‘Art is how I change the world’

2016
MADONNA
WOMAN OF THE YEAR

21-PAGE PORTFOLIO: THE HONOREES
Shania Twain, Kesha, Meghan Trainor, Halsey, Maren Morris, Alessia Cara & more

100 MOST POWERFUL FEMALE EXECUTIVES
standing 🌟

Rebecca Allen
Michele Anthony
Candace Berry
Leesa Brunson
Jody Gerson
Wendy Goldstein
Ethiopia Habtemariam
Ambrosia Healy
Michelle Jubelirer
Karen Lieberman
Cindy Mabe
Brenda Romano
Jacqueline Saturn

Congratulations from the entire Universal Music Group family.
AMAs Spark Gains For Niall Horan And More

FOLLOWING THE AMERICAN MUSIC AWARDS, broadcast live Nov. 21 on ABC, several performers translate the spotlight into further chart success.

Niall Horan boasts the greatest unit leap on the Digital Song Sales chart as “This Town” soars by 225 percent to 47,000 downloads sold in the week ending Nov. 24, according to Nielsen Music. On the Billboard Hot 100, the single, Horan’s first apart from One Direction, bounds 61-29, its highest rank since it reached No. 25 on Oct. 22.

Also basking in post-AMAs buzz is show-opener Bruno Mars, whose new album, 24K Magic, bows at No. 2 on the Billboard 200 (see page 124). Mars hits a new Hot 100 high with the title track, up 6-4 (79,000 sold, up 36 percent).

Shawn Mendes vaults into the top 40 with “Mercy” (47-35; 33,000, up 58 percent), which he sang as a medley with prior hit “Treat You Better” (No. 17; 16,000, up 45 percent). And Fifth Harmony, which performed “That’s My Girl,” debuts at No. 73 with the track (13,000, up 90 percent).

Meanwhile, the AMAs’ fan-voted artist of the year, Ariana Grande, sports a 20 percent gain to 61,000 sold for “Side to Side” (No. 6) after she performed the song with featured artist Nicki Minaj.

—GARY TRUST
The 28-year-old Yorkshire, England, native also spends a 10th week in the top 10 of the Official U.K. Singles chart.

You won the British version of The X Factor in 2012. How did you end up on the show? I had no money — the electricity went out in my flat. I was calling my friends and family asking for money, and they were all like, “No, you just buy weed.” Eventually my mom said, “The X Factor is in town right now. If you go sing, I’ll give you money.” All of a sudden, I win, and I’m thrown into this crazy mess. I lost my head for a couple of years.

Why do you think that happened? It all happened too fast. I wasn’t prepared for the level of scrutiny and judgment that came with [winning], and I wasn’t in a good place mentally before I did the show. I was having these bad anxiety attacks. I would deal with that by self-medicating — it spiraled out of control. I hit the self-destruct button.

How did you get from there to “Say You Won’t Let Go”? My A&R girl called and said, “We could use something that plays on the modern-day love song.” So I went to the studio, wrote the song, sent it back, and she was like, “Holy shit, this is what we’ve been waiting for.” Did I think it would be No. 1 in the U.K.? Definitely not. Everyone wrote me off — including me.

— ELIAS LEIGHTH

<table>
<thead>
<tr>
<th>Peak Chart Position</th>
<th>Week</th>
<th>Title</th>
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<th>Label</th>
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<tr>
<td>15</td>
<td>19</td>
<td>Cheap Thrills 🎤</td>
<td>Sia Feat. Sean Paul</td>
<td>Monkey Business / RCA</td>
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<td>22</td>
<td>OOOOOUU</td>
<td>Young M.A</td>
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<td>Don’t Let Me Down 🎤</td>
<td>The Chainsmokers Feat. Rozes</td>
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<td>Blue Ain’t Your Color</td>
<td>Keith Urban</td>
<td>MCA NASHVILLE/ RCA</td>
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<td>40</td>
<td>27</td>
<td>This Is Where You Came From 🎤</td>
<td>Calvin Harris Feat. Rihanna</td>
<td>JAY-Z MUSIC/ RCA COUNTRY</td>
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<td>45</td>
<td>35</td>
<td>Do You Mind 🎤</td>
<td>Cole Swindell Feat. Justin Bieber &amp; Ty Dolla $ign</td>
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<tr>
<td>50</td>
<td>33</td>
<td>Machine Gun Kelly x Camila Cabello</td>
<td>Machine Gun Kelly x Camila Cabello</td>
<td>GEOX/REPUBLIC</td>
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<td>55</td>
<td>38</td>
<td>Chill Bill</td>
<td>Rob Stone Feat. J. Darby &amp; Spookies</td>
<td>PLAYBOY/G. ROYAL/L. WILSON/ RCA</td>
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<tr>
<td>60</td>
<td>39</td>
<td>Ride 🎤</td>
<td>twenty one pilots</td>
<td>FUELED BY RAMON</td>
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</table>
| 65                 | 37   | All Time Low | Jon Bellion | EMD/REP 

