alleging sexual misconduct prompted an investigation that led to Walk's March exit from his post as president of Republic Records. Walk repeatedly denied the allegations.

I'm in the process of launching a new platform called Amplify With Tristan, which helps women shift their mindset from "victim" to "creator." My work is rooted in connecting my clients with their optimal potential through the power of their voice. Through resurrecting the self-love and courage that it takes to listen to and honor your thoughts, feelings, wants and needs, we can use our voice as the ultimate vehicle toward connection, freedom, peace and possibility.

At the time when I came out with my #MeToo letter, I had another business called Life Lab, a "women's wellness sanctuary," offering creative, meditative and personal growth experiences. I've since closed that business — not so much because of any negative aftermath of the letter, although there was plenty. It was because I realized that through working with my clients, the students at Life Lab and, perhaps most impactfully, the countless women who reached out

to me with similar stories of experiencing sexual misconduct in the workplace, not only have our voices become so incredibly diminished, our lives have as well. Not just in the context of #MeToo or politics, but also in day-to-day living. As a culture, women have been conditioned and in many instances, rewarded for being quiet, which has in turn limited our lives, both personally and professionally. I'm committed to helping women wake up their inner voices and dial up their truthspeak.

After sharing my story, I was able to connect with women and men from all over the globe who had similar experiences. Many had stories of their own to tell and wanted advice on whether it was worth it. I told them all: "This is your journey. For some people, sharing openly is the right choice. It releases you from the prison of shame and secrecy and results in freedom. For others, it's not right the choice, and that's perfectly OK. There is no one way to navigate such a complicated situation."

There is still so much fear in the music business. I'm not in the industry day-to-day anymore. I'm not walking into Columbia Records; I'm here in my office overlooking [Los Angeles'] Hermosa Beach. I'm not dependent on a powerful figurehead to pay my bills. I'm lucky in that way. In the music business, the problem is still pervasive, but I'm hopeful that a shift in consciousness is occurring, which will lead to



new practices, procedures and accountability. And, ideally, mental health support for victims.

I had a lot of men from the music business contact me through email and Facebook to thank me. I wrote back to all of them, respectfully, like, "You're a part of the problem too." With #MeToo, it is important to empower the nonoffenders. It is about the bystanders who see and hear things but do not do anything about it, who think that they just need to stay in their own lane. That gives women a message that a company's bottom line must be so much more important. The layers of damage need to be understood so that bystanders and perpetrators alike really understand what harassment does to a person's psyche and soul. Only then will we see change.

Milana Rabkin Lewis

CO-FOUNDER/CEO, STEM

In the tech world, the best practice when you're forming a company is to write out your mission statement, write out your company values, and onboard your teams by reciting and defining those values. I've recently been having conversations with other business owners in entertainment, and I ask them what their company values are, and in a lot of cases it's something they actually haven't defined.

At Stem, we were really ambitious, and wrote really ambitious values — and what we

learned is that those values weren't practical, because we faced a lot of challenging decisions. We've spent the last month re-evaluating. The last year has forced questions about how we want to behave in this new era.

We're an invite-only platform, so there isn't an expectation that we're accessible to everyone. But even defining the base threshold of which artists we're willing to onboard has been difficult. We've had artists who requested to use our platform who were incredibly popular and had high-performing content, but were involved in things we morally couldn't agree with, so we had to decide whether or not we were comfortable letting them in.

As we're growing and working with more businesses and starting to engage in contractual agreements, there have been a

number of these executives who are no longer in their roles due to misconduct allegations and are working with rosters of artists independently, who wanted to work with us as a solution. These are people who are well-established in the space, and have some level of controversy around them. We're consistently struggling with the scale in how you measure controversy — how do you draw the lines? Unfortunately, there hasn't been a real dialogue among people in the music business to help shape a framework around it.

We're lucky to have the backing of powerful managers and lawyers. I would call them and ask, "What do you think about so-and-so?" and I would get mixed feedback. There hasn't been a situation where there has been consensus among the investor group or among

shareholders around an individual.

The decision ultimately lies in my hands. A huge draw to female artists is that I'm a female CEO of this business, which adds tremendous pressure on me to make the right decisions. As conversations around #MeToo are happening more openly, I meet with some of these women and listen to their songs, which reveal more personal issues they've dealt with related to misconduct. Knowing that, and knowing some of the people in the business associated with misconduct that hurt these artists... it lingers in my head, because I encounter these people in the real world. How do I navigate relationships now that I have this information? I don't know if I'm doing it the right way, but I'm much more conscious of that now. (See page 124 for Lewis' executive profile.) —AS TOLD TO CHERIE HU



Ericka Coulter

VP A&R, EPIC RECORDS; FOUNDER, THEBASEMENT SHOWCASE SERIES

The music-industry reaction to #MeToo has been incredible in terms of opportunities being created for women. I can't say that would have happened even just a couple of years ago. I've personally never been a victim of workplace misconduct. That's because I've been blessed to be surrounded by people who wanted to see me elevated and who shielded me from some of those problems. Now, for us as women, it's our job to make sure that those problems stop. I want to be a part of the change. With TheBasement, for both women and men on the team, I'm working hard to make sure this is a place where they can come and elevate themselves but also feel safe. At one point, a lot of us [women] weren't

communicating with each other.

It's complicated, because you can't necessarily stick a negative label immediately onto someone unless you've had a personal experience or knowledge of the situation with that someone. I've been honored to work with people like [Epic Records president] Sylvia Rhone, who has been a huge advocate of the #MeToo movement.

We have to do better raising awareness of women implementing change behind the scenes. Making sure we're dropping women's names to people who might have never heard of them. People might not be familiar with me, but I've contributed a lot both inside and outside of the Epic Records system. The industry tends to highlight just the three to four people at the very top, but behind each of them there are another three to four people who helped them get to where they are. We need to make sure that everyone has a voice and is being heard. —AS TOLD TO C.H.

Edith Bo

CO-FOUNDER/CEO, ARKETEK

In the past six months alone, I've heard several stories from female creatives about men coming on to them strongly when they were just trying to make music. When they refused, the men were no longer supportive of their careers. My obligation is to look out for my clients' best interests. One individual who was called out for misconduct reached out to work with someone I was advising. I felt concerned with him working closely with talent, having heard the stories. I laid out my case as to why I thought it might not be a good idea, but I left it up to my client to make the final decision. My client ended up going in another direction. (See page 130 for Bo's profile.)

has a few surprises up its sleeve, such as the unannounced release of the long-rumored album by The Carters, *Everything Is Love*, which debuted at No. 2 on the Billboard 200 with 123,000 equivalent album units in under a week of wide availability.

STRENGTH IN NUMBERS According to Perez, 13 of 31 Roc Nation executives are women.

Dia Simms, 43

PRESIDENT, COMBS ENTERPRISES

REALIZING DIDDY'S DREAMS Since 2005, Simms has been entrusted with Sean "Diddy" Combs' endless ventures — first as his executive assistant, and now as the company's first president. She translates his grandiose ideas into what she describes as "scalable, replicable and profitable" products. Among them is Ciroc vodka, which, Simms says, has grown from selling 75,000 cases a year to 10 million cumulatively worldwide. Combs Enterprises also announced the establishment of a third Capital Prep charter school in the Bronx, set to open in 2019. Says Simms: "At Combs Enterprises — and all enterprises since the beginning of time — nothing would be accomplished without women."

Sarah Stennett*

CO-FOUNDER/CEO, FIRST ACCESS ENTERTAINMENT

PAYING PROPER RESPECT TO PEEP After client Lil Peep — a rising 21-year-old SoundCloud rapper — died of an accidental drug overdose in November 2017, the Liverpool, England, native worked closely with his team and family to finish the genre-alchemizing artist's final album, *Come Over When You're Sober, Pt. 2*, which debuted at No. 4 on the Billboard 200. Also forthcoming is a Terrence Malick-produced documentary about Peep's life, which Stennett says is "shaping up to be really sensational," adding: "That's the most rewarding: To know that we are in a position to give justice to his work, and have it sound the way he wanted."

NONMUSICAL FEMALE ICON "This is so patriotic, but the Queen [of England]. She speaks facts, truth and integrity — and she has done it since she was 21. That, to me, is extraordinary."

Caron Veazey*

CO-FOUNDING PARTNER, I AM OTHER ENTERTAINMENT; CO-MANAGER, PHARRELL WILLIAMS

Mimi Valdés, 48

CHIEF CREATIVE OFFICER, I AM OTHER ENTERTAINMENT

PHARRELL'S DREAM WEAVERS To work for someone who dreams as broadly as Pharrell

Williams requires a rhythm, says Veazey, but also a resolve to "say no when the list gets too long." What made i am OTHER's cut in the last 12 months: the release of N*E*R*D's *No One Ever Really Dies*, which spun off a top 40 Hot 100 hit with the Rihanna collaboration "Lemon"; Williams' production work on Billboard 200 No. 1s from Ariana Grande and Justin Timberlake; the multihyphenate's new philanthropic foray, a yellow American Express Platinum card designed to support arts and music education; and the Netflix debut of the Roxanne Shanté biopic *Roxanne Roxanne*, which Valdés co-produced. Says Veazey: "I know it sounds all 'kumbaya,' but our team genuinely believes in what we're doing."

NONMUSIC STORY OF THE YEAR Valdés "The beautiful diversity [of those] taking leadership roles in politics."

Carla Wallace*

CO-OWNER/CEO, BIG YELLOW DOG MUSIC

BREAKING BRYNN In September 2017, Wallace's boutique publishing/artist development firm inked an exclusive label partnership with Atlantic Records and signed its first artist, pop singer-songwriter and Harvard grad Brynn Elliott, all within 24 hours. "It was like lightning striking twice in a day," says Wallace, whose track record includes early-career signings such as Maren Morris and Meghan Trainor. Now the Tennessee-based executive sees marquee-name potential in Elliott, whose still-ascending single, "Might Not Like Me," has reached No. 12 on the Adult Top 40 chart. "I've got nothing but my gut," says Wallace. "That's the tool I most like to use."

NONMUSICAL FEMALE ICON "My therapist. She knows so much."

Ama Walton, 48

GLOBAL GENERAL COUNSEL/CHIEF HUMAN RESOURCES OFFICER, BMG

BUILDING A BIGGER, BETTER BMG After joining BMG in June 2017 to oversee media business affairs in Europe, the German-born, Berlin-based Walton was promoted in July 2018. She now runs BMG's worldwide legal and human resources departments as part of the quickly expanding company's management board. "I'm the first contact with the most important stakeholders in the industry," says Walton, who oversees artist and songwriter contracts and helps navigate streaming service deals. During the past decade, the publisher has grown into a multisector company that also operates an indie label, and another decade from now, Walton expects to see a 50-50 split between publishing and recorded music. "We have grown into a service company," she says.



From left: Simms, Stennett, Veazey, Valdés, Wallace, Walton

MANAGEMENT

Virginia Bunetta, 38

MANAGING PARTNER, G-MAJOR MANAGEMENT

REVVED UP RHETT Bunetta (née Davis) has shaped Thomas Rhett's career into one of the most successful in country music. The singer-songwriter scored a pair of No. 1 singles on the Country Airplay chart in 2018, "Marry Me" and "Life Changes," and his catalog has generated 3 billion streams and 11.3 million downloads. Bunetta, who partnered with Live Nation in 2013, credits the live-events giant with fueling her success through its commitment to "promote, invest in and support women executives and entrepreneurs in country."

INDUSTRY CHANGE SHE'D LIKE TO SEE "To embrace the conversation of public safety as it pertains to gun violence — and start a dialogue that leads to a safer world for our fans, our road families and our artists."

Martha Earls, 41

OWNER, EFG MANAGEMENT

BREAKING BARRIERS WITH BROWN The power manager's ace client, Nashville outlier Kane Brown, made history with three American Music Award wins in 2018 — the most ever awarded to a first-time country nominee. From her company's luxe office in the Gulch neighborhood of Music City, Earls masterminded the biracial crooner's crossover from viral video star to Billboard 200 chart-topper. "Kane could be his generation's Justin Timberlake, where he transcends any expectation, stereotype or box," says Earls, a pianist who majored in organ performance. "We're not just putting out songs for country radio to play at the fair."

FIRST FEMALE MUSICAL INFLUENCE

"Madonna. She ran that business like she was the queen, but she was also very culturally diverse. And this was 30 years ago."

Ann Edelblute*

OWNER, THE HQ

SETTING RECORDS WITH CARRIE Thanks to Edelblute's continuing guidance, Carrie Underwood's 2018 return couldn't have gone better: With her September LP, *Cry Pretty*, Underwood became the first female artist to take four country albums to the top of the Billboard 200. She also clinched her 27th top 10 on the Country Airplay chart with the album's title track and logged the biggest sales week for a woman this year. In November, Underwood co-hosted the Country Music Association Awards, where she won best female vocalist. "She has exceptional instincts," says Edelblute.

Kerri Edwards*

PRESIDENT, KP ENTERTAINMENT

BRINGING UP BRYAN It was another big year for Luke Bryan, whom Edwards has managed since 2006. The country superstar grossed \$65.5 million on the road in 2018; joined ABC's *American Idol* reboot as a judge — a role that he'll reprise for a second season; and scored his 20th Country Airplay No. 1 with "Sunrise, Sunburn, Sunset." Also on the KPE roster, Cole Swindell notched his first No. 1 on Top Country Albums with *All of It* in September.

BEST GIFT FROM AN ARTIST "Cole Swindell found me a vintage Dolly Parton T-shirt — he knows I'm a big fan."

Allison Kaye, 37

PRESIDENT, SB PROJECTS

THANK U, NOW Since her promotion to president in July, Kaye has focused on the agency's "crown jewel," Ariana Grande, whose August album, *Sweetener*, launched atop the Billboard 200. "I love that we're keeping pop in the conversation as hip-hop dominates," says Kaye. Grande did just that by unexpectedly dropping a headline-grabbing homage to her exes, "Thank U, Next" — which then debuted at No. 1 on the Hot 100. As Kaye, a mother of three, puts it: "We have the ability to get music out immediately, so why wouldn't we?"

CANCELED "Girl-on-girl crime. We need to help each other win."

Rebeca León, 43

CEO, LIONFISH ENTERTAINMENT

RAISING ROSALÍA Now that client J Balvin has conquered the Hot 100 with No. 1 single "I Like It" (with collaborators Cardi B and Bad Bunny) and also briefly became the most popular artist on Spotify, León is setting new goals for Rosalía, a rising Spanish flamenco-pop singer who won two Latin Grammys in November. "We've seen more companies start to shine lights on female artists than ever," says León, who sits on The Recording Academy's Diversity and Inclusion Task Force, and also manages Juanes and Matt Hunter.

RECENT TV SHOW REC "*Luis Miguel, La Serie*. It's one of the Latin music industry's first biopics."

Amy Thomson, 44

CEO, ATM ARTISTS

TAKING DJ SNAKE GLOBAL Despite amicably parting ways with career client Swedish House Mafia in August, Thomson celebrated a big year with megawatt client DJ Snake, whose bilingual crossover hit, "Taki Taki"

What Are You Done With?

"Suits — all the suits can just fuck off. They literally make you feel bad for daring to speak, to answer back. I'm done with their rules. The end."

— AMY THOMSON, ATM ARTISTS

(featuring Cardi B, Ozuna and Selena Gomez), crowned the Hot Latin Songs and Dance/Electronic Streaming Songs charts and hit No. 11 on the Hot 100. "Four superstars, two languages, people wanting to fuck with the record on every platform — that's just heaven to me," says Thomson, who also orchestrated a five-day music-biz crash course in London, which, she says, drew 152 students from 65 countries.

LIVE

Amy Howe, 46

COO, TICKETMASTER NORTH AMERICA

500 MILLION TICKETS SOLD With Howe at the helm, the first three quarters of 2018 have been among the biggest for Ticketmaster. Year-end projections are even more impressive: With its digital platform in almost 200 venues, the live-industry giant will deliver nearly 500 million tickets worth approximately \$31 billion across 28 countries this year. Says Howe, "Achieving this kind of success requires a diverse group of people to come together as a team to deliver great products and results for the live entertainment industry every day."

ADVICE FOR WOMEN EXECUTIVES "Picking yourself up after you fall is a muscle — spend time developing it."

Brooke Michael Kain, 38

CHIEF DIGITAL OFFICER, AEG PRESENTS

Debra Rathwell*

SENIOR VP, AEG PRESENTS

Dana DuFine*

VP GLOBAL CONTENT AND DEVELOPMENT, AEG FACILITIES

PAVING THE YELLOW BRICK ROAD In January, Kain helped create the virtual

reality-enhanced announcement for Elton John's Farewell Yellow Brick Road Tour that was simulcast from Los Angeles, New York and London and included a Facebook livestream that crashed John's website. "That's a good kind of crash," says Kain of the excitement generated by the announcement. Rathwell also worked on John's 300-plus-stop world tour, which will last through 2021, and promoted Lorde's 30-city North American Melodrama Tour. DuFine booked sellouts by Mary J. Blige and Cage the Elephant for the opening weekends of the new 4,200-seat Entertainment and Sports Arena in Washington, D.C.

Kate McMahon, 51

EXECUTIVE VP, MESSINA TOURING GROUP

Sara Winter-Banks, 34

SENIOR VP, MESSINA TOURING GROUP

THE STADIUM SELLERS McMahon and Winter promoted several of the year's largest arena/stadium tours, including two George Strait shows at BOK Center in Tulsa, Okla., that grossed over \$5 million. McMahon also marketed 19 stadium dates for Kenny Chesney, who collected his highest-grossing earnings ever: \$114.3 million. Meanwhile, Winter handled Taylor Swift's tour, which pulled in \$289.5 million in North America and became the top-grossing U.S. run by a female artist. "We're a team of 30 people, which is absurd when you look at the numbers," says McMahon, an ace multitasker who helped form the firm in 2001. "Sometimes you have to unload the dishwasher and cut the American Express deal."

FIRST FEMALE MUSICAL INFLUENCE

McMahon "Chrissie Hynde. I still yell [along to The Pretenders' 1980 song "Precious"]: 'Not me baby, I'm too precious/Fuck off!'"



From left: Bunetta, Earls, Edelblute, Edwards, Kaye, León, Thomson, Howe, Kain, Rathwell, DuFine, McMahon, Winter



Congratulations to City National's very own

Martha Henderson

EVP, Entertainment Banking
City National Bank

Named one of the most powerful executives
in the music industry by *Billboard*.

CITY NATIONAL BANK



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The way up[®] for the entertainment industry.



Publicity's Unsung Power

A field that draws more women than men is rising in importance. Now, some star communications executives are taking different titles and launching new business models to get the credit — and pay — they deserve

Amid a landscape of 24/7 news cycles and instant, direct-to-fan communication on social media, music publicists have become more important — and more powerful — than ever. As guardians for the brands of their artist and company clients, they are increasingly tasked with key strategic decisions, sometimes brokering brand partnership deals themselves, landing artist appearances and synch placements for songs on TV shows, helping companies sign new acts or leading artists into film, fashion and philanthropy.

Yet partly by design, public-relations pros rarely get public recognition for their work since their job is to keep their clients in the limelight. For example, *Billboard* historically has not included publicists on its industry power-player lists.

But many communications

executives are increasingly concerned that lack of recognition is fueling broader gender bias in the music business because these unsung publicity roles attract more women than men.

Across industries, women comprise approximately 61 percent of PR specialists, according to the U.S. Bureau of Labor Statistics, while key music business functions such as A&R and business development remain predominantly male.

Women dominate publicity for a variety of reasons: Many of the roles are flexible enough for them to work from home and advance their careers or start their own firms while raising children, for example, while the plethora of those at the top of the field serve as role models, inspiring and welcoming younger women to follow suit.

PR offers "a dynamic and creative environment for women" and "a job sector that consistently allows plenty of room for advancement," says Carleen Donovan, founder/president

of Donovan Public Relations.

Michelle McDevitt, co-founder/president of Audible Treats, says that the actual work can be a better fit for many women as well.

"If someone were to assign a gender to PR's key skill sets — nurturing and guiding with care, being considerate and inclusive, keeping harmony among different parties, multitasking — those would probably all fall into the 'woman' bucket," says McDevitt. "Society stereotypically views these traits as less valuable than those that are more male-centric, like being tough, strong-willed and good at negotiating — which is ironic, because publicists have to be tough as nails to succeed. When things go really well, our clients take all the glory. And when things look bad, we get all the blame."

It's not just the stay-behind-the-scenes mandate that keeps publicists from getting credit — and fair payment — for their wins. Another obstacle is lack of effective performance measurement. In the business world,

the most "credit" goes to those who deliver the greatest return on investment. But, says Carrie Davis, chief communications officer at Live Nation, "Measuring the value of PR to a company's bottom line is an inexact science. Marketers have metrics: They can show you how many more tickets they sold, how many more eyeballs they got. How do you judge brand value in terms of financial value? Measuring ad revenue or unique visitors alone doesn't really do it. PR departments manage large budgets, but we're not directly 'earning' or 'losing' money in the same way. It's much more subjective."

But the role is expanding in scope. Nowadays, a publicist is often the first and only staffer that new artists and their managers can afford to hire in the early stages of their careers, and in these cases, they are tasked with mediating relationships with streaming services, social platforms and potential brand partners in addition to press. Some are eschewing the "publicist" title altogether and identifying themselves as "brand strategists" instead.

Major labels are also looking for wider skill sets and networks compared with a decade ago — requiring their publicity heads to cultivate relationships with not just traditional press but also social influencers and streaming companies.

"The budgets for digital marketing and publicity at record labels are starting to overlap," says one independent PR executive. "The big debate in PR circles now is which of those two departments will ultimately fall by the wayside. If you think about dollars and cents, it doesn't make sense to have two people doing the same job."

Amanda Silverman, who left 42West in 2018 to co-found her own firm, The Lede Company, believes that women in publicity should make sure their growing influence translates to a bigger paycheck. "Publicists historically are not included in brand deals even if they were instrumental in shaping the underlying story," says Silverman. "Now the landscape has changed where PR is much more involved in deal discussions, and a lot of forward-thinking publicists are looking at ways to change their business model accordingly." —CHERIE HU



**Congrats to this year's
fearless nominees.**

Thank you for inspiring a new
generation of women in music.

 **YouTube Music**

Kathy Willard*

CFO, LIVE NATION ENTERTAINMENT

Heather Parry*

CHIEF CONTENT OFFICER, LIVE NATION ENTERTAINMENT

Maureen Ford*

PRESIDENT OF NATIONAL AND FESTIVAL SALES, LIVE NATION ENTERTAINMENT

Tara Traub, 35

SENIOR VP TOURING, LIVE NATION ENTERTAINMENT

8.2 BILLION REASONS Under Willard's direction, Live Nation keeps growing, with 2018 revenue already totaling nearly \$8.2 billion for the year's first three quarters, compared with \$7.4 billion during the first nine months of 2017. Ford diversified the company's sponsorship and advertising footprint, chalking up new deals with American Eagle and ASICS. Traub promoted and produced Michelle Obama's *Becoming* book tour in 12 arenas across the United States, which will donate 10 percent of ticket inventory to local charities. Parry, whose film and TV division had already produced the Lady Gaga documentary *Five Foot Two*, got Live Nation involved in the financing and marketing of the box-office smash *A Star Is Born*.

CANCELED Traub "Goat yoga and traffic — but mostly goat yoga."

AGENCIES

Emma Banks*

CO-HEAD OF INTERNATIONAL TOURING/
CO-HEAD OF CAA MUSIC LONDON;

CREATIVE ARTISTS AGENCY

Marlene Tsuchii*

CO-HEAD OF INTERNATIONAL TOURING,
CAA

Carole Kinzel*

AGENT, CAA

Caroline Yim, 40

AGENT, CAA

CHA-CHING QUARTET In 2018, the U.K.-based Banks became the first female executive to receive the Music Industry Trusts Award and added Paramore, Muse, Green Day and HAIM to her roster. Los Angeles-based Tsuchii helped Gorillaz transplant their Demon Dayz Festival from the U.K. to the U.S. while also heightening the rise of breakout act Maggie Rogers, who catapulted from New York University student to *Saturday Night Live* musical guest without releasing a full-length album. Kinzel's year began with a worldwide Lana Del Rey tour and included runs from Dua Lipa, New Order and Radiohead. In March, Yim moved from ICM to CAA, bringing a roster that includes SZA, Future, Anderson .Paak and Kehlani.

Cara Lewis*

OWNER/FOUNDER, CARA LEWIS GROUP

GROWTH AGENT Lewis says her year was made way back in February, when she became the first woman to win *Pollstar's* Bobby Brooks Award/Agent of the Year honor — 23 years after she was first nominated — but the ensuing months have given her plenty of bragging rights. Cara Lewis Group booked over 1,200 shows for its roster in 2018, she says, including Travis Scott's first headliner tour, *Astroworld: Wish You Were Here*, which sold out 29 North American dates. The rapper will embark on a second leg in 2019, as will Eminem, who, after headlining Coachella, Bonnaroo, Boston Calling, Governors Ball and Firefly in 2018, will head *Down Under* for five stadium shows in Australia and New Zealand in February and March. Lewis says the dates have all sold out — over 270,000 tickets in all. Other CLG artists on the road in 2018 included Khalid — who grossed \$10.4 million on his *Roxy Tour* — Erykah Badu, Jill Scott, Lil Baby and Bazzi. Those last two artists are among a spate of buzzy new signings that also includes Flipp Dinero, Sheck Wes, Trippie Redd and Stefflon Don.

STRENGTH IN NUMBERS "I have always made it a priority to support, promote and mentor young women. At CLG, 75 percent of our executives are women, including our head of business affairs, general manager and operations manager."

Corrie Christopher Martin, 41

CO-HEAD OF MUSIC, WEST COAST;

PARADIGM TALENT AGENCY

Jackie Nalpant*

CO-HEAD OF NASHVILLE OFFICE, PARADIGM TALENT AGENCY

ALT ACES Martin's roster includes "outspoken" acts like K.Flay and Rise Against, but the veteran agent's biggest sociopolitical undertaking of 2018 was brokering the deal for the Imagine Dragons film *Believer*, a documentary about frontman Dan Reynolds' efforts to reconcile his Mormon faith with his support of LGBTQ+ youth, which HBO acquired in January and aired in June. After 17 years on the West Coast, Nalpant "followed the music to Nashville" and became co-head of Paradigm's Music City office, where she still represents cross-genre acts Walk the Moon, Cigarettes After Sex, Sylvan Esso and Tash Sultana, whom Nalpant fondly describes as "one tiny little person selling thousands of tickets."

GOOD CAUSE Martin has joined the entertainment leadership board of Time's Up.

Natalia Nastaskin*

GM, GLOBAL MUSIC GROUP; UNITED TALENT AGENCY

Cheryl Paglierani*

AGENT, UNITED TALENT AGENCY

DANCE EXPANSION UTA's April acquisition of Circle Talent Agency meant an aggressive expansion into EDM, along with the addition of boldface dance-music names like Kaskade and Marshmello. Separately, Nastaskin enlarged the agency's Latin music arm, merging Pitbull and Paulina Rubio with a disparate roster that also boasts Grammy-winning Broadway star Cynthia Erivo and Steve Earle. "Nothing happens — good or bad — if you stay in your comfort zone," says Nastaskin. Paglierani, who reps Post Malone, 21 Savage and Lil Pump, took that advice to heart when planning the inaugural Posty Fest, a daylong Post Malone-curated concert staged in the pop star's native Dallas. "It was one of the biggest challenges of my career," says Paglierani, who has represented the genre-mashing artist since 2015. "There were so many moving parts."

ADVICE FOR MEN IN THE INDUSTRY

Paglierani "Always behave as if your mother is watching."

Yves C. Pierre, 40

CONCERTS AGENT, ICM PARTNERS

Jacqueline Reynolds-Drumm, 32

CONCERTS AGENT, ICM PARTNERS

THE THREE MIGOS AND MORE Together, Reynolds-Drumm and Pierre rep all-star trio Migos, which played sold-out North American arenas on the Aubrey & The Three Migos Tour with Drake. Reynolds-Drumm helped Lil Yachty "accomplish his dream of acting" with a role in the upcoming *How High 2*. Pierre added rappers Leikeli47 and Lil Baby to a client list featuring Grammy-nominated MC Rapsody, who voiced recent ad campaigns by NBA 2K19, Sprite and Snickers; the latter artist, says Pierre, is "super important" to her. "Female rappers aren't always given the space to grow into who they want to be."

PEACE-OF-MIND ACTIVITY Reynolds-

Drumm "Y7 [Studio's] hip-hop yoga."

Sara Newkirk Simon*

CO-HEAD OF MUSIC DEPARTMENT, WME

Samantha Kirby Yoh*

PARTNER/HEAD OF EAST COAST MUSIC, WME

Michele Bernstein*

PARTNER, WME

35,000 DATES BOOKED As co-head of WME's music department, Simon led 80 WME agents who, she says, booked 35,000 dates for the agency's roster in 2018, including for

her clients Camila Cabello; The Weeknd, who had a headlining stint at Coachella; and Pharrell Williams, who was out on the N*E*R*D world tour. Simon also brokered Selena Gomez's Defy X SG sneaker deal for Puma and says she's on the hunt to sign artists "who stand for something" and "fight lies, prejudice and hate." Yoh's rising-star flamenco revivalist, Rosalía, won two Latin Grammy Awards in November. And Bernstein, who as head of tour marketing works with clients across the agency, helped Drake's 55-date arena tour with Migos sell out seven New York dates: four at Madison Square Garden and three at Barclays Center.

Marsha Vlasic*

PRESIDENT, ARTIST GROUP INTERNATIONAL

ROAD WARRIOR With artists relying more on touring than ever, Vlasic has a clear advantage: She knows the road intimately, because she spends so much time on it. "I had to sit on my suitcase to close it this morning," says the Brooklyn native — who was en route from a Metallica charity event in San Francisco to Los Angeles, where new client Norah Jones performed at Joni Mitchell's 75th birthday party. Vlasic, who also booked an Elvis Costello & The Imposters tour to promote the band's *Look Now* album, is plotting 2019 dates for Cage the Elephant. "Continuing to build careers is what I try to do," she says. "And it's not always driven by a hit record." (See page 118 for Vlasic's contribution to a *Billboard* roundtable.)

ONE ITEM SHE ALWAYS HAS "Russian Red lipstick. That's my signature."

