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billboard

DECEMBER 5, 2020 • BILLBOARD.COM

**WOMAN
OF THE
YEAR**

CARDI B

FEATURING

Dua Lipa

Jennifer Lopez

Chloe x Halle

Jessie Reyez

Dolly Parton

PLUS

EXECUTIVES OF THE YEAR
Brianna Agyemang
& Jamila Thomas

**UNIVERSAL MUSIC GROUP
CONGRATULATES OUR 2020**

WOMEN IN MUSIC

| | | |
|-----------------------------|---|---------------------------|
| ALEXANDRA LIOUTIKOFF | | JOY MURPHY |
| ALLISON JONES | | KAREN LIEBERMAN |
| AMBER GRIMES | | KHELIA JOHNSON |
| AMY ISBELL | | LATRICE BURNETTE |
| ANNIE LEE | | LILLIA PARSA |
| ANTOINETTE TROTMAN | | MARISA PIZARRO |
| BRENDA ROMANO | | MARLENY REYES |
| CELINE JOSHUA | | MARNI CONDRO |
| CINDY MABE | <small>HALL OF FAME HONOREE</small> | MICHELE ANTHONY |
| CINDY OLIVER | | MICHELLE AN |
| ELSA YEP | | MICHELLE JUBELIRER |
| ERIKA BEGUN | | NATINA NIMENE |
| ETHIOPIA HABTEMARIAM | | NICKI FARAG |
| JANE GOWEN | | NICOLE WYSKOARKO |
| JESSIE REYEZ | <small>IMPACT AWARD RECIPIENT</small> | THEDA SANDIFORD |
| JODY GERSON | <small>HALL OF FAME HONOREE</small> | WENDY GOLDSTEIN |



UNIVERSAL MUSIC GROUP

billboard Hot 100



BTS

'Life Goes On' Launches As Historic No. 1

BTS' "LIFE GOES ON" SOARS ONTO THE BILLBOARD HOT 100 at No. 1, marking the first leader in the chart's 62-year history sung predominantly in Korean.

The song is the South Korean septet's third Hot 100 No. 1 following its three-week leader "Dynamite" and Jawsh 685 and Jason Derulo's "Savage Love (Laxed – Siren Beat)," the latter of which reigned for a week aided by BTS remixes.

Released Nov. 20 as part of BTS' album *Be* — which opens atop the Billboard 200 (see page 116) — "Life Goes On" starts with 14.9 million U.S. streams, 410,000 radio airplay audience impressions and 150,000 sold, according to Nielsen Music/MRC Data.

BTS scores the fastest accumulation of three No. 1s on the Hot 100 — in exactly three months, on the charts dated Sept. 5 to Dec. 5 — since three Bee Gees classics from the *Saturday Night Fever* soundtrack scaled the summit over two months and three weeks in 1977-78: "How Deep Is Your Love," "Stayin' Alive" and "Night Fever." No act has landed its first three chart-toppers faster than BTS since The Beatles, whose "I Want To Hold Your Hand," "She Loves You" and "Can't Buy Me Love" hit No. 1 over just two months and three days in 1964.

—GARY TRUST

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|------------------------|---|--|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | | |
| | | 1 | #1 LIFE GOES ON | P.DOGG (P.DOGG, RM, RUUTH, C. JAMES, A. ARMATO, SUGA, J-HOPE) | BTS | 1 | 1 |
| | | 2 | MOOD | D. FEELI, B. SLATKIN, K. BEAZY (G. L. VON JONES, D. FEELI, B. SLATKIN, K. BACH, M. I. OLMO) | 24kGoldn Feat. iann dior | 1 | 16 |
| 17 | 14 | 3 | SAL DYNAMITE | D. STEWART (D. STEWART, J. AGOMBAR) | BTS | 1 | 14 |
| 2 | 3 | 4 | AIR POSITIONS | LONDON ON DA TRACK, TBHITS, MR. FRANKS (A. GRANDE, T. L. BROWN, N. A. CHARLES, A. BARRETT, S. FRANKS, B. V. BATES, L. THOMES, J. JARVIS) | Ariana Grande | 1 | 5 |
| 3 | 4 | 5 | I HOPE | R. COPPERMAN, Z. KALE (Z. KALE, J. M. NITE, G. BARRETT) | Gabby Barrett Feat. Charlie Puth | 3 | 48 |
| 7 | 6 | 6 | HOLY | J. ODEGARD, J. BELLION, TBHITS, MR. FRANKS (J. D. BIBER, J. D. BELLION, M. R. POLLACK, J. ODEGARD, T. L. BROWN, C. J. BENNETT, A. M. JONES, S. FRANKS) | Justin Bieber Feat. Chance The Rapper | 3 | 10 |
| 4 | 5 | 7 | LAUGH NOW CRY LATER | CARDON THE BEAT, DRY, YUNG EXCLUSIVE, R. CHAHAYAE (A. GRAHAM, R. LATOUR, R. A. MARTINEZ, D. JACKSON, R. CHAHAYAE, D. D. BANKS) | Drake Feat. Lil Durk | 2 | 15 |
| | | 8 | MONSTER | FRANK DUKES (S. MENDES, J. D. BIBER, A. SIMMONDS, A. FEENY, M. AHMED) | Shawn Mendes & Justin Bieber | 8 | 1 |
| 5 | 7 | 9 | BLINDING LIGHTS | MAX MARTIN, O. T. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O. T. HOLTER) | The Weeknd | 1 | 52 |
| 6 | 8 | 10 | LEMONADE | N. MIRA, A. WIGDAHLE, T. ROU, PHARADHVICE, TAZ TAYLOR (C. Z. TOLIVER, N. S. GORAYAS, G. KITCHENS, N. MIRA, A. WIGDAHLE, LATROU, H. NICHOLS, TAZ TAYLOR) | Internet Money & Gunna Feat. Don Toliver & NAV | 6 | 15 |



87

KELSEA BALLERINI
"Hole in the Bottle"

The 27-year-old Knoxville, Tenn., native's 10th Hot 100 entry also reaches a new No. 13 high on Country Airplay.

How did this song land on your March album, *Kelsea*?

Some of my favorite songwriters [and I] went to dinner in Florida to celebrate being done with *Kelsea*, had a good amount of wine and almost jokingly wrote "Hole in the Bottle." It made the album at the last minute, and it ended up being the perfect song to put out in this climate. Music can be escapism if you need it to be, and this song is two minutes of escapism.

What made Shania Twain a fit for the song's Nov. 13 remix?

I idolize [her] — she's one of the main reasons I'm a female in country music. She has this wonderful, witty sense of humor and banter that she's known for and that this song lends itself to. For her to bring that to my song is incredible. When Shania headlined Stagecoach in 2017, she invited me to come out and sing. My dream is to headline Stagecoach and have her [perform with me].

Do you think country music is becoming more open to genre blending?

Over the last five years, the crossover hits that have happened [have brought] a new audience in. There will always be purists who only want to hear certain country music, but I think it's always evolving. A lot of women I grew up listening to that are now pillars in the industry were pioneering the sound. That's something I intend to do. —TATIANA CIRISANO



ARIANA GRANDE
"Positions"

The song becomes Grande's 14th top 10 on Radio Songs (47.9 million impressions, up 27%). Dating to her first week in the tier (June 7, 2014, with "Problem"), she and Justin Bieber boast the most top 10s in that span.

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|--|---------------|---------------------------------------|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 94 | 2 | 11 | THEREFORE I AM | | Billie Eilish | 2 | 3 |
| | | | FINNEAS (B.E.O'CONNELL), F.B.O'CONNELL | | DARKROOM/INTERSCOPE | | |
| | NEW | 12 | BODY | | Megan Thee Stallion | 12 | 1 |
| | | | LIL JU (M.J.PETE, J.M.MASON, C.PETREL) | | 1501 CERTIFIED/300 | | |
| | NEW | 13 | BLUE & GREY | | BTS | 13 | 1 |
| | | | P.JI.SOO, LEVI, V.HISS NOISE (P.JI.SOO, LEVI, K.TAE.HYUNG, K.HUI.SU, SUGA, RM, J.HOPE, METAPHOR) | | BIGHIT ENTERTAINMENT/COLUMBIA | | |
| | | 14 | STM ALL I WANT FOR CHRISTMAS IS YOU 6 | | Mariah Carey | 1 | 39 |
| | | | W.AFANASIEFF, M.CAREY (M.CAREY, W.AFANASIEFF) | | COLUMBIA/LEGACY | | |
| 8 | 9 | 15 | DAKITI | | Bad Bunny & Jhay Cortez | 8 | 4 |
| | | | TAINY, MORA (G.M.QUINTERO, M.E.MASIS, FERNANDEZ, B.A.MARTINEZ, OCASIO, J.M.NIEVES, CORTEZ, N.YERA, LANER, E.E.ROSA, CINTRON) | | RIMAS | | |
| 10 | 10 | 16 | FOR THE NIGHT 2 | | Pop Smoke Feat. Lil Baby & DaBaby | 6 | 21 |
| | | | CASH MONEY, YAP PALAZE (B.B.JACKSON, A.PETITO, A.JONES, C.B.MARCUSSON, M.G.DEAN, J.L.KIRK, J.JACKSON, C.B.LEUTWYLER) | | VICTOR VICTOR WORLDWIDE/REPUBLIC | | |
| 13 | 12 | 17 | GO CRAZY | | Chris Brown & Young Thug | 9 | 29 |
| | | | SAZON, D.AZUL, J.KELVIN, KASTANEDA, MURPHY, KID CUMI, BROWN, J.L.WILLIAMS, SAZON, D.AZUL, J.KELVIN, KASTANEDA, C.MURPHY, S.MUELS, S.MISS, BENJELLOUN, S.MUELS, D.AMIN, DOLZ, H.HARBO, H.PP, CLO, D.H | | 300/CBE/RCA | | |
| 15 | 13 | 18 | KINGS & QUEENS | | Ava Max | 13 | 16 |
| | | | CIRKUT, REDONE (A.A.KOCI, H.R.WALTER, N.KHAYAT, J.ERIXSON, M.BLINSO, H.BERNSTEIN, M.E.LOVE, B.MCLAUGHLIN, D.CHILD) | | MAX CUT/ARTIST PARTNER GROUP/ATLANTIC | | |
| 9 | 11 | 19 | SAVAGE LOVE (LAXED - SIREN BEAT) 2 | | Jawsh 685 x Jason Derulo | 1 | 24 |
| | | | JAWSH 685, JASON DERULO (J.NANAI, J.J.DESROULEAUX, J.K.HINDLIN, P.GREISS) | | COLUMBIA | | |
| 19 | 15 | 20 | MORE THAN MY HOMETOWN 2 | | Morgan Wallen | 15 | 24 |
| | | | J.MOI (M.W.HARDY, E.K.SMITH, CHARLIE HANDSOME, M.WALLEN) | | REPUBLIC/BIG LOUD | | |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|--|---------------|---|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| | 43 | 21 | ROCKIN' AROUND THE CHRISTMAS TREE | | Brenda Lee | 2 | 34 |
| | | | O.BRADLEY (J.D.MARKS) | | DECCA/MCA NASHVILLE/UME | | |
| | NEW | 22 | STAY | | BTS | 22 | 1 |
| | | | ARSTON (ARSTON, JUNG KOOK, RM, JIN) | | BIGHIT ENTERTAINMENT/COLUMBIA | | |
| 11 | 16 | 23 | WAP 2 | | Cardi B Feat. Megan Thee Stallion | 1 | 16 |
| | | | A.YO.KEYZ (CARDI B, M.J.PETE, A.DWENS, J.FOYE III, J.K.LANIER, THORPE, F.RODRIGUEZ) | | ATLANTIC | | |
| 26 | 20 | 24 | LEVITATING | | Dua Lipa Feat. DaBaby | 20 | 8 |
| | | | KOZ, S.D.PRICE (C.COFFEE, JR., S.KOZMENIUK, S.T.HUDSON, D.LIPA, J.L.KIRK, M.A.ELLIOTT, M.CICCONE) | | WARNER | | |
| | NEW | 25 | SOMEBODY'S PROBLEM | | Morgan Wallen | 25 | 1 |
| | | | J.MOI (M.WALLEN, R.CLAWSON, J.DURRETT, E.K.SMITH) | | REPUBLIC/BIG LOUD | | |
| 14 | 17 | 26 | ROCKSTAR | | DaBaby Feat. Roddy Ricch | 1 | 32 |
| | | | SETH IN THE KITCHEN (J.L.KIRK, R.W.MOORE, JR., R.J.PARTARIV) | | SOUTHCOST/INTERSCOPE | | |
| 20 | 19 | 27 | BE LIKE THAT 2 | | Kane Brown with Swae Lee & Khalid | 19 | 20 |
| | | | CHARLIE HANDSOME (K.BROWN, K.M.I.SHAMAN, BROWN, CHARLIE HANDSOME, M.L.WILLIAMS, A.IZQUIERDO, K.D.ROBINSON, CHARLIE HANDSOME, M.L.WILLIAMS) | | RCA NASHVILLE/RCA | | |
| 16 | 18 | 28 | BEFORE YOU GO 2 | | Lewis Capaldi | 9 | 43 |
| | | | TMS (L.CAPALDI, T.BARNES, P.KELLEHER, B.KOHN, P.J.PLESTED) | | VERTIGO/CAPITOL | | |
| 24 | 24 | 29 | BANG! 2 | | AJR | 24 | 21 |
| | | | R.METZGER (A.METZGER, J.METZGER, R.METZGER) | | AJR/BMG/S-CURVE | | |
| 30 | 27 | 30 | 34+35 | | Ariana Grande | 8 | 4 |
| | | | T.BHITS, P.L.JOHNSON, XAVI, MR.FRANKS (A.GRANDE, T.L.BROWN, S.NICHOLSON, V.M.MCCANTS, T.M.PARKS, C.X.HERRERA, P.L.JOHNSON, S.FRANKS, A.STANAJ) | | REPUBLIC | | |
| | RE-ENTRY | 31 | JINGLE BELL ROCK | | Bobby Helms | 3 | 31 |
| | | | O.BRADLEY (J.C.BEAL, J.R.BOOTHE) | | DECCA/MCANASHVILLE/GEFFEN/UME | | |
| 21 | 26 | 32 | LONELY | | Justin Bieber & benny blanco | 14 | 6 |
| | | | BENNY BLANCO, FINNEAS (B.J.LEVIN, F.B.O'CONNELL, J.D.BIEBER) | | FRIENDS KEEP SECRETS/RAYMOND BRAUN/INTERSCOPE/DEF JAM | | |
| 23 | 23 | 33 | ILY 2 | | surf mesa Feat. Emilee | 23 | 27 |
| | | | SURF MESA (P.AGUIRRE, B.GAUDIO, B.CREWE) | | ASTRALWERKS/CAPITOL | | |
| 22 | 28 | 34 | SAID SUM | | Moneybagg Yo | 17 | 21 |
| | | | DJ.YC (D.D.WHITE, JR., C.PEARSON) | | BREAD GANG/N/LESS/CMG/INTERSCOPE | | |
| 12 | 22 | 35 | HAWAII | | Maluma & The Weeknd | 12 | 14 |
| | | | THE RUDEBOY, JONAVELY, WONDERHEITIN, J.L.LONDONO, ARIAS, B.SWADELE, L.C.ANGEL, HAVIERA, A.M.JIMENEZ, LONDONO, DE BARRERA, R.CARDI, MRYLA, SENS, J.E.ESPINOSA, CUEVIA, URIBE, MARRI, J.CIVARGASK, M.CRUZ) | | SONY MUSIC/LATIN/RCA | | |
| 18 | 21 | 36 | WATERMELON SUGAR 2 | | Harry Styles | 1 | 36 |
| | | | KID, HARPOON, T.JOHNSON (H.STYLES, T.HULL, M.ROWLAND, T.JOHNSON) | | ERSKINE/COLUMBIA | | |
| | RE-ENTRY | 37 | IT'S THE MOST WONDERFUL TIME OF THE YEAR | | Andy Williams | 7 | 16 |
| | | | R.MERSEY (G.WYLE, E.POLA) | | COLUMBIA/LEGACY | | |
| 33 | 34 | 38 | ONE BEER 2 | | HARDY Feat. Lauren Alaina & Devin Dawson | 33 | 25 |
| | | | J.MOI, D.WELLS (M.W.HARDY, H.LINDSEY, J.MITCHELL) | | BIG LOUD | | |
| 25 | 30 | 39 | WHATS POPPIN 3 | | Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne | 2 | 42 |
| | | | JETSON MADE, POOH, BEAT Z, LOST THE PRODUCER (J.HARLOW, T.MORGAN, D.CLEMONS, J.W.LUCAS, N.WARD) (J.C.GOODWIN, J.L.KIRK, D.PETERSON, D.M.CARTER, JR.) | | GENERATION NOW/ATLANTIC | | |
| 29 | 33 | 40 | ONE OF THEM GIRLS 2 | | Lee Brice | 17 | 26 |
| | | | B.GLOVER, K.JACOBSON, L.BRICE (A.GORLEY, B.JOHNSON, D.DAVIDSON, L.BRICE) | | CURB | | |
| 28 | 32 | 41 | WHAT YOU KNOW BOUT LOVE | | Pop Smoke | 25 | 12 |
| | | | I.AM.TASH (B.B.JACKSON, T.ZENE, T.O.LIVER, E.LUMPKIN) | | VICTOR VICTOR WORLDWIDE/REPUBLIC | | |
| | RE-ENTRY | 42 | LAST CHRISTMAS 2 | | Wham! | 11 | 15 |
| | | | G.MICHAEL (G.MICHAEL) | | COLUMBIA/LEGACY | | |
| 37 | 36 | 43 | PRETTY HEART 2 | | Parker McCollum | 36 | 20 |
| | | | JON RANDALL (P.MCCOLLUM, R.MONTANA) | | MCA NASHVILLE | | |
| 36 | 36 | 44 | HAPPY ANYWHERE | | Blake Shelton Feat. Gwen Stefani | 36 | 18 |
| | | | S.HENDRICKS (R.COPPERMAN, J.OSBORNE, M.JENKINS) | | WARNER MUSIC NASHVILLE/WMN | | |
| | RE-ENTRY | 45 | FELIZ NAVIDAD | | Jose Feliciano | 12 | 10 |
| | | | R.JARRARD (J.FELICIANO) | | RCA/LEGACY | | |
| | NEW | 46 | STILL GOIN DOWN | | Morgan Wallen | 46 | 1 |
| | | | J.MOI (M.WALLEN, M.W.HARDY, CHARLIE HANDSOME) | | REPUBLIC/BIG LOUD | | |
| 39 | 39 | 47 | BETTER TOGETHER | | Luke Combs | 30 | 8 |
| | | | S.MOFFATT (L.COMBS, D.ISBELL, R.MONTANA) | | RIVER HOUSE/COLUMBIA NASHVILLE | | |
| | RE-ENTRY | 48 | THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) | | Nat King Cole | 11 | 22 |
| | | | L.GILLETTE (M.H.TORME, R.WELLS) | | CAPITOL/UME | | |
| | RE-ENTRY | 49 | LET IT SNOW, LET IT SNOW, LET IT SNOW | | Dean Martin | 15 | 9 |
| | | | L.GILLETTE (J.STYNE, S.CAHN) | | CAPITOL/UME | | |
| 31 | 35 | 50 | LOVE YOU LIKE I USED TO 2 | | Russell Dickerson | 31 | 12 |
| | | | D.HUFF, C.BROWN, R.DICKERSON (R.DICKERSON, C.BROWN, P.WELLING) | | TRIPLE TIGERS | | |

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC/MRC DATA. SALES DATA AS COMPILLED BY NIELSEN MUSIC/MRC DATA. 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/IFR FOR COMPLETE RULES AND EXPLANATIONS. © 2020. PROMOTED BY GLOBAL MEDIA, LLC AND NIELSEN MUSIC/IFR DATA, INC. ALL RIGHTS RESERVED.

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Brandra Ringo

Brianna Agyemang

Cardi B

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Claudia Butzky

Cris Lacy

Dolly Parton

Dua Lipa

Elsa Vivero

Elyse Rogers

Emmy Lovell

Gabriela Martinez

Grace James

Jamila Thomas

Joi Brown

Julie Greenwald

Margo Scott

Masha Osherova

Michele Cranford

Michele Nadelman

Oana Ruxandra

Shani Gonzales

“DO WHAT
YOU DO AND
MAKE YOUR
OWN WAY.”

- CARDI B

Congratulations
to these women
who have each
paved their way
and inspire us
everyday.

From your Warner
Music Group family



apg



wea



SONY MUSIC CONGRATULATES OUR 2020 WOMEN IN MUSIC

**YOU CREATE,
THE WORLD
LISTENS**



SONY MUSIC

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Cardi B photographed by AB+DM on Nov. 17 at Quixote Studios in Los Angeles. MISS SOHEE gloves and headpiece.

This page: MISS SOHEE dress and David Yurman earrings.

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BILLBOARD'S WOMAN OF THE YEAR: CARDI B

Whether mobilizing voters, raising up fellow women artists or praising the power of "WAP," her unapologetic voice resonated far and wide when the world needed it most.

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WOMEN IN MUSIC 2020: THE ARTISTS

For its annual celebration of top female talent, *Billboard* honors **Jennifer Lopez**, **Chloe x Halle**, **Dua Lipa**, **Jessie Reyez** and **Dolly Parton**.

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Billboard Women in Music



ASCAP CEO

BETH MATTHEWS

BILLBOARD MOST POWERFUL
EXECUTIVES LIST



CARDI B

WOMAN
OF THE YEAR



DUA LIPA

POWERHOUSE



JESSIE REYEZ

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Dua Lipa photographed
by Nicole Nodland on
Nov. 15 at Malcolm Ryan
Studios in London.



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WOMEN IN MUSIC 2020: THE EXECUTIVES

Brianna Agyemang and **Jamila Thomas**, the founders of #TheShowMustBePaused who demanded the music business reckon with racial injustice, lead this year's roster of over 200 female executives and activists changing the industry. Plus: Gender equality initiative She Is the Music perseveres through a challenging year, and women increase their ranks in A&R — finally.

Carrie Underwood
My Gift

“Underwood’s first holiday album marries her crystalline vocals with majestic standards...to beautiful effect... destined to become a perennial.”
– Billboard

My Gift: A Christmas Special From Carrie Underwood
Streaming on **HBOMAX** starting December 3rd

the album *My Gift* available now
produced by greg wells and mixed by serban ghenea

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How **Dixie D'Amelio** leveraged her TikTok following to power "Be Happy" into a hit.

Halle Bailey (left) and Chloe Bailey of Chloe x Halle photographed by Arielle Bobb-Willis on Oct. 22 at Wilhardt & Naud in Los Angeles.



SONGS FOR SALE SPOTLIGHT

Billboard tackles the current explosion in music publishing deals with "Songs for Sale," a new Deep Dive package and Spotlight virtual event that launched Dec. 3. The Deep Dive offers information on how to sell publishing rights, a guide to lawyers who can help and more, and the Spotlight features an interview with Merck Mercuriadis, whose Hipgnosis Songs Fund has been behind some of the year's biggest publishing deals. Pro members can access "Songs for Sale" at billboard.com/spotlight.



GLOBAL CHARTS DEEP DIVE

As major streaming services reach increasingly international audiences, *Billboard's* final Deep Dive of the year, out Dec. 14, examines the artists, countries and songs dominating *Billboard's* global charts, which launched in September. Focal points of the package include countries that regularly place homegrown artists on these charts and the decades-old hits that endure internationally, plus a special YouTube analysis of the most popular acts by country. Pro members can access the package at billboard.com/deep-dive.

**AEG PRESENTS
CONGRATULATES OUR
2020 WOMEN IN MUSIC
HONOREES**

HALEY MCCOLLISTER

KELLY DISTEFANO

LINDSAY LYONS

ROBIN PHILLIPS

SUSAN ROSENBLUTH

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billboard

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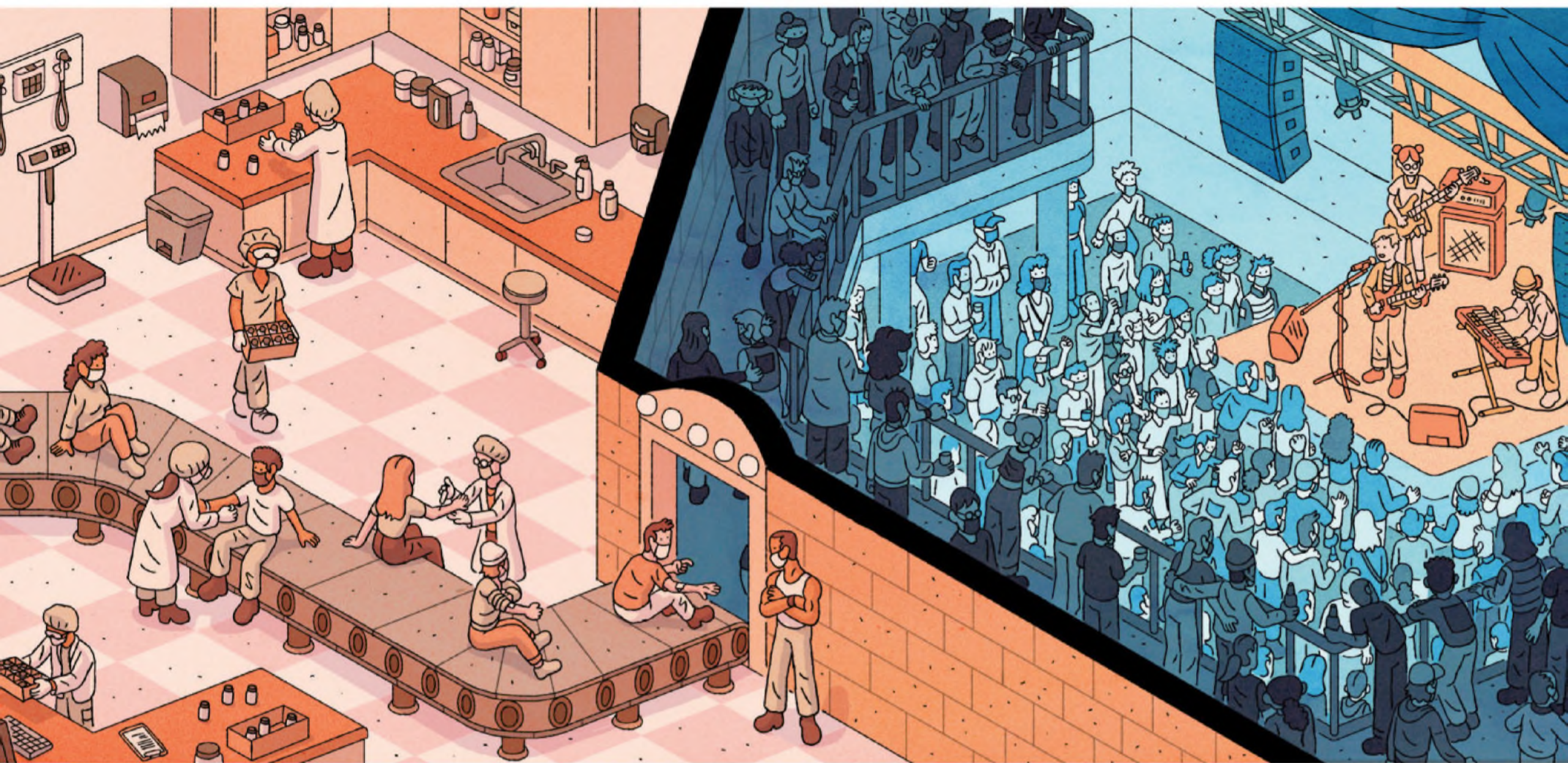
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The Market

PG. 20 SOCIAL MEDIA IN CHINA ✦ PG. 22 VIRTUAL PHILANTHROPY ✦ PG. 24 U.K.'S STUBHUB CLAMPDOWN



Tough Tickets

Ticketmaster's vaccine verification system uses some of the same technology as its anti-scalping software. What does that mean for the secondary market?

BY DAVE BROOKS

THIS IS THE WAY THE concert business will return: not with a bang, but a shot — into the arms of music fans, who will then be cleared to attend live shows staffed by professionals happy to be back to work.

Since the coronavirus pandemic shut down touring in March, the return of live music at a sustainable scale has been tied to the availability of a vaccine. At least two are expected to be approved for immediate distribution as soon as mid-December. Within a few months, most of the millions of people who want to go to concerts, theme parks and even some foreign countries will need a digital health pass that verifies that they've received the vaccination.

Those passes will essentially serve as virtual inoculation cards, updated

as pharmacies and clinics administer vaccines. Companies like Ticketmaster will then need to integrate their technology with that of the pass providers (Clear and IBM have submitted plans to regulators) to verify an individual's vaccine status. It sounds simple — until it has to be done while people are waiting to enter Madison Square Garden.

To make this work at scale — 98 million fans around the world attended a Live Nation concert in 2019 — Ticketmaster is planning to deploy the same technology it began testing last year for its decadeslong battle against scalping.

When Ticketmaster introduced SafeTix in May 2019, the company said it would give artists the power to keep their tickets in the hands of fans and off of resale sites, where they often sell at huge markups. Executives at major resale markets

like the eBay-owned StubHub called the technology anticompetitive and argued that this “paperless ticketing” simply gave Ticketmaster's own resale platform, TM+, an unfair advantage. It touched such a nerve politically that over a dozen states banned some of SafeTix's features — like the ability to keep tickets from resale sites — before the tool even launched. In December 2019, four members of the U.S. House Judiciary Subcommittee on Antitrust, Commercial, and Administrative Law criticized SafeTix, arguing that it limited consumer choice, and asked the Department of Justice's antitrust division to investigate whether the technology violated a 2010 consent decree meant to prevent monopolistic behavior on the part of Live Nation and Ticketmaster. Two months later, Ticketmaster came under heavy criticism for using

SafeTix technology to block hundreds of fans who bought resale tickets for a Black Keys concert in Los Angeles from entering the venue.

Will attitudes toward technologies like SafeTix soften if Ticketmaster can demonstrate that they can be useful for public health reasons? It's hard to imagine verifying vaccinations without them: Manually matching 20,000 paper tickets with vaccination documents would be impossible, and potentially unreliable as well. Ticketmaster says that local health officials and artists will have the power to decide if, and how strictly, vaccine mandates should be enforced.

That's where things get complicated. Navigating different rules and health policies depending on the venue and the local rules could be confusing for fans. Vaccination

UNIVERSAL MUSIC U.K. LAUNCHED NEW LABEL 0207 DEF JAM, WITH **STORMZY** AS ITS FIRST SIGNING. **LARRY MATTERA** WAS NAMED GM AT CAPITOL RECORDS AND EXECUTIVE VP AT CAPITOL MUSIC GROUP.

documentation will present the same challenges: It's one thing to verify the identity and vaccination status of a ticket buyer — quite another to do the same for three of his or her friends. What if someone suddenly can't attend a concert that night — how hard will it be to transfer the tickets to someone else, or list the tickets on StubHub and sell them to strangers?

Patrick Ryan, co-founder of ticket resale firm Eventellect, says vaccination verification doesn't need to prevent the resale of tickets, as long as Ticketmaster continues letting consumers transfer tickets to the majority of shows

“IT’S GOING TO BE CHALLENGING FOR FANS IN A POST-PANDEMIC WORLD TO KEEP THEIR IDENTITIES PRIVATE FROM THE PLACES THEY VISIT.”

that Live Nation promotes — which the company does, unless an act says it prefers otherwise, as Pearl Jam did for its rescheduled Gigaton Tour. “So long as the tickets are transferable,” says Ryan, “it doesn't change the access or the process for the secondary market.”

That compatibility isn't simple, though. StubHub and SeatGeek invested millions to make their technology work with Ticketmaster's SafeTix at the insistence of the National Football League. During the latest round of negotiations between the NFL and Ticketmaster, team owners asked for the anti-fraud features of

digital ticketing with a system that lets StubHub and SeatGeek act as distribution portals. “We have spent the past five years adjusting our business to a digitized, paperless environment,” says an executive at a major ticket resale market, “and we're comfortable that we can adapt to any vaccine validation program built around that system.”

It's hard to know exactly how difficult any of this will be: A vaccine hasn't even been approved, much less a plan for a digital health pass. And it's not clear whether Ticketmaster or promoters would want to verify vaccination statuses when tickets are purchased or closer to the date of the show. The former could cut down on scalping, but the latter would be more flexible and presumably face less opposition from fans.

Any verification process could also change the way tickets are purchased. Ryan says he thinks music executives would be surprised how many fans “use fake names or emails to go to events because they are either very anti-‘big brother’ or they don't like all the solicitations that can happen after event attendance.” That's going to be harder in a post-pandemic landscape where the name on a ticket needs to match an ID.

“It's going to be challenging for fans in a post-pandemic world to keep their identities private from the places they visit,” says a secondary-ticketing executive who has been following Ticketmaster's plans. “It's not as simple as trading privacy for access — if you have to register an account on your phone that's linked to your identity, there's going to be a lot of people who feel uncomfortable sharing those details.”

MARKET WATCH

20.48B

↑ 2.9%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Nov. 26.

15.69M

↑ 3.3%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Nov. 26.

921.6B

↑ 10.4%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

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

Rainy Days And Money

MAKING IT THROUGH THE PANDEMIC REQUIRES MORE THAN SOUND STRATEGY — IT ALSO TAKES DEEP POCKETS

JUST ABOUT EVERYONE expects the music industry to come back. The question is when — and whether companies in it have enough cash and open credit, or liquidity, to last until then.

So far, so good, at least for the big, publicly listed companies. Since March, those that depend mostly on recorded music have done fine — “We're forecasted to be free cash flow positive for the year,” says Spotify CFO Paul Vogel — while others have had to cut costs or raise money, or both. None of these companies are in serious danger of running low on cash; the realistic worst-case scenario is that they'll be forced to raise more money on worse terms, meaning paying higher interest payments or giving an investor equity or control.

Live Nation, which has been hit worse than most music companies, sold \$1.2 billion of debt in May, which gave it \$1.9 billion of liquidity as of Sept. 30, according to its filings. The company now burns \$110 million a month on operations, even with its venues empty. That's not likely to change

substantially until mid-2021, although the company should begin taking in more money before then as tickets go on sale. “We're confident we have the liquidity we need to get through this,” says company president Joe Berchtold. (Moody's, which rates debt and downgraded Live Nation's liquidity on Nov. 24, says the concert giant will spend \$1 billion between Oct. 1 and Sept. 30, 2021.) Madison Square Garden Entertainment, which faces some of the same problems, is burning through money at a much slower rate, and it took out a \$650,000 loan for additional liquidity on Nov. 12.

Outside of the live business, the music company in the toughest position may be radio giant iHeartMedia, which faces an advertising market battered by the pandemic. The company, which recently restructured its debt, has \$879 million of liquidity, as well as positive cash flow from operations — although in the most recent quarter that amounted to \$14.3 million, down from \$151.5 million a year earlier.

—GLENN PEOPLES

Music companies have built liquidity from raising debt, deepening credit and cutting costs in order to survive the pandemic.

| | Liquidity (IN THOUSANDS) | Cash From Operations, January Through September (IN THOUSANDS) | |
|-------------------------------------|-----------------------------|--|------------|
| | As of Sept. 30, 2020 | 2019 | 2020 |
| Live Nation | \$1,914,000 | \$33,000 | -\$957,000 |
| iHeartMedia | \$879,000 | \$264,000 | \$136,000 |
| Madison Square Garden Entertainment | \$1,575,779 | -\$41,000 | -\$163,000 |
| Spotify | \$1,406,580 | \$440,300 | \$180,880 |
| Warner Music Group | \$843,000 | \$400,000 | \$463,000 |

Sources: company financial statements and earnings releases

● TRILLER PARENT PROXIMA MEDIA GROUP HIRED **TUHIN ROY** AS OPERATING PRINCIPAL. ● EX-SPOTIFY EXECUTIVE **NICK HOLMSTÉN** ANNOUNCED HIS NEW MUSIC COMPANY, TSX ENTERTAINMENT.



Screenshots of posts by Mendes (left) to Chinese video-sharing social media platform Douyin and Lipa to Chinese music streaming platform QQ Music.

Social Media With Chinese Characteristics

China offers plenty of opportunity for Western artists — if they can adapt to the country's unique online ecosystem

BY TATIANA CIRISANO

IN LATE 2017, singer-songwriter Jessie J flew to Changsha, China, with her then-manager Andrew Spalter to compete on the local reality TV competition *Singer*. Spalter soon realized that the show wouldn't be Jessie J's only challenge: The social media platforms he was used to, including Instagram, YouTube and Twitter, are blocked by the Chinese government.

Spalter spent the next four months learning about Chinese social media and streaming services, which ultimately helped Jessie J earn viewers' votes — and become the first international

artist to win *Singer*. "We dove into it to build her presence from the ground up," recalls Spalter. "That was the first time that I was like, 'There is an opportunity in this market.'"

A decade ago, China's recorded-music business was dominated by piracy. Since then, technology conglomerates like Tencent Music Entertainment and NetEase Cloud Music, along with a nationwide piracy crackdown that began in 2015, have helped expand the industry, which grew by 16% to \$591 million in 2019, according to IFPI, and from the 12th-biggest global market to the seventh in the past four years. Now international artists "can't

ignore" it, says Cindy Gu, head of Astralwerks Asia. And while that means navigating different social media platforms, Gu says that "if you put in time and resources, you'll get results."

Several agencies are already helping artists do that. In 2018, Spalter launched East Goes Global, which works with artists like Shawn Mendes and Imagine Dragons to build a presence on Chinese online platforms in order to sell merchandise, score local endorsement deals and tour China. The company offers a variety of services, from localizing and translating artists' content to setting up and translating live

online events. A big part of the job is "activating" Chinese fans who already exist: Just 48 hours after East Goes Global launched a Chinese social media campaign for Mendes' October single "Wonder," he had scored 3 million followers on streaming services QQ Music and NetEase and social platforms Weibo and Douyin.

Outdustry, a music services company founded in 2006, combines social media campaigns in China with local A&R and rights management. Social media alone "is not going to be what moves the needle," says Alex Taggart, the company's head of international, "because it's such a locally dominated market." Breaking through can require extra effort. Last spring, Taggart helped Dua Lipa promote her performance at a Shanghai Chanel event with a *Vogue China* cover she shared with Chinese singer-actor William Chan, showing fans "Dua is taking China seriously," he says. In May, he arranged for singer-songwriter Lauv to meet Chinese pop star Bibi Zhou for a livestream on China's Bilibili, where they chatted in English with Chinese subtitles. Now Outdustry is running a competition for Chinese fans to remix "Oh My Gawd," Major Lazer's collaboration with Nicki Minaj and Mr Eazi.

Even aside from the language barrier, understanding China's social media requires some app translation. China's answer to Twitter, Facebook and Instagram is Weibo, which has 229 million daily active users, or DAUs; the closest thing to YouTube is Bilibili, with 53 million DAUs; and the Chinese version of TikTok — both are owned by parent company ByteDance — is Douyin, with a staggering 600 million DAUs. Tencent's messaging, social media and mobile payment app, WeChat, is also essential for business in mainland China, with 1.2 billion monthly active users worldwide. (Chinese artists have a presence on all of these platforms, and often more.) "The adoption of new platforms happens way quicker here than it does anywhere else," says Taggart.

China's leading streaming services also offer their own form of social media: Platforms like NetEase allow verified artists to

post photos and videos to their profiles for users to "like" and comment on. "It's a social platform built into a music platform," says Spalter. Fans can also "tip" with real money performers who livestream concerts on platforms like Tencent's Kugou Live, and those "social entertainment services" make up roughly 70% of Tencent's total revenue.

Doing business in China also means navigating cultural differences. The government is quick to shut down content it considers inappropriate, and Gu says lyrics must be "100% clean." When Spalter worked with American pop artist Fletcher to promote her September EP, *The S(ex) Tapes*, they had to be "very cautious," he says. "We make sure it's localized enough that if someone is prancing around in their underwear, we either don't post it or edit it."

Artists' political views can also get them blacklisted from touring in China. Selena Gomez and Lady Gaga, among others, reportedly have angered the Chinese government by posing for photos with the Dalai Lama, and Katy Perry is rumored to have been denied a visa to perform at the 2017 Victoria's Secret fashion show in Shanghai because of her support for Taiwan, which has been governed independently from China since 1949. The protests in Hong Kong are similarly divisive.

Even so, Gu points out that Western music and culture still influence China's younger generations, many of whom are bilingual. Among China's younger listeners, songs go viral just as often on apps like Douyin as they do on TikTok, so active social media accounts help artists capitalize on that momentum. After singer-songwriter Absofacto asked Spalter to look up his single "Dissolve" on a whim, Spalter discovered that it had been used in 700,000 videos on Douyin, but the song's moment had already passed. Now Spalter is helping Absofacto promote newer releases on the platform.

"Every once in a while I get a text like, 'Hey, can you look into this [song]?' " says Spalter. "I go, 'Looks like you have a million streams in the market, and no one has told you.' And they would've probably never known." **B**



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IHEART'S CUTS

COVID-19 has hurt advertising, but the radio giant also faces long-term issues

STEVE LATART WAS SHOPPING AT HOME DEPOT when his radio-station manager called with bad news: Latart had lost his job of 15 years in iHeartMedia's latest layoffs. "The pandemic messes up the bottom line for everybody," says the former executive producer for Minneapolis top 40 station KDWB's morning show. "But on top of that, they're figuring out what they're trying to do next."

Since January, the world's biggest broadcaster has had three rounds of job cuts — most recently in November, when it let go at least 120 program directors, music directors and production directors in major markets like Detroit and Philadelphia. It's part of a company pledge to save \$250 million through cost-cutting and "modernization initiatives," including automated ad sales.

The pandemic has hit every advertising business hard, and iHeart's broadcast revenue from its 850 stations was down 29% in the third quarter of 2020, compared with the same time last year. But radio is also shrinking for other reasons, and iHeart seems to be using its advertising decline to "basically provide cover" to replace its expensive broadcast staffers with voice-tracking and syndicated content, says George Reed, a media broker who also owns 11 small stations in Virginia.



CEO Robert Pittman

As advertisers increase online spending, radio has suffered. A recent study by radio analysts Borrell Associates says 20% of advertisers boosted their social media budgets and one-fifth of those cut their radio budgets during 2020. Last year, three stations per week "went dark," says Gordon Borrell, the company's CEO, and this year that number has roughly doubled: "It's easy to call [iHeart] a heartless bastard because they're cutting, but that's what it takes to stay afloat." (iHeart is saddled with roughly \$6 billion in debt left over after its 2019 Chapter 11 restructuring.)

The changes to iHeart's business will ensure that "our best people can serve more communities with great locally focused programming," a company representative said in a statement. "Listeners care about what our personalities are saying, not where they're sitting."

Newly jobless radio talent, like Temple Hancock — who in November lost her job as WNRQ Nashville's morning show producer and host of the *Temple of Rock* podcast — will now face a job search in a shrinking market. A 32-year industry veteran, Hancock says she might seek part-time work as a voice-tracker — a DJ who provides content to multiple stations — which rarely offers benefits. "I have two teenagers, and they are not listening to broadcast radio — that seems to be the way the industry is going," she says. "The pandemic just made things happen quicker."

—STEVE KNOPPER



From left: Alicia Keys, Sylvia Rhone and Sara Bareilles at the City of Hope: Spirit of Life gala in 2019.

GOOD WORKS

Livestream Aid

Charities with close ties to the music business are moving their big events online — and thriving

BY CHRIS EGGERTSEN

AS THE PANDEMIC worsened in the spring, executives at the cancer and diabetes nonprofit City of Hope began to contemplate a fall without its annual Spirit of Life music industry gala dinner, which in 2019 raised \$4.4 million. So the organization's chief philanthropy officer, Kristin Bertell, acted accordingly to the saying, "Never let a good crisis go to waste."

Once the organization canceled Spirit of Life in the spring, it focused on instilling a sense of urgency among donors. ("We kept messaging, 'Cancer doesn't stop [in the pandemic];'" says Bertell.) She and her staff also utilized virtual events, like its first-ever Holiday Benefit fundraiser on Dec. 1, which served as its marquee event of the year and featured performances from Aloe Blacc, Sammy Hagar and Pentatonix. Philanthropies like City of Hope with close ties to the music industry have been well positioned during the pandemic, able to pivot to livestreams with the sort of star power that gets donors to show up. And Bertell says it has tapped into a new pool of donors across the country who wouldn't ordinarily attend Spirit of Life in Los Angeles, helping City of Hope raise a record \$188 million in the fiscal year ending Sept. 30, up 32% from the year before.

The UJA Federation of New York, a Jewish nonprofit supporting various charitable causes in New York and

Israel, had a record year as well. Between March 16 and June 30, the organization raised \$55.5 million, up 35% over the same period in 2019 — even without its annual Music Visionary of the Year luncheon in June, which typically raises \$1.5 million. On May 6, the UJA's entertainment division launched a virtual weekly fundraising series with speakers such as SiriusXM chief content officer Scott Greenstein and Ticketmaster global chairman Jared Smith, while Glassnote Records founder/president (and UJA entertainment division chair) Daniel Glass helped raise funds through direct outreach to his industry contacts.

WME agent Richard Weitz and his daughter Demi saw the opportunity for charitable livestreams early in the pandemic and launched the Quarantunes variety show concert series on Zoom in April. So far they've raised \$14 million for charities including Big Brothers Big Sisters, the Los Angeles Regional Food Bank and Baby2Baby with surprise appearances by John Legend, Billie Eilish, Rod Stewart and Elvis Costello. (On Dec. 16, Quarantunes will host a virtual benefit for UJA, during which the Weitzes will be honored with the organization's philanthropy impact award and attorney Doug Davis will be named Music Visionary of the Year.) Plus, "there's no cost for food, valet, rentals, lights, entertainment," says Weitz. "Everything they make goes directly to the organization." **B**

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Viagogo's empty seat at a 2017 U.K. parliamentary hearing in London.

Where Does Viagogo Go From Here?

U.K. competition authority raises doubts about the company's big-ticket deal to buy StubHub, which it could be forced to sell

BY RICHARD SMIRKE

 **LONDON** — When Viagogo CEO Eric Baker announced in the fall of 2019 that his company planned to buy StubHub, the ticket exchange and resale company he co-founded in 2000, it played like a \$4 billion tale of acrimony and redemption. Now the deal is at risk of unraveling, and Baker's former business partner, Jeff Fluhr — who in 2004 urged the StubHub board to force Baker out — is ready to pounce should U.K. regulators rule the merger cannot proceed. He says he would buy the whole company. “I have a deep love for the StubHub business,” said Fluhr, now a venture capitalist, in a written submission to the Competition and Markets Authority posted Nov. 13.

The stumbling block for Baker and Viagogo is an ongoing investigation by the CMA, a U.K. government department, over whether the sale — which Viagogo announced it closed in February — would substantially lessen competition in the United Kingdom, leading to higher fees for ticket buyers. A provisional CMA investigation, published Oct. 23, found this to be true, with the two firms collectively covering over 90% (split roughly 60% and

30% between Viagogo and StubHub, respectively) of the U.K. secondary ticketing market. To address those concerns, Viagogo would need to sell all or part of StubHub worldwide, said the CMA, or else all or part of Viagogo.

Viagogo responded with a proposal to offload StubHub's U.K. and European primary and secondary ticketing business, as well as a subsidiary that operates in Latin American countries, while keeping its profitable North American operations. There are, however, caveats for any potential buyer. Most notably, the new owner of StubHub would only be able to use the StubHub brand in the United Kingdom for three years, after which it would revert back to Viagogo.

U.K. concert ticket experts say Viagogo's offer falls short of what's needed. “We do not believe that a partial divestiture in any form would improve the situation,” says Sam Shemtob, director at the Face-value European Alliance for Ticketing.

Fluhr agrees. He co-founded StubHub with Baker when both men were studying at Stanford University, and then sold the company to eBay for \$310 million in 2007 — three

years after he urged the board to push Baker out.

In his CMA submission, Fluhr, now a general partner at San Francisco-based investment firm Craft Ventures, said “insurmountable business challenges” would result from a partial sale of StubHub, given the company's “complex and multifaceted” software technology. “Splitting StubHub in this way,” he wrote, “would almost certainly result in failure for the carved-out business.”

Fluhr's interest in reacquiring StubHub, presumably for far less than the \$4.05 billion Baker paid pre-pandemic, would be particularly painful for Baker, who has long blamed Fluhr for removing him from the business back in 2004. Baker retained shares after his exit, and the two men often clashed over StubHub. “I never would have sold the business to eBay,” Baker told *Billboard* in late 2019. “That was not my choice.”

It was, however, Baker's choice to raise \$4 billion in cash and debt to

finance the acquisition of StubHub in November 2019 — a bidding-war deal that was valued at 25 times earnings before interest, taxes, depreciation and amortization, according to eBay — and which now looks spectacularly misjudged, given the global shutdown of live music and entertainment due to the coronavirus. The company has laid off hundreds of staff members as it struggles to issue refunds to customers and claw back money it paid out to ticket brokers that provide the bulk of StubHub's inventory. StubHub chief executive Sukhinder Singh Cassidy resigned from the company in May, telling *Billboard*, “The company doesn't need two CEOs.”

Singh Cassidy also rejected rumors of financial trouble during the pandemic — “We're not going bankrupt,” she said. Amid the wrangling though, one fact is becoming clear: “Viagogo's \$4 billion acquisition of StubHub is proving to be one of the most poorly timed deals in recent corporate history,” says Adam Webb, campaign manager at U.K. anti-scalping group FanFair Alliance, which also told the CMA it objected to the acquisition.

Complicating matters, the CMA's investigation found that both Viagogo and StubHub have vastly overestimated the size of the U.K. resale market. The companies said it was worth £1.5 billion to £2.5 billion (\$2 billion to \$3.3 billion) in 2018, while the CMA valued it at about £350 million (\$467 million).

If the CMA does rule that Viagogo has to fully divest itself of StubHub — a decision is expected before Feb. 3, 2021 — the regulator not only has the power to enforce the sale but can also appoint an independent trustee to handle the transaction. That would leave Baker and his investors out of the negotiations.

For now, Viagogo and StubHub say they are continuing to discuss options with the CMA. “We remain confident that we will reach an appropriate solution,” says StubHub.

Others are not so sure. “The only way to address the CMA's competition concerns is for Baker to sell off Viagogo globally and keep StubHub,” says Reg Walker of Iridium Consultancy, a leading expert on the U.K. ticket retail market that also opposes the merger. “Or sell off StubHub globally and keep Viagogo. Either way, he's going to take a massive hit.”

Additional reporting by Dave Brooks.



Baker



Fluhr



Concord Congratulates its Top Women In Music

Amanda Molter (Concord)
Jaime Reznick (PULSE)



CONCORD



CONGRATULATES

CLARA PABLO

WOMAN IN MUSIC

billboard



The Sound

SHE'LL BE HOME FOR CHRISTMAS

How the legendary Darlene Love adapted her annual holiday tour at a time when people need it most

BY MELINDA NEWMAN

PHOTOGRAPHED BY MACKENZIE STROH

IN JULY, DARLENE LOVE celebrated her 79th birthday by taking a 7-mile walk across the Gov. Mario M. Cuomo Bridge in New York. She has always approached her career like an athlete in training — she kick-boxes four times a week at 5:30 a.m. — and for the past 21 years, Love’s peak season has been Christmastime. Love has made roughly 80% of her annual touring income from her yearly Christmas trek alone, spreading holiday cheer with her 1963 classic “Christmas (Baby Please Come Home).” This year, the ongoing pandemic made her three-month outing impossible — but Love wasn’t going to miss it. Instead, she’s streaming directly into fans’ homes with her pretaped, pay-per-view *Love for the Holidays* show on Dec. 5; it will be available through Dec. 25. Around

COVID-19 so far, and to her younger sister, Honey Cone lead singer Edna Wright, who died in September. Love knew the special would help not only her fans through an unprecedented holiday season but also herself as she grieved. “This is what my sister would want me to do,” she says. “I bring that love that I have had for singing and being thankful to God for the gift he has given me. It brings joy to me that I am able to bring joy to people.”