**Note:** The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales ... for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
## Billboard Hot 100

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**Top Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak</th>
<th>Chart</th>
<th>Sales</th>
<th>Airplay</th>
<th>Streaming</th>
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Rihanna scores a third top 40 hit on the Billboard Hot 100 from her album Anti as “Love on the Brain” lifts 50-34. The retro R&B ballad — which follows the nine-week No. 1 “Work” (featuring Drake) and the No. 7-peaking “Needed Me” — jumps 35-27 on the Digital Song Sales chart (25,000 sold; up 56 percent, according to Nielsen Music) and 42-35 on the Radio Songs tally (33 million in audience, up 26 percent). Rihanna earns her 46th top 40 entry on the Hot 100. Among women, only Madonna and Taylor Swift have notched more: 49 each. —G.T.
CONGRATULATIONS
MADONNA
ON HER BILLBOARD 2016
WOMAN OF THE YEAR
AWARD
FROM EVERYONE AT
MAVERICK
Salvatore Ferragamo
FEATURES
56 Women in Music 2016 Billboard’s annual celebration of music’s highest achievers, starring peerless Woman of the Year Madonna, honoring trailblazers (Kesha), chart-toppers (Meghan Trainor) and rule breakers (Alessia Cara) among many, and finally saluting the 100 (1) top execs whose innovation and determination propel the business forward.

THE BILLBOARD HOT 100
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CODA
156 In 1965, James Brown scored his biggest Hot 100 hit with “(I Got You) I Feel Good.”

ON THE COVER
Madonna photographed by Mert Alas and Marcus Piggott on April 17 in London.

Kesha photographed Nov. 21 at Harvard House Motel in Los Angeles. Styling by Samantha Burkhart. Kesha wears a Manuel Couture suit and shirt; Norsell Original vintage tie; Borgioni, Roseark and The Way We Wore rings; and Gucci sunglasses.
CONGRATULATIONS

Madonna

WOMAN OF THE YEAR(S)
THE JOY OF GIVING
PANDORA JEWELRY CONGRATULATES

ANDRA DAY
RECIPIENT OF THE POWERHOUSE AWARD

AND ALL BILLBOARD WOMEN IN MUSIC
2016 HONOREES!
For fifty years, The Bee Gees have brought comfort to our lonely days, helped us mend our broken hearts and given us a global outbreak of Saturday night fever.

Barry, Robin and Maurice Gibb are three of the most popular and acclaimed songwriters, recording artists and concert performers the world has ever known.

Their body of work is one of the most revered and important in the history of recorded music, and we are so proud that Capitol Records is now home to the music of The Bee Gees.