PUBLISHING

Maria Egan, 40

PRESIDENT, PULSE MUSIC GROUP

HER STARRAH IS RISING Egan helped the 11-year-old boutique publisher score major market-share gains (1.8 percent in the third quarter of 2018) with hitmakers like Starrah — the fame-shy writer responsible for such smashes as Maroon 5's "Girls Like You," featuring Cardi B, and Camila Cabello's "Havana," featuring Young Thug — and recent signee Ty Dolla \$ign. But her proudest achievement is spearheading REBOOT, a new initiative with veteran songwriter Simon Wilcox to create more resources for female writers and producers.

BEST GIFT FROM AN ARTIST "Carly Simon gave me a pair of vintage leopard-print boots when I was on her management team. I still wear them."



From left: Willard, Parry, Ford, Traub, Banks, Tsuchii, Kinzel, Yim, Lewis, Martin, Nalpant, Nastaskin, Paglierani, Pierre, Reynolds-Drumm

WILLARD: PARRY, FORD: LIVE NATION ENTERTAINMENT; TRAUB: GERRAD A. HOLTZ; BANKS: MIKE MARSH/ANDREWIRIMAGE; TSUCHII: KINZEL: BRIAN ARCHITECTURE IMAGES; YIM: CAA; LEWIS: LAURA ROSE; MARTIN: ALEX BERLINER; NALPANT: MICHAEL KOVAC/GETTY IMAGES; NASTASKIN: LEV GORN/GORPHOTO; PAGLIERANI: ERIC OUI; PIERRE: COURTESY OF ICM PARTNERS; REYNOLDS-DRUMM: CHYNA PHOTOGRAPHY.



POWERFUL
VOICES FOR
SONGWRITERS.

Martin Bandier and everyone at Sony/ATV Music Publishing congratulate **Jennifer Knopfle** and **Amanda Hill** on being honored as two of **Billboard's Women in Music.**



Amanda Hill, 35

SENIOR VP/CO-HEAD OF WEST COAST A&R,
SONY/ATV MUSIC PUBLISHING

Jennifer Knoepfle, 42

SENIOR VP/CO-HEAD OF WEST COAST A&R,
SONY/ATV MUSIC PUBLISHING

MASS SUCCESS As Sony/ATV continued its reign as the industry's No. 1 publisher, Hill helped propel 24-year-old Aussie expat songwriter Sarah Aarons to seven weeks at No. 1 on *Billboard's* Mainstream Top 40 chart and a record 33 weeks atop Hot Dance/Electronic Songs with the Maren Morris, Zedd and Grey tag-team smash, "The Middle." Longtime client Greg Kurstin scored his second consecutive Grammy for producer of the year. Knoepfle saw Jack Antonoff come into his own "as a producer of full records," parlaying the songwriter-producer's 2017 success with St. Vincent (*Masseduction*), Lorde (*Melodrama*) and Taylor Swift (*reputation*) into a collaboration with Lana Del Rey. "Everybody's playing at their highest level," says Knoepfle, who also reps Joel Little, writer-producer of Imagine Dragons' No. 12 Hot 100 single, "Whatever It Takes."

CANCELED Hill, Knoepfle "Donald Trump."

Golnar Khosrowshahi, 47

CEO, RESERVOIR

GROWTH, GROWTH AND MORE GROWTH

Founded slightly more than a decade ago, Reservoir has emerged as a leading indie publisher both in aggressiveness and size. In 2018, Khosrowshahi supervised the signings of Young Thug and Grammy-nominated songwriters James Fautleroy and Carla Marie Williams, and the acquisition of a global stake in Hoagy Carmichael's catalog. Reservoir also had a piece of 56 singles that hit the Hot 100, says Khosrowshahi, whose company snagged 1.4 percent of third-quarter market share in 2018: "For us, it's a solid story of growth, growth and more growth."

BEST GIFT FROM AN ARTIST "Yo-Yo Ma gave me a sound machine with 16 funny sound bites. I use it to convey reactions."

Alexandra Lioutikoff*

EXECUTIVE VP LATIN MUSIC, UNIVERSAL
MUSIC PUBLISHING GROUP

Joy Murphy, 44

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

PURPLE REIGN Murphy and Lioutikoff made key contributions to the global publisher's bottom line: revenue of \$809 million for the first nine months of 2018, a year-over-year increase of 5.1 percent. For her part, Murphy debuted Prince's catalog on *American Idol*,

licensed the artist's music on a landmark 100th episode of ABC's *Black-ish* and placed "Let's Go Crazy" in a Capital One campaign. Meanwhile, Lioutikoff bolstered UMPG's Latin division through an exclusive agreement with indie label/publisher Rich Music, which has a stake in the Hot Latin Songs hit "Downtown" from J Balvin and Brazilian singer Anitta. Regarding the latter's success, Lioutikoff says: "Finally, there are more female urban artists who are less shy and don't care what anybody says."

DREAM SUPERGROUP Murphy "Shirley Manson, Sarah McLachlan, Florence Welch and P!nk covering 'Strawberry Fields Forever.'"

Carianne Marshall*

COO, WARNER/CHAPPELL MUSIC
PUBLISHING

SHOWRUNNER In June, Marshall became COO at Warner/Chappell after over a decade at SONGS Music Publishing, where she had been since 2006. Just six months later, the University of Southern California grad was promoted to lead the global publisher on an interim basis when chairman/CEO Jon Platt leaves for rival Sony/ATV. "It has been quite a remarkable 12 months," says Marshall, who started her career managing and booking local bands around Los Angeles. "I'm doing my best to do great things for our writers and their songs."

CANCELED "Passive-aggressive people."

Sas Metcalfe*

CHIEF CREATIVE OFFICER, KOBALT MUSIC

37 HOT 100 TOP 10s Indie Kobalt was the No. 2 publisher for two quarters in 2018 and in the past year cracked the Hot 100's top 10 with 37 clients, including songwriters Noah Shebib (Drake), Max Martin (Ariana Grande) and CyHi the Prynce (Travis Scott), plus hits from the *A Star Is Born* soundtrack, Eminem and Cardi B. As the Los Angeles-based leader of a 40-person global A&R team, Metcalfe says she does "everything from bringing in deals to networking collaborations." Recent signings include Enrique Iglesias, Childish Gambino, Marshmello, Ozuna and King Krule.

STRENGTH IN NUMBERS "Thirty-four women — that's 36 percent of all Kobalt executives — hold the position of vice president or higher."

Angie Pagano, 38

GM, ARTIST PUBLISHING GROUP; SENIOR
VP, ARTIST PARTNER GROUP

BROKE BAZZI In 2018, Pagano oversaw the Artist Partner Group A&R team responsible for songwriter Mark Nilan's work on the

**What's Your Advice For
Men In The Industry?**

"Stop flirting with talent.
Don't drink on the job.
Be on time — and
be better listeners."

— JACKIE NALPANT, PARADIGM TALENT AGENCY

A Star Is Born soundtrack, which spent three weeks at No. 1 on the Billboard 200, and Charlie Puth's *Voicenotes*, which debuted at No. 4. But Pagano is most proud of breaking songwriter Bazzi, whose hit "Mine" reached No. 11 on the Hot 100 in April, and whose current single, "Beautiful," featuring Camila Cabello, has climbed to No. 30 on the chart. Chicago native Pagano's secret? Patience, she says: "We take our time, and we don't report to numbers."

ADVICE FOR WOMEN EXECUTIVES "Women need to ask for permission less and just start doing — trusting our guts and knowing that our decisions are going to be OK. If they're not, we'll ask for forgiveness after the fact."

PROs

Elizabeth Matthews*

CEO, ASCAP

OVER \$1 BILLION SERVED In 2018, ASCAP locked down new deals with Ariana Grande, Migos, Cardi B, Junkie XL and St. Vincent, and in April announced that member distribution had surpassed \$1 billion for the first time. Three years into a six-year plan, the 680,000-plus-member performing rights organization has hit its goals, says Matthews, who came onboard in 2013. (See page 128 for a photo of her with four of the PRO's executive and senior vps.) She has steered ASCAP through a period of technological disruption as deftly as another esteemed New York diplomat, the subject of Lin-Manuel Miranda's musical *Hamilton* — "my all-time favorite," says Matthews.

BEST GIFT FROM AN ARTIST [ASCAP president/chairman] "Paul Williams gave me a monthly cheese subscription. He will want me to mention that it also included fruit."

Alison Smith, 57

EXECUTIVE VP DISTRIBUTION, PUBLISHER
RELATIONS AND ADMINISTRATION
SERVICES; BMI

BMI'S QUEEN OF GREEN As head of BMI's royalty payouts, Smith has bragging rights to a record \$1.1 billion distributed to songwriters, composers and publishers for 1.7 trillion performances worldwide, according to the PRO. Hired by legendary BMI CEO Frances Preston, Smith started at BMI's Nashville office in 1985 and ascended the corporate ranks when female executives were an anomaly. "I learned golf because most of [my peers] were men who played," she says. Day to day, the green that Smith focuses on is the one going back to BMI's 900,000-plus members: "Overhead is the lowest ever, returning nearly 90 cents of every dollar dispersed," she says.

GOOD CAUSE "I co-chair the National Advisory Council at the Harpeth Hall School for girls in Nashville — my alma mater — with Marcie Allen of MAC Presents."

Kelli Turner, 48

PRESIDENT/COO, SESAC

100 NEW DEALS, ONE BIG NEW TITLE Turner, who was promoted to president/COO in October, led SESAC to sign over 100 new digital licensing deals in the fiscal year ending March 31, according to the PRO. The avid hiker is bullish on SESAC's international growth and is helping expand Mint Digital Services, the organization's joint venture with Swiss authors' rights society SUISA that handles pan-European digital licensing for U.S. publishers.

ADVICE FOR WOMEN EXECUTIVES "Integrity is first and foremost in everything we do."



From left: Simon, Yoh, Bernstein, Vlasic, Egan, Hill, Knoepfle, Khosrowshahi, Lioutikoff, Murphy, Marshall, Metcalfe, Pagano, Matthews, Smith, Turner

SIMON, YOH, BERNSTEIN: WME; VLASIC: COURTESY OF SUBJECT; EGAN, MEKAEEL, DAWSON, HILL, PETER HILL, KNOEPFLE: COURTESY OF SONY/ATV MUSIC PUBLISHING; KHOSROWSHAHI, PETER SYKES, LIOUTIKOFF, MURPHY: COURTESY OF UMPG; MARSHALL, CHAPMAN, BAEHLER, METCALFE: KOBALT MUSIC GROUP; PAGANO: COURTESY OF WMG; MATTHEWS: ED RODE; SMITH: COURTESY OF BMI; TURNER: GOMEZ PHOTOGRAPHY

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'Everything Was Done



From left: Shields, Vlastic, Etheridge and Rothman photographed by Sami Drasin on Nov. 13 at Apotheke LA in Los Angeles. "I went into this business in 1967," says Rothman. "Some of you weren't even born yet."

On Instinct

Rocker Melissa Etheridge and three music industry OGs who broke through the glass ceiling before the term was invented discuss #MeToo, a world without female mentors and the advantages of working with men who are “sure of their masculinity”

by Gail Mitchell



In a late afternoon in Los Angeles' Chinatown district, four women are avidly chatting in a booth at the pharmacy-themed bar Apotheke LA.

The venue's hiding-in-plain-sight, speakeasy vibe — no signage advertises its location — is a fitting backdrop for the conversation taking place among these veterans of the music industry — OGs, if you will. Over the past five decades, booking agent Marsha Vlastic, former live-industry executive Claire Rothman, marketing and event producer Pat Shields, and rocker Melissa Etheridge have carved out lasting careers, starting at a time when the few women breaking into the male-dominated business were hardly acknowledged, let alone celebrated in the ways they are today.

“It was all of us finding our way,” says Etheridge of their respective journeys. “We were thinking, ‘I could probably do this better.’”

The Grammy and Academy Award-winning singer-songwriter, 57, is best known for songs such as “Come to My Window.” Stepping into national prominence in 1988 with the single “Bring Me Some Water,” she gave a voice both to women in rock during a male-dominated time for the genre and to the LGBTQ community after she came out in 1993.

Retired industry grande dame Rothman, 90, held several executive posts at Ticketmaster, including executive vp. Prior to that, she served as GM and then president of The Forum in Inglewood, Calif. She now stays busy as a board member for City of Hope and other organizations.

Currently a partner in Black Dot, a multimedia entertainment company offering services in marketing and event production, Shields helped promulgate black music during its first major renaissance in the 1970s and '80s. As vp marketing for Warner Bros. Records' black music division, she worked with Quincy Jones, Al Jarreau and Chaka Khan. She also held marketing posts with Atlantic and DreamWorks Records.

women
in music
executives
.....

Vlasic, a 30-year-plus booking agency vet, is president of Artist Group International and boasts a roster that includes Neil Young, Elvis Costello, Cage the Elephant, Cyndi Lauper and Moby. Earlier in her career, she operated her own agency, MVO, which she sold to ICM Partners in 2008. After working as ICM's senior vp concerts, she joined AGI in 2014. (She declined to share her age, as did Shields.)

Brought together to share their perspectives as some of the first women to break the glass ceiling of music's boys club, Vlasic joked that some might interpret the term "OGs" as a euphemism for "old gals." But make no mistake. These ladies' perspectives are as vital as ever.

What prompted you to pursue a career in an industry that didn't exactly welcome women?

VLASIC It wasn't a planned situation. I came from a very poor family and had to work after high school. My first job was for Frank Loesser, the playwright. From there I ran the office for some manager-producers who represented go-go girls. One of them was Goldie Hawn, before she left for Hollywood. [These guys] were crazy. They had a casting couch. Whatever you've heard, they did. I stayed there five or six years, then joined the American Talent International music agency, where I worked for three agents — also insane. One of them was leaving to manage Deep Purple and [wanted me] to go with him as his assistant. The bosses said, "No, you can stay and become an agent." I was the luckiest person on the planet. I didn't have music education. I still don't know a good guitar player from a bad one. With me, everything was done on instinct.

ROTHMAN People of my generation really didn't plan their careers. Much like Marsha, I was a pencil pusher who was recruited by the Spectrum [arena] in Philadelphia, my hometown. It was the time when the National Hockey League expanded from six to 12 teams and a lot of new venues came up. The Spectrum was one. Two weeks after I took the job, it filed for bankruptcy. I was newly divorced, with one kid in college and one in high school. I thought, "Oh, God, what did I do?" But in five years, we brought the Spectrum out of bankruptcy. We paid 100 cents on the dollar, and I wrote



Clockwise from top left: Rothman, Vlasic, Shields and Etheridge. "More women of color are working outside the traditional black-music departments," says Shields.

out every check. We formed one of the first partnerships with Electric Factory Concerts. We provided the building, they provided the acts.

SHIELDS I wanted to work in TV production. When I got out of college, I went to a station and was told that they didn't have anything, but there was a job at their radio station, WNEW-AM [in New York], which was playing Julius La Rosa and Shirley Bassey. I was a black girl fresh out of school. I didn't know who these people were, but I took the job. I started talking to promotion people as they came in and found out Atlantic was looking for a secretary. I said, "I went to college. I'm not going to be a secretary." They

said, "You better get your foot in the door." [Atlantic vp black music] Henry Allen hired me to work for the national promotion director.

ETHERIDGE I went through the '60s and '70s growing up in Leavenworth, Kan. After graduating from high school, I played in country bands around Kansas City, basically behind chicken wire. I started out singing Tammy Wynette's "Stand by Your Man," but I wanted to be a self-contained artist. I went to Berklee College of Music for a few weeks, then began playing in a restaurant. I was able to make enough money to live [in Boston] for a couple of years. When I was 21, I moved to Los Angeles. This was 1982. I had visions

of L.A. being Joni Mitchell, Neil Young, the Eagles. Then I got there and it was all hair and spandex. (Laughter.) So I started doing what I could. I ended up playing in women's bars before I was eventually signed to Island Records by Chris Blackwell.

Claire, you've said that the industry looked at you as a curiosity.

ROTHMAN I went into this in 1967, when I was 39. I came to The Forum at 46 and spent 20 years there. There were no other women managing facilities that had the NBA, NHL, music, circuses and other entertainment. So I was a curiosity. Everybody remembered my name because I was the only one. I was very fortunate to work for men who had good relationships with their mothers and their wives. They were sure of their masculinity. Every

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Boos**
Chairman

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"I am going to rock until I drop," says Vlasic (far left), with Etheridge, Shields and Rothman.

man I ever worked for pushed me [to succeed]. A psychologist friend of mine said the reason they were supportive was I never gave them the feeling that I wanted their jobs — because I didn't. I had ambition, but I wanted to do it myself.

Did the rest of you have similar experiences?

VLASIC At the time, there were three female agents in the business: Barbara Skydel, Jane Geraghty and me. We handled a lot of the British bands. I looked very freaky at the time,

wouldn't matter if I was a woman, gay, purple, green, whatever.

SHIELDS When I was at the radio station, we could not play two women artists back-to-back.

Did you have any women mentors?

VLASIC People ask me that often. I can't even say my mother. I love her, rest in peace, but I didn't have a woman mentor.

ETHERIDGE The people I have looked to as mentors, most of them were men because they were the ones that were doing it.

"It was sex, drugs and rock'n'roll. That's what was expected." —Vlasic

with different colored nails and hair. They didn't take me very seriously at the beginning. Like, how do you convince Rod Stewart's manager, Billy Graff, that this freak can give you every detail of the whole Stewart tour and be able to explain everything contractually? It was a challenge, but I never thought I couldn't do something because I was a woman.

ROTHMAN I would refuse to go on a panel [at industry events] if it was all women managers. I didn't want to be known as the *best woman* manager. I wanted to be known as the *best manager*.

ETHERIDGE I've always thought that if I created the best that I could do, it

Melissa and Pat, what about the added challenges that came with being a lesbian and a black woman, respectively, at that time?

ETHERIDGE It just made it unique. I was playing in women's bars, so if you came to see me, you knew that I was a lesbian. Right before [my self-titled] first record came out in 1988, I had a meeting with the label and a male executive said, "What do we do about this gay thing?" I said, "Well, I'm not going to be what I'm not." And Blackwell said, "As long as you don't flag-wave, I think we won't have a problem." I had no idea what that meant, but I was like, "OK, I don't have a flag, and I'm not going to wave

it, so we're good." When I finally did come out, it was 1993 and my fourth album [*Yes I Am*]. I knew I wanted to because the interviews were getting too personal.

SHIELDS I wasn't sure if I wasn't being listened to because I was a woman or because I was black. I think it was more the woman thing, but I definitely had to question myself sometimes because if you speak up, are you the angry black woman?

ROTHMAN Or the hysterical bitch?

SHIELDS You couldn't be assertive — it was [interpreted as] being aggressive. But I was at Atlantic for 13 years, Warner Bros. for 10 and then DreamWorks for five. I never felt that I got something because of my color. I got things on merit.

Did any of you read the recent book *Anything for a Hit* by Atlantic's first female A&R executive, Dorothy Carvello?

SHIELDS No, but I'm trying to remember if I was at Atlantic when she was there. I never had any executives tell me "You need to suck me off" or whatever to get promoted. But some of the stuff that she wrote I'm sure happened. I remember a meeting that was held and the next day hearing about prostitutes that were in the suite.

VLASIC It was sex, drugs and rock'n'roll. That's what was expected. But what

happened to these women is tragic. I thank God that they have come forward and it has been exposed.

Do men with whom you work treat you differently since #MeToo?

ETHERIDGE A lot of good men that I've worked with are worried that they [will be] taken wrong. And I tell them, "Look, if your intention was just 'I think you look nice today' and they misunderstand, then it's on them."

VLASIC I agree with you. I think everyone is uncomfortable.

What's the biggest industry advancement you've seen for women during the last several years?

ETHERIDGE There are more women in all facets of the industry now. You can't close the door anymore. But there's still a long way to go. Radio is finally opening up, but the Grammys don't have a female rock category.

VLASIC Overall, the industry has opened up. The agencies are filled with women. Record companies are filled with women executives. I don't feel that we're the minority anymore.

What is it about the music industry that keeps you engaged?

VLASIC I love working with talent and seeing a career grow. There's nothing better than standing on the side of the stage or at the sound board and watching an artist perform.

ETHERIDGE Exactly. You will never hear me say, "This is my retirement tour." 🎤



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DIGITAL/ STREAMING

Vivien Lewit*

GLOBAL HEAD OF ARTIST SERVICES, YOUTUBE
Carletta Higginson, 41
DIRECTOR OF MUSIC PUBLISHING, YOUTUBE

DRIVE TO LICENSE Spearheading licensing strategy; leading negotiations with all major publishers and performing rights organizations in the United States; and creating added recognition for artists and writers through embedded credits were among Higginson's big wins during the last year. The Columbia University law grad combines legal savvy with a love of music and the business to "educate YouTube's partners. It was a lot of one-on-one time with industry stakeholders," she says of her efforts to change negative perceptions of the service. Artist advocate Lewit introduced new programs to help performers earn more revenue from concert ticketing while also engaging more deeply with their fans. The new YouTube Music app, now in 29 countries (and counting), also launched under her watch.

ADVICE FOR MEN IN THE INDUSTRY

Higginson "That assistant you are dealing with today might be that executive you call on in the future. With that in mind, you should remember to treat everyone with respect, because your reputation will follow you."

Amanda Marks*

GLOBAL HEAD OF BUSINESS DEVELOPMENT AND MUSIC PARTNERSHIPS, APPLE
Behinn Gleeson*
GLOBAL DIRECTOR OF ORIGINAL CONTENT, APPLE MUSIC

GLOBAL GO-GETTERS Gleeson, who previously worked in the branding sector in London and concert promotion in Ireland (she's a native of County Clare), says that she is particularly proud of Apple Music's "Up Next" program, which spotlights rising artists for the streaming service's 50 million subscribers worldwide. "That's the future of music," she says. "We are constantly looking for ways to support the developing community." Marks, a former senior digital executive at Universal Music Group, recently launched partnerships with Verizon, Disney Parks & Recreation and Volkswagen.

GOOD CAUSE Marks "The Women's March Los Angeles. I participate because we all need to stand up and say, 'Enough.' No one should be treated without respect. No one should be made to feel unsafe in their workplace or home or anywhere — not



From left: Williams, Huck and Osherova.

The New HR: Major Medical And #MeToo

Human resources execs have risen in power as they navigate issues of inclusivity, equality and diversity

"The realities of the modern world have brought a heightened awareness of the complexities of the human element in the workplace," says **MASHA OSHEROVA**, executive vp human resources for Warner Music Group (WMG). And with that awareness, the executives who run the HR departments at the

three major-label groups now find themselves in positions of considerable influence as they evolve from administrators of vacation policy and medical plans to the sherpas leading their respective companies across the terrain of #MeToo, equality and diversity.

"We've seen a major shift to a mindset where HR

has a seat at the table as a strategic thought partner," says **CONSTANCE WILLIAMS**, senior vp and head of human resources for the Americas at Sony Music Entertainment.

For Osherova, 2018 was the first year that she and her HR team translated boardroom discussions of these topics into office policy. They introduced a diversity task force, revised WMG's parental-leave policy and instituted unconscious bias training to ensure that everyone, from senior management to interns, can "confidently and competently talk about sensitive issues of diversity," she says.

At Universal Music Group, vp talent management **PEGGY HUCK** has rolled out a series of events, both internally and for outside audiences, that are meant to foster inclusion and empowerment of women

and minorities. A bicoastal UMShe conference series aimed at equipping emerging female talent with career resources featured panels with senior female executives such as UMG executive vp Michele Anthony. For another project, The Belonging Table, Motown Records president Ethiopia Habtemariam traveled to historically black colleges in Atlanta to discuss African-Americans' impact on the industry.

Finally, streaming isn't the only technology shaping the music industry. The digitization of recruitment and performance reviews — an evolving HR tool — was a \$400 million business in early 2018. "We play a strategically vital role in helping our businesses identify the competencies and talent of the future," says Williams.

—HARLEY BROWN

because of their sex or race, gender identity or sexual preference."

Elizabeth Moody, 46

VP GLOBAL CONTENT PARTNERSHIPS, PANDORA

PANDORA'S PEACEMAKER When Moody arrived at Pandora's Oakland, Calif., headquarters in March 2015, the company was at odds with the music industry: "There was work to be done," she says. That's changing thanks to the American University law school alumna, who in 2018 focused on educating artists and labels about existing Pandora features such as location-based tour promotion to help artists reach fans. And licensing deals that Moody brokered led to the December 2017 unveiling of a new model that enables users to unlock a temporary premium-listening session by watching an ad. "The music industry always wanted Pandora to be a partner," she says. "It was a matter of finding the right way for

us to work together."

ADVICE FOR WOMEN EXECUTIVES "Don't be afraid to be female. Being a single mom has taught me to be a better manager."

Dawn Ostroff*

CHIEF CONTENT OFFICER, SPOTIFY

STREAM QUEEN After seven years as president of Condé Nast Entertainment, Ostroff signed on to Spotify in the wake of its initial public offering in April and during an especially busy summer for the company. The streaming service, which has 83 million paying subscribers, launched in the Middle East and North Africa and introduced a new podcast section that includes exclusive rights to *The Joe Budden Podcast With Rory & Mal*, which had previously garnered millions of views across SoundCloud and YouTube. Spotify also paid a reported \$1 million for comedian Amy Schumer to host her new *3 Girls, 1 Keith* podcast. But Ostroff says she's most excited about

Spotify's recent partnership with nonprofit SoundGirls — "an organization that seeks to amplify the careers and achievements of women working behind the scenes in music and audio" — to launch the EQL Directory, a searchable database of women in these professions who are seeking work. **MANTRA** "Passion, persistence and patience."

Milana Rabkin Lewis, 31

CO-FOUNDER/CEO, STEM

ROUNDING UP ROYALTIES Stem's end-to-end payments and digital distribution software came out of beta just a year ago, and, according to Lewis, there are already 300 labels and management companies using the technology that organizes and disburses royalties from digital consumption so that everyone on the master gets paid. Lewis says that Stem has paid out on over 10 billion streams as of October and its clients include Red Light Management, Maverick and SB Projects. "Being able to automatically



From left: Lewit, Higginson, Marks, Gleeson, Moody, Ostroff, Lewis

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*Reservoir congratulates Founder & CEO Golnar Khosrowshahi
on her Billboard Women In Music honor
and celebrates Annette Barrett, Donna Caseine, Faith Newman,
and all women in music.*



split the revenue of a song between songwriters, producers and investors is solving a really big problem for artists," she says, adding that users are typically paid within 45 to 60 days of a song's release and receive a check on the 15th of every month. "Plus, we're making it easier for managers to get artists to collaborate, because they know we will take care of making sure everyone gets paid in a timely manner."

NONMUSICAL FEMALE ICON "Kathryn Haun. She's currently a general partner at Andreessen Horowitz leading their crypto fund. Previously she was a federal prosecutor at the Department of Justice. When you meet her she's this bubbly, smart Reese Witherspoon doppelgänger, and then you realize she [was] taking down organized criminals for over a decade."

MEDIA

Mary Berner, 59

PRESIDENT/CEO, CUMULUS MEDIA

NO STATIC AT ALL While leading terrestrial radio giant Cumulus Media out of bankruptcy and slashing debt by over \$1 billion, Berner also engineered a sweeping cultural overhaul of the company, emphasizing collaboration and empowerment among nearly 6,000 employees at 440 stations and, she says, reducing turnover by 30 percent. Additionally, the College of the Holy Cross graduate has leveraged her overall audience of 245 million weekly listeners into an aggressive digital expansion. To be a successful leader (and to keep great employees), Berner has a simple rule: "Be the boss you want to work for."

CANCELED "Cowards who won't use their powers — elected and otherwise — to demand an end to the hatemongering and bigotry now defining our country."

Tamara Hrivnak, 41

HEAD OF MUSIC BUSINESS DEVELOPMENT AND PARTNERSHIPS, FACEBOOK

FACEBOOKING THE MUSIC Under Hrivnak's watch, Facebook has signed deals with all major labels and music publishers in under a year, as well as agreements with PRO Global Music Rights and organizations like Australia's APRA AMCOS, France's SACEM and Europe's ICE that enable the launch of legal, licensed music on the platform in over 15 countries. "At their core, Facebook and music share something special: They both bring people together and help them express themselves," says Hrivnak. "While it's just the beginning for us, we're excited about the partnerships we've made this year across

the music industry to build stronger, more connected communities around music on Facebook."

NONMUSICAL STORY OF THE YEAR "#MeToo. More than any single story, it's the holistic awakening of women. It's such an important pivot for women to call on the world to call out and not tolerate the exploitation, harassment and abuse of women."

Marissa Morris, 32

SENIOR VP ARTIST RELATIONS, IHEARTMEDIA

NO COMFORT ZONES Thanks to recent pairings like a Nas show at a Verizon-sponsored "secret" New York location and Avril Lavigne's live return as part of the Honda Stage series in Hollywood, Morris says iHeartMedia has generated \$50 million through brand partnerships. "We ask artists to step outside their comfort zones," says Morris, whose radio career began in high school as an intern at WHTZ (Z100) New York. "You want something that makes people stop in their tracks."

PEACE-OF-MIND ACTIVITY "Scrolling Instagram for funny pet pics."

