A TOWERING ACHIEVEMENT

THE CAPITOL MUSIC GROUP FAMILY THANKS OUR ARTISTS AND PARTNERS FOR HELPING US TO GAIN MORE OVERALL MARKET SHARE IN 2018 THAN ANY OTHER US LABEL GROUP

HOLLYWOOD, CALIFORNIA
January 12, 2019  |  billboard.com

TAKING STOCK
What recent market turmoil means for streaming and touring

THE MAGGIE ROGERS MODEL
How a 20-page business plan took her from NYU to ‘SNL’

2019 Predictions

New Year New Normani

Her plans to ‘kill it’ as a solo star — and a voice for black women

PLUS

Spotify Goes Hard
Execs Of Color Rise In The C-Suite
Rosalía Disrupts Flamenco
EXCITEMENT. WORK. FOCUS. SWEAT. DISCIPLINE. LACK OF SLEEP. A SPARK. CHASING THE SPARK. TURNING IT INTO A FLAME. TURNING ONE FLAME INTO TWO. TURNING THAT INTO A FIRE. MAYBE SOME LAUGHTER. LIKELY SOME YELLING. AND THAT’S JUST THE BEGINNING. THERE’S A LOT THAT GOES INTO BREAKING ARTISTS. THEY LOOK LEFT KEEP US INSPIRED WHILE WE DO IT. CONGRATULATIONS TO BILLIE, ELLA, JUICE, BAGG, RICH, SHECK AND ALL OUR PARTNERS ON A BREAKOUT YEAR.

EVERYONE AT INTERSCOPE GEFFEN A&M
Halsey Ears Her Second No. 1, and First in a Lead Role, on the Billboard Hot 100 with “Without Me.” In 2016, the singer-songwriter spent 12 weeks at the summit as a guest on The Chainsmokers’ “Closer.”

“Without Me,” which is rumored to chronicle Halsey’s breakup with rapper G-Eazy, reigns with 95.5 million in airplay audience, 32.4 million U.S. streams and 39,000 downloads sold in the tracking week, according to Nielsen Music. Halsey performed the song on Dick Clark’s New Year’s Rockin’ Eve on ABC.

Thanks to the song, Capitol Records celebrates its first Hot 100 chart-topper in nearly five years, since Katy Perry’s “Dark Horse” (featuring Juicy J) spent four weeks at No. 1 beginning Feb. 8, 2014.

“Without Me” brings a portion of a prior hit to the top of the Hot 100: The song interpolates Justin Timberlake’s “Cry Me a River,” which reached No. 3 in 2003.

In addition to the shake-up atop the Hot 100, 23 holiday songs leave the list. Four disappear directly from new peaks in the top 10: Mariah Carey’s “All I Want for Christmas Is You,” from No. 3 (marking the steepest fall off the Hot 100 in the chart’s history, surpassing Prince’s departure from No. 4 with “Purple Rain” in 1986); Bobby Helms’ “Jingle Bell Rock” (No. 8); Brenda Lee’s “Rockin’ Around the Christmas Tree” (No. 9); and Burl Ives’ “A Holly Jolly Christmas” (No. 10).

—GARY TRUST
Billboard Hot 100

The 32-year-old English singer’s hit peaked at No. 3 on Hot Dance/Electronic Songs.

What inspired this song’s love story?

GOULDING There was a lot going on in the world (politically) that I wanted to forget and just write something silly. It’s about a turbulent, doomed relationship; someone to forget the world with. I sent it to Diplo because there was something missing, and he’s the hardest-working person. He worked on it all night and sent it back right away. He said he knew who would be perfect, and that’s where Swae came in.

You often collaborate with electronic artists. What draws you to the genre?

I remember listening to The Prodigy and Massive Attack with my family in the car. It was a form of escapism. I’ll always collaborate with electronic producers. I’m working on getting in with Four Tet.

You’ll release a new album in 2019. How will it differ from 2015’s Delirium?

It’s a return of some sort, because it’s very much written by me. It’s much less collaborative, and focused on my voice and songwriting. There will be electronic and hip-hop influences, but it has much more clarity and space. I’ve managed to create my own thing.

—TATIANA CIRISANO

After topping the Country Airplay chart for three weeks in November and December, Allen’s debut hit has given a pop mix that will be promoted to adult top 40 radio beginning in early February.
**January 12, 2019 | www.billboard.com**

**Consequences**  
Camila Cabello  

e-9

**Girl Like You**  
Jason Aldean  

**Last Shot**  
Kip Moore  

**Look Back At It**  
Boogie Wit Da Hoodie  

**Ain’t You Kind**  
Kodak Black  

**Calling My Spirit**  
Kodak Black  

**You**  
Jacquees  

**No Stylist**  
French Montana feat. Drake  

**Starstruck**  
Juice WRLD  

**Electricity**  
Silk City feat. Dua Lipa  

**Imagine**  
Ariana Grande  

**Can’t Leave Without It**  
21 Savage  

**Envy Me**  
Calboy  

**Smile (Living My Best Life)**  
Us The Duo  

**When The Party’s Over**  
Billie Eilish  

**Millionaire**  
ScHoolboy Q feat. Lil Baby  

**BADI**  
Spanish Flavour feat. Asa  

**Lost In Japan**  
Shawn Mendes & 5 Seconds Of Summer  

**Pure Cocaine**  
Lil Baby  

**Lovely**  
Billie Eilish & Khalid  

**Fine China**  
Future & Juice WRLD  

**Take It From Me**  
Jordan Davis  

**What Makes You Country**  
Luke Bryan  

**Yosemite**  
Travis Scott  

**Monster**  
21 Savage  

**Blue Tacoma**  
Russell Dickerson  

**Down To The Honkytonk**  
Jake Owen  

**RE-ENTRY**

**Close Friends**  
Lil Baby  

**Love Someone**  
Lukas Graham  

**Love Wins**  
Carrie Underwood  

**Naketown**  
Sky Mask The Slump God feat. Jauz and Ariana Grande  

**Ruin My Life**  
Zara Larsson  

**Body**  
Loud Luxury feat. Brando  

**Good Form**  
Nicki Minaj feat. Lil Wayne  

**Demon’s Angels**  
Angelo & Teo feat. Lil Mosey  

**Here Tonight**  
Brett Young  

**Burn Out**  
Midland  

**Solo de Mi**  
Bad Bunny  

**Lucky You**  
Eminem feat. Joyner Lucas  

**Roses**  
Benny Blanco & Juice WRLD feat. Halsey  

**whooa (mind in awe)**  
XXXTENTACION  

**All My Friends**  
21 Savage  

**Make It Sweet**  
Old Dominion  

**Ocean Eyes**  
Billie Eilish  

**Idontwannabeyouanymore**  
Billie Eilish  

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As a sleighful of holiday hits drop off the Hot 100, a song driven by a viral dance challenge debuts: P!nkfong’s “Baby Shark,” at No. 32. In its 10th week on Streaming Songs, the track ranks at No. 16 with 20.8 million U.S. streams, according to Nielsen Music. The South Korea-based educational brand created its version of the tune in 2016, and its video sparked the Baby Shark Challenge, in which participants mimic the nursery-rhyme lyrics. With 2.1 billion global views, the clip is among the 30 most-viewed videos ever on YouTube.

— Kevin Rutherford
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On January 3, 1984, CAA set out to build a new type of music department. One based on a culture of teamwork, passion, creativity, service and partnership with the music community.

35 years later, our commitment to that culture remains as strong as ever. We continue to have the great fortune of collaborating with incredible managers, label executives, attorneys, business managers, road crews, promoters, publicists, and music and comedy fans throughout the business.

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Braving The Market Roller Coaster

As stocks founder and analysts warn of a possible recession, the music business could face another storm — and come through better than it did in 2008

BY STEVE KNOPPER

THE LAST TIME THE stock market crashed, in 2008, CD sales had cratered, summer tours were canceled and one of the major record labels faced serious business problems. Now, as the recent stock market decline hints at the possibility of a recession, analysts say the music business may be healthy enough to withstand it better than other sectors.

“The economics of the music industry have stabilized,” says Tim Jorstad, business manager for Journey and The Doobie Brothers and chairman of AltaPacific Bank. “And even in a recession, people spend their money going to movies and concerts.”

Unlike in 2008, when record companies had yet to transition from 99 cent download sales to streaming, and top concert-ticket prices had ballooned over 760 percent from 1998, pricing fans out, the music business is reasonably stable. Streaming is growing worldwide, labels are lean, and dominant promoter Live Nation’s share price has jumped from about $2.50 to $50 during the past decade. Analysts say market conditions are unlikely to dissuade Vivendi from its plan to sell half of its Universal Music Group, the world’s biggest record label; while a new Deutsche Bank report predicts the costs of signing artists will soar, it still values UMG at $33 billion, up from its earlier valuation of $22 billion.

Although the market has recovered a bit since Christmas, stocks lost $84 billion during the final six weeks of 2018, and Apple’s first earnings warning since 2002 hinted at a possible downturn for big tech companies. So far, the music company most affected by the market turmoil is Spotify, which went public in April 2018 at a stock price of $165 but dropped below $110 as recently as Jan. 3. Artists and labels have rebuilt their businesses around Spotify and competitors like Apple Music and Amazon Music Unlimited. Larry Miller, director of the music-business program at New York University’s Steinhardt School, says a downturn could hurt public music companies, but they’d mostly withstand the pain because consumer music spending is stronger than it was during the last recession.

“There’s no question there would be pressure on the stock price if the economic headwinds get really strong,” says Miller. “But the funds will continue to be there. Monthly average users will continue to grow.”

Market activity, says a source at one major label, “wouldn’t be the primary driver on the timing” of any Vivendi-Universal spinoff.

“Music has always been very recession-resilient.”

Spotify turned a profit for the first time in November. And thanks to Netflix, investors seem enamored with tech companies that own content, which is something Spotify and other music-streaming companies have not yet been able to achieve. Universal, by contrast, owns some of the most valuable
music rights ever — including EMI’s recordings, which drooped during the last recession and sold for nearly $2 billion in 2011 — and thus could prove resilient. “It’s a wonderful time [for UMG] to come out,” says Gene Munster, head of research for venture capital firm Loup Ventures. “Content is going to perform better than other disposable spending.”

But market downturns are about perceptions, and a bear market could be “dangerous” for Spotify today, says Mark Mulligan, financial analyst at MIDiA Research in London. “If there were a downturn right now, Spotify would not be particularly well positioned to weather the storm. That doesn’t mean it won’t survive it. But give it another year or two — then it’d be better placed.” Jorstad adds that if its stock drops, Spotify could become a “takeover target for some well-capitalized company that is looking for a bargain.”

“People spend their money going to movies and concerts.”
—Tim Jorstad, AltaPacific Bank

Many analysts are more concerned about Live Nation, which has been growing steadily since the last recession; sales for the top 25 tours worldwide jumped to $3 billion in 2018, according to Billboard Boxscore. Eight years ago, promoters for acts from Christina Aguilera to Limp Bizkit kept their ticket prices too high, and fans stung by the recession stayed home, prompting canceled tours and deep discounts. Live Nation took the brunt, and while the company is in a stronger position now, some fear a repeat. (Live Nation, Spotify and UMG declined to comment.)

It’s not hard to imagine music fans pulling back on $1,600 front-row tickets. But something cataclysmic would have to hit the economy for the same people to cancel $10 monthly Spotify subscriptions. Says Jim Urie, a former UMG distribution executive: “The recorded-music business is going to stay the same, and the live business may take a hit.”

—Robert Levine

### Lobbying The ‘Napster Generation’

Incoming RIAA chief hopes to build on the work of his predecessor

**BY ROBERT LEVINE**

AFTER A YEAR-AND-A-HALF transition, Mitch Glazier just became chairman/CEO of the RIAA, succeeding Cary Sherman, who retired in December after more than 20 years at the organization. “Cary is such an icon that I came in today feeling like I was walking into dad’s office,” Glazier told Billboard on Jan. 2.

His first official act: promoting to COO Michele Ballantyne, who will manage the organization on a day-to-day basis. “This plays to both her talents and the needs of the organization,” says Glazier. “She’s a phenomenal manager who has great relationships within the music communities in Nashville, New York, Los Angeles and everywhere else.”

Glazier, who has worked at the RIAA since 2000, played a key role last fall in pushing the Music Modernization Act over the finish line, forging a last-minute compromise between the recording business and SiriusXM that let the bill come to a vote in the Senate. “We had a window when the bill could go to the floor and we had an hour to get the final deal done with Senators [Lindsey] Graham and [Lamar] Alexander,” says Glazier. This year, “the MMA is a tough act to follow, but there’s a lot on the agenda, so we need to maintain the alliance that got it passed.”

**What are your priorities for 2019? It’s a hard time to pass legislation.**

Item one is visiting new members of Congress — very few come in knowing a lot about copyright. Another issue is performance rights [for recordings played on traditional radio]. And we have all of these trade agreements coming up that are very important to issues like term of copyright and in stopping big technology companies from putting in safe harbors or U.S.-style fair use in countries that don’t have any kind of judicial history of fair use.

**You’re becoming CEO at a time when there’s more skepticism of big technology companies in Washington, D.C., on both sides of the aisle. Does that make your job easier?**

We were the canary in the coal mine, and we tried to talk about problems with the internet ecosystem and the failure of these companies to take responsibility. But we’re not screaming in the dark anymore; we’re screaming into the light, and other industries are saying the same things we were. This is about every aspect of our lives.

The European Union is trying to make YouTube responsible for copyright infringement on its platform. Do you think the Digital Millennium Copyright Act, which gives companies a safe harbor in the United States, could be revisited as well?

The Copyright Office is coming out with a report on this in the spring, and this will be the launching pad for anything we do. I don’t know what their recommendations will be, but I can’t imagine they would say that the safe harbor system is working perfectly.

**How do you feel about the incoming Congress?**

The leadership of the judiciary committees is great: Graham, [Sen. Dianne] Feinstein, [Rep. Jerry] Nadler, [Rep. Doug] Collins. They’re champions of creators and they can work on a bipartisan basis. But in one election, the average age of a member of Congress decreased by a decade, both because of retirements and new members, and the people entering Congress are from the Napster generation. They’ve changed since college, but their experiences are different, and the generation following them, the streaming generation, will be different, too. We have to remind them how important the music they love is.

**If you could take any member of Congress to a concert, who would you choose and where would you take them?**

What do you think would happen if I brought [House Speaker] Nancy Pelosi and [House Minority Leader] Kevin McCarthy to a Post Malone concert? We could solve all the country’s problems.

—Robert Glazier
ROB LIGHT

A LEADER IN MUSIC ENTERTAINMENT

LOOKING FORWARD TO MANY MORE YEARS OF SUCCESSFUL COLLABORATION

AEG PRESENTS
2018 NIELSEN MUSIC REPORT

STREAMING KEEPS THE Biz SOARING

A fourth straight year of growth means the industry renaissance continues

BY ED CHRISTMAN

The U.S. music industry chalked up its fourth consecutive year of growth in 2018 thanks to streaming, with audio consumption units up 23.3 percent to nearly 618 million, from 501.1 million units in 2017. When factoring in on-demand video, total consumption units showed a 7.1 percent increase, to 695.3 million units (album sales plus track-equivalent albums plus streaming-equivalent albums). The boost was fueled by total on-demand streams growing to 901 billion, a whopping 42.6 percent increase from 631 billion streams in 2017 — on top of a 43 percent increase last year.

Audio on-demand streams rose to 611.1 million, a 49.4 percent increase over the 409.1 million streams counted in 2017; video on-demand streams totaled nearly 290 million, a 30.3 percent increase over the 223.5 million counted in the prior year. This year’s report, however, doesn’t offer a straight-ahead comparison between 2018 and 2017.

The Nielsen year, which ended Jan. 3, had 53 weeks in 2018. In order to present an apples-to-apples comparison between 2018 and 2017, numbers were adjusted to create a 53-week apples comparison over 2017, the prior year’s weeks in 2018. In order to present an apples-to-apples comparison over 2017, the prior year’s numbers were adjusted to create a 53-week comparison period for 2017.

For all the good news from streaming, however, because of other changes. For one, Nielsen and Billboard changed the way consumption units are calculated, from 1,500 streams per unit to differentiating between paid (1,250 per unit) and ad-supported (750 per unit) streams. Also, Pandora started reporting its streams to Nielsen in 2018, but a breakout of how much it brings to the table is unavailable. Both of these changes added consumption units to this year’s total.

For the good news from streaming, sales continued to lose ground. Last year, album sales plus track-equivalent albums fell 20.1 percent to 182.5 million units, down 20.7 percent from 229.3 million in the prior year, while digital album sales declined slightly more, down 20.7 percent to 53.4 million units. CD sales (down 20.9 percent, to 70.8 million) and digital track sales (down 27.2 percent, to 411.5 million) also dropped precipitously, though vinyl again grew, up 14.6 percent to 16.8 million units.

Meanwhile, Universal Music Group grew two percentage points to 38.66 percent in distributor market share to lead the industry, while Sony Music dropped 1.5 percent to 25.5 percent. In current market share, UMG was an astounding 4 percent, to 40.1 percent.

For more, go to billboard.com.