The effervescent Love — who was inducted into the Rock & Roll Hall of Fame in 2011 — has been performing for over 60 years. In addition to the records she made with Spector, she sang backup for acts including The Righteous Brothers, Aretha Franklin and Sam Cooke. “My favorite, favorite, favorite was Sam,” says Love, who

Calif., and when “Christmas (Baby Please Come Home)” came on the radio, she knew she had to return to performing. She holds no bitterness from those lean years — she says that cleaning houses “kept me alive. ... I knew, ‘This is only for a moment. I’m going to get over this barrier. I don’t know when or how, but I’m going to get over it.’”

By the mid-’80s, she had moved to New York and landed the starring role in the Tony Award-nominated jukebox musical *Leader of the Pack* on Broadway. There she met David Letterman’s bandleader, Paul Shaffer, who played Spector in the show. Their friendship led to her annually performing “Christmas (Baby Please Come Home)” on *Late Show With David Letterman* from 1986 to 2014. (She now performs it every year on *The View*; her 2020 performance is set for Dec. 18.)

Through the decades, new fans keep discovering the hit, such as when Mariah Carey recorded it for her 1994 *Merry Christmas* album. “Her fans thought Mariah was the original singer of that song,” says Love, who praises Carey’s version. “Well, my fans got with the other fans and said, ‘Mariah wasn’t even alive when Darlene sang that song!’”

Streaming has also brought in more listeners through holiday playlists. For the 2020 chart year ending Jan. 4, “Christmas (Baby Please Come Home)” hit new career highs on Holiday Streaming Songs (No. 11), the Holiday 100 (No. 14) and the all-genre Billboard Hot 100 (No. 29). Before the pandemic, says Love, she became accustomed to seeing up to four generations of families at her shows. “We all know [the pandemic] is going to come to an end. We don’t know when, but I have to be prepared to go out when the time comes,” she says. “I want to pick up right where I left off.”

Love hopes to record a gospel album next; meanwhile, she’s connecting with fans on Instagram, where she offers inspiring Bible verses and fitness clips, and Cameo, where she records messages and songs for fans on special occasions. And even though it has been six years since Oprah Winfrey acquired the rights to her 1998 memoir, *My Name Is Love: The Darlene Love Story*, to adapt into a movie for her eponymous network, Love still thinks it will have its time. “Things that I believe are going to happen usually happen — and I have faith this is going to happen,” she says. “My life is an inspiration to people.”



50 venues, mainly nonprofit performing arts centers, will receive a portion of ticket sales.

Filmed at New York’s Sony Hall, the \$35 concert will, of course, feature her Christmas staple, plus a slew of other holiday tunes and Love classics like the Phil Spector-produced “He’s a Rebel” and “(Today I Met) The Boy I’m Gonna Marry.”

Love is dedicating the special to the more than 250,000 people in the United States who have died from

sang backing vocals on “Everybody Loves To Cha Cha Cha” and “Chain Gang.” “We came from the exact same thing: His father was a minister; my father was a minister. I never thought — and Sam too — that we’d start singing secular, because we loved singing gospel.”

Love’s career hit a dry spell in the 1970s and early ’80s, and she worked as a maid to make ends meet. As the familiar story goes, she was cleaning a house in Beverly Hills,



VERY MERRY STREAMS

Of 2020’s many already-released holiday songs, these four quickly surpassed the 1 million mark in total on-demand, year-to-date streams, according to Nielsen Music/MRC Data.

“**Silent Night**”
Carrie Underwood

1,543,860

In mid-July, Underwood announced her first-ever Christmas album, *My Gift*. When it arrived Sept. 25, it debuted atop *Billboard*’s Top Country, Christian and Holiday Albums charts.

“**Under the Mistletoe**”
Kelly Clarkson featuring
Brett Eldredge

1,502,512

Clarkson teamed with country singer-songwriter Eldredge in October for this holiday release. The following month, she shared a soaring cover of Vince Vance & The Valiants’ classic “All I Want for Christmas Is You.”

“**Hallelujah**”
Carrie Underwood featuring
John Legend

1,326,892

Underwood is the only superstar to have two 2020 holiday songs surpass 1 million in streams so far. In November, the track received a winter wonderland-themed music video, which she teased on Instagram: “This song and its message is much-needed right now.”

“**Amazing Grace
(My Chains Are Gone)**”
Pentatonix

1,055,471

Released in early November as the lead single from the latest (and sixth) Pentatonix holiday album, *We Need a Little Christmas*, this stunning rendition has raked in over 3 million views on YouTube alone.

TO OUR FEARLESS WOMAN IN MUSIC
MARY MEGAN PEER



**YOU
MAKE
US
PROUD.**





A still from SOUL.

INSIDE LOOK

Good For The 'Soul'

Why Jon Batiste feels he has been practicing his whole life to compose for Disney Pixar's most thought-provoking film to date

BY REBECCA MILZOFF

THIS IS THE MOMENT I FELL IN love with jazz!" exclaims Joe Gardner as he sits down at a piano. The protagonist of Disney Pixar's newest animated feature, *SOUL*, out Christmas Day, Joe is a middle-school band teacher who has nearly given up on the club career he once dreamed of — until a freak accident transports him to an otherworldly place called The Great Before, where he learns how souls get the "spark" that gives them purpose in life. His voice is recognizable as Jamie Foxx's. But his posture at the piano, his elegant fingers and the music he plays all stem from a different artist entirely: musician-composer Jon Batiste.

Batiste's compositions and performances, which provide the soundtrack to Joe's life in New York (the film's score, particularly in The Great Before sequences, is by Trent Reznor and Atticus Ross), were created in a way novel even for the ever-inventive Pixar. Chief creative officer Pete Docter and his co-director/writer Kemp Powers would offer Batiste a description, theme or direction the story was following, and Batiste would write a piece of music guided by that alone. "It was like composing a piece based purely on inspiration," he says. He was only given specific references for one piece: a collaboration with Reznor and Ross for a pivotal montage (a tear-jerker, as usual) toward the film's end. (On Dec. 18, Walt Disney Records will release the original motion picture soundtrack plus a vinyl LP of Ross and Reznor's score, as well as one of Batiste's music.)

Powers calls 34-year-old Batiste, who was raised in a musical family in New Orleans and trained at The Juilliard School, "an ambassador for jazz in a way few other people are" — whether leading Stay Human as the house band of *The Late Show With Stephen Colbert*

or guiding his "love riots" through the streets, most recently to support Black Lives Matter protests and encourage voting. In Batiste's earliest conversations with Docter, he recalls being asked to write "something anybody who listens to jazz — whether a connoisseur or a first-timer — feels they can get into. My whole life as a musician, that's what I've tried to do."

To achieve that balance for *SOUL*, Batiste knew he wanted a band with "as many elder statesmen as are around [who] can be part of something as rigorous as this in the studio, with as many of the young lions I know." Assembling that group — ranging in age from 18 to 95 and including drumming great Roy Haynes and his grandson Marcus Gilmore — was, he says, "one of the biggest joys" of the process.

Another was more symbolic: *SOUL* is Pixar's first film with a Black lead, grounded in a musical genre born out of Black culture. "It's astounding to have that platform," says Batiste. "People might say, 'It should have happened already.' But this is the time — we're in a space where people want to explore the culture, and Pixar decided the best way to do that was with jazz and animation. This music and these characters [will] live on." 📺



Batiste



ONE TO WATCH

Arlo Parks

FROM South West London

AGE 20

LABEL Transgressive Records

FOUNDATION "I've always felt very connected to people," says Arlo Parks (born Anais Oluwatoyin Estelle Marinho), whose habit of striking up conversations with strangers sometimes got her in trouble as a kid. As she recalls with a laugh, "I once went up to some woman in the supermarket when I was 3 and was like, 'Why do you have wrinkles?'" At home, she poured her feelings into short stories and poems, inspired by Audre Lorde and Sylvia Plath. She was first motivated to turn her writing into music after listening to English singer King Krule's debut album, *6 Feet Beneath the Moon*, as a teenager: "It was very gritty and dark," she says, "but I felt very moved by it."

DISCOVERY In 2018, Parks uploaded demos to BBC Introducing, BBC Radio's platform for unsigned talent, that caught the attention of DJ Jess Iszatt. Iszatt passed them along to Beatnik Creative's Ali Raymond, who soon began managing Parks and helped release her debut single, "Cola," later that year. It earned a co-sign from Lily Allen and has since racked up 13.5 million streams on Spotify. By April 2019, Parks had released her debut EP, *Super Sad Generation*, and she signed to Transgressive Records two months later. She performed at the Glastonbury Festival that summer and in the fall embarked on her first tour, supporting New Zealand-born Jordan Rakei while promoting her second EP, *Sophie*.

FUTURE Parks' debut album, *Collapsed in Sunbeams*, will arrive Jan. 29, 2021. She wrote it during a three-week stretch over the summer, holed up in an Airbnb after the coronavirus halted her plans to support Hayley Williams on tour. "I was mining these deep-rooted, sometimes traumatic places [at a time] when the world was crumbling around me," she says. She hopes to eventually "branch out into other artistic mediums," from publishing a book of poetry to acting and film directing. But "especially now," she says, "where there is this global sense of confusion and uncertainty and fear, I like to think my music provides something soothing." —TATIANA CIRISANO

BILLBOARD'S WOMEN IN MUSIC



CONGRATULATIONS TO ALL OF THE INCREDIBLE
WOMEN ON THIS YEAR'S LIST.
IT IS AN HONOR TO SHARE THIS TITLE WITH YOU!

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GEEKING OUT WITH...

Paris Jackson

While making her debut solo album, Paris Jackson wasn't concerned about flaunting her musical heritage. "It's really just about the music itself," says the 22-year-old singer-songwriter and daughter of Michael Jackson. "I've been writing for a really long time, and I wanted to get into the studio." The end result is the recently released *wilted*, an ethereal concept record on "heartbreak, betrayal, grief and rebirth" that, says Jackson, "tells my journey." She reveals who awoke her inner artist — and what she surrounded herself with in order to open up. —RANIA ANIFTOS

MANCHESTER ORCHESTRA

Jackson, who is a "massive fan" of the Atlanta indie-rock band, worked with frontman Andy Hull — her lifelong hero — to write, produce and record *wilted*. "Manchester Orchestra was the soundtrack to the most vital time in my life in regards to mourning and becoming who I am today," says Jackson. "[Hull's] voice has guided me through some of the roughest times where I really had to lean into healthy coping skills, and to hear [him] singing lyrics from my heart was one of the coolest things in the world. I remember just being so blown away that I physically leaned back in my chair and was gripping the armrest."

EXPERIMENTATION

As the daughter of the King of Pop, Jackson "grew up in a house where we listened to everything, so it definitely opened my mind." She says that knack to look for new things "and not stick with one genre" largely informed her album-making process as she leaned on her natural inclination to "experiment with textures, layers and different sounds — my taste is all over the place." It's most apparent on "let down," which starts off acoustically before building into a haunting psychedelic track.

RADIOHEAD

Throughout *wilted*, Jackson nods to artists who shaped her life, most notably U.K. alternative legends Radiohead. She says the band made her "feel understood in a way that I never have been before" and even titled and selected "let down," the album's lead single, after the 1997 *OK Computer* track of the same name. Elsewhere, Radiohead's *Kid A*, *In Rainbows* and *The Bends* inspired the sonic layers on songs like "cosmic" and "repair."

MUSHROOMS

While scrolling through Reddit, Jackson came across a meme that referred to the concept of the mushroom fungus, blooming among decay, as an "extant form of life." The idea resonated with the singer as she navigated her own healing and self-discovery while writing her debut. The mushroom "is a really cool representation of rebirth," she says, "and finds a way to live in conditions where most things can't survive."

Surf Mesa



BEHIND THE HIT

"ILY (I LOVE YOU BABY)"

SURF MESA'S PATH TO THE TOP OF *Billboard's* Hot Dance/Electronic Songs chart began in a Starbucks parking lot. While scrolling through TikTok in November 2019, the producer saw a video of singer Emilee Flood performing Frankie Valli's 1967 classic "Can't Take My Eyes Off You," and inspiration struck as the caffeine set in.

"I wanted to grow my TikTok and promote my music [on the app]," says the 20-year-old born Powell Aguirre. "My idea was just to remix the audio because people would be familiar with the viral video of her singing."

Aguirre started working on the project that night; by dawn, he had created "ily (i love you baby)," a dreamy, lightly bumping edit of Flood's remake. The song recently peaked at No. 23 on the *Billboard* Hot 100 after entering the chart in June and has ruled Hot Dance/Electronic Songs for seven weeks while collecting 156.5 million on-demand streams, according to Nielsen Music/MRC Data.

"The success has inspired me to live by the philosophy that you can literally put your mind to anything," says Aguirre, who regularly skipped high school classes in the Seattle suburbs and graduated with a 1.8 GPA. "I was really unsure of what I wanted to do in high school: Computer science? Real estate? But on the side, I was always in my room smoking weed and making music."

"Ily (i love you baby)" wasn't an instant hit. But after Aguirre DM'd Flood the SoundCloud link, she replied that his edit was "so dope," and the pair decided to upload it to digital service providers. Labels started calling, and Aguirre signed to Astralwerks in February. The dance imprint helped him clear the rights to Valli's original — a process he previously attempted on his own by asking for legal advice on Reddit.

With a breakthrough single and 85,000 TikTok followers, fears of becoming a one-hit wonder still creep in. "When a song explodes and changes your life," says Aguirre, "you're going to have to work harder for something to compare to this huge tsunami." —KATIE BAIN



**RESERVOIR CONGRATULATES [GOLNAR KHOSROWSHAHI](#)
ON HER BILLBOARD WOMEN IN MUSIC HONOR
AND CELEBRATES ALL WOMEN IN MUSIC**



IN DEMAND

ALI TAMPOSI

SONGWRITER

Veteran pop tunesmith Ali Tamposi — who has co-penned smashes for Kelly Clarkson, Camila Cabello and 5 Seconds of Summer, among others — admits it has taken time to feel comfortable writing over Zoom during the coronavirus pandemic. Now, while she's thankful to be having in-person sessions again with close collaborator Andrew Watt (after everyone gets tested, of course), she says the adjustment taught her a valuable lesson: "The workload isn't nearly as intense this year, but we're starting to understand quality over quantity." Since wrapping 2019 as BMI's pop songwriter of the year honoree (an award she shared with Watt), Tamposi, 31, has used the pandemic to home in on a more select group of projects, including Creative Waves Foundation, a program she founded with her mother, Candy, that provides financial support to underprivileged young artists. She's also developing a curriculum for a free online music-education program. "I don't know when I would have [otherwise] had the opportunity to really isolate my focus," she says, "and at a time when people need creative outlets."

—JASON LIPSHUTZ



DUA LIPA, "BREAK MY HEART"



The British pop star's second album, *Future Nostalgia*, was released just weeks after the United States shut down in March due to the pandemic. Tamposi, who co-wrote the INXS-interpolating third single, was nervous about its delayed arrival. "We weren't sure if and when they would release it, but they decided to

move forward, and we were all extremely pleased with the way it unfolded," she recalls. "Break My Heart" later peaked at No. 13 on the Billboard Hot 100. "That's a testament to the power of [Lipa's] artistry. When I'm watching her in the studio, I see she knows exactly what she wants and is simultaneously open to suggestions."

JAMES BLAKE, "ARE YOU EVEN REAL?"



Tamposi and the U.K. artist first worked together in Los Angeles in January. Then she joined him at New York's Electric Lady Studios in March to finish the dreamy "Are You Even Real?," one of a series of singles Blake has released since his 2019 Grammy-nominated album, *Assume Form*. "We worked on

a bunch of ideas together," she says. "Everything he puts his touch on feeds your soul. I just came in as a tool to help him get his full idea out." Also scoring writing credits on the track were Starrah, a frequent collaborator of Madonna and Nicki Minaj, as well as Peter Lee Johnson, who provided strings on Ariana Grande's *Positions*.

MILEY CYRUS, "MIDNIGHT SKY"



Tamposi and Watt contributed multiple songs to Cyrus' *Plastic Hearts*, including the Stevie Nicks-sampling lead single, "Midnight Sky," which interpolates the legend's "Edge of Seventeen" and came together a month before its August release. "There isn't any area that [Cyrus] won't talk about, which is great

for me as a writer," says Tamposi of the Hot 100 top 20 hit, on which the pop star sings of being a free spirit post-breakup. Working on *Plastic Hearts* allowed Tamposi to create within "this merge of classic rock, modern drums and synths," she says. "That's where [Cyrus'] voice shines the most. The album feels really true to who she is."

BIG IN... Ghana



KELVYN BOY

AFROBEAT SINGER KELVYN BOY'S love of music started in church. His father sang in the choir and raised his son (born Kelvyn Brown) on gospel, reggae greats like Lucky Dube and country music, which Kelvyn Boy says shares many of the same chord progressions as church music. By 2010, when he was 19, he started performing genre-spanning covers at local Assin Fosu pubs and noticed how many people would approach him afterward to ask if he had his own music. "That was when I realized what I could do," he recalls.

Though Kelvyn Boy was eager to pursue a music career, his father encouraged

him to finish his education first. "He was like, 'You're not going to get money. I did music and got nothing.' But I knew what I had and where I was going," he says.

In 2017, Kelvyn Boy signed a record deal with Stonebwoy's Burniton Music Group and, after releasing a handful of singles, won the Vodafone Ghana Music Award for unsung artiste of the year in 2018. The following summer, he released his debut EP, *T.I.M.E.*, with the agenda of introducing Ghana to his fusion of Afrobeat, Afro-pop, reggae and dancehall. "I was the one campaigning for Afrobeat, so that EP was to give people time for [the genre] to grow on them," he says. "To give them time to understand that Ghanaians can do

Afrobeat really proper. If I was from Nigeria, it wasn't going to be hard like that."

Kelvyn Boy doubled down on that mission with his debut full-length, *Blackstar*, released in November on his new label home, Blakk Arm Entertainment. He recorded it over the last three years while touring Belgium, the United Kingdom, Australia and elsewhere, always traveling with a mobile studio. The project received attention from Apple Music's Africa Now Radio and scored him the cover of Spotify's African Heat playlist, also earning support from Deezer, Boomplay and Audiomack. Now, Kelvyn Boy has a new mission: "I want to take Ghana to the Grammys." —LYNDSEY HAVENS

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*Congratulations to our
2020 Billboard
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WOMAN OF THE YEAR

Cardi B

Whether mobilizing voters, raising up fellow women artists or praising the power of “WAP,” her unapologetic voice resonated far and wide when the world needed it most

BY CARL LAMARRE

PHOTOGRAPHED BY AB+DM

Cardi B photographed Nov. 17 at Quixote Studios in Los Angeles.

Styling and creative direction
by Kollin Carter
Schiaparelli dress and earrings.

B

BEFORE THIS STORY WAS EVEN PUBLISHED, IT WAS already controversial. No sooner had *Billboard* announced Cardi B as 2020's Woman of the Year than the rapper's haters piled on, demanding to know why an artist who had put out just one new song of her own this past year deserved the honor.

For Cardi B, this was business as usual. Since she blasted onto the hip-hop charts three years ago with her Bronx swagger and explosive rhymes, every win she scores seems to be met by as many fans applauding as those rooting for her downfall, convinced they've got her number. So, as she has so many times before, Cardi B took to Instagram, posting a video with a message aimed directly at her detractors: "For you cry babies like, 'What? She only got one song!' Yeah, I got *that* song, bitch." She then went on to precisely enumerate each reason why she is the woman of the year — proving, for the umpteenth time, that nobody knows Cardi B better than Cardi B herself.

That song, of course, is "WAP" — her ode to female pleasure, featuring Megan Thee Stallion, that first made headlines for its beyond-explicit lyrics and became (as Cardi immediately pointed out) a multiplatinum success, spending four weeks at No. 1 on the *Billboard* Hot 100 and setting a record for the most streams for a song in a single week (93 million, according to Nielsen Music/MRC Data). With its eye-popping, cameo-filled video and a feature from one of hip-hop's biggest new stars, "WAP" checked the usual boxes needed for a hit in 2020. But the song's success had a deeper significance, too: It was a clever Trojan horse for the myriad ways Cardi influences the culture with every move she makes.

In recruiting Megan for the track, and giving up-and-coming MCs including Mulatto and Rubi Rose a spotlight in the video, Cardi, 28, makes a point of uplifting other women in hip-hop at a time when the notion that more than one can't succeed at a time still, somehow, persists. She also entered her name in the storied lineage of women and raunch in hip-hop — drawing renewed attention to the fact that female rappers still face a double standard when it comes to owning their sexuality. Two weeks after the song's release, few male artists had even voiced their support for "WAP," other than pop singer-songwriter Charlie Puth, who called it "an important record," adding, "It's about time something like this came."

The song became an inherently feminist statement — and in turn, as Cardi also noted in her Instagram clap-back video, had "Republicans crying on Fox News." In August, conservative analysts Ben Shapiro, Candace Owens and DeAnna Lorraine picked on Cardi for weeks, deeming "WAP" crass and inappropriate. They

likely didn't expect much of an opponent, but Cardi B is no stranger to politics. An ardent supporter of Bernie Sanders since 2019, she interviewed the former presidential candidate on Instagram and Twitter that same month, the first of a series of actions she took in 2020 to educate her massive audience on the importance of voting in both national and local elections. As Cardi put it succinctly in her Instagram video: "I represent America. I wanted a change. And that's what I did."

This year was a landmark one for Cardi, but she has been this bold from the start of her music career, when skeptics dismissed her as a former stripper from a reality show. "Cardi's entire evolution has been driven by a singular, unswerving vision she has for herself — who she wants to be, what she wants to accomplish and where she wants to be at every point in her career," says Julie Greenwald, chairman/COO of Atlantic Records. When Cardi's longtime A&R executive Brooklyn Johnny brought her to the label almost four years ago, "she was already a superstar-in-waiting," Greenwald continues. "There was no question that her talent, her charisma and her determination would make her a musical and cultural icon."

And although she parted ways with her management at Quality Control earlier this year, Cardi didn't rest as an entrepreneur in 2020, either. In August, she secured, for an undisclosed sum, a deal with OnlyFans — the increasingly popular subscription service platform — where she has posted behind-the-scenes

footage from the "WAP" video shoot, among other content available to any fan for \$4.99. For an artist who launched her career on social media, it was further evidence of a guiding Cardi B principle: Know your worth, and don't give everything away for free.

Less than two weeks before that Instagram video, Cardi B is in Los Angeles, talking over Skype, her signature humor and sharp wit clearly on display. She pokes fun at my poor connection ("Ha! You're frozen," she cackles before warmly welcoming me back when I regain service), and over the course of our wide-ranging conversation proves yet again why, in a year like no other, a singular woman ruled.

"I want to show people that you can do positive things, but you can also be yourself," she says. "I like justice. I like to work and be creative. But I also like popping my pussy."

What was Election Day like in the Cardi B household? At one point when Joe Biden was trailing Donald Trump, you posted a video of yourself smoking three cigarettes at once.

I was having fun with my kid, but then I kept looking on Instagram and was getting jittery. [Before the election], I just felt like Biden had this in the bag. Then Election Day came, and I'm seeing so many states are just red, period. It just surprises you when you don't hear people around you saying, "Oh, I don't support Trump." There's other people that don't really think like us. Millions of

Schiaparelli blazer, earrings and skirt pendants; Baba Jagne skirt; Wing + Weft gloves.



Iris van Herpen dress,
Wing + Weft gloves,
Keeyahri shoes.



people who are not on the same page as you and don't understand what he did wrong and why we're so anxious. I'm like, "Oh, shit. I'm getting nervous now."

You know, we always talking shit about this country, even though we're from this country. At the end of the day, we need to understand we are a big example to other countries. I'm seeing France celebrate Biden's win. I seen Haiti celebrate the win of Biden. When my parents came to this country, they just thought this was the land of dreams and shit. Everybody around the world thinks the same way, even though we don't see it because we live here. It's important to set a good example, show unity and have somebody that represents us the right way.

When Biden's projected win was finally announced, we saw that kind of unity — especially when your fans sang "WAP" outside the White House. What was it like to see that?

I just feel like it was such a big victory for me and for Megan. I'm so used to listening to raunchy female rap music since I was a little girl — Trina, Khia, Lil' Kim, Jacki-O, Foxy [Brown]. "WAP," to me, was just a regular raunchy female rap song, but it caused so much controversy. So many Republicans — not just any Republicans that got an Instagram following, but a lot of Republicans that got blue checks [on Twitter] and millions of followers, [like Ben] Shapiro, Candace Owens, Tomi Lahren — were talking so much crap about "WAP." So it was just a victory for me seeing people celebrating Biden's win with my and Megan's song. Power of the pussy, ya heard?!

Where do you get the confidence to stand your ground when those pundits attack you?

Because the things that they say don't make sense. A lot of things they be defending, it's not something you need to be defending. It's wrong. I endorsed Joe Biden, but if I feel like Joe Biden is doing something wrong, I'm not going to stand by. I'm nobody's lap dog. I would probably call him myself and be like, "Yo, you need to fix it."

A lot of these Trump supporters don't understand why people say, "Black lives matter." People didn't go looting because Trump was president — they went looting because there's a lot of Black men getting killed unjustly. A lot of Republicans think that we hate the police. Personally, there was a point when I did hate the cops because I had really bad experiences growing up with the cops, but I also met cops that are really good people and have really good hearts. I just feel like we need to hire more people like that. That's why people love firefighters — they just believe firefighters got a good heart. They don't care if you're Black or white, they ain't just gonna let you die in a fire.

You brought your daughter, Kulture, along to participate in the Show Me the Signs campaign, which paid tribute to Breonna Taylor and Black

women killed by police. Why was it important to involve her at such a young age?

I just thought she was looking really cute — and I want her to grow up knowing how the world really is. My daughter came out of my pussy rich. She lives a different lifestyle than I lived. This girl gets in a pool every single day; I can't swim because I barely went to the pool. There was only one community pool where I'm from. I want her to know that just because you have money, that doesn't mean you're super-privileged.

Even me with her dad [rapper Offset], we have had really bad experiences with police, and we're rich and famous. I want her to know that you're not going to be an exception. I want her to have compassion. I don't want her to ever have the mentality of, "This doesn't apply to me."

Do you consider yourself an activist?

I don't know if I'm an activist. I'm a Libra — we are the justice sign. I like fairness, and I have compassion toward everybody. This is the type of person that I've always been. When I was a stripper, I posted the same shit that I post now. I was doing marches in Harlem. But I don't want people to think, "Oh, she's an activist." There's people out here that really go off and beyond, like a Tamika [Mallory] or Shaun King, who go out of their way to really help. I feel like those are activists. I don't want to take away from what they are. I just want to be a person with a platform that believes in good.

Last year you said you struggled with being perceived as a role model. Do you still feel that way?

Definitely. Let's say something is ugly, right? Everybody in the comments is saying it's ugly, but you're saying it's pretty. If you have the unpopular comment, then you're in the wrong. So you gotta be careful with what comes out of your mouth. You can't even call people ugly nowadays! I'm not saying I want to call people ugly — you just can't even be yourself anymore.

Am I a role model? I know I'm a role model because I know there's a lot of women like me. At the end of the day, I know I'm a bitch that made it through because I work my ass off, not because luck fell on my thighs.

I want to show people that you can do positive things, but you can also be yourself. I'm a very sexual person. I love sex, and I like to rap about it. I like to do it. I admire my husband's penis. I love pussy, and I love my body, and I want to be able to express that. I'm just a naughty girl, and I'm not hurting nobody because I love my pussy and want to rap about it.

You did just that, and now you've got your fourth No. 1 with "WAP." Talk about the strategy for that record.

I just wanted it to be amazing and really beautiful. I didn't put out music for almost 10 months. Throughout those 10 months, I kept seeing thousands and thousands of comments and tweets like, "She's over. She's a flop. She's done with." People tried to erase me. And I'm like, "Damn, that's not fair. I'm taking a little break!" If I put out bad music, I'm gonna get called a flop, and if I take my time, people are saying I'm over. That's not fair.

When you did come back, you brought Megan up with you — the latest example of how you've tried to promote sisterhood among artists.

When female artists are rising, you don't have to put one down because the others are rising. Every single time a female rapper comes out, people wanna start fake beef. Maybe because they don't see me [with other women] as often as people

"I'M JUST A NAUGHTY GIRL, AND I'M NOT HURTING NOBODY BECAUSE I LOVE MY PUSSY AND WANT TO RAP ABOUT IT."

want to. The thing is, I'm shy — and really shy to reach out to male artists, to be honest with you. That's why a lot of collabs that I want, I haven't gotten yet because I'm scared to reach out. I always get a little star-struck. I be thinking I'm corny, even though I'm funny.

With "WAP," I just hoped it would debut in the top 20. It did better than I even thought it would. I was crying and shit. When I heard Megan's verse, I'm like, "Oh, shit. Sounds even better now. Woo!" I had this song for almost a year. I said I'm a Libra, so you know I'm very indecisive. The guys around my team liked other songs because they're more gangsta. When I linked up with Megan and it was time for me to send her a song, I was like, "This has to be the song.

There's no other song that makes sense for me to put her on. This girl is freaky-deaky — I know she's gonna kill it," and she did.

Do you feel like expectations are still higher for female artists?

I don't want to be like, "Oh, female artists, we have it hard." But we do fucking be having it mad hard! I could be bumping to one bitch's music, and the next day, people are telling you, "Oh, this girl is better than Cardi. She's gonna end Cardi." I hate that y'all do that. Why do you want me to argue and not like this girl? N—s be out here doing the most, being disrespectful, [but] just the other day, I was getting chewed up because I said the R-word. Like, how you gonna cancel me for calling myself retarded? They want you to be Mother Teresa, they want you to put out music, and they want you to look a certain way. It's like, "Y'all gotta chill — I'm just a regular-degular bitch, man."

How would you describe your relationship with social media today?

I'm always gonna love social media because I came up from social media. If it wasn't for me showing my personality on social media, I wouldn't be where I'm at. I would probably be

"THEY WANT YOU TO BE MOTHER TERESA, THEY WANT YOU TO PUT OUT MUSIC, AND THEY WANT YOU TO LOOK A CERTAIN WAY. IT'S LIKE, 'Y'ALL GOTTA CHILL — I'M JUST A REGULAR-DEGULAR BITCH, MAN.' "

a stripper owning a laundromat because that's what I wanted to do when I was a stripper. If I didn't voice my feelings, I would probably be one crazy bitch on drugs. I don't do drugs; I smoke a little cigarette here and there, drink a little wine and Hennessy in the club, but those drugs I don't do.

But social media is becoming a very toxic place nowadays. There's a lot of race-baiting. People will say the nastiest things just so they can have a top comment. The comments weren't like this back in 2013.

As Kulture gets older, how will you approach social media with her, knowing what you do about how reckless people can be?

I'm a little scared that she gets to read nasty

comments, but I don't know how I'm gonna be able to control it. I heard about a celebrity who gives their kid life coaching on how to love themselves and not let people break them. Hopefully, I can do the same thing.

My kid is really sassy — I can tell she's gonna be a personality. I always want her to know that she's beautiful. She knows what type of person I am, and when she gets older, clearly she's gonna hear me expressing myself because we live in the same damn house. I just want her to know: I might be a little crazy, but I have a good heart and I love her. I want her to be confident always. Don't let one comment break you and make you feel like you're not that girl. You that girl.

From your deals with FashionNova and Reebok to now OnlyFans, you've always had an entrepreneurial mindset. How do you make these moves, especially without a traditional manager?

These past several months, I have become more business-savvy. I just hired somebody that runs a big business to hire other people to review my [deals]. I'm telling you, there's gonna be bigger changes. A lot of these companies, they want to give you a couple million dollars to represent them, and it's like, "OK, but what am I really getting out of it?" If 1% of my followers buy your product, you're going to make triple what you're paying me. I'm making sure I'm not selling myself short. I'm making sure people are reviewing shit right. It's a lot of game that I have learned. Slowly but surely, I know I'm gonna get better. I know the value I bring to a company, and that's one thing artists have to understand. I feel like in 2021 I'm gonna come up real strong.

Your OnlyFans account has been buzzing since you joined over the summer. What intrigued you about that platform?

I'm not gonna talk about my deal because that's more personal, but I got intrigued having a conversation with the people from OnlyFans. When you actually sit with them and get charts and numbers, you see what the hype is about. There are certain things that I want to get more personal on, and I don't want to get on Instagram Live and talk about it because blogs are gonna chop it up. There's certain people I want to curse out, but I don't want to give them clout. For example, when me and Candace Owens got into an argument, I gave that bitch 2 million followers.

I'd rather just go to my OnlyFans because it's only my fans there. If you a hating-ass bitch and you pay \$4.99 to

see me talk shit, you not *really* someone that hates Cardi. You a bitch that really loves Cardi.

On your forthcoming second album, do you feel like you were able to open up in the way you do on social media?

Kinda sorta, but then again, when it comes to me writing or putting ideas of my personal life [in the music], I get really shy. When I perform songs like "Be Careful" or "Ring," I usually close my eyes because I get really shy about showing that lovey-dovey side. Even to my engineer, I start giggling. I be like, "Oh, my God, I can't. This is so embarrassing."

When I started becoming an artist, I got influenced by a lot of Chicago drill music. That's the type of artist I always wanted to be: I like to rap about the streets, and I like to rap about my pussy. I don't give a fuck about it. When it was time to get more creative with my love side or my R&B side, I was like, "This makes me feel weird and uncomfortable." I'm getting better at it.

I have one song that is very personal and deep. It's with another female artist, but even when I was recording it, I had to take a lot of breaks. I was looking at my engineer and he was looking like, "Yeah, Cardi, I feel you."

Did you tear up while recording?

The only song that has ever made me tear up hasn't come out, and it was about my daughter. I just felt like, "Can you guys stop looking at me recording this? Matter of fact, stop!" I really wanted to put the song out, but I was pregnant and had a really bad cold, so I didn't sound right. My nose was just too stuffy. Putting it out now [would just be] weird because I'm not pregnant anymore.

How do you define happiness for yourself in 2020?

I'm not gonna front — this has been a bad year due to work. You can't do shows and you gotta wait on deals. But I'm really happy because I have spent so much time with my family. I feel like I haven't laughed like I have in 2020. My daughter is so funny, and I'm with her every single day. That's what brings me happiness.

There was a point where I felt so much pressure to put out music that I couldn't really focus much. It's like when you get home at the end of the day and you're like, "Oh, shit. I got homework to do." It felt like I had incomplete homework. When I put out "WAP," it was a big relief. I'm not gonna front, I've been really happy. I gained weight — that's how happy I am.

Balenciaga shirt, skirt,
belt, tights and earrings;
Christian Louboutin shoes.



ICON

Jennifer
Lopez

PHOTOGRAPHED BY RAMONA ROSALES

ONE OF THE MOST ENDURING images of this year's Super Bowl halftime show occurred just past the halfway mark: Jennifer Lopez hoisted herself above the ground, gripped a pole with her thighs and lay flat in the air, with only one hand holding on for support — a move that fans of her stripper-heist film, *Hustlers*, might know as “the tabletop.” Coming off of awards season buzz for her starring role in the 2019 movie, it seemed like the then-50-year-old multihyphenate was reminding the show's estimated 103 million viewers that there wasn't anything she couldn't do.

In reality, Lopez had only recently decided to stop worrying about others' expectations. “It really came to fruition for me when I got snubbed for an Oscar” that January, she says. “Because it did hurt. But I realized I don't need to prove anything to anyone. Look at my life right now. All I do is try to do something more exciting, more creative and more impactful than I did last time.”

It's an attitude that has defined this year's Icon from the start of her career, as a Fly Girl on *In Living Color* who dreamed of success in both music and film at a time when many industry gatekeepers believed women could only pick one. “Icons wind up changing the zeitgeist a little bit,” says Lopez. “They do something different than how anybody has ever done it. From the minute I started in this business, I wasn't going to be put in a box.”

What does being an icon mean to you?

I think of an icon as somebody who defines a moment or an era. [Someone like] Barbra Streisand, a singer, actor, producer and a director who wound up defining movies in a different way, because her beauty wasn't typical. When I started working in my early 20s, it was size 0 models on the cover of magazines. Tall, blonde, white, sometimes Black. But never Latina. I didn't shy away from being from the Bronx, I didn't shy away from my humble beginnings. I embraced all of it to be who I was and offer something really different.

You're a singer, dancer, actor, producer, businesswoman. Are there any career missteps you've learned from?

You can look them all up! I definitely have my ups and downs. When Elaine [Goldsmith-Thomas, Lopez's production partner at Nuyorican Productions] came to work for me, I had had the babies [12-year-old twins Max and Emme], hadn't worked for a while. My last record hadn't done well. I got offered *American Idol*. Everyone said, “Don't do it.” But I followed my own instinct, and it turned out to be right. Once I did the reality TV route, even though I was making good money and had reintroduced myself to the public, my movie career was nowhere. Elaine said, “Wow, no one wants to hire you for anything. You know what we're going to do? We're going to create our own projects.” And right now my movie career has never been better.

So many women were inspired by watching you dominate the Super Bowl stage at age 50. Did you anticipate it would mean so much?

As a woman, people want to write you off: “Who's the next hot girl?” When you're an actress, you're always waiting for that. I decided I'm not going to let that happen. I'm going to keep surprising everybody, and I'm going to keep surprising myself. In 2018, we did a sweet movie called *Second Act*, and I did a song for it called “Limitless” that Sia wrote. It became my mantra. I went on the It's My Party Tour [in 2019] and I sang that every night. I got to celebrate with my family and my fans and tell them, “You're limitless.” This message you're trying to give everyone really becomes a part of you.

How do you want to be thought of 20 years from now?

I will always be Jenny from the Block. I'm the people's icon. I'm the person that you look at and say, “I can do that because she did it.” I am the person that people relate to, the person who's down to earth, who's loving and cries and is caring and tough — all the things you would expect this little Puerto Rican girl from the Bronx to be.

—LEILA COBO

Lopez photographed
Oct. 1 at the Paramour
Estate in Los Angeles.



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Women In Music Honorees



RISING STAR

Chloe x Halle

PHOTOGRAPHED BY ARIELLE BOBB-WILLIS



Halle Bailey (left) and Chloe Bailey of Chloe x Halle photographed Oct. 22 at Wilhardt & Naud in Los Angeles.

Styling by Zerina Akers
Halle wears a Jonathan Simkhai dress, By Far shoes and a Sterling King headpiece. Chloe wears a Jonathan Simkhai top and skirt, By Far shoes, Misho earrings, a Rush Jewelry Design bracelet and Angostura hand pieces.



WHEN YOUTUBE ASKED sisters Chloe and Halle Bailey to perform for its Dear Class of 2020 virtual commencement celebration, the two weren't sure how they'd pull it off.

Precision is central to the duo's artistic brand — in its otherworldly close harmonies, ahead-of-the-curve fashion and transcendent videos — and a DIY set didn't immediately sound like a natural fit.

Then they stepped back and realized that going DIY didn't mean lowering their standards; in fact, it was something they had long excelled at. Before Beyoncé signed Chloe x Halle in 2015 as one of the first acts on her Parkwood Entertainment label, the sisters were a viral YouTube sensation known for their at-home, often a cappella performances. Pandemic-induced limitations didn't mean they had to sacrifice style; they could use their backyard tennis court as a stage and the light strobe from a recent music video to add production value. Singing their slinky single "Do It," they turned in one of the standout virtual performances of 2020. "We walked out and it felt like a full-blown concert," says Chloe, 22. "Then, the possibilities were endless — like Pandora's box opened."

As Halle, 20, puts it, the creativity she and her sister discovered in the past year has been "a blessing in disguise." In June, Chloe x Halle released their second album, *Ungodly Hour*, an R&B set that nods to the genre's 1990s heyday but has an unmistakably modern sound courtesy of Chloe's production. It landed at No. 2 on *Billboard's* Top R&B Albums chart and just scored three Grammy nominations. The artists' YouTube appearance was just the first of several sleekly staged performances this year showcasing their growth from polished wunderkinds to confident young women ready to embrace stardom.

For their longtime A&R executive Teresa LaBarbera (who also discovered Destiny's Child), Chloe x Halle's ascent comes as no surprise. The Atlanta-born-and-raised sisters, she says, have always been motivated to level up, whether teaching themselves to play instruments, tapping into their production skills or adapting to the pandemic. That drive is "not something that I see a lot at that age," says LaBarbera. "These two young women were going to succeed whether [Beyoncé and I] helped them or not." In the studio, says *Ungodly Hour* engineer Tony Maserati, they are "sponges" whose "ability to sustain themselves is probably more possible than most of the artists that I work with — primarily because they write and produce their own material and collaborate really well."

Their connection is undeniably tangible in person. Kicking back in their Ivy Park sweats, this year's Rising Star honorees project an easy comfort together, talking over each other to emphasize the other's statements or praise the other's talents. "We are completely different, and we can stand alone and still be just as strong," says Chloe. "But when we come together, it's this really beautiful melting pot."

In the wake of George Floyd's death, you pushed your album back a week. What went into that decision?

HALLE We are two young Black women. We know how heavy our steps are. We know what it is to fear for your life. We have a little brother who's 15, who's so tall, so handsome, so smart. When we see the things that happened to George Floyd, it scares us for his life. It scares us for our father's life.

That whole week was a roller coaster of emotions. We went on shutdown mode and thought, "Do we still release this music?" Music has been used since our ancestors as a healer, as a way to get through pain. We ultimately decided to back it up a week. The next week still felt very heavy, but at the same time we felt like our music could bring some peace and healing.

This industry can be hypercritical of young women. How have you managed evolving as artists — and people — in that environment?

CHLOE A lot of people think of us as little perfect angels that don't have any problems, and that's not true. We really wanted to show the imperfect side of us on this project. We have fallen in love, fallen out of love, had our hearts broken. We're still learning to love our insecurities. That's what this album symbolizes for us: "Will you love me at the ungodly hour?" We have to give a lot of that credit to our parents too. It's so funny, when we were playing the songs for them, our dad almost had a heart attack...

HALLE ...because we expose ourselves in the music. A lot of the things we don't tell our parents, it's in the songs. When they hear them, they're like, "Oh, *this* is what's happening? OK."

What kind of direction does Beyoncé give you?

CHLOE What's really cool is that she gives us complete freedom. She has been in this game since she was so young, and she knows what it feels like to be able to use her voice. She doesn't take that away from us, and she lets us create the art we want to create.

HALLE It's freeing when you have full creative control and you don't have to rely on anyone else. We truly feel that it is our story to tell. We don't want anybody else to tell our story.

CHLOE We'll just do whatever the hell we want and see if it sticks. Then we'll go back the next day and listen to it and be like, "We really like this!"

HALLE Or, "This is shit."

BOTH "This is bad." (Both laugh.)

Chloe, you're an accomplished producer in your own right; and Halle, you'll soon be starring in Disney's live-action *The Little Mermaid*. Do you see a future in which you have solo projects?

HALLE There is a natural kind of evolution that happens as you grow. I am so happy always doing things with my sister, but I have a vision for her. She has always been — I'm saying this because she won't say it about herself — super smart. It's my favorite thing when we go into sessions with the biggest producers and when she plays them her tracks, it blows their minds. She could be the biggest star in the world. I know how far Chloe will go.

CHLOE And you.

HALLE That's a fun thing for us to imagine about one another — knowing that we will always be together as well.

—TAYLOR MIMS

Halle (left) wears an Ottolinger top and Misho earrings. Chloe wears an Ottolinger dress and an Angostura earring.





POWERHOUSE

Dua

Amid a pandemic, the pop dynamo took the world to the dancefloor and reimagined the album campaign — all just part of her plan for “global domination”

BY NOLAN FEENEY

PHOTOGRAPHED BY NICOLE NODLAND

Lipa photographed Nov. 15 at Malcolm Ryan Studios in London.

Styling by Lorenzo Posocco
Miu Miu top and skirt, Giuseppe Zanotti shoes, Bea Bongiasca jewelry.

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Women In Music Honorees

Lipa



B

ACK IN JUNE, DUA LIPA FOUND HERSELF IN a very strange place: in a London Airbnb on text chains with some of her musical heroes. It had been an eventful spring, to say the least. Her flat in the city had flooded, so she had decamped to a temporary rental. Her hotly anticipated second album, *Future Nostalgia*, had leaked, forcing her to move up its release date by a week. And the coronavirus pandemic threatened to upend not just her daily life but the months of work and planning she had put into the record. So you can imagine how she felt when Madonna and Missy Elliott started lighting up her phone.

Lipa, 25, had asked them to join her on a revved-up new version of her song “Levitating” for a remix edition of *Future Nostalgia* she was planning — and soon enough, the icons were sending over their raw vocals. “I definitely had those moments where I was like, ‘What do I say?! What should I reply?!’” she recalls breathlessly over Zoom one evening as she mimes typing out a message. It’s mid-November, and Lipa, dressed in a hot-pink hoodie, is a few days away from receiving six Grammy nominations — including nods for album, song and record of the year — and launching her livestream concert film, *Studio 2054*. (She begins our chat by announcing that she’s still a little sweaty from rehearsal.) “I still have that childlike excitement when working with my idols,” she says. “And I guess that’s just one of the things I’m so grateful for: The way the album was received is the reason why that door was open.”

“I DON’T FEEL LIKE AN ALBUM SHOULD FINISH ONCE IT’S OUT. YES, PEOPLE CAN HEAR IT, BUT YOU CAN STILL CREATE SUCH A FUN WORLD AROUND IT.”

—LIPA

Future Nostalgia, released in late March, did more than open some doors. It catapulted this year’s Powerhouse honoree to a new level of global stardom — and cemented her as a capital-A Artist with a vision and staying power. Her eclectic 2017 debut, *Dua Lipa*, had already made her one of pop’s most promising new hitmakers thanks to her smoky voice and sassy kiss-offs like “New Rules,” whose video has been viewed over 2 billion times on YouTube. But after winning best new artist at the 2019 Grammy Awards, Lipa was determined not to play it safe. As her pop-star peers took their cues from hip-hop and alternative music, she channeled the dancefloor sounds of the 1970s and ’80s on songs like lead single “Don’t Start Now,” a breakup anthem with a rubbery groove that made even her own team a little nervous.

“I wasn’t convinced that was the right first single,” says her manager, Ben Mawson, co-founder/co-CEO of TaP Music, whose roster also includes Lana Del Rey and Ellie Goulding. “I was worried that ‘Don’t Start Now’ was too Euro-disco and wouldn’t work at U.S. radio. And Mike Chester, [executive vp promotion] at Warner Records, said, ‘Don’t worry: The whole reason I love this song is that it’s fresh, and it’s going to change the face of U.S. radio.’”

He was right. The song kicked off a dance-pop revival on the charts and made a new fan out of at least one future collaborator: “After hearing it on the radio a few times, it made me look up more music from her, and I was like, ‘This artist has a vibe!’” says Missy Elliott. “It’s a sound I grew up listening to, and she has

mixed it with a ‘millennial now’ sound that’s refreshing.” Thanks to its defiant hook and Lipa’s effortless cool, the song was equally popular with the kids on TikTok (where it inspired the #full180 meme, whose hashtag was viewed over 3 billion times) and the parents who drive them around listening to pop radio. (It topped the Mainstream Top 40 chart for six weeks.) And while “Don’t Start Now” peaked at No. 2 on the Billboard Hot 100, it stayed in the chart’s upper echelon for so long that Lipa became its top female artist of 2020 anyway, according to Nielsen Music/MRC Data.

With lyrics like “Don’t show up, don’t come out” and “I should’ve stayed at home,” *Future Nostalgia* also became an accidental quarantine soundtrack, even if clubs weren’t open to play it. But bringing listeners a little light in dark times was always Lipa’s goal. The album’s aesthetic was heavily influenced by the feel-good music her parents played at home when she was younger, like Jamiroquai, Blondie and Prince. Lipa had also fallen in love with the live arrangements of her first album and wanted to capture some of the warmth and muscle of her concerts.

“My first record, I was just constantly describing it as ‘dark pop,’” she says. “And then, at a point, it was hard for me to write songs unless it was about something sad. I felt like happy pop songs resulted in cheesiness. I wanted to get away from that and be like, ‘No, I can make something I’m really proud of that still reflects a happy, elated feeling.’” (That said, Lipa does ground *Future Nostalgia*’s empowerment anthems in reality: The midtempo closing track, “Boys Will Be Boys,” references

Raf Simons top and skirt, Shay
and Alan Crocetti rings.





Saint Laurent top, belt, skirt, earrings and bracelet, Bvlgari rings.

walking home with keys between her fingers to ward off potential assailants.)

The timing of *Future Nostalgia* meant that Lipa became a test case for pandemic promo, taping greenscreens on walls and filming charmingly intimate late-night TV performances from various rooms. But as impressive as that content was, so too was everything that came after. In a year that has warped the collective sense of time, Lipa has kept a firm grip on the zeitgeist by treating the album format as source material ripe for reinterpretation. When her spring tour was postponed, she recruited DJ-producer The Blessed Madonna to assemble a guest-packed remix album, *Club Future Nostalgia*, then put the whole thing on YouTube as a continuous 52-minute clip. When it wasn't feasible to shoot music videos, she commissioned animated clips. Later, as restrictions eased, she recruited DaBaby for yet another, even more joyous version of "Levitating" that reached the top 20 on the Hot 100 with help from a neon-lit video made in partnership with TikTok. "I don't feel

"I ALWAYS JOKED ... 'WELL, I'M ON MY PATH OF WORLD DOMINATION, SO I HAVE TO BE EVERYWHERE AT ONCE AT THE SAME TIME.'"

—LIPA

like an album should finish once it's out," says Lipa, who already has teased a *Future Nostalgia* B-sides set coming in 2021. "Yes, people can hear it, but you can still create such a fun world around it."

For plenty of pop stars, releasing an album resembles the end of a marathon. Lipa's debut looked a lot like that: By the time it arrived in June 2017, she had delayed it twice and put out half a dozen of its tracks. Then in July, she struck gold with "New Rules," whose pastel-hued, choreography-heavy video became a viral sensation, pouring fuel on the album's promotional campaign. She released a few more singles, jumped on collaborations with Calvin Harris and Silk City, then capped it off in 2018 with *Dua Lipa: Complete Edition*, a deluxe rerelease that added B-sides and extras to the original LP. The whole experience taught her to think of an album's life span differently. Now, Lipa says with a wry smile, "We love to milk it."

Before the first edition of *Future Nostalgia* even arrived, Lipa was already planning its next

permutations. While recording the album, she wrote a song called "Fever" but thought that its lithe, tropical beat didn't fit with the other tracks, so she decided to save it for later. In October, she released it as a bilingual duet with Belgian singer Angèle, a star in her home country and France but largely unknown elsewhere. Lipa is no stranger to megawatt collaborations — she recently joined forces with Miley Cyrus for the glam-rock jam "Prisoner" — but she often makes unexpected choices that favor cross-cultural discoveries. In March, she released a remix of the *Future Nostalgia* hit "Physical" with South Korean singer Hwa Sa, then in August scored her first Hot Latin Songs No. 1 as a vocalist on "Un Dia (One Day)," an all-star team-up with J Balvin, Bad Bunny and Tainy that's now a Grammy nominee for best pop/duo group performance.

"I don't feel collaborations always have to be done with people that are already at the top of the game and killing it globally," she says. "It's cool to come together and open up a whole new audience. It makes my job even more exciting."

Lipa's global perspective is partly the product of her upbringing. The daughter of Kosovar Albanian parents, she was born and raised in England and spent several years in Pristina, Kosovo, before moving back to London by herself at 15 to pursue her singing dreams. Lipa got her start posting YouTube covers and networking with producers on social media, and she also credits her fans on Twitter with introducing her to acts like Blackpink, the K-pop girl group she later featured on *Dua Lipa: Complete Edition*, and identifying potential touring markets. Her favorite artists never played Kosovo, and she vowed not to neglect similar fans with her own tours. To promote *Dua Lipa*, she played a few shows in South America and made multiple treks to Asia — regions some pop artists neglect until later in their careers. "I always joked — but secretly, I really meant it — 'Well, I'm on my path of world domination, so I have to be everywhere at once at the same time,'" she says, dusting off her hands.