Connie Orlando*

EXECUTIVE VP/HEAD OF PROGRAMMING, BET NETWORKS

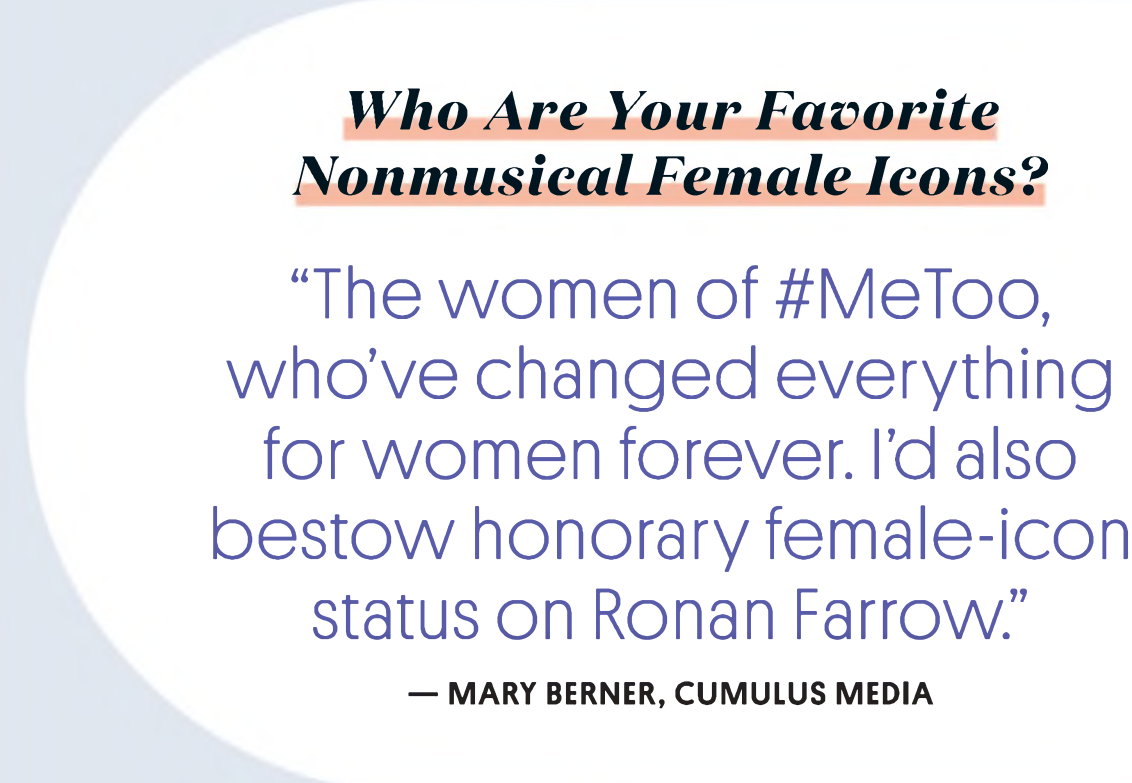
KEPT THE BET AWARDS ON TOP In her first full year as executive vp, Orlando ensured that the BET Awards held its spot as the top cable awards show in the key 18-49 demographic (for a fourth consecutive year), drawing 4.3 million total viewers. The Syracuse University alum also executive-produced the 2018 installment of *Black Girls Rock!*, a landmark awards show she brought to BET in 2010, and continued the network's push into the documentary space with *Death Row Chronicles*, a miniseries about the West Coast rap label's rise and fall. Coming soon: *Ladies' Night*, a docuseries trailing Salt-N-Pepa, SWV and En Vogue on tour.

LEGAL

Lisa Alter*

PARTNER, ALTER KENDRICK & BARON

CATALOG SHOPPER Copyright expertise and experience in large catalog transactions have put Alter Kendrick & Baron at the center of deals worth, says Alter, over \$500 million in the past year, including Carlin Music's sale to Round Hill and Primary Wave's purchase of Blue Mountain Publishing. Longtime clients include the Bienstock family, Philly soul masters Gamble & Huff, Mick Jones of



Who Are Your Favorite Nonmusical Female Icons?

"The women of #MeToo, who've changed everything for women forever. I'd also bestow honorary female-icon status on Ronan Farrow."

— MARY BERNER, CUMULUS MEDIA

Foreigner and Steve Miller. Alter, who had an entertainment-law upbringing (her father was counsel to the New York Screen Actors Guild), founded AKB in 2001 and has since expanded it to six attorneys. The firm's core strategy? "We're perfectionists," says Alter. "Spoken words matter. Written words matter, right down to the schedule of exhibits."

MANTRA "In the words of Supreme Court Justice Ruth Bader Ginsburg: 'Fight for things you care about, but do it in a way that will lead others to join you.'"

Christine Lepera*

PARTNER, MITCHELL SILBERBERG & KNUPP

PROTECTED "BIG PIMPIN'" The veteran attorney scored a long-awaited 9th Circuit Court of Appeals victory in May for Jay-Z and Timbaland when she staved off moral-rights claims over a song from a 1960 Egyptian film that was sampled in "Big Pimpin'." "Now Jay and Tim can exploit 'Big Pimpin'" to their hearts' content," says Lepera, who's also defending Katy Perry in a copyright-infringement suit over the pop star's 2014 Hot 100 No. 1, "Dark Horse" (featuring Juicy J), in a case scheduled for a May 2019 trial.

DREAM SUPERGROUP "Bonnie Raitt, Susan Tedeschi and Melissa Etheridge — all on guitar, playing any Led Zeppelin tune."

Debra White*

PARTNER/DEPUTY CHAIR, MUSIC INDUSTRY PRACTICE; LOEB & LOEB

THE K-POP COUNSELOR White pulled off quite a feat this year when she signed on as the U.S. legal representative for South Korean boy band sensation BTS, which landed three songs on the Hot 100 in 2018, including top 10 hit "Fake Love."

White's understanding of the Asian and U.S. markets — she also advises China's internet giant, Tencent Holdings — made her an ideal candidate. "For the first time in Western entertainment's history, the cultural exchange with Asia is truly becoming reciprocal," she says. White's reputation and connections in the music industry also helped seal the deal with BTS' management, BigHit Entertainment. "They needed someone to help weed out the bottom feeders who would sell them out to make a buck," she says.

MANTRA "If you don't ask, you don't get."

BUSINESS & BRANDING

Marcie Allen*

FOUNDER/PRESIDENT, MAC PRESENTS

PAIRED KHALID AND HOLLISTER The small deals are just as important as the big ones, says Allen, whose schedule includes alternating weeks with her family in Nashville and running her business in New York, where branding deals include Billy Joel's partnership with Citi at Madison Square Garden, Khalid's work with Hollister and Valee's alignment with Adidas. "I believe that music and sports together are the future," says Allen, who recently paired Ludacris and Budweiser for a packed show at GIPSY nightclub in Moscow during the World Cup. The Rhodes College alum also teaches two courses at New York University — appropriately, *Female Entrepreneurs and Branding*. Her message to students, particularly young women: "Yes, you can have it all. It's difficult. But you can do it."

MANTRA "Fail forward. When you fail at something, pick yourself up and do something better the next time."



From left: Berner, Hrivnak, Morris, Orlando, Alter, Lepera, White, Allen



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— ELIZABETH MATTHEWS, CEO OF ASCAP, WHOSE SENIOR LEADERSHIP TEAM IS 50 PERCENT WOMEN

From left: ASCAP executive vp/ chief marketing officer Lauren Iossa, executive vp/general counsel Clara Kim, Matthews, senior vp membership Nicole George-Middleton and executive vp licensing Stephanie Ruyle photographed by Robyn Twomey on Nov. 8 at ASCAP in New York.

HAIR AND MAKEUP BY CHRISTIE CAOLA AT ENNS. GEORGE-MIDDLETON: HAIR BY VIKKI CHAMBERS WILLIAMS AT STYLES BEAUTY LOUNGE. MAKEUP BY CAMILLE THOMPSON USING CHANEL AT BRIAN BARRY AGENCY

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Julie Boos, 49

CO-OWNER/CHAIRMAN/BUSINESS
MANAGER, FBMM

HANDPICKED TO LEAD At the start of 2018, Boos was named chairman of this Nashville business and financial management powerhouse, which, insiders say, represents Blake Shelton, Eric Church and Keith Urban, among other high-profile names. (Boos won't divulge or discuss the firm's clients.) As one of several executives selected to succeed the founding owners, Boos also took over the company's day-to-day management — and already has an eye on the future. "I'm always looking to promote great employees," she

says, "so when I'm riding off into the sunset, the business can keep going."

MANTRA "Life's too short to work with assholes."

Jennifer Breithaupt*

GLOBAL CONSUMER CHIEF MARKETING
OFFICER, CITI

LIVE-SECTOR POWER PLAYER Under Breithaupt's leadership, Citi's entertainment platform provided card-member access to over 12,000 events globally in 2018 — an 11 percent year-over-year increase, according to the company — and partnered with more than 1,400 artists in 2018 alone. Chris

Stapleton, Jay-Z and Beyoncé participated in the Citi Private Pass program for their respective tours; Lady Gaga approached Citi to sponsor her *A Star Is Born* Los Angeles premiere; and Katy Perry played for an intimate crowd of 1,600 in Los Angeles as part of Citi's Sound Vault, which offers unprecedented access to card members.

BEST GIFT FROM AN ARTIST "At Cannes Lions, we had Billie Joe Armstrong perform. At the end of his set, he threw his guitar into the pool. Later, he brought it to me and signed it."

Deborah Curtis*

VP GLOBAL EXPERIENTIAL MARKETING AND
PARTNERSHIPS, AMERICAN EXPRESS

SCORED WITH SHAQ AND SCOTT Shaquille O'Neal at Austin City Limits? The NBA legend's appearance at the 2018 festival, where he shot hoops with Travis Scott before hopping onstage with the rapper, stirred up social media buzz. 'Grammable moments like that are Curtis' specialty. She also staged a series of intimate listening sessions for Justin Timberlake's *Man of the Woods*, including one at Prince's Paisley Park estate.

RECENT FILM REC "Won't You Be My Neighbor? [about] Fred Rogers. I wept the whole time."

Martha Henderson*

EXECUTIVE VP/MANAGER OF ENTERTAINMENT
BANKING, CITY NATIONAL BANK

MUSIC'S BIG BANKER "I'm not going anywhere!" says Henderson, who's celebrating 35 years as the head of City National Bank's entertainment division — a position with even more clout since the institution's 2015 merger with the Royal Bank of Canada. Her added investment capabilities led to CNB's 2018 acquisition of Exactuals, a tech firm that uses artificial intelligence to locate and expedite the payment of royalties and residuals. Despite the tech boost, she remains hands-on with a clientele that includes film composer Hans Zimmer and Disney songwriter Richard Sherman, and was in high demand during the onslaught of California wildfires. "Whether it's cash or extending a credit card limit," she says, "we just try to calm our clients and be there for them."

Stacy Smith*

FOUNDER/DIRECTOR; ANNENBERG
INCLUSION INITIATIVE, UNIVERSITY OF
SOUTHERN CALIFORNIA

THE EQUALIZER After designing solutions to help Hollywood tackle inequality both onscreen and off, Smith and her USC research team released their first music-business study in January, revealing a staggering dearth of top female artists, songwriters and

producers on the Billboard Hot 100 year-end charts. (Women accounted for 12.3 percent of songwriters from 2012 to 2017, while only 2 percent of producers were female.) Now Smith wields influence as one of 16 members of The Recording Academy's Diversity and Inclusion Task Force, formed after this year's male-dominated Grammy telecast. "Women and men throughout the industry want to see the numbers change," says Smith.

Lou Taylor, 53

CEO, TRI STAR SPORTS & ENTERTAINMENT
GROUP

RESIDENCY RAINMAKER Tri Star client Britney Spears recently announced the 2019 launch of her second Las Vegas residency (*Britney: Domination* at Park MGM), after the pop star's four-year stint at Planet Hollywood grossed over \$130 million. Taylor also oversaw Jennifer Lopez's nearly three-year Planet Hollywood run, which wrapped in September with over \$100 million in ticket sales.

STRENGTH IN NUMBERS Taylor supervises an executive team of 13 women — 89 percent of the company's total workforce.

Sarah Trahern, 54

CEO, COUNTRY MUSIC ASSOCIATION

MAPPING COUNTRY'S FUTURE While the CMA celebrated its 60th anniversary in 2018, Trahern laid the foundation for the next 60. She shifted the organization's focus to new talent — creating, for example, a Spotlight Stage at CMA Fest for 52 rising singer-songwriters. Trahern also continued the CMA's global expansion by launching task forces in Scandinavia and Germany. "We want to grow in smart markets where there is a capacity to garner long-term fans," she says.

CONTRIBUTORS Trevor Anderson, Megan Armstrong, Dean Budnick, Ed Christman, Tatiana Cirisano, Leila Cobo, Chuck Dauphin, Camille Doder, Gary Graff, Jenn Haltman, Andrew Hampp, Lyndsey Havens, Cherie Hu, Hannah Karp, Steve Knopper, Katy Kroll, Joe Levy, Brooke Mazurek, Taylor Mims, Gail Mitchell, Paula Parisi, Dan Rys, Eric Spitznagel, Taylor Weatherby, Deborah Wilker, Nick Williams, Xander Zellner

Methodology A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2018 Women in Music executives power list, including, but not limited to, *Billboard*'s 2018 Top Artists and Top Tours rankings; nominations by peers, colleagues and superiors; and impact on consumer behavior as measured by chart, sales and streaming performance, social media impressions and radio/TV audiences reached, using data available as of Nov. 15. Career trajectory and industry impact were also considered, as were financial results when available. Where required, U.S. record-label market share was consulted using Nielsen Music's current market share for album plus track-equivalent and streaming-equivalent album-consumption units and *Billboard*'s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for an album's tracks, and song/artist streaming figures represent U.S. on-demand audio and video totals.

Rising Stars

Six emerging executives whose achievements and innovation are shaping music's future BY MEGAN ARMSTRONG

Edith Bo, 31

CO-FOUNDER/CEO, ARKETEK

Bo co-founded the management/A&R consulting firm with producer-engineer Stan Greene after four years at Roc Nation, where she worked primarily as a manager. Her focus is developing fresh talent, and Arketek's current roster of artists, producers and writers includes Saint Bodhi and The Cold Seas. Says Bo: "You'll find your audience. Just get through the nos."



Massah David, 38
Miatta David Johnson, 42

FOUNDERS, MVD

This sibling duo, who hail from Liberia, have created major music-industry FOMO with the imaginative events they have produced — most notably, working with Kanye West to throw listening parties for his flurry of 2018 G.O.O.D. Music releases, including one on a Wyoming ranch. "We look at each event as an opportunity to take people on a journey," says Massah (left).



Alicia Karlin, 34

VP TALENT, MADISON HOUSE PRESENTS

Karlin, a nominee for *Billboard*'s inaugural Chip Hooper Award for young professionals at the 2018 Live Music Awards, has curated the Electric Forest Festival in Rothbury, Mich., to sellout crowds since 2014, and in July began overseeing the talent booking and marketing for the Firefly Music Festival in Dover, Del.



Dawn Olejar, 43

EXECUTIVE VP, VERVE LABEL GROUP

Olejar, who joined Verve in late 2017, played a key role in the signing of *Late Show With Stephen Colbert* bandleader Jon Batiste and was involved in the posthumous 2018 release of John Coltrane's *Both Directions at Once: The Lost Album*, which peaked at No. 21 on the Billboard 200 — the late jazz legend's best showing on the all-genre chart.



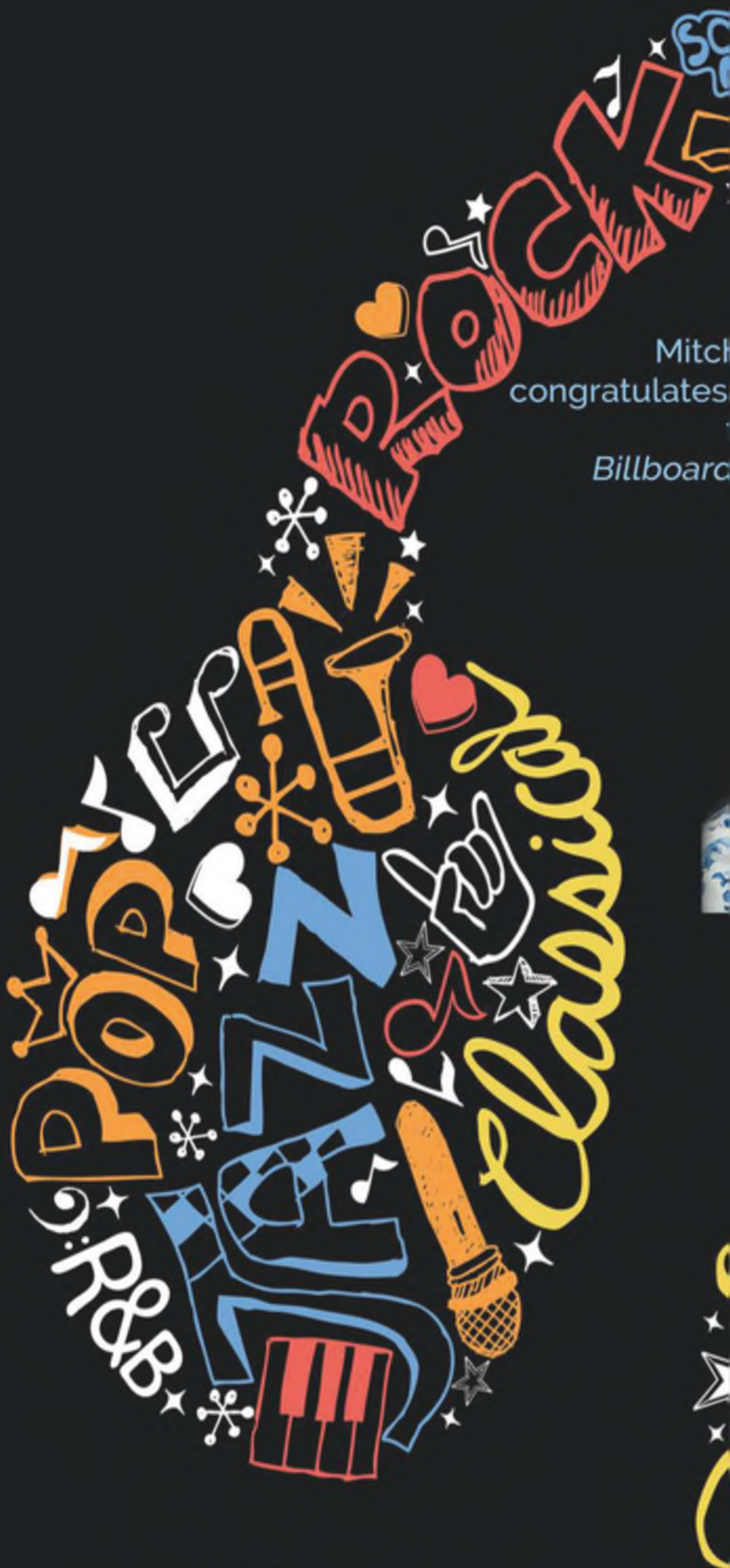
Brittany Schaffer, 34

HEAD OF ARTIST AND LABEL MARKETING, NASHVILLE; SPOTIFY

In January, Schaffer left Loeb & Loeb for Spotify's Nashville operation, eager to execute a number of outside-the-box ideas she had discussed with clients during the seven years she practiced law. Her first big project: unveiling Spotify's Hot Country playlist through crop circles and cryptic Instagram posts by Jason Aldean, Kelsea Ballerini and Luke Bryan. The playlist now boasts over 5 million followers.



From left: Boos, Breithaupt, Curtis, Henderson, Smith, Taylor, Trahern



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our colleague, **Christine Lepera**,
for being named to
's 2018 Women in Music list



TOP
10
RAP
Country
Music
STAR



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Holiday 100



Carey at her All I Want for Christmas Is You Concert in New York in 2015.

Mariah Continues Her Christmas Reign

IN WHAT HAS BECOME A modern yuletide tradition, **Mariah Carey** hangs her 1994 hit “All I Want for Christmas Is You” atop the highest bough on *Billboard*’s Holiday 100 chart. The survey ranks the top seasonal songs of all eras using the same formula as the *Billboard* Hot 100, blending streaming, airplay and sales data.

Carey’s carol reigns for a 31st of the Holiday 100’s 36 total weeks since the list launched in 2011 and crowns all three of the chart’s component tallies: Holiday Airplay (27.5 million audience impressions, up 19 percent, in the tracking week, according to Nielsen Music); Holiday Streaming Songs (22 million U.S. streams, up 53 percent); and

Holiday Digital Song Sales (12,000 downloads sold, up 40 percent).

On the Hot 100, the song, from Carey’s 1994 album *Merry Christmas*, bounds 29-14 after it jingled all the way to the top 10 on the chart for the first time last holiday season, reaching No. 9. It returns to the top 10 on the Streaming Songs (30-8) and Digital Song Sales (23-9) charts and re-enters Radio Songs at No. 41.

Carey’s original “Christmas” is one of three versions of the song on the Holiday 100. Her “Extra Festive” update, from her 2010 album *Merry Christmas II You*, makes its first appearance at No. 80, while the composition bookends the chart, thanks to **Michael Bublé**’s ballad remake at No. 100. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
		1	#1 31 WKS All I Want for Christmas Is You		Mariah Carey	COLUMBIA/LEGACY	1	36
		2	It's The Most Wonderful Time Of The Year		Andy Williams	COLUMBIA/LEGACY	2	36
		3	Rockin' Around The Christmas Tree		Brenda Lee	DECCA/MCA NASHVILLE/UME	2	36
		4	A Holly Jolly Christmas		Burl Ives	DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	4	36
		5	Jingle Bell Rock		Bobby Helms	DECCA/MCA NASHVILLE/UME	2	36
		6	The Christmas Song (Merry Christmas To You)		Nat King Cole	CAPITOL/UME	2	36
		7	Last Christmas		Wham!	COLUMBIA/LEGACY	5	36
		8	Let It Snow, Let It Snow, Let It Snow		Dean Martin	CAPITOL/UME	7	35
		9	Rudolph The Red-Nosed Reindeer		Gene Autry	COLUMBIA/LEGACY	8	36
		10	Feliz Navidad		Jose Feliciano	RCA/LEGACY	3	36

DAVE KOTINSKI/GETTY IMAGES

The week's most popular holiday songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, and streaming activity data by Nielsen Music. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

CALIBRE 50



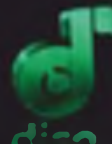
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21

PENTATONIX
Hallelujah



The group's new holiday album, *Christmas Is Here!*, also hits a No. 7 peak on the Billboard 200.

Why do you think this particular Leonard Cohen cover from 2016 still resonates?

SCOTT HOYING "Hallelujah" is one of the most iconic songs ever written. We made it really dramatic and emotional, and when people hear it, they feel something. We were originally going to put Christmas lyrics in it, but we wanted to honor the poetic original. It's inclusive — people who don't celebrate Christmas can enjoy it.

Christmas Is Here! is Pentatonix's fourth holiday album. What got the group hooked on Christmas?

It's the best part of the year. You get to be

with family, and it's just so warm and cozy. A cappella blends with Christmas so well, and that's why we did our first Christmas EP. "Carol of the Bells" [from 2012's *PTXmas*] did really well on YouTube, and it's so much fun, so we made another album after that.

What are your Christmas traditions?

We always watch *It's a Wonderful Life*. [Bandmate] **Kirstie Maldonado** makes a "Happy Birthday, Jesus" cake. I [listen] to classics with orchestra arrangements. That feels the most Christmas, besides Pentatonix.

—GAB GINSBERG



43 **KATY PERRY**
Cozy Little Christmas

The original composition and Amazon exclusive is the season's highest-charting first-time entry on the survey. It gains by 67 percent to 5.4 million U.S. streams, while dashing 10-2 on Adult Contemporary.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	-	11	White Christmas		Bing Crosby	MCA/GEFFEN/UME	5	36
-	-	12	Here Comes Santa Claus (Down Santa Claus Lane)		Gene Autry	COLUMBIA/LEGACY	12	34
-	-	13	Sleigh Ride		The Ronettes	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	13	31
-	-	14	Blue Christmas ▲		Elvis Presley	RCA/LEGACY	12	36
-	-	15	Wonderful Christmastime		Paul McCartney	MPL/HEAR/CONCORD	15	36
-	-	16	It's Beginning To Look A Lot Like Christmas		Michael Buble	143/REPRISE/WARNER BROS.	10	36
-	-	17	Happy Xmas (War Is Over)		John Lennon & Yoko Ono	CAPITOL/UME	9	36
-	-	18	Do They Know It's Christmas? ●		Band-Aid	BAND AID TRUST/COLUMBIA/LEGACY	14	35
-	-	19	(There's No Place Like) Home For The Holidays		Perry Como	RCA/LEGACY	19	17
-	-	20	Please Come Home For Christmas		Eagles	ASYLUM/ELEKTRA/RHINO	18	36

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	-	21	Hallelujah ▲		Pentatonix	RCA	2	11
-	-	22	Underneath The Tree		Kelly Clarkson	19/RCA	8	26
-	-	23	Santa Baby		Eartha Kitt	RCA/LEGACY	18	36
-	-	24	Christmas Eve (Sarajevo 12/24) ●		Trans-Siberian Orchestra	ATLANTIC/LAVA/RHINO	4	36
-	-	25	It's Beginning To Look A Lot Like Christmas		Perry Como & The Fontaine Sisters	RCA/LEGACY	25	16
-	-	26	You're A Mean One, Mr. Grinch		Thurl Ravenscroft	TURNER ENTERTAINMENT/RHINO	14	36
-	-	27	Little Saint Nick		The Beach Boys	CAPITOL/UME	25	35
-	-	28	Santa Claus Is Comin' To Town		Jackson 5	MOTOWN/UME	25	34
-	-	29	Jingle Bells		Frank Sinatra	CAPITOL/UME	29	27
-	-	30	Where Are You Christmas?		Faith Hill	INTERSCOPE/UME	15	36
-	-	31	Linus & Lucy		Vince Guaraldi Trio	FANTASY/CONCORD	17	31
-	-	32	Happy Holiday/The Holiday Season		Andy Williams	COLUMBIA/LEGACY	21	36
-	-	33	Santa Tell Me		Ariana Grande	REPUBLIC	1	21
-	-	34	It's Beginning To Look A Lot Like Christmas		Bing Crosby	DECCA/MCA/GEFFEN/UME	18	36
-	-	35	Christmas (Baby Please Come Home)		Darlene Love	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	34	20
-	-	36	Christmas Canon		Trans-Siberian Orchestra	LAVA/ATLANTIC/RHINO	9	36
-	-	37	It's Beginning To Look A Lot Like Christmas		Johnny Mathis	COLUMBIA/LEGACY	15	36
-	-	38	This Christmas		Donny Hathaway	ATLANTIC/RHINO	25	33
-	-	39	Have Yourself A Merry Little Christmas		Michael Buble	143/REPRISE/WARNER BROS.	30	32
-	-	40	Christmas Time Is Here		Vince Guaraldi Trio	FANTASY/CONCORD	17	36
-	-	41	Holly Jolly Christmas		Michael Buble	143/REPRISE/WARNER BROS.	22	31
-	-	42	Run Rudolph Run		Chuck Berry	CHESS/GEFFEN/UME	30	23
-	-	43	Cozy Little Christmas		Katy Perry	CAPITOL	43	1
-	-	44	What Christmas Means To Me		John Legend Feat. Stevie Wonder	COLUMBIA	44	1
-	-	45	Mary, Did You Know? ▲		Pentatonix	RCA	1	21
-	-	46	I Saw Mommy Kissing Santa Claus		Jackson 5	MOTOWN/UME	45	26
-	-	47	Santa Claus Is Comin' To Town		Bruce Springsteen	COLUMBIA/LEGACY	16	36
-	-	48	Rudolph The Red-Nosed Reindeer		Burl Ives	MCA SPECIAL PRODUCTS/GEFFEN/UME	29	28
-	-	49	Baby It's Cold Outside		Dean Martin	CAPITOL/UME	49	9
-	-	50	Christmas (Baby Please Come Home)		Mariah Carey	COLUMBIA/LEGACY	20	32

PENTATONIX: RCA RECORDS. PERRY: BDG/SHUTTERSTOCK.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	-	51	Mistletoe		Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/ISLAND/REPUBLIC	1	36
-	-	52	Frosty The Snowman		Jimmy Durante	RHINO	33	32
-	-	53	Let It Snow, Let It Snow, Let It Snow		Frank Sinatra	COLUMBIA/LEGACY	45	26
-	-	54	Have Yourself A Merry Little Christmas		Frank Sinatra	CAPITOL/UME	20	27
-	-	55	Do You Hear What I Hear?		Andy Williams	COLUMBIA/LEGACY	55	1
-	-	56	Sleigh Ride		Leroy Anderson	DECCA/UME	18	31
-	-	57	Here Comes Santa Claus Right Down Santa Claus Lane		Elvis Presley	RCA/LEGACY	22	27
-	-	58	Christmas (Baby Please Come Home)		Michael Buble	143/REPRISE/WARNER BROS.	24	28
-	-	59	O Tannenbaum		Vince Guaraldi Trio	FANTASY/CONCORD	50	27
-	-	60	Carol Of The Bells		John Williams	CBS/MASTERWORKS/SONY MASTERWORKS	47	10
-	-	61	White Christmas		The Drifters	ATLANTIC/RHINO	30	26
-	-	62	O Come All Ye Faithful		Nat King Cole	CAPITOL/UME	62	1
-	-	63	Santa Claus Is Coming To Town		Michael Buble	143/REPRISE/WARNER BROS.	35	28
-	-	64	Carol Of The Bells		David Foster	INTERSCOPE/UME	33	26
-	-	65	Deck The Halls		Nat King Cole	CAPITOL/UME	65	1
-	-	66	Merry Christmas, Happy Holidays		'N Sync	RCA/LEGACY	37	25
-	-	67	Christmas Wrapping		The Waitresses	MERCURY/UME	67	2
-	-	68	I'll Be Home For Christmas		Michael Buble	143/REPRISE/WARNER BROS.	44	12
-	-	69	The Little Drummer Boy		Bing Crosby	CAPITOL/UME	69	1
-	-	70	Do You Hear What I Hear?		Bing Crosby	CAPITOL/UME	38	23
-	-	71	Hark! The Herald Angels Sing/Gloria (In Excelsis Deo)		Mariah Carey	COLUMBIA/LEGACY	71	1
-	-	72	Up On The Housetop		Gene Autry	COLUMBIA NASHVILLE/LEGACY	72	5
-	-	73	Baby It's Cold Outside		Idina Menzel Duet With Michael Buble	WARNER BROS.	14	21
-	-	74	Baby, It's Cold Outside		Brett Eldredge Feat. Meghan Trainor	ATLANTIC/WMN	67	9
-	-	75	The Twelve Days Of Christmas		Ray Conniff & The Ray Conniff Singers	COLUMBIA/LEGACY	75	1
-	-	76	Silver Bells		Dean Martin	THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY	76	2
-	-	77	I Want A Hippopotamus For Christmas		Gayla Peevey	COLUMBIA/LEGACY	25	30
-	-	78	Silver Bells		Andy Williams	COLUMBIA/LEGACY	78	1
-	-	79	Hawaiian Christmas Song		Bing Crosby & The Andrews Sisters	DECCA/MCA/VISTA MEDIA	61	11
-	-	80	All I Want For Christmas Is You (Extra Festive)		Mariah Carey	ISLAND/UME	80	1




44

**JOHN LEGEND
FEAT. STEVIE
WONDER**
What Christmas
Means to Me

The song, from **John Legend's** new album, *A Legendary Christmas* (**Stevie Wonder** first recorded it solo for his 1967 LP *Someday at Christmas*), enters the Holiday 100 at No. 44. It debuts at No. 28 on Holiday Streaming Songs (5.3 million U.S. streams, up 85 percent, according to Nielsen Music) and ascends 46-31 on Holiday Digital Song Sales (2,000 sold, up 95 percent). All of that on top of a new No. 1 from the set on the Adult Contemporary airplay chart: Legend's take on "Have Yourself a Merry Little Christmas," featuring **Esperanza Spalding**.—G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	-	81	Merry Christmas Darling		Carpenters	A&M/UME	24	36
-	-	82	Home For The Holidays		Carpenters	A&M/UME	36	20
-	-	83	You Make It Feel Like Christmas		Gwen Stefani Feat. Blake Shelton	INTERSCOPE	37	5
-	-	84	The First Noel		Andy Williams	COLUMBIA/LEGACY	84	1
-	-	85	Jingle Bell Rock		Daryl Hall John Oates	RCA/LEGACY	24	33
-	-	86	Have Yourself A Merry Little Christmas		Sam Smith	CAPITOL	9	11
-	-	87	Santa Claus Is Coming To Town		Frank Sinatra With Cyndi Lauper	SPECIAL OLYMPICS/A&M/UME	46	15
-	-	88	Believe		Josh Groban	WARNER SUNSET/REPRISE	88	5
-	-	89	Jingle Bells		Michael Buble Feat. The Puppini Sisters	143/REPRISE/WARNER BROS.	37	20
-	-	90	The Little Drummer Boy		The Harry Simeone Chorale	20TH CENTURY FOX/MERCURY/UME	25	35
-	-	91	That's Christmas To Me		Pentatonix	RCA	25	21
-	-	92	Winter Wonderland		Darlene Love	PHIL SPECTOR/EMI BLACKWOOD/LEGACY	92	1
-	-	93	Cold December Night		Michael Buble	143/REPRISE/WARNER BROS.	41	8
-	-	94	The Chipmunk Song		The Chipmunks With David Seville	LIBERTY/CAPITOL/UME	26	28
-	-	95	All Through The Night		Perry Como	RCA VICTOR/RCA/LEGACY	95	1
-	-	96	O Holy Night		Josh Groban	143/REPRISE	26	11
-	-	97	Ring Christmas Bells		Ray Conniff & The Ray Conniff Singers	COLUMBIA/LEGACY	60	5
-	-	98	Sleigh Ride		Johnny Mathis	LEGACY/COLUMBIA	48	8
-	-	99	Someday At Christmas		Stevie Wonder	MOTOWN/UME	75	7
-	-	100	All I Want For Christmas Is You		Michael Buble	143/REPRISE/WARNER BROS.	13	36



51

JUSTIN BIEBER
Mistletoe

Apart from **Mariah Carey's** current No. 1, the song is one of four to have led the Holiday 100, along with **Pentatonix's** "Little Drummer Boy" and "Mary, Did You Know?" and **Ariana Grande's** "Santa Tell Me."