TOP ALBUMS

Drake’s mammoth year included an eye-popping four entries among the top 10 most-streamed songs, making him the first artist to have two tracks with over 1 billion streams in a single year. Only one song had previously topped 1 billion streams in a year before 2018.

The Nielsen year, which ended Jan. 3, had 53 weeks in 2018. In order to present an apples-to-apples comparison between 2018 and 2017, numbers were adjusted to create a 53-week comparison period for 2017.

Only three songs sold 1 million downloads in 2018, led by Ed Sheeran’s “Perfect” at 1.3 million, down from 14 in 2017.

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Markets share by distribution ownership

UMG and Warner Music Group grew as Sony and indies shrank.

MARKET SHARE BY DISTRIBUTION OWNERSHIP

UMG and Warner Music Group grew as Sony and indies shrank.

MARKET SHARE BY LABEL OWNERSHIP

Indies collectively rule again, despite dropping half a point.
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ADAM TUDHOPE AT EVERYBODY'S MANAGEMENT
DON SULLIVAN & MIKE LUBA AT MADISON HOUSE PRESENTS
THREE YEARS AGO, WHEN Universal Music Group chairman/CEO Lucian Grainge and executive vp Michele Anthony approached Danny Bennett about helming the newly formed jazz-classical hub Verve Label Group, he flashed back to such iconic Verve artists as Dizzy Gillespie, Ella Fitzgerald and Stan Getz. “I’m thinking, literally, ‘These were my aunts and uncles,’” says Bennett. “Dizzy would freak out if he knew that I’d be the keeper of the flame of his works.”

The son of Tony Bennett, whom he has managed since 1979, grew up surrounded by the late legends whose legacies he now protects. Since taking over from David Foster in May 2016, Bennett oversees Verve, Decca Broadway and UMG’s U.S. classical labels, including Decca Gold and Universal Music Classics, the stateside home to European imprints like Deutsche Grammophon and ECM, as president/CEO.

More recently, Bennett relaunched the seminal imprints Impulse! and Forecast and stocked them and Verve with developing acts like New Orleans’ Tank & The Bangas, highly touted Kenyan artist J.S. Ondara, saxophonist Shabaka Hutchings and genre-bending group The Comet Is Coming, while supporting iconic acts such as Diana Krall, Keith Jarrett, Jon Batiste and Cecilia Bartoli, and signing legends like Lyle Lovett and T Bone Burnett. He also relocated the company from Los Angeles to New York and increased the combined staffs from 23 to 52, including creative director Josh Cheuse, senior vp international marketing and label development Jamie Krents and former WQXR New York GM Graham Parker as president of Universal Music Classics U.S.

VLG’s success has been undeniable: In November, classical crossover artist Andrea Bocelli scored his first No. 1 on the Billboard 200 with his 26th charting album, Si (Sugar/Decca Records/QLG), his first in 14 years. The set marked Decca’s first chart-topper since 2008, and through the week ending Dec. 27, 2018, it earned 252,000 equivalent album units in the United States, according to Nielsen Music. That followed July’s achievement, when jazz icon John Coltrane earned his first top 40 album on the Billboard 200, 51 years after his death, with the newly discovered
Both Directions at Once: The Lost Album (Impulse!/VLG). The album has moved 68,000 equivalent album units stateside, including 16,000 in vinyl sales. Bennett, 64, has focused on making the venerated music in VLG’s vault digitally accessible to new generations of fans. Here, he talks Verve in the age of streaming, connecting the past to the present and managing his father’s legacy.

“We want to make sure if a tank is emptying, another one is filling up.”

What was your first step on the job? I looked at our catalog: Twenty-three percent of Charlie Parker’s catalog was available digitally or physically. Then I started going through the list: same thing, 45 percent here. I said to my team, “My first mission: I want everything available digitally.” Then physically we can go in and do the special projects and make sure that where there’s demand we’re going to meet that, because physical is really important for us.

You’ve also made significant moves into voice recognition. That’s about metadata: “Alexa, please play Stan Getz.” That’s easy. “Alexa, please play Beethoven’s 9th Symphony by The Berlin Philharmonic conducted by Herbert von Karajan.” Whoa! I asked Graham, “What’s your database of tracks [at classical station WQXR]?” He said around 35,000. I said, “What percentage of that do you attribute to the success of WQXR?” “Maybe 1 percent.” We prioritized that 1 percent. We’re able to go to the digital streaming platforms and say, “Not only will this be optimized for voice recognition, but we are going to show you the tracks that give the quality you need, and they’re the most popular.”

You introduced Bocelli to a younger audience by pairing him with Ed Sheeran, Dua Lipa and his son, Mateo. How did that come about? We found his audience wants him to sing in Italian, wants him to sing opera and wants meaningful duets. Andrea is signed through Decca [in the United Kingdom] and Sugar [in Italy], and then the whole team, [including producer] Bob Ezrin and Graham’s influence on the classical side, we all contributed to that. We showed how a global team can really work. Since I’ve gotten here, it was very important for me to have monthly A&R video meetings and share what we’re doing worldwide. We’re breaking artists globally.

What was it like when you first heard Coltrane’s Both Directions at Once? His sons came walking in [with the] tapes [from 1963]. We thought, “OK, outtakes.” We put it on and we were just like, “Whoa! What is this?” We were freaking out. I said, “This is like finding another Sgt. Pepper.” I said, “We’re going to release this record like it’s a frontline record.” We had advertising on Today and a full-page ad in The New York Times. It was very, very rewarding. Globally, we’re over 220,000 units, which is crazy. In September, for the first time, our digital revenue surpassed our physical revenue for the Coltrane [album]. I don’t care how we get it to people. We want to make sure if a tank is emptying, another one is filling up, and we’re doing a very good job of that.

Overall, where is VLG on streaming? Around 45 percent of jazz is now streamed, and classical is close to 50 percent. You ask me how many records we’re going to sell. I’m like, “That’s not the point. How many people are we going to reach with great music?” That’s why I’m excited about streaming, because it really is now in the hands of the public. Those metrics are all changing. On one digital streaming platform alone, we were able to increase our revenue 150 percent.

With your father, you’ve said you’re managing not just a career but a legacy. What’s the difference, and have you applied what you’ve learned at Verve? Tony always said to me, “I never wanted a hit record, I wanted a hit catalog.” He taught me that. Also: Don’t limit your own expectations, and meet opportunity with preparedness; [make] great music and then listen to the fans. This is what I’ve done with Tony my whole life, and it has worked. I’m just applying the same attitude here.
‘The Mood Has Changed’

As the recorded-music business grows again, labels are redefining their role

BY ROB LEVINE

URING THE PAST TWO DECADES, the major labels have gone from riches to rags — and, more recently, to a remarkable recovery. But some of the online services driving that comeback are now competing with them to sign artists, and the success of independent acts like Chance the Rapper has raised questions about the value of labels in a business increasingly driven by streaming.

According to a new report by Larry Miller, a professor in the music business program at New York University’s Steinhardt School, though, labels remain as valuable as ever — they’ve just morphed into service providers, with much deeper experience in some areas than their new digital rivals. (The report, Same Heart, New Beat: How Record Labels Amplify Talent in the Modern Music Marketplace, was funded by the RIAA, but the idea and approach were Miller’s.) “In the 1990s, you needed to sign with a label to get distribution,” he tells Billboard. “Today, there’s an option not to do the deal, but at the same time, the essence is no longer distribution — it’s the deep and broad resources to compete and win in any service an artist might want or need.”

Although major labels look the same from the outside — they sign artists, promote and distribute those artists’ music and, under most contracts, own it — the value they provide has changed completely. It had to: Distribution logistics are no longer a barrier to entry in the online world, and blogs and online radio offer an alternative to radio and TV exposure. But labels still provide distribution, promotion, A&R and marketing on a global basis with no upfront cost. They also invest in artists in a way that streaming services do not, offering seven-figure-plus advances to untested acts in 2018. As Universal Music Group executive vp Michele Anthony told Miller, “Don’t mistake millions of streams for a career.”

The idea that labels now provide a suite of services represents a significant change. “What surprised me was the degree to which they’ve invested in these services, but the perceptions haven’t kept up with reality,” says Miller, who interviewed over 50 major-label executives for his report. “Labels can be self-effacing because they’re so good at telling the stories of artists.”

A decade ago, as stars like Radiohead and Nine Inch Nails went indie, many managers believed they were better off without a deal. Now, some artists have come back — like NIN — and acts like Brockhampton that don’t seem to need major deals are signing anyway.

Major labels are more interested in deals too: Miller’s report says new artist signings rose 12 percent between 2014 and 2017, to 658. “For years, the vibe inside the major labels was about managing decline and managing the expectation that streaming would arrive,” he says. “Now there’s an excitement. The mood has changed, and I wanted to convey that.”

Competition for signings is heating up too. Miller was speaking to Capitol Music Group president Ashley Newton and COO Michelle Jubelirer when the latter stepped out to take a call from the manager of an artist she was trying to sign. “I heard Michelle scream,” remembers Miller. She was excited to sign the act.

“My point is to explain how valuable label services have become,” he says. “There’s a huge difference between being theoretically discoverable and an army of people focused on making you the biggest artist in the world.”

New Deals

Tori Amos entered a global pact with Downtown Music Publishing.

Troy “Trombone Shorty” Andrews signed a worldwide publishing deal with Round Hill Music.

Primary Wave Music signed DJ White Shadow to an administration and co-publishing deal.

Simon Fuller’s New United inked a global sponsorship deal with Pepsi.

Executive Turntable Apple Music named Ebro Darden global editorial head of hip-hop and R&B.

iHeartMedia made Metal Patel executive vp of SmartAudio Intelligence Insights.

Julie Menin, commissioner for the NYC Mayor’s Office of Media & Entertainment, shifted to a role as the city’s new census director.

Island Records named Ayellet Schiffman senior vp/ head of promotion.

Republic Records promoted Joseph Carozza to executive vp media and artist relations.

Warner Bros. Records named Aishah White senior vp and Yashar Zadeh vp on its media and strategic development team.

Guy Moot and COO Carianne Marshall were named co-chairmen of Warner/Chappell Music. Moot was also named CEO.

Media Alert Webster Hall in New York announced a spring 2019 reopening.

Meet & Greet Late Night With Seth Meyers talent executive Jeremiah Silva became engaged to George Fieck.

The Flaming Lips frontman Wayne Coyne married Katy Weaver.

Obits Captain & Tennille’s Daryl Dragon died at 76.

Pegi Young, former wife of Neil Young, died at 66.
THE MADISON SQUARE GARDEN COMPANY SALUTES

CAA

ON 35 SUCCESSFUL YEARS IN OUR INDUSTRY.

CONGRATULATIONS, AND THANK YOU TO ALL OF THE AGENTS AND ARTISTS WHO HELP CREATE SO MANY UNFORGETTABLE NIGHTS AT OUR VENUES!
Dressed in a snow-white outfit, Aguilera (center) didn’t let the weather stand in the way as she took over Times Square with a career-spanning performance.
In addition to hosting Dick Clark’s New Year’s Rockin’ Eve in Los Angeles, Ciara (center) worked the crowd with her high-powered single “Level Up.” Camila Cabello glittered in bright red during an energetic rendition of her chart-topper “Havana” in Los Angeles. Shawn Mendes was all smiles as he played songs like “In My Blood” and “Lost in Japan” in Los Angeles. From left: Donnie Wahlberg, Jonathan Knight, Jordan Knight, Danny Wood and Joey McIntyre of New Kids on the Block returned to Times Square to deliver a memorable medley that included their 1990 hit “Step by Step.” Kelsea Ballerini performed at the NYRE party in Los Angeles, where she sang “Miss Me More” and “This Feeling,” her collaboration with The Chainsmokers.

Despite the rain, an estimated 1 million revelers flocked to New York’s Times Square as Dick Clark’s New Year’s Rockin’ Eve, hosted by Ryan Seacrest and Jenny McCarthy, rang in 2019.

Dick Clark’s New Year’s Rockin’ Eve

NEW YORK, DEC. 31

IN THE MIDDLE OF TIMES SQUARE, 2019 started with unforgettable performances and a rain-drenched countdown during the 47th edition of ABC’s Dick Clark’s New Year’s Rockin’ Eve. (Billboard’s parent company, Valence Media, also owns Dick Clark Productions.) Two years after Mariah Carey prompted a debate over whether she was actually singing, Christina Aguilera put on a stellar show with no hint of lip-syncing. Dressed all in white, Aguilera sang some of her biggest hits, including “Genie in a Bottle,” “Fighter” and “ Ain’t No Other Man,” in a stunning vocal performance. Other highlights: Charlie Puth busting out his keytar for an epic solo during “How Long,” Ella Mai performing her ubiquitous smash “Boo’d Up” in a silver puffer jacket and Dan + Shay soundtracking end-of-year woes with their aching (and aptly titled) hit “Tequila.” Even after the ball dropped at midnight, Post Malone kept the energy going at Brooklyn’s Barclays Center with “Better Now” as balloons descended upon the sold-out crowd.

—TAYLOR WEATHERBY
1. Wiz Khalifa onstage at Electric Paradise in Cap Cana, Dominican Republic, on Dec. 22.
2. Snoop Dogg (left) and Lil Duval during the Atlanta stop of the Puff Puff Pass Tour: Snoop Dogg & Friends at State Farm Arena on Jan. 5.
3. Jennifer Lopez performed on NBC’s New Year’s Eve telecast in New York. YG (left) and DJ Mustard enjoyed a Los Angeles Clippers-Philadelphia 76ers game at Staples Center in Los Angeles on Jan. 1. Logic delivered at AT&T Playoff Playlist Live in San Jose, Calif., on Jan. 5. Sheila E. and Usher attended Michael Muller’s HEAVEN, presented by The Art of Elysium, in Los Angeles on Jan. 5.
4. From left: Jennifer Hudson, Tom Jones, Will.i.am, Emma Willis and Olly Murs at the launch of The Voice UK in London on Jan. 3.
5. Teyana Taylor at the Los Angeles Lakers-Sacramento Kings game at Staples Center on Dec. 30.
6. From top left: Migos’ ‘Takeoff, Quavo and Offset celebrated New Year’s Eve at ELEVEN in Miami. Pitbull performed at the Gavin Newsom “California Rises” Benefit Concert to raise money for wildfire relief at Golden 1 Center in Sacramento, Calif., on Jan. 6.
7. Billie Eilish appeared at Sean Penn’s CORE Gala at The Wiltern in Los Angeles on Jan. 5.
Lady Gaga kissed her trophy after winning best original song-motion picture for A Star Is Born’s “Shallow.” 2 Rami Malek (center), who won best actor in a motion picture-drama for Bohemian Rhapsody, Queen’s Brian May (left) and Roger Taylor. 3 FX’s Pose star Billy Porter rocked a bright pink cape on the red carpet at the 76th annual Golden Globes. 4 Taylor Swift made a surprise appearance during the ceremony to present the awards for best original score and best original song alongside Idris Elba.
CONGRATULATIONS ON YOUR SHOWS IN PUERTO RICO!

8 SOLD OUT SHOWS
115,000 ATTENDANCE
$6.1M TICKETS SALES
THE GRADUATE
How a banjo-loving NYU music student strategically navigated the industry to make the freshest debut album of the new year

BY BROOKE MAZUREK
PHOTOGRAPHED BY REBECCA MILLER
MAGGIE ROGERS SLIPS INTO A booth inside a no-frills bar on the East Side of Manhattan and kicks her Western boots up on the checkered upholstery. “OK, bring it on,” she says. It’s a Thursday afternoon, and Rogers is on something of a press blitz before heading home to celebrate Christmas in Easton, Md., the rural town where she grew up playing the harp, taught herself guitar and eventually picked up the banjo. At 24, she’s three weeks away from the highly anticipated Jan. 18 release of Heard It in a Past Life, and she’s got sparklers in her stomach. “I’ve thrown the most vulnerable part of me up into the air,” she says. “I’m waiting for someone to catch it.” Rogers, who has long, ash-blond hair parted down the center and a face full of freckles, garnered widespread acclaim following her Saturday Night Live debut in early November. In what was a grand slam of a performance, she took the stage barefoot to belt out “Falling Water,” the single she has described as both “a cry for help and a battle cry.” The whole five-minute set felt like watching a caterpillar become a butterfly.

She still hasn’t seen it. “I just remember at the end opening my eyes and forgetting there were other people in the room,” says Rogers. But the singer-songwriter is probably best known for a different clip — the wildly enduring one from 2016, where she shows up to class during her final semester at New York University’s Clive Davis Institute of Recorded Music and Pharrell Williams is sitting there unannounced alongside her teacher. Rogers tells the Grammy-winning artist about “Alaska,” the not-quite-finished homework assignment that unifies her many selves: the nature-loving Marylander; the pink eye shadow-wearing New Yorker who toyped with a literary career when songwriter’s block kicked in; the study-abroad student who discovered dance music as a form of meditation in Berlin’s club scene. There are subtle hints of Joni Mitchell and Lorde in the song, but Williams’ wide-eyed reaction telegraphs what he ultimately declares: “I’ve never heard anyone like you before.”

From there, the story arcs as you would imagine. The day after Rogers moved out of NYU housing, the video went viral, and major labels began courting her. “It’s a press battle cry,” the singer says today. “The whole five-minute set was an outline potential brand partnerships — to label meetings. She also wrote her own contract, one in which she licensed her music to Capitol but retained ownership over all of her masters.