This year in particular she has proved that the responsibilities of global stardom go beyond music itself. On Instagram especially, she is vocal about issues she cares about: the Black Lives Matter movement in the United States, the deadly explosion in Beirut in August, LGBTQ rights around the world. (Sometimes this instinct gets her in hot water — like when a post intended to celebrate Kosovar Albanian identity was, as she put it in a follow-up, "misinterpreted by [some] who promote ethnic separatism, which I completely reject.") "Because of

my parents and their background, I feel like I've always been quite outspoken," she says. "It does come and bite me in the arse a lot of the time, because people just go, 'OK, you're a singer, what do you know?' But I think it's an understanding of how small the world is getting, how what happens in America is going to affect the U.K., is going to affect the rest of the world."

Thinking internationally is also a founding principle of TaP, which has offices in London, Los Angeles, Berlin, Sydney and (soon) Paris. The company, which also has recording and publishing divisions, often signs its artists to different label groups in different territories instead of securing global deals. Lipa is signed to Warner Music Group in most places and Universal Music Group in Germany, Austria and Switzerland. "We're very lucky they work well together — I don't have to tell them to stop being mean to each other," says Mawson. It's an approach that ensures that TaP's artists get the best support in major markets that have their own ways of doing business. (It also has the side advantage of making it easier to recoup separate advances.) "We look at the territories [where we're] weak and put focus on them," adds Mawson, "because true success is international success."

That's where something like the most recent extension of the *Future Nostalgia* universe, *Studio 2054*, comes in handy. An ambitious, visually dazzling journey through the history of club culture, the show (with tickets under \$20) wasn't just a stand-in for a live concert — it was a savvy marketing tool for an artist whose biggest hurdle is arguably never staying on the ground long enough in any one market. Lipa wrote on Instagram that over 5 million people tuned in. "That's a whole new business model that we should have thought of before," says Mawson. "There's a lot of work that goes into an hourlong show of that sort, but it's something that we're going to do once a year, irrespective of touring."

With her world tour plans on hold — the *Future Nostalgia* tour has been rescheduled for fall 2021 — Lipa says she'll soon start writing new music and planning what her next album will sound like. But even as she plots another reinvention, she's not quite ready to let this album go just yet. "I'm talking to my team about, even once the deluxe is out, coming back to some songs off *Future Nostalgia* and putting them out as singles and making videos," she says. There's simply too much fun still to be had. In Dua Lipa's world, the disco ball keeps on spinning.



Women In Music Honorees

IMPACT

Jessie Reyez

PHOTOGRAPHED BY BRITTANY DAIGLE

Reyez photographed March 3
at Demi Studio in Toronto.





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ESSIE REYEZ WAS READY FOR A SUMMER TO remember. Coming off of her first Grammy Award nomination and her inaugural entry on the Billboard 200 with her debut album, *Before Love Came To Kill Us* — which peaked at No. 13 in April — she had just started opening for Billie Eilish on her global tour and was preparing to make her own first appearance at Coachella. Instead, Reyez spent the past few months turning the spotlight away from herself — and on the widespread demand for racial justice following the police killings of George Floyd and Breonna Taylor. Born in Canada to Colombian parents, Reyez, 29, was among the thousands marching the streets of Toronto chanting, “No justice, no peace,” on May 30 just days after Floyd’s death. “People told me, ‘You’re not Black, so why the fuck are you being so loud about this?’ ” she recalls. (Her late grandfather was Black.) “I was like, ‘Are you crazy?’ I can say every Latino has Black blood in them, but they just forget.”

On and offstage, Reyez —who in July made a cameo in Beyoncé’s *Black Is King* visual album — is unapologetically blunt, and vocal, about the urgent issues affecting women now, from sexism and family separation at the U.S.-Mexico border to the need for more Black and Latino representation in the music industry. “I remember at the beginning, making music [for me] was very much selfish,” says *Billboard*’s 2020 Impact honoree. “Then I met people at my shows who said, ‘Your song made me step off the ledge,’ or that listening to ‘Gatekeeper’ ” — a song about her own experience with sexual harassment — “made women feel stronger before going into a meeting with a bunch of men. That matters.”

Who were the female artists who made you believe in your dream of singing?

I remember watching Celia Cruz and thinking, “Hell yeah!” I wanted to do shows for my family with fruits in my hair. Another obvious one was Jennifer Lopez — seeing a Latina up there dominating meant so much. And Amy Winehouse did so much for me. She was like a friend in the dark, especially during my first heartbreak.

This year you appeared on Beyoncé’s *Black Is King* and Carlos Vives’ *Cumbiana* — projects by artists who inject a wider cultural significance into their work. What did you learn from working with them?

Beyoncé is a strong, powerful Black woman who is a thriving businesswoman, taking care of her family and still active when it comes to social justice. All these things she does with grace. I respect that so much. And Carlos Vives is a voice that represents a country. There is so much pride in being Colombian that has been derived from his songs. There is a lot to be said for an artist who is capable of making timeless music — and both of them have done that.

What was it like for you to participate in Canada in the movement against racism?

It’s hard to explain because it’s pretty well-known that we have this benevolent idea of multiculturalism. But if you look at statistics of executives who are at the top [of the music industry in Canada], Latinos and Blacks are still not represented. I think that it’s easy to do enough to appease the public, but it takes more than that to affect the actual boardroom. We need to dig deeper so the statistics match the outer perception of who we are as Canadians.

As an artist who has always been vocal about social justice, what impact do you hope to have?

I hope that when people see artists shaking the hive, it encourages them to speak up when they see some racist shit go down. Those residual effects are the ones I want to make sure I have, and you can’t really track that — so one can only hope.

—GRISELDA FLORES



Women In Music **Honorees**



Parton photographed
July 6 in Nashville.

HITMAKER

Dolly Parton

PHOTOGRAPHED BY MILLER MOBLEY



DOLLY PARTON ALREADY KNOWS HOW she will spend her 75th birthday on Jan. 19, 2021: As she does every year to mark the occasion, she will write a song. “It’s a commemorative thing to write something on my birthday — it’s what I do and what I am,” she says. “I just think it’s my gift to myself.”

Her songs have also been her gift to the world. As one of the most revered singer-songwriters of the modern era, Parton has taken 26 titles to No. 1 on *Billboard’s* country charts and scored 44 top 10 country albums. From her first No. 1 single, 1971’s “Joshua,” to her most recent chart-topping album, October’s *A Holly Dolly Christmas*, Parton has contributed dozens of classics to the contemporary canon, including “Jolene,” “Coat of Many Colors” and “I Will Always Love You.”

The joy that *Billboard’s* 2020 Hitmaker takes in her craft hasn’t changed one bit, though. “It’s something I love to do,” she says. “I love thinking I’m putting something in the world today that wasn’t there yesterday — and hopefully will be there forever.”

Who are your songwriting heroes?

I have so many: Merle Haggard, Elton John, Billy Joel, Paul Simon. Hank Williams is one of the greatest ever because people can take his songs and do them in any fashion. They are simple, sweet songs, but they just touch your guts and reach you wherever they want to.

How did your first No. 1 hit change your life?

I remember feeling like all our hard work had paid off: I was going to be able to make a life in this business. I don’t remember making that much money from [“Joshua”] at that time, but I’m sure I spent it on stage clothes or my family or something like that. I remember watching it rise up the

charts and thinking, “Golly, that’s such a great feeling!”

You’ve talked very eloquently about experiencing rough times in your life, especially during the 1980s. How did songwriting help you get through them?

My guitar and my songwriting: That’s my therapy; that’s my doctors, my nurses, my medicine. I really think my music has saved me — and saved a lot of other people because I’m able to write the feelings of people who are broken and don’t know how to express it. I can do it for them, and it really seems to help. It is wonderful when you’re going through hurt to be able to write about it.

What did you think the first time you heard Whitney Houston’s version of “I Will Always Love You”?

When I heard that huge production with Whitney’s voice, my gosh, who could even sing better than that? And David Foster’s arrangement overwhelmed me. I would have never in a million years believed that my little heartfelt song could have turned into one of the biggest love songs of all time. I was never so proud in my life as a songwriter to think that my little song could be that good and that big.

In an interview with *Billboard* this summer, you said, “Of course Black lives matter. Do we think our little white asses are the only ones that matter?” Your words ricocheted across social media — there was even a mural painted of you with that quote in Nashville. Did that reaction surprise you?

I don’t really realize it until it’s already said. I just answer from my heart when somebody asks me a direct question. I love everybody. And, of course, Black lives matter. We all matter. We’re all God’s children. I hope people learn to love one another a little more than they do, and if I can be any help in that respect, then I hope to be. —MELINDA NEWMAN

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Women In Music Executives



Agyemang (left) and Thomas photographed June 7 in Brooklyn.

EXECUTIVES OF THE YEAR

Brianna Agyemang & Jamila Thomas

CO-FOUNDERS, #THESHOWMUSTBEPAUSED

Putting the industry on notice for one day, they started a movement with lasting impact that has led the way in “trailblazing a new path for our generation”

PHOTOGRAPHED BY FLO NGALA

THE DAY A MULTIBILLION-dollar industry stood still: That’s how June 2, 2020, will always be remembered by those in the music business, thanks to the fearless impulse of two young Black female executives. After Minneapolis police suffocated George Floyd in late May, protests against racial injustice erupted nationwide, and friends Brianna Agyemang, 32, and Jamila Thomas, 35, considered taking a day away from work to vent their own frustration and anger. Instead, the New York natives turned their proposed time off into a movement. Calling for a day of widespread reckoning — dubbed Blackout Tuesday by some supporters — Agyemang, who is the senior artist campaign manager at Apple’s Platoon division, and Thomas, the senior director of marketing at Atlantic Records, took the entire industry to task for fostering systemic bias while historically profiting from Black music. #TheShowMustBePaused was launched.

“Once we sent our graphic out through social media [on May 31] and it went viral, we didn’t flinch,” recalls Agyemang. “We knew what we had to do. And it was time to get it done.” Shared over 700,000 times on Instagram, their hashtag appeared at the bottom of a black square against which the duo’s mission was explained in stark white letters: “To hold the music industry accountable and transparent in its practices across representation, social responsibility and holistic compensation as it pertains to its Black artists, partners and staff.”

On June 2, Agyemang and Thomas hosted three discussion groups joined by 1,500 invitees from the Black music community. Meanwhile, Universal Music Group, Sony Music Entertainment, Warner Music Group and other companies suspended normal operations

to organize workshops and conversations for their employees. Spotify and Apple Music, as well as numerous radio stations, offered playlists and other programming focused on Black music and artists.

As companies established in-house task forces to address diversity, inclusion and equity issues and created funds to donate millions of dollars in support of racial justice organizations, Agyemang and Thomas spent the next 90 days galvanizing their organization’s membership and developing an action plan. On Sept. 2, #TheShowMustBePaused shifted into phase two as its founders wrote an op-ed for *Billboard* with a list of demands for music companies, calling for “radical activism [in] restructuring the organization within music industry companies to gain more room for growth opportunities for Black people.”

“Change has to come,” says Thomas. “It has been amazing to see so many people offering their help and support, wanting to talk about what they’re doing on their side and how we can work together for the greater cause and the greater good.”

Those who know Agyemang and Thomas weren’t surprised to see how their passion powered #TheShowMustBePaused. Pointing to Agyemang’s “gracious, humble and fighting spirit,” Platoon co-founder/CEO Denzyl Feigelson says that she and Thomas “seized the moment with clarity, trusted their deepest intuitions and acted on the frustrations of their generation and those prior. Their courageous leap of faith has given a voice to those who need it — which is why the initiative will continue to be a pivotal, long-lasting change campaign in our industry.”

Katina Bynum’s relationship with mentee Thomas dates back several years, including when Bynum, then senior vp of marketing at Cash Money/Young Money/Republic, hired the

young woman as a coordinator in 2014. Bynum — now executive vp East Coast labels, urban for Universal Music Enterprises — remembers Thomas as inquisitive from the get-go.

“We’ve had lots of discussions about how to break artists and how to advance at the labels,” says Bynum. “Jamila always wanted to grow and know the good, the bad and the ugly about the music industry. She cares about her peers as well. I’d tell her and her friends that they are the next generation — that it’s on them to keep the flame going.”

Turning the #TheShowMustBePaused movement into sustainable change will take longer than the nearly seven months that have elapsed since Floyd’s death. But Agyemang and Thomas say they already see some progress, with the major-label groups and other music companies promoting and hiring more Black C-suite executives and diversity officers; supporting in-house task forces to address compensation and other inequities; and fostering outreach to the Black community at large through educational and philanthropic initiatives.

As for how their own lives have changed, both women say #TheShowMustBePaused empowered them to take ownership of their self-worth. “Black women are never credited for our work, always hiding how we feel,” says Agyemang. “That’s part of the reason why we had to step to the forefront. This needed to be done: trailblazing a new path for our generation and beyond in the industry.”

Breaking artists is still Thomas’ passion, “but now I’ve also found confidence and purpose as a change-maker,” she says. “I would love for companies to keep the same public and boastful energy we saw during Blackout [Tuesday]. So Brianna and I are tied at the hip as we continue to hold the music industry accountable. The fight isn’t over.” —GAIL MITCHELL

Billboard's Women

Chosen by *Billboard* as first among their peers in prior years, these former Executive of the



Desiree Perez

EXECUTIVE OF THE YEAR 2019
CEO, Roc Nation

This was the year Roc Nation client Megan Thee Stallion claimed superstardom, at No. 1 on the Billboard Hot 100 with "Savage" (featuring Beyoncé) and as the featured artist on Cardi B's "WAP," which topped the Hot 100 for four weeks. Rostermates Lil Uzi Vert, Alicia Keys and Mariah Carey all reached new peaks. And Roc Nation, after partnering with the NFL to use its platform for entertainment and social justice, in February co-produced the Super Bowl halftime show with

Shakira and Jennifer Lopez. *Reprise: A Roc Nation Album* raised funds for the National Association of Criminal Defense Lawyers Foundation for Criminal Justice, and JAY-Z successfully lobbied for passage of probation reform legislation in California. Through it all, says Perez, she has managed the stress of the year by "focusing on things within my control and making sure we are better positioned for whatever the new normal is."

SONG THAT INSPIRED ME IN THE PAST YEAR "Alicia Keys' 'Love Looks Better on You,' because it recognizes that love is the best option."



Danielle Aguirre

CO-EXECUTIVE OF THE YEAR 2018
Executive vp/general counsel, National Music Publishers' Association

The NMPA this year continued to focus on reaching settlements and deals for licenses to "provide needed revenue for our members and songwriters," says Aguirre, noting that the organization has finalized global settlements and/or licenses with Peloton, TikTok, YouTube, Snap Inc. and others. Aguirre also continues to oversee the NMPA's battle against Spotify,

Amazon, Google and Pandora in the wake of the tech companies' appeal of a 2018 Copyright Royalty Board decision to raise publishing royalties. In November, the NMPA joined the Nashville Songwriters Association International in a motion asking the CRB to set interim royalty rates at the current levels.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "How to protect live-music venues and slowly bring people back to live events. Live music is what I miss most about these last months."



Jacqueline C. Charlesworth

CO-EXECUTIVE OF THE YEAR 2018
Partner, Alter Kendrick & Baron

"It will be exciting to see the launch on Jan. 1 of the new Mechanical Licensing Collective created under the Music Modernization Act," says Charlesworth, whose efforts — along with Aguirre, Dina LaPolt and Susan Genco — to achieve passage of the landmark music licensing law led to their shared recognition as Executive of the Year honorees in 2018. Charlesworth remains on the front lines of copyright battles, filing a brief late last year with the D.C. Court of Appeals on

behalf of two groups to support increased royalty rates for songwriters. In July, she testified before a Senate subcommittee on what she called the "broken" Digital Millennium Copyright Act, which governs copyright online. "A little over a year ago," she says, "I left a big firm and moved to Los Angeles. I'm extremely grateful to have built a thriving music and copyright practice out here, even in the midst of a pandemic. And I'm especially proud of my work on behalf of songwriters."

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "If all else fails, ice cream."



Susan Genco

CO-EXECUTIVE OF THE YEAR 2018
Co-president, The Azoff Company

Genco, 54, co-president of The Azoff Company with Elizabeth Collins (see page 94), played an essential role in securing passage in 2018 of the Music Modernization Act. "Considering all the events of the past year, the crucial issue facing the music industry is the need for the companies which are flourishing during the pandemic to share that wealth with the creators," she says. Looking back on 2020, she says, "I am very proud

of how astutely and gracefully The Azoff Company is navigating the pandemic. These challenging moments remind me of what a privilege it is to be part of a family company that has global impact," she says, crediting the leadership and stewardship of Irving Azoff, Jeffrey Azoff and Collins. "It reinforces that you can be a big media company without sacrificing your heart and soul."

SONG THAT INSPIRED ME IN THE PAST YEAR "I have to acknowledge Harry Styles' 'Watermelon Sugar.' It was on nonstop in my house."



Dina LaPolt

CO-EXECUTIVE OF THE YEAR 2018
Founder/owner, LaPolt Law

An entertainment attorney and civil rights activist, LaPolt, 54, is a co-founder of Songwriters of North America and responded to industry alarms in March that pending coronavirus aid legislation in Congress would not cover the music industry. "Through SONA and other industry stakeholders," she says, "I helped shepherd the inclusion of independent contractors, sole proprietors and self-employed individuals into the Small Business Administration Act provisions of the CARES Act," the \$2 trillion federal stimulus legislation passed in response to COVID-19. She also worked with SONA and the Edward Charles Foundation to create the Songwriter Assistance Fund to distribute emergency grants to struggling creators during the pandemic. After the May killing of George Floyd galvanized the nation, LaPolt joined the executive leadership committee of the Black Music Action Coalition and advocated for the repeal of section 50-A of New York's Civil Rights Law, "which concealed records of police misconduct and abuse from the public," she says.

THE WORD TO DESCRIBE 2020 "Surreal."

In Music Hall Of Fame

Year honorees reflect on the achievements, activism and unprecedented challenges of 2020



Bozoma Saint John

EXECUTIVE OF THE YEAR 2016

Global chief marketing officer, Netflix

Saint John was recognized in 2016 for her role as head of global consumer marketing for iTunes and Apple Music. She has since held senior marketing positions at Uber and Endeavor before joining Netflix in June. The streaming service has become a major music industry player as the exclusive platform for titles such as *Springsteen on Broadway*, *Rolling Thunder Revue* and the series *Song Exploder: How Music*

Gets Made from the podcast of the same name. Saint John defines the crucial issue facing the music industry as the need “to recalibrate — in response to the social and racial unrest in the world,” she says. And the best way to support other women? “Advocate for them,” she says. “Speak up for them.”

HOW I’VE MANAGED THE STRESS OF THE PANDEMIC “To start with the small things, which then in aggregate means I manage the big things. Take things in small pieces.”



Jody Gerson

EXECUTIVE OF THE YEAR 2015

Chairman/CEO, Universal Music Publishing Group

Gerson, the first female chairman of a major global music company and the first woman named CEO of a major music publisher, has not let the pandemic diminish her ties to her team. “I speak on Zoom with my executives around the world more than ever,” she says. In addition, every Friday she sends a personal email to company employees worldwide “as a way of staying connected.” It’s Gerson’s style of management, which has drawn to her roster “some of the biggest stars and rising talent in the world: Kendrick Lamar, Brandi Carlile, Kenny Chesney, Andrew Lloyd Webber, Van Halen, Surfaces, Luke Combs, Marisa Monte. And we’ve made some very significant [catalog] acquisitions,” she adds. This year UMPG has cheered on the chart success of writer-artists from Taylor Swift to Megan Thee Stallion and secured licensing agreements with TikTok and Snapchat. “I remind my team constantly how lucky we are,” she says, “but I am equally so proud of how hard they have worked and what they continue to accomplish.”

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY “I want to acknowledge the outstanding work being done by the She Is the Music community. We launched our virtual mentorship program, started a U.K. producer program, launched in Latin regions [and more].” (See story, page 96.)



Michele Anthony

EXECUTIVE OF THE YEAR 2014

Executive vp, executive management board member, Universal Music Group

For Anthony, the pandemic has been a time for all the labels and territories of UMG to rise. “We banded together, and through innovation, smart pivoting and new product strategies delivered unparalleled success for our artists,” she says. While working remotely, “we pioneered new virtual global marketing strategies, and our A&R teams built on their incredible track record of

signing and developing artists and delivering some of the biggest albums for our superstars. To help offset the loss of fan connection from touring,” she continues, “we helped create innovative ways for our artists to drive new revenues.” And how did she personally cope with pandemic stress? “Meditation and compassion,” says Anthony.

MOST IMPORTANT LESSON LEARNED THIS YEAR “Never take your health and the health of your loved ones for granted.”



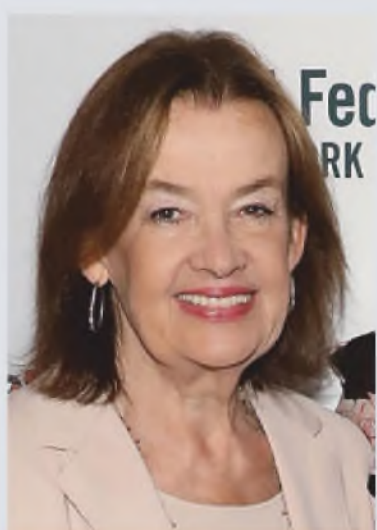
Julie Greenwald

EXECUTIVE OF THE YEAR 2006*

Chairman/COO, Atlantic Records

Greenwald has no shortage of artist accomplishments to declare. Coming out of 2019, during which she and Atlantic Records chairman/CEO Craig Kallman led their team to claim the year-end No. 1 label on the Billboard 200, Greenwald this year saw Roddy Ricch reach No. 1 on the Hot 100 with “The Box” — and hold the peak for 11 weeks. Then “WAP” by Cardi B, featuring 300 Entertainment’s Megan Thee Stallion, commanded the top of the Hot 100 for four weeks

and became the first No. 1 on the inaugural Billboard Global 200. Reflecting on the past year, “I’m incredibly proud of the way our team locked arms to support important social justice initiatives,” says Greenwald. “People from all levels of the company and from every department came together to work intensively on voter registration and racial inequality. We’ve fundraised and campaigned together, we’ve listened to and learned from each other. It has been great to feel so much energy behind making real change in our industry and our country.”



Judy McGrath

EXECUTIVE OF THE YEAR 2005**

Board member, Amazon

McGrath, who led *Billboard*’s inaugural Women in Music list in 2005 as chairman/CEO of MTV Networks, is now a board member of Amazon and “music lover for life,” she says. “I am proud of the growth and diversity in Amazon Music, both Unlimited and Prime, across all devices,” citing its “60 million songs with playlists in every genre.” Managing the pandemic with “a mask, music and hope,” McGrath is buoyed by the achievements

of a younger generation of female executives. “As P!nk has said, women in music are killing it,” says McGrath. “So the best way to help other women in the music industry is to make sure that reality is reflected across the board in every aspect of this business. Anything less is intolerable. Look at gender inequality, from artists to executives to board seats, and you can see that the wheels of change need to move faster.”

THE WORD TO DESCRIBE 2020 “Endless. Hopefully 2021 will be revolutionary.”

*Also named in 2008, 2010-13 and 2017 **Also named in 2007 and 2009

ACTIVISTS

Brianna Agyemang

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

Jamila Thomas

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

See story, page 60.

Tatum Hauck Allsep

Founder/CEO, Music Health Alliance

Shelia Shipley Biddy

COO/certified senior adviser, Music Health Alliance

The Nashville nonprofit Music Health Alliance marked its seventh anniversary in January “surpassing \$50 million in health care cost savings for 11,000 music industry professionals,” says Allsep, 46. When the pandemic hit, Allsep and Biddy, 68, sought to give their clients a “sliver of hope” as they launched “a COVID-19 plan based on the immediate needs of the music community,” says Allsep. Music Health Alliance helped with reducing medical bills and even “providing gift cards to buy groceries, baby formula, diapers and other necessities.”

MOST IMPORTANT LESSON LEARNED THIS YEAR Biddy

“There is always hope. When the pandemic struck in March, none of us could anticipate how our resiliency would grow as we faced difficult challenges.”

Ashaunna Ayars

Vice chairman, Black Music Action Coalition

Binta Niambi Brown

Co-chairman, Black Music Action Coalition

Caron Veazey

Vice chairman, Black Music Action Coalition

Joining the industrywide call to end systemic racial bias, over 200 artists, producers, DJs, managers, lawyers and industry professionals signaled their support in June by launching the Black Music Action Coalition. Ayars, Brown and Veazey are the female members of the eight-member BMAC board. The group’s goals, says Brown, are to achieve equality, equity, fairness and justice throughout the industry; become deeply aware of how biases have limited opportunity; and refuse to be complacent. “That we’ve kept the conversation going during a global pandemic and are committed to continuing this effort for however long it takes is extraordinary,” she adds.

SONG THAT INSPIRED ME IN THE PAST YEAR Veazey

“‘Justice’ by Citizen Cope. When we’re surrounded by insanity but can still manage to feel *hopeful* instead of *hopeless*, that’s the real flex.”

Carolyn DeWitt

President/executive director, Rock the Vote

Emily White

Co-founder, #iVoted; partner, Collective Entertainment

Leaders of two of the most prominent organizations in electoral activism, DeWitt, 38, and White and their teams stepped up in an election year like no other. Amid the pandemic, Rock the Vote’s Democracy Summer 2020 concert, headlined by Katy Perry and the Black Eyed Peas, went virtual. The nonprofit also teamed with Pepsi for the Unmute Your Voice concert, which took place on the emerging social



Perry

video app Triller and featured stars like Demi Lovato and Ava Max. For the #iVoted Festival on Nov. 3, hundreds of artists performed during a webcast in support of voter turnout. “It has been incredibly inspiring to see the important and uplifting joy that music brings to fans during such a heavy year,” says White, who staged the digital concert with an all-women executive team.

HOW I’VE MANAGED THE STRESS OF THE PANDEMIC DeWitt

“By focusing on the good that can come out of hard work. That only intensified knowing the future of our democracy was at stake.”

Dayna Frank

Owner/CEO, First Avenue Productions; board president, National Independent Venue Association

When the pandemic hit, Frank, 41, was kicking off a year of celebrations at the Minneapolis club First Avenue with performances by Neko Case and The Hold Steady. Immediately after, she and hundreds of other club owners across the country formed the National Independent Venue Association to save live music through fundraising, information sharing and lobbying for federal support. In June, a NIVA poll found that 90% of independent U.S. music venues would have to close permanently if they didn’t receive federal aid. In October, after lobbying from NIVA, the House of Representatives passed the \$10 billion Save Our Stages Act, as part of the proposed \$2.2 trillion coronavirus stimulus package to provide federal relief for indie venues. (In the Senate, where it awaits action, it has over “54 bipartisan co-sponsors,” says Frank.)

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “The ability to survive until it’s safe to produce concerts again and reopen with an infinitely stronger, more equitable and more resilient independent live-music ecosystem.”

Liza Henshaw

COO, Global Citizen

Henshaw, 56, is a senior member of the executive team of Global Citizen, which secured \$127 million in collaboration with Lady Gaga from the One World: Together at Home special in April. The fund provided personal protective equipment for front-line health care workers fighting the coronavirus pandemic. (The event also featured Alanis Morissette, Billie Eilish, Burna Boy, Lizzo and Paul McCartney.) The follow-up show, Global Goal: Unite for Our Future in June,

secured \$1.5 billion to help ensure equitable access of COVID-19 tests, treatments and an eventual vaccine “to everyone, everywhere,” she says.

MOST IMPORTANT LESSON LEARNED THIS YEAR

“A team can still be high-functioning, compassionate, funny and successful even if we are all scattered around the world on video conferences.”

Carolyn Mugar

Executive director, Farm Aid

See story, page 66.

Laura Segura

Executive director, MusiCares

This past year has been one of the most important for Segura, 41, and MusiCares. When lockdowns first began, MusiCares acted quickly to provide relief to those whose health and welfare were suddenly at risk.

“Many months later, we continue with our COVID-19 relief efforts, having distributed more than \$20 million to 20,000 music people in need,” says Segura. “This is the most recipients helped for any single relief response in MusiCares’ history.”

SONG THAT INSPIRED ME IN THE PAST YEAR “‘Let It Be’ by The Beatles. Something about classic songs comforts me during tough times.”

MAJOR MUSIC GROUPS

Towalame Austin

Executive vp philanthropy and social impact, Sony Music Group

Deirdre McDonald

Executive vp global public policy and government relations, Sony Music Entertainment

Julie Swidler

Executive vp business affairs/general counsel, Sony Music Entertainment

Melissa Thomas

Senior vp international marketing, Columbia/Epic Records, Sony Music Entertainment

Sony enlisted all of its employees and multiple artists — including Camila Cabello, Chloe x Halle, Diplo, DJ Khaled and Gloria Estefan — for Your Voice, Your Power, Your Vote, a series of striking black-and-white “get out the vote” online spots. “This year has underscored the systemic inequalities that are at the root of change we need to see in this world,” says Thomas, “and I am incredibly proud to work at a company that leads with action.” Swidler adds that each business unit “researched and recommended social-justice initiatives to contribute to and partner with.” Austin — with over 20 years of experience fostering equal rights through advocacy, education and enrichment — joined Sony Music Group in July in a high-level role that reaches across Sony’s recorded-music and Sony/ATV Music Publishing divisions.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY McDonald

“Our work to make the music community as cohesive, equitable and resilient as possible cannot stop. We must seek out opportunities to stand together, not apart.”

Getting Better All The Time...

...OR IS IT? SIX EXECUTIVES ON SIGNS OF GENDER EQUITY PROGRESS —

AND WHAT THE INDUSTRY STILL NEEDS TO FIX



Aurielle Brooks

Entertainment attorney,
Arrington & Phillips

Vp/general counsel,
Collective Gallery

CHANGE IS COMING

As a woman of color, I've encountered ill treatment, but before needing to defend myself, others have showed up to condemn that behavior. More people are standing up against prejudice, proving that there's no space for that in our industry.

THERE'S A WAYS TO GO

There aren't enough women — especially women of color — in leadership roles. An example is the disparity of women in songwriting, producing and A&R. There should be more active efforts to implement initiatives or internship programs designed for women from underrepresented backgrounds interested in entering the industry.



Kerri Edwards

President,
KP Entertainment

I've seen awards shows increase awareness of gender equality. When I look at the country radio chart and compare it to four years ago, I see a change in the right direction. This year, our executives at CMT pledged to play males and females equally on their music video hours. In one of our Country Music Association board meetings, I noticed so many more women managers on the board.

Continuing to break down the stigma that our audience does not want to hear women on the radio is imperative. I look forward to the day when we reach a point where we can recognize each other based solely on accomplishments, regardless of gender.



Jaime Zeluck Hindlin

Owner/founder,
Nonstop Management

It's so cool to see women producing full projects — like Alex Hope and Catherine Marks on Alanis Morissette's *Such Pretty Forks in the Road*. Soon, I hope a woman wins producer of the year at the Grammys! With the election of the first female vice president, I think there will be even more of these opportunities for women.

She Is the Music recently shared that in 2019, only 21.7% of artists were female, only 12.5% of songwriters are female, and only 2.6% of producers are female. Hopefully in the next year, we'll start to see an increase in those percentages.



Vera Savcic

CFO, Secretly

At our new offices in Brooklyn, we have a designated breastfeeding room. Twenty years ago, this would've been a "their" problem, but now we respect the needs of working mothers. We now have a rule that all promoted panels should be diverse and have 50% female representation. We also internally publish an annual gender pay gap analysis.

We are far behind in ownership — female-owned music companies or women owning controlling shares of companies. There are no [key performance indicators] that we embrace as an industry to track the very necessary changes. When you start tracking the data you become more aware of it and can begin to change it.



Anjula Singh

Executive vp/CFO,
SoundExchange

I do see progress happening. I've been CFO at SoundExchange for more than six years. In 2020, I took over management of the operation departments, and now I manage over half the company. The honest conversations that exist today didn't happen when I was first starting out in my career.

Like anything, we can always do better. We can't take our foot off the pedal. We need to make a steadfast commitment to identifying and engaging the next generation of female leaders through mentorship.



Ty Stiklorius

Founder/CEO,
Friends at Work

Last year, I was part of the task force behind the "Women in the Mix" initiative, which asked that at least two women are considered during the hiring process for producers or engineers. It required producers to take gender representation into account when deciding who to mentor for further development.

We've seen modest gains in gender equity. It's encouraging that the Recording Academy named Valeisha Butterfield Jones its first chief diversity and inclusion officer, but that came on the heels of forcing out its first female CEO, Deborah Dugan. And while I congratulate Michelle Jubelirer for becoming co-head of Capitol Records, I wonder why women are often co-heads with a man. — MIA NAZARENO

Celine Joshua

Executive vp, Universal Music Group

Cindy Oliver

Executive vp global revenue and royalty optimization, Universal Music Group

Erika Begun

Senior vp investor relations, Universal Music Group

Amy Isbell

Senior vp public policy and government relations, Universal Music Group

"Our policy and advocacy work this year was like nothing before," says Joshua, speaking of UMG's Task Force for Meaningful Change that launched in June in the wake of nationwide protests ignited by the May 25 killing of George Floyd. The company, she says, also "encouraged our employees and fans to 'Use Your Voice' this election cycle [with get-out-the-vote artist videos]; pushed Congress and other policymakers to support musicians, artists, touring personnel and venues suffering through the economic impact of COVID-19; and advocated on core policy issues important to our songwriters and artists."

MOST IMPORTANT LESSON LEARNED THIS YEAR Oliver

"Resilience. It is all about amazing people, and I will never take that for granted."

Oana Ruxandra

Chief digital officer/executive vp business development, Warner Music Group

Masha Osherova

Executive vp/chief people officer, Warner Music Group

Emmy Lovell

Executive vp, WEA Europe

Elsa Vivero

Executive vp global digital account management, WEA

As the pandemic redefined how companies work, Osherova's team executed the Go Contribute program, allowing employees to step up to help one another across job roles, departments and territories. At WEA, Warner Recorded Music's global artist and label services network, Vivero and Lovell were involved in boosting the presence of WMG artists and labels through digital channels and partnerships. "My team fundamentally exists to build value for our artists and songwriters," says Ruxandra, with moves like WMG's deal to incorporate music into posts on

the photo- and video-sharing app Snapchat. "We have to super-serve our audience and our fans," she says, "and the things that we're working on need to be native and authentic to a platform, to a person, to a time, so we enrich people's experiences."

THE WORD TO DESCRIBE 2020 Ruxandra "I'm just going to say 'dumpster fire.'"LABELS &
DISTRIBUTORS**Rayna Bass**

Senior vp marketing, 300 Entertainment

Shaw Miseyko

Senior vp digital marketing, 300 Entertainment

Aimie Vaughan-Fruehe

Senior vp promotion, 300 Entertainment

This year 300 Entertainment has released chart-topping music by Young Thug, Megan Thee Stallion and Gunna. But the fight to preserve employees' mental health amid the pandemic was also a top priority for the company. As lockdowns began, 300 created programs and benefits geared toward mental health services, along with a friends-and-family relief fund to alleviate their staff's stress. "The fact that we continue to put out music and create successful campaigns in this climate," says Bass, "is a huge accomplishment."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY Bass "Making meaningful change. The industry has to reconcile the systemic oppression of Black people and people of color within the industry."**Allison Brown Jones**

Executive vp A&R, Big Machine Label Group

In "an incredibly difficult year" for both emerging and established artists, Brown Jones, 51, takes pride in the bright spots: Carly Pearce scored her second No. 1 on Country Airplay ("I Hope You're Happy Now"); Tim McGraw returned to Big Machine, following his departure from Sony Music Nashville; and pop trio Avenue Beat earned a viral TikTok hit with "F2020." Brown Jones also scored with Thomas Rhett, whose No. 1 Billboard 200 album *Center Point Road* earned a Grammy nomination for best country album and secured him the Academy of Country Music's entertainer of the year award (in a tie with Carrie Underwood). Rhett's MusiCares COVID-19 Relief Fund benefit single, "Be a Light" — featuring Keith Urban, Hillary Scott, Reba McEntire and Chris Tomlin — hit No. 2 on Country Airplay.

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "Zoom happy hours with my besties. Pilates, yoga, getting to know my neighbors, gardening, cooking and wine."**LaTrice Burnette**

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

Although many musicians shelved new music when the pandemic began, Burnette points to the late-March release of Jessie Reyez's debut album, *Before Love Came To Kill Us*, as an example of Island Records leading the charge. "We were one of the first labels to release an album from our roster during the pandemic," she says. "It took a certain level of fearlessness. Jessie trusted us." The decision paid off: The project debuted at No. 4 on Top R&B Albums in April.

Farm Aid's Backstage Force

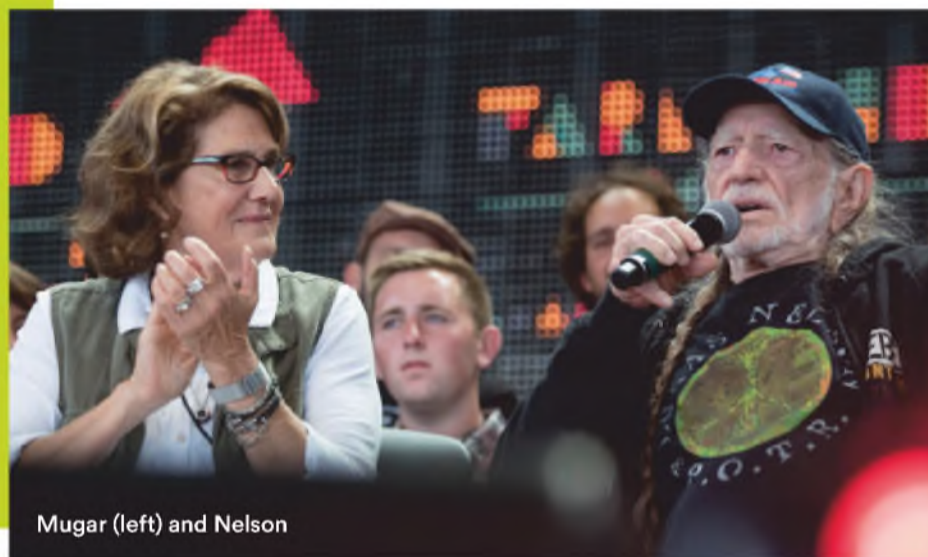
WHY WILLIE NELSON

CALLS CAROLYN MUGAR

'THE BRAINS' BEHIND HIS

CHARITABLE CONCERT'S

DECADESLONG SUCCESS



Mugar (left) and Nelson

WHEN WILLIE NELSON'S Farm Aid staged its annual all-star festival online on Sept. 26, the virtual event marked the 35th anniversary of music's longest-running concert for a cause, which has raised over \$60 million to keep family farmers on their land and support a sustainable agriculture system. As Nelson puts it, Farm Aid's mission matters only to people who eat.

Offstage and year-round, Farm Aid executive director Carolyn Mugar has guided the nonprofit since 1985 when it was created by Nelson, Neil Young and John Mellencamp, with Dave Matthews later joining the organization's board.

"Carolyn is the brains of Farm Aid, and I'm just the brawn," says Nelson. "We each have our roles but make decisions together. Carolyn

has the organizational skills that keep Farm Aid humming. We show up to play, and she and her team make us look good. She makes sure every farmer we raise money for receives it."

Mugar, 77, leads a team of 11, most of them women. "What we do the whole year is work with family farmers in myriad ways," she says. The 1-800-FARM-AID hotline and Farmer Resource Network respond to farmers in crisis, particularly after severe weather events in recent years. Farm Aid also makes grants to local and regional groups — over 300 so far — that support sustainable agriculture. It has helped expand the markets for family farm-grown food into city neighborhoods, stores, restaurants, schools and public institutions — even the Super Bowl.

Since Farm Aid's first concert

in 1985, says Mugar, "what has changed is people's consciousness." Farm Aid supporters have recognized the links between its mission and "the good-food movement, the environmental movement, the whole issue of structural racism. Farm Aid has been working with Black farmers and Black farm organizations since day one."

From barnyards to backstage trailers, Mugar has networked nonstop on behalf of family farmers, herding artists and activists "like a collie dog," she jokes. But inevitably, she deflects and gives credit for Farm Aid's enduring impact to its four leading artists: Nelson, Young, Mellencamp and Matthews. "For all practical purposes, they lead Farm Aid — and they do not take prisoners. They really never give up."

—THOM DUFFY

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MOST IMPORTANT LESSON LEARNED THIS YEAR

"Take time to appreciate and cherish the little things, and spend as much time as you can with loved ones. Life is short, and tomorrow is not promised."

Monica Cornia

Senior vp international marketing,
RCA/Arista Records

Sam Selolwane

Senior vp urban promotion, RCA Records

Shani Fuller Tillman

Vp marketing, RCA Records

"We haven't hesitated," says Fuller Tillman of supporting RCA's diverse roster of talent — from Miley Cyrus to Bryson Tiller to The Strokes — as they've found new ways to promote new projects in lockdown from artists such as Alicia Keys, Davido and Chris Brown. "As a company, we've stayed the course through the pandemic," she says, "which has offered new ways and flexibility for us to work as a team virtually."

THE WORD TO DESCRIBE 2020 Fuller Tillman

"*Sankofa*, which means, 'In order to understand our present and ensure our future, we must know our past.'"

Tina Davis

Vp A&R, EMPIRE

Bay Area-based independent label distributor EMPIRE launched a publishing division in September, with signings including producer !llmind (Drake, Beyoncé, JAY-Z) and Young Dolph. The move is part of the company's vision for "reimagining the future via social change," says Davis, who helmed the creation of EMPIRE's *Voices for Change, Vol. 1* compilation album released in September. Featuring contributions from PJ Morton, Mozzy and Lloyd, the album came "in the wake of losing George Floyd, Breonna Taylor, Ahmaud Arbery and countless other lives to police violence and racial injustice," she says. "Our artists came together to create a call to action."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "Archaic deals, systemic racism, ageism and sexism. This year I've seen more collaboration than ever across sectors, which gives me hope for the future."

Amy Dietz

Executive vp/GM, Ingrooves Music Group

Dietz works with CEO Bob Roback on Ingrooves' continued global expansion, including into Australia, Brazil, Japan, South Korea, Sweden and Turkey. She and Roback also steered the growth of the label's Latin music operation with key signings of the labels Carbon Fiber, Calle Fresa, GR6 and Serca. In September, the Universal Music Group-owned independent distributor was awarded a U.S. patent for its proprietary artificial intelligence-based music marketing technology, Trends Now and Dispatch, which identifies new audience opportunities and executes marketing campaigns accordingly. Dietz is also a member of the Music Business Association's executive committee and the American Association of Independent Music's mentorship program, where she counsels the next generation of aspiring female music executives.

SONG THAT INSPIRED ME IN THE PAST YEAR "Give" by Harari, a South African group from the '80s, which



**"Take time to appreciate
and cherish the little
things, and spend as
much time as you can
with loved ones. Life is
short, and tomorrow is
not promised."**

—LATRICE BURNETTE,
ISLAND RECORDS

I was turned on to this year. The song talks about if you give of yourself, the return is immeasurable."

Nicki Farag

Executive vp promotion, Def Jam Recordings

Natina Nimene

Senior vp urban promotion and artist relations,
Def Jam Recordings

Marisa Pizarro

Senior vp A&R, Def Jam Recordings

Theda Sandiford

Senior vp commerce and digital, Def Jam Recordings

Farag's team helped drive Justin Bieber's "Yummy" to a No. 1 debut on Digital Song Sales and No. 2 on the Hot 100, while Sandiford steered Jhené Aiko's "breakthrough year" and a career-best No. 2 debut on the Billboard 200 with her third solo studio album, *Chilombo*. Pizarro cleaned up the roster, pumped out market share-boosting releases during the pandemic and helped plot the 2021 launch of Def Jam Philippines. Nimene is proud to be a part of UMG's Task Force for Meaningful Change that formed in the wake of George Floyd's death and also serves on the label's legislative/public policy committee, which "brings me joy and purpose," she says.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

Sandiford "Ensure other women's voices are heard. Validate female colleagues' ideas in meetings, and ask for their opinions."

María Fernández

Executive vp/COO Latin Iberia, Sony Music
Entertainment

Sony Latin had a banner year, with strong releases by Maluma (whose "Hawái" topped *Billboard's* inaugural Global Excl. U.S. chart), Ozuna, Anuel AA, Camilo, Kany García and rising star Rauw Alejandro. Sony and The Orchard's market share (as of Nov. 12) made them the top Latin music company in the United

States. In addition, says Fernández, 47, the company has given "great attention to social issues, including the creation of a COVID-19 Global Relief Fund and a Global Social Justice Fund."

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC

"Exercising and studying. I was able to lose 15 pounds by exercising every day, and I have almost completed my MBA."

Andrea Ganis

President of promotion, Atlantic Records

Joi Brown

Senior vp marketing and brand partnerships,
Atlantic Records

Michele Cranford

Senior vp digital marketing and strategy,
Atlantic Records

Grace James

Senior vp marketing, Atlantic Records

Across charts and genres, from Lizzo to Roddy Ricch, Jack Harlow to Coldplay, onward and upward to Cardi B's "WAP" (featuring Megan Thee Stallion), Atlantic overdelivered on radio promotion in 2020, with the pop/rock radio promotion team led by Ganis, who's in her 40th year at the label. During the pandemic, Atlantic "quickly retooled and shifted staff in nondigital roles to rethink how we do promo tours, artist showcases and create content" and grew the digital marketing team by 20%,

says Cranford. The quick pivot paid off, as "WAP" debuted atop the Hot 100 with the most streams ever in a song's first week (93 million). "Even during a pandemic, virtual releases can still translate into true fans."

MOST IMPORTANT LESSON LEARNED THIS YEAR Cranford

"Mental health and self-care are extremely important. It's OK to take time for yourself, have a million emotions and not feel like you have to have all the answers."

Wendy Goldstein

President of West Coast creative, Republic Records

Antoinette Trotman

Senior vp business affairs, Republic Records/Island/
Def Jam

Khelia Johnson

Vp business and legal affairs, Republic Records/Island/
Def Jam

Marleny Reyes

Senior vp marketing, Republic Records

Republic Records, *Billboard's* 2019 label of the year, scored three multiweek No. 1s on the Billboard 200: Taylor Swift's surprise eighth album, *Folklore*; Pop Smoke's posthumous *Shoot for the Stars, Aim for the Moon*, which Goldstein says "happened under the most tragic circumstances possible but immortalized him as one of this generation's greatest and most defining artists"; and The Weeknd's *After Hours*, which came out in March during the pandemic's first wave and held at No. 1 on the Billboard 200 for four consecutive weeks. "We felt like the world needed music, so we didn't move [*After Hours*' release date]," says Goldstein. "The album ended up being a landmark."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY Goldstein

"Representation for female and [Black, Indigenous and people of color] artists, producers, songwriters, executives and other voices. We're at the tip of the iceberg, but we've got to hold ourselves and all of the gatekeepers accountable now."

JESSIE REYEZ

CONGRATULATIONS

BILLBOARD WOMEN IN MUSIC

IMPACT AWARD
HONOREE



FROM YOUR
ISLAND RECORDS
FAMILY





Women In Music Executives

Interscope's Year Of Chart





From left: Wyskoarko, Romano,
An and Lee photographed
Nov. 6 at Palihouse Santa
Monica in Santa Monica, Calif.

—Toppers — And Influence

PHOTOGRAPHED BY MARTHA GALVAN



IN 2020, THE TEAM AT Interscope Geffen A&M “set out to achieve No. 1 market share and accomplished that,” says IGA CFO Annie Lee of a year that began with

Billie Eilish sweeping the Big Four categories at the Grammy Awards and continued with a dominant run of No. 1s. DaBaby reigned over the Hot 100 for seven weeks with “Rockstar,” featuring Roddy Ricch. Juice WRLD’s posthumous album *Legends Never Die* debuted atop the Billboard 200. And Machine Gun Kelly switched from rap to rock with *Tickets to My Downfall*, plugging in at No. 1 on Alternative Albums, Top Rock Albums and the Billboard 200 — “an evolving and expanding musical journey,” says president of promotion Brenda Romano, “in step with his growth in TV and film.”

Romano adds: “I’m most proud of Interscope’s commitment to Black Lives Matter and social justice and our efforts to promote voter turnout. We had the opportunity and resources to engage like never before.”

Besides DaBaby, Juice WRLD and Machine Gun Kelly, IGA topped the Billboard 200 in January with Selena Gomez’s *Rare*, in February with Eminem’s *Music To Be Murdered By* and in June with Lady Gaga’s *Chromatica*. On Top Album Sales, 5 Seconds of Summer led the tally with *CALM* in April, followed by The 1975’s *Notes on a Conditional Form* in June and Blackpink’s *The Album* in October. In addition to DaBaby’s unstoppable “Rockstar,” Interscope led the Hot 100 with “Rain on Me” from Lady Gaga and Ariana Grande in June.

Interscope is also No. 1 in both total market share and current market share, with a 10.23% and 11.79% share, respectively, according to Nielsen Music/MRC Data.

IGA executive vp visual creative Michelle An says a highlight of her year came Oct. 24, “having a ‘front-row seat’ and participating in Billie Eilish’s groundbreaking livestream” that was hosted on the singer’s website (“miss doing shows so muuuuuch,” Eilish wrote on Instagram). An is also working on Eilish’s upcoming Apple TV+ documentary about the making of her album *When We All Fall Asleep, Where Do We Go?*

Nicole Wyskoarko was promoted in October to executive vp/co-head of A&R, alongside Sam Riback, reporting to IGA chairman/CEO John Janick, who calls her “a leader within Interscope, a mentor to her team, a savvy deal-maker and an important voice within our industry.”

Amid the achievements and stress of the pandemic, Romano suggests priorities: “More chardonnay!” she declares. “That and maintaining and strengthening friendships and relationships, and building some new ones, too.” — G.M.

Jane Gowen

Executive vp marketing and A&R,
Universal Music Enterprises

Gowen's work at Universal's catalog division involves the legacies of many of the biggest names in music, including a 75th birthday campaign this year for Bob Marley, and new catalog releases for The Rolling Stones and both Paul McCartney and John Lennon. Amid the pandemic, she credits her team's "ability to pivot our marketing strategies with creativity and innovation, with the entire team working remotely," with UMe able to not only "sustain the catalog business but also thrive."

BEST WAY TO HELP OTHER WOMEN

IN THE INDUSTRY "Sharing experiences is always my way of giving confidence to other women, but also learning from their experiences. I'm very passionate about helping young women in the industry and encourage them to shoot for the stars, as it is possible."

Michelle Jubelirer

President/COO, Capitol Music Group

Ethiopia Habtemariam

President, Motown Records

Amber Grimes

Senior vp global creative, Capitol Music Group

Capitol Music Group weathered the pandemic to steer high-profile album release campaigns for Katy Perry, whose *Smile* track "Daisies" hit No. 9 on Adult Top 40; Halsey, whose *Manic* featured BTS' Suga and Alanis Morissette and reached No. 2 on the Billboard 200; and Niall Horan, who secured his first solo U.K. No. 1 with *Heartbreak Weather*. Habtemariam executive-produced the *Queen & Slim* soundtrack with director Melina Matsoukas and writer Lena Waithe; it was Motown's first soundtrack helmed by an all-female team. Grimes was a keynote speaker at Midem in June and addressed Black Lives Matter, calling for increased diversity and more mentorship in the industry.

MOST IMPORTANT LESSON LEARNED THIS YEAR Jubelirer

"Seeing how our team persevered through caring for one another and for those that society has too long oppressed has reinforced my faith in humanity in a profound way."

Lyn Koppe

Executive vp global catalog, Legacy Recordings/Sony Music Entertainment

Under Koppe's leadership, Legacy Recordings in 2020 shepherded attention-grabbing catalog campaigns from Mariah Carey (*The Rarities*) and AC/DC (*Power Up*), while Whitney Houston's 1987 album, *Whitney*, was certified 10-times platinum, making her the first-ever Black performer with three RIAA diamond-certified albums. Koppe says she has been impressed by the staff's compassion and kindness during the pandemic: "Sony Music's genuine and authentic



compassion, passion and commitment to change and the well-being of our staff and society at large has been incredibly inspiring and motivating this year."