92

DARLENE LOVE
Winter
Wonderland

Love's "Christmas (Baby Please Come Home)" ranks at No. 35 (5.2 million U.S. streams, up 87 percent), joined for the first time by her interpretation of "Winter Wonderland" (2.6 million, up 79 percent).

LEGEND: KEVIN WINTER/WIREIMAGE; BIEBER: TOM BRICLIA/WIREIMAGE; DARLENE: LARRY MARANO/SHUTTERSTOCK. The week's most popular holiday songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by Nielsen Music, sales data as compiled by Nielsen Music and/or sales activity for the first time. See charts.legends.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

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Billboard Artist 100

December 8
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WKS AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 QUEEN	HOLLYWOOD	1	31
4	4	2	ARIANA GRANDE	REPUBLIC	1	199
-	3	3	MICHAEL BUBLE	REPRISE/WARNER BROS.	3	30
15	12	4	TRAVIS SCOTT	CACTUS JACK/GOOD HUSTLE/EPIC	1	134
3	5	5	IMAGINE DRAGONS	KIDROCK/INTERSCOPE/GIA	1	199
43	19	6	PENTATONIX	RCA	1	55
9	11	7	BTS	BRIGHT ENTERTAINMENT	1	112
5	6	8	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	231
6	7	9	POST MALONE	REPUBLIC	1	127
11	9	10	HALSEY	ASTRALWERKS	1	155
60	53	11	G1X9INE	SCUMGANG/TENHOUSAND PROJECTS	11	46
17	14	12	PANIC! AT THE DISCO	KIDROCK/REPUBLIC/UMTA	1	115
12	10	13	CARDI B	THE KSR GROUP/ATLANTIC/JAG	1	72
36	20	14	BILLIE EILISH	DARKROOM/INTERSCOPE/GIA	14	14
18	17	15	KHALID	RIGHT HAND/RCA	7	91
53	8	16	MARIAH CAREY	BUTTERFLY MC/EPIC	8	29
7	15	17	LADY GAGA	INTERSCOPE/GIA	1	91
8	13	18	XXXTENTACION	BAD VIBES FOREVER	1	68
21	27	19	LAUREN DAIGLE	GENIUSITY/CAPTOL/UMTA	3	39
13	16	20	JUICE WRLD	GRADE A/INTERSCOPE/GIA	8	28
19	18	21	LUKE COMBS	REDWINE/COLUMBIA/REPUBLIC/UMTA	5	91
2	21	22	KANE BROWN	Z100/4/RCA/REPUBLIC/UMTA	2	76
25	22	23	DAN + SHAY	WIPACER/BIG/REPUBLIC/UMTA	11	53
24	23	24	ELLA MAI	10 SUMMERS/INTERSCOPE/GIA	6	32
22	26	25	ED SHEERAN	ATLANTIC/JAG	1	225
30	30	26	LIL BABY	QUALITY CONTROL/MOTOWN/CAPTOL	12	29
-	59	27	TRANS-SIBERIAN ORCHESTRA	UMTA/UMTA	19	29
28	24	28	EMINEM	SHADY/ATLANTIC/UMTA/UMTA/UMTA/UMTA	1	231
20	28	29	BRADLEY COOPER	INTERSCOPE/GIA	3	9

WKS AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
33	36	30	SHAWN MENDES	ISLAND	1	199
41	25	31	KODAK BLACK	OKELAY/REPUBLIC/UMTA/UMTA	6	75
34	29	32	MARSHMELLO	JOINTIME COLLECTIVE	25	59
32	31	33	5 SECONDS OF SUMMER	ONE ROCK/EPIC	1	88
38	37	34	CAMILA CABELLO	SYCO/EPIC	1	103
42	41	35	TWENTY ONE PILOTS	REDWINE/UMTA/UMTA	1	189
31	32	36	CHRIS STAPLETON	REDWINE/UMTA/UMTA	1	162
10	40	37	THE BEATLES	APPLE/CAPTOL/UMTA	5	57
40	44	38	TAYLOR SWIFT	BIG MACHINE/UMTA	1	227
-	64	39	ANDY WILLIAMS	COLUMBIA/LEGACY	39	19
78	58	40	ELVIS PRESLEY	RCA/LEGACY	20	43
29	34	41	MAROON 5	222/INTERSCOPE/GIA	1	231
35	35	42	BRUNO MARS	ATLANTIC/JAG	1	219
44	38	43	SHECK WES	CACTUS JACK/GOOD HUSTLE/EPIC	38	10
-	78	44	FRANK SINATRA	FRANK SINATRA/IMPACT/UMTA/UMTA	33	23
26	42	45	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	28
-	63	46	CASTING CROWNS	BEACH STREET/UMTA/UMTA	20	9
-	61	47	BING CROSBY	DECCA/MCA/UMTA/UMTA/UMTA	35	22
48	47	48	BASTILLE	VIRGIN/CAPTOL	15	37
RE-ENTRY	47	49	NAT KING COLE	CAPTOL/UMTA	49	13



NO. 4
Billie Eilish
Eilish leaps 20-14 on the Artist 100 as her debut LP, *Don't Smile at Me*, reaches a new peak on the Billboard 200 at No. 23 (see page 144). The 16-year-old singer-songwriter also charts four songs on the Billboard Hot 100, led by "When the Party's Over" at a personal-best No. 52.

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NCT 127 Emerges At No. 1

K-pop group **NCT 127** (above), a subunit of the 18-member **NCT** (which stands for "Neo Culture Technology"), rises 3-1 on the Emerging Artists chart, leading the list for the first time as it hits a new No. 2 high on the Social 50, up 10 percent in Twitter reactions. NCT 127 consists of 10 members, while "127" represents the longitude of Seoul, where the group is based.

Atlanta-based rapper **J.I.D.** debuts at No. 25 on Emerging Artists as his sophomore LP, *DiCaprio 2*, launches at No. 15 on Top Rap Albums with 17,000 equivalent album units, according to Nielsen Music.

Plus, electro-pop trio **SHAED** makes its *Billboard* chart debut, opening at No. 34 on Emerging Artists as its track "Trampoline" jumps by 7 percent to 4,000 sold, aided by its Apple MacBook Air commercial synch.

—Xander Zellner

CHART BEAT



GARTH GETTING 'STRONGER'

Garth Brooks (above) ties for the second-most appearances on *Country Airplay* as "Stronger Than Me" debuts at No. 56. The song is his 89th to make the list, matching **Kenny Chesney's** sum; **George Strait** leads with 98. Brooks premiered the ballad with a performance at the 52nd annual *Country Music Association Awards* on Nov. 14. The song follows "All Day Long," which hit No. 11 on *Country Airplay* in September, and "Ask Me How I Know," which in December 2017 became Brooks' first No. 1 since 2007. After a five-year break from the tally, he has posted nine entries since December 2013.

—Jim Asker & Gary Trust

Go to billboard.com for full Chart Beat coverage, including columns and podcasts.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
72	97	50	ANDREA BOCELLI	SUGAR/VERVE/VLG	1	11
-	76	51	BURL IVES	MCA/GEFFEN/UME	51	18
86	82	52	JOHN LEGEND	COLUMBIA	15	107
45	45	53	BAD BUNNY	HEAR THIS MUSIC/RIMAS	23	37
46	46	54	THOMAS RHETT	VALORY/BMLG	1	200
55	50	55	BAZZI	ZZZ/IAMCOSMIC/ATLANTIC/AG	34	44
-	65	56	NCT 127	SM	56	4
50	49	57	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	60
49	52	58	JASON ALDEAN	MCA/ON/BROWNE/BOW/BBMG	1	209
-	1	59	MUMFORD & SONS	GEMINI/HIGH FIVE/ROADSHOW/UMI	1	29
-	84	60	GENE AUTRY	COLUMBIA NASHVILLE/LEGACY	60	10
54	48	61	KENDRICK LAMAR	IMP/DMG/ATLANTA/INTERSCOPE/UMI	1	202
56	57	62	LOVELYTHEBAND	RED	54	17
-	93	63	VINCE GUARALDI TRIO	FANTASY/CONCORD	63	15
67	60	64	NICKI MINAJ	YOUNG MINISTRY/CASH MONEY/VEVO/PUBLIC	2	220
16	39	65	TRIPPIE REDD	TENTHOUSAND PROJECTS	13	7
RE-ENTRY	66	66	DEAN MARTIN	CAPITOL/UME	65	8
RE-ENTRY	67	67	JOSH GROBAN	REPRISE/WARNER BROS.	2	20
52	54	68	FLORIDA GEORGIA LINE	BMLG	1	231
65	69	69	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	65	6
58	68	70	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	107
RE-ENTRY	71	71	BRENDA LEE	MCA NASHVILLE/UME	62	10
59	71	72	GUNNA	YOUNG STONER LIFE/300/AG	22	8
71	75	73	CARRIE UNDERWOOD	CAPitol NASHVILLE/UMI	1	168
84	90	74	BLAKE SHELTON	WARNER BROS. NASHVILLE/WARNER	1	214
RE-ENTRY	75	75	FOR KING & COUNTRY	CARD WORDS/UMI	13	6
RE-ENTRY	76	76	MEEK MILL	MAYBACH/ATLANTIC/AG	1	32
51	62	77	BRETT YOUNG	BMLG	26	104
47	56	78	BEBE REXHA	WARNER BROS.	23	93
61	72	79	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	61	7
63	43	80	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	157
RE-ENTRY	81	81	EAGLES	ERC	10	32
57	55	82	DUA LIPA	WARNER BROS.	10	66
89	86	83	FLIPP DINERO	CINEMATIC/W/ THE BEST/EPIC	83	3
62	73	84	SELENA GOMEZ	INTERSCOPE/IGA	2	200
RE-ENTRY	85	85	KELLY CLARKSON	ATLANTIC/AG	2	74
RE-ENTRY	86	86	MERCYME	FAIR TRADE/PLG	15	32
RE-ENTRY	87	87	BOBBY HELMS	IMP/CAMCA NASHVILLE/UMI	86	3
70	81	88	LAUV	LAUV/AWAL-KOBALT	43	31
39	70	89	METRO BOOMIN	BOOMINATI/REPUBLIC	14	14
68	74	90	TYGA	LAST KINGS/EMPIRE	27	36
RE-ENTRY	91	91	WHAM!	COLUMBIA	24	4
80	92	92	MITCHELL TENPENNY	IMP/HOUSE/COLUMBIA NASHVILLE/UMI	80	6
RE-ENTRY	93	93	ERIC CLAPTON	EPIC/BUSHY/BRUNNEN/SUBIRING	15	10
97	77	94	GUCCI MANE	GLWOP/ATLANTIC/AG	5	79
RE-ENTRY	95	95	JOHNNY MATHIS	COLUMBIA	72	9
91	83	96	THE WEEKND	XO/REPUBLIC	1	215
NEW	97	97	PERRY COMO	RCA/LEGACY	97	1
RE-ENTRY	98	98	MICHAEL JACKSON	MJJ/EPIC	20	194
90	79	99	MIGOS	QUALITY CONTROL/300/AG	1	112
RE-ENTRY	100	100	MAC MILLER	WARNER BROS.	6	8

Emerging Artists

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2018
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
22	3	1	#1 1 WK NCT 127	SM	1	15
2	2	2	LOVELYTHEBAND	RED	1	36
3	4	3	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	16
6	6	4	FLIPP DINERO	CINEMATIC/W/ THE BEST/EPIC	4	12
4	5	5	LAUV	LAUV/AWAL-KOBALT	1	64
5	7	6	MITCHELL TENPENNY	IMP/HOUSE/COLUMBIA NASHVILLE/UMI	5	21
35	35	7	RITA ORA	ATLANTIC/AG	7	21
8	9	8	DEAN LEWIS	ISLAND	8	11
20	22	9	LOUIS TOMLINSON	78/SYCO/EPIC	2	43
10	10	10	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	37
9	8	11	YELLA BEEZY	YELLA BEEZY/HITCO	7	25
26	24	12	JACQUEES	CASH MONEY/REPUBLIC	5	42
13	11	13	PINKFONG	SMART STUDY	11	9
27	16	14	AJR	AJR/BMG	14	49
14	13	15	LIL MOSEY	INTERSCOPE/IGA	13	13
15	17	16	LIL' DUVAL	RICH BROKE/EMPIRE	9	17
23	25	17	MONSTA X	S/IMP/ENTERTAINMENT WEEKLY/UMI	14	35
19	20	18	JORDAN DAVIS	MCA NASHVILLE/UMI	1	59
RE-ENTRY	19	19	CALEB + KELSEY	RHODES/THE FUEL	19	2
21	21	20	ALAN WALKER	MER MUSIC/RCA	16	66
24	23	21	PARDISON FONTAINE	ATLANTIC/AG	20	10
RE-ENTRY	22	22	RED VELVET	SM	6	10
25	26	23	BLACKPINK	YG	1	17
29	27	24	JOYNER LUCAS	HEAD SHEPHERD/ATLANTIC/AG	9	14
NEW	25	25	J.I.D	DREAMVILLE/INTERSCOPE/IGA	25	1
33	47	26	CALUM SCOTT	CAPITOL	4	39
RE-ENTRY	27	27	LALI	ARIOLA/SONY MUSIC ARGENTINA	27	17
NEW	28	28	SMALL TOWN TITANS	SMALL TOWN TITANS	28	1
16	19	29	WANNA ONE	YOUNG ENTERTAINMENT/SM/IMP/ENTERTAINMENT	4	29
NEW	30	30	KYMBERLI JOYE	REPUBLIC	30	1
43	40	31	FLORA CASH	ICONS CREATING EVIL ART/RCA	31	7
18	28	32	BRYCE VINE	SIRE/WARNER BROS.	3	20
37	36	33	YNW MELLY	YNW MELLY/300/AG	33	12
NEW	34	34	SHAED	PHOTO FINISH	34	1
NEW	35	35	KENNEDY HOLMES	REPUBLIC	35	1
30	34	36	MANUEL TURIZO	LA INDUSTRIA/SONY MUSIC LATIN	30	14
46	43	37	RILEY GREEN	BMLG	32	5
-	41	38	MORGAN WALLEN	BIG LOUND	2	46
-	14	39	CITY GIRLS	QUALITY CONTROL/IMP/ENTERTAINMENT	14	2
34	30	40	SILK CITY	COLUMBIA	27	11
32	29	41	JENNIE	YG/INTERSCOPE/IGA	29	3
38	37	42	LOUD LUXURY	ARMADA	37	14
36	38	43	SUMMER WALKER	EVRO/INTERSCOPE/IGA	31	6
NEW	44	44	CHEVEL SHEPHERD	REPUBLIC	44	1
RE-ENTRY	45	45	KINA GRANNIS	KINA GRANNIS	36	3
7	31	46	THE REVIVALISTS	UMA WALKER/UMI	5	30
-	33	47	RAYMIX	LATIN STYLISH/IMP/ENTERTAINMENT/UMI	14	31
NEW	48	48	EXID	BAHANA CULTURE	48	1
47	46	49	AVA MAX	ATLANTIC/AG	46	4
-	42	50	KEALA SETTLE	NOISEWELLS	6	38

BILLBOARD ARTIST 100, EMERGING ARTISTS: The week's most popular artists and emerging artists (as determined by multiple chart criteria), respectively, across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See charts.legends.billboard.com/biz for complete rules and explanations. © 2018 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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EVENTS & HAPPENINGS

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LATIN POWER PLAYERS

NOV. 1 | W HOTEL, SOUTH BEACH

Billboard hosted its first Latin Power Players event honoring Latin music's most powerful executives. The inaugural celebration was held at the W Hotel in South Beach, where honorees and guests enjoyed a cocktail reception and live performances.

W.K. Entertainment CEO Walter Kolm was named Executive of the Year, and the evening featured music from performers such as CNCO, Justin Quiles, Abraham Mateo and Manu Manzo.

Billboard would like to thank Lexus for sponsoring a memorable night for all of the honorees and guests.



1 Quiles (right) and a guest stand in front of the new Lexus ES F SPORT. **2** Kolm (right) received his Executive of the Year award from 2016 honoree Afo Verde, chairman/CEO of Sony Music Latin America. **3** Executives and influencers in attendance included (from left) Sam and John Shahidi of Shots Studio, recording artist Lele Pons, and Bryant Pino of SiriusXM and his wife. **4** A guest sits inside the Lexus ES F SPORT. **5** Recording artist Feid (third from left) with pals and event performers Quiles (center) and CNCO.

Billboard 200

December 8
2018
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
7	1	#1 WKS GG TRAVIS SCOTT	▲	ASTROWORLD	1	17	
	2	6IX9INE		DUMMY BOY	2	1	
	3	MICHAEL BUBLE		Love	2	2	
4	4	LADY GAGA & BRADLEY COOPER		A Star Is Born (Soundtrack)	1	8	
20	5	MICHAEL BUBLE		Christmas	1	68	
6	6	QUEEN		Bohemian Rhapsody (Soundtrack)	3	6	
17	7	PENTATONIX		Christmas Is Here!	7	5	
8	8	DRAKE	▲	Scorpion	1	22	
19	9	SOUNDTRACK	▲	The Greatest Showman	1	51	
12	10	LIL BABY & GUNNA		Drip Harder	4	8	
13	11	POST MALONE	▲	beerbongs & bentleys	1	31	
10	12	METRO BOOMIN		Not All Heroes Wear Capes	1	4	
9	13	TRIPPIE REDD		A Love Letter To You 3	3	3	
35	14	PENTATONIX	▲	A Pentatonix Christmas	1	27	
14	15	LIL WAYNE		Tha Carter V	1	9	
16	16	IMAGINE DRAGONS		Origins	2	3	
29	17	LAUREN DAIGLE		Look Up Child	3	12	
18	18	ARIANA GRANDE		Sweetener	1	15	
50	19	MARIAH CAREY	▲	Merry Christmas	3	77	
21	20	QUEEN	▲	Greatest Hits	11	316	
23	21	JUICE WRLD		Goodbye & Good Riddance	4	28	
24	22	XXXTENTACION	▲	?	1	37	
1	23	MUMFORD & SONS		Delta	1	2	
31	24	BILLIE EILISH		Dont Smile At Me	24	49	
27	25	EMINEM		Kamikaze	1	13	
34	26	TWENTY ONE PILOTS		Trench	2	8	
22	27	LUKE COMBS	▲	This One's For You	4	78	
25	28	ELLA MAI		Ella Mai	5	7	
75	29	PS NAT KING COLE	▲	The Christmas Song	29	37	
64	30	JOHN LEGEND		A Legendary Christmas	26	5	
3	31	VARIOUS ARTISTS		The Greatest Showman: Reimagined	3	2	
28	32	CARDI B	▲	Invasion Of Privacy	1	34	
30	33	THE BEATLES	◆	The Beatles (White Album)	1	187	
NEW	34	KEY GLOCK		Glockoma	34	1	
26	35	KANE BROWN		Experiment	1	3	
60	36	VINCE GUARALDI TRIO	▲	A Charlie Brown Christmas (Soundtrack)	23	68	
72	37	MAC MILLER		Swimming	3	17	
38	38	ED SHEERAN	▲	+ (Divide)	1	91	
32	39	FUTURE & JUICE WRLD		Future & Juice WRLD Present... WRLD ON DRUGS	2	6	
39	40	POST MALONE	▲	Stoney	4	103	
NEW	41	J.I.D		Dicaprio 2	41	1	
45	42	PANIC! AT THE DISCO		Pray For The Wicked	1	23	
41	43	KHALID	▲	American Teen	4	91	
43	44	ORIGINAL BROADWAY CAST	▲	Hamilton: An American Musical	3	166	
37	45	TORY LANEZ		Love Me Now?	4	5	
82	46	ANDREA BOCELLI		Si	1	5	
44	47	SHECK WES		Mudboy	17	8	
104	48	PENTATONIX	▲	That's Christmas To Me	2	45	
93	49	JOSH GROBAN	▲	Noel	1	85	
47	50	QUAVO		Quavo Huncho	2	8	

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
125	51	FRANK SINATRA		Ultimate Christmas	30	9	
RE	52	ELVIS PRESLEY	▲	It's Christmas Time	41	67	
56	53	XXXTENTACION	▲	?	17	2	
52	54	KHALID		Suncity	8	6	
5	55	MARIAH CAREY		Caution	5	2	
57	56	IMAGINE DRAGONS	▲	Evolve	2	75	
51	57	DAN + SHAY		Dan + Shay	6	23	
36	58	LIL PEEP		Come Over When You're Sober, Part 2	4	3	
147	59	PERRY COMO		The Classic Christmas Album	59	3	
132	60	BING CROSBY		The Best Of 20th Century Masters: The Christmas Collection	60	31	
46	61	LIL DURK		Signed To The Streets 3	17	3	
58	62	LIL BABY		Harder Than Ever	3	28	
53	63	KEVIN GATES		Luca Brasi 3	4	9	
151	64	BURL IVES		Rudolph The Red-Nosed Reindeer	64	32	
55	65	CHRIS STAPLETON	▲	Traveller	1	168	
42	66	CASTING CROWNS		Only Jesus	42	2	
156	67	ANDY WILLIAMS		Classic Christmas Album	67	10	
164	68	GENE AUTRY		Rudolph The Red Nosed Reindeer And Other Christmas Classics	68	3	
129	69	LINDSEY STIRLING		Warmer In The Winter	22	13	
59	70	QUEEN	▲	Greatest Hits I II & III: The Platinum Collection	9	120	
61	71	MIGOS	▲	Culture II	1	44	
11	72	ANDERSON .PAAK		Oxnard	11	2	
49	73	MIKE WILL MADE-IT		Creed II: The Album (Soundtrack)	49	2	
65	74	BAZZI		Cosmic	14	34	
33	75	MUSE		Simulation Theory	12	3	
71	76	SHAWN MENDES		Shawn Mendes	1	27	
160	77	KELLY CLARKSON	▲	Wrapped In Red	3	34	
68	78	KENDRICK LAMAR	▲	DAMN.	1	85	
NEW	79	RITA ORA		Phoenix	79	1	
89	80	CARRIE UNDERWOOD		Cry Pretty	1	11	
RE	81	FOR KING & COUNTRY		Burn The Ships	7	6	
70	82	BTS		Love Yourself: Answer	1	14	
62	83	TAKEOFF		The Last Rocket	4	4	
180	84	ERIC CLAPTON		Happy Xmas	84	3	
69	85	KANE BROWN	▲	Kane Brown	5	104	
77	86	TAYLOR SWIFT	▲	reputation	1	55	
73	87	ELTON JOHN		Diamonds	23	55	
78	88	DRAKE	▲	Take Care	1	300	
177	89	FLEETWOOD MAC	◆	Rumours	1	298	
86	90	LIL UZI VERT	▲	Luv Is Rage 2	1	66	
48	91	NICKI MINAJ		Queen	2	16	
79	92	YOUNGBOY NEVER BROKE AGAIN		4Respect 4Freedom 4Loyalty	14	11	
90	93	TRIPPIE REDD		Life's A Trip	4	16	
87	94	CAMILA CABELLO	▲	Camila	1	46	
83	95	BLACK		East Atlanta Love Letter	3	11	
94	96	NF		Perception	1	60	
74	97	BOB MARLEY AND THE WAILERS	◆	Legend: The Best Of L.	5	550	
80	98	OZUNA	▲	Aura	7	14	
91	99	5 SECONDS OF SUMMER		Youngblood	1	24	
81	100	MAROON 5	▲	Red Pill Blues	2	56	



Scott Is Tops; 6ix9ine No. 2

Travis Scott's *Astroworld* returns to the No. 1 slot on the Billboard 200 for a third nonconsecutive week. The set earned 71,000 equivalent album units in the week ending Nov. 29 (up 60 percent), according to Nielsen Music. Of that sum, 31,000 were in album sales (up 816 percent).

Astroworld's move to No. 1 was prompted largely by Scott releasing more merchandise-album bundles for Cyber Monday (Nov. 26) through his website. The items came bundled with a digital copy of the album.

At No. 2 on the Billboard 200 is 6ix9ine's *Dummy Boy* album, which debuts with just three days of activity during the tracking week. The set arrived Nov. 27 and starts with 66,000 equivalent album units (of which 10,000 were in album sales).

Dummy was slated for release on Nov. 23 but delayed due to 6ix9ine's incarceration. On Nov. 18, 6ix9ine was arrested by federal agents on six counts of various racketeering, firearms, assault with a dangerous weapon and conspiracy murder charges. On Nov. 26, he pleaded not guilty and will face trial in September 2019.