“From a strict business perspective, the Pharrell video gave me enough leverage to say, ‘These are the terms, who wants to do the deal?’” she says. “I was a 22-year-old woman who got to walk into a boardroom and be the one in control.”

There is no pretense to Rogers today, just as there wasn’t in the Williams video. Mumford & Sons’ Marcus Mumford, whom she opened for this past month on an arena tour, says that with Rogers, “you get proper integrity. She is who she is, all the time.”

Equally as important was the control she asserted over her path. Four days after signing with Mick Management (Sharon Van Etten, Leon Bridges) in July 2016, Rogers bolted from the country — first to Malaysia, then to France, where she lived on a farm commune without cell reception for a summer. Time and space allowed her to process who she was in the aftermath of overnight change, and by the time she came back, she was ready to spill all the rumination into her debut. 

Rogers sang “Falling Water,” a track she started writing after a dream, on SNL last November in New York. She still hasn’t seen it. “I just remember at the end opening my eyes and forgetting there were other people in the room,” says Rogers. But the singer-songwriter is probably best known for a different clip — the wildly enduring one from 2016, where she shows up to class during her final semester at New York University’s Clive Davis Institute of Recorded Music and Pharrell Williams is sitting there unannounced alongside her teacher. Rogers tells the Grammy-winning artist about “Alaska,” the not-quite-finished homework assignment that unifies her many selves: the nature-loving Marylander; the pink eye shadow-wearing New Yorker who toyped with a literary career when songwriter’s block kicked in; the study-abroad student who discovered dance music as a form of meditation in Berlin’s club scene. There are subtle hints of Joni Mitchell and Lorde in the song, but Williams’ wide-eyed reaction telegraphs what he ultimately declares: “I’ve never heard anyone like you before.”

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CONGRATULATIONS ON YOUR 8 SOLD OUT SHOWS IN PUERTO RICO!
In 1939, German-Jewish immigrant Alfred Lion and writer-musician-activist Max Margulis founded New York jazz label Blue Note Records. Eighty years and several ownership changes later, the imprint that was once home to Miles Davis continues to represent big-name contemporary artists including Robert Glasper, Norah Jones and Gregory Porter.

**1950s**

Twelve-inch LPs were the new standard by the mid-’50s, and Blue Note’s first ones were Miles Davis’ Volume 1 and Volume 2 in 1956. Both album covers were among the earliest designed by Reid Miles, whose graphic, modern LP art quickly became one of the labels calling cards. “Reid never heard a note of any Blue Note album — he hated jazz,” says Michael Cuscuna, co-founder of Mosaic Records and former director of Blue Note’s archives and reissues. “He made every album cover totally individual, and yet they all looked like Blue Note.”

**1980s**

A slumping record industry forced Blue Note to go dark in 1981. But by leveraging some of the music industry’s earliest box sets, the label relaunched in 1985 with a series of reissues and previously unreleased albums by Hank Mobley and Jackie McLean. Soon after, CDs ignited the industry as a whole. “Every label realized they could recycle their best-sellers, and everyone would buy them again,” says Cuscuna. In jazz, which by then had attracted completist collectors, the success of CD reissues like John Coltrane’s Blue Train — which has sold 825,000 equivalent album units in the Nielsen era (1991–present) alone, according to Nielsen Music — let Blue Note invest in new artists like Dianne Reeves and Stanley Jordan.

**1990s-2000s**

As the well of reissues began to run dry, the label had to find new hits. “That connoisseur, upper-echelon attitude serves jazz well, but it does not preclude the fact that you need best-sellers,” says Cuscuna. “We had to look to the things that could cross over — primarily, that was guitarists and singers.” Enter Jones’ debut album, Come Away With Me, which spent four weeks at No. 1 on the Billboard 200 in 2003.

**2010s**

At the start of the decade, jazz had a reputation problem. “We’d ask people if they liked jazz, and they said, ‘No, I hate jazz,’” says Blue Note president Don Was, who joined in 2010. Now, catalog streaming comprises 41 percent of the jazz revenue for Blue Note parent label Capitol. Vinyl’s resurgence has also been a boon for Blue Note, which will reissue 60 titles to mark its 80th anniversary.

### Why did JoJo rerecord her first two albums?

On her 28th birthday, Dec. 20, 2018, JoJo surprised-drop covers of her first two albums, 2004’s JoJo and 2006’s The High Road. Both were originally released on Blackground Records, which she signed to in 2003. But after the label held her third LP, she entered a legal battle to break her seven-album contract. She did so in December 2017, and Blackground still owned the master licenses to the recordings. In August 2017, JoJo launched her own imprint through Interscope Records, Clover Music, and by early 2018 was plotting to retrieve her material. “[Legal counsel] told us if we redo every instrument, every sound, reproduce each song and have JoJo re-sing every note, we were within our rights,” says her co-manager Katie Gallagher.

Add JoJo: “There was a misconception that these albums weren’t [online] because I was embarrassed. But I sold millions I’m proud of that.”

—TAYLOR WEATHERBY
8 SOLD OUT SHOWS
115,000 ATTENDANCE
$6.1M TICKET SALES

THE WORLD’S MOST FAMOUS REGGAETON DUO IS BACK!

THANKS FOR AN AMAZING END OF YEAR!
¡NUESTRA CASA ES SU CASA!
Sharon Van Etten’s Shake-Up

As the singer-songwriter’s life changed, so did her sound

BY HILARY HUGHES

In the four years since Sharon Van Etten, 37, hit an artistic peak with Are We There, she didn’t want to rush her next album. Instead, the singer-songwriter went back to school part time to become a therapist; wrote her first file score, for Katherine Dieckmann’s Strange Weather; launched an acting career (with a role in The OA and an appearance in David Lynch’s revived Twin Peaks); and gave birth to her first child. And on Jan. 18, the Brooklyn-based artist will release Remind Me Tomorrow, an experimental indie-rock album that probes newfound joy in a post-Donald Trump era. Here’s what she did to make it happen.

1 Took up a new instrument
“After Are We There, I got my first piano, a cute little Melody grand that’s short scale — so it’s meant to be in a small space. Early on in the writing process, when I first got off the road, that’s what I was writing on at home. I had a drum kit in the bedroom, the piano in the kitchen. I wrote “Comeback Kid” on piano before it went into the synth world.”

2 Borrowed Michael Cera’s synthesizer
While working on Strange Weather, “I was sharing a practice space with Michael Cera, who had a synthesizer and an organ, among other things. I started writing on the synthesizer without any preconceived notion of what it sounded like, without anyone watching me. I could just plug it in and mess with all the sounds.”

3 Revisited old haunts
“Seventeen” feels like my New York song. I gave my friend Kyp [Malone, of TV on the Radio] shit when I first moved to New York [15 years ago]; He bitched about Williamsburg, and would get upset when something closed and a new place opened up. Kyp was the first one to take me to Kebab, where I had a residency. It’s now a coffee shop.”

4 Navigated politics and parenthood
“Most of these songs started off before I had my son. I was pregnant when Trump got elected. In the state of things right now, the best thing to do is not have [my son] hear how I feel about it, not have the news on all the time. There are different perspectives in these songs — I’m moving forward while looking over my shoulder.”
RIAA AND ITS MEMBER LABELS WISH TO CONGRATULATE OUR NEW LEADERSHIP TEAM

MITCH GLAZIER
CHAIRMAN & CEO

MICHELE BALLANTYNE
CHIEF OPERATING OFFICER

MUSIC IS IN GREAT HANDS

#MUSICMATTERS
It began with a Caesar salad: a hunk of romaine, dipped like a candied apple in dressing and crushed croutons, plated and then served to Pharrell Williams in Paris six years ago. For Beyoncé, it was the abstract, paper-thin fruit salad. “They wanted to know who the chef was. It was that simple,” says Jean Imbert, the 37-year-old who would go on to cook privately for both superstars. “Each of those dishes captures a moment for me — they’re part of a story.” One that begins with learning to cook as a child in the L’Haÿ-les-Roses suburb of Paris and now continues with Encore, the farm-to-table Meatpacking District eatery that he named for Jay-Z’s 2003 hit. Before grabbing a seat in the private room where Lenny Kravitz and Dua Lipa have already dined, Imbert swapped his sweater for a Jay-Z “T-shirt, ready to talk “heep-hop.”

There’s a painting of Ellis Island upstairs at Encore. Have you ever been?

It’s by [the artist-director] JR and is of Robert De Niro, who was shooting the [2015] movie Ellis. I was cooking there alone, the first guy since World War II, and it’s my best memory of New York. My first time in the city.

You and Williams recently opened Swan, a restaurant in Miami. What is something that you learned from him?

Pharrell makes me believe in me. Each time I go to Los Angeles to see him or make dinner, we spend an hour in the car talking. He knows my personal life — knows how I don’t believe in myself. Like, zero. One time, he told me, “The first thing you have to do is to love yourself.” For your first private gig four years ago for the On the Run Tour, were you nervous?

Well, the first time I was ever a private chef, [the people] were not “famous,” but for me they were. I opened a restaurant inside of my family’s home. I treat famous people in this same way. It’s always about the food. For On the Run, it was like... I was shy. I’m still like a 12-year-old. The same one who cooked for my parents. What if a touring artist requests pistachio soufflé, and you’re out of pistachios?

You find them. But artists understand a chef’s way of thinking. Maybe it’s like, “OK, I want pistachios,” like you say, but they also like to follow what the chef has. The artist is going to town, so when you say, “Today, I have this radish coming from this particular farm,” they want to be part of the [adventure].

There’s a painting of Ellis Island upstairs at Encore. Have you ever been?

Yes. What I like about artists is they have the power, the money to buy anything they want in life — and they want simple. They want the best tomato, grown in the garden of a good man, not from Monsanto.

What’s on your playlist right now?

Dr. Dre, old Wu-Tang Clan; I put 2Pac and Notorious B.I.G. together. Jay is my favorite. I knew the On the Run II Tour so well, I knew where [he and Beyoncé] would be for specific songs. I love listening to the people I know. [Which is] maybe a little bit weird? 😃

Encore, 1 Little W. 12 St.; encoreny.com

DANILEIGH

FROM Miami AGE 24 LABEL Def Jam HEATING UP DaniLeigh, born Danielle Curiel, moved to Los Angeles with her mother and little sister at 16 to break through as a dancer and singer. She was part of a duo then, performing with a close friend under the moniker Curly Fryz. But when the pair broke up four years later, DaniLeigh kept working: “I felt like I wasn’t good enough to continue” by myself because I couldn’t sing like Beyoncé or Whitney Houston.”

SEAL OF ROYAL APPROVAL: Before she went solo, Prince selected the then-18-year-old to direct and star in his 2013 music video “Breakfast Can Wait.” Two years later, she put her first compilation online, but only after sending it to the pop icon first. “He was like, ‘Make sure whatever you put out as your own music is just as dope,’” she remembers. “That always stuck, if a legend is telling me I’m dope, I must be dope.”

DONE DEAL: In late 2016, DaniLeigh played her music for Tuo Clark, senior vp A&R at Def Jam. He wasn’t interested. “She came in and was playing pop music and she definitely not my swag,” recalls Clark. Two hours later, when producer Yano coincidentally played Clark new beats that DaniLeigh was singing on, he knew immediately that pop wasn’t her lane. By April 2017, she was signed.

DANCING DUKE: Since releasing her debut LP, The Plan, last November, standout track “Lil Bebe” has reached No. 26 on Billboard’s R&B/Hip-Hop Airplay Chart. “It’s got Rihanna vibes,” says DaniLeigh, “but you can’t be like, ‘That’s Rihanna. It’s somebody new. It really shows me off.” As a dancer, it was important that her track be easy to move to. “Back in the day, it was Aaliyah, Ciara, Beyoncé,” says DaniLeigh. “I don’t feel like there’s really someone locking that in [now]. I’m trying to make that my aim.”

—LYNDEY HAVENS
SAP Center at San Jose Northern California’s Premiere Sports and Entertainment Venue

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As one-fifth of the world's biggest girl group, NORMANI proved she could sing and dance like hell, an unforgettable BBMAs performance — she's finally ready to own her powerful voice and find a
but never got the spotlight. As she preps for her solo debut — following a monster pop hit and sound that’s hers alone

BY ALLISON P. DAVIS | PHOTOGRAPHED BY ALEXANDRA GAVILLET
Normani has been answering questions with the nimble diplomacy of a former pageant contestant—or maybe, more accurately, like a media-trained former member of the most popular girl group of the 2010s. (She’s both.) But finally, something has her stumped. I’ve asked her to choose: If she were a member of Destiny’s Child, which one would she be?

“I can’t decide!” she groans, flopping on the table in an exasperated gesture borrowed from teenage years.

As she sits back up, her hands float to the edges of her hair, pulled into a topknot more impeccable than it needs to be given her otherwise low-key look (black jeans, oversized hoodie, no makeup). She smooths back invisible flyaways. “Can’t I choose more than one?” she pleads. We’re sitting at a tourist-jammed French Quarter restaurant in New Orleans, where she grew up and has been visiting often, working on her forthcoming first solo album and soaking up inspiration from the city. Today, she’s feeling inspired by food—specifically, her grandmother’s gumbo. We’re killing time before heading to a nearby cooking class where she can learn to make the local classic. But first, she’s got this decision to make: Is she a Kelly Rowland or a Beyoncé?

“That’s not fair!” she says, when I insist that no, she can’t choose both. “This is terrible.”

Beyoncé is Beyoncé, she figures, and Normani stains. She whips out her iPhone to show me two of the many fan accounts she follows, @BeySlayy and @Rumiyonce. But “I see myself in Kelly,” she counters. “She’s killing it for brown girls. She carries herself gracefully, and ‘Motivation’—girl, that was the prime!” Finally she decides: Normani is a Kelly Rowland—not necessarily the obvious star, but a confident, formidable singer who found her brand and stuck to it. For Normani, this is not just a trivial exercise: At 22, she has already spent over half a decade trying to figure out who she is within a musical group. In 2012, when she was only 15, she reluctantly auditioned for The X Factor with her mother’s encouragement. She sang her last-choice song, “Chain of Fools,” and surprised everyone with a bigger voice and ballsier stage presence than foretold by her ASMR-y demeanor—she has a reputation she’s ready to leave behind, despite coming in third place on Dancing With the Stars in 2017.

Within the confines of the group, Normani wasn’t the one to immediately catch the audience’s eye. It was easy to overlook her slow-burning, thoughtful charisma, and she sensed it, too. “It was like, ‘Hey, I’m also here, and I’m really good at what I do. I work just as hard. I feel like I have to work 10 times harder just to prove to everybody that I also deserve to be here,’” she says. You can see that in any 5H performance: Normani pops her hips with more thrust, whips her hair with more centrifugal force and attacks her vocal runs with more ferocity, determined to stand out, even if she couldn’t break out.

When Fifth Harmony unraveled—soldiering on as a foursome following Camila Cabello’s departure in December 2016, then announcing an indefinite hiatus last March—Normani was ready. In April, she became the first artist signed to Keep Cool, a new imprint co-founded by RCA executive vp A&R Tunji Balogun. “This was always the goal,” says Normani. “For us to all be able to go out, create, pursue our own solo endeavors, which is what we had been trying to pursue since we were babies in diapers. The idea was always to be solo.”

The endgame has become reality, but with creative freedom and recognition at last within reach, she faces a new challenge: how to define herself, not only as one-quarter of Fifth Harmony, but as someone who is a totally separate and different person: Normani.”

Now she just needs to figure out exactly what being Normani means.

— a reputation she’s ready to leave behind, even in the mainstream, there’s not many of us. Especially chocolate girls. It’s me, and SZA. Who else?”
Normani wears a Vera Wang dress, Manolo Blahnik shoes and MOUNSER earrings.
mom, dog and two turtles all moved there. “That felt like some sort of destiny.”

But New Orleans, she says, is the source of everything she is and wants to express about herself on her album. “This is a city that I’ve grown to love so much, and it means everything to me,” says Normani. It’s here where, at age 3, she sat on the floor of her grandmother’s living room, watching Annie, and declared to her mother, “I want to do that.” It’s here that she started listening to Anita Baker and Toni Braxton — “grown-up music” — on the radio, silky sounds she now wants to emulate with her own voice. Here, she can walk down the street and watch kids dance on the sidewalk. “They’ll literally make tap shoes out of a can and make music,” she marvels. One day her manager was walking around, met a guy who fronts a brass band — and just decided to put him on the album.

Recently, Normani hosted a songwriting camp at Esplanade Studios, housed in a former church here. For one week, writers ranging from Grande’s friend Victoria Monet to legendary bounce producer BlaqNmild joined her to experiment with beats and harmonies. They ate too much, and played sections of the songs they created over and over, yelling “Ohhhhh!” — the universal declaration for “I love this song!” The last night involved a trip to Bourbon Street and a 4 a.m. visit to Waffle House.

Writing for the album, says Normani, has brought her not only a sense of creative control, but an opportunity to use her voice in a way she never could before. “There’s so much that I have to get off my chest,” she says. “And there’s a responsibility I have as a black woman — one of the very few to have the power to kill it. Even in the mainstream, there’s not many of us. Especially chocolate girls. Like, being African-American is one thing, but girls [with] my complexion — you never have to do your own mise en place).” Her mother and constant companion, Andrea Hamilton, captures iPhone footage as Normani goofs around, singing Migos’ “Stir Fry” and sipping from a spoon to check the spice level.