And, they’re right. We should be dancing.
AMERICAN EXPRESS CONGRATULATES THE 2016 BILLBOARD WOMEN IN MUSIC HONOREES.
RAYMOND WEIL
GENEVE

CELEBRATING THE ICONIC
THE BEATLES

Join the discussion #RWTheBeatles

Limited Edition - maestro
CELEBRATING ALL OF OUR WOMEN IN MUSIC,
WITH SPECIAL CONGRATULATIONS TO ANGIE,
BETH, CAMILLE, CRIS, HILD, JULIE, KATIE,
LORI, MONICA, ANDRA AND MADONNA.
IT SEEMS MIRACULOUS THAT any music retailer has survived the demolition-like forces that piracy, downloading and streaming have unleashed during the past 15 years. CD sales have plummeted from $9.4 billion in 2006 to just $1.5 billion in 2015, according to the RIAA — an 84 percent drop — and the much-ballyhooed vinyl resurgence has done little to staunch the bleeding, making up only 6 percent of physical sales in 2015. “I don’t know if record retailing — specifically selling new LPs and CDs — is really a viable business in most parts of the world anymore,” says Josh Madell, whose beloved downtown New York store Other Music closed in June after sales fell from more than $3 million annually to roughly half.

But there is hope on the hazy horizon, and it’s coming in the five-leafed form of marijuana, which is legal in a majority of states — 28 of them have sanctioned cannabis for medical or recreational use — following the 2016 elections. What does reefer have to do with records? With music retailers getting into the dispensary business or aligning their physical location with pot shops, the long-standing symbiotic relationship between music and weed may finally be (legally) monetized. “There’s a history of marijuana and music that goes back to the jazz era,” says Michael Kurtz, co-founder of Record Store Day, who also notes retail’s role in selling paraphernalia — record stores birthed head shops. “Anytime human behavior is decriminalized, it’s good for business.”

And the pot business is booming. Projected to generate more than $1 billion in revenue in 2016 in Colorado, where recreational marijuana is sanctioned, legal weed will soon stretch all the way down the West Coast — from the border with Canada to the North to Mexico in the South — once California’s Proposition 64 goes into effect in 2018. No wonder record stores
Hailee Steinfeld To Host Billboard Women In Music Awards

The singer-actress will join Madonna, Shania Twain and others at the event, which airs Dec. 12 on Lifetime

Singer and Academy Award-nominated actress Hailee Steinfeld is set to host and perform at the annual Billboard Women in Music Awards, honoring the standout female stars and executives of 2016. Steinfeld will join Woman of the Year Madonna and Icon honoree Shania Twain at the event, to be held Dec. 9 in New York and airing nationally Dec. 12 on Lifetime.

“I’m really honored that Billboard asked me to host and perform at this year’s Women in Music,” says Steinfeld, 19. “The event empowers women in the music industry and spotlights their achievements in a wonderful way. It’s going to be a great show!”

Steinfeld’s latest single, “Starving” (with Grey and featuring Zedd), is No. 9 with a bullet on the Mainstream Top 40 airplay chart dated Dec. 10 and reaches a new peak of No. 13 on the Billboard Hot 100. She also stars with Woody Harrelson and Kyra Sedgwick in The Edge of Seventeen, which opened in theaters Nov. 18. Steinfeld was nominated for an Oscar in 2011 for her role in True Grit.

Honorees and performers at the Women in Music event include Halsey (Rising Star), Alessia Cara (Rule Breaker), Andra Day (Powerhouse), Meghan Trainor (Chart-Topper), Maren Morris (Breakthrough) and Kesha (Trailblazer).

With marijuana, everything has gotten better.”
—Paul Epstein, Twist & Shout Records

When asked what makes him think he can run a successful dispensary in what is still a budding crossover market, Amoeba’s Weinstein cites his 26 years running one of the country’s most successful independent music-retail chains.

“Our model is to have as many products as possible, know about them in depth and be able to offer people selection,” he says. “We’re just interested in having a killer retail store.”

For Madell, whose Other Music was in business for 21 years, the possible marriage of music and marijuana comes too late. “For many customers, myself included, this would be a dream combination,” he says. “I can’t really say if Other Music would have gone this route if we had the opportunity — too many hypotheticals here — but I will say 100 percent that I will frequent the first New York City shop that realizes the dream.”

are, for the first time in more than a decade, feeling optimistic.

“With marijuana, everything has gotten better,” says Paul Epstein, owner of Denver’s Twist & Shout Records, which has been in business for 28 years.

“You would be hard pressed to find any business in Denver for which the legalization of recreational marijuana hasn’t had a positive effect.”