MOST IMPORTANT LESSON LEARNED THIS YEAR "Get comfortable with having uncomfortable conversations."

Cris Lacy

Executive vp A&R, Warner Music Nashville

In a year without the usual promotion opportunities, Lacy, 47, notes that Warner Music Nashville "had three women at or near the top of multiple charts." Gabby Barrett's "I Hope" ruled Hot Country Songs for 16 weeks (and counting) and Country Airplay for one; helped by a remix featuring Charlie Puth, it also reached No. 3 on the Hot 100 and topped the all-format Radio Songs chart, becoming just the fourth title to have hit No. 1 on both Country Airplay and Radio Songs in the charts' 30-year histories, as well as the first debut single to achieve the feat. Meanwhile, Ingrid Andress' "More Hearts Than Mine" and Ashley McBride's "One Night Standards" rose to No. 3 and No. 11 on Country Airplay, respectively. "A few years ago," says Lacy, "that would have been unheard of."

MOST IMPORTANT LESSON LEARNED THIS YEAR "I took a lot of things for granted for the last 47 years."

Karen Lieberman

Vp sales and digital, Disney Music Group

The pandemic has challenged everyone this year, but it also created an opportunity for the Disney team run by Lieberman. "Our team conceived of the uplifting Disney singalong concept at the beginning of the safer-at-home initiatives for COVID-19," she says. "The result expanded to include several

successful network television specials, and it continued with crossover to social media and streaming partners, which has kept up throughout the year."

HOW I'VE MANAGED THE STRESS OF THE

PANDEMIC "I drove across the country and back — saw my family on the East Coast for six weeks and 11 national parks while en route. It was a literal breath of fresh air."

Cindy Mabe

President, Universal Music Group Nashville

Mabe, 47, is fiercely proud of UMG Nashville's ability to "lift up and break" new artists during the pandemic: Texas native Parker McCollum's major-label EP, *Hollywood Gold*, reached the top 10 on Top Country Albums; sister duo Maddie & Tae scored their second Country Airplay No. 1 with "Die From a Broken Heart"; and "Black Like Me" singer Mickey Guyton became the first Black woman to perform solo at the Academy of Country Music Awards in September. "Mickey stands up for the underrepresented," says Mabe, "and has been a beacon

of light in country music."

MOST IMPORTANT LESSON LEARNED THIS YEAR "I am once again reminded that people are the most important resource we have on this planet. We are all connected, and we have a responsibility to take care of each other."

Angie Magill

Senior vp legal and business affairs, Sony Music Nashville

Magill serves as counsel to all Sony Music Nashville departments, and her team was primed when the pandemic struck. "Sony Music had all systems in place on Friday, March 13, the day we shut the office, to allow us to hit the ground running from our homes on March 16," says the executive, a 10-year label veteran. "This seamless transition laid the foundation for every win of 2020."

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "I take my dog, Callie, into the backyard for a little walk. I breathe and I pull weeds. Callie is no help with the weeds."

Jenifer Mallory

Executive vp/GM, Columbia Records

Erika Alfredson

Senior vp marketing, Columbia Records

Phylicia Fant

Co-head of urban, Columbia Records

Harry Styles' *Fine Line* album campaign was a "perfect storm," says Alfredson, 40, resulting in the singer's second consecutive No. 1 on the Billboard 200 and marking the biggest week for a pop album by a male artist in over four years. It was a "real bright spot for the entire company," she says, from the marketing ideation of a fake island, Eroda,

CONGRATULATIONS COLLEEN THEIS

THANK YOU FOR YOUR RESILIENCE AND INSPIRING OUR GLOBAL TEAM



to a string of inventive music videos that helped spike streams. “[It’s] a great — and often rare — balance of artistic statement and mainstream commercial success.” Fant helped break acts from Polo G and The Kid LAROI to Lil Nas X, whose breakout hit, “Old Town Road,” became the fastest selling RIAA diamond-certified single of all time, while Mallory managed strategy and creative for Rosalía, The Chicks, HAIM, Vampire Weekend and AC/DC.

HOW I’VE MANAGED THE STRESS OF THE PANDEMIC **Alfredson** “Deep breaths, Peloton, long walks and wine.”

Gabriela Martínez

Managing director, Warner Music Latina

Warner Latin has steadily grown its YouTube channel, Warner Música, with new programming and “100,000 new subscribers a month,” to reach 5.5 million total subscribers, says Martínez — an effect of the pandemic. The channel’s *Mi Casa Tu Casa (My Home Your Home)* series featured top talent including Sofia Reyes and Alex Ubago hosting mini specials from their homes. Martínez cites new priorities including Las Villa, Vicementa, Izaak and Justin Quiles, who in August earned his first No. 1 on the Latin Airplay chart with the multi-artist track “Porfa,” and Piso 21, whose hit “Pa’ Olvidarme de Ella” surpassed 300 million streams across all platforms.

MOST IMPORTANT LESSON LEARNED THIS YEAR

“I have valued the small things in life more, like not second-guessing if I can hug someone I love.”

Gina Miller

Senior vp/GM, Entertainment One Nashville

At eOne Nashville, Miller, 48, celebrated a hat trick of hits on Top Gospel Albums in the past 18 months from John P. Kee, who also secured an NAACP Image Award nomination for outstanding gospel/Christian song (traditional or contemporary); Jonathan McReynolds, who collaborated on a performance with Kane Brown at the 2020 BET Awards; and James Fortune, who tied Kirk Franklin for the most Gospel Airplay No. 1s after earning his seventh (“Nobody Like Jesus”) in November. Miller is a co-founder of Nashville Music Equality, a chapter adviser for the Recording Academy’s Nashville branch and co-chair of eOne/Hasbro’s diversity and inclusion initiatives. “Everywhere I am connected, people are listening,” she says. “People are using their power and resources to do something real.”

MOST IMPORTANT LESSON LEARNED THIS YEAR “To have a ‘bigger than life’ appreciation for life.”

Amanda Molter

General counsel, Concord

Concord has enjoyed a recent period of “explosive growth and maturation,” says Molter, who joined the company in January. Recent high points include a publishing joint venture with PULSE Music Group;



“Everywhere I am connected, people are listening. People are using their power and resources to do something real.”

— GINA MILLER,
ENTERTAINMENT ONE
NASHVILLE

the acquisition of Imagine Dragons’ publishing catalog; and closing a \$600 million term loan B facility “with over 75 major institutional investors,” she says. “I am proud to be a part of a company that is investing in businesses, projects and organizations that are led by members of underrepresented or marginalized communities.”

HOW I’VE MANAGED THE STRESS OF THE PANDEMIC “Caring for our backyard flock of chickens with my daughter. We bought chicks in May at the height of quarantine and now have both fresh eggs and hours of entertainment.”

Michele Nadelman

CFO, Warner Records

Claudia Butzky

Senior vp global brand partnerships and synch, Warner Records

Warner Records delivered on an “aggressive” release schedule throughout the pandemic, says Nadelman, led by Dua Lipa’s *Future Nostalgia*, which in April debuted at No. 4 on the Billboard 200 and spawned the No. 2 Hot 100 hit “Don’t Start Now.” In November, the U.K. dance-pop star performed a *Studio 2054* livestream inspired by the legendary Manhattan club Studio 54. The label, which rebranded in 2019 from its former

Warner Bros. Records moniker, also inked new deals with Latin upstart Anitta, artist-producer MyKey and 13-year-old protest singer Keedron Bryant.

HOW I’VE MANAGED THE STRESS OF THE PANDEMIC

Nadelman “Movement is key: move, walk, run, swim, go. Or better yet, take Shonda Rhimes’ advice and put on some good music and ‘dance it out.’”

Sylvia Rhone

Chairwoman/CEO, Epic Records

Stephanie Yu

Executive vp/head of business and legal affairs, Epic Records

Ericka J. Coulter

Vp A&R, Epic Records

During the past year — “a wild ride that none of us could have predicted,” says Coulter — Rhone’s team at Epic saw Future achieve his seventh No. 1 on the Billboard 200 with *High Off Life*, while his single “Life Is Good” (featuring Drake) reached No. 2 on the Hot 100. In addition, Travis Scott and Kid Cudi’s “The Scotts” debuted at No. 1 on the Hot 100, Ozzy Osbourne’s *Ordinary Man* reached No. 1 on Top Rock Albums and Hard Rock Albums, and Fiona Apple earned critical praise and a No. 4 debut on the Billboard 200 with *Fetch the Bolt Cutters*. But Rhone’s proudest moment was Epic’s participation in Sony’s “get out the vote” campaign to “address systemic racism and influence sustainable change.” “It’s easy to make statements” denouncing racism, says Yu. “It’s another thing to take actions that truly change the status quo.”

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

Coulter “Be the best you can be and stay connected.”

Brenda Romano

President of promotion, Interscope Geffen A&M

Annie Lee

CFO, Interscope Geffen A&M

Michelle An

Executive vp visual creative, Interscope Geffen A&M

Nicole Wyskoarko

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

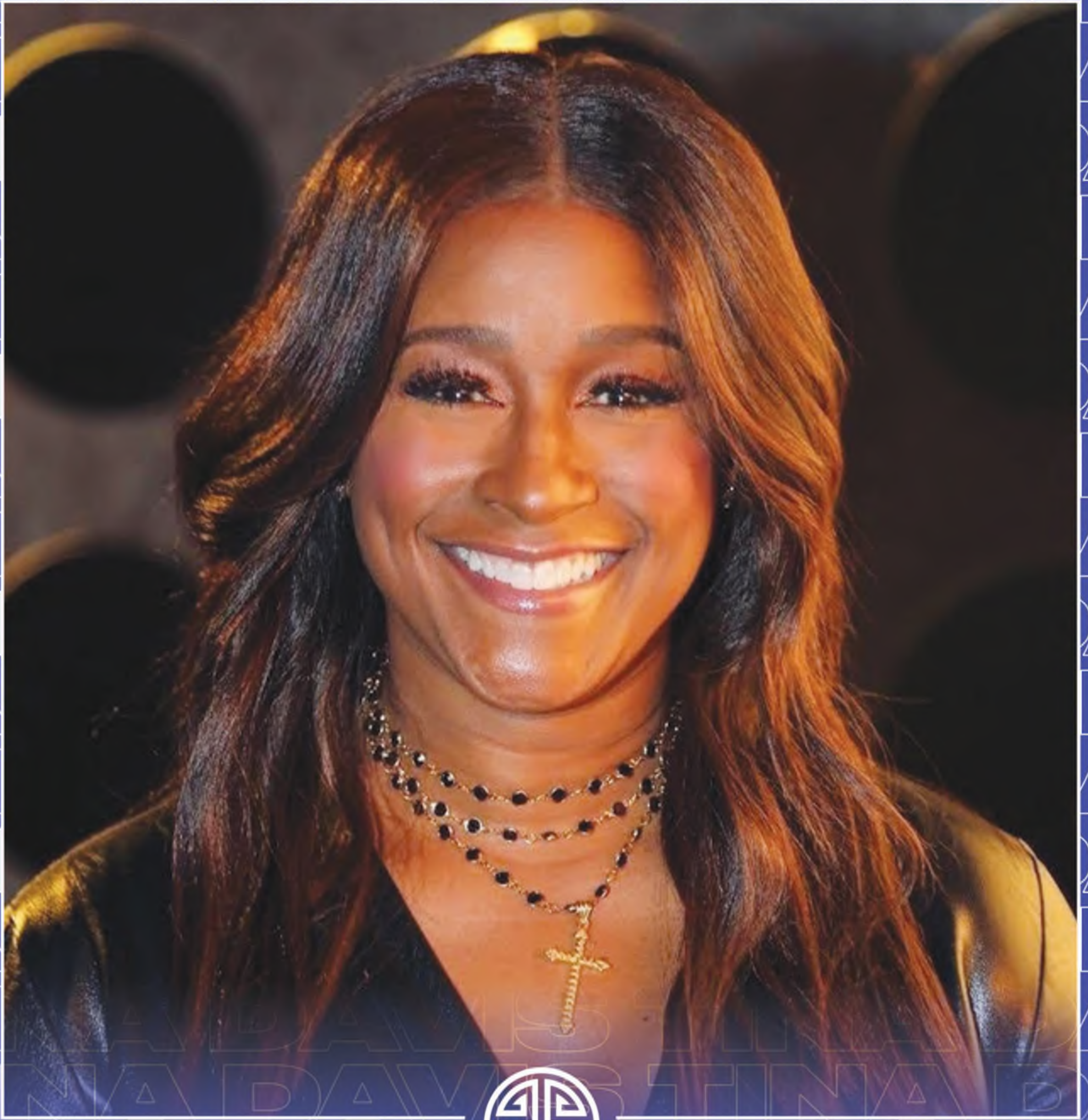
See story, page 70.

Jacqueline Saturn

President, Caroline

At Caroline, CMG’s independent distribution and label services division, Saturn oversaw success stories in the past 18 months including No. 1 debuts on the Billboard 200 from K-pop group SuperM and rapper Trippie Redd. There also were breakouts like iann dior, who has surpassed 1.5 billion streams in 2020; Clairo, who moved 700,000 equivalent album units with her first two releases; and Texas duo Surfaces, which earned 1.4 billion streams globally, according to Caroline. Saturn has also bolstered Caroline’s Latin division by signing partnerships with Daddy Yankee protégé Brytiago, trap-reggaeton star Omy De Oro and Brooklyn-based label Sie7etr3.

MOST IMPORTANT LESSON LEARNED THIS YEAR “The importance of listening and checking in on people. You might think everything is fine, but once you ask you get the real story.”



EMPIRE CONGRATULATES
TINA DAVIS

ON BILLBOARD WOMEN IN MUSIC 2020

AND A LIFETIME OF TRAILBLAZING CONTRIBUTIONS TO THE MUSIC INDUSTRY

Lindsay Schapiro

Vp/head of digital, Mom + Pop Music

This year independent Mom + Pop saw the breakthrough of Ashe, whose “Moral of the Story,” co-written and co-produced by FINNEAS, was featured in the Netflix film *To All the Boys: P.S. I Still Love You*. The song “took off like a rocket, and we immediately jumped into high gear to take it as far as we could,” says Schapiro, 28. The song reached No. 7 on Hot Rock and Alternative Songs, as well as No. 18 on Adult Top 40, and cracked the Hot 100 at No. 71. Schapiro is in good company as a rising female executive at Mom + Pop: Producer-DJ Jai Wolf has said of his label: “I noticed that it was almost entirely run by women.”

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “Too much adherence to the status quo.”

Margo Scott

Executive vp business and legal affairs, Elektra Music Group

Scott was tapped to be part of the leadership team when Warner Music Group launched Elektra Music Group two years ago. She helped broker Elektra’s deal with Australian breakout Tones and I, whose “Dance Monkey” peaked at No. 4 on the Hot 100, topped charts in multiple countries and in May surpassed 1 billion YouTube views. “It proved we could deliver a worldwide smash while retaining our identity as a small label,” says Scott, who also drafted and modernized a new artist contract used by all of Warner Music Group’s U.S.-based labels. She is a founding member of Elektra Women, a mentoring/resource group at the label.

MOST IMPORTANT LESSON LEARNED THIS YEAR “How to perform multiple roles simultaneously. Working from an office makes it easier to compartmentalize being a mom, a wife and a business executive.”

Colleen Theis

COO, The Orchard

Since March, Theis has led The Orchard’s 40-plus teams through the coronavirus pandemic by “pivoting to remote working on a few days’ notice” while continuing to “manage revenue and growth” and “maintaining and developing the teams globally.” New roster additions include Michigan rapper Bfb Da Packman and Chilean star Harry Nach, and labels Smash the House, Found Frequencies, Fool’s Gold, Ignition Records and Omnivore. In the United States, they have earned “326 appearances on the Billboard 200” so far this year and “17 top 10 releases,” including G Herbo’s *PTSD*, Joyner Lucas’s *ADHD* and Anuel AA’s *Emmanuel*.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “How to best capture new revenue streams and expand growth of the digital, direct-to-fan ecosystem by creating transparent, equitable business partnerships.”

Elsa Yep

CFO/executive vp operations, Universal Music Latin America & Iberian Peninsula

Yep, who describes 2020 as one of “social distancing and recalibration,” helped several label artists cross over to the mainstream, expanding markets and achieving global hits from stars like Karol G and J Balvin. “Karol G is the most-watched female music artist on YouTube globally,” she says, while Balvin scored “1 billion streams the first week of release for his album *Colores* this year.”

Lizzo



Ashe



Bieber, Carlie Hanson) and The Futuristics (Halsey, Camila Cabello). The company has already earned chart returns with writer-producer Alex Hope, who Babitt says is “one of the 2% of female producers in the industry today.” Her recent credits include songs on Alanis Morissette’s *Such Pretty Forks in the Road* and Alec Benjamin’s *These Two Windows*, which reached No. 1 on Top Rock Albums and No. 8 on Top Album Sales, respectively.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “As Los Angeles chapter head and co-chair of the songwriting committee for She Is the Music, increasing the number of women in the studio has been a core mission of mine.”

Alana Balden

Manager, Full Stop Management

Along with the entire Full Stop team, “I manage two very strong, outspoken and fearless women in music — and in life,” says Balden, 32, of clients Lizzo and Sara Bareilles, both of whom started the year on a high note. Lizzo arrived at the Grammy Awards with the most nominations of any artist (eight, with three wins), while Bareilles took home her first Grammy, for best American roots performance (“Saint Honesty”). Since, Balden has helped these artists “use their voices and platforms to promote change” by supporting and launching organizations benefiting front-line workers, the Black Lives Matter movement, women’s empowerment and the election.

HOW I MANAGE THE STRESS OF THE PANDEMIC “Family, food, Peloton and *The Real Housewives of New York*.”

Virginia Bunetta

Owner/artist manager, G Major

For Bunetta, 40, Thomas Rhett’s victory as co-entertainer of the year alongside Carrie Underwood at the Academy of Country Music Awards in September was a major victory. “Even though we couldn’t celebrate in person and together, we were so grateful for the validation of a decadelong career in the making,” she says. Also gratifying was the success of Rhett’s pandemic song, “Be a Light,” featuring Hillary Scott, Chris Tomlin, Reba McEntire and Keith Urban, which benefited the MusiCares COVID-19 Relief Fund and spread a message of hope: “It really spoke to what we are going through in this year of disruption, change and awakening.”

HOW I MANAGE THE STRESS OF THE PANDEMIC “Getting in touch with nature, riding my bike around Miami and discovering or rediscovering places I perhaps did not notice with mindfulness in the past.”

Jasmina Zammit

Managing director, BMG Brazil

Having spent over a decade at BMG, the German-born Zammit, 36, has spent the past few years establishing and building out BMG’s recorded-music and publishing operations in Brazil. In the past year, that meant overseeing the signing of Brazilian acts Sepultura, Ego Kill Talent and pop singer-songwriter Zeeba and making publishing administration deals with companies that handle Brazilian *sertanejo* music.

MOST IMPORTANT LESSON LEARNED THIS YEAR

“You can plan everything but sometimes can’t control anything.”

MANAGEMENT

Hannah Babitt

Founder, BABZ

Babitt launched BABZ in May as a boutique management company that represents songwriters and producers including Nick Monson (Selena Gomez, Lady Gaga), Leroy “Big Taste” Clampitt (Justin

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BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

“Show up in meaningful ways. Cheer on their art, their clients’ art; support their charitable causes; show up for their successes. Be a voice of reassurance for the times that are difficult.”

Krista Carnegie

COO, The Shalizi Group

Along with the success of Marshmello’s 2019 performance within the online game *Fortnite*, Carnegie and her colleague created Mellodees, a YouTube channel for kids featuring Dee, an animated robot. Launched in July, the channel’s videos are set to EDM-style music and next year will focus on topics like self-care, diversity, well-being, community and culture. “We never intended to launch this in the midst of a pandemic,” says Carnegie, 32. “But with children home and looking for engaging, educational content, it turned into an incredible opportunity for Marshmello to stay connected with these young families.”

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “Mental health. We need to ensure artists, executives and young minds don’t face burnout and quit. We must

provide support and resources to give the space for great work.”

Martha Earls

Owner, EFG Management

Earls’ client, Kane Brown, had his headlining arena tour cut short by COVID-19, but his global stardom continued to rise, thanks to such hits as the Country Airplay No. 1 “Homesick”; the call for unity “Worldwide Beautiful,” released during the Black Lives Matter protests; and “Be Like That” (with Swae Lee and Khalid), which landed in the top 20 of the Hot 100. “We’ve just kept pushing despite all the obstacles and difficulties this year has brought on,” says Earls of her team, which also helped country trio Restless Road grow the group’s TikTok fans to 500,000 and started a new production company to produce videos, commercials and TV performances.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “Helping artists, their teams and their road bands and crews weather this horrible storm of nontouring. If this drought carries into next year without some sort of assistance, it will cause irreparable damage for these artists, their teams, bands and crews.”



Tones and I

Ann Edelblute

Owner, The HQ

Not even a pandemic could stop Edelblute’s client Carrie Underwood from achieving her goals, as the newly crowned Academy of Country Music Awards co-entertainer of the year continues to build her brand. Underwood’s first book, *Find Your Path*, reached No. 2 on *The New York Times*’ bestsellers list for advice books and arrived with a companion fitness app, fit52, while her fitness/lifestyle apparel line, Calia, celebrated its fifth anniversary. Musically, the singer landed her eighth consecutive No. 1 on Top Country Albums with the holiday release *My Gift*, a record for debuts. Looking back on the year, says Edelblute, “I couldn’t put it any better than Carrie did in her ACM speech: ‘2020, man.’”

MOST IMPORTANT LESSON LEARNED THIS YEAR “Be flexible, and lean into where we are right now.”

Kerri Edwards

President, KP Entertainment

Luke Bryan, one of Edwards’ seven management clients, scored his sixth consecutive No. 1 of new material on Top Country Albums, as well as his 23rd Country Airplay No. 1 with “One Margarita.” Due to the pandemic, Edwards and her team became make-shift experts at TV production. “I filmed the entire live portion of *American Idol* — Luke Bryan is a judge on the show — from a farm in Franklin, Tenn., by myself,” she recalls. Bryan wasn’t the only client scoring big numbers: Edwards notes that Buena Vista Records act CB30 reached 2 million TikTok followers this year.

HOW I MANAGE THE STRESS OF THE PANDEMIC “Lots of workouts, walks and wine to clear the mind.”

Allison Kaye

President, Scooter Braun Projects; partner, Ithaca Label Holdings

Amid the limitations forced on artists by the pandemic, Ariana Grande “remains an absolute force despite the times,” says Kaye, citing her client’s three No. 1 debuts on the Hot 100 (the benefit single “Stuck With U,” with Justin Bieber; “Rain on Me,” with Lady Gaga; and “Positions”), as well as the chart-topping success of the album *Positions* on the Billboard 200. “On top of that,” adds Kaye, “in a time where celebrities have received a lot of backlash for speaking out on social issues, she has managed to remain an authentic advocate in the political and social action spheres for issues she cares about. She has risen to every occasion with class, poise, grace, compassion and professionalism.”

THE WORD TO DESCRIBE 2020 “Bizarre.”

Raised In Space’s Problem Solver

SHARA SENDEROFF FINDS SOLUTIONS THROUGH TECH INVESTMENTS

IN A YEAR THAT MANY would view as one of the hardest times to secure capital, “all of my portfolio companies at Raised in Space have raised meaningful additional rounds of funding, with increased valuations and significant product and business traction,” says Shara Senderoff, who is president of the music/tech investment firm and an equal partner with Scooter Braun and Zach Katz.

Those companies include the data management platform Audigent, “which has run successful data/ad campaigns for Warner Music Group, Universal Music Group, Justin Bieber, J Balvin, Travis Scott and more,” says Senderoff. Also in her portfolio: the immersive mobile game engine Artie, the SMS direct-to-fan text platform Community, the virtual concert platform Wave and the social music-integration platform Songclip.

“Each of these companies has helped solve challenges facing the music industry as a result of the pandemic,” says Senderoff, by using



technology “to grow our audiences and open new revenue streams.”

Senderoff has also targeted other challenges of the moment, participating in March in Ballot Boxes, a voter registration initiative involving music industry leaders, HeadCount and the Black Voters Matter Fund. In addition, she is developing a series of town hall-style virtual gatherings to discuss how the industry can change its approach to hiring Black women and addressing racial injustice.

As a woman working in the traditionally male-dominated investment space, Senderoff also has a clear view of how to support other female executives: “The best way to help other women is by rooting for the accomplishments of the women

around us,” she says. “I mean truly going out of our way to congratulate and acknowledge even the smallest victories of our peers.”

“We often create artificial barriers for ourselves by believing that we are undeserving or of less value than the men in this business,” she adds. “I’ve learned that the best way to overcome such a challenge is to simply eliminate the thought of it entirely. Negative thoughts deserve zero acknowledgement. When you approach everything with the belief that nothing stands in your way, magically, nothing will stand in your way.”

So how has she managed the stress of the pandemic? “Meditation and music,” she says. “No better combination.” —T.D.



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**WOMEN ARE FINALLY RISING TO
 THE TOP OF THE RANKS. IT'S STILL AN
 UPHILL CLIMB BY TATIANA CIRISANO**

C **RIS LACY WAS** promoted in April 2019 to executive vp A&R at Warner Music Nashville, where half of her six-person team are women. Her younger self wouldn't have believed it. When she started out in the male-dominated realm of the industry over two decades ago, "I felt like there was one spot in the A&R department for a female," she recalls. "Once that spot was filled, that was it."

While the music industry as a whole in recent years has made progress in addressing its long-standing gender disparities, many female executives say that A&R — the fiercely competitive artists and repertoire department responsible for signing and developing acts — has been the slowest to become more inclusive, due as much to lingering stereotypes about the role as to its cutthroat nature. While comprehensive statistics on gender in the music industry workforce are still sorely lacking, women comprise only 18% of the more than 1,800 A&R roles worldwide that were included in the most recent edition of the industry's *A&R Registry* — despite the fact that roughly half of music consumers are women, according to the RIAA.

For years, many women did not even consider a career in A&R. Lanre Gaba, Atlantic Records' GM/senior vp A&R for Black music, initially had little interest in the field, "maybe because I didn't see a lot of other women doing it," and started her career as a publishing coordinator before scoring an entry-level A&R job at Atlantic 18 years ago. The expected lifestyle of "going to the strip club and being part of the boys club" deterred more women from trying A&R, she thinks. "There was this caricature for an A&R person that I thought I had to emulate" of someone "up all night, drinking, hanging."

Of the eight women interviewed for this story — ranging in age from 25 to 55 and working for both major and independent labels in a variety of genres — many say having a "tomboy" personality is what helped them get ahead.

Even after scoring an A&R position, these women say they've often felt their opinions are discounted. "I don't think everyone was looking at me like, 'She's a girl, ignore her,'" says Lacy of her early days on the job, "but in a room of people who were all males who all had the same lens, I was outnumbered." That gender imbalance has no doubt influenced music released over the years; several interviewees recount watching their male colleagues make lyrical decisions based on their perceived notions of what women want to hear while disregarding input from the actual women in the room. "I remember one particular conversation about, 'Oh, women like to be called this and that,'" says Gaba. "It's funny how [men] will try and fight you on that."

That's starting to change. Some artists and executives specifically seek out female A&R executives. "The artists themselves are starting to feel like there's really no variety" in songs, says Sony Music U.S. Latin director of A&R and premium content Isabel De Jesús. "We're talking about the same things and everything is getting repetitive. And then they look for diversity" in their team members. Pulse Music Group senior vp/head of creative Ashley Calhoun reasons that "women tend to be more nurturing and have a lot of patience" — both great qualities in an A&R executive — and says that's why creators like singer-producer Brent Faiyaz now "prefer to work with women." In turn, plenty of female A&R executives make a point of supporting female creators. At Atlantic, Gaba seeks out female artists who "have something



Members of Big Machine Label Group's A&R team, from left: Carly Strickland, Brown Jones and Darielle Schroeder.

to say, are completely themselves and define what it is to be a feminist on their own terms" — which led her to develop Lizzo and Cardi B.

As A&R has evolved, so have its methods — from analyzing data to scouting talent on social media — opening up paths for women with diverse skill sets. And though the coronavirus pandemic has made the in-person events normally crucial to A&R impossible, it has also inspired women to pivot in creative ways: GLAD EMPIRE founder/CEO Camille Soto Malave says she has started following social media hashtags and accounts focused on unsigned artists, keeping an eye out for impressive freestyles. "We have Zoom, we have DocuSign," she says. "Why put anything on pause?"

It has now been nearly 15 years since the days when no woman ran a mainstream A&R department at any major record label. Still, the sector is far from reaching gender parity, and historic issues — from capping women's advancement at junior positions to microaggressions in the office — persist. Even as the A&R lifestyle has evolved far beyond its up-all-night reputation, some women say the industry can still be prejudiced against working mothers. Epic Records vp A&R Jenn Goicoechea delivered longtime client 21 Savage's *Savage Mode II* in September within 48 hours of giving birth to her first child — but now, she says, some colleagues assume she's unable to hit the studio or answer the phone past 8 p.m.

"You're assuming that I'm down and out, and I don't need people to make assumptions for me," she says. Allison Brown Jones, who was promoted to Big Machine Label Group executive vp A&R in September, remembers hearing Atlantic Records chairman/COO Julie Greenwald speak about motherhood after she was named *Billboard's* Women in Music Executive of the Year and thinking, for the first time, "Oh, my gosh, it's OK to admit that I have a kid."

Brown Jones — who led an all-female team for eight years — is among many women A&R executives who largely credit their success to mentorship from other women. And Motown Records president/Capitol Music Group executive vp Ethiopia Habetemariam says that the new class of female A&R chiefs must take up that task in order to bring about sustained progress. "If you see a young assistant with interest in A&R, include them in the meeting," she says. "We're seeing change actually happen, but it's up to us to make sure it's not a moment."

Goicoechea, who began her career as Ciara's assistant and was later mentored by Epic Records chairman/CEO Sylvia Rhone, says that her phone "is always on" for calls and texts — and for many women in the field, that kind of support can make all the difference. "I just figured I was alone in this," recalls Lacy. "Now, women think, 'There's room for me' — and they're showing up and beating out the competition."

Congrats to **Denise Karkos** for being named one of

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In a year filled with daily change, she didn't just embrace it, she rocked it. She kept our spirits up and big initiatives moving forward. Her enthusiasm, her optimism and her sense of purpose never wavered. So we didn't, either.

Well done and very well deserved, Denise.

Denise Karkos,
Chief Marketing Officer



Marion Kraft

CEO, ShopKeeper Management

Kraft's client Miranda Lambert joined with several of the acts with whom she has recently toured, including some of country music's brightest female artists — Maren Morris, Ashley McBryde, Elle King, Caylee Hammack and fellow ShopKeeper client Tenille Townes — to record a version of "Fooled Around and Fell in Love," which snagged vocal event of the year at the ACM Awards in September, expanding Lambert's lead as the artist with the ceremony's most honors, 35. Lambert also scored big in August when "Bluebird" became her first solo No. 1 on the Country Airplay chart in eight years. And through the pandemic, Kraft, 56, has kept the entire staff at ShopKeeper employed — not the easiest feat in a tough environment, she says.

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "Doing virtual Pilates classes that my trainer, Bambi Watt of Willow Pilates, leads for my staff and team members, including our artists. It's a good way to stay connected and check in with each other, plus staying fit."

Rebeca León

CEO, Lionfish Entertainment

León was named *Billboard's* Latin Power Players Executive of the Year on the strength of her new partnership with Live Nation; new deals with MAC cosmetics and Nike for star client Rosalía; taking over management of dynamic up-and-comer Lunay (in partnership with producers Chris Jedi and Gaby Music of Star Island); and signing new act St. Pedro to Interscope. All coincided with the COVID-19 pandemic, which forced León to find alternate ways for her artists to reach fans in the absence of live shows. The key, she says, is artists having "diversified income. Strong brand deals, acting, podcasts and having your merch in line will keep you connected to your fan base."

SONG THAT INSPIRED ME IN THE PAST YEAR

"TKN" by Rosalía and Travis Scott. The attitude and lyrics of the song pretty much sum up how I feel about 2020."

Jeanine McLean-Williams

President, MBK Entertainment

It has been a big year for MBK client H.E.R., who arrived at the Grammy Awards with five nominations, including album, record and song of the year, all coming a year after her nominations for album of the year and best new artist. But one of the successes McLean-Williams is most proud of is negotiating the artist's deal with Fender, which made H.E.R. the first Black female artist to have a signature guitar line. The work involving the design, marketing and strategy paid off, says McLean-Williams, as the "initial launch inventory sold out in the first three days."

SONG THAT INSPIRED ME IN THE PAST YEAR

"Keep On" by D Train. Listening to this song transports me back to a time when I had very few responsibilities and could be carefree."

Lynn Oliver-Cline

Founder/CEO, River House Artists

In November, Oliver-Cline helped star client Luke Combs, whom she manages with Chris Kappy, break history with the highest debut for a solo male country artist ever with "Forever After All," which reached No. 2 on the Hot 100. The deluxe release of his album *What You See Is What You Get* also pushed it to a weekly streaming record for a country album with 102.26 million on-demand streams. Current priorities for the talent manager: Jameson Rodgers, who is signed to River House's label and scored his first Country Airplay chart-topper ("Some Girls"), and Niko Moon, who achieved an RIAA gold single ("Good Time"). Both artists have "made the most of their time at home by engaging with their fans and it is really paying off," says Oliver-Cline, 47.

THE WORD TO DESCRIBE 2020 "Avenue Beat said it best: 'Brutal.'"

Wendy Ong

President, TaP Music

TaP Music shifted release plans for Dua Lipa and Ellie Goulding during the pandemic, and both Lipa's *Future Nostalgia* and Goulding's *Brightest Blue* topped the U.K. album chart, while *Future Nostalgia* reached the top five on the Billboard 200. Marquee act Lana Del Rey's *Norman Fucking Rockwell!*, which hit No. 1 in the United Kingdom and No. 3 on the

Billboard 200 in September 2019, also secured a Grammy nomination for album of the year. TaP Music has launched TaP Futures, a nonprofit division of the management firm whose goal, says Ong, is to "inspire the next generation of industry professionals to break through and reach their full potential." Adds Ong: "Breaking into these roles is tough, not least for the underprivileged and underrepresented, which must change."

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC

"Transcendental meditation with the David Lynch Foundation. I also made a decision to take a break from alcohol. It has made me calmer and happier with more energy."

Clara Pablo

Senior vp global marketing, WK Entertainment

Pablo, 39, oversees marketing, branding and publicity globally for WK's roster. She brokered brand deals for Maluma with Calvin Klein and Hennessy and for CNCO with T-Mobile and Forever 21, while the latter act became the first Latin MTV Push Artist, VEVO Lyft Artist and Latin group to perform on MTV's Video Music Awards preshow with an all-Spanish-language song. "Our roster was represented at every major award show and televised event," says Pablo, who also points to Maluma's "Hawái," which reached No. 1 on the Global Excl. U.S. chart and earned a remix with The Weeknd.

THE WORD TO DESCRIBE 2020

"Awakening. We were walking around life with blindfolds on, and now it feels like we have finally taken them off."

Ty Stiklorius

Founder/CEO, Friends at Work

In April, Stiklorius helped execute Global Citizen's One World: Together at Home concert, which featured streamed appearances by Lady Gaga, The Rolling Stones, Michelle Obama, Beyoncé and Paul McCartney and raised \$127.9 million for health care workers. Stiklorius navigated the June release of John Legend's *Bigger Love* LP and is a principal in the singer's Get Lifted Film production company, which executive-produced Netflix's competition series *Rhythm + Flow* starring Cardi B, T.I. and Chance the Rapper. Finding ways for clients to "fill the gaps" from touring losses has, says Stiklorius, 45, "made it so the company's revenues are still on track to match or beat last year's."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY

"How to properly compensate Black artists for the exploitation that has happened from the beginning of the music business and how to achieve parity for women artists in playlisting, radio, Grammy nominations and every other metric one can think of."

Lindsay Unwin

Executive vp, SALXCO

"Our team approached the quarantine as an opportunity," says Unwin, by encouraging clients The Weeknd, Doja Cat, French Montana, Nav and Bebe



Lambert

Rexha to “see this time as a gift.” SALXCO saw The Weeknd reach No. 1 in over 20 countries with “Blinding Lights” while his album *After Hours* spent a month atop the Billboard 200. Breakout star Doja Cat landed her first Hot 100 No. 1 with “Say So,” which scored over 2 billion streams and 7 billion views on TikTok, according to the company; MTV’s Push Best New Artist 2020 at the Video Music Awards; and a guest spot on Ariana Grande’s *Positions* album (“motive”).

SONG THAT INSPIRED ME IN THE PAST YEAR “The Weeknd’s ‘After Hours.’ Because if you play it loud and close your eyes, it transports you straight to a warehouse party in downtown Los Angeles.”

Ebonie Ward

Partner, Emagen Entertainment Group

Ward helped score No. 1 albums on the Billboard 200 for management clients Future (*High Off Life*) and Gunna (*Wunna*), while, she says, Future’s Drake-assisted “Life Is Good” went “five times platinum,” and became the first video to surpass 1 billion views on YouTube this year. Ward also brokered a Gunna documentary directed by Spike Jordan and released in partnership with Amazon Music that gave fans “an exclusive behind-the-scenes look into the making of the album.” Ward is a founding member of the Black Music Action Coalition and was recently added to Triller’s advisory board.

MOST IMPORTANT LESSON LEARNED THIS YEAR “Adaptation is vital to success. There is true power in being able to pivot, regroup, strategize and execute.”

Janet Weir

Owner, House of 42; manager, Red Light Management

Weir’s client Maren Morris not only took “The Bones” to No. 1 on Hot Country Songs, Country Airplay and Adult Pop Songs, but the track made a 40-week climb to No. 1 on Adult Contemporary, the longest ascension by a woman in the chart’s history. “Having a Maren Morris song charting on multiple formats simultaneously has been a goal from the beginning,” says Weir, 46, who keeps a note on her phone that has helped her stay resilient during the pandemic. It reads: “Sleep, nutrition, exercise, meditation, self-compassion, gratitude, connection and saying no.”

MOST IMPORTANT LESSON LEARNED THIS YEAR “Staying present and not taking anything for granted.”

Jaime Zeluck Hindlin

Owner/founder, Nonstop Management

Zeluck Hindlin’s 3-year-old company continued to prosper with a rising crop of hit songwriters: Ryann co-wrote Tate McRae’s “you broke me first,” which reached the top 50 of the Hot 100; Nick Long co-wrote 13 tracks on Machine Gun Kelly’s first Billboard 200 No. 1 album, *Tickets to My Downfall*; and Michael Pollack hit Nos. 2 and 3, respectively, on the Hot 100 with Maroon 5’s “Memories” and Justin Bieber and Chance the Rapper’s “Holy.” Meanwhile, Zeluck Hindlin’s marquee client (and husband), J.Kash, wrote Jawsh 365 and Jason Derulo’s megahit “Savage Love” “during the second week of quarantine,” says Zeluck Hindlin, 35, which reached No. 1 on Mainstream Top 40, the Billboard Global 200 and the Hot 100 and became “one of the biggest songs of the year.”

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY “Empower them, especially the ones who work for you. Teach them what you know and be good to them. And with others, don’t be competitive.”



In the before times: the 2019 Outside Lands festival in San Francisco.

Stayin’ Alive



HOW THE UNITED KINGDOM’S LEADING LIVE-SECTOR

GENDER-EQUITY INITIATIVES ARE COPING AMID A PANDEMIC

I**N 2018, THE GLOBAL** gender equity initiative Keychange announced a landmark pledge calling for 50% representation of women and gender minorities in the live industry, both on and offstage, by 2022 — and over 100 festivals around the world signed on. Cut to two years later, and the coronavirus pandemic brought the live industry to a screeching halt just as festival season was about to start. At around the same time, the United Kingdom-based Music Venue Trust had just completed its second Fightback:Grassroots Promoter program — which preps young women and gender minorities to become independent venue promoters — when all those venues temporarily closed their doors.

Both initiatives had emerged as leaders at a time when frustration with the lack of gender equity in the live sector (particularly on festival lineups) had hit a peak. Major companies joined them: In the summer of 2018, the Live Nation Women Fund — a global early-stage funder of female-founded live-music businesses — launched; the following year, Live Nation Urban kicked off *Femme It Forward*, a women-led concert/event series. But in the midst of the pandemic, they have faced disparate fortunes. As Keychange has strengthened its efforts and managed growth, Fightback has, much like the indie venues it focuses on, struggled to stay the course.

Keychange (which is supported by the United Kingdom’s leading creative funder, PRS) started out with a mission to help women and gender minorities “find new audiences and opportunities Europe-wide and, hopefully, eventually, globally,” says project manager Maxie Gedge, and festivals were “the most public entry point.” Keychange now has over 375 pledgers from over 40 countries — many from outside the festival sphere, including trade organization board members, radio station programmers, management agencies, orchestras and conservatories. This year, it welcomed

Canada as an official country partner, naming Tegan and Sara ambassadors in November.

And Keychange didn’t just maintain momentum in 2020 — Gedge says 95% of its pledgers are still on track to hit their gender equity mark by 2022. Already, festivals including MUTEK Montreal and Iceland Airwaves have “achieved their pledge and beyond,” even while pivoting to livestreaming. “Once you start programming with that consciousness,” she says, “there is no other way you can think about survival.”

Music Venue Trust’s Fightback:Grassroots Promoter program (also supported by PRS) has a tougher road ahead. Its second class of 25 promoters-in-training, who completed the program in February, face an uncertain future with no clear timeline for when spaces (including the 900 grassroots venues MVT works with — a number that skyrocketed during the pandemic) can safely reopen. According to a Live Music Industry Venues and Entertainment report, revenue is estimated to drop 81% in the United Kingdom by the end of 2020, compared with 2019. While MVT strategic director Beverley Whitrick considered repositioning promoter training for livestreaming, she notes that “in our experience, most streaming of live music doesn’t make enough money to even cover the cost of organizing it.”

There’s still some reason for optimism — UK Music’s annual diversity report showed the industry getting closer than ever to gender parity in 2020. So for now, Fightback is prioritizing what could help young women most post-pandemic: educating them about the financial side of the live industry and encouraging them to maintain industry relationships while they wait. “You’ve got to make sure that when things do return, you’re swift to say, ‘Hey, I’m here. Is there anything that I can do?’” says Whitrick. “It’s easy to become demoralized, but if you didn’t get to [break into the industry] in 2020, don’t assume you’re not going to do it. All the things you learned — don’t forget how to do them.”

—LYNDSEY HAVENS



“Bring more women into the interview pool. If you’ve got three guys, make sure there are six women.”

—KIRDIS POSTELLE, AMAZON MUSIC

STREAMING

Carletta Higginson

Global head of music publishing, YouTube

Ali Rivera

Head of live music and artist partnerships, YouTube

Rivera’s team helped deliver live events virtually during the pandemic, from Coachella’s 20th-anniversary documentary and Global Citizen’s Together at Home fundraising concert to online editions of Lollapalooza, The Roots Picnic and Bonnaroo. The video platform also launched an initiative to help save independent music venues, #SOSFEST, and a \$100 million fund to amplify Black voices in the wake of the Black Lives Matter protests that erupted this summer. Higginson says both are “part of a much bigger push to advance racial equity internally and externally in the long term.”

MOST IMPORTANT LESSON LEARNED THIS YEAR

Higginson “Music is the soundtrack for movements. Whether it was Marvin Gaye’s ‘What’s Going On’ or Chuck D’s ‘Fight the Power,’ Kendrick Lamar’s ‘Alright’ or Beyoncé’s ‘Black Parade,’ music’s power to inspire, uplift and galvanize a movement is undeniable.”

Tami Hurwitz

Vp global marketing, Amazon Music

Kirdis Postelle

Global head of artist marketing, Amazon Music

Postelle helped shape the marketing around Amazon Music’s Breakthrough program, which helped boost newcomers Gabby Barrett, Kiana Ledé and Arlo Parks. She also led the e-commerce giant’s Friday Live series, at which Katy Perry, John Legend and Tim McGraw performed and raised money for various COVID-19 relief efforts. Hurwitz, who steers advertising, engagement, business development and marketing technology, developed the “A Voice Is All You Need” campaign, which recruited Lady Gaga,

Alicia Keys and others to do global TV and digital spots, and launched Amazon Music HD and its new ad-supported free tier.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

Postelle “Bring more women into the interview pool. If you’ve got three guys, make sure there are six women.”

Amanda Marks

Global head of business development and music partnerships, internet software and services, Apple

Jen Walsh

Senior director, Apple

Expansion — both internal and global — was on the agenda this year for Apple Music. The streaming service launched in 52 new countries, two dozen of them in Africa, bringing its worldwide total to 167 markets. In order to drive growth, Marks helped Apple partner with Best Buy in the United States, as well as automakers Porsche, Volkswagen and Seat in Europe. Walsh and her team also continued to expand the company’s content offerings with the launch of two radio stations — Apple Music Hits and Apple Music Country — and the addition of new shows from Lady Gaga, Nile Rodgers, Huey Lewis, Luke Combs and Carrie Underwood.

SONG THAT INSPIRED ME IN THE PAST YEAR **Marks** “This summer was all about Ruth B’s ‘Lost Boy.’ Watching my nieces sing along to her beautiful vocals makes my heart smile.”

Erika Montes

Vp artist development and relations, SoundCloud

Even before the pandemic, SoundCloud was unveiling tools for creators like its mobile upload, track/profile editing and self-service marketing feature Promote. Montes, 43, says she’s proud of how the company doubled down on that after lockdowns hit, rolling out \$15 million in direct investment to support creators during the pandemic, as well as educational programming around mental health and wellness. “Our team worked hard to ensure our creator

resources remained fresh and relevant during this unprecedented year,” she says.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY “Making sure I pass on the same kindness shown to me on my way up to others. I would not have made it this far without the incredible women I have in my life.”

Dawn Ostroff

Chief content and advertising business officer, Spotify

Marian Dicus

Vp/global head of music, Spotify

With 144 million paid subscribers and 320 million monthly active users “in 92 markets,” Spotify aims “to allow artists to live off their craft,” which “had an entirely new meaning” during the pandemic, says Ostroff. The streaming service launched a COVID-19 Music Relief fund, matching up to \$10 million in donations to organizations supporting the music community. The company continues to build out its podcast arsenal, signing content deals with Barack and Michelle Obama’s Higher Ground Productions, Kim Kardashian West and Scooter Braun’s Ithaca Holdings, while Dicus’ team has executed promotional campaigns and immersive experiences both on- and off-platform for global stars (Billie Eilish, Lady Gaga) and emerging artists (Lauv, Alec Benjamin) alike.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY **Ostroff**

“Streaming and subscription are among the only sources of stability in the market, and this is affecting all artists. A key focus remains to grow the number of people paying for streaming.”

PUBLISHING

Elicia Felix-Hughey

Senior vp global human resources, Sony/ATV Music Publishing

Jennifer Knoepfle

Senior vp creative, Sony/ATV Music Publishing

Veronica Vaccarezza

Senior vp business development, U.S. Latin, Sony/ATV Music Publishing

Kristina Hedrick

Vp U.S. business development, Sony/ATV Music Publishing

At Sony/ATV, Felix-Hughey points to “the tremendous strides we’ve made in diversifying our employee population and elevating women to leadership roles.” Despite “so much work to be done,” she says, the company has “developed a long-term strategy in order to build sustainable change.” A perennial powerhouse, Sony/ATV led *Billboard*’s Top Radio Airplay and Hot 100 Publishers charts in the third quarter of 2020 with market shares of 22.10% and 26.68%, respectively.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

Felix-Hughey “Through opportunity, exposure, inclusivity and simply leading by example. The most impactful growth cycle in business is when someone helps elevate you — and then you in turn help elevate someone else.”

Golnar Khosrowshahi

Founder/CEO, Reservoir

This year Reservoir made a prized acquisition in the 16,000-song Shapiro Bernstein catalog, chock-full of Great American Songbook tunes performed



Congratulations to RIAA COO

Michele Ballantyne

for being recognized as one of
Billboard's Women in Music
two years in a row!



by Ella Fitzgerald, Frank Sinatra, Judy Garland, Edith Piaf and The Beatles. Khosrowshahi, 49, also says the pandemic made clear the resilience of the Reservoir staff “and our ability to come together in a time of crises.”

SONG THAT INSPIRED ME IN THE PAST YEAR

“‘No More Tears (Enough Is Enough)’ by Barbra Streisand and Donna Summer, co-written by my dear friend and Reservoir writer Bruce Roberts. It has been an anthem for me this year. Enough is enough. Change is happening.”

Alexandra Lioutikoff

President of Latin America and U.S. Latin, Universal Music Publishing Group

Marni Condro

Senior vp film and television, Universal Music Publishing Group

Joy Murphy

Senior vp/head of film and television licensing and clearance, Universal Music Publishing Group

Lillia Parsa

Director of A&R, Universal Music Publishing Group

This year the global publishing group celebrated continued success from signees like Taylor Swift, whose surprise album *folklore* spent eight weeks atop the Billboard 200, and Megan Thee Stallion, who released the No. 1 singles “Savage” (featuring Beyoncé) and “WAP” (with Cardi B), as well as new superstar signings including Kendrick Lamar, Brandi Carlile and Kenny Chesney. The company is also helping its songwriters and producers track revenue with the launch of online royalty portal UMPG Window, plus earn more of it with what Murphy calls “unprecedented” music licensing deals with digital platforms like TikTok and Snapchat.

SONG THAT INSPIRED ME IN THE PAST YEAR Murphy “‘One Love’ by Bob Marley. It’s a favorite, but was particularly inspiring and meaningful this year.”

Deborah Mannis-Gardner

Owner/president, DMG Clearances

Mannis-Gardner, 55, has cleared samples for chart-topping Billboard 200 albums like Pop Smoke’s *Shoot for the Stars, Aim for the Moon*, Lady Gaga’s *Chromatica* and Eminem’s *Music To Be Murdered By*, as well as a pair of No. 1s on Top Rap Albums in Drake’s *Dark Lane Demo Tapes* and Logic’s *No Pressure*. But she also answered “a call to action to face our nation’s problems and overcome them” by clearing music for ads and rallies for the Joe Biden-Kamala Harris campaign. Her busy year also included pro bono work for the Newport Folk Festival, helping the event pull off its *Our Voices Together* online concert film/documentary in August.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “Redefining virtual live rights. I’ve gotten more questions this year about clearances for online livestreams than anything else, and the fact is, it’s complicated. We need clarity here, especially if the pandemic rages on through 2021.”

Carianne Marshall

Co-chair/COO, Warner Chappell Music



Lady Gaga

Shani Gonzales

Head of international A&R/managing director U.K., Warner Chappell Music

Brandra Ringo

Senior director of A&R, Warner Chappell Music

Marshall says creating an environment in which creators can thrive is key at Warner Chappell, where recent signings include Quincy Jones, Mike Will Made-It, Thomas Rhett, the estate of Pop Smoke and the catalogs of the Grateful Dead and Duran Duran. Warner Chappell has launched a “whole suite” of artist services, including a new royalty-tracking app, and a tool to “make pitching our writers’ songs easier,” says Marshall, and even partnered with Stride Health to allow talent to find quality, affordable healthcare options. “We’re not only committed to our writers’ careers and songs,” she says, “but also their well-being.”

MOST IMPORTANT LESSON LEARNED THIS YEAR Marshall “How resilient we are. These are incredibly challenging times, but I’m really proud of how our team has rallied around each other and our songwriters. Life can be a little messy, and it’s really about leaning into that and being OK with being vulnerable.”

Molly Neuman

President, Songtrust

Songtrust represents over 300,000 songwriters and over 2 million songs, collecting royalties from 215 countries and territories — roughly 90% of the world. Neuman’s role spans expansion and development, overseeing every department in the company: income tracking, rights management, client/partner relations and business operations. Each year Songtrust has experienced a 150% growth in client acquisition, focused on growing its existing markets and expanding into new ones around the world.

WORD TO DESCRIBE 2020 “Unbelievable. When we shut down in March, we couldn’t have anticipated that it

would be this extended. We have hired people that we’ve never met in person. It’s just not in the cards right now.”