“I the least followed in the group?” Even now, Normani reiterates that though they were genuinely very close, they speak infrequently now. There are still friendly, unavoidable run-ins, like her impromptu reunion with Cabello before the 2018 Billboard Music Awards — which turned into an Instagram-ready moment of reconciliation and mutual admiration.

Normani no longer pays attention to questions about who hates who, the same slurs and images of Lynchings on Twitter after Cabello’s fans decided Normani had slighted her in a Facebook Live interview. (Cabello asked her fans to back off.) “They tried to be there for me as best as they could,” says Normani of her bandmates, her voice dropping to a level so quiet it’s almost imperceptible. “But I don’t think they had the tools that they needed, because it’s not their experience. I can give them credit for trying to be there for me, but at the same time…” She trails off. “The girls don’t experience things the way I did.”

Moments like that exacerbated a feeling she’d had since she was one of just three black students in her predominantly white elementary school. “It was a subconscious thing,” she says. “You think, ‘Why am I the least followed in the group?’ Even if you don’t recognize that you’re paying close attention to it, it takes a toll on your confidence. You worry — is it me? Is it because I’m black? Or am I just not talented?”

In the 5H bubble, Normani spent 24 hours a day sharing everything with her bandmates, from tampons to feelings, but her experience with race was a lonely one. In 2016, she received death threats, racial
that feels more like self-reassurance than anything else. “I’m way too blessed to even allow myself to focus on that. This is my time. Just like [Cabello] had an amazing run. I am so proud of everything that she’s doing. She’s nominated for a freaking Grammy! Like, that is amazing. And all from what girl group? Fifth Harmony. Like, that shit’s fire. And I know that all of us are more than capable of doing that.” She pauses, then revises the sentiment a bit. “I’ve come to believe that I am that talented. Before, I didn’t wholeheartedly believe that.”

Tunji Balogun has an eye for boundary-pushing R&B and hip-hop talent: The 35-year-old executive vp A&R at RCA Records signed Childish Gambino and Khalid and was on the team that signed SZA, among others. Now, he’s pulling double duty as co-founder of RCA joint venture Keep Cool, where he signed Normani as his first artist last April.

**How does Norman Ramirez embody what you hope to accomplish with Keep Cool?**

It’s been so long since we’ve had a young, black woman who can appeal to the mainstream audience and the urban audience and be right in that middle zone. That’s exactly the type of artist that I want to be a part of this label, and exactly the type of artist that I’ve had success with in my career so far: young, black artists that push the culture.

**How does working with her differ from the acts you’ve done A&R for in the past?**

Most of the artists I’ve worked with were starting from zero, whereas Normani has the history of Fifth Harmony – which is both a great gift and a great curse for her. She already has a story. She already has a built-in fan base. A lot of people already know who she is. [Fifth Harmony] was a heavily pop group that made great records, but not necessarily in the exact style that she’s going to go in for her solo work.

**So what is the particular strategy with her?**

Normani is A&R’ing herself — she’s very much the boss here. She knows exactly what she wants. She’s always going to have pop elements in her music, but we’re definitely trying to infuse more of the R&B, to have it make sense for her, without forcing anything. [She’s going to] represent for a lot of young women who may not have felt like they had somebody to root for.

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JEWEL WICKER
BLACK EXECs WILL ENTER THE C-SUITE
AFTER A WAVE OF PROGRESS, LEADERS CALL FOR MORE CHANGE

WnED TO FIGHT FOR OUR seat at the table.”
That’s the mandate one major-label senior vp relayed to Billboard last April, summing up an issue that had reached a breaking point: Why hadn’t the R&B/hip-hop boom elevated more black music executives to the industry’s C-suites?
What followed during the next eight months was unprecedented: Some 20 seats were added to that top executive table. At the end of 2018, Columbia Records announced Shawn Holiday and Phylicia Fant’s promotions to co-heads of urban music, capping off a series of vp-and-higher appointments at labels, publishing firms, streaming companies and more.

“If you think about it, there haven’t been 20 fucking black appointments like this in the last eight years,” says the aforementioned major-label senior vp. “The Billboard article was a catalyst that gave people ammunition: ‘See, this is what we’re talking about.’”
The most prominent new appointment will take place in March when Jon Platt is set to take over as chairman/CEO at Sony/ATV Music Publishing, which Martin Bandier headed for the last decade. Platt first made history in 2015 when he ascended to the CEO post at Warner/Chappell Music Publishing (adding the chairman title in 2016) to become the highest-ranking black executive in music. Friend and colleague Jay-Z put Platt’s achievement into context last October at the City of Hope gala honoring him: “He’s the Obama of the music industry.”

To fellow black executives, Platt’s ascension signifies more such moves to come. “It has been fairly systematic that black executives with proven track records are overlooked when it comes to CEO and president positions,” says record-label veteran Max Gousse (Def Jam, Epic/Sony), who now manages rising artist Saweetie through his Artistry Worldwide banner. “So I’m glad to see some progress.” One production company executive says that Platt’s appointment “absolutely shows that talented African-American executives can rise higher than had been anticipated [by white gatekeepers] in the past.”

But while recent moves by Platt and others signal steps forward, major questions loom. Is the industry truly heading toward permanent change when it comes to the inclusivity of black executives—or are the past months’ promotions merely indicative of a passing PC moment while R&B/hip-hop dominates?
The group of promotion, marketing, management, publicity and production leaders interviewed for this story agree that it’s imperative for companies to include executives on their teams who come from the R&B/hip-hop culture and thus intrinsically understand how to market effectively to that audience. For years, though, that directive has become an excuse to restrict savvy black executives from consideration for posts outside the R&B/hip-hop arena — an issue that still needs to be confronted.

“That’s why people are also cynical about what’s happening now, because [executive-level jobs] are mostly specific to urban,” says a former major-label marketing vp. (Of those major 2018 appointments, mostly specific to urban, “I cut my teeth working in pop, rock and even country. That’s not something you find a lot of African-American executives saying right now.”

At the same time, those interviewed stress that regardless of the opportunity, black executives must also be empowered with equitable budgets and resources to perform on the same level as their white counterparts. Meaningful and sustainable change will depend upon top leadership making concerted efforts to foster more dialogue between the ranks to fully address the systemic problems that persist.

“There has been a step in the right direction,” says a veteran label promotion executive-turned-industry consultant. “But the culture inside [companies] has to change. Barriers are still there for black people.”

—GAIL MITCHELL
Motley Crue’s 2001 group memoir, The Dirt, is aptly named in more ways than one: a filter-free chronicle of the hair metal band’s debaucherous 1980s, the stories within range from the obscene-and-fun tourmate Ozzy Osbourne snorts ants before lapping Crue bassist Nikki Sixx’s urine off the sidewalk! to the obscene-and-disturbing (drummer Tommy Lee knocks out his then-girlfriend’s teeth, having discovered she sold sexually explicit photos of them to a porn magazine). The tonal whirlpool of the book seemed to render it unadaptable, until now: Netflix’s film of the same name debuts March 29, with rapper Machine Gun Kelly — going by his government name, Colson Baker — rocking a magnificent shag as Lee. “I read The Dirt when I was 13. It was my Bible,” says Baker, though he says his feelings on the Crue’s bad behavior have evolved since then. As Baker headed to the airport to get to his daughter’s violin recital, the 20-year-old opened up about shitty tattoos and what it feels like when fans want you to live like a miscreant.

How did you get this part? Oh, my God, that was, I think, a six-audition process. The first two, I was auditioning for Nikki Sixx, and then the last four for Tommy Lee, over the course of two-and-a-half years.

Had you worn heels before? Nothing like what they were wearing. But Tommy was big into Chucks and stuff like that back in the day. He was always wearing some combo of high white tube socks with [Nike] Cortezes with full hair metal glam gear.

From the calves down, that’s still wearable! It is!

When did you first meet Lee? He and I had partied together in Atlanta — we were on the same show together. And I have his “Mayhem” tattoo (for Lee’s band Methods of Mayhem).

Makeup artists had to cover up your own full torso of tattoos to re-create Lee’s. Many of my tattoos took less time than those prosthetics took.

What is your favorite ink of Lee’s? I like his shitty Mighty Mouse tattoo — the first one that he got. It’s just such a “first tattoo.”

Was the lifestyle described in The Dirt the one you wanted? Definitely. I had the wrong idols growing up, for sure.

What story in The Dirt made you think, “I want to be those people”? Can we have that question instead be, “What was the gniarliest part?” Because the story that [made me] ask my friends, “Did you ever even know this was possible?” was when they called a girl’s mom on a phone that was up her vagina. It still is almost unimaginable.

Lee is so childlike in his energy and romanticism. It’s hard to stay mad at him, even when, as he readily admits, his behavior is reprehensible.

Tommy is like the puppy dog of the group. He makes mistakes, but you kind of love him more when he’s making mistakes.

You and Douglas Booth, who plays Sixx, became close. Did your exploits live up to Sixx and Lee’s? Our first night together in New Orleans, [director] Jeff Tremaine demanded that we go out and have beers and really bond. Within the first 30 minutes, Doug was like, “I’m Nikki Sixx, bitch” and bit [Tremaine’s] shoulder so hard he still has bite marks and purple rings around the bite marks. As soon as Doug bit the director, we knew that it was going to be a ride.

Has your reaction to the darker moments in The Dirt changed since you read it as a teenager? When you’re 13, you don’t really understand problems too much, so you’re just looking at all the things that glitter. It wasn’t until we were on set and doing these scenes that we were like, “Whoa, this is dark. What are people going to think about this?” But there’s something about the truth in that book — the fact that you do fall in love with these people [who then do this giant nose dive into this dark place.

Do you feel pressure to live out what the public thinks you are? My first single that came out was “Wild Boy.” What do you think everyone who came up to me — whether it was at 2 a.m. or 2 p.m. — expected me to be? [They were] expecting me to be on top of a table, breaking glass and out of my mind.

Did you play that role or resent it? It was only punk rock when it was against what they were expecting. As soon as they want that, you have to move on to something else and get them to fall in love with that. That’s how you evolve. [The Dirt] is just a more intensified version of what all of our lives really are: making mistakes and growing from them. No one just gets it right.

—ANNA PEELE

RAP WILL RISE AT ALTERNATIVE RADIO
On the alt-rock airwaves, new voices boast bars, not Fenders

Last November, “Falling Down” — a collaboration between Lil Peep and XXXTentacion, two rapper-singers who had died within the previous 12 months — debuted at No. 40 on Billboard’s 40-spot Alternative Songs ranking. Its cameo on the chart was brief, peaking at No. 35 in December and falling off altogether by the end of the month. But as the first entry on Alternative Songs for both artists, neither of whom had ever been fully embraced by hip-hop radio, it was a sign of things to come.

As traditional rock becomes ever less synonymous with pop music, alternative radio has been forced to expand its definition to include more left-of-center artists from other genres. “This generation has maybe never even gone to a record store or CD store where there was a hip-hop section and a rock section — it has all been in front of them on a screen,” says Jeff Regan, senior director of music programming for SiriusXM’s Alt Nation channel. So he’s starting to place acts traditionally seen as rappers on his still largely rock-based playlist: “Whether it’s Lil Peep or Brockhampton or Post Malone, we have tried records from all those artists.”

The rap acts getting spins on terrestrial alt radio in 2018 (see chart, below) should continue to swell in 2019. Regan sees alt/rap-straddling acts like nothing,nowhere, L.I.F.T. and Dominic Fike potentially leading the way. “We need some depth perception in the music we’re presenting,” he says. “Whether it’s done on a laptop or on an amp and a guitar, I just want to find something new — that’s what alternative is supposed to be.”

—ANDREW UNTERBERGER

ALT-RADIO’S MOST-PLAYED RAP TRACKS
Number of spins from the past chart year, according to Nielsen Music

<table>
<thead>
<tr>
<th>Artist/track</th>
<th>Spins</th>
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<tr>
<td>DJ Shadow feat. Run the Jewels, “Nobody Speak”</td>
<td>4,100</td>
</tr>
<tr>
<td>Childish Gambino, “This Is America”</td>
<td>1,900</td>
</tr>
<tr>
<td>Lil Peep &amp; XXXTentacion, “Falling Down”</td>
<td>1,700</td>
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<tr>
<td>L.I.F.T., “Cassette Tapes”</td>
<td>1,160</td>
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<tr>
<td>Logic &amp; Rag’N’Bone Man, “Broken People”</td>
<td>900</td>
</tr>
<tr>
<td>Brockhampton, “San Marcos”</td>
<td>500</td>
</tr>
<tr>
<td>Post Malone, “Better Now”</td>
<td>500</td>
</tr>
</tbody>
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Muse Simulation Theory World Tour (starts Feb. 22)

Weezer The Black Album (March 1)

Carlos Santana Global Consciousness Tour as Supernatural turns 20 (starts March 17)

Machines Gun Kelly Will Dish Out ‘The Dirt’

ONSCREEN AS DRUMMER TOMMY LEE

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HERE IS NO ONE WHO makes decisions for me — never,” says Rosalía. The 25-year-old singer-songwriter is based in Barcelona, but right now she’s speaking from Miami. Just a few days earlier, she performed at Art Basel, and already she’s back in the studio, writing and recording with Pharrell Williams. “If something brought me here,” she continues, “it was hard work — and always having control of the creative process.”

In the past year, Rosalía has emerged as one of the most compelling new voices in Latin music, proving on her hypnotic late-2018 album, El Mal Querer, that a strikingly original flamenco singer could captivate the world far beyond Spain. Showcasing her blend of vocal virtuosity and traditional flamenco flourishes with R&B and trap beats, the LP reached No. 10 on Billboard’s Top Latin Albums chart last November, earning Rosalía five Latin Grammy nominations (second only to J Balvin) and two wins for lead single “Malamente.”

She also has become a surprise star at a moment when most of Latin’s breakthrough artists gravitate toward the urban sounds of reggaetón. But to Rosalía, singing flamenco doesn’t make her an outsider. “Guajira, colombiana, milonga, rumba — all these styles are flamenco,” she says. “They’re part of the musical tradition in my country, and they are in Latin America too.”

“Latin music doesn’t need [only] reggaetón to be wonderful,” says Afo Verde, chairman/CEO of Sony Latin/Iberia, where Rosalía is signed to Sony Spain (in late fall, Columbia signed her in the United States). “I’m excited by the magic an artista like Rosalía brings. This is an artist that unifies.”

Rosalía’s gift for bringing sounds together is reflected in how she speaks: a self-possessed mix of Spanish and English, sometimes swapping languages multiple times during a single thought. But her expansive vision also has reignited controversy in Spain about flamenco and its roots: Rosalía is from northern Spain’s Catalonia region, singing music claimed by the Romany people of southern Andalusia, which in turn bears the intertwined influences of Jewish and African cultures.

“I have so much respect for the tradition,” she says. “But there’s nothing so sacred that you can’t play with it with liberty. I look to my roots, but at the same time I’m trying to find something new, something distinctive.”

Though Rosalía’s recent rise may seem sudden, it’s the result of a decade-plus of discipline, taking her from singing in “Barcelona’s worst bars” to a coveted spot at the Catalonia College of Music, where she studied traditional flamenco, a notoriously complex genre. “It was a long process,” she says. “But I knew I had a connection with that music, and that music was my life.”

This year, Rosalía wants to expand her pool of collaborators “to see how they do it, what’s their creative process.” She says of working with Williams, “I’m doing this for fun. I love the way he makes beats. I love the way he writes.” And she has been inspired by artists outside of music,
Killer Mike Will Rev Up Activists

HIP-HOP’S PROGRESSIVE-IN-CHIEF GETS VOCAL ON THE SMALL SCREEN

Killer Mike — the politically outspoken Run the Jewels rapper and still-devoted Bernie Sanders supporter — is about to take on a new role: star of Netflix’s Trigger Warning, a docuseries in which he addresses social issues through alternately amusing and enlightening stunts (debuting Jan. 18). “Either you do your best to make this system more perfect, or you start blowing it up,” says the Atlanta MC. Here’s his post-midterms plan for how you too can help start a fire.

SUPPORT BLACK-OWNED BUSINESSES

“I’m pretty encouraged because Atlanta has the opportunity to stay an African-American economic and political stronghold. But nationally, blacks are not gaining ground. Prior to desegregation [in the 1950s and ’60s], my community was affluent and full of hope. [With desegregation], you gained the ability to shop at the mall, or a corporate or white-owned place, but something was also lost. My goal is to get allies of every race, creed and color into the black economic system, but it must start with us. We must keep a dollar in our community longer than six hours.”

RALLY FOR MARIJUANA LAW REFORM

“A lot of brothers in my state are ready for full legalization because they want to be part of the economic process. And as an African-American man in Atlanta, if you get a felony marijuana conviction right out of high school, it ruins your life. That’s why after 2016, I stayed home and organized locally to get some legislative changes in city council — the pulling back of the drug war laws.”

LOOK FOR LOCAL CHANGEMAKERS

“Find out who’s already organizing locally and ask them what you can do to help — otherwise you’re just supporting another corporation. I don’t know what to do actionably in Chicago or Flint, Mich., but I can tell you who does know.”