“Tax revenue [from cannabis] all told last year was $1.48 billion for 2015,” says Andrew Freedman, pot revenue analyst from Colorado, an outlier state that legalized recreational use in 2012. Today, Denver has nearly 400 licensed medical and/or recreational cannabis retail outlets. According to a study or the Marijuana Policy Group cited by Freedman, pot revenue had a $2.4 billion economic impact in Colorado, creating 18,000 new jobs.

That said, Epstein and other music retailers Billboard spoke to in Colorado, Seattle and Los Angeles say they have yet to see significant dividends. “My sales aren’t up,” says Louis Lambert, co-owner of the Independent Records & Video chain in Colorado Springs, Colo., who also is a partner in two medical dispensaries. “I have a dispensary next to my store,” he says, “but there are 10 other dispensaries right next to them.” Other stores, too, spoke of a “weed glut,” along with strict regulations impeding them from fully capitalizing on a nascent pot market.

Another concern is that an incoming Trump administration and its attorney general nominee Jeff Sessions may roll back state marijuana laws. Recalling the hysteria of 1930’s propaganda film Reefer Madness and the Reagan administration’s benighted “Just Say No” policies, in April Sessions called weed “not the kind of thing that ought to be legalized” and a “very real danger.” In fact, Sessions, who was rejected for a 1986 federal judgeship for his alleged racist views, said he thought Ku Klux Klan members were “OK, until he learned that they smoked marijuana.” (Worth noting: Seven of the eight states legalizing recreational cannabis and the District of Columbia backed Hillary Clinton’s failed presidential bid.)

But California chain Amoeba Music, which is leading the state’s music-retail charge into cannabis, may be immune from future “re-criminalization,” as the dispensary license it recently obtained for its Berkeley location is medical and not the result of the recently won recreational rights that came with Prop 64’s passage. Meanwhile, its San Francisco store has opened Green Evaluations adjacent to its location. There, for $44, California residents can be examined by a physician and receive a medical marijuana ID card. That business now covers half of the Haight Street store’s annual rent. Amoeba’s Hollywood store, which is set to move from its current location within five years, may explore a similar strategy.

“We’ve gone to great lengths to keep the Berkeley store going for many years without making much money, but just trying to keep it alive,” says co-owner Marc Weinstein, who notes that Amoeba earns roughly half the revenue it did in 2008 and is down to 35 employees from 90. “The reason we worked on getting this permit for five years is because we really believe this is the mix that can help the store make it in the long run.” He adds that pot’s profit margin is greater than recorded music’s and “something Amazon can’t kill you on.”

Still, there are challenges, like stipulations as to what can be sold and where. Says Colorado’s Freedman: “You’re only allowed to sell marijuana products and some amount of paraphernalia, but very little else in recreational and medical establishments here.”
CONGRATULATIONS
SHANIA TWAIN
On her Billboard 2016
ICON AWARD
FROM EVERYONE AT
MAVERICK
VH1 Banks On Rap ‘Business Drama’

The Breaks, the network’s semi-historical show about the early-’90s hip-hop game, aims to stand out and thrive in a growing crowd of like-minded series

**BY DAN RYS**

When VH1’s original film The Breaks debuted in January, it met with critical and commercial success, pulling in 2.6 million total viewers the night of its premiere (according to Nielsen) and prompting the network to option an eight-episode series. Loosely based on The Big Payback, Dan Charnas’ authoritative 2010 history of the hip-hop industry, the show is about a period drama set in 1990 New York about three friends trying to make it in the burgeoning hip-hop business, and its success suggested that Fox’s hit Empire had paved the way for similarly themed dramas.

However, since then, the high-profile debuts of the rock-centric Vinyl and Roadies (both of which were canceled), and Baz Luhrmann’s glitzy dive into hip-hop’s roots, The Get Down (which received mixed reviews), have made the genre less of a sure bet. With The Breaks’ 10-hourlong episodes set to debut in February, 2017, Billboard sat down with Seith Mann (who wrote, directed and produced the show) and Charnas (who co-wrote the story) to talk about authenticity, hip-hop and what to expect from season one.

What differentiates The Breaks from shows like Empire and The Get Down?