Ebony “Wondagurl” Oshunrinde

Founder/CEO, Wonderchild

Oshunrinde — aka Wondagurl — has already solidified herself as one of hip-hop’s most sought-after producers, helming Rihanna’s “Bitch Better Have My Money” and Drake’s “Company,” among other hits. Her recent studio wins include three hit albums on the Billboard 200 including Travis Scott’s Jackboys collective, Don Toliver’s *Heaven or Hell* and Pop Smoke’s posthumous *Shoot for the Stars, Aim for the Moon*. In July, she added “executive” to her nameplate with the launch of her own publishing venture and Wonderchild imprint with Sony/ATV and Travis Scott’s company Cactus Jack. Wonderchild’s first signing is Toronto rapper Jugga.

MOST IMPORTANT LESSON LEARNED THIS YEAR

“Nothing is guaranteed. So many people’s lives changed overnight. You have to just take it day by day.”

Jumee Park

Senior vp film/TV music, Downtown Music Publishing

The stars aligned when Park, 43, shepherded a Hallmark Channel network holiday theme song written by client Ryan Tedder and recorded by Gwen Stefani through Downtown, something she calls “an undertaking that required a lot of collaboration across different departments.” That was just one highlight in a year spent trying to rethink the role of a publisher amid a global pandemic, which resulted in a 52% increase in TV synchs and a 24% boost in film synchs year over year. “We really challenged ourselves,” she says. “If immediate revenue was going to be harder to come by, then how could we be there for our songwriters and create long-term value?”

HOW I MANAGE THE STRESS OF THE PANDEMIC “Checking in with everyone in my life, from friends and family to my team, colleagues and songwriters. Also, tequila.”

Mary Megan Peer

Deputy CEO, peermusic

In October, Peer, 43, led the acquisition of three neighboring rights companies: Canada-based Premier Muzik, France-based All Right Music and Netherlands-based Global Master Rights. It’s an area “poised for growth,” she says, “especially with the new European legislation, which would make more U.S.-based performers and labels eligible to receive this type of income.” Clients from the three companies represented performers in 24% of *Billboard*’s 2019 year-end Hot 100 songs and 40% of the year-end top 20 songs, a coup for the longtime publisher. The company also bolstered its stable of songwriters with the addition of Jason “Poo Bear” Boyd, whose credits include songs by Justin Bieber and Usher.

MOST IMPORTANT LESSON LEARNED THIS YEAR “Everything happens for a reason. Our global team has been incredibly productive during the pandemic, and in many ways new communication channels have been forged.”

RUSS AUGUST & KABAT

CONGRATULATES

DIANA SANDERS



billboard 2020
WOMEN IN MUSIC

HONOREE

Jane Reisman

CFO, Primary Wave Music

In 2020, Reisman shepherded acquisitions of the catalogs of Godsmack, Air Supply, Devo and Olivia Newton-John, as well as some of Ray Charles' songs. She has also been involved in strategic marketing partnerships with The Four Seasons and Burt Bacharach, all to the tune of a \$500 million investment. "We've proven the success of our creative partnership business model for the incredible artists and songwriters who have entrusted us with their legacies," says Reisman. Primary Wave's creativity and promotional muscle paid off this past year with the multipart celebration of Bob Marley's 75th birthday, which generated several synchs and reissues. That, plus a partnership with the Whitney Houston estate, was "a huge financial win for everyone involved," she says. "And we're just getting started."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "We have to find a way to work with technology, to get ahead of the curve and find a way to make it simpler for content creators to reap the timely financial outcomes they deserve while also supporting the emerging technologies that promote them."

Jaime Reznick

CFO/COO, PULSE Music Group

PULSE kicked off the year with a major announcement: Concord Music Publishing purchased a majority stake in the company to form a creative joint venture to administer PULSE's 10,000-song catalog (by 175 writers), as well as future signings, with financial backing from Concord. Beyond that, the company grew its market share 150% among Hot 100 songs on *Billboard's* Publishers Quarterly ranking and 92% among radio songs since the fourth quarter of 2019, with its writers delivering hits like Harry Styles' "Watermelon Sugar" and Trevor Daniel's "Falling."

SONG THAT INSPIRED ME IN THE PAST YEAR " 'Everything Is Everything' by Lauryn Hill. It's about staying positive through life's inevitable struggles and the eventual return to a brighter space."

Elyse Rogers

Executive vp, Artist Partner Group

Since 2017, Rogers has overseen all areas apart from A&R and has led APG's global marketing and artist development efforts for a roster that includes Charlie Puth, Bazzi, Lil Skies and Kevin Gates.

Recent coups include breakout star Alec Benjamin, whose "Let Me Down Slowly" has been a hit in 20 countries; rapper YoungBoy Never Broke Again, who earned three No. 1 albums on the Billboard 200 in 12 months when *Top* debuted at the pinnacle of the tally in September; and "breaking Ava Max in every corner of the world," says Rogers, including the U.K. singer's latest hit, "Kings and Queens," which peaked at No. 22 on the Hot 100 in November. "With crisis comes opportunity."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "Sustaining our live-music piece not just through this current crisis, but the next. Is it cash-flow mechanisms, more aggressively diversifying noncorrelated but connected assets or something less reactive and more creative?"

RIGHTS
ORGANIZATIONS**Alex Flores**

Senior vp creative, BMI

This year BMI increased its membership with nearly 100,000 new songwriters, composers and publishers joining the performing rights organization; new creators include Anitta, Tame Impala, Chance the Rapper, Nicholas Britell and Karol G. "I'm extremely proud of the way we're managing as a company through COVID-19 and supporting the fight against racial injustice," says the first woman and first Latin in her role, noting that for the year that ended June 30, BMI posted record revenue (\$1.3 billion, up \$28 million from last year) and distributions (\$1.2 billion, up \$37 million from last year).

MOST IMPORTANT LESSON LEARNED THIS YEAR "How rapidly we can adapt while in a fluid situation — we are stronger than we think we are."

Elizabeth Matthews

CEO, ASCAP

For the sixth consecutive year, ASCAP topped the \$1 billion mark in collections, and for the third year, it passed on that milestone in royalty distribution to its members. But during the pandemic, Matthews says the company has "never been more focused" on supporting its members "financially through their royalty payments and COVID-19 relief, and fighting in Congress for them to be included in government relief efforts." ASCAP also made a commitment to social justice and racial justice issues by matching employee contributions to Color of Change and the NAACP Legal Defense Fund, lobbying for police reform and launching a historically Black college/university internship program. Its ASCAP Citizen campaign, which started in September, encourages members and employees alike to "exercise their right to vote and to ensure that their voices are heard," says Matthews.

MOST IMPORTANT LESSON LEARNED THIS YEAR "A crisis escalates innovation."

Anjula Singh

Executive vp/CFO, SoundExchange

Singh's role spans operations, finance, human resources and administration, and she has long served as a key member of the SoundExchange

IFPI's
Global
Master

FRANCES MOORE LEADS

THE TRADE GROUP

THROUGH EXPANSION

DESPITE A PANDEMIC

Moore (left)
and Swift

IN THIS CHALLENGING TIME, THE temptation could be to hunker down and wait for the virus to pass," says Frances Moore, CEO of IFPI, the international trade organization of the recording industry. Instead, this year she has guided expansion of "our global footprint," opening offices in Vietnam and Nairobi, Kenya — IFPI's first regional outpost in Africa — while "ensuring the industry interests are covered in South Korea," says Moore.

With the goal of improving the global performance of rights payments, IFPI launched a partnership in October with Worldwide Independent Network to create a centralized gateway for record labels to exchange data about their repertoires with music licensing companies.

"It is more vital than ever that we see fair value for music and a proper return to those investing in it and creating it," she says. "That is particularly important

for the digital marketplace. Around the world, governments are looking at the role of large platforms and the responsibilities they have toward keeping illegal content off their sites. As we look forward to what sort of environment we want to shape online, enforcement will be one of the most important issues for the industry to deal with."

To put the past year in perspective, Moore reflects on her heritage. "As a Scot," she says, "I am reminded of the line from the poet Robert Burns: 'The best-laid schemes o' mice an' men/Gang aft agley.' In other words, things rarely go as planned and, as the virus has shown, you have to be able to adapt and improvise."

She has coped with the stress of the pandemic "by accepting that we are living through stressful times," says Moore, "and by carving out some 'me' time with a glass of wine and some good music."

And her word to sum up 2020?

"Unforgettable." —ALEXEI BARRIONEUVO

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THE MACHISMAS
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executive team. Since its inception in 2003, SoundExchange has distributed over \$7 billion in performance royalties to its members, with distributions of \$908 million. Despite the pandemic, the organization has “not skipped a beat” in processing and paying rights holders their monthly royalty distributions, says Singh. Doing so while working remotely proved the durability of their “technology infrastructure,” she says, especially at a time when “our constituents have lost sources of other revenue streams due to the impact of COVID-19 on the live-performance space.”

SONG THAT INSPIRED ME IN THE PAST YEAR

“‘Caution’ by The Killers. For some reason this song just helped me cope and accept that sometimes you just have to let it be and throw caution to the wind.”

Kelli Turner

President/COO, SESAC

In a year shaped by both a pandemic and racial-justice reckoning, SESAC fought for legislation efforts that provide relief for the creative community and established a diversity and inclusion network that is implementing programs focused on education, community outreach and employee engagement. For her part, Turner ensured that royalty payments to the company’s songwriter and publisher affiliates went uninterrupted during this time, and continued to oversee SESAC’s licensing agreements — notably completing one of the company’s most significant deals in recent years with a leading digital service provider this summer.

SONG THAT INSPIRED ME IN THE PAST YEAR “‘Heaven,’ co-written by SESAC’s Matt McGinn and performed by Kane Brown, continues to be poignant during these difficult times and reminds me to be grateful for time with the people that I love.”

L I V E

Kelly DiStefano

COO, Concerts West/AEG Presents

While much of Las Vegas closed down during the pandemic, Concerts West took on one of Sin City’s biggest projects: the development of a theater at the \$4.3 billion Resorts World hotel and casino property. Concerts West, whose client list includes tours for The Rolling Stones, Roger Waters and Céline Dion, will book touring acts and residencies at the venue’s 5,000-capacity venue, says DiStefano, when it’s “scheduled to open along with the property next year.”

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “The issue we can’t control, but have to manage: the COVID-19 pandemic; and the issue we can control: ensuring the industry supports diversity at all levels and in all areas.”

Dana DuFine

Vp global content and development, ASM Global

Becky Colwell

GM, Greek Theatre

ASM Global transformed its currently empty arenas and theaters into drive-in performance locations, hospital spaces and polling places. “Each one of our venues was able to continue to engage with their



Dion

are concurrently: mom, wife, daughter, executive, leader, advocate.”

Heather Lowery

President/CEO, Femme It Forward

Lowery, head of the Live Nation joint venture Femme It Forward, had presented 20 concerts before the pandemic “with a portion of every ticket sold going directly to charities supporting women in music education, career development, empowerment, homelessness, domestic abuse and incarceration.” She helped produce the Brandy vs. Monica *Verzuz* showdown, which drew an audience of 6 million and raised \$250,000 for those causes, says Lowery. (She had previously curated the first female episode of *Verzuz* with Erykah Badu and Jill Scott, which drew 5.6 million unique viewers overall.) To mark Women’s History Month in March, Lowery did a takeover of Spotify’s Black Girl Magic playlist. She partnered with DJ D-Nice to spotlight 12 female DJs on his

Club Quarantine stream. And for the #SayHerName campaign launched by the African American Policy Forum, Lowery hosted a panel to highlight injustices faced by Black women and define steps for change.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY

“Empowering young women to see themselves in positions of influence and leadership.”

Haley McCollister

VP/GM, Messina Touring Group Nashville

Messina Touring Group had big tours on the books for Kenny Chesney, The Lumineers and Blake Shelton, as well as a first-of-its-kind Lover Fest from Taylor Swift, when the pandemic ground one of the country’s most successful touring outfits to a halt. It was a jarring, stressful shift for McCollister, 33, who says she is eager to get shows safely back on the road. “If we don’t come back correctly,” she says, “it’s going to take even longer for us to recover.”

SONG THAT INSPIRED ME IN THE PAST YEAR “‘Out of the Woods’ by Taylor Swift. I don’t know if it has so much inspired me as it has become my constant internal question for what is ahead.”

Robin Phillips

Vp talent, AEG Presents

Victoria Torchia

Head of digital marketing, AEG Presents

Lindsay Lyons

Senior project manager/digital marketing, festivals, AEG Presents

Phillips leads AEG’s Dallas office and has boosted the touring careers of Sturgill Simpson, LCD Soundsystem and The Lumineers from clubs to arena status in the Southwest. Lyons helps manage AEG’s festivals, which includes Coachella, Hangout and Firefly, while Torchia specializes in trendsetting digital marketing initiatives like Luke Combs’ Bootleggers tour upgrade and premium packages, and Stagecoach’s digital merchandise and upgrade programs. There has “never been a more important time for us to lean on each other,” says Phillips. “The pandemic has decimated every corner of the music industry, which will continue to be affected for years to come.”

MOST IMPORTANT LESSON LEARNED THIS YEAR Phillips

“Take nothing for granted, especially your own mental health. You have to put the figurative oxygen mask on yourself before you can put someone else’s on for them.”

respective communities,” says DuFine, who oversaw the launch of VenueShield, a global environmental hygiene protocol that will be implemented at over 325 of its facilities once they reopen. Measures including temperature checks, thermal cameras (for fever detection) and contactless transactions will “make sure the artists and fans know it’s safe to come back to our music venues,” says DuFine.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

“Consistent inclusion. No matter what, if there is a woman who is interested in what I do or what you do, we must include them in any way that we can.”

Amy Howe

COO, Ticketmaster

Under scrutiny from Congress and millions of fans, Ticketmaster issued hundreds of millions of dollars of refunds for canceled and rescheduled shows in the early days of the pandemic. Howe co-led the initiative — the largest in the ticketing giant’s history — by returning a portion of the \$2 billion in tickets from 65,000 shows. The move stirred hope in the live sector: Only 17% of fans had requested refunds for rescheduled shows. Howe, who was elevated to COO in August, is now focused on implementing tools to combat the coronavirus, like proprietary social-distance seating technology that’s customizable for different regions and works in tandem with existing interactive seat maps.

Francesca Leiweke-Bodie

President of business development, Oak View Group

In June, Oak View Group announced that Amazon had secured the naming rights for its renovated KeyArena in Seattle. The 18,000-capacity facility will be known as Climate Pledge Arena when it is scheduled to reopen in 2021 and is on a mission to become the first net-zero, carbon-certified venue in the world. “It is not easy,” says Leiweke-Bodie, 34, of the “expensive” decision, which will “overcome the traditional way of thinking about building arenas, [but is] critical to the industry and the future for our environment.” Operating without carbon emissions, she adds, shows fans and artists alike that “we understand and prioritize the environment and sustainable initiatives.”

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

“Provide a corporate environment that celebrates those complex roles that women

Congratulations, **DIANE PEARSON**

And all of the **2020 Billboard Women in Music** honorees.



Diane Pearson
SVP and Team Leader
Entertainment Division, Nashville



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BACK
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Susan Rosenbluth

Senior vp, Goldenvoice/AEG Presents

As the uncertainty of the spring gave way to the resigned acceptance of the fall, Rosenbluth was busy booking, and then postponing, Coachella and Goldenvoice's other festivals. The company's people-centric response to the crisis has made her "extraordinarily proud to be a part of AEG," she says. "I am especially proud of the work Goldenvoice folk have done to address issues of diversity, equality and inclusion this year."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "Getting back to presenting live concerts safely is our main issue as an industry. There are many other issues, but the rest fall behind this one."

Kathy Willard

CFO, Live Nation Entertainment

Ali Harnell

President/chief strategy officer, Live Nation Women

Selina Emeny

International group counsel, Live Nation

After 2019, Live Nation's ninth consecutive year of record results — with revenue, operating income and adjusted operating income all up year over year — the company faced a calendar with almost no events or incoming revenue. With Willard's leadership and guidance, Live Nation moved rapidly to cut costs, manage cash and amend its credit agreements. Emeny helped advance aid packages internationally to benefit not only Live Nation but the entire industry. Before the halt in touring, Harnell, as head of Live Nation Women, promoted the Oprah 2020 Vision Tour and Brandi Carlile's Ryman Auditorium residency. She has also been working with SoLa Impact to create scholarships for young people in South Los Angeles to encourage entrepreneurship.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY Harnell "When we raise our voices for one another, we strengthen our collective community to ultimately have impact in leveling the playing field toward gender equality."

AGENCIES

Katie Anderson

Music leadership, strategy and operations executive, Creative Artists Agency

Meredith Jones

Music agent, Creative Artists Agency

Lucy Kozak Cesnik

Music marketing agent, Creative Artists Agency

Kylen Sharpe

Music agent, Creative Artists Agency

CAA weathered the pandemic with innovative wins. Anderson steered the agency's drive-in events and socially distanced concerts in states including Texas. Kozak Cesnik, 36, helped clients including Tim McGraw, Darius Rucker and Dan + Shay navigate a post-quarantine market. Jones, 35, led the team that rescheduled college and university shows for clients including Lennon Stella, KYLE, Maddie & Tae and Rico Nasty, while Sharpe, 34, helped singer-



"Getting back to presenting live concerts safely is our main issue as an industry. There are many other issues, but the rest fall behind this one."

**— SUSAN ROSENBLUTH,
GOLDENVOICE/AEG PRESENTS**

songwriter Jon Pardi, whom she signed to the agency in 2015, sell out his fall 2019 run in support of *Heartache Medication*, which earned an Academy of Country Music album of the year nomination in 2020. Anderson, 39, says that CAA Amplify's Town Hall event in June brought together leaders in entertainment, sports, media, branding, technology and social justice to end systemic racism and "delivered critical action steps for real and permanent change throughout our communities."

SONG THAT INSPIRED ME IN THE PAST YEAR Anderson "I Called Mama" by Tim McGraw inspired me to prioritize connecting with my loved ones."

Mari Arionne Davies**Yves C. Pierre****Jacqueline Reynolds-Drumm**

Agents, ICM Partners

Davies, 34, has signed to the agency breakout R&B and hip-hop talents YBN Nahmir, Teyana Taylor, Kiana Ledé and Jacquees. Pierre and Reynolds-Drumm, 34, who represent Rapsody, Madison Beer and Baby Rose, have focused on finding new revenue streams outside music, including an extension of Quavo's six-figure Ambassador deal with Martell and a live painting session and Q&A with Lil Yachty at the University of California, Santa Barbara. ICM also created Diversify/ICM, an internal group to promote diversity, equality and inclusion, which is committed to filling 50% of new job openings with diverse candidates.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY Reynolds-Drumm "To be a mentor as a member of She Is the Music. As a female executive, it's important to guide the next generation of women in our industry and to help make it a more inclusive place."

Yvette Davis Gayle

Partner/COO, Africa Creative Agency

Launched in 2016, Davis Gayle's Africa Creative Agency represents clients in music, comedy and acting with a current roster that includes rapper Nasty C, who signed to Universal Music Group South Africa in 2017 and to Def Jam in the United States in March. The firm also handled music supervision for Netflix's first two original African series, *Queen Sono* and *Blood & Water*, which were both renewed for second seasons. Calling 2020 "unimaginable," Davis Gayle, 49, says that in "learning to pivot and adapt, we can focus, re-strategize and make appropriate changes to ensure we survive this pitfall."

SONG THAT INSPIRED ME IN THE PAST YEAR

"Brighter Days" by Sauti Sol and Soweto Gospel Choir. It's difficult to look at the future as being promising. This song came at the perfect time to instill hope."

Lucy Dickins

Co-head of music, WME

Cindy Agi

Partner, WME

Becky Gardenhire

Partner/co-head of the Nashville office, WME

Stephanie LaFera

Head of electronic music, WME

WME moved traditional bookings into coronavirus-safe events and branding opportunities. Dickins, 45, rescheduled the Asian leg

of breakout star Rex Orange County's *Pony* tour after two sold-out performances at New York's Radio City Music Hall in February. Agi retooled Swedish singer Snoh Aalegra's sold-out domestic run and curated the musical performances for client Rihanna's Savage X Fenty fashion show. Gardenhire, 39, helped Ingrid Andress tack on a VIP merchandise bundle through AXS for a virtual show and booked Sara Evans to appear on Endeavor's fully interactive On Location Live platform. And LaFera, 41, helped establish WME's "virtual appearances" department.

WORD TO DESCRIBE 2020 LaFera "Roller coaster."

Lori Feldman

Chief marketing officer, Paradigm Talent Agency

Lenore Kinder

Agent, Paradigm Talent Agency

Stephanie Miles

Executive vp brand partnerships, Paradigm Talent Agency

Feldman joined Paradigm in 2019 after nearly 25 years at Warner Records to oversee brand partnerships and marketing initiatives in a newly created role, generating revenue for the company while touring ceased. Kinder, who joined Paradigm's Nashville office in 2018, booked Kacey Musgraves' 2019 Oh, What a World Tour in 21 countries. Miles connected Halsey and Diplo with Budweiser for a Super Bowl party before the pandemic, and Billie Eilish and Janelle Monáe with Verizon for an April charity benefit.

SONG THAT INSPIRED ME IN THE PAST YEAR Kinder "If You Got a Problem" by Joy Oladokun. It speaks to putting your arms around the people you love and helping to ease their burden during times of struggle. It's something we all need to do more of, especially during these challenging times."

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Cara Lewis

Founder/agent, Cara Lewis Group

When touring stopped, Lewis prioritized virtual and branding opportunities for her clients, who include Eminem, The Roots, Jill Scott, Chance the Rapper and Russ. Recent branding deals include Khalid's spring/fall campaign with Levi's, an Erykah Badu livestream concert with Verizon and Travis Scott's multilevel partnership with McDonald's. The lattermost kicked off with his Cactus Jack meal — a Quarter Pounder with bacon and fries with barbecue sauce — which was the chain's "first celebrity meal since Michael Jordan in 1992," says Lewis, who notes the collaboration will include "an animated commercial, massive merch and charity components."

WORD TO DESCRIBE 2020 "Unfathomable."**Natalia Nastaskin**

GM, global music group, UTA

Cheryl Paglierani

Partner/agent, UTA

Toni Wallace

Co-head of music brand partnerships, UTA

Samantha Kirby Yoh

Partner/co-head of worldwide music, UTA

UTA's all-female music brand partnerships division closed over 300 deals after the pandemic hit, with many containing a charitable element: Chance the Rapper and General Mills launched the Twilight Awards, which donated \$300,000 to schools and teachers; Common and Tiffany Haddish went on a virtual date on Bumble to send meals to front-line health care workers; and Offset and Friends, a livestream performance with Oculus and Facebook, covered nearly 325,000 meals for the Atlanta Community Food Bank. Meanwhile, the company struck deals for rising female stars like Arlo Parks and Princess Nokia.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

Kirby Yoh "Join their teams, understand their strengths, and highlight their accomplishments to others."



Badu

Marsha Vlasic

President, Artist Group International

AGI worked hard to reschedule and reroute tour dates for clients like Billy Joel, but Vlasic acknowledges that the biggest challenges are yet to come. "This is a time for growth, both professionally and personally," she says, in "navigating and dominating" the changing landscape of the live-entertainment business. "Even with the negative impacts of the pandemic on our industry, I am optimistic that there is opportunity to grow, build and become even stronger."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "Not only has the pandemic had a severe impact on the current year, it will have a ripple effect on the future. Venues closing, promoters going bankrupt, mass layoffs and corporate restructuring will dramatically impact the industry."

MULTISECTOR

Elizabeth Collins

Co-president, The Azoff Company

While many of its businesses were affected by COVID-19 due to their position in the live sector — from performing rights organization Global Music Rights to arena developer Oak View Group and Full Stop Management (Eagles, Harry Styles, Lizzo, Gwen Stefani, Chelsea Handler, Bon Jovi) — Collins says The Azoff Company, which she runs with co-president Susan Genco (see page 62), is focused on maintaining momentum. The team grew closer during the pandemic by planning for the future, she says. Styles recently invested in OVG's latest venture, Co-op Live, a new arena in his hometown of Manchester, England, that is slated to open in 2023.

WORD TO DESCRIBE 2020 "I don't think you really want my word for 2020. All I want to know is, can we get a do-over?"

Jeannette Perez

Chief experience officer, Kobalt Music Group

Sue Drew

GM of creative, Kobalt Music Publishing

Bianca Bhagat

Senior vp creative marketing, AWAL

Kobalt has remained "unified and resilient" since quarantine began in March, says Perez, who touts virtual events and writing camps and the establishment of a governance board and task forces to conduct mandatory unconscious bias training among Kobalt's moves. The indie publisher also reaped honors including ASCAP's pop and Latin independent publisher of the year, as well as BMI's gospel publisher of the year in "quite possibly one of the largest achievements of any 'nonmajor,'" says Drew. The creative team overseen by Bhagat, 33, has focused on expanding in-house resources for all artists on the AWAL roster, such as video production, album artwork, photo shoots and virtual tours for its roster that includes girl in red, FINNEAS and Lauv.

MOST IMPORTANT LESSON LEARNED THIS YEAR **Bhagat** "Humility. Real growth requires us to let go of our egos, learn to live with discomfort and open our minds to thoughts and ideas that challenge our beliefs."



Scott

Vera Savcic

CFO, Secretly

Secretly took a two-pronged approach to dealing with a difficult year: "We protected our employees and worked to diminish the impact on vulnerable parties, whether that be our artists or distributed label partners," says Savcic, 62. "We moved equally as quickly to support the broader community during Black Lives Matter protests by contributing monies, using our social media voice where valuable and elevating diversity, equity and inclusion initiatives for our teams." But that didn't distract the company from capitalizing on marketing opportunities for its artists: Phoebe Bridgers' *Punisher*, which hit No. 2 on the Alternative Albums chart, helped boost her catalog to 130,000 album consumption units this year, while Khruangbin's *Mordechai* has propelled its catalog to over 150,000 album consumption units.

WORD TO DESCRIBE 2020 "Dastardly."**Camille Soto Malave**

Founder/CEO, GLAD EMPIRE

Soto Malave's digital music distributor scored multiple accomplishments this year, including a multimillion-dollar distribution/label deal with Flow La Movie and such chart-topping releases as Myke Towers' sophomore album, *Easy Money Baby*, which debuted at No. 1 on Top Latin Albums. Soto Malave, 38, also helped Towers' "La Jeepeta (Remix)," with Anuel AA and Nio Garcia, see major success on TikTok, generating over 1 million videos from users on the platform. "We literally never stopped working," says Soto Malave, 38. "Although we worked remotely from home, we made it happen."

MOST IMPORTANT LESSON LEARNED THIS YEAR "Never take anything for granted. The world can change drastically in the blink of an eye."

Lauren Wirtzer Seawood

President, UnitedMasters

Wirtzer Seawood and her staff curated UnitedMasters' first virtual conference with SelectCon, which was attended by 1 million people. The company also struck numerous partnerships — with TikTok, Twitch, ESPN, *NBA 2K*, Bose and others — expanding opportunities for its client base of indie artists. "The industry as a whole needs to look ahead and think about how the business is changing," she says. "Artists are calling out for independence and ownership, and we're thrilled to be providing them with the tools."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "Innovation, especially in business models. One size does not fit all when it comes to partnering with artists."

abkco congratulates Alisa Coleman on her Billboard Women In Music 2020 Honor as well as this year's honorees.

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HONOREES!**



M E D I A

Alessandra Alarcón

President, SBS Entertainment

As the first female head of SBS' live-entertainment division, Alarcón moved quickly to address the pandemic with the launch of the weekly radio broadcast *Mi Casa Es Tu Casa*, which has featured Maluma, Natti Natasha, Pitbull and Prince Royce, and the LaMusica Live concert series, which kicked off with Lunay performing in Miami on Halloween. "Both have resulted in ratings increases and unique sponsorship opportunities," says Alarcón, with the goal to "uplift, entertain and support Latinos during this strange time."

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY

"Making sure women are supported during this crisis. A lot of us are mothers, wives and caretakers who are balancing careers and family. Companies need to be sensitive to that."

Mary G. Berner

President/CEO, Cumulus Media

As CEO since 2015, Berner has guided Cumulus, the country's third-largest radio company, through a 2017 bankruptcy and subsequent growth in 2018

and 2019. After hitting an unexpectedly tumultuous advertising market in March due to the pandemic, Cumulus reacted by cutting costs "to navigate through and emerge from the COVID-19 crisis" in a better position "in 2021 and beyond," she said during the company's Nov. 5 earnings call. Revenue growth in every month since April suggests Berner is leading Cumulus in the right direction.

BEST WAY TO HELP OTHER WOMEN IN THE INDUSTRY "Stop talking about research and the 20th-century inequities in the music industry and commit to action. Hire more women. Give more exposure to female artists. Don't be satisfied until women are 51% of every table, chart and playlist."

Leslie Fram

Senior vp music and talent, CMT

Fram led the call to action to incorporate equal parity between male and female artists in video hours on CMT and CMT Music channels, and launched an initiative, CMT Equal Pay, to create measurable action to increase female representation industry-wide. During the pandemic, she launched on social platforms CMT Next Women Goes Live, which featured Ashley McBride and Mickey Guyton, and in October successfully helped execute the CMT Music Awards, which used outdoor performances to "showcase the beauty of Tennessee" and a new "live

watch-party element" to engage fans at home, she says. Despite the challenge of "producing a major awards show during a pandemic," this year's event surged "to a new level," says Fram.

SONG THAT INSPIRED ME IN THE PAST YEAR "Maren Morris' 'Better Than We Found It.' It's about this time we are going through, but it is also timeless and offers hope."

Cindy Hill

Vp content, industry and affiliate relations, Univision

Hill leads radio and music industry relations for Univision's Uforia brand, which includes talent booking for events and experiences. During the pandemic, she helped launch the Uforia Hangout Sessions, which featured J Balvin, Yandel, Nicky Jam and Calibre 50, as well as a Uforia Live experience with Bad Bunny in New York in September. The latter was a "total mic-drop moment," says Hill, that featured a mobile stage traveling through the city and provided "a memorable cultural experience for some of the largest Latino neighborhoods in New York City that continue to be hit the hardest by this pandemic."

MOST IMPORTANT LESSON LEARNED THIS YEAR

"Keeping my routine and setting boundaries. I've learned to log off and stay off so I can be present with my family."

Tamara Hrivnak

Vp music business development and partnerships, Facebook

Malika Quemerai

Head of music partnerships, Facebook

Hrivnak launched Instagram Reels in over 50 countries and worked with artists including Ariana Grande, Lizzo and Taylor Swift on innovative watch experiences and augmented-reality filters to promote fan engagement. Quemerai, 35, who oversees the platform's artist relations team, helped execute Human2Human's live donation event supporting MusiCares, Imagination Library's bedtime story series with Dolly Parton and Big Freedia's Easter Gospel Brunch. Music companies also took notice of the virtual trend: Both 88Rising's inaugural Asia Rising Forever festival — featuring sets by Alextbh and Beabadoobee — and Atlanta's A3C Conference were livestreamed exclusively on the platform. "The powerful and almost immediate innovation," says Quemerai, was "extraordinary and awe-inspiring."

MOST IMPORTANT LESSON LEARNED THIS YEAR Quemerai

"Speak up, even if you're afraid you might say the wrong thing. As white women, we have to accept that we will make mistakes. Let's spend our energy focusing on truly listening and learning from our mistakes."

Fadia Kader

Strategic partnerships, music, Instagram

Instagram helped pivot live events into the home during the pandemic through platforms including Stories, IGTV and its newly launched Reels. "Instagram Live really stands out as a breakthrough product for us," says Kader, 38, noting highlights like DJ D-Nice's Club Quarantine, which drew guests Rihanna, Janet Jackson and President-elect Joe Biden; Diddy's Dance-A-Thon benefit for front-line workers; Tory Lanez's Quarantine Radio variety show; and the viral battle series *Verzuz*, created by Swizz Beatz and Timbaland. "No one was expecting the impact that this pandemic would have in all the different areas

She Is The Music
Stays The Course

SHE IS THE MUSIC, THE nonprofit founded in 2018 with the goal of increasing the number of women working in the music industry, kicked off 2020 in March with a songwriting camp hosted by Cyndi Lauper. Then COVID-19 hit and decimated the job market, making SITM's mission all the more challenging — and forcing executive director Michelle Arkuski to shift strategy. She spoke to *Billboard* about the organization's evolving approach and the obstacles it's still confronting.

How has She Is the Music pivoted to serve its community during the pandemic?

I'm most proud of our first virtual mentorship program over the summer, called Connect Together. We had artists like Syd, Big Freedia and Mickey Guyton paired with [mentees] from Guatemala, the United Kingdom, Mexico, Australia. We also did our first virtual songwriting camp in partnership with RCA Records and Unknown Music Publishing, in 12 different time zones over a span of four days. We had Shakira, Flo Milli, Normani — it was incredible. We

received text messages from writers saying, "Never would we have had the chance to work together if we didn't do something virtually."

How does the pandemic make achieving She Is the Music's goal more challenging?

One of the hardest things about this time is the lack of opportunity. Internships don't exist at all, or they exist in very few numbers. The job market isn't ideal. It's where the idea for the mentorship program started, because we looked at all of these students and recent graduates and thought, "What opportunities are they getting right now?" Even if we only affected the smallest number, it's a step in the right direction. I think fundraising will be a challenge — not just in nonprofits, but for any company and industry — so that's something to consider.

Black Lives Matter protests have fueled a movement for racial equality in the music industry. Are there any specific She Is the Music initiatives for women of color?

We have considered it. The goal from the beginning has always



Arkuski (left) and Lauper

been to harness inclusivity, visibility and opportunity, and that includes intersectionality. This year has been an opportunity to continue the work that we've always believed in and done, while also looking for new ways to learn and grow for the betterment of women in music.

What are your priorities for 2021?

My pie-in-the-sky idea is a college ambassadorship program next summer. If we're able to reach a different demographic — not just people already in the industry but those who are still trying to enter — it will be really exciting. One thing we recently started working toward is engaging more male allies. We launched this SITM at Home tutorial series with Kenny Beats and Ross Golan. It's about accountability and a collective effort, and we're excited to be working with like-minded men who believe in our mission. —T.C.



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of our lives,” says Fader, which “includes the way we use and interact with social media.”

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “Inclusivity. We need male allies to continue to be advocates for women and femmes, who have what it takes to lead, innovate and bring dynamism to the space.”

Denise Karkos

Chief marketing officer, SiriusXM/Pandora

In a year of uncertainty, “we know music has the power to heal, connect people and bring energy to the world,” says Karkos, head of marketing for both SiriusXM and Pandora. Her department offered listeners escapism as the satellite radio provider gave pandemic-weary fans free access to over 300 channels, including programs by Dr. Dre, U2 and Howard Stern. Pandora also produced a virtual concert series that featured Kane Brown, The Killers and H.E.R.

MOST IMPORTANT LESSON LEARNED THIS YEAR “The power of good and frequent communication. We cannot communicate enough during times of uncertainty.”

Thea Mitchem

Executive vp programming, iHeartMedia; program director, WWPR (Power 105.1) New York

Marissa Morris

Senior vp artist relations, iHeartMedia

Mitchem and Morris have had one mission this year for iHeartMedia: to “serve, connect, entertain and communicate with our communities in different ways,” says Mitchem. They were able to accomplish that by raising \$115 million from the special Rise Up New York: A Benefit for Robin Hood Relief, launching the iHeartRadio HBCU Homecoming Celebration — a monthlong fest promoting Black excellence for college students — and the Black Information Network, the first audio news network created specifically for the Black community.

HOW I MANAGE THE STRESS OF THE PANDEMIC “I rediscovered my old favorite albums and started a new love affair with them. There is nothing more comforting than a great song or album. It’s like an old friend.”

Connie Orlando

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

In 2020, Orlando and her team managed to execute one of their most successful BET Awards to date,



Megan Thee Stallion

and the first awards show that was held after the pandemic began. Following notable, remotely filmed performances and now-viral moments calling for social justice amid a global crisis, Orlando says that the 2020 BET Awards were a show that she will not soon forget. “It challenged us as producers, a network and a company to quickly learn and evolve,” she says. “We were able to show the world once again how much music has been and will always be an important voice and platform for change.”

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “The spirited discussions happening around ownership of masters and what that will mean for labels, artists and the industry in general.”

Isabel Quinteros

Senior manager, music partnerships and artist relations, TikTok

Quinteros says she took “risks” on “big ideas” like The Weeknd’s August virtual concert in the short-form video app, which drew over 2 million unique viewers and raised \$350,000 for the Equal Justice Initiative. The undertaking illustrated how “every idea can be championed across the company and delivered to millions of fans,” says Quinteros, who also conceptualized the new *Sound Off in the Comments* artist Q&A series, launched in May.

HOW I MANAGE THE STRESS OF THE PANDEMIC “Acupuncture once a week, running 5K [races] twice a week, Peloton three times a week, dog walks twice a day and hours upon hours watching my 2-year-old son transform into a mini adult.”

LEGAL

Lisa Alter

Founding partner, Alter Kendrick & Baron

Alter says her firm’s transactional work “continues to expand as the boom in the buying and selling of music assets has continued at and beyond the pace of the past several years.” During the past year alone, she has represented Reservoir Media Management in its deal with Shapiro Bernstein and Primary Wave Music in its acquisition of the iconic Ray Charles catalog, as well as its partnership with Four Seasons

Music and its acquisition of a stake in the interests of the legendary Burt Bacharach.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY “To implement a plan whereby the industry can support its most essential players — the songwriters and artists — at a time when touring and live musical events have come to a standstill.”

Aurielle Brooks

Vp/general counsel, Collective Gallery; attorney, Arrington & Phillips

With consumption of music increasing to an all-time high and artists bereft of touring opportunities, Brooks, 28, says the legal side of her business has had to keep up with a huge number of music releases, negotiating numerous major recording and publishing deals and clearing many full albums for artists like NBA YoungBoy, who scored three No. 1 albums in under a year. Meanwhile, Collective Gallery, branded as a “label for photographers,” landed a partnership with Atlantic Records to serve as its full-service creative division, which Brooks says is a first-of-its-kind deal.

MOST IMPORTANT LESSON LEARNED THIS YEAR “The importance of showing gratitude. This past year [showed] that at the drop of a hat your world can be completely turned upside down. With so much loss around us all, it really put emphasis on all that there is to be thankful for and how essential it is to focus on the positive.”

Christine Lepera

Partner, Mitchell Silberberg & Knupp

Lepera was part of MSK’s governing committee, which created “listening circles” for employees to discuss diversity and inclusion issues and “the racism profoundly affecting our country,” she says. The litigator has been involved in high-profile cases for Dr. Luke and Katy Perry and has since taken on new clients Post Malone, whom she represented in a joint authorship and copyright dispute involving his Hot 100 No. 1 single “Circles,” and the late Juice WRLD in a recently dismissed copyright case brought by the rock band Yellowcard related to his breakout single “Lucid Dreams.”

HOW I’VE MANAGED THE STRESS OF THE PANDEMIC “I haven’t figured that out yet.”

Tamara Milagros-Butler

Partner, Myman Greenspan Fox Rosenberg Mobasser Younger & Light

An intellectual-property attorney with over 20 years of experience in the music industry, Milagros-Butler navigates the complexities of large catalog sales and company acquisitions. In January, she represented Pulse Music Group in Concord Music Publishing’s acquisition of a majority stake in the company, whose roster includes Ty Dolla \$ign, Rich the Kid and Bonnie McKee. She helped longtime client Dropkick Murphys transform their annual St. Patrick’s Day performance into a livestream from Boston’s Fenway Park that drew some 10 million viewers, says Milagros-Butler. Of catalog sales, she says, “the decision by an artist/entrepreneur to sell their life’s work is a difficult one that is fraught with many competing interests and considerations. The analysis, diligence and focus required on these large transactions is intense.”

HOW I’VE MANAGED THE STRESS OF THE PANDEMIC “Marijuana gummies. And music, of course.”



H.E.R.



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MCLEAN**

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Billboard's Women in Music

-HER. & YOUR ENTIRE
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MARTHA EARLS**

**FEARLESS OPTIMIST
GAME CHANGER
RISK TAKER**



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DEMASIADO

Berkeley Reinhold

Owner, business and law office, Berkeley Reinhold

As general counsel for Lollapalooza, Reinhold negotiated artist deals for canceled and rescheduled events, including festivals in seven countries. She also fielded music rights and negotiated artist performance deals for TV and digital campaigns for Global Citizen's virtual fundraisers such as the Every Vote Counts special hosted by Alicia Keys, Kerry Washington and America Ferrera; the Lady Gaga-curated One World: Together at Home concert, which raised over \$127 million; and the Global Goal: Unite for Our Future summit/concert that aired in over 180 countries. "It has been a great honor to make a direct impact on the community," she says.

MOST IMPORTANT LESSON LEARNED THIS YEAR "It's easy to succeed when things run smoothly. Real accomplishment and fulfillment comes from dealing with unforeseen obstacles."

Diana Sanders

Senior associate of media and entertainment, Russ August & Kabat

Representing such clients as Drake and Post Malone, Russ August & Kabat recently expanded its roster with Simon Cowell and TikTok collective The Hype House, a group of content creators led by Chase Hudson (aka Lilhuddy). It's a "wide range," says Sanders, 34. She also was part of her firm's group that represented co-creators of the mockumentary *This Is Spinal Tap*. The firm achieved a settlement with Universal Music Group over copyright termination and accounting issues surrounding the movie's sound recordings and soundtrack. (A related settlement was also reached with other parties to the suit, Vivendi and StudioCanal.)

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "Listening to some classical music, mainly Chopin nocturnes, at the end of the day to wind down. It really relaxes my mind and helps me de-stress."

Debbie White

Vice chair, music industry, Loeb & Loeb

White advocates for fair pay and intellectual property protection for her clients including BTS, The Who and Christina Aguilera, as well as the companies Tencent, Primary Wave and Friends at Work. During the pandemic, her international practice has worked to navigate the legal issues involved in livestream events

like Pay It Forward Live, which raised funds for small businesses affected by the pandemic. She hasn't stopped closing deals, either: In May, after months of negotiations, she finished negotiating Diane Warren's deal with BMG, which White calls "one of the largest foreign subpublishing administration deals" of her career. "I'm grateful to see that new artist deals have not slowed down," she says. "And, thankfully, catalog sales and purchases are still booming."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "Force majeure clauses left artists, and the whole music industry, in an unprecedented bind. We are now working to restructure tour deals for when live shows do resume. As a result, conversations have somewhat shifted from the blame game to a solution-based approach."

BUSINESS
MANAGEMENT**Julie M. Boos**

Chairman/shareholder/business manager, FBMM

Boos is proud that her firm was able to "transition our entire workforce to a work-at-home environment with little to no interruption to our clients' business operations," she says. FBMM is recognized as one of the premier business management firms in Nashville, New York and Los Angeles (with a client roster that is kept confidential). We "never could have imagined the circumstances under which every tour in the country would go down at the same time," she adds. "And yet, here we are." The ability of artists to both adapt and find "new ways to connect with fans and stay active [is] remarkable."

THE WORD TO DESCRIBE 2020 "Relentless!"

Becky Harris

Partner, Huskins-Harris

Life as a business manager continued at a normal pace amid the pandemic, says Harris, 59, founding partner in the firm Huskins-Harris. This year the company celebrated marquee clients Riley Green, Kane Brown and Chris Young, who won big at the Academy of Country Music Awards and CMT Music Awards, though they had to accept their trophies

from afar. "It's always an honor when one of your artists is winning awards and especially gratifying during 2020," says Harris. "But it's also heartbreaking when you don't experience it in person."

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "While I was unable to do my preferred exercise of ballroom dancing, my husband and I converted my living room with a wood floor to a modified ballroom, and he heroically stepped up to help me practice there."

Lou Taylor

Founder/CEO, Tri Star Sports and Entertainment Group

In a tumultuous 2020, Taylor, 55, has found that one of her greatest professional achievements was to "be the calm in the storm" as she and her team — based in Nashville and Los Angeles — worked with their music superstar clients like Steven Tyler, Meghan Trainor, Mary J. Blige, Reba McEntire and Florida Georgia Line to navigate a pandemic that severely restricted revenue streams for artists of all walks of life. In addition, the financial adviser says that "pivoting quickly to help our artists and their staffs" has been another success.

MOST IMPORTANT LESSON LEARNED THIS YEAR "Take one day at a time. I know that sounds cliché, but it holds true this year more than any other in time."

BUSINESS &
BRANDING**Marcie Allen**

Founder/president, MAC Presents

When Allen staged ATL Live in November 2019, she had no idea the two-day benefit concert — which brought 90,000 attendees to Mercedes-Benz Stadium and featured sets by Keith Urban, Blake Shelton, Luke Combs and Eric Church — would be MAC's "last large-scale live-music event for a while." The music branding maven says she's most concerned about "the ripple effect of the pause button" that has accompanied the pandemic. "This does not stop with the artists," she says. "We are talking about everyone from catering crews to set designers to bus drivers."

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "Ration the news when possible and Anzie Blue CBD from our coffee and wellness shop in Nashville."

Sherrese Clarke Soares

Founder/CEO, Tempo Music

When the portfolio company Tempo Music, a joint venture of Providence Equity and Warner Music Group, started up in fall 2019, Clarke Soares did not get much of a runway to launch the alternative investment platform driven by the idea that premium content provides attractive noncorrelated returns. And yet, she's airborne. "We onboarded a team of nine outstanding professionals amid a pandemic," she says. "We provided liquidity to a number of songwriters and artists, closing on average a deal a month in 2020, and assembled the largest dedicated capital structure to acquire music assets, with over \$1 billion in investable capital — ready to be deployed without need to return to market."

THE WORD TO DESCRIBE 2020 "Clarity. 2020 has provided me the superior vision to value what is most important."



**"Take one day at a time.
I know that sounds cliché,
but it holds true this year
more than any other in time."**

— LOU TAYLOR, TRI STAR SPORTS AND ENTERTAINMENT GROUP



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THE NO. 1s ISSUE

YEAR IN MUSIC

Billboard's Year in Music, the No. 1's, will wrap up 2020 with an extraordinary editorial package.

Included will be year-end charts, interviews, and analysis on the year's top artists, titles and labels as well as the year's top producers, songwriters and publishers.

The year-end Boxscore rankings will shine a light on the most successful tours as well as the top venues and promoters.

This highly-anticipated year in music—the No.1s, serves as a compilation of must-have information. It is referenced year-round by everyone in the music and touring industry as their de facto resource for *Billboard* historical data and information.

Advertise in this signature collector's edition and position your company, artist or breakthrough achievement to the power players in the industry. This issue provides the ideal showcase to run a brand or congratulatory message to acknowledge success over the past year.

COVER DATE:

ISSUE CLOSE 12/19 | **AD CLOSE** 12/9

MATERIALS DUE 12/10

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Special Issue
ON SALE
DEC. 19, 2020

NETFLIX:
NAUGHTY
OR NICE?
WHY COMPOSERS
CALL BUYOUT
DEALS A LUMP
OF COAL

How Mariah Stole
Christmas
AND TURNED A
25-YEAR-OLD HIT INTO
HER LATEST NO. 1

plus
Behind the
Booming
Business of
Holiday Music
CAN NEW ACTS
CASH IN?

Diane Pearson

Senior vp/team leader, Entertainment Division-Nashville, City National Bank

When the U.S. economy slowed to a crawl due to the pandemic, Pearson's team went into overdrive to ensure that its clients with small businesses received funds from the Small Business Administration's Paycheck Protection Program. "We didn't know how long the money would last, so we were racing against the clock," says Pearson. "We worked 18 to 21 hours every day for over three solid weeks — we crammed about a year and a half of work into those three weeks. Our whole company had to roll up our sleeves to get the work done."

SONG THAT INSPIRED ME IN THE PAST YEAR " 'Be a Light' by Thomas Rhett, featuring Reba McEntire, Hillary Scott, Keith Urban and Chris Tomlin. This song inspires you to be better, which in turn helps others, and if you aspire to do good, you feel good."

Shara Senderoff

Founder/president, Raised in Space

See story, page 78.

Bess Spaeth

Senior vp global brand media and experiences, American Express

Brandy Sanders

Vp global brand experiences and partnerships, American Express

The exclusive access that American Express provides for its card members continued as events went virtual. The company found that 62% of its millennial customers said "exclusive or limited access when watching sports/music events online is appealing to them," says Spaeth. "So we pri-

oritized providing unique experiences that kept our customers' passions top of mind." The latest version of American Express Unstaged launched in September with Alicia Keys celebrating the release of her new album, *ALICIA*. "In a year where plans were upended, we had to mobilize, listen and pivot," says Sanders. "The way American Express shifted and navigated in these unprecedented times was energizing and inspiring."

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY Spaeth "How we reinvent connection. Live, in-person shows are the heartbeat of the industry. We must innovate and find new ways to connect fans and artists in unforgettable ways."

ASSOCIATIONS

Michèle S. Ballantyne

COO, RIAA

In her second year as COO of the RIAA, Ballantyne stewarded a resource hub for musicians and songwriters affected by the pandemic, plus helped organize participation in the congressional copyright hearings. She also helped push for the repeal of New York's law shielding police discipline records and the passage of the Justice in Policing Act in the House of Representatives. "Passing the Music Modernization Act in 2018 showed that our music family is strongest when we work together," says Ballantyne, 54. "Facing a global pandemic, we were able to build on that sense of community to help each other when we needed it most."

THE WORD TO DESCRIBE 2020 "Is there one word? Uncertainty. Resilience. Chaos?"

Alisa Coleman

Board chair, Mechanical Licensing Collective; COO, ABKCO

Under the guidance of Coleman and its board, the Mechanical Licensing Collective — which was created by the Music Modernization Act — hired CEO Kris Ahrend, found a headquarters in Nashville and established an online portal to prepare for its launch on Jan. 1, 2021. Coleman, who also advocates for indie publishers as president of the New York board of the Association of Independent Music Publishers, rallied her team at ABKCO "to ensure our work-from-home measures did not cause us to miss a beat" and earned four national placements in commercials for Lexus, McDonald's, Walmart and the trailer for the latest installment in the *Fast & Furious* franchise. In addition, Coleman served on a campaign team for President-elect Joe Biden that consulted on music licensing strategy and "kicked cancer to the curb."

HOW I'VE MANAGED THE STRESS OF THE PANDEMIC "Work harder, play harder, live harder. As a bonus, I'm much more knowledgeable about California chablis."

Frances Moore

CEO, IFPI

See story, page 88.

Sarah Trahern

CEO, Country Music Association

In the aftermath of tornadoes that hit Tennessee in March and the pandemic that followed, the CMA made a \$1 million donation to MusiCares' COVID-19 Relief Fund and established a "comprehensive and ongoing" COVID-19 action plan for CMA members, says Trahern. The latter includes professional webinars and resources to address "mental health support, food supply assistance, financial planning and résumé development — you name it," she says. And as president of the CMA Foundation, Trahern recently supported her team in launching an advocacy initiative, Unified Voices for Music Education, dedicated to supporting music educators during this academic year amid the pandemic.

CRUCIAL ISSUE FACING THE MUSIC INDUSTRY "The touring industry has taken a massive hit, and it is imperative that we help. The majority of artists' income comes from touring, not to mention the livelihood of road managers, guitar techs, venue operators, caterers — the list goes on."

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Keys

METHODOLOGY *Billboard* power lists are selective, with honorees chosen by *Billboard* editors. Nominations for each power list open not less than 120 days in advance of publication. (For a contact for our editorial calendar listing publication dates, please email thom.duffy@billboard.com.) The online nomination link is sent to press representatives and/or honorees of companies previously featured on any *Billboard* power list, as well as those who send a request before the nomination period to thom.duffy@billboard.com. Nominations close and lists are locked not less than 90 days before publication. *Billboard's* Women in Music honorees for 2020 were chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors. In addition to nominations, editors weigh the success of each executive's company or affiliated artists as measured by chart, sales and streaming performance. Career trajectory and industry impact are also considered. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music/MRC Data 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.