GO WITH YOUR GUT

“I got to be able to sleep with me at night. I have gotten behind people that I didn’t fully support before — I supported Stacey Abrams [who ran for governor of Georgia], and I don’t agree with her on guns at all. With [Hillary] Clinton, I absolutely could not. I was alive and a teenager when the ‘superpredator’ line [the term Clinton used in 1996 to describe troubled black youth] came across. I don’t wish no bad, but you’ve done bad to my community.

“So much of Sanders’ policy is popping up in other candidates’ agendas, and that excites me. We’re closer to Medicare for all than we know, closer to national decriminalization of marijuana, closer to making leaping progress in this country... if we communicate on both sides of the aisle in our living room. Don’t just wait for politicians to do it.”

—JULIE MEADE

too: Rosalía has a small part in Pedro Almodóvar’s next film, Dolor y Gloria, and she speaks of watching his muse, Penélope Cruz, with awe. “It was so interesting to see her improvise. I love performance, not just as a musician, but in dance and theater — experimenting with corporeal expression.”

After spending most of January in the studio, Rosalía plans to drop multiple singles in 2019 and develop her live show prior to her debut appearance at Coachella. She hopes to spend more time in Los Angeles, a city with a creative energy that she says reminds her of Barcelona. “My family always asks me, ‘Rosalía, when are you going to stop?’ ” she says with a laugh. “And I say, ‘I’m never going to stop. I’m going to just keep recording and enjoying this moment.’ ” —JULIE MEADE

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“Drugs [are] already a big debate, and it’s only going to get bigger. There are so many dying from it. People are trying to make it ‘Don’t do drugs,’ while you got some saying to do drugs since it has helped them out.”

—LIL DURK

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“Fan armies are going to have more of a say in things that artists do. [Look at] Weezer’s recording of ‘Africa.’ That started on Twitter with a person who set up a handle for getting Weezer to record a cover of the Toto song. And that snowballed with music fans on Twitter, and Weezer ended up recording it. In 2019, this connection between artists and fans is going to grow even deeper.”

—KEVIN O’DONNELL, MANAGER OF MUSIC PARTNERSHIPS, TWITTER

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Hillsong United
As-yet-untitled album (April)

17

Carrie Underwood
Cry Pretty Tour 360 (starts May 1)

18

Ani DiFranco’s memoir, No Walls and the Recurring Dream (May 7)
“Now that the Music Modernization Act has passed, there’s a big question about how much the publisher should be getting from streaming revenue. Labels used to argue that they were spending all these dollars for marketing, shipping, distribution and logistics, and that’s why they were getting so much more. There’s no cost of goods anymore, there’s no risk on capital for shipping and distribution, so publishers will have a stronger argument toward having a bigger piece of that pie. And they’re going to go for it. And radio is going to have a day of reckoning. This thing they just passed that SiriusXM is now paying, that’s the first step. The next step is to get radio to pay performance [royalties] on the masters, as well.”

— GABE SAPORTA, FOUNDER, FORMER FRONTMAN, COBRA STARSHIP

21. SPOTIFY WILL SCOOP UP INDEPENDENT ACTS — AND PUT LABELS ON ALERT

THE LATEST STREAMING REVOLUTION? DIRECT-TO-ARTIST TOOLS THAT COULD GIVE TRADITIONAL LABELS A RUN FOR THEIR MONEY

So far, Spotify has been the most aggressive of the streaming platforms in launching direct-to-artist tools. In October, the service invested in DistroKid, which could soon allow artists who use Spotify to post the same content on rivals like Apple Music and Tidal. And earlier in 2018, Spotify offered to give six-figure advances to managers to license their artists’ music directly to the service. Although Spotify stock has wobbled with the recent stock-market fluctuations, investors have rewarded the company whenever it reveals these kinds of deals. “We expect these tools to help us continue to provide the largest opportunity for the widest group of creators and artists,” said Spotify CEO Daniel Ek in a November third-quarter earnings call.

Other platforms are following suit: In December, Apple Music bought Platoon, a London startup offering lesser-known artists a way to distribute their work. But as a singer and rapper in her own right, she’s like any other independent artist — eager to push her music on streaming services without going through costly, cumbersome middlemen. Thanks to Spotify’s direct-upload tool (now in beta testing) and a growing number of similar services across streaming platforms, artists like Starrah increasingly won’t need a label or even an indie distributor to get their music to a wide audience. (Spotify also released a playlist tool in October allowing artists direct contact with its curators.) “It really could disrupt things,” says Nick Jarjour, Starrah’s manager. “It creates less barrier-to-entry for artists, and that in itself is a good thing.”

“A SONGWRITER FOR megastars like Drake and Rihanna, Starrah never has to worry about where or how to distribute her work. But as a singer and rapper in her own right, she’s like any other independent artist — eager to push her music on streaming services without going through costly, cumbersome middlemen.”

— LIVIA TORTELLA, FOUNDER/CEO, BLACKBOX

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“You’re going to see real competition in streaming — Apple, Amazon, YouTube Music — as well as more disruption in distribution — Spotify Marquee, Stem, Apple — opening the door for continued indie artist development.”

— STEVE KNOPPER

ILLUSTRATIONS BY ROB DOBI
On March 8, the 30th-anniversary rerelease of Hangin’ Tough with several new tracks; the subsequent 53-date tour left wanting and wondering what she would do next,” says Becker. “So we try to think about this creatively.”

AMY WINEHOUSE WILL TOUR AGAIN

With the support of the artist’s label and estate, a hologram giant brings her back

During the past few years, BASE Hologram has brought shimmering reconstructions of Roy Orbison and Maria Callas to stages around the world, but the company’s next tour might be its most anticipated yet: a world jaunt for holo-Amy Winehouse, set to debut before the end of 2019. “We are presenting her in terms of the stage presence and the passion that she brought to her music,” says BASE Entertainment CEO Brian Becker. But creating a believable onstage image is just one part of a complicated process.

LOCK DOWN THE LEGAL
Before any creative decisions could be made, BASE needed to secure the licensing rights to Winehouse’s likeness and image — controlled by her estate through her father, Mitch — and her master recordings, owned by Universal Music Group. In this case, BASE worked with both UMG and the estate from an early stage. (The latter will donate all proceeds to the Amy Winehouse Foundation, fostering drug and alcohol abuse awareness among young people.) “It’s really a collaborative vision,” says Becker.

PLOT OUT TOUR POTENTIAL
In 2018 — seven years after her death — Winehouse’s catalog sold 301,000 equivalent album units in the United States alone, according to Nielsen Music. That indicated to Becker that there was sufficient fan interest to support a world tour, so he engaged Paradigm Talent Agency and U.K. affiliate Coda to book shows. “People have such an emotional connection to music, and they have certain expectations,” he says. “The biggest responsibility we have is recognizing that and being sensitive to it — but at the same time, creating something entertaining and satisfying.”

GET (REALLY) CREATIVE
A tour like Winehouse’s is less like a traditional concert than a theatrical production, with the requisite staff: a director, a script writer, lighting, sound and costume designers, a choreographer and a live band. And then there’s a Winehouse stand-in: an actress cast to rehearse for up to 12 weeks as the show and technology get refined, and then filmed before hitting the road. “Because her life ended with a tragic, early death, the world was left wanting and wondering what she would do next,” says Becker. “So we try to think about this creatively.”

—DAN RYS

GROWN-UP BOY BANDS WILL BATTLE FOR SUPREMACY

Wisened hunks New Kids on the Block and Backstreet Boys are both touring and releasing new music this year. How do their careers — including their run as super-group NKOTBSB — stack up? —A.P.

<table>
<thead>
<tr>
<th>YEARS ACTIVE</th>
<th>BILLBOARD 200</th>
<th>BILLBOARD HOT 100</th>
<th>BIGGEST SINGLE-NIGHT CROWD SO FAR</th>
<th>SIGNATURE MOVES</th>
<th>THIRSTIEST LYRIC</th>
<th>MOST MEMORABLE FACIAL HAIR</th>
<th>WHAT’S NEXT</th>
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<tbody>
<tr>
<td>1993-present</td>
<td>9</td>
<td>6</td>
<td>Carrier Dome, Syracuse, N.Y., Nov. 24, 1990</td>
<td>Hangin’ tough in Boston; not pronouncing their Rs</td>
<td>“If you didn’t want it, you should let me know/But since you didn’t want it, then girl you got to go/Don’t think that you can play me, and jerk me all around/You used to be my baby, now your ass is in the pound” (“Dirty Dawg,” 1993)</td>
<td>The group ’Stache</td>
<td>On March 8, the 30th-anniversary rerelease of Hangin’ Tough with several new tracks; the subsequent 53-date MixTape arena tour with fellow ’90s kids Salt-N-Pepa, Debbie Gibson, Tiffany and Naughtly by Nature</td>
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<tr>
<td>2010-2012</td>
<td>1</td>
<td>0</td>
<td>Fenway Park, Boston; June 11, 2011</td>
<td>Smoothly synchronized dance moves; charmingly self-aware capitalization on boy band nostalgia</td>
<td>“So don’t turn out the lights now, lights now, lights now/Cause in a minute we’ll be feeling like never before/We’ll light up the night now, night now, night now/I’ll be whatever you need and more” (“Don’t Turn Out The Lights,” 2011)</td>
<td>Kevin Richardson’s Gomez Adams pastes</td>
<td>The Jan. 25 release of new album DNA followed by a 91-date arena world tour</td>
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<tr>
<td>1984-1994, 2008-present</td>
<td>6</td>
<td>9</td>
<td>Carrier Dome, Syracuse, N.Y., Nov. 24, 1990</td>
<td>Hangin’ tough in Boston; not pronouncing their Rs</td>
<td>“If you didn’t want it, you should let me know/But since you didn’t want it, then girl you got to go/Don’t think that you can play me, and jerk me all around/You used to be my baby, now your ass is in the pound” (“Dirty Dawg,” 1993)</td>
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—A.P.
“Politics will continue to play a role. It’s a political stance either way, right? It’s a political stance if you decide to get into the fray and dig in and make art about it, and it’s a political stance if you don’t.”
— LESLIE ODOM JR.

“Voice activation is coming into its own, and it’s an absolute game-changer in terms of our ability to reach more people globally. As a result, we will be putting music on demand directly into the hands of the public. This means music will be ‘always on,’ and it will break down the previous barriers of demographics and genres.”
— DANNY BENNETT, PRESIDENT/CEO, VERVE LABEL GROUP

“AS HE PREPS HIS MAJOR-LABEL DEBUT, A BEHIND-THE-SCENES STAR TAKES HIS MC SKILLS TO A MUCH WIDER STAGE”

PARDISON FONTAINE

AS HE PREPS HIS MAJOR-LABEL DEBUT, A BEHIND-THE-SCENES STAR TAKES HIS MC SKILLS TO A MUCH WIDER STAGE

Fontaine photographed by Zenith Richards on Dec. 10, 2018, at Sugar East in New York. Watch an episode of You Should Know about the rapper at billboard.com/videos.

 Albums and singles in the works from Nicky Jam, Ozuna and Liam Payne (from left)
NOT SO LONG AGO, JORDAN TORPÉ WAS clocking hours as a middle school substitute teacher in a down-and-out Hudson Valley New York town. Then one day, the school stopped calling — not because of his abilities as an educator, but because his students had discovered his alter ego: the rapper Pardison Fontaine, who at the time had a locally viral hit called “Oyyy!” (It might’ve had something to do with lyrics like “You mad’cause your bitch treat my dick like a shake weight.”)

Three years, two Grammy nominations and one rowdy BET Awards performance later, the 29-year-old rapper says “the school wants me to come back” — but his schedule these days might make that tricky. Pardi (as he’s known to fans) has in short order racked up extensive writing credits with Cardi B, his longtime friend (one of those Grammy nods is for 2018 album of the year, for his writing on her *Invasion of Privacy*), and Kanye West. But it’s his own distinctively dynamic style as an MC — gruff vocals and lyrics blending street savvy with a deft sense of humor — that got him signed by Atlantic Records in March 2018. Now, he’s at work on his major-label debut and plans to release a mixtape in March.

He has come a long way from Sue’s Rendezvous, the self-proclaimed “hottest gentlemens’s club in the Tri-State Area,” where Pardi started out performing, and where Cardi, “a homie,” used to dance. Becoming an MC “was never, like, a flag I was waving,” says Pardi. “My focus has always been the artistry of it all.” Nevertheless, when Cardi heard him around the same time she started rapping, she invited Pardi to collaborate — a partnership that culminated in him writing on every *Invasion of Privacy* track.

But the ultimate affirmation came from Pardi’s childhood idol West, who invited him out to Jackson Hole, Wyo., in 2018 to write on *Ye*. After that, “it didn’t matter what accolades I had,” says Pardi. “When Kanye co-signed [me], it was like, ‘Damn, who’s going to tell me otherwise?’ ” He remembers playing his freestyle “Rap Charlamagne” for Atlantic A&R consultant Brooklyn Johnny, and “he smashed his forehead, like, ‘This is a no-brainer. We got to make this happen ASAP.’ ”

In September, Pardi released his first single as an Atlantic artist, the twerk anthem “Backin’ It Up,” featuring none other than his old friend Cardi. Now, he’s at his Jersey City, N.J., home studio working on his album, for which he has recorded features from Bryson Tiller and rising female Kentucky rapper Vory. “We definitely going to do 12 to 15 songs at least,” he says. “I was going to do the EP thing, but now I feel like, ‘Yo, I just want to get out as much music as I can.’ It’s that time.”

He’s in no rush — the sense of authenticity that has made him a coveted co-writer is what he most wants to preserve in his own songs. “My music is so tailored off of actual experiences,” he says, “that it takes me some living to come up with the content.” Much of that material comes from his upbringing in Newburgh, an upstate New York city that the FBI has named among the most dangerous in the United States. On his 2015 track “Hooporeerap,” Pardi addressed the sense of hopelessness that a young black man could feel growing up in such a place — in his only hope of making it would be “if he hoop or he rap.” Pardi happened to be gifted at both, even earning a full scholarship to play Division II basketball at Delaware’s Goldey-Beacom College, but he quit after just a semester to pursue music. His thinking then wasn’t so different from his recent decision to make the solo leap. “On the basketball team, it’s a group effort,” he says. “[But] in music, I get to take all the shots.”

—JULIA BLACK
CONGRATULATIONS TO OUR FRIEND
ROB LIGHT
AND THE MUSIC DEPARTMENT AT CAA ON 35 YEARS OF EXCELLENCE!

FROM,
BEYONCÉ
AND THE TEAM AT

PARKWOOD ENTERTAINMENT
During the week of Dec. 9, Stevie Wonder headlined his annual House Full of Toys benefit concert at the Staples Center in Los Angeles, while on the opposite coast, Bruce Springsteen began the final week of his acclaimed run on Broadway, just days ahead of the release of a Netflix special adapted from his one-man show.

Across the Atlantic, Def Leppard rocked a homecoming show in Sheffield, England, on the U.K. leg of a tour that, earlier that year, had packed North American amphitheaters on a joint bill with Journey. In India, Beyoncé played a private wedding and Instagrammed herself in a red-and-gold dress and gold headpiece. Back across the Pacific Ocean, the Eagles had packed Aloha Stadium in Honolulu, ahead of a 2019 tour of New Zealand and Australia.

The sun never sets on the clients of Creative Artists Agency.

CAA’s music division marks its 35th anniversary in January — a milestone that comes in the wake of its recognition as agency of the year at the Billboard Live Music Awards last November. The honor reflects the agency’s representation of over 190 music-division clients who rank as headliners at theaters, arenas, amphitheaters or stadiums, including, outside of North America, Ed Sheeran, Billboard’s No. 1 touring artist of 2018. (Paradigm Talent Agency books Sheeran within North America.)

Rob Light, who has worked for CAA since 1984 and led its music division for 20 years, attributes the agency’s success to a culture of collaboration, among not only its music agents but agents in all departments who work together instead of in silos. The goal is to serve its clients in any artistic endeavor, whether it be soundtracks, theater, film, TV, books, endorsements or even video games. “There’s no CAA without all these people who are hungry and inspired,” says Light. “I’ve just been blessed to sit in this chair.”

In 2018, artists represented by CAA generated nearly $5 billion in revenue, according to the agency. CAA’s roster includes a stable of veteran road warriors who have been with the agency for years (if not decades), such as Bon Jovi, Bob Dylan, Eric Clapton, Fleetwood Mac, Jackson Browne and James Taylor. Its roster of current pop stars includes Ariana Grande, Cardi B, twenty one pilots, Future, Lady Gaga, Justin Bieber, The Chainsmokers, Leon Bridges, Dua Lipa and SZA.

19 BRAINS ARE BETTER THAN ONE

Light’s leadership team includes Darryl Eaton, Mitch Rose and Rick Roskin, co-heads of contemporary music for North America. Each of the four has been at the agency nearly three decades or longer, and many of their colleagues also have spent their entire careers at CAA — a level of longevity and stability atypical of the music industry.

Rose emphasizes that the talent among CAA’s agents goes far deeper than senior staff. “If you’re a baseball fan, the 1927 Yankees were the greatest team of all time. From the leadoff hitter to the ninth, everybody was a superstar,” he says. “I often compare us to the ‘27 Yankees.”