*Seith Mann* The Get Down is a very different show; Empire has a different aesthetic and tone. I was interested in the characters who made hip-hop become what it is. So to have characters that live in those arcs, it’s a great intersection of authenticity and what’s commercially viable.

*Dan Charnas* I take more lessons from Mad Men and The Wire than I would, say, an Empire, which to me is a contemporary soap, or The Get Down, which is this magical realism based in a different era. We wanted to make a business drama. Authenticity is what we agonize over: When we create a fictional situation that might reduce the believability, that’s not completely in sync with history, what are we getting in return?

Can music-related period dramas capture audiences over a full season?

*Charnas* If the narrative is strong and isn’t offset by horrible decision-making when it comes to authenticity, people will stick around.

*Mann* I don’t care about dragons, but I watch Game of Thrones because it’s well executed. That’s what we have to do.

Why is it important to have the hip-hop community involved?

*Charnas* It means a lot, even just for the nod to the core audience. [Brooklyn rapper] Special Ed worked with us to re-create Special Ed; he coached the actor, wrote his rhymes, was on-set. Same with [R&B singer] Keith Sweat. We re-created a DJ battle scene and Mack [Wilds] trained for months; then we had two of the greatest battle DJs of all time, Babu and Rob Swift, help re-create a fictional battle.

What can fans expect from this season?

*Mann* To see the characters they met evolve, or devolve, in the business as they get more access to it, or less. We ended [the pilot] on a really upbeat note — but complications follow.

*Charnas* Such as: What happens when you get what you want?

---

**SiriusXM’s $40 Million Lose-Win**

The radio giant’s settlement with The Turtles could yield a precedent-setting royalty rate

**BY ED CHRISTMAN**

Losing $25 million to $40 million in a legal settlement is a crippling blow for virtually any company. But for satellite radio giant SiriusXM, which cut such a deal in November with pop group The Turtles regarding pre-1972 royalty payments, it could be a triumph.

For the past several years, Sirius, along with streaming platform Pandora, have not been paying royalties for music recorded before 1972, the year that the U.S. copyright for master recordings became part of federal law. The Turtles, led by singers Howard Kaylan and Mark Volman, filed a class-action lawsuit against Sirius in 2013 (and Pandora in 2014), asserting that while such songs are not covered by federal law, they are protected by state laws and are entitled to royalty payments. (So far, The Turtles’ suits have prevailed in California and New York, although they lost in Florida; all three decisions are being appealed.)

On Nov. 28, Sirius and The Turtles reached a settlement that could lead to a $25 million to $40 million payout to The Turtles and independent labels that own music made before 1972. The settlement guarantees that The Turtles and the labels will receive royalties from a pool of at least $25 million, which will be divided up on a pro-rata share by plays by Sirius; if The Turtles prevail in all three appeals, the payout will be $40 million. (Sirius reached a similar, $210 million settlement with the major labels and ABKCO in 2015.)

As part of the settlement, however, Sirius gets a 10-year license to play the pre-1972 recordings, and has agreed to pay royalties from a pool of revenue comprising 5.5 percent of its gross revenue – just half the statutory rate of 11 percent of revenue it is scheduled to pay in 2017, according to the five-year rates set by the Copyright Royalty Board in 2012.

The CRB has just begun to determine Sirius’ rates for 2018 to 2022. Already, digital royalty-collection agency SoundExchange has proposed more than doubling Sirius’ rate to 23 percent of gross revenue.

Sirius had revenue of $4.6 billion in 2015, which means that at the 10.5 percent rate set by the CRB for Sirius for 2015, it paid about $480 million to labels and artists in the form of master recording royalties. At a 23 percent level, that would mean a $1.1 billion payout to labels.