Note: At press time, the results of the chart were being audited by Nielsen due to a processing discrepancy. Upon completion of the audit of data sources across streaming and retail, Billboard will announce any resulting changes that may affect chart rankings on billboard.com.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
85	101	THE BEATLES	4x	APPLE/CAPITOL/UMG	Abbey Road	1	285
84	102	LIL MOSEY		INTERSCOPE/JGA	Northsbest	29	6
RE	103	MERCYME		FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	23	27
98	104	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	135
RE	105	BING CROSBY		CAPITOL/UMG	Christmas Classics	49	18
100	106	H.E.R.		RCA	H.E.R.	47	58
RE	107	DEAN MARTIN		THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY	The Dean Martin Christmas Album	107	5
103	108	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/JAG	Until Death Call My Name	7	31
92	109	CREEDENCE CLEARWATER REVELL	10x	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	395
121	110	MICHAEL JACKSON	4x	EPIK/LEGACY	Thriller	1	343
113	111	SZA		TOP DAWG/RCA	Ctrl	3	77
96	112	JASON ALDEAN		MAJOR/BROKEN BOW/BMG/BBMG	Rearview Town	1	33
88	113	BEBE REXHA		WARNER BROS.	Expectations	13	23
130	114	GRETA VAN FLEET		LAVA/REPUBLIC	Anthem Of The Peaceful Army	3	6
108	115	J. COLE		DREAMVILLE/RDC NATION/INTERSCOPE/JGA	KOD	1	32
109	116	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	89
97	117	BRUNO MARS		ATLANTIC/JAG	24K Magic	2	106
NEW	118	BRENDA LEE		The Best Of 20th Century Masters: The Christmas Collection	MCA NASHVILLE/UMG	118	1
99	119	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	421
122	120	THE WEEKND		XO/REPUBLIC	Starboy	1	105
RE	121	JACKSONS		The Best Of 20th Century Masters: The Christmas Collection	MOTOWN/CHRONICLES/UMG	121	4
124	122	TWENTY ONE PILOTS		FUELED BY RAMEN/EMG	Blurryface	1	185
106	123	DUA LIPA		WARNER BROS.	Dua Lipa	27	74
105	124	JOJI		88RISING/21TONE	BALLADS I	3	5
102	125	THOMAS RHETT		VALORY/BMG	Life Changes	1	64
118	126	JOURNEY	4x	COLUMBIA/LEGACY	Journey's Greatest Hits	10	540
RE	127	REBA		NASH ICON/BMG	My Kind Of Christmas	39	9
RE	128	JUSTIN BIEBER		SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Under The Mistletoe	1	41
110	129	MICHAEL JACKSON	4x	EPIK/LEGACY	The Essential Michael Jackson	31	253
126	130	IMAGINE DRAGONS		KIDINA KORNER/INTERSCOPE/JGA	Night Visions	2	322
RE	131	LAUREN DAIGLE		CENTRICITY/CAPITOL CMG	Behold: A Christmas Collection	29	17
119	132	LIL YACHTY		QUALITY CONTROL/MOTOWN/CAPITOL	Nuthin' 2 Prove	12	6
RE	133	CELINE DION		550 MUSIC/EPIK/LEGACY	These Are Special Times	2	71
131	134	ED SHEERAN		ATLANTIC/JAG	x	1	232
176	135	6IX9INE		50 CENT/GANG/TENTH US AND PROJECTS	DAY69	4	39
128	136	SOUNDTRACK		WALT DISNEY	Moana	2	106
135	137	LIL SKIES		ALL WE GOT/ATLANTIC/JAG	Life Of A Dark Rose	10	47
76	138	YELLA BEEZY		YELLA BEEZY/HITCO	Ain't No Goin' Bacc	76	2
140	139	SOUNDTRACK		Black Panther: The Album. Music From And Inspired By	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	1	42
111	140	SOUNDTRACK		GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	MARVEL/HOLLYWOOD	1	129
133	141	CHRIS BROWN		RCA	Heartbreak On A Full Moon	3	57
138	142	TOM PETTY AND THE HEARTBREAKERS	4x	MC AUL/DEF JAM/UMG	Greatest Hits	2	295
115	143	ERIC CHURCH		EMI NASHVILLE/UMGN	Desperate Man	5	8
136	144	SUMMER WALKER		LVN/INTERSCOPE/JGA	Last Day Of Summer	44	6
149	145	J. COLE		DREAMVILLE/RDC NATION/COLUMBIA	2014 Forest Hills Drive	1	208
107	146	GUNS N' ROSES	4x	GEFFEN/UMG	Appetite For Destruction	1	199
141	147	HALSEY		ASTROWORLD	hopeless fountain kingdom	1	78
134	148	2PAC	4x	AMERU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	250
144	149	TRAVIS SCOTT		GRAND Hustle/EPIK	Birds In The Trap Sing McKnight	1	117
143	150	RODDY RICCH		BIRD VISION/ATLANTIC/JAG	Feed The Streets II	68	4

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
152	151	DANIEL CAESAR		GOLDEN CHILD	Freudian	25	63
95	152	MONEYBAGG YO		4LESS/INTERSCOPE/JGA	RESET	13	4
120	153	BRETT YOUNG		BMLG	Brett Young	18	94
148	154	THE WEEKND		KOJ/REPUBLIC	Beauty Behind The Madness	1	170
RE	155	TRANS-SIBERIAN ORCHESTRA		LAVA/RHINO	The Christmas Attic	60	42
40	156	LITTLE MIX		SYCO/COLUMBIA	LMS	40	2
RE	157	GWEN STEFANI		INTERSCOPE/JGA	You Make It Feel Like Christmas	16	9
146	158	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/JAG	Decided	41	10
153	159	SOUNDTRACK		NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	26	28
RE	160	TOBYMAC		FOREFRONT/CAPITOL CMG	The Elements	18	5
157	161	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	318
165	162	DISTURBED		REPRISE/WARNER BROS.	Evolution	4	6
158	163	GUNNA		YSL	Drip Season 3	55	43
139	164	VARIOUS ARTISTS		SONY MUSIC/UNIVERSAL/UMG	NOW 68	52	5
RE	165	TOM PETTY		REPRISE/WARNER BROS.	An American Treasure	9	4
145	166	OZUNA		VP ENTERTAINMENT/DIMELIX/SONY MUSIC LATIN	Odisea	22	66
101	167	TEE GRIZZLEY		300/JAG	Still My Moment	29	3
RE	168	GEORGE MICHAEL		ATLANTIC/LEGACY	TwentyFive	12	13
127	169	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	82
154	170	YG		4UNN/D/DEF JAM	Stay Dangerous	5	17
137	171	BILLY JOEL	4x	COLUMBIA/LEGACY	The Essential Billy Joel	15	122
159	172	RIHANNA		WESTBURY ROAD/ROK NATION	ANTI	1	149
63	173	CITY GIRLS		QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	63	2
163	174	TAYLOR SWIFT		BIG MACHINE/BMG	1989	1	207
162	175	KODAK BLACK		DOLLAZ N DEEZ/ATLANTIC/JAG	Project Baby Two	2	67
161	176	ARIANA GRANDE		REPUBLIC	Dangerous Woman	2	125
RE	177	BLAKE SHELTON		WARNER BROS. NASHVILLE/UMGN	Cheers, It's Christmas	8	43
181	178	SOUNDTRACK		LITTLESTAR SERVICES/CAPITOL	Mamma Mia! Here We Go Again	3	20
117	179	JADEN SMITH		MSFT MUSIC/RDC NATION	The Sunset Tapes: A Cool Tape Story	117	2
167	180	SAM SMITH		CAPITOL	In The Lonely Hour	2	233
178	181	PANIC! AT THE DISCO		RECORDS/FUELED BY RAMEN/REAG	Death Of A Bachelor	1	150
RE	182	BRETT ELDRIDGE		ATLANTIC/WMM	Glow	29	11
199	183	JOSH GROBAN		REPRISE/WARNER BROS.	Bridges	2	8
RE	184	JACQUEES		CASH MONEY/REPUBLIC	4275	35	12
168	185	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	265
NEW	186	VARIOUS ARTISTS		NOW That's What I Call Merry Christmas (2018)	SONY MUSIC/UNIVERSAL/UMG	186	1
RE	187	TRANS-SIBERIAN ORCHESTRA		LAVA/ATLANTIC/RHINO	Christmas Eve And Other Stories	48	53
179	188	PLAYBOI CARTI		AWGE/INTERSCOPE/JGA	Die Lit	3	29
RE	189	JOSH TURNER		MCA NASHVILLE/UMGN	I Serve A Savior	41	3
189	190	NIRVANA	10x	SUB POP/GEFFEN/UMG	Nevermind	1	401
194	191	FRANK SINATRA		FRANK SINATRA ENTERTAINMENT/CAPITOL/UMG	Ultimate Sinatra	32	61
RE	192	CARPENTERS		ADM/UMG	Christmas Portrait	93	46
RE	193	PHISH		HELP	Slip Stitch And Pass	17	9
RE	194	EAGLES		WARNER STRATEGIC MARKETING/REPRISE	The Very Best Of The Eagles	3	196
184	195	METALLICA	14x	BLAKEYNE/REPRISE	Metallica	1	531
193	196	BOB SEGER & THE SILVER BULLET BAND	10x	MIDIOT/CAPITOL/UMG	Greatest Hits	8	253
190	197	BRYSON TILLER		TRAPSOUL/RCA	TRAPSOUL	8	166
RE	198	AMINE		REPUBLIC	ONE POINT FIVE	53	11
196	199	THE BEATLES	4x	APPLE/CAPITOL/UMG	1	1	345
173	200	ANUEL AA		REAL HASTA LA MUERTE/CLASH ENTERTAINMENT	Real Hasta La Muerte	42	18

ORIGINAL SOUND TRACK RECORDING OF THE CBS TELEVISION SPECIAL

A CHARLIE BROWN CHRISTMAS

VINCE GUARALDI TRIO

36

VINCE GUARALDI TRIO
A Charlie Brown Christmas
(soundtrack)

The TV soundtrack surges 60-36 with 18,000 equivalent album units earned in the week ending Nov. 29, according to Nielsen Music. *A Charlie Brown Christmas* was released in 1965 and has sold 3.7 million copies in the United States since Nielsen Music began tracking data in 1991. The set didn't reach the Billboard 200 until 2009, though it had charted on Top Holiday Albums in earlier seasons. So far, the LP has peaked at No. 23 on the Billboard 200 (on Dec. 31, 2011). —K.C.

79

RITA ORA
Phoenix

Phoenix is Ora's second studio set, but the first to be released in the United States. It bows with 11,000 equivalent album units, of which 4,000 were album sales. Debut *Ora* arrived in 2012.

186

VARIOUS ARTISTS
Now That's What I Call Merry Christmas

This is the 12th holiday title from the long-running *Now That's What I Call Music* series to reach the Billboard 200. The brand's holiday releases began with *Now That's What I Call Christmas!* in 2001.

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Red Velvet Rockets Up Chart

Red Velvet (below) zooms back to the top 10 of the Social 50 for the first time since August, blasting 48-8 amid promotion for *RBB*, the K-pop girl group's eighth EP, which arrived Nov. 30. The five-piece jumps to No. 8 with, among other social growth, 408,000 Twitter reactions in the week ending Nov. 29 (up 485 percent), according to Next Big Sound. Red Velvet posted multiple promotional photos for *RBB* to its Twitter account, along with teasers for the album's spooky lead music video, "RBB (Really Bad Boy)."

Another K-pop group, meanwhile, makes its chart debut. At No. 44, five-member girl group **EXID** debuts thanks to 111,000 new YouTube subscriptions to its official page, driven by the release of a video for "I Love You" on Nov. 21. "You" became EXID's best-charting track on World Digital Song Sales on the Dec. 1 list, entering at No. 5 with 1,000 downloads sold in the week ending Nov. 22, according to Nielsen Music.

Then there's **Shawn Mendes**, who jumps 19-14 following social boosts across the board, including 46,000 Wikipedia views (up 56 percent) and 185,000 mentions on Twitter (up 33 percent). The move follows Mendes' new *Rolling Stone* cover story in which many aspects of the 20-year-old singer's life were analyzed, including his sexuality and use of marijuana. "Of course I have my insecurities and struggles but that's just one part of me," tweeted Mendes on Nov. 26. "Sometimes the positive side of a story doesn't always get fully told and I wish it had here. I love what I do and I love you guys so much."

—Kevin Rutherford



Social/Streaming

December 8
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	BTS HYBE/RIGHT ENTERTAINMENT	112
3	2	NCT 127 SM	21
4	3	ARIANA GRANDE REPUBLIC	304
7	4	LOUIS TOMLINSON 78/STYCO/EPIC	87
11	5	GOT7 JYP	67
2	6	EXO SM	71
8	7	MONSTA X STARSHIP ENTERTAINMENT/LDEN ENTERTAINMENT	52
48	8	RED VELVET SM	13
9	9	FREDDIE MERCURY HOLLYWOOD	10
12	10	BLACKPINK YG	58
13	11	QUEEN HOLLYWOOD	7
23	12	LALI ARIDOLA/SONY MUSIC ARGENTINA	93
6	13	WANNA ONE SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	49
19	14	SHAWN MENDES ISLAND	206
14	15	BILLIE EILISH DARKROOM/INTERSCOPE/GIGA	19
20	16	SEVENTEEN PLEDIS/LDEN ENTERTAINMENT	77
26	17	LADY GAGA INTERSCOPE/GIGA	391
21	18	TWICE JYP	31
18	19	MARSHMELLO JOYTIME COLLECTIVE	79
15	20	NCT SM	37
28	21	DJ SNAKE DJ SNAKE/GETFEN/GIGA	15
38	22	STRAY KIDS JYP	25
5	23	BAEKHYUN SM	9
32	24	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	16
RE	25	MILEY CYRUS RCA	311
RE	26	DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	220
RE	27	DAY6 STUDIO J/JYP	2
37	28	PENTAGON CUBE/LDEN ENTERTAINMENT	12
41	29	SHINEE SM	12
25	30	NU'EST PLEDIS/LDEN ENTERTAINMENT	10
39	31	PAULO LONDRA UNSIGNED	15
31	32	XXXTENTACION BAD VIBES FOREVER	22
RE	33	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	11
30	34	IMAGINE DRAGONS MIDWINTER/INTERSCOPE/GIGA	40
27	35	LIL PUMP WARNER BROS.	49
RE	36	CAMILA CABELLO SYCO/EPIC	133
44	37	EMINEM SHADY/AFTERMATH/INTERSCOPE/GIGA	307
RE	38	NCT DREAM SM	12
RE	39	HALSEY ASTRALWORKS	95
46	40	MICHAEL JACKSON A&J/EPIC	219
34	41	CARDI B THE KSR GROUP/ATLANTIC/AG	75
16	42	LITTLE MIX SYCO/COLUMBIA	159
RE	43	MAMAMOO RBW/LDEN ENTERTAINMENT	5
NEW	44	EXID BANANA CULTURE	1
40	45	RIHANNA WESTBURY ROAD/ROC NATION	403
RE	46	SUPER JUNIOR SM	22
43	47	ASTRO INTERPACT	23
33	48	JUSTIN BIEBER THE WOODBURY/MOTOWN/BRUNNEN/J&M	401
NEW	49	FIERSA BESARI UNSIGNED	1
RE	50	ED SHEERAN ATLANTIC/AG	182

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS THANK U, NEXT REPUBLIC	Ariana Grande	4
4	2	SICKO MODE CACTUS JACK/GRAND MUSTLE/EPIC	Travis Scott	17
2	3	MO BAMBA CACTUS JACK/GRAND MUSTLE/EPIC	Sheck Wes	13
3	4	DRIP TOO HARD WONKES/STONER LIFE/QUALITY CONTROL/MOTOWN/ROCKYCAPITOL	Lil Baby & Gunna	11
5	5	ZEZE BOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	7
7	6	WITHOUT ME CAPITOL	Halsey	8
6	7	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	28
30	8	ALL I WANT FOR CHRISTMAS IS YOU COLUMBIA/LEGACY	Mariah Carey	21
RE	9	IT'S THE MOST WONDERFUL TIME OF THE YEAR COLUMBIA/LEGACY	Andy Williams	7
10	10	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	12
8	11	WAKE UP IN THE SKY Gucci Mane X Bruno Mars X Kodak Black GIRLWORLD/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	11
16	12	FEFE SCUMGANG/TENTHousand PROJECTS/CAPITOL	6ix9ine Feat. Nicki Minaj & Murda Beatz	19
9	13	MONEY THE KSR GROUP/ATLANTIC	Cardi B	5
14	14	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	6
RE	15	A HOLLY JOLLY CHRISTMAS DECCA/AT&T SPECIAL PRODUCTIONS/GEFFEN/UMI	Burl Ives	5
RE	16	ROCKIN' AROUND THE CHRISTMAS TREE DECCA/AT&T A NASHVILLE/UMI	Brenda Lee	13
22	17	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	5
15	18	GIRLS LIKE YOU 222/W/INTERSCOPE	Maroon 5 Feat. Cardi B	26
11	19	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	22
17	20	TAKI TAKI DJ SNAKE Feat. Selena Gomez, Ozuna & Cardi B TI SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	9
18	21	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	14
13	22	MIA RIMAS/OWN SOUND/WARNER BROS.	Bad Bunny Feat. Drake	7
34	23	BETTER RIGHT HAND/SCA	Khalid	9
19	24	ARMED AND DANGEROUS GRADE A/INTERSCOPE	Juice WRLD	3
20	25	BETTER NOW REPUBLIC	Post Malone	31
26	26	WHEN THE PARTY'S OVER DARK ROOM/INTERSCOPE	Billie Eilish	6
12	27	BAD! BAD VIBES FOREVER/EMPIRE	XXXTENTACION	3
21	28	TASTE LAST RINGS/EMPIRE	Tyga Feat. Offset	26
23	29	SAD! BAD VIBES FOREVER	XXXTENTACION	39
29	30	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	19
24	31	BABY SHARK SMART STUDY	Pinkfong	6
RE	32	JINGLE BELL ROCK DECCA/AT&T A NASHVILLE/UMI	Bobby Helms	7
RE	33	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) CAPITOL/UMI	Nat King Cole	7
38	34	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	43
28	35	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	26
RE	36	RUDOLPH THE RED-NOSED REINDEER COLUMBIA/LEGACY	Gene Autry	7
NEW	37	KIKA SCUMGANG/TENTHousand PROJECTS	6ix9ine Feat. Tory Lanez	1
25	38	ARMS AROUND YOU BAD VIBES FOREVER/EMPIRE/WARNER BROS.	XXXTENTACION & Lil Pump Feat. Maluma & Swae Lee	5
RE	39	STOOPID SCUMGANG/TENTHousand PROJECTS/CAROLINE/CAPITOL	6ix9ine Feat. Bobby Shmurda	5
45	40	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	63
33	41	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	22
32	42	CLOSE FRIENDS QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	8
27	43	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	29
31	44	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	34
RE	45	LAST CHRISTMAS COLUMBIA/LEGACY	Wham!	6
NEW	46	TIC TOC SCUMGANG/TENTHousand PROJECTS	6ix9ine Feat. Lil Baby	1
36	47	TOPANGA TENTHousand PROJECTS/CAROLINE	Trippie Redd	3
40	48	YOUNGBLOOD ONE MOTOWN/CAPITOL	5 Seconds Of Summer	21
RE	49	LET IT SNOW, LET IT SNOW, LET IT SNOW CAPITOL/UMI	Dean Martin	3
37	50	10 FREAKY GIRLS ROMANIAN/REPUBLIC	Metro Boomin Feat. 21 Savage	4



Holidays Stream Onto Charts

Multiple holiday-themed songs re-enter Streaming Songs, led by "It's the Most Wonderful Time of the Year" by **Andy Williams** (above). It spends its first week in the top 10 by returning to the list at No. 9. The track, which reached No. 13 on the Jan. 6 tally, accrued 21.9 million streams in the week ending Nov. 29, according to Nielsen Music.

Williams is bested only seasonal titles-wise by **Mariah Carey's** "All I Want for Christmas Is You," which rises 30-8 (22.1 million). Other top 20 re-entries on Streaming Songs include **Burl Ives's** "A Holly Jolly Christmas," with 18.3 million streams — at No. 15, 10 spots higher than the track's previous best of No. 25 (Jan. 6) — and **Brenda Lee's** "Rockin' Around the Christmas Tree," at No. 16 (17.5 million).

In all, nine holiday songs make the latest list, including **Bobby Helms's** "Jingle Bell Rock" (No. 32, 13.5 million) and **Nat "King" Cole's** "The Christmas Song (Merry Christmas to You)" (No. 33, 12.7 million).

Last holiday season, Streaming Songs didn't have nine titles until the Jan. 6 ranking, and it has never had more than nine at one time in its six-year history. That's a record likely to be broken in 2018 as multiple seasonal songs linger below the chart's threshold. —K.R.

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM; CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK; AND VIEWS TO AN ARTIST'S WIKIPEDIA PAGE, AS MEASURED BY NEXT BIG SOUND. STREAMING SONGS: THE WEEK'S TOP-STREAMED RADIO SONGS AND ON-DEMAND SONGS AND VIDEOS ON LEADING ONLINE MUSIC SERVICES AS COMPILED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. VELVET: COURTESY OF SM ENTERTAINMENT. WILLIAMS: STEVE JENNINGS/WIREIMAGE.

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LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	#1 HIGH HOPES Panic! At The Disco <small>RECORDED BY RAINBOWG</small>	Halsey	9
2	2	HAPPIER Marshmello & Bastille <small>ADRIANNE COLLECTIVE/ASTRALwerks/CAPTOL</small>	Travis Scott	12
3	3	YOUNGBLOOD 5 Seconds Of Summer <small>ONE MOOD/CAPTOL</small>	Cardi B	20
4	4	BREATHIN Ariana Grande <small>REPUBLIC</small>	Ariana Grande	8
5	5	GIRLS LIKE YOU Maroon 5 Feat. Cardi B <small>ZZZ/INTERSCOPE</small>	Post Malone	25
6	6	BETTER NOW Post Malone <small>REPUBLIC</small>	Post Malone	24
7	7	LOVE LIES Khalid & Normani <small>FOUR/CA</small>	Khalid & Normani	26
8	8	SICKO MODE Travis Scott <small>CACTUS JACK/GRAND HUSTLE/EPIC</small>	Travis Scott	13
9	9	WITHOUT ME Halsey <small>CAPTOL</small>	Halsey	6
10	10	BROKEN lovelytheband <small>REPUBLIC</small>	lovelytheband	21
11	11	EASTSIDE Benny Blanco, Halsey & Khalid <small>FRIENDS KEEP SECRETS/INTERSCOPE</small>	Benny Blanco, Halsey & Khalid	10
12	12	TRIP Ella Mai <small>10 SUMMERS/INTERSCOPE</small>	Ella Mai	11
13	12	LUCID DREAMS Juice WRLD <small>GRACE/AM/INTERSCOPE</small>	Juice WRLD	20
14	14	WAKE UP IN THE SKY Gladys Knight & P-Money <small>WARRIORS/ATLANTIC</small>	Gladys Knight & P-Money	7
15	15	LOSE IT Kane Brown <small>ZONE 4/IRCA/NASHVILLE</small>	Kane Brown	9
16	16	BEST SHOT Jimmie Allen <small>STONEY CREEK</small>	Jimmie Allen	9
17	17	GOD IS A WOMAN Ariana Grande <small>REPUBLIC</small>	Ariana Grande	16
18	18	LIE NF <small>WE REAL MUSIC/CAPTOL/CAROLINE</small>	NF	10
19	18	SHE GOT THE BEST OF ME Luke Combs <small>RIVER HODGES/COLUMBIA NASHVILLE</small>	Luke Combs	13
20	20	NATURAL Imagine Dragons <small>HIGHAMBER/INTERSCOPE</small>	Imagine Dragons	17
21	21	SUNFLOWER Post Malone & Swae Lee <small>REPUBLIC</small>	Post Malone & Swae Lee	4
22	22	MIA Bad Bunny Feat. Drake <small>RIMASOUND/SONY/WARNER BROS.</small>	Bad Bunny Feat. Drake	5
23	23	THANK U, NEXT Ariana Grande <small>REPUBLIC</small>	Ariana Grande	2
24	24	DANGEROUS Meek Mill Feat. Jeremih & PnB Rock <small>VALEANT/W/ATLANTIC</small>	Meek Mill Feat. Jeremih & PnB Rock	9
25	25	RING Cardi B Feat. Kehlani <small>THE KSR GROUP/ATLANTIC</small>	Cardi B Feat. Kehlani	10

LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	#1 WITHOUT ME Halsey <small>2WKS. CAPTOL</small>	Halsey	9
2	2	SICKO MODE Travis Scott <small>CACTUS JACK/GRAND HUSTLE/EPIC</small>	Travis Scott	17
3	3	HIGH HOPES Panic! At The Disco <small>RECORDED BY RAINBOWG</small>	Panic! At The Disco	16
4	4	SHALLOW Lady Gaga & Bradley Cooper <small>INTERSCOPE/CA</small>	Lady Gaga & Bradley Cooper	10
5	5	THANK U, NEXT Ariana Grande <small>REPUBLIC</small>	Ariana Grande	4
6	6	HAPPIER Marshmello & Bastille <small>ADRIANNE COLLECTIVE/ASTRALwerks</small>	Marshmello & Bastille	14
7	7	YOU SAY Lauren Daigle <small>CENTRICITY/CAPTOL CMG</small>	Lauren Daigle	20
8	8	NATURAL Imagine Dragons <small>HIGHAMBER/INTERSCOPE/CA</small>	Imagine Dragons	20
9	9	ALL I WANT FOR CHRISTMAS IS YOU Mariah Carey <small>COLUMBIA/EGOTV</small>	Mariah Carey	68
10	10	BOHEMIAN RHAPSODY Queen <small>HOLLYWOOD</small>	Queen	19
11	11	SUNFLOWER Post Malone & Swae Lee <small>REPUBLIC</small>	Post Malone & Swae Lee	6
12	12	SPEECHLESS Dan + Shay <small>WARRIORS BROS./NASHVILLE/WMN</small>	Dan + Shay	14
13	13	MO BAMBA Sheek Wes <small>CACTUS JACK/GRAND HUSTLE/INTERSCOPE/CA</small>	Sheek Wes	7
14	14	EASTSIDE Benny Blanco, Halsey & Khalid <small>FRIENDS KEEP SECRETS/INTERSCOPE/CA</small>	Benny Blanco, Halsey & Khalid	15
15	15	YOUNGBLOOD 5 Seconds Of Summer <small>ONE MOOD/CAPTOL</small>	5 Seconds Of Summer	23
16	16	GIRLS LIKE YOU Cardi B <small>ZZZ/INTERSCOPE/CA</small>	Cardi B	27
17	17	ZEZE Kodak Black Feat. Travis Scott & Offset <small>DOOLAZ N DEAZ/ATLANTIC/AG</small>	Kodak Black Feat. Travis Scott & Offset	7
18	18	BEAUTIFUL Bazzi Feat. Camila Cabello <small>ZZZ/AMERICA/ATLANTIC/AG</small>	Bazzi Feat. Camila Cabello	14
19	19	ALWAYS REMEMBER US THIS WAY Lady Gaga <small>INTERSCOPE/CA</small>	Lady Gaga	8
20	20	SOMEBODY TO LOVE Queen <small>HOLLYWOOD</small>	Queen	5
21	21	MISS ME MORE Kelsea Ballerini <small>BLACK RIVER</small>	Kelsea Ballerini	4
22	22	SHE GOT THE BEST OF ME Luke Combs <small>RIVER HODGES/COLUMBIA NASHVILLE/WMN</small>	Luke Combs	13
23	23	BREATHIN Ariana Grande <small>REPUBLIC</small>	Ariana Grande	5
24	24	COME OUT AND PLAY Billie Eilish <small>DAERBROOK/INTERSCOPE/CA</small>	Billie Eilish	1
NEW	25	NEW		

Pop/Rhythmic/Adult

December 8
2018
billboard

LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	#1 HAPPIER Marshmello & Bastille <small>ADRIANNE COLLECTIVE/ASTRALwerks/CAPTOL</small>	Marshmello & Bastille	14
2	2	HIGH HOPES Panic! At The Disco <small>RECORDED BY RAINBOWG</small>	Panic! At The Disco	13
3	3	BREATHIN Ariana Grande <small>REPUBLIC</small>	Ariana Grande	12
4	4	YOUNGBLOOD 5 Seconds Of Summer <small>ONE MOOD/CAPTOL</small>	5 Seconds Of Summer	26
5	5	LOVE LIES Khalid & Normani <small>FOUR/CA</small>	Khalid & Normani	35
6	6	WITHOUT ME Halsey <small>CAPTOL</small>	Halsey	8
7	7	EASTSIDE Benny Blanco, Halsey & Khalid <small>FRIENDS KEEP SECRETS/INTERSCOPE</small>	Benny Blanco, Halsey & Khalid	19
8	8	LIE NF <small>WE REAL MUSIC/CAPTOL/CAROLINE</small>	NF	26
9	9	BETTER NOW Post Malone <small>REPUBLIC</small>	Post Malone	26
10	10	GIRLS LIKE YOU Maroon 5 Feat. Cardi B <small>ZZZ/INTERSCOPE</small>	Maroon 5 Feat. Cardi B	26
11	11	GOD IS A WOMAN Ariana Grande <small>REPUBLIC</small>	Ariana Grande	19
12	12	BEAUTIFUL Bazzi Feat. Camila Cabello <small>ZZZ/AMERICA/ATLANTIC</small>	Bazzi Feat. Camila Cabello	16
13	12	LUCID DREAMS Juice WRLD <small>GRACE/AM/INTERSCOPE</small>	Juice WRLD	20
14	14	GG THANK U, NEXT Ariana Grande <small>REPUBLIC</small>	Ariana Grande	4
15	15	SUNFLOWER Post Malone & Swae Lee <small>REPUBLIC</small>	Post Malone & Swae Lee	7
16	16	BROKEN lovelytheband <small>REPUBLIC</small>	lovelytheband	17
17	17	LOST IN JAPAN Shawn Mendes & Zedd <small>ISLAND/REPUBLIC</small>	Shawn Mendes & Zedd	10
18	18	CONSEQUENCES Camila Cabello <small>SYCO/IRCA</small>	Camila Cabello	7
19	19	ELECTRICITY Silk City x Dua Lipa <small>COLUMBIA</small>	Silk City x Dua Lipa	12
20	20	SICKO MODE Travis Scott <small>CACTUS JACK/GRAND HUSTLE/EPIC</small>	Travis Scott	11
21	21	CLOSE TO ME Ella Mai <small>FOUR/CA/INTERSCOPE</small>	Ella Mai	4
22	22	THIS FEELING The Chainsmokers Feat. Mabel <small>DISRUPTOR/COLUMBIA</small>	The Chainsmokers Feat. Mabel	8
23	23	NATURAL Imagine Dragons <small>KIDMARCON/INTERSCOPE</small>	Imagine Dragons	17
24	24	TAI TAI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B <small>DI SNAKE/REPUBLIC/INTERSCOPE</small>	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	5
25	25	THUNDERBOOTS Lahriyah Sia & Diplo Present... <small>RECORDS/COLUMBIA</small>	Lahriyah Sia & Diplo Present... 150	11

LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	#1 HAPPIER Marshmello & Bastille <small>ADRIANNE COLLECTIVE/ASTRALwerks/CAPTOL</small>	Marshmello & Bastille	3
2	2	GG COZY LITTLE CHRISTMAS Katy Perry <small>CAPTOL</small>	Katy Perry	2
3	3	DELICATE Taylor Swift <small>BIG MACHINE/REPUBLIC</small>	Taylor Swift	37
4	4	GIRLS LIKE YOU Maroon 5 <small>ZZZ/INTERSCOPE</small>	Maroon 5	22
5	5	THE MIDDLE Zedd, Maren Morris & Grey <small>INTERSCOPE</small>	Zedd, Maren Morris & Grey	38
6	6	MEANT TO BE Bebel Reivila & Florida Georgia Line <small>WARRIORS BROS.</small>	Bebel Reivila & Florida Georgia Line	43
7	7	WHAT CHRISTMAS MEANS TO ME Pentatonix <small>RELA</small>	Pentatonix	3
8	8	I LIKE ME BETTER Lauv <small>LANYQUAN/ROKQ</small>	Lauv	18
9	9	LIGHTS DOWN LOW MAX Feat. gnash <small>DC/DEF JAM MUSIC/REDO</small>	MAX Feat. gnash	48
10	10	BEST GIFT EVER Elizabeth Chan <small>CHAM IN CHANCE/VAL ENT BRIGHT</small>	Elizabeth Chan	3
11	11	WHITE CHRISTMAS Eric Clapton <small>EPIC/REPUBLIC/CA/INTERSCOPE</small>	Eric Clapton	3
12	12	ALTIMATE/RE GUNSHINS 5TH Lil Nas X <small>COLUMBIA</small>	Lil Nas X	2
13	13	CANDY CANE LANE Sia <small>MONKEY PIZZI/ATLANTIC</small>	Sia	2
14	14	CAROL OF THE BELLS Lindsey Stirling <small>LINDSEYSTIRLING/CONCORD</small>	Lindsey Stirling	2
15	15	SILENT NIGHT (SOLO PIANO VERSION) Ariana Franklin <small>DAWNBIRD</small>	Ariana Franklin	3
16	16	SHALLOW Lady Gaga & Bradley Cooper <small>REDO</small>	Lady Gaga & Bradley Cooper	7
17	17	BROKEN lovelytheband <small>REPUBLIC</small>	lovelytheband	14
18	18	LOVE SOMEONE Lukas Graham <small>WARRIORS BROS.</small>	Lukas Graham	8
19	19	YOUNGBLOOD 5 Seconds Of Summer <small>ONE MOOD/CAPTOL</small>	5 Seconds Of Summer	13
20	20	WITH YOU Mariah Carey <small>BUTTERFLY/CA/EPIC</small>	Mariah Carey	7
21	21	BACK TO YOU Selena Gomez <small>INTIMID/INTERSCOPE</small>	Selena Gomez	15
22	22	AFRICA Weezer <small>INTERSCOPE/AMERICA/ATLANTIC/AG</small>	Weezer	19
23	23	THAT'S WHY WE CELEBRATE Straight No Chaser <small>ATLANTIC</small>	Straight No Chaser	1
24	24	BACK IN AMONG THE TREES Kanye West <small>COLUMBIA</small>	Kanye West	1
NEW	25	TEQUILA Dan + Shay <small>WARRIORS BROS./NASHVILLE/WARRIORS BROS.</small>	Dan + Shay	11

LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	#1 WAKE UP IN THE SKY Gladys Knight & P-Money <small>WARRIORS/ATLANTIC</small>	Gladys Knight & P-Money	11
2	2	SICKO MODE Travis Scott <small>CACTUS JACK/GRAND HUSTLE/EPIC</small>	Travis Scott	16
3	3	TRIP Ella Mai <small>10 SUMMERS/INTERSCOPE</small>	Ella Mai	14
4	4	GG MIA Bad Bunny Feat. Drake <small>RIMASOUND/SONY/WARNER BROS.</small>	Bad Bunny Feat. Drake	7
5	5	UP ROAR Lil Wayne <small>YOUNG MONEY/REPUBLIC</small>	Lil Wayne	9
6	6	RING Cardi B Feat. Kehlani <small>THE KSR GROUP/ATLANTIC</small>	Cardi B Feat. Kehlani	14
7	7	SUNFLOWER Post Malone & Swae Lee <small>REPUBLIC</small>	Post Malone & Swae Lee	6
8	8	ZEZE Kodak Black Feat. Travis Scott & Offset <small>DOOLAZ N DEAZ/ATLANTIC</small>	Kodak Black Feat. Travis Scott & Offset	6
9	9	LUCID DREAMS Juice WRLD <small>GRACE/AM/INTERSCOPE</small>	Juice WRLD	23
10	10	TASTE Tyga Feat. Offset <small>LAST KINGZ/EPIC</small>	Tyga Feat. Offset	24
11	11	BETTER NOW Post Malone <small>REPUBLIC</small>	Post Malone	26
12	12	LEAVE ME ALONE Flipp Dinero <small>CHAMPAGNE/WE THE BEST/EPIC</small>	Flipp Dinero	11
13	13	DANGEROUS Meek Mill Feat. Jeremih & PnB Rock <small>VALEANT/ATLANTIC</small>	Meek Mill Feat. Jeremih & PnB Rock	18
14	14	BETTER Khalid <small>RIGHT HANDED/CA</small>	Khalid	8
15	15	MO BAMBA Sheek Wes <small>CACTUS JACK/GRAND HUSTLE/INTERSCOPE</small>	Sheek Wes	11
16	16	DON'T MATTER TO ME Drake Feat. Michael Jackson <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Drake Feat. Michael Jackson	10
17	17	DIP Tyga & Nicki Minaj <small>LAST KINGZ/EPIC</small>	Tyga & Nicki Minaj	8
18	18	SMILE Lil Duval Feat. Snoop Dogg & Ball Greezy <small>WE BROKE/TWINE</small>	Lil Duval Feat. Snoop Dogg & Ball Greezy	15
19	19	EASTSIDE Benny Blanco, Halsey & Khalid <small>FRIENDS KEEP SECRETS/INTERSCOPE</small>	Benny Blanco, Halsey & Khalid	14
20	20	NO STYLIS French Montana Feat. Drake <small>COLE BOY/STAND BOW/EPIC</small>	French Montana Feat. Drake	8
21	21	DRIP TOO HARD Lil Baby & Gunna <small>YOUNG STONER LIFE/QUALITY CONTROL/AM/INTERSCOPE</small>	Lil Baby & Gunna	5
22	22	MOONLIGHT XXXTENTACION <small>BAD VIBES/FOREVER</small>	XXXTENTACION	11
23	23	NONSTOP Drake <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Drake	18
24	24	AMG ARROUND YOU XXXTENTACION Feat. Marina & Miley Cyrus <small>BAD VIBES/FOREVER/AM/INTERSCOPE</small>	XXXTENTACION Feat. Marina & Miley Cyrus	4
25	25	TALK TO ME Tory Lanez & Rich The Kid <small>WAD LOVE/INTERSCOPE</small>	Tory Lanez & Rich The Kid	4

LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	#1 HIGH HOPES Panic! At The Disco <small>RECORDED BY RAINBOWG</small>	Panic! At The Disco	13
2	2	YOUNGBLOOD 5 Seconds Of Summer <small>ONE MOOD/CAPTOL</small>	5 Seconds Of Summer	19
3	3	GIRLS LIKE YOU Maroon 5 Feat. Cardi B <small>ZZZ/INTERSCOPE</small>	Maroon 5 Feat. Cardi B	26
4	4	NATURAL Imagine Dragons <small>KIDMARCON/INTERSCOPE</small>	Imagine Dragons	20
5	5	BROKEN lovelytheband <small>REPUBLIC</small>	lovelytheband	29
6	6	HAPPIER Marshmello & Bastille <small>ADRIANNE COLLECTIVE/ASTRALwerks/CAPTOL</small>	Marshmello & Bastille	12
7	7	I LIKE ME BETTER Lauv <small>LANYQUAN/ROKQ</small>	Lauv	35
8	8	SHALLOW Lady Gaga & Bradley Cooper <small>INTERSCOPE</small>	Lady Gaga & Bradley Cooper	8
9	9	DELICATE Taylor Swift <small>BIG MACHINE/REPUBLIC</small>	Taylor Swift	39
10	10	TEQUILA Dan + Shay <small>WARRIORS BROS./NASHVILLE/WARRIORS BROS.</small>	Dan + Shay	18
11	11	BE ALRIGHT Dean Lewis <small>ISLAND/REPUBLIC</small>	Dean Lewis	14
12	12	BREATHIN Ariana Grande <small>REPUBLIC</small>	Ariana Grande	10
13	13	GG WITHOUT ME Halsey <small>CAPTOL</small>	Halsey	7
14	14	YOU SAY Lauren Daigle <small>CENTRICITY/WARNER BROS.</small>	Lauren Daigle	9
15	15	MIGHT NOT LIKE ME Brynn Elliott <small>BEY TILLER/DOUGLANTIC</small>	Brynn Elliott	15
16	16	LOVE SOMEONE Lukas Graham <small>WARRIORS BROS.</small>	Lukas Graham	11
17	17	LOST IN JAPAN Shawn Mendes & Zedd <small>ISLAND/REPUBLIC</small>	Shawn Mendes & Zedd	9
18	18	BURN THE HOUSE DOWN A1R <small>AW/AM/REDO</small>	A1R	10
19	19	CONSEQUENCES Camila Cabello <small>SYCO/EPIC</small>	Camila Cabello	6
20	20	CONNECTION OneRepublic <small>MOSTLY/INTERSCOPE</small>	OneRepublic	15
21	21	HEAT Kelly Clarkson <small>ATLANTIC/CA/AG</small>	Kelly Clarkson	5
22	22	USED TO BE Matt Nathanson <small>RECORDED BY RAINBOWG/AM/INTERSCOPE</small>	Matt Nathanson	12
23	23	SHOTGUN George Ezra <small>COLUMBIA</small>	George Ezra	13
24	24	CHANCES Backstreet Boys <small>K/AM/IRCA</small>	Backstreet Boys	3
25	25	EASTSIDE Benny Blanco, Halsey & Khalid <small>FRIENDS KEEP SECRETS/INTERSCOPE</small>	Benny Blanco, Halsey & Khalid	9

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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Country

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HOT COUNTRY SONGS™						
WKS. ACQ.	LAST WEEK	THIS WEEK	TITLE (CERTIFICATION)	ARTIST	WKS. ON CHART	PEAK POS.
5	1	1	#1 SPEECHLESS AG D. SHERIDAN, J. HENDERSON, D. SPAIN, D. FERGUSON, D. L. BROWN, D. L. WELLS	Dan + Shay W. G. BROWN, S. HAYES	1	28
1	5	2	LOSE IT D. HUFF, G. BROWN, C. MCQUEEN, L. WEAVER, H. HENLY	Kane Brown ZONE AF/CA NASHVILLE	1	26
3	2	3	WE GOT THE BEST OF ME S. PAVITT, L. COOPER, R. SMITH, D. C. WILLSON	Luke Combs RUFF HOUSE/CO. JUBILEE NASHVILLE	2	24
4	3	4	TEQUILA ▲ D. WATERS, M. HERRON, C. S. TOSCANI, S. LEBRON, D. S. M. GALTIERO	Dan + Shay W. G. BROWN, S. HAYES	2	46
2	4	5	MEANT TO BE ▲ B. REXHA, T. HARRISON, J. MILLER, P. DODD, C. HILL	Bebe Rexha & Florida Georgia Line MONSTER BROS./RCA	1	53
6	6	6	BEST SHOT A. BONDOS, D. LITTLE, L. DONOHUE, L. PHILLIPS	Jimmie Allen STONES CREEK	5	29
7	7	7	DRUNK ME ● J. S. BROWN, D. HERRON, M. T. HENRY, M. L. SCHEIDT, S. M. LITTON	Mitchell Tenpenny RIVER HOUSE/COLUMBIA NASHVILLE	7	18
10	10	8	BURNING MAN C. GORTY, B. HALL, J. S. TERRELL, G. DICK, K. BISHOP	Diaks Bentley Featuring Brothers Osborne CAPTIVE NASHVILLE	9	23
8	9	9	HANKIN' ON C. HORN, C. ROBERTO, C. YOUNG, C. CONNOR, J. LANGRISH	Chris Young R. E. NASHVILLE	8	40
14	13	10	AG GOOD GIRL L. HENRY, L. L. TOLSON, L. FERRARI, A. L. BERRY	Dustin Lynch BIRDY, BIRD	10	22
13	12	11	SIXTEEN D. HUFF, J. BRASQUET, T. HODGES, B. HETT, T. HODGES, S. J. MADDALA, S. J. JOT, L. DONOHUE	Thomas Rhett WALTON	11	16
16	14	12	LAST SHOT K. MOORE, T. MOORE, D. COUCH, D. L. WEAVER	Kip Moore R. E. NASHVILLE	12	25
19	18	13	GIRL LIKE YOU M. MONROE, M. T. BERRY, R. L. MARRINO	Jason Aldean MCA/RED BUD	13	12
20	20	14	THIS IS IT F. BONDOS, D. WELLS, A. FERGUSON, S. MCCREARY, R. ROGERS, A. SPURIS	Scotty McCreery FAMILY TREE	14	19
17	17	15	MILLIONAIRE D. OBER, C. STAPLETON, C. MCQUEEN	Chris Stapleton MERCURY	15	45
18	19	16	TURNIN' ME ON S. HERRON, S. B. SHELTON, L. A. LEATHER, L. S. SONGS	Blake Shelton VALIANT BROT./MCA	16	15
15	16	17	DESPERATE MAN J. DUFF, E. T. HURD, R. W. HUBBARD	Eric Church R. E. NASHVILLE	8	21
21	22	18	TAKE IT FROM ME R. HODGES, M. L. DAVIS, L. GUNTS, J. QUANTY	Jordan Davis R. E. NASHVILLE	18	21
22	21	19	BEAUTIFUL CRAZY ● S. HERRON, L. L. COOPER, M. E. HERRON, L. S. WILSON	Luke Combs RUFF HOUSE/COLUMBIA NASHVILLE	6	30
23	23	20	DOWN TO THE HONKYTONK L. HENRY, L. L. DONOHUE, L. S. MARRINO	Jake Owen BIG DADDY	20	16
24	25	21	BURN OUT D. HUFF, S. WATERS, L. HERRON, L. C. HERRON, R. HERRON, M. HERRON, S. HERRON, M. HERRON, L. HERRON	Midland R. E. NASHVILLE	21	24
26	24	22	WHAT MAKES YOU COUNTRY S. PAVITT, D. HERRON, L. HERRON, D. HERRON, A. HERRON	Luke Bryan CAPTIVE NASHVILLE	22	10
30	26	23	THERE WAS THIS GIRL D. HUFF, T. HERRON, R. HERRON	Riley Green BIRDY	23	14
29	28	24	NEON CHURCH S. HERRON, S. HERRON, S. HERRON, S. HERRON, S. HERRON, S. HERRON	Tim McGraw MCA/RED BUD	24	8
38	30	25	MISS ME MORE L. HENRY, L. L. DONOHUE, S. HERRON, L. HERRON, L. HERRON	Kelsea Ballerini BIRDY	25	5
34	31	26	NIGHT SHIFT S. HERRON, S. HERRON, S. HERRON, S. HERRON, S. HERRON	Jon Pardi CAPTIVE NASHVILLE	26	15
37	34	27	MAKE IT SWEET S. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Old Dominion R. E. NASHVILLE	27	8
31	27	28	LOVE WINS S. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Carrie Underwood "FAMILY NASHVILLE"	26	13
33	29	29	HERE TONIGHT D. HUFF, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Brett Young BIRDY	29	11
35	33	30	ON MY WAY TO YOU T. HERRON, L. HERRON, L. HERRON, L. HERRON	Cody Johnson COLUMBIA	25	16
36	32	31	NEVER COMIN DOWN L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Keith Urban MCA/RED BUD	31	8
47	40	32	SG WHISKEY GLASSES L. HERRON, L. HERRON, L. HERRON	Michael Ray MCA/RED BUD	33	10
44	38	33	ONE THAT GOT AWAY S. HERRON, L. HERRON, L. HERRON, L. HERRON	Lee Brice COLUMBIA	34	12
43	35	34	RUMOR L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Lee Brice COLUMBIA	34	12
39	36	35	BETTER BOAT B. HERRON, L. HERRON, L. HERRON, L. HERRON	Kenny Chesney Featuring Mindy Smith R. E. NASHVILLE	35	11
46	41	36	THE DIFFERENCE L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Tyler Rich VALIANT	36	20
41	37	37	TALK YOU OUT OF IT L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Florida Georgia Line R. E. NASHVILLE	19	12
49	39	38	I DON'T KNOW ABOUT YOU L. HERRON, L. HERRON, L. HERRON, L. HERRON	Chris Lane BIRDY	35	8
45	42	39	LOVE AIN'T D. HUFF, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Eli Young Band WALTON	39	10
50	47	40	CAUGHT UP IN THE COUNTRY L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Rodney Atkins Featuring The Jukebox Singers COLUMBIA	40	19
-	50	41	DG YOU'RE IN IT L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Granger Smith BIRDY	41	2
48	46	42	EYES ON YOU C. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Chase Rice DICKY, JAVELLE, BIRDY, BIRDY	42	15
28	44	43	HOMESICK D. HUFF, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Kane Brown ZONE AF/CA NASHVILLE	24	12
-	48	44	LOVE SOMEONE L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Brett Eldredge MCA/RED BUD	44	5
32	45	45	GOOD AS YOU D. HUFF, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Kane Brown ZONE AF/CA NASHVILLE	17	6
-	49	46	DAVID ASHLEY PARKER FROM POWDER SPRINGS L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Travis Denning MCA/RED BUD	37	19
HOT SHOT DEBUT	47	47	BRING IT ON OVER D. HUFF, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Billy Currington BIRDY	47	1
NEW	48	48	DIE FROM A BROKEN HEART L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Maddie & Tae MCA/RED BUD	48	1
RE-ENTRY	49	49	BACK TO LIFE L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Rascal Flatts BIG MACHINE	31	2
NEW	50	50	FRIENDS DON'T L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Maddie & Tae MCA/RED BUD	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (CERTIFICATION)	TITLE	WKS. ON CHART		
1	1	#1 LUKE COMBS ▲ L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	This One's For You R. E. NASHVILLE	78		
2	2	KANE BROWN ZONE AF/CA NASHVILLE	Experiment R. E. NASHVILLE	3		
RE	3	ELVIS PRESLEY ▲ R. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	It's Christmas Time MCA/RED BUD	9		
3	4	DAN + SHAY W. G. BROWN, S. HAYES	Dan + Shay MCA/RED BUD	23		
14	5	GG BIRLINES ▲ L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	Life Changes MCA/RED BUD	10		
16	6	CHRIS STAPLETON ▲ MERCURY	Traveller MERCURY	187		
4	7	CARRIE UNDERWOOD ● CAPTIVE NASHVILLE/MCA	Cry Pretty CAPTIVE NASHVILLE	11		
6	8	KANE BROWN ▲ ZONE AF/CA NASHVILLE	Kane Brown R. E. NASHVILLE	104		
5	9	JASON ALDEAN ● MCA/RED BUD	Rearview Town MCA/RED BUD	33		
7	10	BRANDIE ▲ L. HERRON, L. HERRON, L. HERRON, L. HERRON, L. HERRON	The Christmas Collection MCA/RED BUD	1		
8	11	THOMAS RHETT ▲ WALTON	Life Changes WALTON	64		
23	12	REBA MCA/RED BUD	My Kind of Christmas MCA/RED BUD	25		
10	13	ERIC CHURCH FBI NASHVILLE/MCA	Desperate Man FBI NASHVILLE	8		
14	14	BRETT YOUNG ▲ BIRDY	Brett Young BIRDY	94		
11	15	CHRIS STAPLETON ▲ MERCURY	From A Room: Volume 1 MERCURY	82		
12	16	BRETT ELDRIDGE MERCURY	Glow MERCURY	15		
RE	17	BLAKE SHELTON ● MCA/RED BUD	I Serve A Savior MCA/RED BUD	5		
39	18	JOSH TURNER MCA/RED BUD	Red MCA/RED BUD	156		
26	19	TAYLOR SWIFT ▲ MCA/RED BUD	California Sunrise MCA/RED BUD	128		
29	20	GARTH BROOKS & TRISHA YEARWOOD MCA/RED BUD	Christmas Together MCA/RED BUD	16		
17	21	JOHN PRIME CAPTIVE NASHVILLE	The Tree Of Forgiveness ON THE BOY	8		
RE	22	KACEY MUSGRAVES CAPTIVE NASHVILLE	Golden Hour CAPTIVE NASHVILLE	30		
13	23	LADY ANTEBELLUM ● CAPTIVE NASHVILLE	On This Winter's Night CAPTIVE NASHVILLE	15		
RE	24					
RE	25					

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE (IMPIN/PROG/ROTATION LABEL)	ARTIST	WKS. ON CHART		
1	1	#1 LOSE IT ZONE AF/CA NASHVILLE	Kane Brown	26		
2	2	BEST SHOT STONES CREEK	Jimmie Allen	42		
3	3	WE GOT THE BEST OF ME RUFF HOUSE/CO. JUBILEE NASHVILLE	Luke Combs	22		
4	4	SPEECHLESS WALTON	Dan + Shay	17		
6	5	DRUNK ME RUFF HOUSE/CO. JUBILEE NASHVILLE	Mitchell Tenpenny	36		
7	6	LAST SHOT MCA/RED BUD	Kip Moore	49		
9	7	GG GOOD GIRL BIRDY	Dustin Lynch	31		
11	8	SIXTEEN WALTON	Thomas Rhett	15		
12	8	BURNING MAN CAPTIVE NASHVILLE	Diaks Bentley Featuring Brothers Osborne	22		
10	9	TURNIN' ME ON WALTON	Blake Shelton	20		
13	10	THIS IS IT TRIPLE HICKS	Scotty McCreery	27		
15	11	GIRL LIKE YOU MCA/RED BUD	Jason Aldean	12		
17	12	MILLIONAIRE MERCURY	Chris Stapleton	33		
14	13	DESPERATE MAN FBI NASHVILLE	Eric Church	21		
16	14	WHAT MAKES YOU COUNTRY CAPTIVE NASHVILLE	Luke Bryan	7		
20	15	TAKE IT FROM ME MCA/RED BUD	Jordan Davis	28		
19	16	BURN OUT BIRDY	Midland	34		
21	17	THERE WAS THIS GIRL BIRDY	Riley Green	21		
21	18	DOWN TO THE HONKYTONK BIRDY	Jake Owen	17		
22	19	NEON CHURCH MCA/RED BUD	Tim McGraw	9		
23	20	MAKE IT SWEET R. E. NASHVILLE	Old Dominion	8		
28	21	LOVE WINS CAPTIVE NASHVILLE	Carrie Underwood	12		
25	22	ONE THAT GOT AWAY MCA/RED BUD	Michael Ray	20		
24	23	NEVER COMIN DOWN MCA/RED BUD	Keith Urban	15		
30	24	NIGHT SHIFT CAPTIVE NASHVILLE	Jon Pardi	19		
27	25					



JOSEPH LLANES

Brown Wins With 'Lose'

"Lose It" from Kane Brown (above) ascends 3-1 on Country Airplay, increasing by 6 percent to 40.5 million audience impressions in the week ending Dec. 2, according to Nielsen Music. On the airplay, streaming- and sales-based Hot Country Songs chart, "Lose" rebounds 5-2. The song crowned the latter list two weeks ago, dethroning Bebe Rexha and Florida Georgia Line's "Meant to Be," which dominated for a record 50 weeks.

"Lose" is Brown's third total and consecutive Country Airplay No. 1. "Heaven" led for two weeks in May, after "What It's" (featuring Lauren Alaina) ruled for a week in October 2017. His latest No. 1 is from his sophomore LP, *Experiment*, which debuted atop the Top Country Albums chart on Nov. 24.

Dan + Shay's first Hot Country Songs No. 1, "Speechless," paces the chart for a second week. The track leads Country Digital Song Sales for a sixth week (10,000 sold) and rises 6-4 on Country Airplay (32.4 million, up 7 percent).

Dustin Lynch adds his seventh top 10, "Good Girl," on both Country Airplay (11-7; 25 million impressions; up 14 percent) and Hot Country Songs (13-10). Plus, **Thomas Rhett** rolls up his 13th Country Airplay top 10 as "Sixteen" surges 12-8 (24.3 million, up 11 percent). Of Rhett's prior 12 top 10s, he logged 11 in the lead role — and all hit No. 1.

—Jim Asker

DISCOVER

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MATT HUNTER NEBU KINIZA ROBINSON SAM FENDER SLOWTHAI YBN CREW**



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Rock

December 8
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billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 AG HIGH HOPES (SINCLAIR, JEBBERG (BURRIEL/SINCLAIR/LOMEN YOU/LL))	Panic! At The Disco DCCD/FUELED BY RAMEN/EMG	1	28
2	2	2	NATURAL MATTMAN & ROBIN (BRYAN/BLISS/STORMING WARRIOR/FRANK/SUN/MJ/ARSON/LL/STANTON/PLATZMAN)	Imagine Dragons KID INAPORNER/INTERSCOPE	1	20
3	3	3	BROKEN C. MEDICE, C. PARK (C. MEDICE, M.A. COLLINS, S. DEROSA)	lovelytheband RED	2	49
4	4	4	BOHEMIAN RHAPSODY ▲ QUEEN, R.T. BAKER (F. MERCURY)	Queen HOLLYWOOD	4	8
7	6	5	SOMEBODY TO LOVE QUEEN (F. MERCURY)	Queen HOLLYWOOD	5	6
6	5	6	ANOTHER ONE BITES THE DUST ▲ QUEEN, MACK (J. DEACON)	Queen HOLLYWOOD	5	7
8	7	7	WE WILL ROCK YOU ▲ QUEEN (B. MAY)	Queen HOLLYWOOD	7	4
9	9	8	DON'T STOP ME NOW ▲ QUEEN (F. MERCURY)	Queen HOLLYWOOD	8	5
12	11	9	MY BLOOD T. JOSEPH, P. MEANY (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/EMG	6	14
10	10	10	UNDER PRESSURE ▲ QUEEN, DAVID BOWIE (DAVID BOWIE, J. MURPHY/DEAN/BLAKE/AYERS)	Queen & David Bowie HOLLYWOOD/SONY MUSIC/ATLANTIC/EMG	5	10
14	17	11	AFRICA M. RANKIN (D.T. PAICH, J.F. PORCARI)	Weezer WEEZER/C/RUSH MUSIC/ATLANTIC/EMG	5	27
13	15	12	KILLER QUEEN QUEEN, R. MAY (F. MERCURY)	Queen HOLLYWOOD	12	4
11	14	13	WE ARE THE CHAMPIONS ● QUEEN (F. MERCURY)	Queen HOLLYWOOD	11	7
5	13	14	BAD LIAR KID INAPORNER (KID INAPORNER, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRANT, M. J. GRANT)	Imagine Dragons KID INAPORNER/INTERSCOPE	5	4
21	8	15	GUIDING LIGHT REP WORTH (E.J.M. DWAN, L.W. MARSHALL, M. MUMFORD, B. LOVETT)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	7	11
15	25	16	DG SG ZERO IMAGINE DRAGONS (IMAGINE DRAGONS, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRANT, M. J. GRANT)	Imagine Dragons KID INAPORNER/INTERSCOPE	10	11
16	18	17	I WANT TO BREAK FREE ● HOT LISTED (J. DEACON)	Queen HOLLYWOOD	16	4
24	22	18	YOU'RE SOMEBODY ELSE FLORA CASH (C. RANDALL, S.L. SHAJ-RANDALL)	flora cash TEONS CREATING EVIL ART/RTCA	15	16
17	19	19	RADIO GA GA QUEEN (R.A. TAYLOR)	Queen HOLLYWOOD	17	4
19	21	20	CRAZY LITTLE THING CALLED LOVE ▲ QUEEN, MACK (F. MERCURY)	Queen HOLLYWOOD	18	4
20	20	21	FAT BOTTOMED GIRLS ▲ QUEEN, R. MAY (B. MAY)	Queen HOLLYWOOD	19	4
22	12	22	THE GREATEST SHOW PANIC! AT THE DISCO (PANIC! AT THE DISCO, J. PAUL, A. JACOBSON, R. LEWIS (B. PARKER, J. PAUL, R. LEWIS))	Panic! At The Disco FUELED BY RAMEN/EMG	10	4
23	23	23	LOVE OF MY LIFE QUEEN, R. MAY (F. MERCURY)	Queen HOLLYWOOD	23	4
29	24	24	SHOTGUN BLACK WOOD, C. FRED (GEORGE EZRA, LPOT, T. GIBSON)	George Ezra COLUMBIA	10	18
32	28	25	GET UP W.F. BASS, JR. (B.S. SMITH, W.F. BASS, JR.)	Shinedown ATLANTIC	24	16
25	27	26	ALL MY FRIENDS D.R. BASSETT (D. SHAW, Z. W. DESS)	The Revivalists BOSTA VISTA/CONCORD	13	17
36	32	27	SHE'S KEROSENE THE INTERRUPTERS (K. BYRON, J. BYRON, L. BYRON, A. ALL EN, L. ARMSTRONG, H. CALVERT, P. HAF)	The Interrupters HOLLYWOOD	20	17
44	35	28	HEAR ME NOW BAD WOLVES FEATURING DIAMANTE (BAD WOLVES, DIAMANTE, J. B. SAMMINS, P. K. LIND)	Bad Wolves Featuring DIAMANTE ELEVEN SEVEN/7LG	27	30
33	31	29	ARE YOU READY K. CHURKO (DISTURBED, K. CHURKO)	Disturbed REPRISE/WARNER BROS.	12	15
-	16	30	MOVEMENT A. HOZIER, B. BYRNE, M. DRAYS (A. HOZIER, B. BYRNE)	Hozier RUBYWORKS/COLUMBIA	16	2
34	34	31	BODY TALKS J. LEVINE, L. CHRISTY (L. SPILLER, A. SLACK, J. LEVINE, LAUREN CHRISTY)	The Struts FREDERICKS/INTERSCOPE	15	15
50	40	32	S.O.S. (SAWED OFF SHOTGUN) THE GLORIOUS SONS (THE GLORIOUS SONS, J. HODGSON, J. HODGSON, J. HODGSON, J. HODGSON)	The Glorious Sons BLACK BOX RECORDS/BMG	32	8
31	39	33	PRESSURE MUSE, R. C. D. STEY (M. BELLAMY)	Muse MELUM-3/WARNER BROS.	31	4
-	42	34	WHEN LEGENDS RISE E. RON (S. E. PVA, J. FELDMAN)	Godsmack BMG	22	10
26	36	35	HAMMER TO FALL (LIVE AID) B. MAY, R. TAYLOR (B. MAY)	Queen HOLLYWOOD	23	4
18	29	36	MACHINE ALEX DA KID (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRANT)	Imagine Dragons KID INAPORNER/INTERSCOPE	17	4
RE-ENTRY	37	37	LOVE IT IF WE MADE IT S. DANIEL, M. HEALY (S. DANIEL, S. DANIEL, A. HANN, R. S. MACDONALD)	The 1975 DIRTY HIT/INTERSCOPE	14	14
43	43	38	RADIO GA GA (LIVE AID) QUEEN (R.A. TAYLOR)	Queen HOLLYWOOD	38	3
35	41	39	ALL OUT LIFE G. FIDELMAN, S. LIPKIND (S. LIPKIND)	Slipknot ROADRUNNER/EMG	15	5
RE-ENTRY	40	40	SUPERPOSITION HILL, YOUNG THE GARY (S. GADHAI, J. THREY, E. CANNATA, F. COMPTON, R. BOSTADEN)	Young The Giant ELEKTRA/EMG	29	4
46	44	41	CHLORINE T. JOSEPH, P. MEANY (T. JOSEPH, P. MEANY)	twenty one pilots FUELED BY RAMEN/EMG	10	8
-	33	42	42 REP WORTH (M. MUMFORD, B. LOVETT, L. DWANE, W. MARSHALL)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	33	2
39	46	43	WORST NITES T. ENGLISH, R. B. TEDDER, M. D. FOSTER (R. B. TEDDER, M. D. FOSTER)	Foster The People COLUMBIA	39	3
-	50	44	THESE ARE MY FRIENDS C. MEDICE (M.A. COLLINS, C. MEDICE)	lovelytheband RED	42	8
47	48	45	WHEN THE CURTAIN FALLS A. SUTTON, M. DUNG (M. KISZKA, L. KISZKA, D. KWAGNER, S. F. KISZKA)	Greta Van Fleet LAVA/REPUBLIC	9	20
RE-ENTRY	46	46	DANCE MACABRE T. DALGETY (A. GHOU, WRITER, S. A. FAKIR, P. PONTAKE)	Ghost SONA VISTA/CONCORD	29	4
49	49	47	AY-OH (LIVE AID) B. MAY, R. TAYLOR (UNKNOWN)	Queen HOLLYWOOD	47	3
RE-ENTRY	48	48	MANTRA J. FISHER, D. SYKES (J. FISHER, L. D. MALIA, M. NICHOLES, M. PERANE)	Bring Me The Horizon COLUMBIA	15	13
RE-ENTRY	49	49	TIDAL WAVE HILL, STINT (PORTUGAL. THE MAN, J. HILL, A. BHATTACHARYA, N. KOENIG, A. MALI)	Portugal. The Man ATLANTIC	37	8
RE-ENTRY	50	50	SHAME T. PAGNOTTA (ELLE KING, J. PAGNOTTA)	Elle King RCA	22	12