Says Eaton: “The bit that two brains are better than one is absolutely true, [and] we’ve got 19 brains on any project. Yes, you will have a point person that’s
quarterbacking the team. But we bring the group mentally to really push the client’s game [forward].”

Adds Roskin: “Our culture separates us from our competition. We practice what we preach, we share information, we share intelligence. And ultimately, we’re passionate, we’re tenacious, and we bring all this energy to work on behalf of the artists that we represent.”

When Mike Ovitz, Ron Meyer, Bill Haber, Michael Rosenfeld and Rowland Perkins founded CAA in 1975, the agency focused solely on the film and TV industries. Eight years later, near the end of 1983, it poached veteran Tom Ross from rival ICM to start a music division.

Ovitz “taught me more than I had known and thought of in 20 years [at ICM],” recalls Ross, who learned CAA’s strategy of consulting with the entire team surrounding a star, so everyone involved was already sold when it came to presenting ideas to the artist.

“The model of how CAA would ‘gang-tackle’ clients and overwhelm them [with ideas and support] was pretty fascinating,” he says.

In CAA’s buttoned-down culture, however, the sartorially flamboyant Ross stood out. “Mike hated the fact that my corporate look was wearing a Hawaiian shirt,” recalls Ross, who agreed — temporarily, as it turned out — to adopt more formal business attire.

Light had been working under Ross in ICM’s New York office and had just moved to Los Angeles when Ross took the CAA job. Still technically under contract to ICM, Ross was prohibited from contacting any of the agents at his former place of employment, so Ovitz reached out directly to Light to lure him to CAA as well. Although Ovitz was well on his way to becoming one of the most powerful people in Hollywood, Light says he had no idea who the CAA partner was when he saw the pink message slip on his desk requesting a callback.

“I literally walk in the hallway and go, ‘Anybody ever heard of a Mike Ovitz?’ ” Light recalls asking. He and ICM’s Hal Lazareff soon joined Ross to launch CAA’s music division.

“Tom said to me, ‘Here’s what we’re going to do. We’re going to change the world,’” says Light. “I remember saying, ‘In suits and ties?’ Yeah, in suits and ties. And off I went.”

The business wear didn’t last long once CAA’s music department officially opened in 1984.

“Martha Davis from The Motels comes in [for] a pitch meeting,” remembers Light. “After about 15 minutes, she says, ‘You guys look so uncomfortable. I can’t be with a guy who wears suits and ties. You’re in the rock business.’ Tom grabs her hand and walks her down the hallway to Mike Ovitz.

She says, ‘I can’t sign with anybody in a suit and tie. These guys are rock agents, they need to look like rock agents.’ [That was the] last time we ever wore a suit and tie.”

Within six weeks of launch, Ross and his team were already working with Rick Springfield, the band America and other acts that had followed the former ICM agents to CAA. Ross brought Prince to the agency ahead of the release of his film Purple Rain, and CAA’s work on the singer’s movie, soundtrack and tour proved to be calling cards for other musicians with broad ambitions beyond playing concerts.

The agency’s divisional integration remains key to CAA’s success today. “Part of the agent’s role is dream weaver,” says Ross, who voluntarily left CAA in 1998 and stepped away from the agency business. “If you hear [an artist saying], ‘I want to do something like this,’ you better find a way because someone else will.”

The agency, which has represented Kelly Clarkson since she won the first season of American Idol in 2002, helped her move into TV with an NBC deal that includes judging on The Voice and into publishing with children’s books inspired by her daughter, River Rose. CAA connected rapper Logic with director J.J. Abrams’ Bad Robot production company, which is developing the film Everything Must Go from a script that the rapper co-wrote.

Harry Styles was cast in Christopher Nolan’s Dunkirk with CAA’s help, and Gaga achieved the most acclaimed music-to-movie crossover of 2018 with A Star Is Born. One reason that project happened, says Light, was “because my CAA partner Bryan Lourd [put] Bradley Cooper and [Gaga] in a
On behalf of our executives, artists and songwriters, thank you Rob Light and CAA for 35 years of partnership. Happy Anniversary.

From all your friends at Universal Music Group
room together and said, ‘You need to meet each other.’ That’s what an agent does.”

THE ’80S AND ’90S: WINS AND A STAGGERING LOSS

Throughout the 1980s, CAA’s music division fine-tuned and built upon the model for national concert tours that Premier Talent founder Frank Barsalona—who represented The Who, The Yardbirds, Led Zeppelin, Jimi Hendrix and Springsteen—established in the ’60s and ’70s. The department continued to grow and expanded further into rock with such acts as AC/DC and brought on more agents, including Carole Kinzel, the late Mike Piranian and the late Bobby Brooks. Brooks died in a 1990 helicopter crash with Stevie Ray Vaughan following a concert in Wisconsin by Vaughan and Brooks’ client, Clapton. “We were beside ourselves. He was our brother. He was the backbone,” says Ross.

In 1991, CAA opened its Nashville office. Although the agency already represented Randy Travis, Dwight Yoakam and Dolly Parton, many country artists were still booked by Nashville-based boutique agencies devoted solely to the genre. Bill Ham, manager of CAA rock client ZZ Top, was also managing then-rising country superstar Clint Black and convinced CAA of the need to be in Nashville. The agency hired Ron Baird and John Huie — and they ran CAA’s Nashville operation out of Baird’s spare bedroom for the first eight months until Ross could convince Ovitz of the necessity for a Nashville office. Rod over the previous year.

To oversee bookings abroad, Chris Dalston launched the international department of CAA in 1995. Dalston and fellow agent (and spouse) Marlene Tsuchii still direct CAA’s bookings outside North America from the office in Los Angeles in collaboration with the London-based team under Mike Greek and Emma Banks. Their work with agent Jon Ollier on behalf of Sheeran helped the singer lead Billboard’s 2018 Top Tours chart with performances from Australia to Japan and Europe to South Africa, where in December he co-headlined Global Citizen’s Mandela 100 festival with Beyoncé and Jay-Z.

MARKETING, SPONSORSHIPS AND PRIVATE EVENTS

In November 1998, one week after Ross marked his 30th anniversary as an agent, he decided to leave CAA and the agency business. “Tom was a visionary,” says Light, who took over as division head. “He built this department. The culture that we have and the way we operate was [from] him. We’re obviously much bigger today. But it’s because I had an incredible foundation.”

Light wasted no time in expanding operations in several areas. As record companies cut artist-development budgets, he saw an opportunity to offer marketing services to clients. In 1999, he hired Ali McGregor to work with managers, labels and promoters on advertising plans and other initiatives. The marketing department has since grown to 11 people.

The same year, Light launched a private-events and corporate-bookings department. “I had gotten a request for a client to do a date for a bank,” recalls Light, “who, after determining that the artist was already booked, told the caller, ‘He’s not available, sorry.’” Shortly after hanging up, Light says he realized, “Why didn’t I try to transition that to another artist?” At the time, CAA’s music division was generating $6 million a year in private events. He hired Robert Norman to oversee the department and told him, “Your job is to seduce and court every private-event buyer in the country so we’re their first call and they don’t leave without an artist.” In 2018, CAA did $182 million in private events and corporate bookings.

As opportunities for artists to work with consumer brands increased, CAA’s music

Country
Power Players
Rod Essig, John Huie
founders, CAA Nashville
Marc Dennis, Darin Murphy
co-heads, CAA Nashville

FIRST CONCERT
Huie: “The Beatles, Atlanta Stadium, Aug. 18, 1965,”

Dance
Power Players
Macquarie Clark, Hunter Williams

FIRST CONCERT
Clark: “[It should have been] Miles Davis at Jones Beach [in Wantagh, N.Y., in 1991] with my mother. We arrived to find it had been canceled. Sadly, Miles passed away shortly thereafter. So my first concert was Aerosmith, that same year, also at Jones Beach.”

Digital
Power Players
Shannon Fitzgerald
tour marketing executive

FIRST CONCERT
“Paul McCartney at the United Center in Chicago. It was the beginning of my obsession with live shows that carries on to this day.”

40 Under 40
Aaron Tannenbaum
music agent

FIRST CONCERT
“Bob Dylan, the Roanoke [Va.] Civic Center, 1994.”

CAA INTERNATIONAL

“There really are no barriers”

Ed Sheeran, whom CAA represents outside North America, didn’t just claim the No. 1 spot on Billboard Boxscore’s ranking of 2018’s top tours. His four-night stand in June at Wembley Stadium in London also ranked as the top Boxscore gross of the year, with $29.8 million. “The best comment I’ve heard about [us] is, ‘If you want to break a superstar globally, CAA is always the first call,’” says Mike Greek, who runs the agency’s London office with Emma Banks, coordinating bookings with their fellow co-heads of international, Chris Dalston and Marlene Tsuchii, who are based in Los Angeles.

“What started as a service area [in 1995] allows clients to extend their careers by [playing] multiple territories beyond the United States and Europe and is now a key contributor to the music department’s overall success,” says Dalston. “Our international roster spans all genres, from rock to pop to country, urban and comedy — we book them all internationally. There really are no barriers anymore. Everything translates.” —T.D.
Congratulations to Rob Light & CAA on 35 years of unmatched success in the music business!

Tom, Aaron and your Friends at Warner Bros. Records
division in 2002 launched a sponsorships department (now called music brand partnerships). Under Tom Worcester, the department closed over 160 deals in 2018, generating more than $56 million in additional revenue for clients.

CAA recognized the rising importance of Latin music in 2013 when it hired Bruno del Granado, who had previously helped manage Ricky Martin, to grow the agency’s Hispanic bookings in the United States and Latin America. The agency opened its permanent Miami office three years later.

ARTIST DEVELOPMENT AND A DEEP BENCH

While CAA boasts an enviable roster of superstars, Light points out that the agency has signed over 90 acts before their first record came out. Many of those have gone on to become superstars themselves, including Maroon 5, Lorde, Katy Perry, One Direction, Radiohead, Urban, Underwood and Grande.

CAA booked Maggie Rogers for the fourth episode of Saturday Night Live in 2018 — one of seven SNL shows featuring CAA clients as musical guests in the first nine weeks of its current season. Rogers’ appearance came before the release of her first full-length album, Heard It In a Past Life, on Jan. 18 (see story, page 25).

Yet, as much pride as Light takes in the artist roster, he gives equal praise to his agent roster and CAA’s legacy of nurturing talent from within, including his co-leaders Eaton, Rose and Roskin — each of whom started at CAA working in the mailroom.

“I don’t think you can duplicate this anywhere else,” says Light. “It’s cultural. It’s not bricks and mortar. I believe — and it’s not false modesty — that if I left tomorrow and Darryl Eaton were sitting here or Mitch Rose or Rick Roskin or Emma Banks” — or any of the experienced members on CAA’s deep bench — “this place would keep humming. Because we built it in a way that that’s what it’s supposed to be. It’s a very special place.”

Women at CAA

“Gender equality is a priority”

“CAA is gender-blind,” says Carole Kinzel, the first female agent in the firm’s music department. “There [once] were so few women in the industry doing this job. Now, a significant number of our senior agents and executives are women [35 percent, according to CAA]. I have never once felt that being a woman has held me back.”

The agency has both informal (mentorship) and formal ways of advancing the status of women. An employee committee called FORWARD is “dedicated to engaging, inspiring and developing women at the agency and helping to empower and connect women across the industry,” says Kinzel.

Jenna Adler, who started at CAA in 1990, describes herself as its first “home-grown” female agent. “Gender equality is a priority,” she says. “CAA has committed to 50/50 [gender] leadership by 2020, which is a big leap forward. There’s a strong focus on developing the next generation of female agents, from our internship program to our agent trainee program and beyond.” (CAA says that its operations group has already achieved the equal gender balance.) — T.D.

Recruits to CAA

“The team is motivated”

While many agents at CAA have spent their entire careers at the agency, Nat Farnham and Scott Morris are among those lured to the firm by its competitive advantages.

“The whole concept of inviting new agents into the lives and careers of established, superstar clients is uniquely CAA,” says Farnham, who previously worked at Evolution Talent Agency. “Trust me, this does not happen at the other shops.” Farnham arrived at CAA in 2004 with a relatively small roster of artists but has since worked with KISS, Journey, Steely Dan, John Mellencamp and others. “The whole notion of collaborative team-agenting is singular to CAA,” he says.

Morris, who came to CAA from ICM in 2012, says that he loves “working at a place where the team truly is motivated, curious and smart.” At one CAA retreat, he recalls, “The Bruce Springsteen song ‘We Take Care of Our Own’ was played, and that has always resonated with me because the sentiment rings true with this company. Our priority to our clients is to protect them. You feel that same protection as an agent within the CAA community.” — T.D.

‘I Pull Rabbits Out Of Hats’

CAA partner and music division head Rob Light on the agency’s magic touch

On Aug. 15, 1975, 17-year-old Rob Light went to New York’s Greenwich Village to see Bruce Springsteen at the intimate 400-seat Bottom Line nightclub. Watching the rockie captivate the crowd at what is now considered one of Springsteen’s legendary live shows, Light resolved “to find a way to do something in this business.”

And so he did. In January, Light celebrates his 35th anniversary with Creative Artists Agency, where he is a partner and managing director. Last November, he marked 20 years as head of the music division.

His ticket from that 1975 night is framed on the wall of his Century City office in Los Angeles, alongside a note from Springsteen, whom CAA now represents. The bathroom in his office is lined with hundreds of backstage passes going back to the early ‘80s. “I have [every] laminate I’ve ever worn around my neck,” he says.

Perhaps even more telling, on a table sits a black top hat with a stuffed hare. “That’s what I do for a living,” says Light. “I pull rabbits out of hats.”

Attending shows five or six nights a week, the 60-year-old Light still arrives in the office at 6:30 every morning — “I don’t feel like I’m 60 — I feel like I’m 30,” he says. He oversees 135 agents worldwide — and emphasizes his team is the reason for CAA’s success.

Although he has no shortage of tales from his past, he looks steadily forward. “I’m much more curious about what did you like, what did you see, where did you go, what club should I go to,” he says. “You’ll rarely see people sitting around here telling old war stories.”

You began working at CAA when you were in your mid-20s. What did you learn from CAA founder Mike Ovitz?

Mike was so prepared, so smart, so strategic. Nothing was haphazard. You never went into a meeting that you weren’t prepared for. I was just so impressed with what went into that because rock’n’roll is sort of off the cuff. He was incredibly team-oriented. I would watch in meetings the way he would get
THANK YOU ROB LIGHT AND THE TEAM AT CAA
FOR BEING SUCH GREAT PARTNERS

35th ANNIVERSARY

CONGRATULATIONS!
LOVE, YOUR FRIENDS AT ATLANTIC
people to talk and reveal themselves and their dreams and their desires, and how we worked that into a strategy.

On the current season of Saturday Night Live, CAA booked the musical guests on seven of the first nine episodes. How active are you in that? We’re very involved. I’m not saying I had anything to do with getting Ella Mai on Saturday Night Live, but I emailed [SNL producer] Lorne Michaels from backstage at the Staples Center after I saw her sing. The manager is right there, and I said [in the email], “This girl is unbelievable. You need to put her on your show.” You don’t use that card unless you really believe it’s someone special. She was booked four weeks later.

Any rules for your team at concerts? You don’t go to a show if you’re not going to stay till the end. If you walk backstage after a show and all you can do is say, “Hey, man, great show,” you haven’t done your job. You always have to have a point of view. It’s got to be thoughtful. What you’re trying to convey is, “I was present. I cared.”

How has the metric that you use to sign an artist changed in the streaming world? Let’s put the metrics aside for a second [and ask], “Did you love it? Do you think there is potential there?” What I don’t want is someone to go online and say, “This had a million streams. I think I like it.” Three years ago, a girl walks in my office — no music out, just signed a record deal. Before she hit the seat — I hadn’t heard or known her music — I said, “You’re going to be a star.” She was so charismatic. She played two songs, and I [was] blown away. It was Dua Lipa. But metrics tell me [if an artist is] connecting, so I want to know the metrics [too].

If artists use national promoters, why do they need a booking agent? When you’re a promoter, you’re making a big bet. Your first job is to cover that bet. You’re somewhat impeded by all the other tours you have to book; all the relationships you have with venues, with Ticketmaster. I have one goal: The only person who pays me is the artist. When I [saw] twenty one pilots, I wrote a letter to 50 to 60 festival buyers and said, “I’ve just seen one of the great live bands, and they’re playing a showcase in their hometown, Columbus [Ohio]. I’m going to pay for you to come. That’s how sure I am that they should be on your festival.” They got into every festival that summer. That’s what an agent does. No promoter can do that.

Many of your clients have been with you for a very long time. How hard is it when you lose one? My first response is, “You’ve always got a home.” Lionel Richie had been a client here for a long time and [was at] a pinnacle in his career. He calls me and says, “I’m leaving CAA ... I want a new, fresh set of eyes.” I said, “Look, I’m going to call you a year from today, and if [the other agency] lived up to all those promises, I’ll never bother you again. But if they don’t, then I want you to come back.” A year to the day, I wrote him a three-page handwritten letter and sent it to his house. He called me that afternoon and said, “Do you know the last time I got a handwritten letter? ... My mother used to write me letters in Tuskegee [Ala.]. Why don’t you come over to the house tonight?” And he re-signed.