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GLOBAL 200

ALL THE WORLD'S A STAGE

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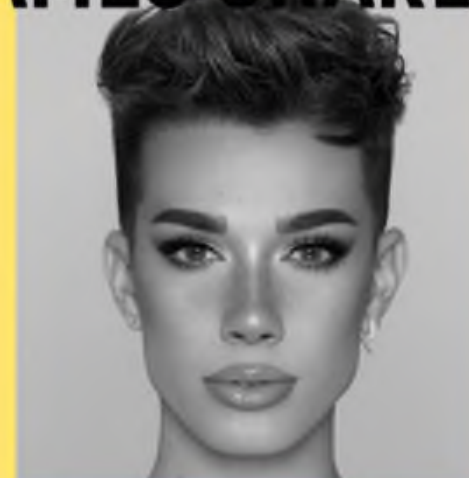


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Mendes



BTS, Mendes & Bieber Make 'Monster' Starts

LIFE GOES ON" BY SOUTH KOREA'S BTS enters at No. 1 on the Billboard Global 200 with 152.5 million streams and 84,000 downloads sold globally in the week ending Nov. 26, according to Nielsen Music/MRC Data. The streaming sum is the best in a single week since the chart launched in September, surpassing the weekly high for Blackpink's "Lovesick Girls" (123.8 million, Oct. 17).

BTS is the first act with three Global 200 No. 1s, following "Dynamite," which reigned for three weeks, and Jawsh 685 and Jason Derulo's "Savage Love (Laxed — Siren Beat)," which led for a week, boosted by BTS remixes. No other act has more than one chart-topper so far.

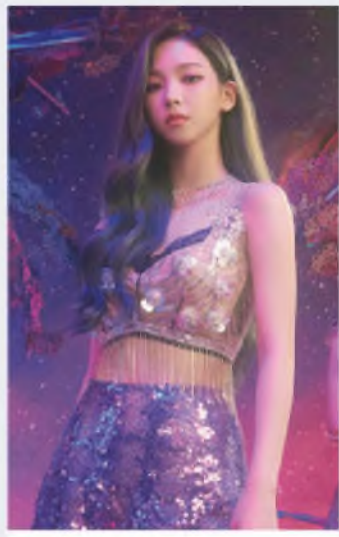
Meanwhile, Shawn Mendes and Justin Bieber's "Monster" scares up a No. 4 Global 200 debut, with 67.8 million streams and 25,000 sold worldwide. Mendes earns his first top 10 on the tally, while Bieber adds his third, all of which have debuted in the top five. That makes him the first act to achieve a trio of such starts: "Holy" (featuring Chance the Rapper) opened at its No. 3 peak on the Oct. 3 list, and "Lonely" (with Benny Blanco) began at its No. 5 best on Oct. 31.—GARY TRUST

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | Artist | PEAK POS. | WKS. ON CHART |
|----------------|-----------|-----------|------------------------|--|-----------|---------------|
| HOT SHOT DEBUT | | 1 | #1 LIFE GOES ON | BTS | 1 | 1 |
| 1 | 1 | 2 | DAKITI | Bad Bunny & Jhay Cortez | 1 | 4 |
| 5 | 6 | 3 | GG DYNAMITE | BTS | 1 | 12 |
| NEW | | 4 | MONSTER | Shawn Mendes & Justin Bieber | 4 | 1 |
| 2 | 3 | 5 | MOOD | 24kGoldn Feat. iann dior | 2 | 12 |
| 4 | 4 | 6 | POSITIONS | Ariana Grande | 1 | 5 |
| - | 2 | 7 | THEREFORE I AM | Billie Eilish | 2 | 2 |
| 3 | 5 | 8 | HAWAI | Maluma | 3 | 12 |
| NEW | | 9 | BLUE & GREY | BTS | 9 | 1 |
| 6 | 7 | 10 | LEMONADE | Internet Money & Gunna Feat. Don Toliver & NAV | 4 | 12 |

BILLBOARD GLOBAL 200 RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY. THE CHARTING FORMULA INCLUDES BOTH ALBUM AND SINGLES SALES DATA. THE CHARTING IS BASED ON A WEIGHTED FORMULA INCLUDING THE OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIER OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOADED SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS.LEGENDON.BILLBOARD.COM FOR MORE DETAILS. © 2020 NIELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED.



STREAMING & SALES DATA COMPILED BY



138

AESPA
"Black Mamba"

SM Entertainment's newest girl group surges in its second week on the Billboard Global 200, jumping from No. 183 to No. 138. The South Korean quartet's debut single drew 17.7 million streams and sold 2,000 downloads worldwide in the week ending Nov. 26, according to Nielsen Music/MRC Data. Aespa — comprising members Giselle, Karina (above), Ningning and Winter — follows such SM acts as Red Velvet (which arrived in 2014) and NCT (2016).

—ERIC FRANKENBERG

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE | Artist | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|---|---|-----------|---------------|
| 65 | 24 | 11 | ALL I WANT FOR CHRISTMAS IS YOU | Mariah Carey | 11 | 4 |
| NEW | | 12 | PRISONER | Miley Cyrus Feat. Dua Lipa | 12 | 1 |
| 10 | 9 | 13 | BLINDING LIGHTS | The Weeknd | 7 | 12 |
| 40 | 20 | 14 | BICHOTA | Karol G | 14 | 5 |
| 7 | 8 | 15 | LONELY | Justin Bieber & benny blanco | 5 | 6 |
| NEW | | 16 | STAY | BTS | 16 | 1 |
| 8 | 10 | 17 | WAP | Cardi B Feat. Megan Thee Stallion | 1 | 12 |
| 9 | 11 | 18 | HOLY | Justin Bieber Feat. Chance The Rapper | 3 | 10 |
| 20 | 17 | 19 | LEVITATING | Dua Lipa Feat. DaBaby | 17 | 8 |
| 14 | 13 | 20 | 34+35 | Ariana Grande | 5 | 4 |
| 11 | 12 | 21 | WHAT YOU KNOW BOUT LOVE | Pop Smoke | 11 | 12 |
| NEW | | 22 | FLY TO MY ROOM | BTS | 22 | 1 |
| 12 | 14 | 23 | SAVAGE LOVE (LAXED - SIREN BEAT) | Jawsh 685 x Jason Derulo | 1 | 12 |
| 13 | 15 | 24 | FOR THE NIGHT | Pop Smoke Feat. Lil Baby & DaBaby | 7 | 12 |
| 146 | 50 | 25 | LAST CHRISTMAS | Wham! | 25 | 3 |
| 17 | 16 | 26 | YOU BROKE ME FIRST. | Tate McRae | 16 | 12 |
| NEW | | 27 | BODY | Megan Thee Stallion | 27 | 1 |
| NEW | | 28 | TELEPATHY | BTS | 28 | 1 |
| 15 | 21 | 29 | MIDNIGHT SKY | Miley Cyrus | 15 | 12 |
| NEW | | 30 | DIS-EASE | BTS | 30 | 1 |
| 18 | 19 | 31 | WATERMELON SUGAR | Harry Styles | 9 | 12 |
| 19 | 18 | 32 | HEAD & HEART | Joel Corry X MNEK | 17 | 12 |
| 16 | 23 | 33 | HOMURA | LiSA | 8 | 7 |
| 21 | 25 | 34 | RELACION | Sech, Daddy Yankee & J Balvin Feat. ROSALIA & Farruko | 13 | 12 |
| 24 | 26 | 35 | DANCE MONKEY | Tones And I | 18 | 12 |
| - | 77 | 36 | ROCKIN' AROUND THE CHRISTMAS TREE | Brenda Lee | 36 | 2 |
| 26 | 32 | 37 | WONDER | Shawn Mendes | 13 | 8 |
| 27 | 22 | 38 | POV | Ariana Grande | 22 | 4 |
| 23 | 27 | 39 | ROCKSTAR | DaBaby Feat. Roddy Ricch | 8 | 12 |
| NEW | | 40 | SOMEBODY'S PROBLEM | Morgan Wallen | 40 | 1 |
| 28 | 31 | 41 | ROSES | SAINT JHN | 14 | 12 |
| 29 | 29 | 42 | SOMEONE YOU LOVED | Lewis Capaldi | 27 | 12 |
| - | 100 | 43 | JINGLE BELL ROCK | Bobby Helms | 43 | 2 |
| 22 | 28 | 44 | LAUGH NOW CRY LATER | Drake Feat. Lil Durk | 5 | 12 |
| 25 | 30 | 45 | LA TOXICA | Farruko | 24 | 11 |
| 97 | 57 | 46 | WHOOPY | CJ | 46 | 5 |
| - | 40 | 47 | HOLIDAY | Lil Nas X | 40 | 2 |
| - | 123 | 48 | IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS | Michael Buble | 48 | 2 |
| 31 | 35 | 49 | VIDA DE RICO | Camilo | 29 | 9 |
| - | 105 | 50 | SANTA TELL ME | Ariana Grande | 50 | 2 |
| - | 131 | 51 | IT'S THE MOST WONDERFUL TIME OF THE YEAR | Andy Williams | 51 | 2 |
| 38 | 36 | 52 | BEFORE YOU GO | Lewis Capaldi | 32 | 12 |
| 32 | 34 | 53 | TAKE YOU DANCING | Jason Derulo | 32 | 12 |
| 30 | 37 | 54 | DREAMS | Fleetwood Mac | 10 | 9 |
| 68 | 47 | 55 | SUNFLOWER | Post Malone & Swae Lee | 47 | 12 |
| 57 | 46 | 56 | PERFECT | Ed Sheeran | 46 | 12 |
| 42 | 38 | 57 | BABY SHARK | Pinkfong | 38 | 12 |
| 35 | 41 | 58 | CARAMELO | Ozuna x Karol G x Myke Towers | 16 | 12 |

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE | Artist | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|--|--|-----------|---------------|
| 37 | 42 | 59 | WHATS POPPIN | Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne | 17 | 12 |
| NEW | | 60 | STILL GOIN DOWN | Morgan Wallen | 60 | 1 |
| 34 | 39 | 61 | DIAMONDS | Sam Smith | 32 | 10 |
| 56 | 56 | 62 | DON'T START NOW | Dua Lipa | 37 | 12 |
| - | 160 | 63 | UNDERNEATH THE TREE | Kelly Clarkson | 63 | 2 |
| 51 | 51 | 64 | LIFE IS GOOD | Future Feat. Drake | 39 | 12 |
| - | 172 | 65 | LET IT SNOW! LET IT SNOW! LET IT SNOW! | Dean Martin | 65 | 2 |
| 39 | 44 | 66 | MOOD SWINGS | Pop Smoke Feat. Lil Tjay | 13 | 12 |
| 41 | 43 | 67 | PUT YOUR RECORDS ON | Ritt Momney | 37 | 11 |
| - | 190 | 68 | FELIZ NAVIDAD | Jose Feliciano | 68 | 2 |
| 47 | 49 | 69 | JERUSALEMA | Master KG Feat. Burna Boy & Nomcebo Zikode | 38 | 12 |
| 44 | 52 | 70 | SE TE NOTA | Lele Pons X Guaynaa | 44 | 10 |
| 49 | 55 | 71 | PARCE | Maluma Feat. Lenny Tavarez & Justin Quiles | 49 | 12 |
| 45 | 45 | 72 | BREAKING ME | Topic & A7S | 21 | 12 |
| 61 | 59 | 73 | LA NOTA | Manuel Turizo, Myke Towers & Rauw Alejandro | 59 | 7 |
| 98 | 83 | 74 | CHICA IDEAL | Guaynaa & Sebastian Yatra | 74 | 5 |
| 79 | 54 | 75 | BAD GUY | Billie Eilish | 54 | 12 |
| 60 | 63 | 76 | LACURIOSIDAD | DJ Nelson Presenta Jay Wheeler & Myke Towers | 41 | 12 |
| 50 | 53 | 77 | HEATHER | Conan Gray | 20 | 12 |
| 55 | 62 | 78 | UN DIA (ONE DAY) | J Balvin, Dua Lipa, Bad Bunny & Tainy | 30 | 12 |
| 53 | 58 | 79 | COME & GO | Juice WRLD x Marshmello | 26 | 12 |
| 67 | 65 | 80 | GOLDEN | Harry Styles | 62 | 5 |
| 36 | 60 | 81 | FOREVER AFTER ALL | Luke Combs | 4 | 5 |
| 76 | 75 | 82 | CIRCLES | Post Malone | 49 | 12 |
| NEW | | 83 | SLEIGH RIDE | The Ronettes | 83 | 1 |
| 81 | 73 | 84 | TRAIN WRECK | James Arthur | 73 | 6 |
| 87 | 86 | 85 | SHALLOW | Lady Gaga & Bradley Cooper | 71 | 12 |
| 128 | 103 | 86 | RELOJ | Rauw Alejandro & Anuel AA | 86 | 4 |
| 64 | 66 | 87 | HOW YOU LIKE THAT | BLACKPINK | 24 | 12 |
| 80 | 70 | 88 | LOVELY | Billie Eilish & Khalid | 70 | 12 |
| - | 90 | 89 | DIME COMO QUIERES | Christian Nodal & Angela Aguilar | 89 | 2 |
| 62 | 71 | 90 | KINGS & QUEENS | Ava Max | 31 | 12 |
| 104 | 112 | 91 | MORE THAN MY HOMETOWN | Morgan Wallen | 91 | 12 |
| 48 | 61 | 92 | LOVESICK GIRLS | BLACKPINK | 2 | 8 |
| 54 | 69 | 93 | POPSTAR | DJ Khaled Feat. Drake | 11 | 12 |
| 66 | 67 | 94 | GO CRAZY | Chris Brown & Young Thug | 26 | 12 |
| 43 | 64 | 95 | SO DONE | Kid LAROI | 43 | 5 |
| 89 | 88 | 96 | MEMORIES | Maroon 5 | 72 | 12 |
| 63 | 80 | 97 | TYLER HERRO | Jack Harlow | 39 | 5 |
| 82 | 82 | 98 | MI NINA | Los Legendarios, Wisin & Myke Towers | 82 | 7 |
| 73 | 78 | 99 | MY EX'S BEST FRIEND | Machine Gun Kelly X blackbear | 25 | 12 |
| 78 | 84 | 100 | JEANS | Justin Quiles | 78 | 10 |
| 101 | 99 | 101 | SEÑORITA | Shawn Mendes & Camila Cabello | 67 | 12 |
| 90 | 93 | 102 | BELIEVER | Imagine Dragons | 82 | 12 |
| 70 | 81 | 103 | TATTOO | Rauw Alejandro x Camilo | 28 | 12 |
| 75 | 89 | 104 | AY, DIOS MIO! | Karol G | 25 | 12 |
| - | 199 | 105 | MISTLETOE | Justin Bieber | 105 | 2 |
| 71 | 74 | 106 | BE LIKE THAT | Kane Brown With Swae Lee & Khalid | 44 | 12 |

SM ENTERTAINMENT
BILLBOARD GLOBAL 200 RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM MORE THAN 200 TERRITORIES AROUND THE WORLD, INCLUDING THE U.S. AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL, ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIER OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED.
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197

OFENBACH & QUARTERHEAD FEAT. NORMA JEAN MARTINE
"Head Shoulders Knees & Toes"

The intermingling of French DJ duo Ofenbach (above), German DJ duo Quarterhead and American singer Martine yields an entrance for the dance track as its worldwide streams grew 9% to 9.1 million in the tracking week. The song has also appeared on the Billboard Global Excl. U.S. chart each week since the list's launch in September. On the U.S.-based Hot Dance/Electronic Songs chart, it reenters at a new No. 26 high, its domestic streams up 113% to 580,000. —E.F.

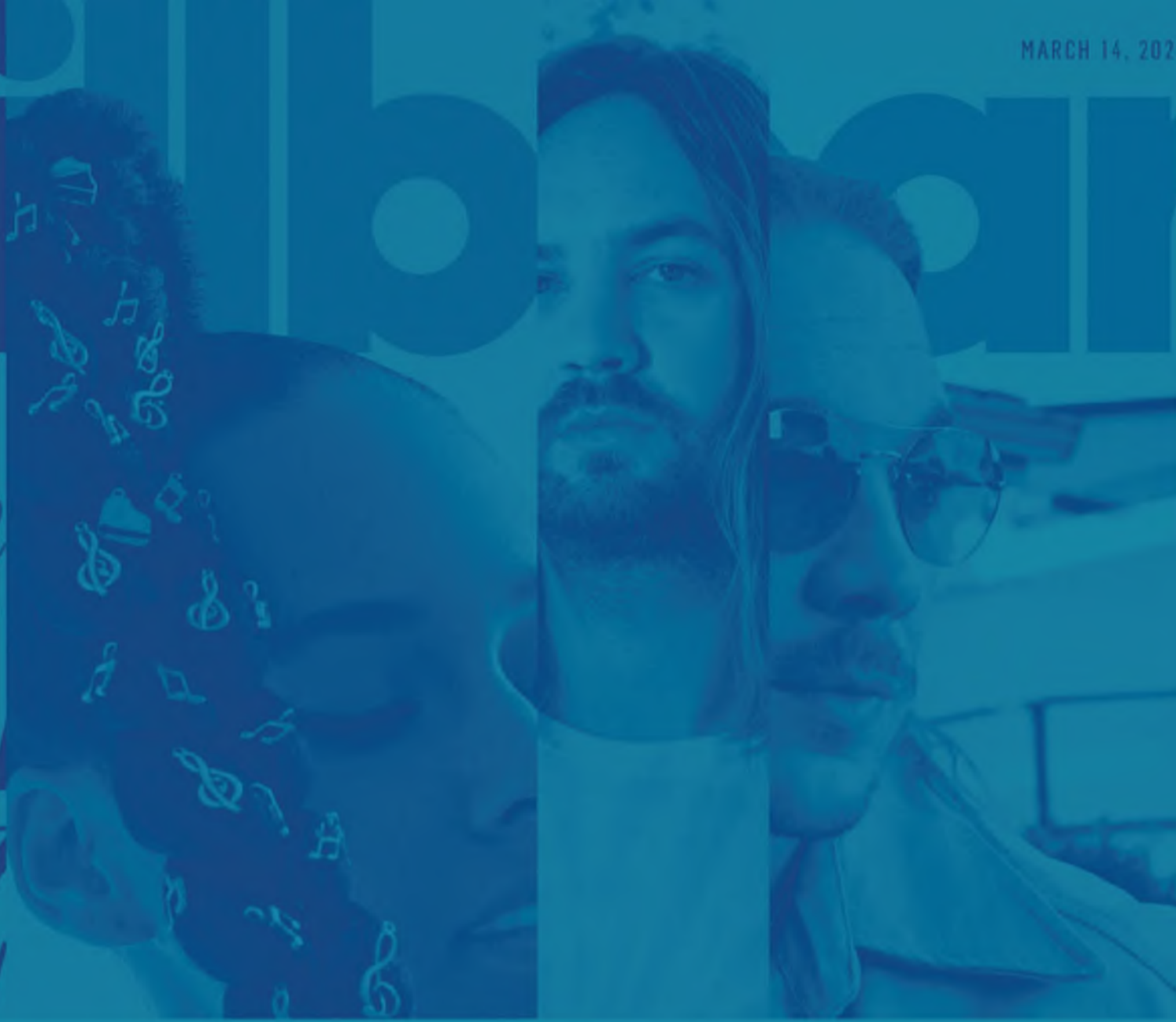
| WKS. AGO | LAST WEEK | THIS WEEK | TITLE | Artist | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|--|--|-----------|---------------|
| 106 | 102 | 107 | OLD TOWN ROAD | Lil Nas X Feat. Billy Ray Cyrus | 75 | 12 |
| 95 | 96 | 108 | SHAPE OF YOU | Ed Sheeran | 79 | 12 |
| 154 | 162 | 109 | SAVAGE | Megan Thee Stallion | 52 | 12 |
| 74 | 95 | 110 | DESPEINADA | Ozuna x Camilo | 54 | 12 |
| 58 | 87 | 111 | SAID SUM | Moneybagg Yo | 46 | 12 |
| 33 | 72 | 112 | I CAN'T STOP ME | TWICE | 31 | 5 |
| 88 | 94 | 113 | YORU NI KAKERU | YOASOBI | 62 | 12 |
| 54 | 92 | 114 | I HOPE | Gabby Barrett | 78 | 12 |
| NEW | | 115 | THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) | Nat King Cole | 115 | 1 |
| 131 | 117 | 116 | SWEATER WEATHER | The Neighbourhood | 116 | 9 |
| 72 | 91 | 117 | RAIN ON ME | Lady Gaga & Ariana Grande | 22 | 12 |
| 91 | 113 | 118 | LA JEEPETA | Nio Garcia x Anuel AA x Myke Towers x Brray x Juanka | 29 | 12 |
| 152 | 119 | 119 | PARADISE | Meduza & Dermot Kennedy | 119 | 3 |
| 59 | 68 | 120 | ICE CREAM | BLACKPINK X Selena Gomez | 8 | 12 |
| 86 | 98 | 121 | UNA LOCURA | Ozuna, J Balvin & Chencho Corleone | 74 | 11 |
| NEW | | 122 | WONDERFUL CHRISTMASTIME | Paul McCartney | 122 | 1 |
| 171 | 115 | 123 | THE BUSINESS | Tiesto | 115 | 3 |
| 103 | 109 | 124 | ADORE YOU | Harry Styles | 68 | 12 |
| 100 | 110 | 125 | DIOR | Pop Smoke | 61 | 12 |
| 92 | 100 | 126 | DEATH BED | Powfu Feat. beabadoobee | 43 | 12 |
| NEW | | 127 | WHITE CHRISTMAS | Bing Crosby | 127 | 1 |
| 99 | 106 | 128 | DEEP END | Foushee | 99 | 7 |
| 107 | 114 | 129 | THE BOX | Roddy Ricch | 66 | 12 |
| NEW | | 130 | CRY BABY | Megan Thee Stallion Feat. DaBaby | 130 | 1 |
| 85 | 97 | 131 | DAISY | Ashnikko | 69 | 11 |
| 93 | 118 | 132 | GURENGE | LiSA | 73 | 7 |
| 113 | 120 | 133 | SAY SO | Doja Cat | 50 | 12 |
| 77 | 101 | 134 | AYER MELLAMOMIEX | KHEA x Natti Natasha x Prince Royce Feat. Lenny Santos | 77 | 6 |
| 102 | 104 | 135 | SOFIA | Clairo | 102 | 8 |
| 117 | 127 | 136 | STUCK WITH U | Ariana Grande & Justin Bieber | 60 | 12 |
| 109 | 129 | 137 | INTENTIONS | Justin Bieber Feat. Quavo | 65 | 12 |
| - | 183 | 138 | BLACK MAMBA | aespa | 138 | 2 |
| 111 | 124 | 139 | WISHING WELL | Juice WRLD | 46 | 12 |
| 69 | 111 | 140 | FEVER | Dua Lipa Feat. Angele | 69 | 4 |
| - | 174 | 141 | NIJI | Masaki Suda | 141 | 2 |
| 132 | 142 | 142 | BREAK MY HEART | Dua Lipa | 47 | 12 |
| RE-ENTRY | | 143 | 7 SUMMERS | Morgan Wallen | 105 | 9 |
| 125 | 130 | 144 | RIDE IT. | Regard | 86 | 12 |
| 123 | 133 | 145 | HIGHEST IN THE ROOM | Travis Scott | 83 | 12 |
| 135 | 136 | 146 | ALL OF ME | John Legend | 122 | 12 |
| 116 | 128 | 147 | ILY | surf mesa Feat. Emilee | 56 | 12 |
| - | 33 | 148 | DRANKIN N SMOKIN | Future & Lil Uzi Vert | 33 | 2 |
| 150 | 121 | 149 | EVERYTHING I WANTED | Billie Eilish | 116 | 12 |
| 129 | 139 | 150 | SICKO MODE | Travis Scott | 70 | 12 |
| 149 | 163 | 151 | IN YOUR EYES | The Weeknd | 78 | 12 |
| 122 | 132 | 152 | LUCID DREAMS | Juice WRLD | 103 | 12 |
| 112 | 140 | 153 | MI CUARTO | Jerry Di | 81 | 12 |

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE | Artist | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|--|---|-----------|---------------|
| 187 | 79 | 154 | STARTING OVER | Chris Stapleton | 79 | 3 |
| 144 | 143 | 155 | SAY YOU WON'T LET GO | James Arthur | 135 | 12 |
| NEW | | 156 | CHRISTMAS (BABY PLEASE COME HOME) | Darlene Love | 156 | 1 |
| 119 | 138 | 157 | TICK TOCK | Clean Bandit & Mabel Feat. 24kGoldn | 99 | 12 |
| NEW | | 158 | A HOLLY JOLLY CHRISTMAS | Burl Ives | 158 | 1 |
| NEW | | 159 | CIRCLES | Megan Thee Stallion | 159 | 1 |
| - | 194 | 160 | MIRRORS | Justin Timberlake | 160 | 2 |
| 118 | 144 | 161 | THE WOO | Pop Smoke Feat. 50 Cent & Roddy Ricch | 40 | 12 |
| NEW | | 162 | SHOTS FIRED | Megan Thee Stallion | 162 | 1 |
| 147 | 148 | 163 | I DON'T CARE | Ed Sheeran & Justin Bieber | 105 | 12 |
| 145 | 147 | 164 | GOOSEBUMPS | Travis Scott | 102 | 12 |
| 115 | 135 | 165 | SWEET MELODY | Little Mix | 72 | 5 |
| 137 | 146 | 166 | MARTIN & GINA | Polo G | 107 | 12 |
| 130 | 134 | 167 | IF THE WORLD WAS ENDING | JP Saxe Feat. Julia Michaels | 104 | 12 |
| 163 | 161 | 168 | BOHEMIAN RHAPSODY | Queen | 131 | 12 |
| NEW | | 169 | PAIN AWAY | Meek Mill Feat. Lil Durk | 169 | 1 |
| NEW | | 170 | LIVIN' THE DREAM | Morgan Wallen | 170 | 1 |
| 142 | 164 | 171 | BANG! | AJR | 127 | 11 |
| 46 | 107 | 172 | MOTIVE | Ariana Grande Feat. Doja Cat | 16 | 4 |
| 94 | 141 | 173 | TOOK HER TO THE O | King Von | 94 | 3 |
| 177 | 167 | 174 | THINKING OUT LOUD | Ed Sheeran | 139 | 12 |
| NEW | | 175 | DO THEY KNOW IT'S CHRISTMAS? | Band-Aid | 175 | 1 |
| 158 | 159 | 176 | CLOSER | The Chainsmokers Feat. Halsey | 138 | 12 |
| NEW | | 177 | IT'S BEGINNING TO LOOK LIKE CHRISTMAS | Perry Como And The Fontane Sisters | 177 | 1 |
| 136 | 152 | 178 | BLUEBERRY FAYGO | Lil Mosey | 62 | 12 |
| RE-ENTRY | | 179 | GIRLS IN THE HOOD | Megan Thee Stallion | 129 | 5 |
| 174 | 175 | 180 | TUSA | Karol G & Nicki Minaj | 109 | 12 |
| 124 | 153 | 181 | MR. RIGHT NOW | 21 Savage & Metro Boomin Feat. Drake | 10 | 8 |
| 159 | 158 | 182 | WITHOUT ME | Halsey | 135 | 12 |
| NEW | | 183 | HOLLY JOLLY CHRISTMAS | Michael Buble | 183 | 1 |
| 83 | 137 | 184 | TU ME DEJASTE DE QUERER | C. Tangana Feat. Nino de Elche & La Hungara | 83 | 3 |
| 160 | 165 | 185 | DESPACITO | Luis Fonsi & Daddy Yankee Feat. Justin Bieber | 130 | 12 |
| 140 | 149 | 186 | BETTER TOGETHER | Luke Combs | 87 | 6 |
| NEW | | 187 | POLVO | Nicky Jam X Myke Towers | 187 | 1 |
| 161 | 168 | 188 | ROBBERY | Juice WRLD | 123 | 12 |
| RE-ENTRY | | 189 | NEKO | DISH// | 156 | 7 |
| 172 | 157 | 190 | FALLING | Harry Styles | 132 | 12 |
| NEW | | 191 | DO IT ON THE TIP | Megan Thee Stallion Feat. City Girls & Hot Girl Meg | 191 | 1 |
| 141 | 155 | 192 | FALLING | Trevor Daniel | 94 | 12 |
| 162 | 166 | 193 | 7 RINGS | Ariana Grande | 126 | 12 |
| RE-ENTRY | | 194 | HELLO | Pop Smoke Feat. A Boogie Wit da Hoodie | 102 | 11 |
| RE-ENTRY | | 195 | HEARTLESS | Diplo Presents Thomas Wesley Feat. Morgan Wallen | 148 | 8 |
| - | 169 | 196 | OCEAN EYES | Billie Eilish | 169 | 8 |
| NEW | | 197 | HEAD SHOULDERS KNEES & TOES | Ofenbach & Quarterhead Feat. Norma Jean Martine | 197 | 1 |
| 189 | 189 | 198 | DON'T STOP BELIEVIN' | Journey | 150 | 12 |
| NEW | | 199 | FREAKY GIRLS | Megan Thee Stallion Feat. SZA | 199 | 1 |
| 134 | 150 | 200 | RUNNIN | 21 Savage & Metro Boomin | 9 | 8 |

BILLBOARD GLOBAL 200 RANKS THE TOP SONGS BASED ON STREAMING AND/OR SALES ACTIVITY FROM MORE THAN 200 TERRITORIES AROUND THE WORLD, INCLUDING THE U.S. AS TRACKED BY MRC DATA. THE RANKING IS BASED ON A WEIGHTED FORMULA INCORPORATING OFFICIAL ONLY STREAMS ON BOTH SUBSCRIPTION AND AD-SUPPORTED TIERS OF LEADING AUDIO AND VIDEO MUSIC SERVICES, PLUS DOWNLOAD SALES FROM TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC/MRC DATA. ALL RIGHTS RESERVED.

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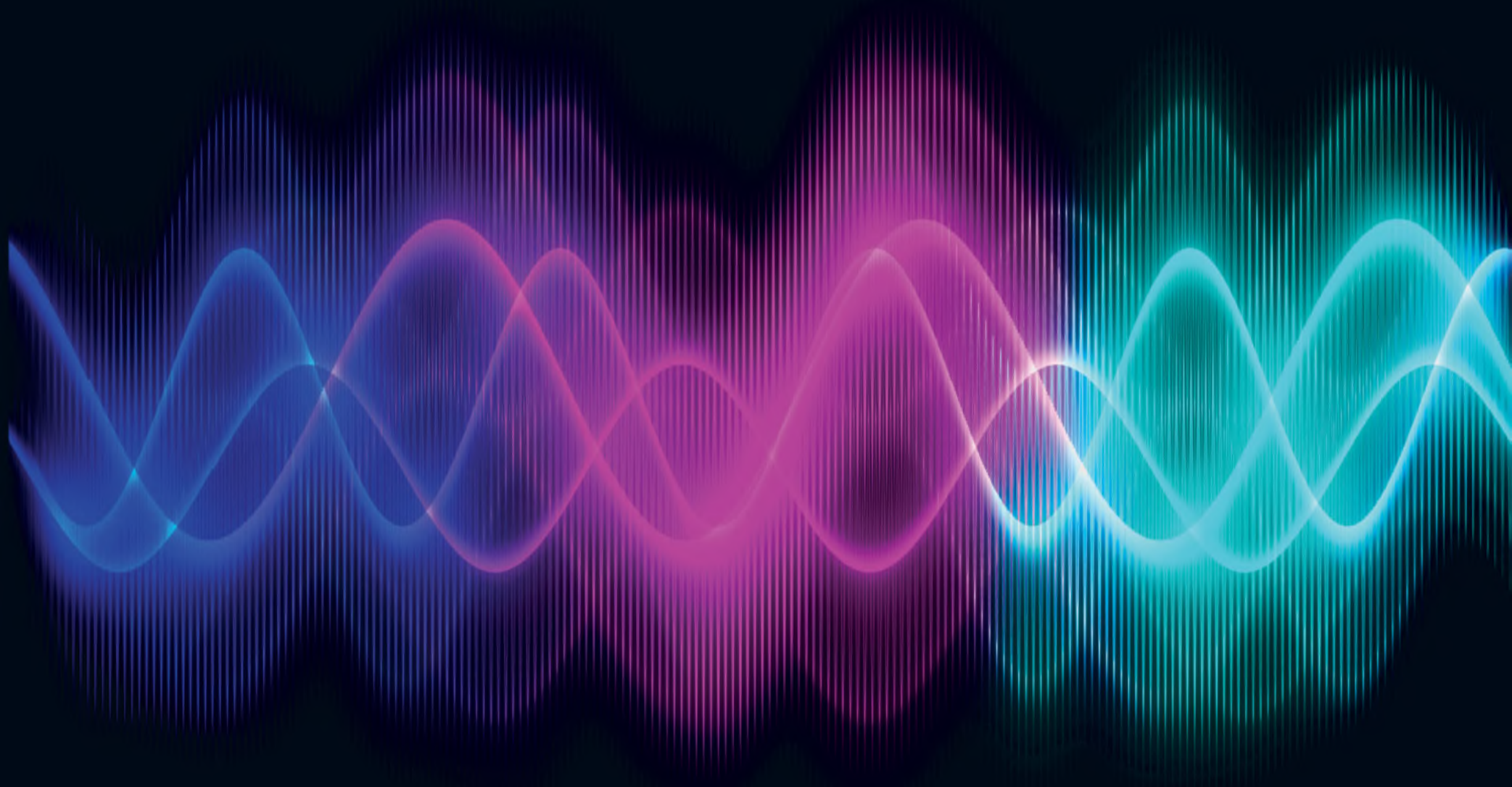
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Carey

Carey's 'Christmas' Classic Keeps At No. 1

THE HOLIDAY 100 CHART RETURNS, RANKING THE TOP seasonal songs of all eras with the same formula used for the Billboard Hot 100, blending streaming, airplay and sales data.

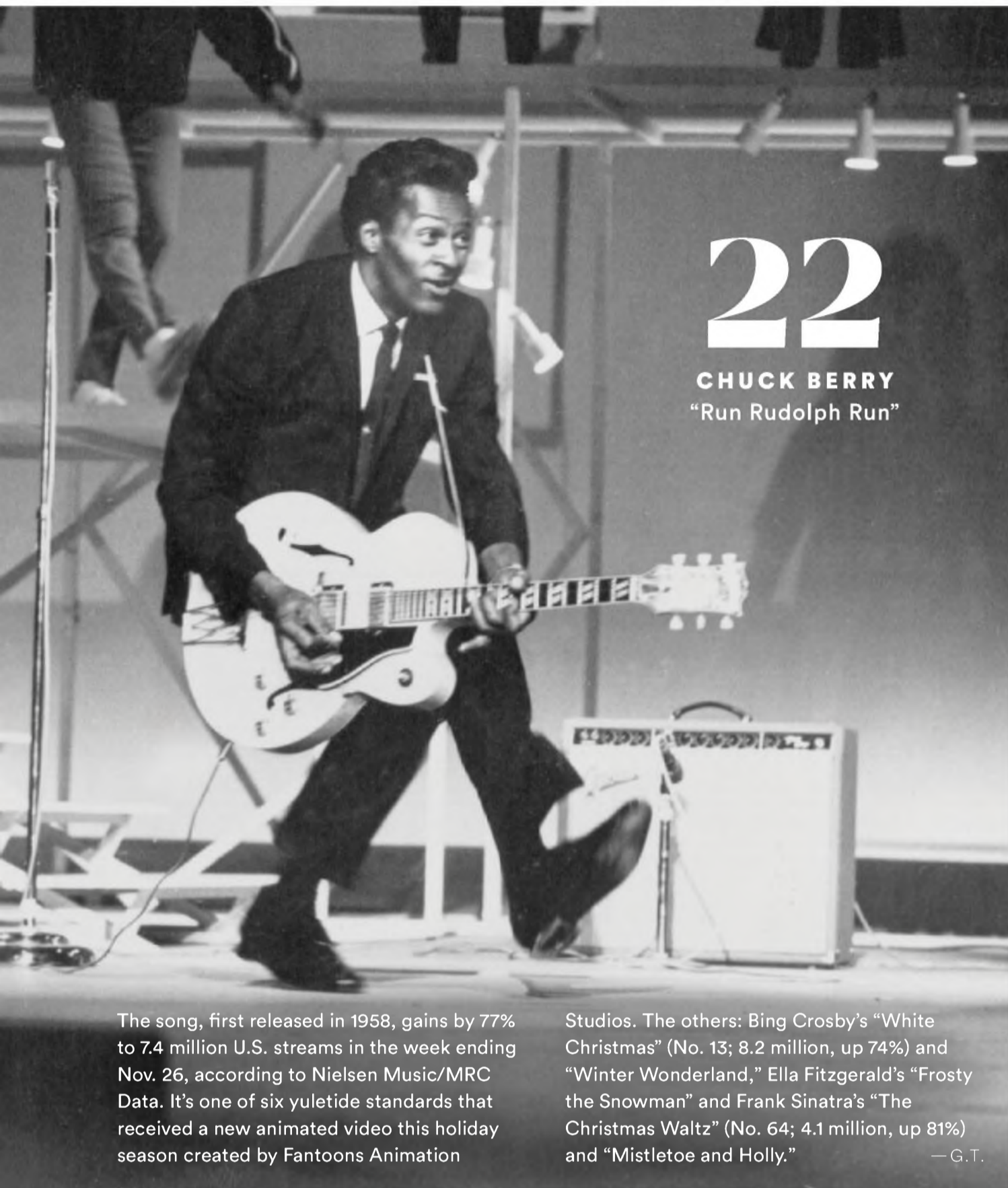
Claiming its familiar perch at No. 1, Mariah Carey's "All I Want for Christmas Is You" leads for a 41st week of the chart's 46 total weeks since the survey began in 2011. It reigns with 21.5 million airplay audience impressions (up 37%), 17.6 million U.S. streams (up 51%) and 4,000 sold (up 26%), according to Nielsen Music/MRC Data.

The 1994 release topped the Hot 100 for the first time in late December 2019 and ruled for three weeks going into January 2020, making Carey the first act to have led the list in four distinct decades. (It ranks at No. 14 this issue.) She tells *Billboard* that the coronation "was a moment where I just sat there by myself at three in the morning looking at the Christmas tree lights and just really taking it in on a human level. What a validating thing to have happen.

"I never knew that the song was going to become a thing every year," she adds of the carol — the first Christmas song that she ever wrote (with Walter Afanasieff). "I couldn't have known it."

—GARY TRUST and KATIE ATKINSON

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | CERTIFICATION | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|---|---------------|---|-----------|---------------|
| RE-ENTRY | 1 | 1 | #1 ALL I WANT FOR CHRISTMAS IS YOU ▲ W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF) | ▲ | Mariah Carey COLUMBIA/LEGACY | 1 | 46 |
| RE-ENTRY | 2 | 2 | ROCKIN' AROUND THE CHRISTMAS TREE D. BRADLEY (J. D. MARKS) | | Brenda Lee DECCA/MCA NASHVILLE/UME | 2 | 46 |
| RE-ENTRY | 3 | 3 | JINGLE BELL ROCK D. BRADLEY (J. C. BEAL, J. R. BOOTHE) | | Bobby Helms DECCA/MCA NASHVILLE/UME | 2 | 46 |
| RE-ENTRY | 4 | 4 | IT'S THE MOST WONDERFUL TIME OF THE YEAR R. MERSEY (G. WYLE, E. POLA) | | Andy Williams COLUMBIA/LEGACY | 2 | 46 |
| RE-ENTRY | 5 | 5 | LAST CHRISTMAS ▲ G. MICHAEL (G. MICHAEL) | ▲ | Wham! COLUMBIA/LEGACY | 3 | 46 |
| RE-ENTRY | 6 | 6 | FELIZ NAVIDAD R. JARRARD (J. FELICIANO) | | Jose Feliciano RCA/LEGACY | 3 | 46 |
| RE-ENTRY | 7 | 7 | THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) L. GILLETTE (M. H. TORME, R. WELLS) | | Nat King Cole CAPITOL/UME | 2 | 46 |
| RE-ENTRY | 8 | 8 | LET IT SNOW, LET IT SNOW, LET IT SNOW L. GILLETTE (J. STYNE, S. CAHN) | | Dean Martin CAPITOL/UME | 6 | 45 |
| RE-ENTRY | 9 | 9 | SLEIGH RIDE P. SPECTOR (L. ANDERSON, M. PARISH) | | The Ronettes PHIL SPECTOR/ EMI BLACKWOOD/LEGACY | 9 | 41 |
| RE-ENTRY | 10 | 10 | A HOLLY JOLLY CHRISTMAS M. GABLER (J. D. MARKS) | | Burl Ives DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME | 3 | 46 |



22

CHUCK BERRY
"Run Rudolph Run"

The song, first released in 1958, gains by 77% to 7.4 million U.S. streams in the week ending Nov. 26, according to Nielsen Music/MRC Data. It's one of six yuletide standards that received a new animated video this holiday season created by Fantoons Animation

Studios. The others: Bing Crosby's "White Christmas" (No. 13; 8.2 million, up 74%) and "Winter Wonderland," Ella Fitzgerald's "Frosty the Snowman" and Frank Sinatra's "The Christmas Waltz" (No. 64; 4.1 million, up 81%) and "Mistletoe and Holly." — G.T.



14

MICHAEL BUBLÉ
"It's Beginning To Look a Lot Like Christmas"

Bublé boasts the most entries — seven — of any artist on the chart. Bing Crosby ranks second with six, followed by Andy Williams with five.

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|---|---------------|---|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| RE-ENTRY | 11 | | UNDERNEATH THE TREE | | Kelly Clarkson | 8 | 36 |
| | | | G. KURSTIN (K. CLARKSON, G. KURSTIN) | | 19/RCA/LEGACY | | |
| RE-ENTRY | 12 | | HERE COMES SANTA CLAUS (RIGHT DOWN SANTA CLAUS LANE) | | Gene Autry | 10 | 44 |
| | | | M. HUNT, H. FLATT (G. AUTRY, D. HALDEMAN, H. MELKA) | | COLUMBIA NASHVILLE/LEGACY | | |
| RE-ENTRY | 13 | | WHITE CHRISTMAS | | Bing Crosby | 5 | 46 |
| | | | J. S. TROTTER (I. BERLIN) | | DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME | | |
| RE-ENTRY | 14 | | IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS | | Michael Bublé | 10 | 46 |
| | | | D. FOSTER (M. WILLSON) | | 143/REPRISE/WARNER | | |
| RE-ENTRY | 15 | | HAPPY HOLIDAY / THE HOLIDAY SEASON | | Andy Williams | 12 | 46 |
| | | | R. MERSEY (I. BERLIN, K. THOMPSON) | | COLUMBIA/LEGACY | | |
| RE-ENTRY | 16 | | RUDOLPH THE RED-NOSED REINDEER | | Gene Autry | 7 | 46 |
| | | | A. SATHERLEY (J. D. MARKS) | | COLUMBIA NASHVILLE/LEGACY | | |
| RE-ENTRY | 17 | | CHRISTMAS (BABY PLEASE COME HOME) | | Darlene Love | 14 | 30 |
| | | | P. SPECTOR (P. SPECTOR, E. GREENWICH, J. BARRY) | | EMI BLACKWOOD/LEGACY | | |
| RE-ENTRY | 18 | | WONDERFUL CHRISTMASTIME | | Paul McCartney | 15 | 46 |
| | | | P. MCCARTNEY (P. MCCARTNEY) | | MPL/CAPITOL/UME | | |
| RE-ENTRY | 19 | | IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS | | Perry Como And The Fontane Sisters With Michael Hayes And His Orchestra | 13 | 26 |
| | | | NOT LISTED (M. WILLSON) | | RCA/LEGACY | | |
| RE-ENTRY | 20 | | (THERE'S NO PLACE LIKE) HOME FOR THE HOLIDAYS | | Perry Como | 13 | 27 |
| | | | C. GREAN, L. SCHAPIRO (R. ALLEN, A. STILLMAN) | | RCA/LEGACY | | |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|--|---------------|--|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| RE-ENTRY | 21 | | SANTA TELL ME | | Ariana Grande | 1 | 31 |
| | | | ILYA (S. KOTECHEA, J. SALMANZADEH, A. GRANDE) | | REPUBLIC | | |
| RE-ENTRY | 22 | | RUN RUDOLPH RUN ▲ | | Chuck Berry | 17 | 33 |
| | | | L. CHESS, P. CHESS (M. BRODIE, J. D. MARKS) | | CHESS/GEFFEN/UME | | |
| RE-ENTRY | 23 | | BLUE CHRISTMAS ▲ | | Elvis Presley | 12 | 46 |
| | | | S. SHOLES (B. HAYES, J. W. JOHNSON) | | RCA/LEGACY | | |
| RE-ENTRY | 24 | | PLEASE COME HOME FOR CHRISTMAS | | Eagles | 18 | 46 |
| | | | B. SZYMZYK (C. BROWN, G. C. REDD) | | ASYLUM/ELEKTRA/RHINO | | |
| RE-ENTRY | 25 | | DECK THE HALLS | | Nat King Cole | 25 | 11 |
| | | | L. GILLETTE (PUBLIC DOMAIN, N. K. COLE, E. BERGDAHL) | | CAPITOL/UME | | |
| RE-ENTRY | 26 | | LITTLE SAINT NICK | | The Beach Boys | 25 | 45 |
| | | | B. D. WILSON (B. D. WILSON, M. LOVE) | | CAPITOL/UME | | |
| RE-ENTRY | 27 | | HOLLY JOLLY CHRISTMAS | | Michael Buble | 22 | 41 |
| | | | D. FOSTER (J. D. MARKS) | | 143/REPRISE/WARNER | | |
| RE-ENTRY | 28 | | FROSTY THE SNOWMAN | | Jimmy Durante | 27 | 42 |
| | | | R. BARGY (S. NELSON, JACK ROLLINS) | | MGM/UME | | |
| RE-ENTRY | 29 | | HAWAIIAN CHRISTMAS SONG (MELE KALIKMAKA) | | Bing Crosby & The Andrews Sisters | 29 | 21 |
| | | | H. L. CROSBY (R. A. ANDERSON) | | DECCA/MCA/GEFFEN/VISTA MEDIA | | |
| RE-ENTRY | 30 | | JINGLE BELLS | | Frank Sinatra | 19 | 37 |
| | | | V. GILMORE (J. S. L. PIERPONT) | | FRANK SINATRA ENTERPRISES/CAPITOL/UME | | |
| RE-ENTRY | 31 | | HAVE YOURSELF A MERRY LITTLE CHRISTMAS | | Michael Buble | 24 | 42 |
| | | | B. ROCK (H. MARTIN, R. BLANE) | | 143/REPRISE/WARNER | | |
| RE-ENTRY | 32 | | CHRISTMAS TIME IS HERE ▲ | | Vince Guaraldi Trio | 17 | 46 |
| | | | NOT LISTED (V. GUARALDI, L. M. MENDELSON) | | FANTASY/CONCORD | | |
| RE-ENTRY | 33 | | THIS CHRISTMAS | | Donny Hathaway | 25 | 43 |
| | | | NOT LISTED (NOT LISTED) | | ATLANTIC/RHINO | | |
| RE-ENTRY | 24 | | CHRISTMAS EVE (SARAJEVO 12/24) ● | | Trans-Siberian Orchestra | 4 | 46 |
| | | | NOT LISTED (NOT LISTED) | | ATLANTIC/LAVA/RHINO | | |
| RE-ENTRY | 35 | | I'LL BE HOME FOR CHRISTMAS | | Bing Crosby | 28 | 12 |
| | | | H. L. CROSBY (B. RAM, W. KENT, K. GANNON) | | MCA/GEFFEN/UME | | |
| RE-ENTRY | 36 | | MISTLETOE ▲ | | Justin Bieber | 1 | 46 |
| | | | THE MESSENGERS (N. ATWEH, A. D. MESSINGER, J. D. BIBER) | | SCHOOLBOY/RAYMOND BRAUN/ISLAND/REPUBLIC | | |
| RE-ENTRY | 37 | | LINUS & LUCY ● | | Vince Guaraldi Trio | 17 | 41 |
| | | | NOT LISTED (V. GUARALDI) | | FANTASY/CONCORD | | |
| RE-ENTRY | 38 | | YOU'RE A MEAN ONE, MR. GRINCH | | Thurl Ravenscroft | 14 | 46 |
| | | | C. JONES, T. S. GEISEL (A. HAGUE, T. S. GEISEL) | | MERCURY/TURNER ENTERTAINMENT/WATERTOWER | | |
| RE-ENTRY | 39 | | SANTA CLAUS IS COMIN' TO TOWN | | Jackson 5 | 25 | 44 |
| | | | THE CORPORATION TM, H. DAVIS (H. GILLESPIE, J. F. COOTS) | | MOTOWN/UME | | |
| RE-ENTRY | 40 | | SANTA BABY | | Eartha Kitt With Henri Rene And His Orchestra | 18 | 46 |
| | | | NOT LISTED (T. SPRINGER, P. SPRINGER, J. E. JAVITS) | | RCA VICTOR/RCA/SONY STRATEGIC MARKETING GROUP/LEGACY | | |
| RE-ENTRY | 41 | | BABY IT'S COLD OUTSIDE | | Dean Martin | 17 | 19 |
| | | | L. GILLETTE (F. LOESSER, M. PAICH) | | CAPITOL/UME | | |
| NEW | 42 | | ROCKIN' AROUND THE CHRISTMAS TREE | | Justin Bieber | 42 | 1 |
| | | | HARV (J. D. MARKS) | | RAYMOND BRAUN/DEF JAM | | |
| RE-ENTRY | 43 | | IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS | | Bing Crosby | 18 | 46 |
| | | | NOT LISTED (M. WILLSON) | | DECCA/MCA/GEFFEN/UME | | |
| RE-ENTRY | 44 | | HAPPY XMAS (WAR IS OVER) | | John & Yoko/The Plastic Ono Band With The Harlem Community Choir | 9 | 46 |
| | | | J. W. LENNON, Y. ONO, P. SPECTOR (J. W. LENNON, Y. ONO) | | APPLE/CAPITOL/UME | | |
| NEW | 45 | | UNDER THE MISTLETOE | | Kelly Clarkson & Brett Eldredge | 45 | 1 |
| | | | J. SHATKIN, A. EUBANKS (K. CLARKSON, A. EUBANKS) | | WARNER MUSIC NASHVILLE/ATLANTIC/WMN | | |
| RE-ENTRY | 46 | | IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS | | Johnny Mathis | 15 | 46 |
| | | | D. DIANTE (M. WILLSON) | | COLUMBIA/LEGACY | | |
| RE-ENTRY | 47 | | HALLELUJAH ▲ | | Pentatonix | 2 | 21 |
| | | | B. BRAM, PENTATONIX (L. COHEN) | | RCA | | |
| RE-ENTRY | 48 | | LET IT SNOW, LET IT SNOW, LET IT SNOW | | Frank Sinatra | 45 | 36 |
| | | | NOT LISTED (S. CAHN, J. STYNE) | | COLUMBIA/LEGACY | | |
| RE-ENTRY | 49 | | DO THEY KNOW IT'S CHRISTMAS? ● | | Band-Aid | 14 | 45 |
| | | | M. URE, T. HORN (R. GELDOF, M. URE) | | BAND AID TRUST/MERCURY/UME | | |
| RE-ENTRY | 50 | | O COME ALL YE FAITHFUL | | Nat King Cole | 43 | 11 |
| | | | L. GILLETTE (PUBLIC DOMAIN, N. K. COLE, E. BERGDAHL) | | CAPITOL/UME | | |



| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|----------------------------|------------------------------------|-----------|---------------|
| 3 | 5 | 1 | #1 BTS | BIGHIT ENTERTAINMENT | 1 | 216 |
| 35 | 33 | 2 | MEGAN THEE STALLION | 1501 CERTIFIED/300/AG | 2 | 72 |
| 1 | 3 | 3 | ARIANA GRANDE | REPUBLIC | 1 | 303 |
| 8 | 11 | 4 | MORGAN WALLEN | BIG LOUD/REPUBLIC | 4 | 90 |
| 2 | 4 | 5 | LUKE COMBS | RIVER HOUSE/COLUMBIA NASHVILLE/SMN | 1 | 195 |
| 14 | 14 | 6 | JUSTIN BIEBER | RAYMOND BRAUN/DEF JAM | 1 | 301 |
| 4 | 7 | 7 | HARRY STYLES | ERSKINE/COLUMBIA | 1 | 74 |
| 16 | 6 | 8 | BILLIE EILISH | DARKROOM/INTERSCOPE/JGA | 1 | 118 |
| 13 | 18 | 9 | DABABY | SOUTHCOST/INTERSCOPE/JGA | 1 | 85 |
| 11 | 46 | 10 | TAYLOR SWIFT | REPUBLIC | 1 | 331 |
| 6 | 13 | 11 | THE WEEKND | XD/REPUBLIC | 1 | 281 |
| 28 | 2 | 12 | CHRIS STAPLETON | MERCURY NASHVILLE/UMGN | 1 | 266 |
| 7 | 10 | 13 | POP SMOKE | VICTOR VICTOR WORLDWIDE/REPUBLIC | 1 | 37 |
| 62 | 1 | 14 | AC/DC | COLUMBIA | 1 | 70 |
| 10 | 15 | 15 | POST MALONE | REPUBLIC | 1 | 231 |
| 5 | 12 | 16 | JUICE WRLD | GRADE A/INTERSCOPE/JGA | 1 | 132 |
| RE-ENTRY | 17 | 17 | GARTH BROOKS | PEARL | 7 | 43 |
| 27 | 47 | 18 | CARRIE UNDERWOOD | CAPITOL NASHVILLE/UMGN | 1 | 222 |
| 12 | 19 | 19 | DRAKE | DVO SOUND/REPUBLIC | 1 | 335 |
| 17 | 21 | 20 | DUA LIPA | WARNER | 4 | 134 |
| 32 | 24 | 21 | DOLLY PARTON | BUTTERFLY RECORDS/12TONE | 21 | 14 |
| 78 | 32 | 22 | MICHAEL BUBLE | REPRISE/WARNER | 3 | 52 |
| RE-ENTRY | 23 | 23 | JOSH GROBAN | REPRISE/WARNER | 2 | 26 |
| 18 | 20 | 24 | GABBY BARRETT | WARNER MUSIC NASHVILLE/WMN | 18 | 45 |
| 75 | 23 | 25 | PENTATONIX | RCA | 1 | 71 |
| 15 | 29 | 26 | MARIAH CAREY | BUTTERFLY MC/EPIC | 5 | 49 |
| 72 | 37 | 27 | BING CROSBY | DECCA/MCA/GEFFEN/UME | 8 | 35 |
| - | 72 | 28 | ANDY WILLIAMS | COLUMBIA/LEGACY | 14 | 30 |
| 45 | 52 | 29 | SHAWN MENDES | ISLAND/REPUBLIC | 1 | 285 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|-------------------------------|--|-----------|---------------|
| 21 | 25 | 30 | LIL BABY | QUALITY CONTROL/MOTOWN/CAPITOL | 1 | 133 |
| 76 | 60 | 31 | FRANK SINATRA | FRANK SINATRA ENTERPRISES/CAPITOL/UME | 13 | 37 |
| 22 | 22 | 32 | LEWIS CAPALDI | VERTIGO/CAPITOL | 11 | 80 |
| 25 | 26 | 33 | 24KGOLDN | RECORDS/COLUMBIA | 25 | 14 |
| 33 | 35 | 34 | BAD BUNNY | RIMAS | 2 | 141 |
| 36 | 34 | 35 | AVA MAX | MAX CUT/ARTIST PARTNER GROUP/ATLANTIC/AG | 24 | 54 |
| 71 | 74 | 36 | VINCE GUARALDI TRIO | FANTASY/CONCORD | 30 | 28 |
| 42 | 49 | 37 | LEE BRICE | CURB | 15 | 99 |
| 23 | 16 | 38 | FLEETWOOD MAC | UNSIGNED | 3 | 86 |
| 29 | 27 | 39 | KANE BROWN | RCA NASHVILLE/SMN | 2 | 180 |
| 34 | 36 | 40 | KHALID | RIGHT HAND/RCA | 1 | 195 |
| - | 68 | 41 | NAT KING COLE | CAPITOL/UME | 17 | 24 |
| 39 | 17 | 42 | QUEEN | HOLLYWOOD | 1 | 135 |
| 37 | 39 | 43 | DAN + SHAY | WARNER MUSIC NASHVILLE/WMN | 11 | 157 |
| 60 | 57 | 44 | NCT | SM | 3 | 13 |
| 38 | 40 | 45 | RODDY RICCH | BIRD VISION/ATLANTIC/AG | 2 | 51 |
| 41 | 43 | 46 | YOUNG THUG | YOUNG STONER LIFE/300/ATLANTIC/AG | 8 | 156 |
| 9 | 28 | 47 | KING VON | ONLY THE FAMILY/EMPIRE | 9 | 3 |
| 24 | 41 | 48 | SAM SMITH | CAPITOL | 1 | 221 |
| 47 | 51 | 49 | THE BEATLES | APPLE/CAPITOL/UME | 3 | 158 |
| - | 75 | 50 | BRENDA LEE | MCA NASHVILLE/UME | 30 | 21 |
| - | 78 | 51 | ELVIS PRESLEY | RCA/LEGACY | 20 | 69 |
| 48 | 45 | 52 | EAGLES | ERC | 10 | 92 |
| RE-ENTRY | 53 | 53 | MAT & SAVANNA SHAW | MAT & SAVANNA SHAW | 53 | 2 |
| - | 94 | 54 | GENE AUTRY | COLUMBIA NASHVILLE/LEGACY | 35 | 22 |
| 46 | 30 | 55 | BLAKE SHELTON | WARNER BROS. NASHVILLE/WMN | 1 | 304 |
| RE-ENTRY | 56 | 56 | DEAN MARTIN | CAPITOL/UME | 27 | 19 |
| 49 | 55 | 57 | AJR | AJR/S-CURVE/BMG | 26 | 18 |
| 44 | 50 | 58 | TRAVIS SCOTT | CACTUS JACK/GRAND HUSTLE/EPIC | 1 | 238 |

NO. **1**

BTS

BTS tallies its 13th week at No. 1 on the Billboard Artist 100 — extending its mark for the most time on top among groups — as its new studio album, *Be*, launches at No. 1 on the Billboard 200 and the song “Life Goes On” opens atop the Billboard Hot 100.