Some major-label executives fear Sirius will attempt to position The Turtles’ settlement rate of 5.5 percent as a benchmark – one the CRB could use as a precedent when it considers setting statutory rates in the future.
#WomanWhoRocks

Congratulations Deb Curtis, on four straight years atop the charts.
Love, your American Express team.
Mike Knobloch

The movie-music maestro on the upcoming Sing and the time that Mumford & Sons turned down a million

BY MELINDA NEWMAN

PHOTOGRAPHED BY JULIAN BERMAN

LIKE MANY YOUNG MEN WHO played in a high school band, Long Island native Mike Knobloch figured, “I’d just grow up and be a rock star.” And like most of them, that’s not quite how it worked out for the president of film music and publishing for Universal Pictures, although his office on the Universal Studios lot is packed with instruments, many of them vintage. The married father of two, who plays keyboards and drums, loves having them at his disposal — and so do the artists he works with on a daily basis. “Steven Tyler was really into it,” says Knobloch, 46. “I played Paul McCartney’s ‘Maybe I’m Amazed’ on the Rhodes [electric piano] and he stood next to me and sang. It was an out-of-body experience.”

At any given moment, Knobloch, who joined Universal in 2010 after 13 years as executive vp at Fox Music, and his 25-person staff are working on more than 20 movies, including holiday tentpole Sing. The animated feature, starring Matthew McConaughey, Reese Witherspoon, Seth MacFarlane and Scarlett Johansson, opens Dec. 21 and includes “Faith,” Stevie Wonder’s first original song (featuring Ariana Grande) for a film in more than a dozen years.

Sing has more than 60 licensed songs. Is this the most money you’ve spent to license music for a movie? For licensed music, probably. There’s everything in there from Frank Sinatra to Kanye West.

Can you say how much? (Laughs.) I would say it’s a lot! I think [with Sing] we are definitely at the absolute ceiling of the number of licenses, the types of licenses and the heavily featured uses of licensed songs as performances by actors.

Synch departments at publishing and record companies are under tremendous pressure to bring in revenue. How do you deal with that while trying to manage your costs?

I like to think that labels and publishers see me as a partner and not just the bank. On both sides of the table there’s a mutual interest in keeping the relationship healthy, but if you get to a point in a negotiation where something is just too expensive and it’s going to break the budget and nobody wants to pay for it or we don’t agree, we have the prerogative to walk away. There’s a lot of amazing music out there, right?

Every movie is different but, generally, what percentage of an overall budget goes toward music? As much as I can get them to give us. It really depends on the kind of movie. I’ve worked on $20 million movies that have $2 million music budgets and I’ve worked on $80 million movies that have $1.5 million music budgets.

The 50 Shades of Grey movie and soundtrack were huge successes in 2015. What are your music plans for February’s sequel, 50 Shades Darker?

The first Fifty Shades was lightning in a bottle, for sure. We’re certainly trying to recapture that magic again by taking the same approach with a diverse lineup of songwriters, producers and artists, and by creating bespoke, original songs to music-driven sequences throughout the film ... and not just taking existing songs and trying to jam them into the film.

Any artists you can confirm? Miguel did the new cover of [Beyoncé’s] “Crazy in Love” for the Fifty Shades Darker trailers. And while we won’t be using that song in this film, Miguel is working on a new song for the new film and soundtrack.

You offered Mumford & Sons a rumored $1 million to use “I Will Wait” for a movie trailer and they turned you down. What happened? I would interpret the explanation as maybe they felt that people were tiring of that song, and they didn’t want to give it another big dose of exposure. I ultimately respect it, but there are times when it can be really heartbreaking if an artist just isn’t in the mood.

Awards season is approaching. How involved are you in deciding what music Universal pushes for best song and best score Oscar consideration? There are many more experts here than me about the whole awards game, so I get to be part of those conversations, but I don’t unilaterally decide. Sometimes it comes up [with artists]. We want to keep it in perspective so it doesn’t become the tail wagging the dog.

“I would love to see [more] gender and ethnic diversity,” says Knobloch, photographed Nov. 3 at Universal Pictures Film Music in Universal City. “We still have a lot of work to do on that front.”
MEGHAN TRAINOR
BILLBOARD'S 2016 CHART-TOPPER
Tony Martell, a veteran label executive and founder of the T.J. Martell Foundation, which has raised more than $270 million for cancer and AIDS research, died Nov. 27 at the age of 90. While he enjoyed a long and successful career — most prominently at CBS Records and Sony Music, where he worked closely with Ozzy Osbourne, Electric Light Orchestra, Joan Jett, The O’Jays and many others — his greatest accomplishment came with the foundation, which Martell launched in 1975 and named for his son T.J., who died at the age of 21 after a battle with leukemia. The foundation has become one of the most prominent and important charities in the music industry. Sony Music chief creative officer Clive Davis was president of Columbia Records when Martell was at CBS, and later housed the T.J. Martell Foundation at the offices of his Arista Records. Davis remembers his longtime friend and colleague.