You brought over Caroline Yim and Zach Iser from ICM last March. How did that enhance your hip-hop team? We were on a great road to success with signing ASAP Rocky. We had Kanye West, we had Cardi B, we were doing great. Anytime you [can] bring talented people who buy into the culture, you jump on it. Brining them over was putting rocket fuel into a ship that was already doing great.

How important is diversity to you? There has never been a barrier to entry here. I want great individuals. But I also want people who wouldn’t normally get an opportunity in the first place. This agency has done that in both our human resources department and summer intern program. When you aggressively try to do it, you open your eyes to a slightly different thing. We’ve made a real effort to do that. I think [we’re in] a better place for it.

Where do you see areas of growth? The normal business of festivals, touring, new venues is always going to be there. We’re doing an incredible amount of podcast touring — it’s doing great. The agency is taking some of our authors and putting them on tour. We had Joe Biden, Reese Witherspoon. We’re going to get into the exhibitions business. Our Broadway division is through the roof. So we’re looking at all these other diverse areas. The word “live” is much wider than what we think of when we say, “Concerts and music.” Anything that happens live, we should be touching.

CAA’S NEXT GEN

“It’s all about empowerment”

Joe Hadley was three months into his job at CAA in Los Angeles when music division head Rob Light invited him to join a meeting with Beyoncé’s manager, Steve Pamon. “From that meeting, a relationship was built, and I was eventually brought onto Beyoncé’s team [at the agency]. The culture of CAA is all about empowerment.”

Other young agents at CAA have taken on leadership roles within the music department and reflect the strength and diversity of the agency’s bench. They share similar tales. “The collaborative culture is not just a tagline,” says Nashville music agent Meredith Jones. “One of my mailroom ‘classmates,’ Cat Carson, now a television agent [based in Los Angeles], routinely closes major deals for our Nashville-based [music] clients and managers.”

“Egos are out the door, and people genuinely want to help,” says fellow Nashville agent Jeff Krones, citing several senior staff. “I’ve spent a lot of time asking questions and learning from some of the best mentors and agents around ... whether it has been about figuring out the next steps for an artist or on a personal level.”

Los Angeles-based agent Kasey McKee echoes that view. “Some people are lucky to have one good mentor they can point to in their careers,” she says. “I have a solid five.”
CONGRATULATES CAA
ON THEIR 35TH ANNIVERSARY

THANK YOU FOR HELPING US CREATE MEMORIES
IN BROOKLYN AND LONG ISLAND.

BSE Global Venues
Post Malone tops the Artist 100 for the first time since May. His Swae Lee collaboration “Sunflower (Spider-Man: Into the Spider-Verse)” hits No. 1 on Hot R&B/Hip-Hop Songs, while his latest single, “Wow.,” vaults 14-7 on the survey (see page 71).

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Post Malone

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LATIN MUSIC WEEK IS BACK!

APRIL 22-25, 2019

The Latin music world's biggest gathering of dealmakers, power players and artists is returning to The Venetian in Las Vegas with a captivating series of concerts, showcases, interviews, keynotes and industry panels for the 30th year running.

SPONSORSHIP INQUIRIES

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“Thotiana,” which drew 6,000 equivalent album units, according to Nielsen. Palisades spent a 17th week at No. 1, the longest reign so far by a woman — and a ballad is the first song by a 21-year-old rapper to chart. Plus, 27-year-old rapper Blueface makes his Billboard chart debut, arriving at No. 49 on an Emerging Artists that takes his breakthrough song, “Thotiana,” which drew 4.9 million U.S. streams (up 12 percent) in the tracking week.

— Xander Zellar
Billboard’s Women in Music event honored 2018’s most powerful women artists and executives in the music industry. The evening was livestreamed on Twitter, giving fans everywhere an inside look at one of Billboard’s biggest galas. Ariana Grande was named Woman of the Year alongside an exceptional list of honorees such as Kacey Musgraves, SZA, Cyndi Lauper, Janelle Monáe, Hayley Kiyoko and St. Beauty. For the first time, the Executive of the Year award went to four women—Danielle Aguirre, Dina LaPolt, Jacqueline Charlesworth and Susan Genco — for their tireless efforts in helping to pass the Music Modernization Act. Alicia Keys also announced She Is the Music — her new nonprofit that aims to cultivate the next generation of female leaders in the music business. Billboard is a proud partner of She Is The Music. Additionally, Hannah Karp was named editorial director of Billboard Media Group — the first woman to hold the position in the history of the publication.

Thank you to our 2018 sponsors: American Airlines, American Express, FIJI Water, Honda and Nielsen Music.

1 American Airlines supports women’s empowerment through its Bonnie Award, which honors trailblazers and donates funds and AAdvantage® miles to organizations with the same mission. 2 Kiyoko (left) performed hit single “Curious” before receiving the Rising Star award, presented by Honda. 3 Lauper, among others, helped American Airlines earn over 200,000 AAdvantage® miles for She Is the Music. 4 FIJI, the exclusive water partner of Women in Music, kept guests hydrated throughout the night. 5 From left: Duo St. Beauty, which accepted the American Express Impact Award, Monáe and American Express’ Deborah Curtis. 6 Nielsen Music celebrated the executive honorees for their leadership in the music industry.
The Billboard 200 gets a big shake-up after Christmas as the tally cleanses itself of nearly all holiday albums, causing a lot of movement and re-entries from familiar faces. A trio of albums return to the top 10. Post Malone’s ‘beerbongs & bentleys’ (11×4, its highest position since it was No. 4 on the Aug 18, 2018-dated list), the soundtrack to Spider-Man: Into the Spider-Verse (13×5, returning to the peak position that it achieved in its debut frame three weeks ago) and Drake’s ‘Scorpion’ (14×6). Atop the tally, 21 Savage’s ‘I Am > I Was’ holds at No. 1 for a second week, earning 65,000 equivalent album units in the week ending Jan. 3 (down 51 percent), according to Nielsen Music.

Hip-Hop dominance at streaming services continues to pull in big wins on the Billboard 200. For just the second time ever, all of the top seven titles are rap albums. The feat last happened when the top eight were rap sets on the Aug. 18, 2018, list. Last year, R&B-hip-hop was the biggest genre in equivalent album units earned, with 25.6 percent of the market. Further, the combined genre controlled a field-leading 30 percent of all on-demand audio song streams in 2018. Another indication of the genre’s dominance, it’s now enabled some of their acts, like 21 Savage, to achieve the rarefied goal of charting a second album in the No. 1 position.

The Billboard 200 chart ranks the most popular albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). 

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<td>The Greatest Showman</td>
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**Additional Information**

- **DATA FOR WEEK OF 01.12.2019**
- Billboard 200 chart is compiled by Nielsen Music, based on multi-metric consumption.
- The chart ranks the most popular albums of the week, blended traditional album sales, track equivalent albums, and streaming equivalent albums.
- The Billboard 200 includes nearly all commercially released recordings, with the target audience including adult consumers who purchase recorded music in all formats, including CDs and digitally downloaded albums.
Billboard would like to thank our gift bag sponsors for assembling an incredible array of special offers, products and snacks for the attendees and honorees of the 2018 Women in Music event.

The lavish bags were provided to honorees and attendees of Billboard’s annual Women in Music celebration.

MOHEGAN SUN CONGRATULATES ROB LIGHT AND ENTIRE CAA FAMILY ON 35 AMAZING YEARS OF MUSIC.

TOM CANTONE
SENIOR CORPORATE VICE PRESIDENT
OF SPORTS & ENTERTAINMENT
tcantone@mohegangaming.com

MOHEGAN SUN
a world at play

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PIER 36 | NEW YORK
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
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<td>Florida Georgia Line</td>
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35 TAYLOR SWIFT

The album/bouts 99-35 with the week's largest percentage gain on the chart (up 38 percent to 18,000 units) following the Dec. 31, 2018, premiere of Swift’s reputation Stadium Tour concert special on Netflix.
11th Annual Los Angeles Wine Dinner Auction & Celebration

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Mediation Offices of Lee Jay Berman
Michele Bernstein, Wine LA
Ian Blackburn, Wine LA
Cory Brennan, SB Artists + Media
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Rhonda & Warren Christensen
Danny Cooper, RCA Records
Tom Corson, Warner Bros. Records
Andrew Daw, Universal Music Group
Wendy Dio, The Ronnie James Dio ‘Stand Up and Shout’ Cancer Fund
Mike Easterlin, Elektra Music Group
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Poppins Perks Up In Movie Music’s Big Week

Soundtracks hold a monopoly on Top Album Sales’ first three slots as The Greatest Showman, A Star Is Born, and Mary Poppins Returns rule at Nos. 1, 2 and 3, respectively. The last time the week’s top three sellers were soundtracks (for near-soundtrack) was way back on the Billboard 200 dated Dec. 17, 1966, when it was a purely sales-ranked list. That week, The Monkees’ self-titled debut album was tops, followed by the film soundtracks to Doctor Zhivago and The Sound of Music at Nos. 2 and 3. The Monkees was effectively a companion release to the group’s smash TV series of the same name, with 11 of its 12 songs featured in the show — yet the album was not classified as a soundtrack on the chart.

Meanwhile, on the new Billboard 200, Mary Poppins Returns hits the top 40 for the first time, climbing 56-34; it bounces up the list with 18,000 equivalent album units earned in the week ending Jan. 3, according to Nielsen Music. The title’s small sales swing of 11-9 was notable (In this post-holiday week were total units down 20-21 percent) enabling its leap. Will Mary Poppins Return be part of the usual parade of high-charting soundtracks in January and February? With streaming services heavy influence on the chart and hip-hop so dominant at streamers, it could be tough to top musical like Poppins to climb to lofty heights like The Greatest Showman and did a year ago. Showman bowed at No. 71 on the Dec. 30, 2017, chart, then rose 63-5-1 the latter on the Jan. 13, 2018, list. —Keith Caulfield

### Top Album Sales

| #1 | PALISADES | Erase the Pain | 1 | 1 |
| #2 | SOUNDCLOUD VERSE | Spider-Man: Into the Spider-Verse | 2 | 2 |
| #3 | SOUNDCLOUD VERSE | The Greatest Showman | 3 | 3 |
| #4 | SOUNDCLOUD VERSE | Mary Poppins Returns | 4 | 4 |
| #5 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Soundtrack) | 5 | 5 |
| #6 | SOUNDCLOUD VERSE | A Star Is Born | 6 | 6 |
| #7 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Broadway Cast) | 7 | 7 |
| #8 | SOUNDCLOUD VERSE | Mary Poppins Returns | 8 | 8 |
| #9 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 9 | 9 |
| #10 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 10 | 10 |
| #11 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 11 | 11 |
| #12 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 12 | 12 |
| #13 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 13 | 13 |
| #14 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 14 | 14 |
| #15 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 15 | 15 |
| #16 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 16 | 16 |
| #17 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 17 | 17 |
| #18 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 18 | 18 |
| #19 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 19 | 19 |
| #20 | SOUNDCLOUD VERSE | Hamilton: An American Musical | 20 | 20 |

### Heatseekers Albums

| #1 | SOUNDCLOUD VERSE | Erase the Pain | 1 | 1 |
| #2 | SOUNDCLOUD VERSE | Reason For The Season | 2 | 2 |
| #3 | SOUNDCLOUD VERSE | A Star Is Born (Soundtrack) | 3 | 3 |
| #4 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Broadway Cast) | 4 | 4 |
| #5 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 5 | 5 |
| #6 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 6 | 6 |
| #7 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 7 | 7 |
| #8 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 8 | 8 |
| #9 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 9 | 9 |
| #10 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 10 | 10 |

### Soundtracks

| #1 | SOUNDCLOUD VERSE | Spider-Man: Into the Spider-Verse | 1 | 1 |
| #2 | SOUNDCLOUD VERSE | The Greatest Showman | 2 | 2 |
| #3 | SOUNDCLOUD VERSE | Mary Poppins Returns | 3 | 3 |
| #4 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Broadway Cast) | 4 | 4 |
| #5 | SOUNDCLOUD VERSE | Mary Poppins Returns | 5 | 5 |
| #6 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 6 | 6 |
| #7 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 7 | 7 |
| #8 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 8 | 8 |
| #9 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 9 | 9 |
| #10 | SOUNDCLOUD VERSE | Bohemian Rhapsody (Original Motion Picture Soundtrack) | 10 | 10 |

### Holiday Wrap-Up

For the fifth year in a row, vocal group Pentatonix collects the year’s top-selling holiday album. The act’s latest release, Christmas Is Here!, finishes 2018 with 214,000 sold through the week ending Jan. 3, 2019, according to Nielsen Music. For good measure, Pentatonix also has the second- and 10th-best-selling holiday titles the year: A Pentatonic Christmas (125,000) and My Kind of Christmas (49,000).

To fully drive home how important Pentatonix is to the holiday music industry, sales of the group’s multiple seasonal recordings constituted 9 percent of all holiday album sales in 2018 (397,000 of 4.46 million). How did the year’s other new seasonal offerings perform? The biggest of the bunch was John Legend’s A Legendary Christmas, which racked up 101,000 in sales and finished as the No. 42 album, while a reissue of Lindsey Stirling’s 2017 album Warmer in the Winter boosted its 2018 sales to 82,000 (No. 5) and Eric Clapton’s Happy Xmas shifted 79,000 (No. 6). If we view the year through the equivalent-album units lens, then Michael Buble’s evergreen Christmas album was the brightest holiday effort, sold with 376,000 units earned in the year. The title sold 107,000 copies in 2018 (17 percent of its total sales) and generated 156.6 million on-demand audio streams for its songs. Christmas Is Here! came in second in units earned, with 285,000, and generated 84.8 million on-demand audio streams for its tracks. —K.C.
New Year, Same Kanye

Another Social 50 chart, another eventful week for Kanye West (below) on social media. The rapper leaps 34-8 in the latest list with a boost of 678 percent in Twitter reactions (545,000 total) and 260 percent in Twitter mentions. (619,000), according to Next Big Sound, in the week ending Jan. 3. In addition to more tweets about his feud with Drake, West received much of his social engagement from a series of Jan. 1 posts led by his tweet of “Trump all days” followed by “just so in 2019 you know where I stand.”

One spot below West, Wanna One zooms 20-9, rising in all social metrics. The K-pop boy band was on the minds of many because of their contract with Swing Entertainment ending Dec. 31, 2018, meaning the group will cease to exist following a final concert later this month. As such, Wanna One was mentioned 146,000 times on Twitter (up 86 percent) and saw a 74 percent boost in visits to its Wikipedia page. The band’s final tour, titled “Wanna One Tour: Dream Piece,” is set for March 16.

The release of a concert film recapping her tour helped Swift earn 97,000 new followers and 287,000 new Twitter mentions. The latter follows the release of the concert film, which Big Sound, in the week ending Jan. 3, 6 percent in Twitter mentions (up 20-9, according to Nielsen Music. “Sicko Mode” is Scott’s first No. 1 on the chart as a lead artist and second total, following the three-week reign of Kodak Black’s “Z!Z!Z!” featuring Scott and Offset, late last year. The tune’s 43.1 million streams week is its third-biggest yet, behind the chart weeks of Dec. 15, 2018 (43.3 million), and Aug. 18, 2018 (55.1 million, its release week).

Meanwhile, seasonal songs dropping from the chart after the holidays, multiple tracks debut whether they’re brand new or not. The two at Nos. 99 and 50 are examples of the latter. Calboy’s bumpy single “Envy Me” boxes at No. 99 (112 million). Released in August 2018, it has been gaining steam ever since, with the Chicago rapper’s track reaching the Hot 100 dated Dec. 29, 2018, at No. 91. Then there’s Tony Lanez & Rich The Kid’s “Talk to Me,” which starts at No. 50 (116 million). It has taken an even longer path to Streaming Songs than “Envy,” originally premiering last June. It has been helped in part by a November remix that added Lil Wayne and DJ Steve A. coupled with success on radio. –K.R.