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|----------------|-----------|--|--|----------------------------|--|-----------|---------------|
| HOT SHOT DEBUT | 1 | #1 BTS | BIGHIT | ENTERTAINMENT | BE | 1 | 1 |
| NEW | 2 | MEGAN THEE STALLION | 1501 | CERTIFIED/300/AG | Good News | 2 | 1 |
| 4 | 3 | ARIANA GRANDE | REPUBLIC | | Positions | 1 | 4 |
| 5 | 4 | POP SMOKE | VICTOR VICTOR | WORLDWIDE/REPUBLIC | Shoot For The Stars Aim For The Moon | 1 | 21 |
| 2 | 5 | FUTURE & LIL UZI VERT | FREEBANDZ/EPIC/GENERATION NOW/ATLANTIC/AG | | Pluto x Baby Pluto | 2 | 2 |
| 29 | 6 | GREATEST HITS TAYLOR SWIFT | REPUBLIC | | Folklore | 1 | 18 |
| 6 | 7 | LUKE COMBS | RIVER HOUSE/COLUMBIA | NASHVILLE/SMN | What You See Is What You Get | 1 | 55 |
| 3 | 8 | CHRIS STAPLETON | MERCURY | NASHVILLE/UMGN | Starting Over | 3 | 2 |
| 7 | 9 | JUICE WRLD | GRADE A/INTERSCOPE/IGA | | Legends Never Die | 1 | 20 |
| 25 | 10 | CARRIE UNDERWOOD | CAPITOL | NASHVILLE/UMGN | My Gift | 8 | 9 |
| 13 | 11 | HARRY STYLES | ERSKINE/COLUMBIA | | Fine Line | 1 | 50 |
| 1 | 12 | AC/DC | COLUMBIA | | Power Up | 1 | 2 |
| 23 | 13 | MICHAEL BUBLE | 143/REPRISE/WARNER | | Christmas | 1 | 86 |
| 11 | 14 | LIL BABY | QUALITY CONTROL/MOTOWN/CAPITOL | | My Turn | 1 | 39 |
| 9 | 15 | THE KID LAROI | COLUMBIA | | F*ck Love | 3 | 18 |
| 20 | 16 | DOLLY PARTON | BUTTERFLY RECORDS/12TONE | | A Holly Dolly Christmas | 16 | 8 |
| NEW | 17 | JOSH GROBAN | REPRISE/WARNER | | Harmony | 17 | 1 |
| 16 | 18 | ORIGINAL BROADWAY CAST | HAMILTON UPTOWN/ATLANTIC/AG | | Hamilton: An American Musical | 2 | 270 |
| NEW | 19 | JEEZY | YJ/DEF JAM | | The Recession 2 | 19 | 1 |
| 17 | 20 | POST MALONE | REPUBLIC | | Hollywood's Bleeding | 1 | 64 |
| 39 | 21 | MARIAH CAREY | COLUMBIA/LEGACY | | Merry Christmas | 3 | 95 |
| 28 | 22 | THE WEEKND | XO/REPUBLIC | | After Hours | 1 | 36 |
| 55 | 23 | VINCE GUARALDI TRIO | FANTASY/CONCORD | | A Charlie Brown Christmas (Soundtrack) | 13 | 84 |
| 8 | 24 | QUEEN | HOLLYWOOD | | Greatest Hits | 8 | 414 |
| 21 | 25 | DABABY | SOUTH COAST/INTERSCOPE/IGA | | BLAME IT ON BABY | 1 | 32 |
| 14 | 26 | KING VON | ONLY THE FAMILY/EMPIRE | | Welcome To O'Block | 5 | 4 |
| 24 | 27 | MACHINE GUN KELLY | EST19XX/BAD BOY/INTERSCOPE/IGA | | Tickets To My Downfall | 1 | 9 |
| 45 | 28 | PENTATONIX | RCA | | The Best Of Pentatonix Christmas | 7 | 14 |
| 27 | 29 | BILLIE EILISH | DARKROOM/INTERSCOPE/IGA | | When We All Fall Asleep, Where Do We Go? | 1 | 87 |
| 64 | 30 | NAT KING COLE | CAPITOL/UME | | The Christmas Song | 7 | 52 |
| 35 | 31 | BAD BUNNY | RIMAS | | YHLQMDLG | 2 | 39 |
| 22 | 32 | 21 SAVAGE & METRO BOOMIN | BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC | | Savage Mode II | 1 | 8 |
| 32 | 33 | JUICE WRLD | GRADE A/INTERSCOPE/IGA | | Goodbye & Good Riddance | 4 | 132 |
| NEW | 34 | SAINT JHN | GODD COMPLEX/HITCO | | While The World Was Burning | 34 | 1 |
| 31 | 35 | ROD WAVE | ALAMO/IGA | | Pray 4 Love | 2 | 34 |
| 12 | 36 | FLEETWOOD MAC | WARNER/RHINO | | Rumours | 1 | 400 |
| 41 | 37 | MORGAN WALLEN | BIG LOUD | | If I Know Me | 13 | 113 |
| 33 | 38 | POLO G | COLUMBIA | | The GOAT | 2 | 28 |
| 34 | 39 | LUKE COMBS | RIVER HOUSE/COLUMBIA | NASHVILLE/SMN | This One's For You | 4 | 182 |
| NEW | 40 | DABABY | SOUTH COAST/INTERSCOPE/IGA | | My Brother's Keeper (Long Live G) | 40 | 1 |
| 10 | 41 | YOUNGBOY NEVER BROKE AGAIN | NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG | | Until I Return | 10 | 2 |
| NEW | 42 | GARTH BROOKS | PEARL | | Fun | 42 | 1 |
| NEW | 43 | RICH THE KID & YOUNGBOY NEVER BROKE AGAIN | RICH FOREVER/EMPIRE | | Nobody Safe | 43 | 1 |
| NEW | 44 | MEEK MILL | MAYBACH/ATLANTIC/AG | | Quarantine Pack (EP) | 44 | 1 |
| NEW | 45 | LEE BRICE | CURB | | Hey World | 45 | 1 |
| 57 | 46 | SUMMER WALKER | LVRN/INTERSCOPE/IGA | | Over It | 2 | 60 |
| 37 | 47 | YOUNGBOY NEVER BROKE AGAIN | NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG | | Top | 1 | 11 |
| 49 | 48 | DUA LIPA | WARNER | | Future Nostalgia | 4 | 34 |
| 127 | 49 | PACE SETTER VARIOUS ARTISTS | PHIL SPECTOR/EMI/BLACKWOOD/LEGACY | | A Christmas Gift For You From Phil Spector | 12 | 11 |
| 87 | 50 | BING CROSBY | CAPITOL/UME | | Christmas Classics | 19 | 30 |

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|---|--|----------------------------|---|-----------|---------------|
| NEW | 51 | FRENCH MONTANA | MONTANA/EMPIRE | | CB5 | 51 | 1 |
| 44 | 52 | INTERNET MONEY | INTERNET MONEY/TENTHOUSAND PROJECTS | | B4 The Storm | 10 | 13 |
| NEW | 53 | IRON MAIDEN | Nights Of The Dead, Legacy Of The Beast: Live In Mexico City | IRON MAIDEN/SANCTUARY/BMG | | 53 | 1 |
| 46 | 54 | JUICE WRLD | GRADE A/INTERSCOPE/IGA | | Death Race For Love | 1 | 90 |
| 50 | 55 | LEWIS CAPALDI | LEWIS/CAPITOL | | Divinely Uninspired To A Hellish Extent | 20 | 80 |
| 47 | 56 | LIL DURK | ALAMO/GEFFEN/IGA | | Just Cause Y'all Waited 2 | 2 | 29 |
| 53 | 57 | ELTON JOHN | ROCKET/ISLAND/UME | | Diamonds | 7 | 159 |
| 51 | 58 | LIL UZI VERT | GENERATION NOW/ATLANTIC/AG | | Eternal Atake | 1 | 38 |
| 30 | 59 | PENTATONIX | RCA | | We Need A Little Christmas | 30 | 2 |
| 38 | 60 | SAM SMITH | CAPITOL | | Love Goes | 5 | 4 |
| 115 | 61 | FRANK SINATRA | FRANK SINATRA ENTERPRISES/CAPITOL/UME | | Ultimate Christmas | 12 | 21 |
| 52 | 62 | CHRIS STAPLETON | MERCURY | NASHVILLE/UMGN | Traveller | 1 | 272 |
| 58 | 63 | POST MALONE | REPUBLIC | | beerbongs & bentleys | 1 | 135 |
| 56 | 64 | TRAVIS SCOTT | CACTUS JACK/GRAND HUSTLE/EPIC | | ASTROWORLD | 1 | 121 |
| 63 | 65 | RODDY RICCH | BIRD VISION/ATLANTIC/AG | | Please Excuse Me For Being Antisocial | 1 | 51 |
| 62 | 66 | JHENE AIKO | 2 FISH/ARTCLUB/ARTIUM/DEF JAM | | Chilombo | 2 | 38 |
| 18 | 67 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND/UME | | Legend: The Best Of... | 5 | 654 |
| RE | 68 | PEARL JAM | EPIC/LEGACY | | Ten | 2 | 262 |
| 77 | 69 | EMINEM | SHADY/AFTERMATH/INTERSCOPE/IGA | | Curtain Call: The Hits | 1 | 504 |
| 40 | 70 | TRIPPIE REDD | 1400/TENTHOUSAND PROJECTS | | Pegasus | 2 | 4 |
| 60 | 71 | HALSEY | CAPITOL | | Manic | 2 | 45 |
| 84 | 72 | TAYLOR SWIFT | REPUBLIC | | Lover | 1 | 66 |
| NEW | 73 | MAT & SAVANNA SHAW | MAT & SAVANNA SHAW | | Merry Little Christmas | 73 | 1 |
| 59 | 74 | BILLIE EILISH | DARKROOM/INTERSCOPE/IGA | | Dont Smile At Me | 14 | 153 |
| RE | 75 | BING CROSBY | MCA SPECIAL PRODUCTS/GEFFEN/UME | | White Christmas | 45 | 38 |
| RE | 76 | PINK FLOYD | PINK FLOYD/LEGACY | | Delicate Sound Of Thunder | 11 | 22 |
| 15 | 77 | 2 CHAINZ | GAMEBREAD/DEF JAM | | So Help Me God! | 15 | 2 |
| 67 | 78 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | | Scorpion | 1 | 126 |
| 18 | 79 | CREEDENCE CLEARWATER REVIVAL | FANTASY/CONCORD | | Chronicle The 20 Greatest Hits | 18 | 499 |
| 81 | 80 | ARIANA GRANDE | REPUBLIC | | Thank U, Next | 1 | 94 |
| 72 | 81 | POST MALONE | REPUBLIC | | Stoney | 4 | 207 |
| 68 | 82 | GUNNA | YOUNG STONER LIFE/300/AG | | Wunna | 1 | 27 |
| 82 | 83 | KENDRICK LAMAR | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | | good kid, m.A.A.d city | 2 | 422 |
| 66 | 84 | MONEYBAGG YO & BLAC YOUNGSTA | HEAVY CAMP/CMG/EPIC/N-LESS/INTERSCOPE/IGA | | Code Red | 6 | 10 |
| 200 | 85 | PERRY COMO | RCA/LEGACY | | The Classic Christmas Album | 18 | 15 |
| 76 | 86 | FUTURE | FREEBANDZ/EPIC | | High Off Life | 1 | 28 |
| 65 | 87 | MALUMA | SONY MUSIC LATIN | | Papi Juancho | 34 | 14 |
| NEW | 88 | KOE WETZEL | YELLABUSH/COLUMBIA | | Sellout | 88 | 1 |
| 80 | 89 | XXXTENTACION | BAD VIBES FOREVER | | ? | 1 | 141 |
| RE | 90 | GENE AUTRY | COLUMBIA/LEGACY | | Rudolph The Red Nosed Reindeer And Other Christmas Classics | 21 | 14 |
| 75 | 91 | THE BEATLES | APPLE/CAPITOL/UME | | Abbey Road | 1 | 389 |
| 159 | 92 | ELVIS PRESLEY | RCA/LEGACY | | The Classic Christmas Album | 90 | 38 |
| 197 | 93 | ANDY WILLIAMS | COLUMBIA/LEGACY | | Classic Christmas Album | 23 | 22 |
| 160 | 94 | KELLY CLARKSON | 19/RCA | | Wrapped In Red | 3 | 46 |
| 71 | 95 | KING VON | ONLY THE FAMILY/EMPIRE | | Levon James | 40 | 5 |
| 69 | 96 | BLACKPINK | YG/INTERSCOPE/IGA | | The Album | 2 | 8 |
| 142 | 97 | FRANK SINATRA | FRANK SINATRA ENTERPRISES/CAPITOL/UME | | Ultimate Sinatra | 32 | 131 |
| 73 | 98 | JOURNEY | COLUMBIA/LEGACY | | Journey's Greatest Hits | 10 | 644 |
| 78 | 99 | AC/DC | COLUMBIA/LEGACY | | Back In Black | 4 | 439 |
| 26 | 100 | ANDREA BOCELLI | SUGAR/DECCA/VLG | | Believe | 26 | 2 |

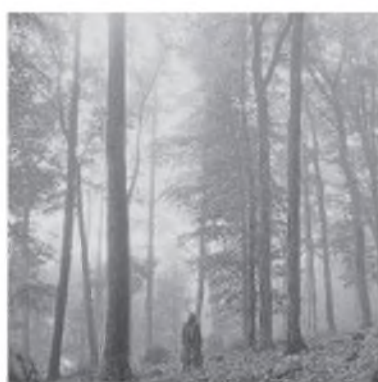


BTS' Be Bows On Top

BTS nets its second No. 1 album of 2020 on the Billboard 200, and fifth overall, as *Be* debuts at the peak with 242,000 equivalent album units earned in the United States in the week ending Nov. 26, according to Nielsen Music/MRC Data. Of that sum, 177,000 are album sales. The pop group topped the list earlier in 2020 with *Map of the Soul: 7*. Unlike many other high-selling albums that benefit from an array of formats and exclusive/limited editions, including previous BTS sets, *Be* was available in only two formats. It was issued as a standard digital album that cost about \$9 and a deluxe CD package (containing such paper goods as a photobook and postcards) that sold for around \$50. (Exact prices depend on retailer.) Big Hit, the act's label, has termed the CD edition a "deluxe" set, though a traditional standard CD is not available.

—KEITH CAULFIELD

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|--|---|---|-------|-----------|---------------|
| RE | 101 | BRENDA LEE | Rockin' Around The Christmas Tree: The Decca Christmas Recordings | DECCA/MCA NASHVILLE/UME | | 17 | 8 |
| 90 | 102 | DRAKE | Dark Lane Demo Tapes | OVO SOUND/REPUBLIC | | 2 | 30 |
| 92 | 103 | ED SHEERAN ▲4 | ÷ (Divide) | ATLANTIC/AG | | 1 | 195 |
| 94 | 104 | MICHAEL JACKSON ▲33 | Thriller | EPIC/LEGACY | | 1 | 446 |
| 86 | 105 | SOUNDTRACK | Frozen II | WALT DISNEY | | 1 | 54 |
| 114 | 106 | BTS ▲ | MAP OF THE SOUL : 7 | BIGHIT ENTERTAINMENT | | 1 | 40 |
| 100 | 107 | KHALID ▲3 | American Teen | RIGHT HAND/RCA | | 4 | 195 |
| 88 | 108 | KANE BROWN | Mixtape, Vol. 1 (EP) | RCA NASHVILLE/SMN | | 15 | 15 |
| RE | 109 | DEAN MARTIN | The Dean Martin Christmas Album | THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY | | 38 | 15 |
| 74 | 110 | QUEEN NAIIJA | Missunderstood | QUEEN NAIIJA/CAPITOL | | 9 | 4 |
| 43 | 111 | NAV | Emergency Tsunami | XO/REPUBLIC | | 6 | 3 |
| NEW | 112 | GARTH BROOKS | Fun / Triple Live Deluxe / Christmas Together | PEARL | | 112 | 1 |
| NEW | 113 | GARTH BROOKS | Triple Live Deluxe | PEARL | | 113 | 1 |
| 93 | 114 | GABBY BARRETT | Goldmine | WARNER MUSIC NASHVILLE/IWMN | | 27 | 23 |
| 91 | 115 | TOM PETTY AND THE HEARTBREAKERS ▲12 | Greatest Hits | MCA/GEFFEN/UME | | 2 | 385 |
| 99 | 116 | SOUNDTRACK ▲3 | The Greatest Showman | FOX/20TH CENTURY FOX/ATLANTIC/AG | | 1 | 155 |
| 97 | 117 | J. COLE ▲3 | 2014 Forest Hills Drive | DREAMVILLE/ROC NATION/COLUMBIA/LEGACY | | 1 | 312 |
| 104 | 118 | LIL UZI VERT ▲ | Luv Is Rage 2 | GENERATION NOW/ATLANTIC/AG | | 1 | 170 |
| 96 | 119 | FLEETWOOD MAC ▲8 | Greatest Hits | WARNER/RHINO | | 14 | 170 |
| 189 | 120 | GEORGE MICHAEL & WHAM! | Last Christmas (Soundtrack) | UNIVERSAL STUDIOS/LEGACY | | 43 | 9 |
| 89 | 121 | THE BEATLES ▲11 | 1 | APPLE/CAPITOL/UME | | 1 | 448 |
| 101 | 122 | SZA ▲2 | Ctrl | TOP DAWG/RCA | | 3 | 181 |
| 123 | 123 | THE WEEKND ▲3 | Starboy | XO/REPUBLIC | | 1 | 209 |
| 102 | 124 | DRAKE ▲6 | Take Care | YOUNG MONEY/CASH MONEY/REPUBLIC | | 1 | 404 |
| 110 | 125 | POP SMOKE ● | Meet The Woo, V.2 | VICTOR VICTOR WORLDWIDE/REPUBLIC | | 7 | 42 |
| 83 | 126 | BRUCE SPRINGSTEEN | Letter To You | COLUMBIA | | 2 | 5 |
| 124 | 127 | 2PAC ▲10 | Greatest Hits | AMARU/DEATH ROW/INTERSCOPE/UME | | 3 | 350 |
| 106 | 128 | MONEYBAGG YO ● | Time Served | N-LESS/INTERSCOPE/IGA | | 3 | 46 |
| 126 | 129 | KENDRICK LAMAR ▲3 | DAMN. | TOP DAWG/AF TERMATH/INTERSCOPE/IGA | | 1 | 189 |
| 109 | 130 | KHALID ▲ | Free Spirit | RIGHT HAND/RCA | | 1 | 86 |
| 113 | 131 | DOJA CAT ● | Hot Pink | KEMOSABE/RCA | | 9 | 56 |
| 98 | 132 | JOJI | Nectar | 88RISING/12TONE | | 3 | 9 |
| 75 | 133 | RAUW ALEJANDRO | Afrosiaco | DUARS/SONY MUSIC LATIN | | 75 | 2 |
| RE | 134 | BOBBY HELMS | The Best Of Bobby Helms | GEFFEN/UME | | 27 | 5 |
| 180 | 135 | AVA MAX ● | Heaven & Hell | MAX CUT/ARTIST PARTNER GROUP/ATLANTIC/AG | | 27 | 10 |
| 95 | 136 | KING VON | Grandson, Vol. 1 | ONLY THE FAMILY/EMPIRE | | 53 | 5 |
| RE | 137 | NIRVANA ▲10 | Nevermind | SUB POP/DGC/GEFFEN/UME | | 1 | 500 |
| 116 | 138 | SOUNDTRACK ▲2 | Moana | WALT DISNEY | | 2 | 209 |
| 122 | 139 | THE WEEKND ▲4 | Beauty Behind The Madness | XO/REPUBLIC | | 1 | 273 |
| 164 | 140 | NICKI MINAJ ▲3 | Pink Friday | YOUNG MONEY/CASH MONEY/REPUBLIC | | 1 | 75 |
| 133 | 141 | CARDI B ▲3 | Invasion Of Privacy | THE KSR GROUP/ATLANTIC/AG | | 1 | 138 |
| 125 | 142 | ROD WAVE ● | Ghetto Gospel | ALAMO/IGA | | 10 | 56 |
| 136 | 143 | GEORGE STRAIT ▲7 | 50 Number Ones | MCA NASHVILLE/UMGN | | 1 | 165 |
| RE | 144 | GUNS N' ROSES ▲18 | Appetite For Destruction | GEFFEN/UME | | 1 | 242 |
| 118 | 145 | RIHANNA ▲3 | ANTI | WEST BURY ROAD/ROC NATION | | 1 | 247 |
| 148 | 146 | BAD BUNNY | X100PRE | RIMAS | | 11 | 101 |
| 131 | 147 | THE NOTORIOUS B.I.G. ▲ | Greatest Hits | BAD BOY/RHINO | | 1 | 250 |
| 137 | 148 | CHRIS BROWN ▲ | Indigo | CBE/RCA | | 1 | 74 |
| 134 | 149 | TAYLOR SWIFT ▲9 | 1989 | BIG MACHINE/BMLG | | 1 | 311 |
| 141 | 150 | DABABY | KIRK | SOUTHCOAST/INTERSCOPE/IGA | | 1 | 61 |



6

TAYLOR SWIFT
folklore

The title is up 120% (to 44,000 equivalent album units, week ending Nov. 26, according to Nielsen Music/MRC Data), bolstered by its vinyl release at Target and the Nov. 25 premiere of the Disney+ special *Folklore: The Long Pond Studio Sessions*.



113

GARTH BROOKS
Fun/Triple Live/Christmas Together

Brooks lands three debuts: new studio set *Fun* (No. 42), *Triple Live* (No. 114) and a bundle of the two albums with the 2016 holiday set *Christmas Together*, with Trisha Yearwood.



174

NEIL DIAMOND WITH THE LONDON SYMPHONY ORCHESTRA
Classic Diamonds

The hits-filled set combines new vocal tracks by Diamond backed by the London Symphony Orchestra. It's his 57th charting album and first entry on Classical Albums (No. 3).

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|--|---|---|-------|-----------|---------------|
| RE | 151 | ANDY WILLIAMS | The Andy Williams Christmas Album | COLUMBIA/LEGACY | | 40 | 9 |
| 139 | 152 | IMAGINE DRAGONS ▲2 | Evolve | KIDINAKORNER/INTERSCOPE/IGA | | 2 | 179 |
| 130 | 153 | HARRY STYLES ▲ | Harry Styles | ERSKINE/COLUMBIA | | 1 | 64 |
| 117 | 154 | KID CUDI ● | Man On The Moon: The End Of Day | DREAM ON/G O O D/REPUBLIC | | 4 | 150 |
| NEW | 155 | JIMI HENDRIX EXPERIENCE | Live In Maui | EXPERIENCE HENDRIX/LEGACY | | 155 | 1 |
| 135 | 156 | JACK HARLOW | Sweet Action | GENERATION NOW/ATLANTIC/AG | | 20 | 37 |
| 119 | 157 | ADELE ▲14 | 21 | XL/COLUMBIA | | 1 | 493 |
| 103 | 158 | ANUEL AA | Emmanuel | REAL HASTA LA MUERTE/SONY MUSIC LATIN | | 8 | 26 |
| RE | 159 | BURL IVES ● | Rudolph The Red-Nosed Reindeer | MCA SPECIAL PRODUCTS/GEFFEN/UME | | 16 | 43 |
| 105 | 160 | TY DOLLA \$IGN | Featuring Ty Dolla Sign | ATLANTIC/AG | | 4 | 5 |
| RE | 161 | SELENA ● | Ones | CAPITOL LATIN/UMLE | | 116 | 8 |
| RE | 162 | YOUNG JEEZY ▲2 | Let's Get It: Thug Motivation 101 | CTE/DEF JAM/IDJMG | | 2 | 48 |
| 132 | 163 | LIZZO ▲ | Cuz I Love You | NICE LIFE/ATLANTIC/AG | | 4 | 84 |
| 61 | 164 | BRUNO MARS ▲6 | Doo-Wops & Hooligans | ELEKTRA/EMG | | 3 | 498 |
| 149 | 165 | POLO G ▲ | Die A Legend | COLUMBIA | | 6 | 77 |
| 158 | 166 | JACKBOYS | JACKBOYS | CACTUS JACK/EPIC | | 1 | 48 |
| 154 | 167 | LIL TJAY ▲ | True 2 Myself | COLUMBIA | | 5 | 59 |
| 129 | 168 | MAC MILLER ● | Swimming | WARNER | | 3 | 116 |
| 150 | 169 | SAM HUNT | SOUTHSIDE | MCA NASHVILLE/UMGN | | 5 | 34 |
| 146 | 170 | XXXTENTACION ▲ | 17 | BAD VIBES FOREVER/EMPIRE | | 2 | 170 |
| 153 | 171 | DRAKE ▲6 | Views | YOUNG MONEY/CASH MONEY/REPUBLIC | | 1 | 239 |
| 144 | 172 | FRANK OCEAN ▲ | Blonde | BOYS DON'T CRY | | 1 | 206 |
| NEW | 173 | NEIL DIAMOND WITH THE LONDON SYMPHONY ORCHESTRA | Classic Diamonds | CAPITOL | | 173 | 1 |
| 147 | 174 | NF ● | The Search | NF REAL MUSIC/CAROLINE | | 1 | 70 |
| 151 | 175 | YOUNGBOY NEVER BROKE AGAIN ▲ | Al YoungBoy 2 | NEVER BROKE AGAIN/ATLANTIC/AG | | 1 | 59 |
| 179 | 176 | JUSTIN BIEBER ▲ | Changes | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | | 1 | 41 |
| 155 | 177 | YOUNG THUG ▲ | So Much Fun | YOUNG STONER LIFE/300/ATLANTIC/AG | | 1 | 67 |
| 157 | 178 | HARDY | A Rock | BIG LOUD | | 24 | 12 |
| 175 | 179 | TYLER CHILDERS | Purgatory | HICKMAN HOLLER/THIRTY TIGERS | | 106 | 28 |
| 156 | 180 | NLE CHOPPA | Top Shotta | NLE CHOPPA/WARNER | | 10 | 16 |
| RE | 181 | BILL WITHERS | The Best Of Bill Withers: Lean On Me | SUSSEX/COLUMBIA/LEGACY | | 131 | 2 |
| 181 | 182 | EAGLES ▲38 | Their Greatest Hits 1971-1975 | ASYLUM/ELEKTRA/RHINO | | 1 | 354 |
| RE | 183 | JUSTIN BIEBER ▲2 | Under The Mistletoe | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | | 1 | 50 |
| 169 | 184 | OZUNA | ENOC | AURA/SONY MUSIC LATIN | | 17 | 12 |
| 42 | 185 | KODAK BLACK | Bill Israel | DOLLAZ N DEALZ/ATLANTIC/AG | | 42 | 3 |
| 140 | 186 | ELVIS PRESLEY ▲ | The Essential Elvis Presley | RCA/SONY STRATEGIC MARKETING GROUP/LEGACY | | 42 | 74 |
| 171 | 187 | TRIPPIE REDD ● | A Love Letter To You 4 | TENTHOUSAND PROJECTS | | 1 | 53 |
| 168 | 188 | A BOOGIE WIT DA HOODIE ● | Artist 2.0 | HIGHBRIDGE THE LABEL/ATLANTIC/AG | | 2 | 41 |
| 198 | 189 | LIL NAS X ▲ | 7 (EP) | COLUMBIA | | 2 | 68 |
| 199 | 190 | BIG SEAN | Detroit 2 | G O O D/DEF JAM | | 1 | 12 |
| 165 | 191 | LADY GAGA | Chromatica | STREAMLINE/INTERSCOPE/IGA | | 1 | 26 |
| 184 | 192 | TRAVIS SCOTT ▲ | Birds In The Trap Sing McKnight | GRAND HUSTLE/EPIC | | 1 | 220 |
| 163 | 193 | ZAC BROWN BAND | Greatest Hits So Far... | HOME GROWN/BMG | | 20 | 285 |
| 161 | 194 | MAREN MORRIS ● | GIRL | COLUMBIA NASHVILLE/SMN | | 4 | 90 |
| RE | 195 | TYLER, THE CREATOR ● | IGOR | COLUMBIA | | 1 | 65 |
| 173 | 196 | CONAN GRAY | Kid Krow | REPUBLIC | | 5 | 24 |
| RE | 197 | PENTATONIX ▲ | A Pentatonix Christmas | RCA | | 1 | 36 |
| RE | 198 | SHAWN MENDES ▲ | Shawn Mendes | ISLAND/REPUBLIC | | 1 | 127 |
| 196 | 199 | VARIOUS ARTISTS ▲ | Dreamville & J. Cole: Revenge Of The Dreamers III | DREAMVILLE/INTERSCOPE/IGA | | 1 | 73 |
| 70 | 200 | BLAKE SHELTON ● | Fully Loaded: God's Country | WARNER MUSIC NASHVILLE/WMN | | 2 | 50 |

| TOP ALBUM SALES™ | | | | | |
|------------------|-----------|--|--|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART |
| | | IMPRINT/DISTRIBUTING LABEL | | | |
| | 1 | #1 BTS | BIGHIT ENTERTAINMENT | BE | 1 |
| 1 | 2 | AC/DC | COLUMBIA | Power Up | 2 |
| 4 | 3 | DOLLY PARTON | BUTTERFLY RECORDS/I2TONE | A Holly Dolly Christmas | 8 |
| NEW | 4 | JOSH GROBAN | REPRISE/WARNER | Harmony | 1 |
| 7 | 5 | CARRIE UNDERWOOD | CAPITOL NASHVILLE/UMGN | My Gift | 9 |
| 49 | 8 | TAYLOR SWIFT | REPUBLIC | Folklore | 18 |
| 2 | 7 | CHRIS STAPLETON | MERCURY NASHVILLE/UMGN | Starting Over | 2 |
| NEW | 8 | MEGAN THEE STALLION | 1501 CERTIFIED/300/AG | Good News | 1 |
| NEW | 9 | IRON MAIDEN | Nights Of The Dead, Legacy Of The Beast: Live In Mexico City | IRON MAIDEN/SANCTUARY/BMG | 1 |
| 13 | 10 | HARRY STYLES | ERSKINE/COLUMBIA | Fine Line | 50 |
| NEW | 11 | GARTH BROOKS | PEARL | Fun | 1 |
| NEW | 12 | MAT & SAVANNA SHAW | MAT & SAVANNA SHAW | Merry Little Christmas | 1 |
| 93 | 13 | PEARL JAM | EPIC/LEGACY | Ten | 270 |
| 21 | 14 | VINCE GUARALDI TRIO | FANTASY/CONCORD | A Charlie Brown Christmas (Soundtrack) | 89 |
| 8 | 15 | PENTATONIX | RCA | We Need A Little Christmas | 2 |
| NEW | 16 | GARTH BROOKS | PEARL | Fun/Triple Live Deluxe/Christmas Together | 1 |
| 5 | 17 | ANDREA BOCELLI | SUGAR/DECCA/VLG | Believe | 2 |
| NEW | 18 | GARTH BROOKS | PEARL | Triple Live Deluxe | 1 |
| 3 | 19 | QUEEN | HOLLYWOOD | Greatest Hits | 359 |
| NEW | 20 | FRENCH MONTANA | MONTANA/EMPIRE | CB5 | 1 |
| 15 | 21 | BRUCE SPRINGSTEEN | COLUMBIA | Letter To You | 5 |
| NEW | 22 | JIMI HENDRIX EXPERIENCE | EXPERIENCE HENDRIX/LEGACY | Live In Maui | 1 |
| NEW | 23 | PINK FLOYD | PINK FLOYD/LEGACY | Delicate Sound Of Thunder | 1 |
| NEW | 24 | NEIL DIAMOND WITH THE LONDON SYMPHONY ORCHESTRA | CAPITOL | Classic Diamonds | 1 |
| 23 | 25 | MICHAEL BUBLE | 143/REPRISE/WARNER | Christmas | 83 |
| 38 | 26 | BILLIE EILISH | DARKROOM/INTERSCOPE/JGA | When We All Fall Asleep, Where Do We Go? | 87 |
| 32 | 27 | LUKE COMBS | RIVER HOUSE/COLUMBIA NASHVILLE/SMN | What You See Is What You Get | 50 |
| 34 | 28 | PENTATONIX | RCA | The Best Of Pentatonix Christmas | 14 |
| 9 | 29 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND/UMG | Legend: The Best Of... | 496 |
| NEW | 30 | THE DIRTY KNOBS | BMG | Wreckless Abandon | 1 |
| NEW | 31 | THE WAR ON DRUGS | SUPER HIGH QUALITY | Live Drugs | 1 |
| 35 | 32 | MARIAH CAREY | COLUMBIA/LEGACY | Merry Christmas | 86 |
| 28 | 33 | THE BEATLES | APPLE/CAPITOL/UMG | Abbey Road | 166 |
| NEW | 34 | LEE BRICE | CURB | Hey World | 1 |
| 6 | 35 | FLEETWOOD MAC | WARNER/RHINO | Rumours | 222 |
| 14 | 36 | ARIANA GRANDE | REPUBLIC | Positions | 4 |
| 30 | 37 | SOUNDTRACK | Guardians Of The Galaxy: Awesome Mix Vol. 1 | MARVEL/HOLLYWOOD | 316 |
| NEW | 38 | WARD DAVIS | WARD DAVIS/THIRTY TIGERS | Black Cats And Crows | 1 |
| 39 | 39 | BLACKPINK | YG/INTERSCOPE/JGA | The Album | 8 |
| RE | 40 | SELENA | CAPITOL LATIN/UMLE | Ones | 12 |
| 77 | 41 | FRANK SINATRA | FRANK SINATRA ENTERPRISES/CAPITOL/UMG | Ultimate Sinatra | 76 |
| 45 | 42 | MICHAEL JACKSON | EPIC/LEGACY | Thriller | 227 |
| NEW | 43 | NICK CAVE | Idiot Prayer: Nick Cave Alone At Alexandra Palace | BAD SEED/AWAL-KOBALT | 1 |
| NEW | 44 | JEEZY | YJ/DEF JAM | The Recession 2 | 1 |
| 47 | 45 | FOR KING & COUNTRY | CURB-WORD/CURB | A Drummer Boy Christmas | 4 |
| 42 | 46 | NCT | SM | Resonance, Pt. 1 | 6 |
| NEW | 47 | KILLER BE KILLED | NUCLEAR BLAST | Reluctant Hero | 1 |
| 43 | 48 | BILLIE EILISH | DARKROOM/INTERSCOPE/JGA | Dont Smile At Me | 99 |
| RE | 49 | TAYLOR SWIFT | REPUBLIC | Lover | 59 |
| 46 | 50 | FLEETWOOD MAC | 8 | Greatest Hits | 150 |



Groban Finds Harmony In Top 10

Josh Groban nabs his 10th top 10 on the Album Sales chart as his new studio release, *Harmony*, debuts at No. 4 with 25,000 copies sold in the United States in the week ending Nov. 26, according to Nielsen Music/MRC Data.

Helping his first-week sales: a bevy of media appearances by Groban, including performances on ABC's *Good Morning America* (Nov. 20), *Live With Kelly and Ryan* (Nov. 23), NBC's *The Tonight Show Starring Jimmy Fallon* (Nov. 23) and his own livestream concert (Nov. 26). Plus, Target carried an exclusive CD edition of the album with enhanced packaging.

Harmony was released Nov. 20, exactly 19 years after Groban's self-titled debut was issued Nov. 20, 2001. It later became his first top 10 on Album Sales, peaking at No. 8 on May 3, 2002.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART |
|-----------|-----------|---|--------------------------------|----------------------------------|---------------|
| | | IMPRINT/DISTRIBUTING LABEL | | | |
| NEW | 1 | #1 THE DIRTY KNOBS | BMG | Wreckless Abandon | 1 |
| NEW | 2 | WARD DAVIS | WARD DAVIS/THIRTY TIGERS | Black Cats And Crows | 1 |
| 3 | 3 | GIVEON | NOT SO FAST/EPIC | Take Time | 24 |
| 7 | 4 | NOAH CYRUS | RECORDS/COLUMBIA | The End Of Everything | 28 |
| NEW | 5 | LOS DOS CARNALES | AFINARTE | El Borracho | 1 |
| 10 | 6 | NIKO MOON | RCA NASHVILLE/SMN | Good Time (EP) | 27 |
| 12 | 7 | GG HOTBOII | HITMAKER | Kut Da Fan On | 15 |
| 9 | 8 | VEDO | NEW WAV/ISLAND PROLIFIC/EMPIRE | For You | 12 |
| 6 | 9 | K/DA FEATURING LEAGUE OF LEGENDS | RIOT GAMES | All Out (EP) | 3 |
| 2 | 10 | DAVIDO | DAVIDO/RCA | A Better Time | 2 |
| 13 | 11 | POWFU | ROBOTS AND HUMANS/COLUMBIA | Poems Of The Past (EP) | 26 |
| 11 | 12 | KAMERON MARLOWE | COLUMBIA NASHVILLE/SMN | Kameron Marlowe (EP) | 2 |
| 14 | 13 | JP SAXE | ARISTA | Hold It Together (EP) | 42 |
| 4 | 14 | DANILEIGH | DEF JAM | Movie | 2 |
| 19 | 15 | TOOSII | SOUTHCOAST/CAPITOL | Platinum Heart | 30 |
| 18 | 16 | J.I THE PRINCE OF N.Y. | G*STAR/INTERSCOPE/JGA | Hood Life Krisis, Vol. 1 | 46 |
| 17 | 17 | SNOT | 300/AG | - Tragedy + | 37 |
| 5 | 18 | BENEE | REPUBLIC | Hey U X | 2 |
| 15 | 19 | SNOT | 300/AG | Beautiful Havoc | 4 |
| 22 | 20 | 24KGOLDN | RECORDS/COLUMBIA | Dropped Outta College | 47 |
| RE | 21 | EL FANTASMA | AFINARTE | Puerta Abierta, Vol. 1 | 3 |
| 25 | 22 | KINA | COLUMBIA | Things I Wanted To Tell You (EP) | 17 |
| NEW | 23 | LIL EAZZYY | SLEEZE MONEY | Underrated | 1 |
| RE | 24 | LOS DOS CARNALES | AFINARTE | Al Estilo Rancheron | 13 |
| RE | 25 | LIAM PAYNE | HAMPTON/REPUBLIC | LPI | 16 |

TOP HOLIDAY ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART |
|-----------|-----------|-----------------------------------|---|---|---------------|
| | | IMPRINT/DISTRIBUTING LABEL | | | |
| 3 | 1 | GG CARRIE UNDERWOOD | CAPITOL NASHVILLE/UMGN | My Gift | 9 |
| 2 | 2 | MICHAEL BUBLE | 143/REPRISE/WARNER | Christmas | 119 |
| 1 | 3 | DOLLY PARTON | BUTTERFLY RECORDS/I2TONE | A Holly Dolly Christmas | 8 |
| 5 | 4 | MARIAH CAREY | COLUMBIA/LEGACY | Merry Christmas | 276 |
| 7 | 5 | VINCE GUARALDI TRIO | FANTASY/CONCORD | A Charlie Brown Christmas (Soundtrack) | 291 |
| 6 | 6 | PENTATONIX | RCA | The Best Of Pentatonix Christmas | 19 |
| 8 | 7 | NAT KING COLE | CAPITOL/UMG | The Christmas Song | 230 |
| 11 | 8 | VARIOUS ARTISTS | A Christmas Gift For You From Phil Spector | PHIL SPECTOR/EMI BLACKWOOD/LEGACY | 30 |
| 9 | 9 | BING CROSBY | CAPITOL/UMG | Christmas Classics | 51 |
| 4 | 10 | PENTATONIX | RCA | We Need A Little Christmas | 2 |
| 10 | 11 | FRANK SINATRA | FRANK SINATRA ENTERPRISES/CAPITOL/UMG | Ultimate Christmas | 41 |
| NEW | 12 | MAT & SAVANNA SHAW | MAT & SAVANNA SHAW | Merry Little Christmas | 1 |
| 30 | 13 | BING CROSBY | MCA SPECIAL PRODUCTS/GEFFEN/UMG | White Christmas | 250 |
| 15 | 14 | PERRY COMO | RCA/LEGACY | The Classic Christmas Album | 33 |
| 17 | 15 | GENE AUTRY | Rudolph The Red Nosed Reindeer And Other Christmas Classics | COLUMBIA/LEGACY | 42 |
| 12 | 16 | ELVIS PRESLEY | RCA/LEGACY | The Classic Christmas Album | 50 |
| 14 | 17 | ANDY WILLIAMS | COLUMBIA/LEGACY | Classic Christmas Album | 41 |
| 13 | 18 | KELLY CLARKSON | 19/RCA | Wrapped In Red | 74 |
| 11 | 19 | BRENDA LEE | Rockin' Around The Christmas Tree: The Decca Christmas Recordings | DECCA/MCA NASHVILLE/UMG | 21 |
| 18 | 20 | DEAN MARTIN | The Dean Martin Christmas Album | THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY | 39 |
| 24 | 21 | ANDY WILLIAMS | The Andy Williams Christmas Album | COLUMBIA/LEGACY | 24 |
| RE | 22 | BURL IVES | Rudolph The Red-Nosed Reindeer | MCA SPECIAL PRODUCTS/GEFFEN/UMG | 207 |
| 20 | 23 | JUSTIN BIEBER | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | Under The Mistletoe | 77 |
| 25 | 24 | PENTATONIX | RCA | A Pentatonix Christmas | 58 |
| 26 | 25 | JOSE FELICIANO | RCA/BMG HERITAGE/LEGACY | Feliz Navidad | 25 |



Gift-Giving Season

The Christmas season has officially started, with the latest sales and streaming tracking week ending on Thanksgiving (Nov. 26). While holiday albums were already percolating on the charts, the Billboard 200 and Album Sales both get supercharged with the Christmas spirit this issue.

Carrie Underwood's *My Gift* is the most popular holiday set of the sales week as it returns to the top 10 on the Billboard 200 (25-10) with 35,000 equivalent album units earned (up 63%, according to Nielsen Music/MRC Data). It's one of 24 holiday titles on the tally. On the Album Sales chart, *My Gift* rises 7-5 with 25,000 in sales (up 47%), though Dolly Parton's *A Holly Dolly Christmas* is the best-selling holiday title of the week (4-3 with 26,000; up 24%). The two are among 16 Christmas releases on the 100-position Album Sales list. —K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC/MRC DATA. HEATSEEKERS ALBUMS: THE WEEK'S MOST POPULAR ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED ON THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 100 OF THE ALBUM SALES CHART. ALBUMS OR COPIES: ALBUMS IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACTS SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. TRACKING EQUIVALENT ALBUMS: TRACKING EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS. SEE CHARTS.LEGEND.BILLBOARD.COM/BJZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020 NIELSEN MUSIC/MRC DATA, LLC AND NIELSEN MUSIC/MRC DATA, INC. ALL RIGHTS RESERVED.

SOCIAL/STREAMING

billboard

DEC. 5 2020

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE, AND INSTAGRAM; REACTIONS AND CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK; AND VIEWS ON YOUTUBE, TIKTOK, AND INSTAGRAM REELS. STREAMING SONGS: WEEKLY STREAMING DATA FROM SPOTIFY, APPLE MUSIC, TIDAL, DEEZER, AND SOUNDCLOUD. CHARTS: WEEKLY STREAMING DATA FROM SPOTIFY, APPLE MUSIC, TIDAL, DEEZER, AND SOUNDCLOUD. CHARTS: WEEKLY STREAMING DATA FROM SPOTIFY, APPLE MUSIC, TIDAL, DEEZER, AND SOUNDCLOUD.

SOCIAL DATA COMPILED BY

midiscn

MRC

STREAMING DATA COMPILED BY

| SOCIAL 50™ | | | |
|------------|-----------|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/LABEL | WKS. ON CHART |
| 1 | 1 | #1 BTS 207 WKS BIGHIT ENTERTAINMENT | 216 |
| 2 | 2 | NCT SM | 116 |
| 11 | 3 | EXO SM | 175 |
| 15 | 4 | TREASURE TREASUREVISION | 23 |
| 10 | 5 | STRAY KIDS JYP | 109 |
| 5 | 6 | GOT7 JYP | 171 |
| RE | 7 | LOUIS TOMLINSON 78/SYCO/ARISTA | 147 |
| 8 | 8 | SB19 SHOWBT/SONY MUSIC PHILIPPINES/LEGACY | 50 |
| 9 | 9 | BLACKPINK YG/INTERSCOPE/JGA | 162 |
| 29 | 10 | BAD BUNNY RIMAS | 47 |
| 3 | 11 | ATEEZ KQ/RCA | 78 |
| 13 | 12 | SHAWN MENDES ISLAND/REPUBLIC | 276 |
| 49 | 13 | THE WEEKND XO/REPUBLIC | 177 |
| 4 | 14 | TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC | 89 |
| 14 | 15 | SEVENTEEN PLEDIS/STONE MUSIC ENTERTAINMENT/GENIE | 180 |
| 6 | 16 | ARIANA GRANDE REPUBLIC | 408 |
| 7 | 17 | BILLIE EILISH DARKROOM/INTERSCOPE/JGA | 123 |
| 12 | 18 | HARRY STYLES ERSKINE/COLUMBIA | 96 |
| 34 | 19 | MEGAN THEE STALLION 1501 CERTIFIED/300/AG | 68 |
| 32 | 20 | DUA LIPA WARNER | 141 |
| 37 | 21 | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 423 |
| 17 | 22 | TAYLOR SWIFT REPUBLIC | 421 |
| 25 | 23 | MONSTA X STARSHIP ENTERTAINMENT/EPIC | 156 |
| 20 | 24 | THE BOYZ CRE KER/KAKAO M | 56 |
| 16 | 25 | JUSTIN BIEBER RAYMOND BRAUN/DEF JAM | 470 |
| 30 | 26 | MILEY CYRUS RCA | 369 |
| RE | 27 | PLAYBOI CARTI AWGE/INTERSCOPE/JGA | 4 |
| 24 | 28 | LIL UZI VERT GENERATION NOW/ATLANTIC/AG | 32 |
| RE | 29 | IZ*ONE OFF THE RECORD/STONE MUSIC ENTERTAINMENT/GENIE | 17 |
| RE | 30 | NIALL HORAN NEON HAZE/CAPITOL | 128 |
| 40 | 31 | KAROL G UNIVERSAL MUSIC LATINO/UMLE | 27 |
| 39 | 32 | MICHAEL JACKSON MJJ/EPIC | 267 |
| RE | 33 | ALICIA KEYS RCA | 116 |
| 22 | 34 | TWICE JYP/REPUBLIC | 125 |
| RE | 35 | MAX COLOUR VISION | 5 |
| 26 | 36 | LADY GAGA STREAMLINE/INTERSCOPE/JGA | 474 |
| 18 | 37 | DAVIDO DAVIDO/RCA | 9 |
| 23 | 38 | JACKSON WANG WESTERN AND 6TH | 39 |
| 35 | 39 | FIERSA BESARI UNSIGNED | 87 |
| RE | 40 | FREDDIE MERCURY HOLLYWOOD | 36 |
| 43 | 41 | CARDI B ATLANTIC/AG | 175 |
| 27 | 42 | RIHANNA WEST BURY ROAD/ROC NATION | 489 |
| RE | 43 | ZENDAYA HOLLYWOOD/REPUBLIC | 233 |
| 28 | 44 | SELENA GOMEZ INTERSCOPE/JGA | 445 |
| RE | 45 | ONEUS RBW/KAKAO M | 15 |
| RE | 46 | VICTON PLAN A/KAKAO M | 13 |
| 41 | 47 | RED VELVET SM | 45 |
| RE | 48 | BAEKHYUN SM | 73 |
| 36 | 49 | MAMAMOO RBW/LOEN ENTERTAINMENT | 38 |
| 47 | 50 | JO1 LAPONE | 8 |



Live Louis News Sparks Gain

A livestream concert by Louis Tomlinson (above) is coming to readers' screens, and news of the show vaults the One Direction member back onto the Social 50 at No. 7. Tomlinson's Twitter account was mentioned 1 million times, up 547%, alongside 684,000 Twitter reactions (both in the week ending Nov. 26), according to Next Big Sound.