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
2	1	#1 2 WKS QUEEN HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	6		
4	2	IMAGINE DRAGONS KID INAPORNER/INTERSCOPE/IGA	Origins	3		
5	3	QUEEN ▲ HOLLYWOOD	Greatest Hits	53		
1	4	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	Delta	2		
8	5	TWENTY ONE PILOTS FUELED BY RAMEN/EMG	Trench	8		
6	6	THE BEATLES ◆ APPLE/CAPITOL/UME	The Beatles [White Album]	4		
9	7	PANIC! AT THE DISCO DCCD/FUELED BY RAMEN/EMG	Pray For The Wicked	23		
11	8	IMAGINE DRAGONS ▲ KID INAPORNER/INTERSCOPE/IGA	Evolve	75		
12	9	QUEEN ▲ HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	49		
7	10	MUSE MELUM-3/WARNER BROS.	Simulation Theory	3		
34	11	GG ERIC CLAPTON EMI/BURBRIDGE/ATLANTIC	Happy Xmas	3		
15	12	ELTON JOHN ROCKET/ISLAND/UMG	Diamonds	55		
32	13	PS FLEETWOOD MAC ◆ WARNER BROS./RHINO	Rumours	92		
16	14	THE BEATLES ◆ APPLE/CAPITOL/UME	Abbey Road	88		
17	15	NEEDLESWATER REYNAL ◆ FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	97		
26	16	GRETA VAN FLEET LAVA/REPUBLIC	Anthem Of The Peaceful Army	6		
24	17	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/EMG	Blurryface	185		
22	18	JOURNEY ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	97		
25	19	IMAGINE DRAGONS ▲ KID INAPORNER/INTERSCOPE/IGA	Night Visions	210		
19	20	SOUNDTRACK ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	161		
28	21	TOM PETTY AND THE HEARTBREAKERS ◆ MCA/GEFFEN/UMG	Greatest Hits	79		
18	22	GUNS N' ROSES ◆ GEFFEN/UMG	Appetite For Destruction	28		
HOT NEW DEBUT	23	TRANS-SIBERIAN ORCHESTRA ▲ LAVA/RHINO	The Christmas Attic	1		
29	24	SOUNDTRACK 13 Reasons Why, Season 2 METHUEN/INTERSCOPE/IGA	13 Reasons Why, Season 2	28		
30	25	DISTURBED REPRISE/WARNER BROS.	Evolution	6		

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 7 WKS GET UP ATLANTIC	Shinedown	16		
2	2	ARE YOU READY REPRISE/WARNER BROS.	Disturbed	16		
3	3	HEAR ME NOW ELEVEN SEVEN/7LG	Bad Wolves Feat. DIAMANTE	23		
4	4	WHEN LEGENDS RISE BMG	Godsmack	12		
5	5	S.O.S. (SAWED OFF SHOTGUN) BLACK BOX RECORDS/BMG	The Glorious Sons	19		
7	6	DANCE MACABRE SONA VISTA/CONCORD	Ghost	10		
9	7	GG WHO DO YOU TRUST? ELEVEN SEVEN/7LG	Papa Roach	8		
8	8	MANTRA COLUMBIA	Bring Me The Horizon	14		
11	9	MAD HATTER WARNER BROS.	Avenged Sevenfold	11		
13	10	DISEASE RED BULL	Bear tooth	18		
12	11	GHOST JOHN VAMPIRO/BBG MACHINE	Badflower	25		
14	12	WHEN THE SEASONS CHANGE PROSPECT PARK	Five Finger Death Punch	9		
6	13	WHEN THE CURTAIN FALLS LAVA/REPUBLIC	Greta Van Fleet	20		
15	14	DO YOUR WORST ATLANTIC	Rival Sons	11		
10	15	DRIVING RAIN SNAKEPIE/ROCK ON/UMG	Slash Feat. Myles Kennedy And The Conspirators	18		
16	16	BROKEN BETTER HOUSE/SONG	From Ashes To New	10		
17	17	DO NOT DISTURB ATLANTIC	Halestorm	6		
18	18	I HATE IT FEARLESS/CONCORD	Underoath	14		
20	19	ALL OUT LIFE ROADRUNNER/EMG	Slipknot	5		
23	20	BE LEGENDARY GG/TONE	Pop Evil	6		
19	21	BASIC NEEDS SHIMMER/SONG	Jonathan Davis	15		
25	22	RIGHT LEFT WRONG RCA	Three Days Grace	3		
22	23	THE TIME IS NOW SEARCH AND DESTROY/SPINFARM	Atreyu	8		
21	24	MADE AN AMERICA 333 WRECKEDUS CREW/ROADRUNNER/EMG	The Fever 333	11		
24	25	BLACK HOLES (SOLID GROUND) BON!	The Blue Stones	13		



'Get Up' Keeps Shining

Shinedown (above) spends a second week at No. 1 on the Mainstream Rock airplay chart with "Get Up," the second single from the Florida band's sixth LP, *Attention Attention*. The song, which follows the set's No. 1 "Devil," is the group's 13th leader, tying **Van Halen** for the second-best sum in the ranking's 37-year history. (Only **Three Days Grace**, with 14, has more.) "Get Up" remains in the top 10 of the all-rock-format Rock Airplay chart (No. 10, 6 million audience impressions, according to Nielsen Music); it marks Shinedown's 11th chart-leading top 10 on the list, which launched in 2009.

Imagine Dragons' "Zero" zooms 25-16 on Hot Rock Songs. The track is from both the band's new album, *Origins*, and the soundtrack to *Ralph Breaks the Internet*, which opened in theaters on Nov. 21. Buzz surrounding the film's box-office arrival helps "Zero," which is prominently featured in the movie, score a 116 percent gain to 5,000 downloads sold and an 11 percent uptick to 2.4 million U.S. streams.

The rock-specific digital song sales charts also have begun to welcome holiday-themed hits, including a viral cover of "You're a Mean One, Mr. Grinch" by York, Penn., group **Small Town Titans**. The cover, originally released in 2017, went viral thanks to a Facebook video of the band performing the classic tune. "Grinch" debuts at Nos. 11 and 16 on the Hard Rock Digital Song Sales and Rock Digital Song Sales lists, respectively (4,000 sold, up 315 percent).

—Kevin Rutherford

COURTESY OF ATLANTIC RECORDS

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS & MEASURED BY NIELSEN MUSIC. ARTIST: AS MEASURED BY NIELSEN MUSIC. SONGS: AS MEASURED BY NIELSEN MUSIC. SONGS ARE RATED AS COUNTRY, ROCK, POP, R&B, HIP-HOP, GOSPEL, FOLK, AND OTHER GENRES. MAINSTREAM ROCK: THE WEEK'S MOST POPULAR MAINSTREAM ROCK SONGS, AS MEASURED BY RADIO AIRPLAY, DETECTORS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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WKS AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SOUNDWORTER)	ARTIST MFRNTY/PROMOTION LABEL	PEAK POS.	WKS ON CHART
1	1	1	#1 DG SICKO MODE AG WEEKS ON CHART: 10 (LAST WEEK: 10) PRODUCED BY: BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Travis Scott COSTA RECORDS	1	17
2	3	2	MO BAMBA TAYLOR TOMLINSON, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Sheek Wes COSTA RECORDS	2	14
3	5	3	ZEZE DAVID DOUGLAS, JAY-Z, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Kodak Black Featuring Travis Scott & Offset DAVID DOUGLAS	1	7
4	4	4	DRIP TOO HARD LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Lil Baby & Gunna COSTA RECORDS	3	11
5	2	5	LUCID DREAMS LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Juice Wrld GLADE ANTERSCOPE	1	29
6	6	6	BETTER NOW FRANK OCEAN, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Post Malone REPUBLIC	2	31
7	7	7	AG WAKE UP IN THE SKY NOT LISTED (NOT LISTED)	Cardi B COSTA RECORDS	7	11
8	8	8	TRIP DJ MUSTARD, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Ella Mai 30 SUMMERS/INTERSCOPE	6	17
9	9	9	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE) LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Post Malone & Swae Lee REPUBLIC	6	6
10	10	10	MONEY LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Cardi B COSTA RECORDS	7	6
11	10	11	LEAVE ME ALONE YOUNG FOREVERLAST BEATS (C.S.T. VICTORY)	Flipp Dinerio CINEMATIC/WE THE BEST/SPIC	11	10
12	12	12	BETTER CHANCE THE RAPPER, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Khalid REPUBLIC	12	11
13	13	13	FEFE MUSA BEY, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Nicki Minaj & Murda Beatz REPUBLIC	3	19
14	14	14	IN MY FEELINGS LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Drake THE BLACK ALBUM	1	22
15	15	15	UPROAR SWIZZ BEATZ, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Lil Wayne YOUNG MONTE/REPUBLIC	6	9
16	16	16	MONSTOP LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Drake THE BLACK ALBUM	2	22
17	18	17	RING MUSA BEY, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Cardi B Featuring Kehlani THE COSTA RECORDS	17	18
18	18	18	DANGEROUS HYUNDAE, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Meek Mill Featuring Jeremih & PnB Rock IMPACT/ATLANTIC	18	16
19	20	19	LIE TERRITORY, DJ MUSTARD, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	NF NF	19	19
20	17	20	BAOI LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	XXXENTENTION BAO BROTHERS/INTERSCOPE	7	3
21	23	21	ARMED AND DANGEROUS DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Juice Wrld GLADE ANTERSCOPE	19	3
22	21	22	ARMS AROUND YOU LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Majandra Delfino REPUBLIC	16	5
23	23	23	MAMA NOT LISTED (NOT LISTED)	6ixtyNine Featuring Nicki Minaj & Kanye West COSTA RECORDS	23	1
24	24	24	KIKKA SOUNDWORTER, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	6ixtyNine Featuring Tory Lanez COSTA RECORDS	24	1
25	24	25	BIG BANK DJ MUSTARD, LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	YG Featuring 2 Chainz, Big Sean & Nicki Minaj MUSIC MONSTER	12	26
26	42	26	5G STOOPID NOT LISTED (NOT LISTED)	6ixtyNine Featuring Bobby Shriver COSTA RECORDS	15	8
27	26	27	TIC TAC YOUNG L.A., BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	6ixtyNine Featuring Lil Baby COSTA RECORDS	27	1
28	26	28	CLOSE FRIENDS TORY LANEZ, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Lil Baby COSTA RECORDS	16	8
29	30	29	FINE CHINA WILLOW, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Future & Juice Wrld GLADE ANTERSCOPE	14	6
30	28	30	TOPANGA CHOP-SQUAD (TINRIPE, REDD, JACKSON, A.J. BROWN)	Trippie Redd TENTHOUSAND PRODUCTIONS	23	5
29	25	31	THAT'S ON ME NOT LISTED (NOT LISTED)	Yella Beezy PROFIT/HITCO	25	19
30	27	32	SMILE (LIVING MY BEST LIFE) MR. HENRY (RICHIE, C.C. BROWN, J.R. COLE, JONAS)	Lil' Duval Feat. Snoop Dogg & Ball Greezy RICH BROTHERS	25	15
25	29	33	10 FREAKY GIRLS METRO BOONIN (L. JAMES, N.S.B., JOSEPH, M.C. JONES)	Metro Boomin Featuring 21 Savage BOOMIN/REPUBLIC	20	4
NEW	NEW	34	WAKA SCORPION (ANDREW, AARON, LINDSEY, S.S. SPOON, LAMARION, KEVIN)	6ixtyNine Featuring A Boogie Wit da Hoodie COSTA RECORDS	34	1
24	33	35	1400/999 FREESTYLE DZ PLAYS BEATS (TRIPPE, FLEED)	Trippie Redd Featuring Juice Wrld TENTHOUSAND PRODUCTIONS	24	3
34	32	36	NO STYLIST LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	French Montana Featuring Drake REPUBLIC	22	9
40	36	37	TALK TO ME SWAN, DAVID DOUGLAS, JAY-Z, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Tory Lanez & Rich The Kid MAD LOVE/INTERSCOPE	36	5
38	31	38	BACKIN' IT UP LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Cardi B COSTA RECORDS	31	7
39	35	39	DIP C.A. POOLAN (LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON)	Tyga & Nicki Minaj LAST KING/FUNNY	31	5
NEW	NEW	40	NEVER RECOVER NOT LISTED (NOT LISTED)	Lil Baby & Gunna Featuring Drake COSTA RECORDS	9	8
35	34	41	YOU LONDON ON DA TRACK (GOPE, BR, ACCENT, L.L. COOL, JES)	Jacquees CASH MONTE/REPUBLIC	41	1
33	37	42	SPACE CADET METRO BOONIN, WHEEZY (L. JAMES, N.S.B., JOSEPH, M.C. JONES, A.J. BROWN)	Metro Boomin Featuring Gunna BOOMIN/REPUBLIC	22	4
42	41	43	BEST PART KARDIB (L. JAMES, N.S.B., JOSEPH, M.C. JONES, A.J. BROWN)	Daniel Caesar Featuring H.E.R. GLADE ANTERSCOPE	32	18
31	39	44	DON'T COME OUT THE HOUSE METRO BOONIN, LAY KEVIN (L. JAMES, N.S.B., JOSEPH, M.C. JONES, A.J. BROWN)	Metro Boomin Feat. 21 Savage BOOMIN/REPUBLIC	18	4
36	38	45	I LOVE IT METRO BOONIN, LAY KEVIN (L. JAMES, N.S.B., JOSEPH, M.C. JONES, A.J. BROWN)	Kanye West & Lil Pump GLADE ANTERSCOPE	5	12
46	47	46	NOTICED RODCE, DAVID DOUGLAS, JAY-Z, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Lil Mosey INTERSCOPE	37	10
41	43	47	WORK IN ME MURDA BEATZ (J.R. COLE, MASHALL, L.L. COOL, JES)	Quavo COSTA RECORDS	18	15
47	44	48	LUCKY YOU MURDA BEATZ (J.R. COLE, MASHALL, L.L. COOL, JES)	Eminem Featuring Joyner Lucas SHADY/REPUBLIC	5	13
NEW	NEW	49	REEL IT IN THE WATTLING BEATS (A.A. DANIEL, J. KAWAN, L. DUNE, ENDO)	Aminé REPUBLIC	49	1
RE-ENTRY	RE-ENTRY	50	TATI BRUNO MARS (BRUNO MARS, PHILIP LARSEN, ANDREW DOLAN)	6ixtyNine Featuring DJ SPINKING COSTA RECORDS	23	8

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION MFRNTY/DISTRIBUTING LABEL	Title	WKS ON CHART
2	1	#1 GG 6IXTYNINE WEEKS ON CHART: 10 (LAST WEEK: 10) PRODUCED BY: BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	ASTROWORLD COSTA RECORDS	17
3	2	DRAKE YOUNG MONE/REPUBLIC	DUMMY BOY SCORPION	1
7	3	LIL BABY & GUNNA LIL WAYNE, DRIP, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Drip Harder COSTA RECORDS	8
8	4	POST MALONE REPUBLIC	beerbongs & bentleys REPUBLIC	31
5	5	METRO BOONIN BOOMIN/REPUBLIC	Not All Heroes Wear Capes BOOMIN/REPUBLIC	4
4	7	TRIPPE REDD TENTHOUSAND PRODUCTIONS	A Love Letter To You 3 TENTHOUSAND PRODUCTIONS	3
9	8	LIL WAYNE YOUNG MONTE/REPUBLIC	Tha Carter V YOUNG MONTE/REPUBLIC	9
NEW	9	MARIAH CAREY COLUMBIA	Merry Christmas COLUMBIA	16
10	10	JUICE WRLD GLADE ANTERSCOPE/REPUBLIC	Goodbye & Good Riddance GLADE ANTERSCOPE	28
11	11	XXXENTENTION BAO BROTHERS/INTERSCOPE	7 BAO BROTHERS	37
12	12	EMINEM SHADY/REPUBLIC	Kamikaze SHADY/REPUBLIC	13
13	13	ELLA MAI 30 SUMMERS/INTERSCOPE/REPUBLIC	Ella Mai 30 SUMMERS/INTERSCOPE	7
14	14	MAT KING COLE CAPITOL/COLUMBIA	The Christmas Song CAPITOL/COLUMBIA	7
15	15	JOHN LEGEND COLUMBIA	A Legendary Christmas COLUMBIA	3
16	16	CARDI B COSTA RECORDS	Invasion Of Privacy COSTA RECORDS	34
NEW	17	KEY GLOCK PAPER BOOTE ENTERTAINMENT	Glockkoma PAPER BOOTE ENTERTAINMENT	1
18	18	MAC MILLER WYNNER/REPUBLIC	Swimming WYNNER/REPUBLIC	17
19	19	RITCHEY LENIRO UNDER THE INFLUENCE/REPUBLIC	HELL ON WHEELS UNDER THE INFLUENCE/REPUBLIC	6
NEW	20	POST MALONE REPUBLIC	Stoney REPUBLIC	103
NEW	21	11.D DEFENDANT ENTERTAINMENT	Dicaprio 2 DEFENDANT ENTERTAINMENT	1
18	22	KHALID REPUBLIC	American Teen REPUBLIC	91
16	23	TORY LANEZ MAD LOVE/INTERSCOPE/REPUBLIC	Love me NOW? MAD LOVE/INTERSCOPE	5
19	24	CHEKRS WES CHECKS WES/REPUBLIC	Mudboy CHECKS WES/REPUBLIC	8
21	25	QUAVO GLADE ANTERSCOPE/REPUBLIC	Quavo Huncho GLADE ANTERSCOPE	8

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION MFRNTY/DISTRIBUTING LABEL	Title	WKS ON CHART
1	1	#1 GG MEDICINE WEEKS ON CHART: 10 (LAST WEEK: 10) PRODUCED BY: BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Queen Naija COSTA RECORDS	15
2	2	BOO'D UP 30 SUMMERS/INTERSCOPE	Ella Mai 30 SUMMERS/INTERSCOPE	33
4	3	SMILE Lil' Duval Feat. Snoop Dogg & Ball Greezy RICH BROTHERS	Love me NOW? MAD LOVE/INTERSCOPE	9
5	4	DON'T COME EASY RAHEEM DEVAUGHN, MARIJAH CAREY	Love me NOW? MAD LOVE/INTERSCOPE	27
6	6	LIKE THAT WONDAURABO BOY/ATLANTIC	Janelle Monae ATLANTIC	26
7	7	TRIP 30 SUMMERS/INTERSCOPE	Ella Mai 30 SUMMERS/INTERSCOPE	8
8	8	THAT MAGIC SOUNDWORTER	India.Arie SOUNDWORTER	11
9	9	WITH YOU BITTERBEY MC/EPIC	Mariah Carey EPIC	8
10	10	SHAME COLUMBIA	Maxwell COLUMBIA	8
11	11	IF I ROSE WOODS/EPIC	After 7 EPIC	23
12	12	FEELIN LIL SOM'N SHAWN STOKCMIAN	Shawn Stokcman SHAWN STOKCMIAN	18
13	13	BOOMERANG KEITH SWEAT FEAT. CANDICE PRIDE	Candice Pryke KEITH SWEAT	7
14	14	ALL SHE WANTS TO DO IS ME PEABO BRYSON	Peabo Bryson PEABO BRYSON	11
15	15	LOIS LANE MAD LOVE/INTERSCOPE	Porcelian MAD LOVE/INTERSCOPE	24
16	16	MADE FOR NOW JANET & DADDY YANKEE	Janet & Daddy Yankee MAD LOVE/INTERSCOPE	15
17	17	GG IT'S YOURS WEEKS ON CHART: 10 (LAST WEEK: 10) PRODUCED BY: BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Tamla COSTA RECORDS	4
18	18	COUL'D'VE BEEN H.E.R. FEAT. BRYSON TILLER	Bryson Tiller REPUBLIC	6
19	19	AUTOMATIC RODCE, DAVID DOUGLAS, JAY-Z, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	Bonfrye REPUBLIC	6
20	20	EXCUSE ME RO JAMES	Ro James REPUBLIC	13
21	21	BETTER WITH YOU IN IT RODCE, DAVID DOUGLAS, JAY-Z, BOI-1DA, RYAN COLEMAN, TAYLOR TOMLINSON	MAJOR. REPUBLIC	12
22	22	HA HA (I LOVE YOU) JUSSIE SMOLLETT	Jussie Smollett REPUBLIC	12
23	23	DON'T MATTER TO ME DRAKE FEAT. MICHAEL JACKSON	Drake Feat. Michael Jackson REPUBLIC	7
24	24	ONLY LOVE MARY J. BLIGE	Mary J. Blige REPUBLIC	20
25	25	GOOD LOVE DAVID & TAMELA MANN	David & Tamela Mann REPUBLIC	4



Dinero Hits Top 10

Flipp Dinerio (above) claims his first top 10 on the Hot Rap Songs chart as "Leave Me Alone" pushes 13-10. The song continues its radio momentum with a 16-14 lift on R&B/Hip-Hop Airplay through an 8 percent gain to 14.1 million in audience in the week ending Dec. 2, according to Nielsen Music. "Alone" was uploaded to SoundCloud in March and later gained attention after Odell Beckham Jr. danced to it in an Instagram video and Drake noted that the song was one of several influences for his *Scorpion* album.

Meanwhile, **Queen Naija** earns her first No. 1 song on any *Billboard* chart as "Medicine" tops the Adult R&B airplay ranking. The track climbs 3-1 with a 6 percent gain in plays during the week ending Dec. 2. The new No. 1 gives women — in either lead or featured roles — control of the top spot for a 27th straight week, a feat unseen on the chart since 2005-06, when **Vivian Green**, **Alicia Keys** and **Mary J. Blige** combined for an identical 27-week stretch.

Plus, **Mariah Carey** becomes the first artist to replace herself at No. 1 on Top R&B Albums, which launched in 2012. Her 1994 set, *Merry Christmas*, leaps 4-1 on the survey, deposing *Caution*, which slips 1-8 in its second week. *Christmas* earned 24,000 equivalent album units in the week ending Nov. 29. The holiday LP is consistently one of the season's top performers as it contains "All I Want for Christmas Is You," which leaps 29-14 on the *Billboard* Hot 100 (see page 5), and inaugurates this year's first round of the Holiday 100 chart in a familiar spot — No. 1 — and a 31st week overall (see page 134).

—Trevor Anderson

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **TOP R&B/HIP-HOP ALBUMS:** The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). **ADULT R&B:** The week's most popular adult R&B songs, ranked by radio airplay detectors as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. See Charts Legend on billboard.com/biz for complete rules and explanations.





billboard GRAMMY® NOMINATIONS GUIDE



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HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	1	1	MIA DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	1	8
1	2	2	AG TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	1	9
3	3	3	DESPACITO Luis Fonsi & Daddy Yankee Feat. Justin Bieber	UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOLBOYDEF JAM/REPUBLIC/UMG	1	98
4	4	4	TE BOTE Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	LOS MACHOS/LOW LA MOVIE	1	32
5	5	5	ELLA QUIERE BEBER Anuel AA & Romeo Santos	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	5	19
10	10	6	DG SG BEBE 6ix9ine Featuring Anuel AA	SONY MUSIC LATIN	1	13
6	6	7	X Nicky Jam x J Balvin	LA INDUSTRIA/SONY MUSIC LATIN	1	39
8	7	8	ASESINA Bryllago / Darell / Daddy Yankee / Ozuna / Anuel AA	BUSINESS/UMG	7	26
7	8	9	VAINA LOCA Ozuna x Manuel Turizo	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	4	22
9	9	10	DURA Daddy Yankee	LL BARTEL/UMG	2	45
		11	MALA 6ix9ine Featuring Anuel AA	SONY MUSIC LATIN	11	1
14	11	12	CULPABLES Karol G & Anuel AA	UNIVERSAL MUSIC LATIN/UMG	9	11
15	12	13	MEJOR ME ALEJO Banda Sinaloense MS de Sergio Lizarraga	LIZARRAGA	12	16
16	14	14	AMIGOS CON DERECHOS Reik & Maluma	SONY MUSIC LATIN	14	13
19	15	15	NO TE CONTARON MAL Christian Nodal	SONY MUSIC LATIN	15	11
13	13	16	NO ES JUSTO J Balvin & Zion & Lennox	UNIVERSAL MUSIC LATIN/UMG	10	26
11	18	17	ADICTIVA Daddy Yankee & Anuel AA	LL BARTEL/UMG	11	3
21	21	18	IMPOSIBLE Luis Fonsi + Ozuna	UNIVERSAL MUSIC LATIN/UMG	11	6
20	17	19	ESTA RICO Marc Anthony, Will Smith & Bad Bunny	WE STEREO/MAGNUS/SONY MUSIC LATIN	5	9
41	26	20	A TRAVES DEL VASO Banda Los Sebastianes	FONDISA/UMG	20	5
18	16	21	AEROLINEA CARRILLO T3r Elemento Feat. Gerardo Ortiz	DEL	11	9
17	19	22	MALA MIA Maluma	ROYALTY WORLD/SONY MUSIC LATIN	9	16
29	29	23	YA NO TIENE NOVIO Sebastian Yatra + Mau y Ricky	UNIVERSAL MUSIC LATIN/UMG	23	10
22	20	24	CENTAVITO Romeo Santos	SONY MUSIC LATIN	20	11
30	23	25	NUNCA ES SUFICIENTE Los Angeles Azules Featuring Natalia Lafourcade	SILVERAC/UMG	23	11
46	39	26	RADICAMOS EN SOUTH CENTRAL Fuerza Regida	LUMBER/FRANCISCO HUMILDE	26	12
12	22	27	TE GUSTE JLo & Bad Bunny	G2 PRODUCTIONS/SONY MUSIC LATIN	12	3
27	32	28	CREEME Karol G & Maluma	UNIVERSAL MUSIC LATIN/UMG	22	4
23	25	29	PONLE Rvssian, J Balvin & Farruko	SONY MUSIC LATIN	23	11
24	28	30	BUBALU DJ Luian & Mambo Kingz & Anuel AA x Becky G x Prince Royce	HEARST MUSIC/SONY MUSIC LATIN	24	4
34	31	31	DONDE ESTARAS Raymix	LATIN STYLISH/AFTERCLUB/FONDISA/UMG	28	16
31	33	32	TODA Alex Rose Featuring Rauw Alejandro	LOS OJOS FRESH	29	7
-	38	33	REGGAETON J Balvin	UNIVERSAL MUSIC LATIN/UMG	33	2
28	30	34	BELLA Wolfine	CODISCOS/WARNER LATINA	10	20
36	35	35	HOLA Zion & Lennox	WARNER LATINA	35	8
26	27	36	REGGAETON EN LO OSCURO Wisn & Yandel	SONY MUSIC LATIN	26	5
37	37	37	CALMA Pedro Capo	SONY MUSIC LATIN	33	8
		38	A TRAVES DEL VASO Grupo Arranke	UMG	38	4
38	36	39	JALEO Nicky Jam & Steve Aoki	LA INDUSTRIA/SONY MUSIC LATIN	24	8
-	40	40	LUZ APAGA Ozuna x Lunay x Rauw Alejandro x Lyanno	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	40	2
-	45	41	EN MENOS DE UN MINUTO T3r Elemento	DEL	41	6
39	42	42	IBIZA Ozuna Featuring Romeo Santos	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	13	14
-	43	43	ADICTO Prince Royce + Marc Anthony	SONY MUSIC LATIN	43	2
33	34	44	CELOSO Lele Pons	ROYALTY WORLD/SONY MUSIC LATIN	11	15
47	48	45	CUANDO TE BESE Becky G + Paulo Londra	SONY MUSIC LATIN	45	7
32	41	46	JUSTICIA Silvestre Dangond & Natti Natasha	WYSP/SONY MUSIC LATIN	21	14
40	44	47	DEVUELVEME Ozuna	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	21	8
		48	DOLOR Y AMOR El Fantasma	AFINARTE	44	2
49	49	49	BRINDEMOS Anuel AA Featuring Ozuna	MALA MIA/SONY MUSIC LATIN	16	20
		50	YA ME ENTERE Chayin Rubio	LATIN POWER/FONDISA/UMG	50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	1 OSUNA VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	Aura	14		
2	2	OSUNA VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	Odisea	66		
3	3	ANUEL AA REAL HASTA LA MUERTE/EMPIRE	Real Hasta La Muerte	20		
4	4	J BALVIN UNIVERSAL MUSIC LATIN/UMG	Vibras	27		
5	5	T3R ELEMENTO DEL	The Green Trip	2		
6	6	AVENTURA THE ORCHARD/SONY MUSIC LATIN	Todavía Me Amas. LO Mejor de Aventura	126		
7	7	MALUMA ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	28		
11	8	CHRISTIAN NODAL IG/FONDISA/UMG	Me Deje Llevar	66		
8	9	ROMEO SANTOS SONY MUSIC LATIN	Golden	71		
10	10	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 2	192		
9	11	NICKY JAM LA INDUSTRIA/SONY MUSIC LATIN	Fenix	97		
12	12	SELENA CAPITOL LATIN/UMG	Ones	161		
13	13	SHAKIRA SONY MUSIC LATIN	El Dorado	79		
17	14	T3R ELEMENTO PAPARAZI/A RED	Underground	56		
14	15	RAYMIX LATIN STYLISH/AFTERCLUB/FONDISA/UMG	Oye Mujer	33		
16	16	BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZARRAGA/SONY MUSIC LATIN	Con Todos Las Fuerzas	11		
19	17	SEBASTIAN YATRA UNIVERSAL MUSIC LATIN/UMG	Mantra	28		
20	18	CNCO SONY MUSIC LATIN	CNCO	34		
21	19	BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZARRAGA/SONY MUSIC LATIN	La Mejor Version de Mi	85		
23	20	J BALVIN CAPITOL LATIN/UMG	Energia	127		
24	21	BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZARRAGA/SONY MUSIC LATIN	Que Bendición	147		
22	22	WISIN SONY MUSIC LATIN	Victory	52		
25	23	MARCO ANTONIO SOLIS FONDISA/UMG	40 Años	95		
28	24	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO DEL RANCHO/SONY MUSIC LATIN	El Karma	144		
27	25	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	186		



'Taki Taki' Tops Latin Airplay

"Taki Taki" — by DJ Snake (above, second from right), featuring Selena Gomez (second from left), Ozuna (left) and Cardi B (right) — rises 2-1 on Latin Airplay with a 14 percent lift in audience (rising to 14.5 million in the week ending Dec. 2), according to Nielsen Music. The track marks the first leader for both Snake and Gomez, the third for Cardi and the eighth for Ozuna.