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**SOCIAL 50™**

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RADIO SONGS™ MAINSTREAM TOP 40™ RHYTHMIC™ ADULT CONTEMPORARY™ ADULT TOP 40™

**January 12, 2019**

### Mainstream Top 40™

| #1 | HIGH HOPES | Panic! At The Disco | Republic/DCD2/Fueled By Ramen | 7 |
| #2 | WITHOUT ME | Halsey | RCA | 13 |
| #3 | THANK U, NEXT | Ariana Grande | Republic | 17 |
| #4 | SHALLOW | Lady Gaga & Bradley Cooper | Columbia | 21 |
| #5 | SPEECHLESS | Travis Scott | Interscope/IGA | 33 |
| #6 | BREATHE | Ariana Grande | Republic | 20 |
| #7 | LEAVE IT ON THE M已在 | Camila Cabello | Epic | 11 |
| #8 | YOUNGBLOOD | 5 Seconds Of Summer | Warner Bros. | 25 |
| #9 | LOVE LIES | Khalid & Normani | Epic | 31 |
| #10 | BETTER NOW | Post Malone | Republic | 29 |

### Hits of the Week

| #1 | HIGH HOPES | Panic! At The Disco | Republic/DCD2/Fueled By Ramen | 7 |
| #2 | WITHOUT ME | Halsey | RCA | 13 |
| #3 | THANK U, NEXT | Ariana Grande | Republic | 17 |
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| #10 | BETTER NOW | Post Malone | Republic | 29 |

### New Entries

- #12: LIL BABY & Gunna - "NEW BORN KING (CHILLIN’ BOUT U)"

### Hot Shots

- #23: POST MALONE - "HAPPY" [ENGLISH]
- #24: POST MALONE - "thumbs up [visiting]"
- #25: POST MALONE - "LATIN" [LATINO]

### Digital Song Sales™

| #1 | SUNFLOWER | Post Malone & Swae Lee | LAVA Entertainment | 16 |
| #2 | HIGH HOPES | Panic! At The Disco | Republic/DCD2/Fueled By Ramen | 17 |
| #3 | WITHOUT ME | Halsey | RCA | 9 |
| #4 | SHALLOW | Lady Gaga & Bradley Cooper | Columbia | 6 |
| #5 | SPEECHLESS | Travis Scott | Interscope/IGA | 13 |
| #6 | BREATHE | Ariana Grande | Republic | 9 |
| #7 | LEAVE IT ON THE M已在 | Camila Cabello | Epic | 11 |
| #8 | YOUNGBLOOD | 5 Seconds Of Summer | Warner Bros. | 25 |
| #9 | LOVE LIES | Khalid & Normani | Epic | 31 |
| #10 | BETTER NOW | Post Malone | Republic | 29 |

### New Entries

- #22: POST MALONE - "LATIN" [LATINO]

### Adult Contemporary™

| #1 | GIRLS LIKE YOU | Maroon 5 Feat. Cardi B | Atlantic | 7 |
| #2 | DILLETATE | Taylor Swift | Big Machine | 20 |
| #3 | PERFECT | Ed Sheeran | Atlantic | 36 |
| #4 | THE MIDDLE | Zedd, Maren Morris & Grey | Republic | 44 |
| #5 | LIGHTS DOWN LOW | Max Feat. gnash | Republic | 2 |
| #6 | MEANT TO BE | Bebe Rexha & Florida-Georgia Line | Republic | 51 |
| #7 | IF I LIKE IT | Kygo Feat. Justine Skye | Republic | 80 |
| #8 | IN MY BLOOD | Shawn Mendes | Republic | 11 |
| #9 | NEVER BE THE SAME | Zedd | Republic | 20 |
| #10 | HUNGRY | Kygo Feat. Justine Skye | Republic | 20 |

### New Entries

- #21: KYGO - "THANK U, NEXT [THANK U, NEXT]"

### Adult Top 40™

| #1 | HIGH HOPES | Panic! At The Disco | Republic/DCD2/Fueled By Ramen | 18 |
| #2 | WITHOUT ME | Halsey | RCA | 13 |
| #3 | SHALLOW | Lady Gaga & Bradley Cooper | Columbia | 21 |
| #4 | SPEECHLESS | Travis Scott | Interscope/IGA | 33 |
| #5 | BREATHE | Ariana Grande | Republic | 20 |
| #6 | LEAVE IT ON THE M已在 | Camila Cabello | Epic | 11 |
| #7 | YOUNGBLOOD | 5 Seconds Of Summer | Warner Bros. | 25 |
| #8 | LOVE LIES | Khalid & Normani | Epic | 31 |
| #9 | BETTER NOW | Post Malone | Republic | 29 |

### New Entries

- #20: POST MALONE - "LATIN" [LATINO]
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<td>Jon Pardi</td>
<td>Gold</td>
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**HOT COUNTRY SONGS**

1. "Tequila" by Dan + Shay
2. "Homesick" by Jon Pardi
3. "Spittin’ Out of a Whiskey Bottle" by Jon Pardi
4. "Hard To Leave" by Jon Pardi
5. "Blue Moon" by Jon Pardi
6. "Time For You To Love Me" by Jon Pardi
7. "Look at You Right Now" by Jon Pardi
8. "What Makes You Country" by Jon Pardi
9. "We’re All in This Together" by Jon Pardi
10. "You’re Gonna Miss This" by Jon Pardi

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**HOT COUNTRY ALBUMS**

1. *Tequila In A Bottle*
2. *Nine Hundred Miles Away*
3. *In Your Eyes*
4. *Where It’s At*
5. *Drop It Like It’s Hot*
6. *The Way I Talk*
7. *The Way We Talk*
8. *Break It to Me*
9. *The Time Is Now*
10. *The Country Way*

---

**COUNTRY AIRPLAY**

1. "Tequila" by Dan + Shay
2. "Homesick" by Jon Pardi
3. "Spittin’ Out of a Whiskey Bottle" by Jon Pardi
4. "Hard To Leave" by Jon Pardi
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9. "We’re All in This Together" by Jon Pardi
10. "You’re Gonna Miss This" by Jon Pardi
Maggie Rogers (above) earns her first Billboard No. 1, rising 2-1 on the Triple A Chart with the lead single from her debut major-label LP, ‘Heaven.’ The quartet performed ‘Hustle’ at the 2020 Billboard Music Awards, which aired on ABC on November 22.

The week’s most popular current rock songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day for complete chart data. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
## HOT R&B/HIP-HOP SONGS™

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<th>P/O/G</th>
<th>VOL. IN CHART</th>
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### Sales, Airplay & Streaming Equivalents

Sales, airplay and streaming activity is calculated and measured by Nielsen SoundScan and Nielsen Music, Inc., respectively. These streams are equivalent albums, and streaming equivalent albums, (ESA/SEA) are calculated by multiplying total index streams by 1.25 for streaming or 1.5 for airplay, and adding that to sales to get an ESA/SEA tally.

### January 12, 2019

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### RE-ENTRY

- **#32** | 40 | 28 | "Up Next" | Dreezy | Atlantic Records | 8 | 7 | 32 |
- **#35** | 46 | 38 | "suge" | Tyga | Geffen Records | 6 | 6 | 35 |
- **#36** | 47 | 39 | "Cheer on Me" | OBO | Republic Records | 6 | 5 | 36 |
- **#37** | 48 | 40 | "Ride on Me" | Jorja Smith | Capitol Records | 6 | 4 | 37 |
- **#38** | 49 | 41 | "In My Dreams" | Yungblud | Warner Music Group | 6 | 3 | 38 |

### NEW ARTIST CERTIFICATION

- **#4** | 1 | 2 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 1 | 1 | 4 |
- **#5** | 2 | 3 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 2 | 1 | 5 |
- **#6** | 3 | 4 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 3 | 2 | 6 |
- **#7** | 4 | 5 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 4 | 3 | 7 |
- **#8** | 5 | 6 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 5 | 4 | 8 |
- **#9** | 6 | 7 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 6 | 5 | 9 |
- **#10** | 7 | 8 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 7 | 6 | 10 |

### NEW IMPRINT/DISTRIBUTING LABEL

- **#5** | 1 | 2 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 1 | 1 | 5 |
- **#6** | 2 | 3 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 2 | 1 | 6 |
- **#7** | 3 | 4 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 3 | 2 | 7 |
- **#8** | 4 | 5 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 4 | 3 | 8 |
- **#9** | 5 | 6 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 5 | 4 | 9 |
- **#10** | 6 | 7 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 6 | 5 | 10 |

### NEW ARTIST PROMOTIONAL LABEL

- **#1** | 1 | 2 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 1 | 1 | 1 |
- **#2** | 2 | 3 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 2 | 1 | 2 |
- **#3** | 3 | 4 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 3 | 2 | 3 |
- **#4** | 4 | 5 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 4 | 3 | 4 |
- **#5** | 5 | 6 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 5 | 4 | 5 |
- **#6** | 6 | 7 | "Montero (Call Me By Your Name)" | Lil Nas X | Columbia Records | 6 | 5 | 6 |
### HOT LATIN SONGS

**Artist**  
**Certification**  
**Last Week**  
**This Week**  
**WKS. ON CHART**

1. **MIA**  
   Bad Bunny Featuring Drake  
   1992
   130
   1
   1

2. **DESPACITO**  
   Luis Fonsi & Daddy Yankee Feat. Justin Bieber  
   1992
   103
   1
   1

3. **TE BOTE**  
   Daddy Yankee, Nicky Jam & Bad Bunny  
   1992
   37
   2
   1

4. **ELLA QUIERE BEBER**  
   Anuel AA & Romeo Santos  
   1992
   24
   5
   1

5. **SOLO DE MI**  
   Daddy Yankee  
   1992
   3
   6
   1

6. **EL NUBO**  
   Daddy Yankee  
   1992
   3
   6
   1

7. **HOT SHOT DEBUT**  
   Daddy Yankee  
   1992
   1
   1
   1

8. **NUNCA ES SUFICIENTE**  
   Los Angeles Azules Featuring Natalia Lafourcade  
   1992
   16
   9
   1

9. **VAINA LOCA**  
   Ozuna x Manuel Turizo  
   1992
   16
   10
   1

10. **NO TE CONTARON MAL**  
    Christian Nodal  
    1992
    16
    10
    1

11. **A TRAVES DEL VASO**  
    Banda Las Sebastianes  
    1992
    12
    10
    1

12. **CUPLES**  
    Daddy Yankee & Anuel AA  
    1992
    18
    11
    1

13. **AGARES**  
    Bad Bunny Featuring El Alfa  
    1992
    2
    1
    1

14. **MALA MIA**  
    Maluma  
    1992
    21
    9
    1

15. **AMIGOS CON DERECHOS**  
    Reik & Maluma  
    1992
    18
    14
    1

16. **CALMA**  
    Pedro Capó  
    1992
    13
    19
    1

17. **IMPOSIBLE**  
    Luis Fonsi & Ozuna  
    1992
    11
    11
    1

18. **200 MPH**  
    Bad Bunny Featuring Di Palo  
    1992
    22
    21
    1

19. **AMANCHE**  
    Anuel AA x Haze  
    1992
    3
    11
    1

20. **MEJOR ME ALEJO**  
    Banda Sinaloense MS de Sergio Lizarraga  
    1992
    18
    12
    1

21. **CARO**  
    Bad Bunny  
    1992
    24
    2
    1

22. **CREMECE**  
    Karol G & Maluma  
    1992
    21
    9
    1

23. **REGGAETON EN LO OSCURO**  
    Wisin & Yandel  
    1992
    20
    19
    1

24. **OTRA NOCHE EN MIAMI**  
    Bad Bunny  
    1992
    27
    2
    1

25. **BIBLIO**  
    Little Mix & Maluma  
    1992
    24
    29
    1

26. **SI ESTUVIÉsemos JUNTOS**  
    Bad Bunny  
    1992
    29
    1
    1

27. **HOLA**  
    Zion & Lennox  
    1992
    13
    20
    1

28. **ESTA RICO**  
    Marc Anthony, Will Smith & Bad Bunny  
    1992
    14
    15
    1

29. **RADICALES EN EL SUR**  
    Fuerza Regia  
    1992
    17
    24
    1

30. **YA NO TIENE NOVIO**  
    Sebastian Yatra + Mau y Ricky  
    1992
    32
    12
    1

31. **EL LUGAR DE TENERTE**  
    Regulo Caro  
    1992
    32
    3
    1

32. **REGGAETON**  
    J Balvin  
    1992
    25
    7
    1

33. **AEROLINEA CARRILLO**  
    Anuel AA & Almighty  
    1992
    36
    11
    1

34. **CENTAVITO**  
    Romeo Santos  
    1992
    20
    16
    1

35. **GRACIAS POR TU AMOR**  
    Banda El Recodo de Cruz Lizárraga Feat. Davido & DJ Snake  
    1992
    37
    4
    1

36. **QUIERO INTENTARLO**  
    Bad Bunny  
    1992
    39
    1
    1

37. **CONEJO**  
    Maluma  
    1992
    38
    7
    1

38. **CUANDO TE BUSE**  
    Becky G & Paolo Londra  
    1992
    36
    12
    1

39. **TE NEMORAMOS QUE HABLAS**  
    Bad Bunny  
    1992
    42
    2
    1

40. **TE GUSTE**  
    J Balvin & Bad Bunny  
    1992
    42
    12
    1

41. **SER BICHOTE**  
    Bad Bunny  
    1992
    44
    1
    1

42. **A TRAVES DEL VASO**  
    Banda Los Sebastianes  
    1992
    47
    14
    1

43. **COMO ANTES**  
    El Recodo De Cruz Lizárraga  
    1992
    48
    1
    1

44. **DOLOR Y AMOR**  
    El Recodo De Cruz Lizárraga  
    1992
    49
    7
    1

45. **RUNDR**  
    Bad Bunny  
    1992
    60
    1
    1

---

**Note:** The chart data reflects the top 50 songs as of the publication date. Each entry includes the artist, song title, certification, last week’s ranking, this week’s ranking, and weeks on the chart. The chart is updated weekly and is a compilation of radio airplay, sales, and streaming data, reflecting the popularity and performance of Latin music across the region.
The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music.

**HOT CHRISTIAN SONGS™**

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**TOP DANCE/ELECTRONIC ALBUMS™**

- **Artist**: The Chainsmokers
- **Title**: 'This Is How We Do It
- **Genre**: Dance/Electronic
- **Weeks on Chart**: 2

**HOT DANCE/ELECTRONIC SONGS™**

1. SICK BOY - Sick Boy
2. THE Fame - The Fame
3. Memories... Do Not Open - The Chainsmokers
4. Collage (EP) - The Chainsmokers
5. Different World - Alan Walker
7. A Moment Apart - Odesza
8. Funk War Bounces Vol. 1 - Calvin Harris
9. Blue - Jonas Blue
10. Neon Future III - Steve Aoki
11. Return - Steve Aoki
12. Encore - Steve Aoki
13. Cosmic Girls - Alina Baraz & Galimatias
14. Dance Around - Daft Punk
15. I Need You - David Guetta
16. discovery - David Guetta & Sia
17. Born This Way - Lady Gaga
18. Awake - Illenium
19. Month of Seasons (EP) - CALVIN HARRIS

**DANCE/MIX SHOW AIRPLAY™**

- **Track**: 'This Is How We Do It' by The Chainsmokers
- **Artist**: The Chainsmokers, Alex Pall, Andrew Taggart
- **Weeks on Chart**: 2

**DATA FOR WEEK OF 01.12.2019**
## Dance Club Songs™

**WEEK 40**

**DATE CAPACITY**

| 28/11/19 | 8,960 | 31,626 |
| 28/11/19 | 9,259 | 31,626 |
| 28/11/19 | 8,960 | 31,626 |
| 28/11/19 | 9,259 | 31,626 |

**ARTIST**

- Wisin & Yandel
- SEBASTIAN MANiscalco
- Kol Swim
- Giorgio Moroder
- Thomas Gold

**TITLES**

- "Bi" (Spanish)
- "Quiero Que Me Quieras"
- "Otra Vez"
- "Ayya"

**GROSS PER TICKET PRICE**

- $28.86
- $27.99
- $26.32
- $25.21

**ZETTENDE GROSS**

- $418,334
- $398,466
- $370,690
- $345,120

**PREMIER**

- Latin Entertainment
- RCA
- Epic
- Pryda

---

## Concert Grosses

**Wisin & Yandel**

- Break New Ground

**DATE CAPACITY**

| 30/11/19 | 32,000 |
| 1/12/19 | 32,000 |
| 2/12/19 | 32,000 |

**ARTIST**

- Wisin Y Yandel

**TITLES**

- "Aquí Estoy"

**GROSS PER TICKET PRICE**

- $26.59

**ZETTENDE GROSS**

- $828,608

**PREMIER**

- Latin Entertainment
FAME DID NOT COME EASY FOR LADY Gaga. By the time she began working on what would become her breakout single, “Just Dance,” the singer-songwriter born Stefani Germanotta had already been dropped by Def Jam Recordings in 2006 after just three months on the label.

Interscope took a chance on her next, and in 2007, Gaga wrote “Just Dance,” a shimmering synth-pop track about a woozy night in the club, with chart-topping singer Akon and the song’s producer RedOne, then known stateside for his work on Kat DeLuna’s “Whine Up.”

RedOne told Entertainment Weekly in 2018 that when he played “Just Dance” for Interscope’s Jimmy Iovine, the label boss asked if he could give the song to another act on his imprint, The Pussycat Dolls. “And Akon was like, ‘No! It’s Gaga! She can be the next big thing!’ ”

Gaga was 22 when “Just Dance” debuted on Billboard’s Dance Club Songs chart in May 2008 and crossed over to the Billboard Hot 100 that August. Five months later, it began a three-week stay at No. 1 on the Hot 100 dated Jan. 17, 2009. The album on which the single appears, The Fame, reached No. 2 on the Billboard 200 and is Gaga’s top seller in the United States with 5.1 million copies, according to Nielsen Music.

Gaga has since added two more Hot 100 No. 1s among 14 top 10 hits, which include “Shallow,” her duet with Bradley Cooper from A Star Is Born. The ballad reached No. 5 on the Hot 100 last October and is up for record and song of the year at the Grammy Awards in February.

On Dec. 28, Gaga, who has grossed $494 million touring the globe, according to Billboard Boxscore, began her Enigma residency at the Park MGM in Las Vegas, where “Just Dance” is the set opener on alternating nights.

—KEVIN RUTHERFORD

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