After last tweeting Nov. 9, Tomlinson teased "exciting stuff" on Nov. 24, followed by the announcement of the concert, which is planned for Dec. 12. The show will benefit five different causes, including his own touring crew. Tomlinson returns to the Social 50's top 10 for the first time since mid-September and for just the fifth time in 2020, following a year during which he released his debut solo album, *Walls*, in January. It bowed at No. 9 on the Billboard 200 on Feb. 15.

—KEVIN RUTHERFORD

| STREAMING SONGS™ | | | | |
|------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| NEW | 1 | #1 BODY 1501 CERTIFIED/300 | Megan Thee Stallion | 1 |
| 2 | 2 | MOOD RECORDS/COLUMBIA | 24kGoldn Feat. iann dior | 15 |
| 4 | 3 | DAKITI RIMAS | Bad Bunny & Jhay Cortez | 4 |
| 3 | 4 | POSITIONS REPUBLIC | Ariana Grande | 5 |
| NEW | 5 | MONSTER RAYMOND BRAUN/ISLAND/DEF JAM/REPUBLIC | Shawn Mendes & Justin Bieber | 1 |
| 5 | 6 | LEMONADE INTERNET MONEY/TENTHOUSAND PROJECTS/CAPITOL | Internet Money & Gunna Feat. Don Toliver & NAV | 15 |
| 20 | 7 | ALL I WANT FOR CHRISTMAS IS YOU COLUMBIA/LEGACY | Mariah Carey | 34 |
| 1 | 8 | THEREFORE I AM DARKROOM/INTERSCOPE | Billie Eilish | 2 |
| 6 | 9 | FOR THE NIGHT VICTOR VICTOR WORLDWIDE/REPUBLIC | Pop Smoke Feat. Lil Baby & DaBaby | 21 |
| NEW | 10 | SOMEBODY'S PROBLEM REPUBLIC/BIG LOUD | Morgan Wallen | 1 |
| 7 | 11 | WAP ATLANTIC | Cardi B Feat. Megan Thee Stallion | 16 |
| 9 | 12 | 34+35 REPUBLIC | Ariana Grande | 4 |
| 46 | 13 | ROCKIN' AROUND THE CHRISTMAS TREE DECCA/MCA NASHVILLE/UME | Brenda Lee | 24 |
| NEW | 14 | LIFE GOES ON BIGHIT ENTERTAINMENT/COLUMBIA | BTS | 1 |
| 11 | 15 | WHAT YOU KNOW BOUT LOVE VICTOR VICTOR WORLDWIDE/REPUBLIC | Pop Smoke | 12 |
| 12 | 16 | LAUGH NOW CRY LATER OVO SOUND/REPUBLIC | Drake Feat. Lil Durk | 15 |
| 10 | 17 | HAWAII SONY MUSIC LATIN | Maluma & The Weeknd | 8 |
| RE | 18 | JINGLE BELL ROCK DECCA/MCA NASHVILLE/UME | Bobby Helms | 17 |
| RE | 19 | IT'S THE MOST WONDERFUL TIME OF THE YEAR COLUMBIA/LEGACY | Andy Williams | 17 |
| 26 | 20 | MORE THAN MY HOMETOWN REPUBLIC/BIG LOUD | Morgan Wallen | 8 |
| NEW | 21 | STILL GOIN DOWN REPUBLIC/BIG LOUD | Morgan Wallen | 1 |
| 15 | 22 | SAID SUM BREAD GANG/N-LESS/CMG/INTERSCOPE | Moneybagg Yo | 21 |
| 18 | 23 | HOLY RAYMOND BRAUN/DEF JAM | Justin Bieber Feat. Chance The Rapper | 10 |
| 19 | 24 | ROCKSTAR SOUTHCOAST/INTERSCOPE | DaBaby Feat. Roddy Ricch | 32 |
| 16 | 25 | FOREVER AFTER ALL RIVER HOUSE/COLUMBIA NASHVILLE | Luke Combs | 5 |
| 39 | 26 | DYNAMITE BIGHIT ENTERTAINMENT/COLUMBIA | BTS | 14 |
| 22 | 27 | WHATS POPPIN GENERATION NOW/ATLANTIC | Jack Harlow Feat. DaBaby, Tory Lanez & Lil Wayne | 40 |
| 24 | 28 | BLINDING LIGHTS XO/REPUBLIC | The Weeknd | 50 |
| 25 | 29 | HOLIDAY COLUMBIA | Lil Nas X | 2 |
| RE | 30 | LET IT SNOW, LET IT SNOW, LET IT SNOW CAPITOL/UME | Dean Martin | 12 |
| NEW | 31 | PRISONER RCA | Miley Cyrus Feat. Dua Lipa | 1 |
| 14 | 32 | POV REPUBLIC | Ariana Grande | 4 |
| RE | 33 | LAST CHRISTMAS COLUMBIA/LEGACY | Wham! | 16 |
| 21 | 34 | LONELY FRIENDS KEEP SECRETS/RAYMOND BRAUN/INTERSCOPE/DEF JAM | Justin Bieber & benny blanco | 6 |
| RE | 35 | SLEIGH RIDE PHIL SPECTOR/EMI BLACKWOOD/LEGACY | The Ronettes | 9 |
| 28 | 36 | LIFE IS GOOD FREEBANDZ/EPIC | Future Feat. Drake | 46 |
| RE | 37 | THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) CAPITOL/UME | Nat King Cole | 16 |
| RE | 38 | FELIZ NAVIDAD RCA/LEGACY | Jose Feliciano | 8 |
| 36 | 39 | LEVITATING WARNER | Dua Lipa Feat. DaBaby | 4 |
| NEW | 40 | WHOOPY CJ | CJ | 1 |
| NEW | 41 | CRY BABY 1501 CERTIFIED/300 | Megan Thee Stallion Feat. DaBaby | 1 |
| RE | 42 | 7 SUMMERS REPUBLIC/BIG LOUD | Morgan Wallen | 11 |
| 27 | 43 | TOOK HER TO THE O ONLY THE FAMILY/EMPIRE | King Von | 3 |
| 29 | 44 | COME & GO GRADE A/INTERSCOPE | Juice WRLD x Marshmello | 20 |
| 32 | 45 | MOOD SWINGS VICTOR VICTOR WORLDWIDE/REPUBLIC | Pop Smoke Feat. Lil Tjay | 20 |
| 45 | 46 | SUNFLOWER REPUBLIC | Post Malone & Swae Lee | 104 |
| 49 | 47 | ROSES GODD COMPLEX/HITCO | SAINT JHN | 36 |
| 38 | 48 | RAGS2RICHES ALAMO | Rod Wave Feat. ATR Son Son | 21 |
| 35 | 49 | I HOPE WARNER MUSIC NASHVILLE/WAR | Gabby Barrett | 34 |
| 31 | 50 | YOU BROKE ME FIRST. RCA | Tate McRae | 12 |

CHARTS LEGEND

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 multiplatinum level.

DIGITAL SONG SALES 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 multiplatinum level.

AWARDS

- PS** (PaceSetter for largest % album sales gain)
- GG** (Greatest Gainer for largest volume gain)
- SAL** (Sales Gainer)
- AIR** (Airplay Gainer)
- STM** (Streaming Gainer)

Publishing song index available on Billboard.com.

Visit Billboard.com for complete rules and explanations.

HOT 100 SONGWRITERS™

| | | |
|-------|--------|---------------------|
| 1 | #1 1WK | MEGAN THEE STALLION |
| 2 | | MORGAN WALLEN |
| 3 | | RM |
| 4 | | JOHN MARKS |
| 5 | | HARDY |
| 6 | | FINNEAS |
| TIE 7 | | DAVID STEWART |
| TIE 7 | | JESSICA AGOMBAR |
| 9 | | SUGA |
| 10 | | DABABY |

COUNTRY SONGWRITERS™

| | | |
|-------|---------|--------------------|
| 1 | #1 2WKS | MORGAN WALLEN |
| 2 | | HARDY |
| 3 | | ERNEST KEITH SMITH |
| 4 | | JOSH OSBORNE |
| 5 | | RANDY MONTANA |
| 6 | | JACOB DURRETT |
| TIE 7 | | GABBY BARRETT |
| TIE 7 | | ZACH KALE |
| 9 | | JON NITE |
| 10 | | HILLARY LINDSEY |

LATIN SONGWRITERS™

| | | |
|-------|---------|---------------------------------|
| 1 | #1 5WKS | EDGAR BARRERA |
| 2 | | TAINY |
| 3 | | BAD BUNNY |
| 4 | | MYKE TOWERS |
| 5 | | MORA |
| 6 | | JHAY CORTEZ |
| TIE 7 | | HAZE |
| TIE 7 | | NYDIA LANER |
| 9 | | ALFONSO DE JESUS QUEZADA MANCHA |
| 10 | | EDEN MUNOZ |



Moi Doubles Up At No. 1

Joey Moi (above) rules the Hot 100 Producers chart for a seventh week and Country Producers for a 30th frame. He logs eight production credits on the Billboard Hot 100, including three in the top 40: Morgan Wallen's "More Than My Hometown" and "Somebody's Problem" at Nos. 20 and 25, respectively, and HARDY's "One Beer" (featuring Lauren Alaina and Devin Dawson) at No. 38.

Since *Billboard's* Songwriters and Producers charts launched in June 2019, Moi and Dann Huff are the only creatives to reach the 30-week milestone atop Country Producers. Huff has tallied 41 weeks at No. 1.

Meanwhile, Megan Thee Stallion leads Hot 100 Songwriters for the first time thanks to eight writing credits on the Hot 100, seven from songs on her new LP, *Good News*, which opens at No. 1 on Top R&B/Hip-Hop Albums (see page 124).

—XANDER ZELLNER

HOT 100 PRODUCERS™

| | | |
|-------|----|---------------|
| 1 | #1 | JOEY MOI |
| 2 | | PDOGG |
| 3 | | OWEN BRADLEY |
| 4 | | DAVID STEWART |
| 5 | | FINNEAS |
| 6 | | LIL JU |
| 7 | | LEE GILLETTE |
| 8 | | FRANK DUKES |
| TIE 9 | | MR. FRANKS |
| TIE 9 | | TBHITS |

COUNTRY PRODUCERS™

| | | |
|----|----------|-----------------|
| 1 | #1 30WKS | JOEY MOI |
| 2 | | ROSS COPPERMAN |
| 3 | | ZACH KALE |
| 4 | | DANN HUFF |
| 5 | | JON RANDALL |
| 6 | | SCOTT HENDRICKS |
| 7 | | SCOTT MOFFATT |
| 8 | | GREG WELLS |
| 9 | | DAN SMYERS |
| 10 | | JAY JOYCE |

LATIN PRODUCERS™

| | | |
|-------|---------|------------------|
| 1 | #1 3WKS | TAINY |
| 2 | | OVY ON THE DRUMS |
| 3 | | MORA |
| 4 | | DIMELO FLOW |
| 5 | | SLOW MIKE |
| 6 | | ALEX GARCIA |
| TIE 7 | | ILY WONDER |
| TIE 7 | | JOWAN |
| TIE 7 | | KEITYN |
| TIE 7 | | THE RUDEBOYZ |

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Dec. 5, 2020. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

PROMOTION

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| HOT R&B/HIP-HOP SONGS™ | | | | | | |
|------------------------|-----------|-------------------------------|--|---|-----------|---------------|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 1 | 1 | #1 LAUGH NOW CRY LATER | DRAKE (ON THE BEAT/GRYUNGE/KLUSHER/CHAHAYED/A.GRAHAM/R.LATOUR/R.A.MARTINEZ/D.JACKSON/R.CHAHAYED/D.D.BANKS) | Drake Featuring Lil Durk OVO/SOUND/REPUBLIC | 1 | 15 |
| 2 | 2 | SAL BLINDING LIGHTS | MAX MARTIN/O.T.HOLTER,THE WEEKND(A.TESFAYE,A.BALSHE,J.JOUENNEVILLE,MAX MARTIN,O.T.HOLTER) | The Weeknd XO/REPUBLIC | 1 | 52 |
| 3 | 3 | LEMONADE | INTERNET MONEY & GUNNA (INTERNET MONEY/TENTH/THOUSAND PROJECTS/CAPITOL) | Internet Money & Gunna Featuring Don Toliver & NAV N.MIRA/A.WIGDAHL/E.TROU/PHARADVICE/TAYLOR(C.Z.TOLIVER,N.S.GORAYA,S.G.KITCHENS/N.MIRA/A.WIGDAHL) | 3 | 15 |
| HOT SHOT DEBUT | 4 | NEW BODY | LIL JU (M.J.PETE,J.M.MASON,C.PETREL) | Megan Thee Stallion 1501 CERTIFIED/300 | 4 | 1 |
| 4 | 5 | FOR THE NIGHT | POP SMOKE (CASHMONEY/PAPPALAZE/B.B.JACKSON/A.PETIT/D.JONES/C.B.MARDOUSSEN,MIG.DEAN,J.L.KIRK,J.JACKSON,C.BLEUT/WYLER) | Pop Smoke Featuring Lil Baby & DaBaby VICTOR VICTOR WORLDWIDE/REPUBLIC | 4 | 21 |
| 5 | 6 | AIR GO CRAZY | CHRIS BROWN & YOUNG THUG (MURPHY/C.D.M.BROWN,J.WILLIAMS/SANDOU/ANOU/J.KELVIN/C.ASTANEDA) | Chris Brown & Young Thug 300/GEAR/REPUBLIC | 4 | 29 |
| 6 | 7 | WAP | AYO KEYZ (CARDI B,M.J.PETE,A.OWENS,J.FOYE III,J.K.LANIER THORPE,F.RODRIGUEZ) | Cardi B Featuring Megan Thee Stallion ATLANTIC | 1 | 16 |
| 7 | 8 | ROCKSTAR | SETHI/HEKITCHEN(J.L.KIRK,R.W.MOORE,JR.,R.J.PARTARD IV) | DaBaby Featuring Roddy Ricch SOUTHCOAST/INTERSCOPE | 1 | 32 |
| 8 | 9 | SAID SUM | DJ YC (D.D.WHITE,JR.,C.PEARSON) | Moneybagg Yo BREAD GANG/N-LESS/CMG/INTERSCOPE | 8 | 21 |
| 9 | 10 | WHATS POPPIN | JACK HARLOW (JACKSON/MADE/POD/HEAT/ZL/ST/PRODUCER/J.HARLOW/T.MORGAN/O.CLEMONS,J.W.LUCAS/A.HASHM/J.JACKSON/J.RIMMO/RODE,JR.ALOP/FA.B.JONES/K.MAD) | Jack Harlow Featuring DaBaby, Tory Lanez & Lil Wayne GENERATION NOW/ATLANTIC | 2 | 42 |
| 11 | 11 | WHAT YOU KNOW ABOUT LOVE | IAM TASH (B.B.JACKSON,T.ZENE,T.OLIVER,E.LUMPKIN) | Pop Smoke VICTOR VICTOR WORLDWIDE/REPUBLIC | 10 | 15 |
| 12 | 12 | HOLIDAY | TAKE A DAY TRIP/TAY KEITH (M.L.HILL,D.M.A.BAPTISTE,D.BIRAL,B.L.CHAMBERS,T.BROOKS,J.A.DONALD) | Lil Nas X COLUMBIA | 12 | 2 |
| 28 | 13 | STM DON'T STOP | BUDDAHBLESS (M.J.PETE,J.L.WILLIAMS,T.B.DOUGLAS,SR.) | Megan Thee Stallion Featuring Young Thug 1501 CERTIFIED/300 | 13 | 8 |
| 16 | 14 | RAGS2RICHES | ZYPITANO (R.GREEN,A.JANECEK,A.MAANI) | Rod Wave Featuring ATR Son Son ALAMO | 7 | 22 |
| 15 | 15 | THE WOO | BIBEL/BB/AT/S/ROCKSTAR/B.B.JACKSON/A.LOBLACK,J.W.LUCAS/A.HASHM/J.JACKSON/J.RIMMO/RODE,JR.ALOP/FA.B.JONES/K.MAD) | Pop Smoke Featuring 50 Cent & Roddy Ricch VICTOR VICTOR WORLDWIDE/REPUBLIC | 9 | 21 |
| 18 | 18 | MR. RIGHT NOW | METRO BOOMIN (S.B.A.JOSEPH,L.T.WAYNE,A.GRAHAM,J.A.DONALD/T.HOBAN/D.RUFF/E.KLUGHAMMER) | 21 Savage & Metro Boomin Featuring Drake BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC | 6 | 8 |
| 33 | 17 | WHOPTY | PXCOTY (C.D.SORIANO,C.ANTONIQU,MITHOON) | CJ CJ/WARNER | 17 | 4 |
| 22 | 18 | B.S. | FISTICUFFS (J.A.E.CHILMBO,B.K.WARFIELD,M.ROBINSON,S.M.ANDERSON,H.E.R.) | Jhene Aiko Featuring H.E.R. 2 FISH/ART CLUB/ARTIST/DEF JAM | 15 | 22 |
| 21 | 19 | MOOD SWINGS | BEAT MENACE/DIZZY BANKO (B.B.JACKSON,LIL TJAY,D.SUMPTER,O.GOMEZ) | Pop Smoke Featuring Lil Tjay VICTOR VICTOR WORLDWIDE/REPUBLIC | 8 | 21 |
| NEW | 20 | NEW CRY BABY | D.A.DOMAN (M.J.PETE,D.L.DOMAN,D.LEVIN,K.L.KIRK) | Megan Thee Stallion Featuring DaBaby 1501 CERTIFIED/300 | 20 | 1 |
| 20 | 21 | TOOK HER TO THE O | CHOPSSQUAD DJ (D.BENNETT) | King Von ONLY THE FAMILY/EMPIRE | 14 | 3 |
| 27 | 22 | THROAT BABY (GO BABY) | ADAMS/LIDES,CHICHI (K.DUNCAN) | BRS Kash TEAM LITTY/LVRN/INTERSCOPE | 22 | 7 |
| 24 | 23 | TYLER HERRO | BOIDA,S.STORCH,J.A.SWEET,NEENYO (J.HARLOW,M.J.SAMUEL,S.S.STORCH,J.A.SWEET,S.SEATON) | Jack Harlow GENERATION NOW/ATLANTIC | 11 | 5 |
| 19 | 24 | FRANCHISE | CHASER/TEDDY WALTON/TRAVIS SCOTT (TRAVIS SCOTT,J.WILLIAMS/M.ARL/PRAGASAN,C.BENJAMIN/D.WALTON/BLEVERETTE,GITLLER,J.WILLIAMS/M.GLEATON) | Travis Scott Featuring Young Thug & M.I.A. CACTUS/JACK/EPIC | 1 | 9 |
| NEW | 25 | NEW SHOTS FIRED | BUDDAHBLESS (M.J.PETE,T.B.DOUGLAS,SR.,H.MAGIDSON,A.WRUBEL) | Megan Thee Stallion 1501 CERTIFIED/300 | 25 | 1 |
| 31 | 26 | HIT DIFFERENT | THE NEPTUNES (T.W.GRIFFIN,JR.,S.I.ROWE,P.L.WILLIAMS,C.HUGO,R.BISEL,A.CLEMONS,JR.) | SZA Featuring Ty Dolla Sign TOP DAWG/RCA | 12 | 12 |
| 45 | 27 | BACK TO THE STREETS | MIKADOTRYK/VINDOR/ALOP/ZEMBAL/ANDIA/GRISON,T.Z.MOSLE/KS MITCHELL,S.PLUMMER/M.SUSUM/DRABREE/J.E.LAZQUEZ/J.A.E.CHILMBO/G.BORR.) | Saweetie Featuring Jhene Aiko IC/VARTISTRY WORLDWIDE/WARNER | 27 | 5 |
| NEW | 28 | NEW PAIN AWAY | SLEPIKH/PRO (R.R.WILLIAMS,D.D.BANKS,L.D.GRIFFIN,JR.,S.C.LOWERY,C.T.RILEY,R.SAADI,Q.C.WHEELER,D.PWIGGINS) | Meek Mill Featuring Lil Durk MAYBACH/ATLANTIC | 28 | 1 |
| 29 | 29 | U 2 LUV | RETRO FUTURE (S.C.SMITH,J.P.FELTON,T.PENAL,YOUNGBLOOD JR.,J.MTUME,L.TROUTMAN,R.TROUTMAN,S.MURDOCK) | Ne-Yo & Jeremih MOTOWN/CAPITOL | 20 | 10 |
| 32 | 30 | MARTIN & GINA | TAJH/MONEY,LIL KDUBB,HAGAN (T.T.BARTLETT,T.J.VAUGHN,K.TASK,H.LANGE) | Polo G COLUMBIA | 22 | 17 |
| 10 | 31 | DRANKIN N SMOKIN | DY KRAZY,HAGAN (N.D.WILBURN,S.WOODS,D.L.J.AVERY,H.LANGE) | Future & Lil Uzi Vert FREEBANDZ/GENERATION NOW/EPIC/ATLANTIC | 10 | 2 |
| 35 | 32 | WISHING WELL | DR.LUKE,CHOPSSQUAD DJ (D.JACKSON,J.A.HIGGINS,L.S.GOTT WALD) | Juice WRLD GRADE A/INTERSCOPE | 4 | 20 |
| NEW | 33 | NEW DO IT ON THE TIP | LIL JU (M.J.PETE,J.M.MASON,C.R.BROWNLEE,J.S.JOHNSON,N.J.WILLIAMS) | Megan Thee Stallion Featuring City Girls & Hot Girl Meg 1501 CERTIFIED/300 | 33 | 1 |
| NEW | 34 | NEW CIRCLES | COOL & DRE/RICKS/TARR/DIT (M.J.PETE,M.AVALENZANO) | Megan Thee Stallion 1501 CERTIFIED/300 | 34 | 1 |
| 34 | 35 | POPSTAR | OZ,DAVID & ELLI/D.KHALED/A.GRAHAM,K.M.KHALED,O.YILDIRM,D.RUOFF,E.KLUGHAMMER) | DJ Khaled Featuring Drake OVO/SOUND/WE THE BEST/REPUBLIC/EPIC | 3 | 19 |
| NEW | 36 | NEW FREAKY GIRLS | JUICY (M.J.PETE,J.M.HOUSTON,S.I.ROWE,G.CLINTON,JR.,W.E.COLLINS,G.L.CODRER,E.HANESL,HILL,M.VALENTINE) | Megan Thee Stallion Featuring SZA 1501 CERTIFIED/300 | 36 | 1 |
| 30 | 37 | BLIND | WHEEZY (J.L.KIRK,W.T.GLASS,L.S.GOTT WALD,J.L.WILLIAMS) | DaBaby Featuring Young Thug SOUTHCOAST/INTERSCOPE | 30 | 12 |
| 37 | 38 | 24 | NFLATEDD (T.BOLDING,D.A.JONES) | Money Man Featuring Lil Baby BLACK CIRCLE/EMPIRE | 17 | 15 |
| NEW | 39 | NEW MOVIE | TAY KEITH (M.J.PETE,B.L.CHAMBERS,D.D.BANKS) | Megan Thee Stallion Featuring Lil Durk 1501 CERTIFIED/300 | 39 | 1 |
| 42 | 40 | PRACTICE | SEAN/D.A.FIRZT (J.L.KIRK,A.L.MOSLEY) | DaBaby SOUTHCOAST/INTERSCOPE | 29 | 6 |
| 38 | 41 | RUNNIN | METRO BOOMIN (S.B.A.JOSEPH,L.T.WAYNE,P.J.SAWYER,M.MASSER) | 21 Savage & Metro Boomin BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC | 5 | 8 |
| 41 | 42 | KACEY TALK | IMIND,JULIA LEWIS (K.D.GAULDEN,S.LOPEZ,J.LEWIS,J.GOLDBERG) | YoungBoy Never Broke Again NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC | 19 | 15 |
| 14 | 43 | THAT'S IT | WHEEZY,NILS (N.D.WILBURN,S.WOODS,W.T.GLASS,N.NOEHDEN) | Future & Lil Uzi Vert FREEBANDZ/GENERATION NOW/EPIC/ATLANTIC | 14 | 2 |
| 44 | 44 | MOONWALKING IN CALABASAS | DEVISLIT (D.GRANBERRY,JR.,D.MILLER) | DDG DDG/EPIC | 34 | 5 |
| 39 | 45 | TAP IN | DR.LUKE (D.HARPER,L.S.GOTT WALD,G.LEWIS,T.THOMAS,L.JEFFERSON,C.LOVE,J.PHILLIPS,T.ASHAW,J.H.SMITH) | Saweetie IC/VARTISTRY WORLDWIDE/WARNER | 9 | 20 |
| NEW | 46 | NEW GUCCI PEACOCK | DJ K I D P-DUB (J.L.KIRK,D.DUNWOOD,C.PENROSE-WHITMORE) | DaBaby SOUTHCOAST/INTERSCOPE | 46 | 1 |
| NEW | 47 | NEW GTA | NICK PAPZ,XANDER (R.R.WILLIAMS,D.M.HAYES,N.J.PAMAMITROU,A.PAMAMITROU) | Meek Mill Featuring 42 Dugg MAYBACH/ATLANTIC | 47 | 1 |
| NEW | 48 | NEW WHAT'S NEW | AVEDON,CODY TARPLEY (M.J.PETE,V.J.VAN DEN ENDE,D.C.TARPLEY JR.) | Megan Thee Stallion 1501 CERTIFIED/300 | 48 | 1 |
| RE | 49 | RE DAMAGE | CARDIAK,JEFF GITTY (H.E.R.,C.MCCORMICK,A.CLEMONS,JR.,T.THOMAS,T.S.LEWIS,J.S.HARRIS III) | H.E.R. MBK/RCA | 25 | 3 |
| NEW | 50 | NEW SUGAR BABY | HELLUVA (M.J.PETE,M.R.MCCURTIS,J.PATTERSON,W.GRADNEY,JR.,J.VARNARD) | Megan Thee Stallion 1501 CERTIFIED/300 | 50 | 1 |



'Good' And 'Bad' No. 1s

Megan Thee Stallion (above) scoops up her first No. 1 on Top R&B/Hip-Hop Albums as *Good News* begins with 100,000 equivalent album units earned in the week ending Nov. 26, according to Nielsen Music/MRC Data. Ten of its tracks debut on Hot R&B/Hip-Hop Songs, led by "Body" at No. 4. The title starts with 22.5 million U.S. streams and enters atop the all-genre Streaming Songs and R&B/Hip-Hop Streaming Songs charts, becoming the Houston rapper's third No. 1 on both lists.

Meanwhile, Usher's "Bad Habits" jumps 4-1 on Adult R&B with a 21% boost in plays (week ending Nov. 29) — his sixth No. 1 and second this year after "Don't Waste My Time" (featuring Ella Mai). The radio gains push "Habits" 11-9 on R&B/Hip-Hop Airplay, up 11% in audience to 11.7 million. It's his 32nd top 10 and second of 2020 after "Come Thru" with Summer Walker (No. 9).

—TREVOR ANDERSON

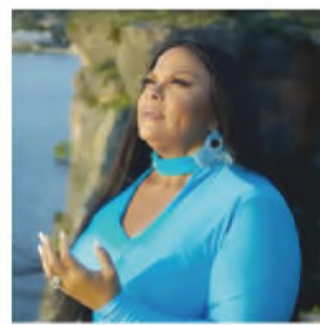
| TOP R&B/HIP-HOP ALBUMS™ | | | | | | |
|-------------------------|-----------|--|--|--|---------------|--|
| LAST WEEK | THIS WEEK | TITLE | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | WKS. ON CHART | |
| HOT SHOT DEBUT | 1 | #1 GOOD NEWS | MEGAN THEE STALLION | 1501 CERTIFIED/300/AG | 1 | |
| 2 | 2 | POP SMOKE | Shoot For The Stars Aim For The Moon | VICTOR VICTOR WORLDWIDE/REPUBLIC | 21 | |
| 1 | 3 | FUTURE & LIL UZI VERT | Pluto x Baby Pluto | FREEBANDZ/EPIC/GENERATION NOW/ATLANTIC/AG | 2 | |
| 3 | 4 | JUICE WRLD | Legends Never Die | GRADE A/INTERSCOPE/JGA | 20 | |
| 6 | 5 | LIL BABY | My Turn | QUALITY CONTROL/MOTOWN/CAPITOL | 39 | |
| 4 | 6 | THE KID LAROI | F*ck Love | COLUMBIA | 15 | |
| NEW | 7 | NEW JEEZY | The Recession 2 | YJ/DEF JAM | 1 | |
| 9 | 8 | POST MALONE | Hollywood's Bleeding | REPUBLIC | 64 | |
| 18 | 9 | PS MARIAH CAREY | Merry Christmas | COLUMBIA | 32 | |
| 13 | 10 | THE WEEKND | After Hours | XO/REPUBLIC | 36 | |
| 11 | 11 | DABABY | BLAME IT ON BABY | SOUTHCOAST/INTERSCOPE/JGA | 32 | |
| 7 | 12 | KING VON | Welcome To O'Block | ONLY THE FAMILY/EMPIRE | 4 | |
| 32 | 13 | GG NAT KING COLE | The Christmas Song | CAPITOL/JME | 19 | |
| 12 | 14 | 21 SAVAGE & METRO BOOMIN | Savage Mode II | BOOMINATI/SLAUGHTER BOOMIN/REPUBLIC/EPIC | 8 | |
| 15 | 15 | JUICE WRLD | Goodbye & Good Riddance | GRADE A/INTERSCOPE/JGA | 132 | |
| NEW | 16 | NEW SAINT JHN | While The World Was Burning | GODD/COMPLEX/HITCO | 1 | |
| 14 | 17 | ROD WAVE | Pray 4 Love | ALAMO/JGA | 34 | |
| 16 | 18 | POLO G | The GOAT | COLUMBIA | 28 | |
| NEW | 19 | NEW DABABY | My Brother's Keeper (Long Live G) | SOUTHCOAST/INTERSCOPE/JGA | 1 | |
| 5 | 20 | YOUNGBOY NEVER BROKE AGAIN | Until I Return | NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG | 2 | |
| NEW | 21 | NEW RICH THE KID & YOUNGBOY NEVER BROKE AGAIN | Nobody Safe | RICH FOREVER/EMPIRE | 1 | |
| NEW | 22 | NEW MEEK MILL | Quarantine Pack (EP) | MAYBACH/ATLANTIC/AG | 1 | |
| 28 | 23 | SUMMER WALKER | Over It | LVRN/INTERSCOPE/JGA | 60 | |
| 17 | 24 | YOUNGBOY NEVER BROKE AGAIN | Top | NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG | 11 | |
| RE | 25 | RE VARIOUS ARTISTS | A Christmas Gift For You From Phil Spector | PHIL SPECTOR/EMERSON/NOEL/LEGEND | 10 | |

| ADULT R&B | | | | | | |
|-----------|-----------|-------------------------------|---|--|---------------|--|
| LAST WEEK | THIS WEEK | TITLE | ARTIST | CERTIFICATION IMPRINT/PROMOTION LABEL | WKS. ON CHART | |
| 4 | 1 | #1 BAD HABITS | USHER | BRAND USHER/RCA | 11 | |
| 1 | 2 | BACK HOME | Trey Songz Feat. Summer Walker | ATLANTIC | 22 | |
| 2 | 3 | WHOA | Snoh Aalegra Feat. Pharrell | ARTIUM/AWAL-KOBALT/CO-SIGN | 23 | |
| 5 | 4 | U 2 LUV | Ne-Yo & Jeremih | MOTOWN/CAPITOL | 21 | |
| 6 | 5 | LIVE OUT YOUR LOVE | Kem Feat. Toni Braxton | MOTOWN/CAPITOL | 15 | |
| 3 | 6 | BUTTERFLIES PT. 2 | Queen Naija | QUEEN NAIJA/CAPITOL | 29 | |
| 11 | 7 | GG GO CRAZY | CHRIS BROWN & YOUNG THUG | 300/CBE/RCA | 8 | |
| 7 | 8 | SO DONE | Alicia Keys Feat. Khalid | RCA | 14 | |
| 9 | 9 | BORDERLINE | Brandy | BRAND NU/EDNE | 16 | |
| 10 | 10 | OVER NOW | Calvin Harris X The Weeknd | XO/COLUMBIA/REPUBLIC | 12 | |
| 13 | 11 | GOTTA MOVE ON | Toni Braxton Feat. H.E.R. | ISLAND/REPUBLIC | 6 | |
| 12 | 12 | U MOVE, I MOVE | John Legend Feat. Jhene Aiko | COLUMBIA | 13 | |
| 17 | 13 | PICK A SIDE | Raiche | GENRE DEFYING/ISLAND PROLIFIC/ATLANTIC | 4 | |
| 15 | 14 | LIKE I WANT YOU | Giveon | NOT SO FAST/EPIC | 19 | |
| 18 | 15 | MAKE ME FEEL | Skip Marley Feat. Rick Ross & Ari Lennox | TUFF GONG/ISLAND/REPUBLIC | 15 | |
| 16 | 16 | MATCHING TATTOO | Gene Noble | HIDDEN BEACH | 12 | |
| 20 | 17 | ALL OF MY LOVE | Charlie Wilson Feat. Smokey Robinson | P.MUSIC/BMG | 5 | |
| 19 | 18 | HIT DIFFERENT | SZA Feat. Ty Dolla Sign | TOP DAWG/RCA | 5 | |
| 23 | 19 | HE DON'T KNOW NOTHIN' BOUT IT | Jam & Lewis x Babyface | FLYTE TYME/PERSPECTIVE/BMG | 3 | |
| 22 | 20 | SPEAK TO ME | Koryn Hawthorne | RCA INSPIRATION/RCA | 10 | |
| 21 | 21 | TADOW | Masego & FKJ | EQT | 9 | |
| 24 | 22 | I MISS YOU | Josh X | THE KSR GROUP/EPIC | 10 | |
| 25 | 23 | SECRET GARDEN | Omar Wilson Feat. Sisqo, Shawn Stockman & Raheem DeVaughn | BSE | 7 | |
| 26 | 24 | WHERE IS OUR LOVE SONG | Stevie Wonder Feat. Gary Clark Jr. | REPUBLIC | 5 | |
| 28 | 25 | SHOW YOU | Baby Rose | DVRCS T/HUMAN RE SOURCES/ISLAND/REPUBLIC | 8 | |

ENLILIO CUCCHIE
SALES, AIRPLAY & STREAMING DATA: THE WEEK'S MOST POPULAR R&B/HIP-HOP ALBUMS AND 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/MRC DATA, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING 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 DEFLECTIONS AS MEASURED BY NIELSEN MUSIC/MRC DATA. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS.
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| HOT CHRISTIAN SONGS™ | | | | | | |
|----------------------|-----------|------------------------------------|---------------|---|-----------|---------------|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
| | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 1 | 1 | #1 YOU SAY | 1 | Lauren Daigle | 1 | 125 |
| 12 | 2 | FAVORITE TIME OF YEAR | 2 | Carrie Underwood | 2 | 2 |
| 30 | 3 | HALLELUJAH | 3 | Carrie Underwood & John Legend | 3 | 5 |
| 15 | 4 | SILENT NIGHT | 4 | Carrie Underwood | 4 | 4 |
| 4 | 5 | GRAVES INTO GARDENS | 5 | Elevation Worship Featuring Brandon Lake | 4 | 37 |
| 2 | 6 | WHO YOU ARE TO ME | 6 | Chris Tomlin Featuring Lady A | 2 | 22 |
| 5 | 7 | FAMOUS FOR (I BELIEVE) | 7 | Tauren Wells Featuring Jenn Johnson | 3 | 45 |
| 3 | 8 | THERE WAS JESUS | 8 | Zach Williams & Dolly Parton | 2 | 46 |
| 6 | 9 | RISE UP (LAZARUS) | 9 | CAIN | 6 | 21 |
| 8 | 10 | THE BLESSING: LIVE | 10 | Kari Jobe, Cody Carnes & Elevation Worship | 2 | 36 |
| 7 | 11 | GOD SO LOVED | 11 | We The Kingdom | 4 | 26 |
| 9 | 12 | WHO AM I | 12 | NEEDTOBREATHE | 8 | 22 |
| 20 | 13 | THE THANKSGIVING SONG | 13 | Ben Rector | 13 | 3 |
| 11 | 14 | TRUTH BE TOLD | 14 | Matthew West | 11 | 23 |
| 10 | 15 | REVOLUTIONARY | 15 | Josh Wilson | 9 | 23 |
| 14 | 16 | START RIGHT HERE | 16 | Casting Crowns | 13 | 13 |
| 13 | 17 | EVIDENCE | 17 | Josh Baldwin | 12 | 19 |
| 19 | 18 | AMAZING GRACE (MY CHAINS ARE GONE) | 18 | Pentatonix | 17 | 3 |
| 17 | 19 | JERICHO | 19 | Andrew Ripp | 15 | 11 |
| 24 | 20 | OUT OF MY HANDS | 20 | Jeremy Camp | 20 | 7 |
| 16 | 21 | SPARROWS | 21 | Cory Asbury | 14 | 14 |
| 25 | 22 | IMAGE OF GOD | 22 | We Are Messengers | 21 | 11 |
| 22 | 23 | WAKE UP SLEEPER | 23 | Austin French | 20 | 18 |
| 23 | 24 | MAN OF YOUR WORD | 24 | Maverick City Music Featuring Chandler Moore & KJ Scriven | 18 | 24 |
| 21 | 25 | PEACE BE STILL | 25 | Hope Darst | 6 | 15 |

| HOT GOSPEL SONGS™ | | | | | | |
|-------------------|-----------|-----------------------|---------------|--|-----------|---------------|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
| | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 1 | 1 | #1 SPEAK TO ME | 1 | Koryn Hawthorne | 1 | 15 |
| 2 | 2 | THANK YOU FOR IT ALL | 2 | Marvin Sapp | 1 | 24 |
| 3 | 3 | FOLLOW GOD | 3 | Kanye West | 1 | 57 |
| 6 | 4 | TOUCH FROM YOU | 4 | Tamela Mann | 4 | 16 |
| 5 | 5 | LOOK NO FURTHER | 5 | Evvie McKinney | 5 | 5 |
| 4 | 6 | MOVIN' ON | 6 | Jonathan McReynolds & Mali Music | 4 | 31 |
| 9 | 7 | STRONG GOD | 7 | Kirk Franklin | 6 | 21 |
| 8 | 8 | WE GON' BE ALRIGHT | 8 | Tye Tribbett | 2 | 31 |
| 10 | 9 | NEVER LOST | 9 | CeCe Winans | 9 | 10 |
| 7 | 10 | IT BELONGS TO ME | 10 | Juan & Lisa Winans Featuring Marvin L. Winans | 7 | 11 |
| 11 | 11 | NOBODY LIKE JESUS | 11 | James Fortune Featuring Lisa Knowles Smith | 6 | 23 |
| 12 | 12 | HOLD ME CLOSE | 12 | Kelontae Gavin | 12 | 13 |
| 17 | 13 | HE'LL MAKE IT ALRIGHT | 13 | Charles Jenkins & Fellowship Chicago | 13 | 7 |
| 15 | 14 | MORE THAN FRIENDS | 14 | The Group Fire | 14 | 7 |
| 13 | 15 | I TRUST YOU | 15 | Jonathan Traylor | 10 | 13 |
| 16 | 16 | PATIENTLY PRAISING | 16 | Fred Jerkins Featuring Lowell Pye | 16 | 7 |
| 23 | 17 | PRAYING AND BELIEVING | 17 | Erica Campbell | 17 | 9 |
| 18 | 18 | WHY NOT ME | 18 | Tasha Page-Lockhart | 17 | 18 |
| 21 | 19 | HIS LOVE | 19 | The Clark Sisters Featuring Snoop Dogg | 19 | 3 |
| 25 | 20 | IN SPITE OF ME | 20 | Tasha Cobbs Leonard Featuring Ciara | 14 | 6 |
| 20 | 21 | WASH US IN THE BLOOD | 21 | Kanye West Featuring Travis Scott | 1 | 22 |
| 14 | 22 | TROUBLE WON'T LAST | 22 | Keyondra Lockett | 9 | 22 |
| 24 | 23 | NEVER BE DEFEATED | 23 | Rich Tolbert Jr. | 14 | 6 |
| 22 | 24 | YOU ARE LORD OF ALL | 24 | JJ Hairston Featuring Philip Bryant & Pocket Of Hope | 21 | 5 |
| NEW | 25 | I CAN'T GIVE UP | 25 | Byron Cage | 25 | 1 |



Mann Ties Gospel Mark

Tamela Mann (above) banks her record-tying seventh Gospel Airplay No. 1 as "Touch From You" ascends 3-1, up by 19% in plays in the week ending Nov. 29, according to Nielsen Music/MRC Data. Mann, who last led with "Change Me" for 14 weeks beginning in July 2017, matches the No. 1 sums of James Fortune and Kirk Franklin, dating to the chart's inception in March 2005.

Plus, Cain notches its first Christian Airplay leader as debut single "Rise Up (Lazarus)" rises 2-1 with 7 million audience impressions. The Nashville-based sibling trio comprises Logan Cain, Madison Cain Johnson and Taylor Cain Matz. The song is the first rookie single to scale the summit since We the Kingdom's "Holy Water" dominated for four weeks beginning in March.

—JIM ASKER

| TOP CHRISTIAN ALBUMS™ | | | | | | |
|-----------------------|-----------|---------------------------------|---------------|--|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART | |
| | | IMPRINT/DISTRIBUTING LABEL | | | | |
| 1 | 1 | #1 9 WKS | GG | CARRIE UNDERWOOD My Gift | 9 | |
| 2 | 2 | LAUREN DAIGLE | ● | Look Up Child | 116 | |
| 3 | 3 | FOR KING & COUNTRY | ● | A Drummer Boy Christmas | 4 | |
| 6 | 4 | ELEVATION WORSHIP | ● | Graves Into Gardens | 30 | |
| 49 | 5 | TRANS-SIBERIAN ORCHESTRA | ▲ | Christmas Eve And Other Stories | 30 | |
| 17 | 6 | LAUREN DAIGLE | ● | Behold: A Christmas Collection | 44 | |
| 7 | 7 | ALAN JACKSON | ● | Precious Memories Collection | 180 | |
| 8 | 8 | KANYE WEST | ● | JESUS IS KING (Soundtrack) | 57 | |
| 9 | 9 | LAUREN DAIGLE | ▲ | How Can It Be | 295 | |
| 10 | 10 | FOR KING & COUNTRY | ● | Burn The Ships | 112 | |
| 11 | 11 | CASTING CROWNS | ● | Voice Of Truth: Ultimate Hits Collection | 56 | |
| 12 | 12 | WE THE KINGDOM | ● | Holy Water | 16 | |
| 15 | 13 | NF | ● | Therapy Session | 240 | |
| 13 | 14 | CHRIS TOMLIN | ● | Chris Tomlin & Friends | 17 | |
| HOT SHOT DEBUT | 15 | THE HOUND + THE FOX | ● | Songs Of Winter | 1 | |
| 16 | 16 | MERCYME | ● | I Can Only Imagine: The Very Best Of MercyMe | 144 | |
| 14 | 17 | ZACH WILLIAMS | ● | Rescue Story | 60 | |
| 18 | 18 | SKILLET | ▲ | Awake | 341 | |
| 21 | 19 | NEEDTOBREATHE | ● | Out Of Body | 13 | |
| NEW | 20 | MAVERICK CITY MUSIC & UPPERROOM | ● | You Hold It All Together | 1 | |
| 19 | 21 | CASTING CROWNS | ● | Only Jesus | 106 | |
| 32 | 22 | ALAN JACKSON | ● | Let It Be Christmas | 31 | |
| 42 | 23 | AMY GRANT | ▲ | Home For Christmas | 20 | |
| 5 | 24 | LEICRAE | ● | Restoration | 14 | |
| 20 | 25 | NF | ● | Mansion | 279 | |

| TOP GOSPEL ALBUMS™ | | | | | | |
|--------------------|-----------|---------------------------------|---------------|--|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART | |
| | | IMPRINT/DISTRIBUTING LABEL | | | | |
| 1 | 1 | #1 54 WKS | ● | KANYE WEST JESUS IS KING (Soundtrack) | 57 | |
| NEW | 2 | MAVERICK CITY MUSIC & UPPERROOM | ● | You Hold It All Together | 1 | |
| 2 | 3 | MAVERICK CITY MUSIC | ● | Maverick City, Vol. 3: Part 1 | 32 | |
| 6 | 4 | KIRK FRANKLIN | ● | The Essential Kirk Franklin | 215 | |
| 5 | 5 | TASHA COBBS LEONARD | ● | Heart, Passion, Pursuit | 170 | |
| 14 | 6 | GG | ● | MARVIN SAPP Playlist: The Very Best Of Marvin Sapp | 280 | |
| 3 | 7 | MAVERICK CITY MUSIC | ● | Maverick City, Vol. 3 - Part 2 | 6 | |
| 8 | 8 | KORYN HAWTHORNE | ● | Unstoppable | 124 | |
| 9 | 9 | KIRK FRANKLIN | ● | Hello Fear | 222 | |
| 7 | 10 | TASHA COBBS LEONARD | ● | Royalty: Live At The Ryman | 9 | |
| 12 | 11 | SUNDAY SERVICE | ● | Jesus Is Born | 49 | |
| 11 | 12 | KIRK FRANKLIN | ● | Long Live Love | 78 | |
| 10 | 13 | MARY MARY | ● | Go Get It (Soundtrack) | 138 | |
| 13 | 14 | TASHA COBBS | ● | Grace (EP) | 349 | |
| 16 | 15 | TASHA COBBS | ● | One Place: Live | 274 | |
| NEW | 16 | KENNY LEWIS & ONE VOICE | ● | Undeclared | 1 | |
| 22 | 17 | KIRK FRANKLIN AND THE FAMILY | ● | Kirk Franklin And The Family Christmas | 49 | |
| 18 | 18 | MARVIN SAPP | ● | Chosen Vessel | 7 | |
| 15 | 19 | KORYN HAWTHORNE | ● | I Am | 10 | |
| 19 | 20 | TRAVIS GREENE | ● | The Hill | 264 | |
| 20 | 21 | TAMELA MANN | ● | Best Days | 351 | |
| RE | 22 | HEZEKIAH WALKER | ● | The Essential Hezekiah Walker | 34 | |
| RE | 23 | TAMELA MANN | ● | One Way | 190 | |
| RE | 24 | YOLANDA ADAMS | ● | The Best Of Me | 155 | |
| RE | 25 | JONATHAN MCREYNOLDS | ● | Make Room | 138 | |

HOT CHRISTIAN SONGS: THE WEEK'S MOST POPULAR CHRISTIAN SONGS, AS COMPILLED BY NIELSEN MUSIC/MRC DATA, BASED ON MULTIMETRIC CONSUMPTION (BLUETOOTH, TRADITIONAL, ALBUM SALES, TRACK EQUIVALENT ALBUMS), HOT GOSPEL SONGS: THE WEEK'S MOST POPULAR GOSPEL SONGS, AS COMPILLED BY NIELSEN MUSIC/MRC DATA, BASED ON MULTIMETRIC CONSUMPTION (BLUETOOTH, TRADITIONAL, ALBUM SALES, TRACK EQUIVALENT ALBUMS), TOP CHRISTIAN ALBUMS: THE WEEK'S MOST POPULAR CHRISTIAN ALBUMS, AS COMPILLED BY NIELSEN MUSIC/MRC DATA, BASED ON MULTIMETRIC CONSUMPTION (BLUETOOTH, TRADITIONAL, ALBUM SALES, TRACK EQUIVALENT ALBUMS), TOP GOSPEL ALBUMS: THE WEEK'S MOST POPULAR GOSPEL ALBUMS, AS COMPILLED BY NIELSEN MUSIC/MRC DATA, BASED ON MULTIMETRIC CONSUMPTION (BLUETOOTH, TRADITIONAL, ALBUM SALES, TRACK EQUIVALENT ALBUMS). SEE CHARTS.LEGEND.BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © JAZZ, PIONEER, NIELSEN, NIELSEN MUSIC/MRC, INC. ALL RIGHTS RESERVED.

Chartbreaker

Dixie D'Amelio

How the 19-year-old leveraged her TikTok following to power "Be Happy" into a hit

🎯 Dixie D'Amelio had an unconventional senior year of high school. The month before attending a socially distant, outdoor graduation, the 19-year-old TikTok star was in the studio recording "Be Happy," her debut single that raked in 3.1 million U.S. streams in its first week of release, according to Nielsen Music/MRC Data. She followed her younger sister Charli onto TikTok in October 2019 — and found a huge following. (She now has over 44 million.) Landing at No. 41 on *Billboard's* Emerging Artists chart in July represented the first step in translating her viral fame into music stardom.

At the top of 2020, the sisters signed a deal with UTA; around the same time, Dixie met with veteran songwriter, music executive and talent manager Billy Mann, who was interested in helping the aspiring singer land a hit. He sent her a demo he had just co-written of what later became the down-tempo pop song "Be Happy," which they recorded in the spring. The following week, when Dixie uploaded its music video on her YouTube channel, she started getting calls from record labels; by August, she announced on Instagram she had signed to Antonio "L.A." Reid's Hitco Entertainment.



MANN

"The combination of [Dixie's] vibrant, excited and engaged audience in the millions and the

song's authentic message that's reflective of the times made for a really good alchemy to success," says Mann, who has since signed on as Dixie's music manager. He adds that TikTok is a "particularly fertile place for talent" and credits his 13-year-old daughter for keeping him in touch with youth culture. "Any executive who has kids and has reached this altitude in their career would be lying if they didn't say that their kids were, in many respects, their greatest A&R source."

Since signing to Hitco, Dixie released a "Be Happy" remix featuring blackbear and Lil Mosey in September and in November dropped another with Dillon Francis. She also landed a dream collaboration with former One Direction member Liam Payne on the holiday-inspired "Naughty List."

"This is never something I planned, so I don't have anything in mind for what's next," says Dixie, who assures, "I'm so happy with how everything turned out."

—MIA NAZARENO

No. 40

ON *BILLBOARD'S* MAINSTREAM
TOP 40 CHART





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