On the Latin Rhythm Airplay chart, Sebastián Yatra notches his second top 10 as "Ya No Tiene Novio," his first collaboration with brothers Mau & Ricky, lifts 11-9 thanks to a 21 percent boost in audience (to 9.1 million). It's the first top 10 for Mau & Ricky. Yatra previously logged a No. 7 peak with "Sutra," also a collaboration, featuring Dalmata (on the March 31 chart).

On Hot Latin Songs, 6ix9ine charts his second hit on the list as "MALA" (featuring Anuel AA) debuts at No. 11. The track follows 6ix9ine's earlier hit, the chart-topping "BEBE," also featuring Anuel AA (No. 1 for a week, Sept. 15). The new song enters the list mostly on the strength of streams. It earned 5 million U.S. clicks in the week ending Nov. 29, which grants him a top 10 debut on the Latin Streaming Songs tally, opening at No. 9.

Lastly, José Feliciano's seasonal favorite "Feliz Navidad" climbs Latin Streaming Songs (14-5) and Latin Digital Song Sales (8-3) as Christmas approaches. The tune, released in 1970, tallied 7.5 million streams in the week ending Nov. 29 (up 79 percent) and sold 3,000 downloads (up 75 percent).

—Pamela Bustios

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/DISTRIBUTING LABEL	Artist	WKS. ON CHART		
2	1	1 TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	9		
4	2	MIA Bad Bunny Feat. Drake	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	7		
3	3	MEJOR ME ALEJO Banda Sinaloense MS de Sergio Lizarraga	LIZARRAGA	15		
6	4	TE BOTE Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	LOS MACHOS/LOW LA MOVIE	32		
8	5	VAINA LOCA Ozuna x Manuel Turizo	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	15		
1	6	CENTAVITO Romeo Santos	SONY MUSIC LATIN	12		
5	7	NO ES JUSTO J Balvin & Zion & Lennox	UNIVERSAL MUSIC LATIN/UMG	18		
7	8	NO TE CONTARON MAL Christian Nodal	SONY MUSIC LATIN	9		
11	9	AMIGOS CON DERECHOS Reik & Maluma	SONY MUSIC LATIN	13		
9	10	X Nicky Jam x J Balvin	LA INDUSTRIA/SONY MUSIC LATIN	39		
10	11	ELLA QUIERE BEBER Anuel AA & Romeo Santos	VP ENTERTAINMENT/DIMELOVO/SONY MUSIC LATIN	11		
16	12	YA NO TIENE NOVIO Sebastian Yatra + Mau y Ricky	UNIVERSAL MUSIC LATIN/UMG	11		
12	13	HOLA Zion & Lennox	WARNER LATINA	12		
14	14	DONDE ESTARAS Raymix	LATIN STYLISH/AFTERCLUB/FONDISA/UMG	16		
15	15	IMPOSIBLE Luis Fonsi + Ozuna	UNIVERSAL MUSIC LATIN/UMG	6		
13	16	ME NIEGO Reik Feat. Ozuna & Wisin	SONY MUSIC LATIN	41		
18	17	JALEO Nicky Jam & Steve Aoki	LA INDUSTRIA/SONY MUSIC LATIN	8		
19	18	SIN PIJAMA Becky G + Natti Natasha	RCA/SONY MUSIC LATIN	31		
20	19	REGGAETON EN LO OSCURO Wisn & Yandel	SONY MUSIC LATIN	4		
22	20	PORQUE ME CELAS? La Septima Banda	BEAUS/FONDISA/UMG	15		
26	21	NO ME LOGRADO APRENDER La Arca/Banda El Union de Rene Camacho	DISA/UMG	8		
17	22	MALA MIA Maluma	ROYALTY WORLD/SONY MUSIC LATIN	13		
23	23	PONLE Rvssian, J Balvin & Farruko	SONY MUSIC LATIN	9		
27	24	NUNCA ES SUFICIENTE Los Angeles Azules Feat. Natalia Lafourcade	SILVERAC/UMG	3		
25	25	LA SONRISA OBLIGATORIA Julion Alvarez y Su Non Teno Banda	FONDISA/UMG	8		

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR TOP LATIN ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). LATIN AIRPLAY: THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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Dance/Electronic

HOT DANCE/ELECTRONIC SONGS™		2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION	PRODUCER(S) (SONWRITER)	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	1	1	#1 HAPPIER	Marshmello & Bastille	1	15	
2	2	2	2	2	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2	9	
3	3	3	3	3	THE MIDDLE	Zedd, Maren Morris & Grey	1	45	
4	4	4	4	4	THIS FEELING	The Chainsmokers Featuring Kelsea Ballerini	4	11	
5	5	5	5	5	ELECTRICITY	Silk City X Dua Lipa	5	13	
6	6	6	6	6	AG CLOSE TO ME	Ellie Goulding X Diplo Feat. Swag Lee	6	5	
7	7	7	7	7	JACKIE CHAN	Tiesto & Dzeko Feat. Preme & Post Malone	3	28	
8	8	8	8	8	PROMISES	Calvin Harris & Sam Smith	4	15	
9	9	9	9	9	ONE KISS	Calvin Harris & Dua Lipa	2	35	
10	11	10	10	10	WASTE IT ON ME	Steve Aoki Featuring BTS	6	6	
11	12	11	11	11	DARKSIDE	Alan Walker Featuring Au/Ra & Tomine Hatket	11	18	
12	13	12	12	12	HAPPY NOW	Kygo Featuring Sandro Cavazza	12	5	
13	14	13	13	13	I FOUND YOU	Benny Blanco & Calvin Harris	13	4	
14	15	14	14	14	OCEAN	Martin Garrix Featuring Khalid	5	24	
15	15	15	15	15	SG TOY	Netta	15	15	
16	16	16	16	16	BEACH HOUSE	The Chainsmokers	10	2	
17	17	17	17	17	HAPPY NOW	Zedd & Eiley Duhe	8	20	
18	18	18	18	18	DON'T LEAVE ME ALONE	David Guetta Feat. Anne-Marie	14	18	
19	19	19	19	19	IN MY MIND	Dynoro & Gigi D'Agostino	13	19	
20	19	20	20	20	SALEO	Nicky Jam & Steve Aoki	19	9	
21	21	21	21	21	DG SAY MY NAME	David Guetta, Bebe Rexha & J Balvin	19	11	
22	22	22	22	22	GOODBYE	Jason Derulo X David Guetta Feat. Nicki Minaj & Willow Williams	9	14	
23	23	23	23	23	POLAROID	Jonas Blue, Liam Payne & Lennon Stella	20	8	
24	24	24	24	24	TIE ME DOWN	Griffin With Eiley Duhe	15	17	
25	25	25	25	25	LOSING IT	FISHER	25	15	
26	26	26	26	26	BBY	Clean Bandit Feat. Marina And The Diamonds & Luis Fonsi	13	4	
27	27	27	27	27	SIDE EFFECTS	The Chainsmokers Featuring Emily Warren	7	19	
28	28	28	28	28	REMEDY	Alessio	17	13	
29	29	29	29	29	HIGH ON LIFE	Martin Garrix Featuring Bonn	16	18	
30	30	30	30	30	BACK DOWN	Bob Moses	30	10	
31	31	31	31	31	TOGETHER	Marshmello	30	4	
32	32	32	32	32	CRAB RAVE	Noisestorm	32	2	
33	33	33	33	33	BLOW THAT SMOKE	Major Lazer Featuring Tove Lo	21	6	
34	34	34	34	34	DIAMOND HEART	Alan Walker & Sophia Somajo	28	9	
35	35	35	35	35	(IT HAPPENS) SOMETIMES	Jack Back	29	8	
36	36	36	36	36	REMEMBER	Griffin With Zohara	36	5	
37	37	37	37	37	SO CLOSE	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	36	4	
38	38	38	38	38	BURN OUT	Martin Garrix & Justin Mojo Feat. Dewain Whitmore	26	7	
39	39	39	39	39	RIGHT NOW	Nick Jonas vs Robin Schulz	14	14	
40	40	40	40	40	JUST GOT PAID	Sigala, Meghan Trainor, Ella Eyre & French Montana	24	12	
41	41	41	41	41	TREAT YOU BETTER	RUFUS DU SOL	28	6	
42	42	42	42	42	BACK & FORTH	MK, Jonas Blue & Becky Hill	32	5	
43	43	43	43	43	LOVE NO MORE	Loud Luxury X Anders	23	13	
44	44	44	44	44	WHENEVER	Kris Kross Amsterdam X The Boy Next Door Feat. Connor Maynard	18	18	
45	45	45	45	45	DRIVE	Black Coffee & David Guetta Feat. Delilah Montagu	31	7	
46	46	46	46	46	UCLA	RL Grime Featuring 24hrs	46	2	
47	47	47	47	47	LOYAL	ODESZA	19	11	
48	48	48	48	48	SUMMER LOVE	Rudimental & Rita Ora	48	1	
49	49	49	49	49	GOD DAMNIT	Illenium & Call Me Karizma	23	17	
50	50	50	50	50	TAKE YOU DOWN	Illenium	33	3	

TOP DANCE/ELECTRONIC ALBUMS™		LAST WEEK	THIS WEEK	ARTIST	TITLE	WKS. ON CHART
1	1	1	1	#1 HAPPIER	Sick Boy	32
2	2	2	2	LADY GAGA	The Fame	246
3	3	3	3	THE CHAINSMOKERS	Memories... Do Not Open	86
4	4	4	4	THE CHAINSMOKERS	Collage (EP)	108
5	5	5	5	MAJOR LAZER	Major Lazer Essentials	6
6	6	6	6	STEVE AOKI	Neon Future III	3
7	7	7	7	JONAS BLUE	Blue	3
8	8	8	8	ODESZA	A Moment Apart	64
9	9	9	9	CALVIN HARRIS	Funk Wav Bounces Vol. 1	74
10	10	10	10	GORILLAZ	Demon Days	201
11	11	11	11	DAVID GUETTA	7	11
12	12	12	12	ODESZA	In Return	175
13	13	13	13	KYGO	Kids In Love	56
14	14	14	14	ALINA BARAZ & GALLIMATIAS	Urban Flora	175
15	15	15	15	ILLENIUM	Awake	60
16	16	16	16	DJ SNAKE	Encore	121
17	17	17	17	DAVID GUETTA	The Great	203
18	18	18	18	LOUIS THE CHILD	Kids At Play	5
19	19	19	19	AVICII	True	111
20	20	20	20	DAFT PUNK	Random Access Memories	175
21	21	21	21	DAFT PUNK	Discovery	121
22	22	22	22	LADY GAGA	Born This Way	149
23	23	23	23	K.C. & THE SUNSHINE BAND	The Best of K.C. & The Sunshine Band	2
24	24	24	24	KYGO	Cloud Nine	130
25	25	25	25	FLUME	Skin	123

DANCE/MIX SHOW AIRPLAY™		LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
1	1	1	1	#1 HAPPIER	Marshmello & Bastille	14
2	2	2	2	ELECTRICITY	Silk City X Dua Lipa	12
3	3	3	3	REMEDY	Alessio	9
4	4	4	4	PROMISES	Calvin Harris & Sam Smith	15
5	5	5	5	HIGH HOPES	Panic! At The Disco	5
6	6	6	6	NEON SKY	Feinhpawl Feat. Mikayla	12
7	7	7	7	WASTE IT ON ME	Steve Aoki Feat. BTS	4
8	8	8	8	YOUNGBLOOD	5 Seconds Of Summer	20
9	9	9	9	LIE	NF	11
10	10	10	10	BREATHIN	Ariana Grande	8
11	11	11	11	BETTER NOW	Post Malone	23
12	12	12	12	I FOUND YOU	Benny Blanco & Calvin Harris	2
13	13	13	13	GIRLS LIKE YOU	Maroon 5 Feat. Cardi B	25
14	14	14	14	LOVE LIES	Khalid & Normani	24
15	15	15	15	ONLY US	Little Mix	7
16	16	16	16	TRIPPIN	Conro	3
17	17	17	17	EASTSIDE	Benny Blanco, Halsey & Khalid	11
18	18	18	18	SICKO MODE	Ty Doll \$ign	5
19	19	19	19	WITHOUT ME	Halsey	4
20	20	20	20	IN MY MIND	Dynoro & Gigi D'Agostino	12
21	21	21	21	HURTLING	SG Lewis Feat. AlunaGeorge	6
22	22	22	22	TAKK U, NEXT	Ariana Grande	2
23	23	23	23	GOD IS A WOMAN	Ariana Grande	16
24	24	24	24	LAY WITH ME	Phantoms Feat. Vanessa Hudgens	4
25	25	25	25	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini	9



Ariana Grande Ascends Again

Ariana Grande (above) achieves her fourth Dance Club Songs No. 1, and third of 2018, with "Breathin" (2-1). The track — remixed by **Dirty Werk**, **Chris Cox** and **Ryan Sky**, among others — follows fellow Sweetener singles "God Is a Woman" (No. 1 on Oct. 13) and "No Tears Left to Cry" (June 23).

Grande first led the list as featured on **Nathan Sykes'** "Over and Over Again" in February 2016. Dating to her initial charted title, "Baby I" (No. 18, November 2013), Grande has amassed 14 entries, including seven top 10s. In addition to her four leaders, she has hit the top 10 with "Right There" (featuring **Big Sean**, No. 8, February 2014), "Break Free" (featuring **Zedd**, No. 3, October 2014) and "In to You" (No. 8, August 2016). "Breathin" also bolts 13-10 on Dance/Mix Show Airplay, where Grande tallies her 10th top 10.

Also on Dance/Mix Show Airplay, **Benny Blanco** and **Calvin Harris** fly 29-12 with "I Found You," just the sixth song in 2018 to chart at least that high in as few as two weeks. "Found" likewise attains a new best rank on Hot Dance/Electronic Songs (16-13), earning 2.5 million U.S. streams and selling 1,000 downloads in the week ending Nov. 29, according to Nielsen Music.

Meanwhile, **Oneohtrix Point Never** notches its fifth Dance/Electronic Album Sales top 10 with new at No. 2. The four-track EP follows full-length *Age Of*, which debuted at No. 1 on June 16.

—Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**
HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-trim consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/MIX SHOW AIRPLAY: The week's most popular current songs ranked by total weekly plays on dance formatted stations and mix show plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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Q2 2019 Closings



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	BREATHIN REPUBLIC	Ariana Grande	7
5	2	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	5
4	3	I'LL FIGHT EPIC	Jennifer Hudson	11
7	4	GG LOSING IT CATCH & RELEASE/A&R/STRAWWORKS/CAPITOL	FISHER	15
6	5	SECRETS RCA	P!nk	7
3	6	ELECTRICITY COLUMBIA	Silk City x Dua Lipa	10
1	7	(IT HAPPENS) SOMETIMES WHAT A MUSIC/DEFECTED	Jack Back	12
11	8	WAITING FOR A LIFETIME MOCHA	Debby Holiday	8
13	9	POLAROID POSITIVA/VIRGIN/A&R/STRAWWORKS/CAPITOL	Jonas Blue, Liam Payne & Lennon Stella	7
10	10	HAPPIER KIDTIME COLLECTIVE/A&R/STRAWWORKS/CAPITOL	Marshmello & Bastille	12
9	11	DON'T LEAVE ME ALONE WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta Feat. Anne-Marie	10
15	12	FIND YOU NOW BLUE SAPPHIRE/418	Dunkan Morley Feat. Rick Ross & Teddy Boujee	7
18	13	I'D RATHER BE ME ATLANTIC	Mean Girls Cast	6
17	14	TAKI TAKI DI SNAKE/GEFFEN/INTERSCOPE	DI SNAKE Feat. Selena Gomez, Ozuna & Cardi B	7
8	15	RUMORS CYBERPUNK	R3HAB & Sofia Carson	11
14	16	OCEAN STMPD RECORDS/RCA	Martin Garrix Feat. Khalid	9
22	17	LOVE SENSATION QUANTIZE	SuSu Bobien	3
20	18	WANT ME TO LOVE YOU FAMOUS	Peyton Shayler	8
19	19	GHOST LOVE REVOLUTION	Neonsuperstars Feat. Jonder	9
27	20	SELF CONTROL DAUMAN	Kendra Erika	4
16	21	LOST AT SEA ROSE	Jena Rose	9
32	22	DON'T LIE TO ME COLUMBIA	Barbra Streisand	3
30	23	SO SEXY 2018 PEGASUS	Pabanor Feat. U4riah	5
25	24	DECEIVER BLACK BOOK	Chris Lake & Green Velvet	6
31	25	RIOT LIGHTHOUSE	Jen Raina	4
26	26	SAY IT TO MY FACE AZ/FULL MOON	Ivy Rei	5
21	27	PROMISES CAPITOL/COLUMBIA	Calvin Harris & Sam Smith	13
39	28	I DON'T NEED YOUR LOVE BLEONA/418	Bleona	2
23	29	THE GOOD IS BACK APRIL EARTH/UNIVERSAL HONG KONG	Anggun	10
43	30	SO GOOD SUGAR TIME	Krys Monique	2
41	31	HEY MAMI BEAUTY QUEEN	Katerina Villegas	2
45	32	DREAMS DUBTRAP	Bradley Gentz Feat. Sara Loera	3
NOT SHOT DEBUT	33	REMEMBER DARK ROOM/GEFFEN/INTERSCOPE	Gryffin With Zohara	1
NEW	34	PRAISE YOU 2018 DEFECTED	Fatboy Slim	1
36	35	WTP G.O.D./DEF JAM	Teyana Taylor	5
12	36	LOW ROXIE/IMG/WARNER	Lenny Kravitz	13
46	37	ORBIT AUDIODIAPLAY/FLYING BOY	Geneve	3
48	38	MIA RIMAS/DNO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	4
24	39	GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT) WARNER BROS.	Cher	14
NEW	40	SWEET BUT PSYCHO ATLANTIC	Ava Max	1
34	41	INFINITY 2018 SELFIE TUNES/NITRON	Sean Finn X Guru Josh	13
NEW	42	TRUST MY LONELY EP/DEF JAM	Alessia Cara	1
NEW	43	PLUTO GREY POPSICLE	Vali	1
42	44	BODY ARMADA	Loud Luxury Feat. Brando	9
35	45	ONE CALL AWAY DAUMAN	Harper Starling	6
NEW	46	LITTLE VOICES PMG	Sextonica Feat. Claudla Monet	1
28	47	DANCING POLAR BULL	Karel & Xojani	10
NEW	48	MOMENT A18	Gigi Radics Feat. Rio	1
29	49	TIE ME DOWN DARK ROOM/GEFFEN/INTERSCOPE	Gryffin With Elley Duhé	13
33	50	TURN ON THE LIGHT BELIEVE	Keith Cullen	6

BOXSCORE

December 8
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☐ Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multi-platinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multi-platinum level.

Awards

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Publishing song index available on Billboard.com/biz.

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CONCERT GROSSES				
	GROSS PER TICKET PRICE (\$)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$14,859,847 (\$45,860,000/VENUE) (\$42.44)	TAYLOR SWIFT, CHARLI XCX TOKYO DOME, TOKYO NOV. 20-21	100,109 TWO SHOWS; TWO SELL-OUTS	LIVE NATION
2	\$7,686,564 (\$10,226,200 AUSTRALIAN) \$105.58	TAYLOR SWIFT, CHARLI XCX, BROODS ANZ STADIUM, SYDNEY NOV. 7	72,805 SELL-OUT	LIVE NATION
3	\$4,338,127 (\$6,024,890 AUSTRALIAN) \$98.80	TAYLOR SWIFT, CHARLI XCX, BROODS THE GABBA, BRISBANE, AUSTRALIA NOV. 6	43,907 SELL-OUT	LIVE NATION
4	\$3,617,593 (\$5,434,180 NEW ZEALAND) \$101.19	TAYLOR SWIFT, BROODS, CHARLI XCX MT SMART STADIUM, AUCKLAND, NEW ZEALAND NOV. 9	35,749 SELL-OUT	LIVE NATION
5	\$1,914,780 (\$2,637,564 AUSTRALIAN) \$398.66/\$64.61	ANDRE RIEU ICC SYDNEY THEATRE, SYDNEY NOV. 21-22	15,886 15,888 TWO SHOWS	ANDRE RIEU PRODUCTIONS
6	\$1,806,852 \$229.50/\$66.79	FLEETWOOD MAC ORACLE ARENA, OAKLAND, CALIF. NOV. 25	12,903 SELL-OUT	LIVE NATION
7	\$940,554 \$65.54/\$41.51	TRANS-SIBERIAN ORCHESTRA TACOMA DOME, TACOMA, WASH. NOV. 25	15,516 16,538	LIVE NATION
8	\$864,906 \$82.50/\$72.50/\$62.50/ \$42.50/\$30.50	TRANS-SIBERIAN ORCHESTRA MOHEGAN SUN ARENA, UNCASVILLE, CONN. NOV. 25	12,377 TWO SHOWS; TWO SELL-OUTS	IN-HOUSE
9	\$542,566 \$66/\$46	EXCISION TACOMA DOME, TACOMA, WASH. NOV. 23	11,316 15,326	LIVE NATION
10	\$483,364 (\$661,881 AUSTRALIAN) \$119.85/\$73.87	DAVID BYRNE, KIMBRA ICC SYDNEY THEATRE, SYDNEY NOV. 20	5,587 5,630	FRONTIER TOURING
11	\$434,443 (\$601,320 AUSTRALIAN) \$216.82/\$70.50	2CELLOS ICC SYDNEY THEATRE, SYDNEY NOV. 28	5,861 5,934	TEG DAINITY
12	\$248,920 \$49	TENACIOUS D, WYNCHESTER RIVERA THEATRE, CHICAGO NOV. 13-14	5,080 TWO SHOWS; TWO SELL-OUTS	JAM PRODUCTIONS
13	\$175,787 (\$232,383 CANADIAN) \$58.16	THREE DAYS GRACE CENTRE VIDÉOTON, QUÉBEC CITY NOV. 24	4,051 SELL-OUT	EVERKID
14	\$137,657 \$149/\$124/\$94/\$84	ELVIS COSTELLO & THE IMPOSTERS THE VIC, CHICAGO NOV. 14	1,376 1,398	JAM PRODUCTIONS
15	\$119,691 \$115/\$94	JERRY LEE LEWIS CERRITOS CENTER, CERRITOS, CALIF. NOV. 17	1,136 1,407	IN-HOUSE
16	\$105,732 \$50.50/\$39.50	STRAIGHT NO CHASER MORRIS PERFORMING ARTS CENTER, SOUTH BEND, IND. NOV. 25	2,057 2,457	NITE-LITE PROMOTIONS
17	\$86,684 (\$114,780 CANADIAN) \$41.54	THREE DAYS GRACE METROPOLIS, MONTREAL, QUEBEC NOV. 25	2,295 2,319	EVERKID, GREENLAND PRODUCTIONS
18	\$86,360 \$34	6LACK RIVERA THEATRE, CHICAGO NOV. 23	2,540 2,540	JAM PRODUCTIONS
19	\$74,013 \$85/\$45	DAVE KOZ PARKER PLAYHOUSE, FORT LAUDERDALE, FLA. NOV. 27	972 1,060	BROADWAY CENTER FOR THE PERFORMING ARTS
20	\$72,090 (\$96,295 CANADIAN) \$41.51	THREE DAYS GRACE THE CENTRE DE CASINO NEW BRUNSWICK, MONCTON/NEW BRUNSWICK NOV. 21	1,849 2,000	EVERKID
21	\$65,750 (\$86,910 CANADIAN) \$38.58	THREE DAYS GRACE CUNARD CENTRE, HALIFAX, NOVA SCOTIA NOV. 22	1,832 2,380	EVERKID
22	\$64,187 \$65.50/\$47.5	TRAILER PARK BOYS STATE THEATRE, MINNEAPOLIS NOV. 26	1,279 2,150	HENNEPIN THEATRE TRUST
23	\$60,330 \$200/\$60	B.A.P. PANTAGES THEATRE, MINNEAPOLIS NOV. 24	532 992	J&S ENTERTAINMENT
24	\$56,908 \$78/\$54/\$19	RUFUS WAINWRIGHT THE VIC, CHICAGO NOV. 20	932 932	JAM PRODUCTIONS
25	\$54,482 (\$72,363 CANADIAN) \$94.31	BRIAN WILSON THEATRE ST-DENIS, MONTREAL, QUEBEC NOV. 22	715 875	EVERKID
26	\$52,987 (\$70,000 CANADIAN) \$24.59	SNAILS METROPOLIS, MONTREAL, QUEBEC NOV. 23	2,234 SELL-OUT	EVERKID, GREENLAND PRODUCTIONS
27	\$48,480 \$39/\$14	GREGORY ALAN ISAKOV, HALEY HEYNDERICKX THE VIC, CHICAGO NOV. 7	1,405 SELL-OUT	JAM PRODUCTIONS
28	\$45,767 \$73/\$33	GHOST WAGNER NOEL PERFORMING ARTS CENTER, MIDLAND, TEXAS NOV. 19	992 1,218	EMPORIUM PRESENTS
29	\$44,000 \$44	JIM JAMES THE VIC, CHICAGO NOV. 9	1,690 SELL-OUT	JAM PRODUCTIONS
30	\$43,851 \$59.54/\$39.50	CELTIC THUNDER WAGNER NOEL PERFORMING ARTS CENTER, MIDLAND, TEXAS NOV. 27	779 1,288	IN-HOUSE
31	\$43,624 \$54/\$28	ECHO & THE BUNNYMEN THE VIC, CHICAGO NOV. 24	972 SELL-OUT	JAM PRODUCTIONS
32	\$41,248 \$38/\$35	CAT POWER EMO'S, AUSTIN, TEXAS NOV. 27	1,171 1,550	C3 PRESENTS
33	\$41,075 \$78/\$26.50	THE STORY SO FAR EMO'S, AUSTIN, TEXAS NOV. 28	1,580 SELL-OUT	C3 PRESENTS
34	\$40,313 (\$53,100 CANADIAN) \$39.89	H.E.R. METROPOLIS, MONTREAL, QUEBEC NOV. 20	1,340 1,660	EVERKID, GREENLAND PRODUCTIONS
35	\$40,056 (\$52,600 CANADIAN) \$30.41	RUFUS DU SOL METROPOLIS, MONTREAL, QUEBEC NOV. 19	1,480 1,870	EVERKID, GREENLAND PRODUCTIONS



TSO Season Begins

The first reports from **Trans-Siberian Orchestra's** annual Christmas tour (above) land it at Nos. 7 and 8 on the Boxscore chart. According to figures reported to Billboard Boxscore, the tour — dubbed The Ghosts of Christmas Eve: The Best of TSO and More — grossed \$941,000 at the Tacoma Dome in Tacoma, Wash., and \$865,000 from a double-header at Mohegan Sun Arena in Uncasville, Conn. In a twist, all three performances were on Nov. 25, as TSO has two troupes touring simultaneously: A West lineup played in Washington, and the East group hit Connecticut.

While this was the rock outfit's first reported appearance at the Tacoma Dome, it's the group's 13th engagement at Mohegan Sun Arena, dating back to Nov. 25, 2005, when it grossed \$229,940. Its business at the New England casino has steadily risen during the last decade, peaking in 2018 with two sold-out shows that moved a combined 13,337 tickets. It has set a new career peak at the venue in each of the last four years, climbing from \$557,000 in 2015 to \$634,000, \$771,000 and finally to \$865,000. In total, TSO has grossed \$5.8 million and sold 126,786 tickets at Mohegan Sun Arena.

Despite the seasonal limitations of TSO's tour, the act is maximizing its schedule with two troupes and the ability to play a matinee and evening show in most markets on the same day. Between Nov. 14 and Dec. 30, it will play over 100 shows in just 37 days. The tour will wrap with double-headers at Cleveland's Quicken Loans Arena and Milwaukee's Fiserv Forum on Dec. 30.

—Eric Frankenburg

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COOL DATA

46 Years Ago 'I AM WOMAN' ROARED TO NO. 1 ON THE HOT 100

The feminist anthem was co-written by Helen Reddy when she couldn't find a song that reflected her perception of womanhood

HELEN REDDY WASN'T INTERESTED in being anyone's baby.

The native of Melbourne, Australia, wanted to capitalize on her 1971 top 20 Billboard Hot 100 hit, a cover of "I Don't Know How to Love Him" from the 1971 Broadway musical *Jesus Christ Superstar*, but kept encountering the same roadblock.

"I was looking for material that reflected the feminist consciousness," Reddy told *The New York Times* in a 1973 interview. "I've always rejected songs like 'Take me back, baby, I'm on my

knees/Begging you please.'"

Inspiration struck while Reddy lay in bed one night. "The lines 'I am strong, I am invincible, I am woman' kept going over and over in my head, and I thought, 'I guess that's the beginning of a song.'"

With her lyrics and fellow Aussie expat Ray Burton's melody, she recorded "I Am Woman" for her 1971 debut album, but the song wasn't released as a single until it was rerecorded — with a new verse — as the theme to the 1972 women's liberation comedy film *Stand Up and Be Counted*.

The movie flopped, and radio dismissed the track, leaving "Woman" to stall at No. 97 on the Hot 100. So Reddy and her then-husband and manager, Jeff Wald, promoted it through TV appearances. "Women started calling up radio stations and requesting [the song]," she told Fred Bronson for *The Billboard Book of Number 1 Hits*. "Television forced radio to play it."

This time, "Woman" marched up the Hot 100, hitting No. 1 on Dec. 9, 1972. When Reddy, then 31, won best female pop, rock and folk vocal performance for the song at the 1973 Grammy Awards, she made news when she closed her acceptance speech by thanking God, "because *she* makes everything possible."

Reddy accrued 16 more Hot 100 hits in her career, but "I Am Woman" remains her signature tune and will serve as the title of her upcoming biopic, due in 2019.

—TREVOR ANDERSON

REWINDING
THE
CHARTS



Reddy (second from right) with (from left) actresses Susan Strasberg, Lee Grant and Ellen Burstyn at a reading of *New Portuguese Letters* in Los Angeles in 1974.

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	I AM WOMAN	Helen Reddy (Jay Senter), Capitol 3350 16
2	1	PAPA WAS A ROLLING STONE	Temptations (Norman Whitfield), Gordy 7121 (Motown) 9
3	5	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & the Blue Notes (Gamble-Juff), Philadelphia International 73520 (CBS) 11
4	3	I CAN SEE CLEARLY NOW	Johnny Nash (Johnny Nash), Epic S-10902 (CBS) 14
5	7	YOU OUGHT TO BE WITH ME	Al Green (Willie Mitchell), Hi 2227 (London) 8

LOS ANGELES




B R A N D



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