Judging a man by the amount of good he brings into the world, Tony Martell was truly an exceptional man. Enjoying his life both professionally as a successful music executive, and personally as a loving husband and father, in 1973 Tony was devastated to learn that his beloved teenaged son T.J. was diagnosed with leukemia.

When T.J. died two years later, Tony was instantly transformed into a man with a fervent mission. I was there to witness this transformation. With fierce determination he founded the T.J. Martell Foundation. He organized and inspired all of us on the foundation’s board of directors to pour ourselves into intense fundraising efforts to find a cure for leukemia and greatly accelerate AIDS and cancer research. This became the industry charity, and Dr. James Holland and his team were always ready to help each and every one of us in music who had an afflicted loved one. Since Arista Records became the home office of the foundation, I personally witnessed a man committed to a cause like very few others.

He would, time after time, urge, “Clive, bring your stars out,” and sure enough I’ll never forget Aretha Franklin, Annie Lennox, Patti Smith and Barry Manilow, among other iconic performers, weaving their magic during unforgettable evenings that raised many millions of dollars to fight these deadly diseases.

Tony was a dedicated and hardworking music man and a total crusader as a humanitarian: always there with an encouraging word, and always present with follow-up to show he not only cared but that the foundation and its doctors would make a difference.

Tony will be forever missed by all of us who knew him and his big, big heart, as well as the countless others whose lives have been enhanced by this selfless, special man.
GET WHERE YOU’RE GOING IN ONE TAKE.
Serving five continents from LAX.

THE WORLD’S GREATEST FLYERS FLY AMERICAN.
Latin: Streaming’s Quiet Giant

Driven by mobile and playlists, the genre has become the fastest-growing musical style on Spotify, Pandora and YouTube.

By Leila Cobo

In October 2013, Spotify introduced its first Latin playlist, “Baila Reggaetón.” It was an experiment: The service, launched in 2008, wasn’t even available in most Latin countries until the end of 2013. But within two years, “Baila Reggaetón” had become Spotify’s second-most popular playlist globally, and it has only continued to grow.

“Last year at this time, we had 1.1 million subscribers. Today, we have 3.3 million,” says Rocío Guerrero, Spotify’s global head of Latin content programming. “It was a wake-up call for everyone. Now, Latin is a big priority for the company.”

Once a niche genre, Latin music has become a major force on streaming services, growing at an accelerated clip and regularly outperforming other genres. The phenomenon is evident not only on Spotify — where three of the top seven most-streamed playlists are Latin, according to Guerrero — but also Pandora, where the service says that in the United States, 25 percent of users identify as Hispanic and 11 percent of the music streamed is Latin. And YouTube reports that in October, 40 percent of the views for its Global Top 100 chart came from Latin America.

“There’s a bit of a revolution happening in Latin America with YouTube,” says Ady Harley, head of music publishing partnerships for YouTube and Google Play in Latin America, adding that in the past year the region has had the biggest growth in views and watch time, and that two of YouTube’s top five most-played playlists are Latin music. Daddy Yankee’s hit “Shaky Shaky” has been in the top 10 of YouTube’s global music chart for 11 consecutive weeks.

The two main factors behind streaming’s rise in the Latin market is the exponential growth of smartphone use, and Spotify, Pandora and YouTube approaching Latin fans in a more targeted manner.

According to GSMA Intelligence, the international association of mobile service providers, Latin America is the world’s second-fastest-growing mobile region, with smartphone adoption rising sharply: from less than 10 percent in 2011 to more than 50 percent in July 2016. That rise played a huge role in Latin music’s sudden prevalence on YouTube and Shazam charts.

Likewise, in the United States, according to Nielsen’s 2015 Total Audience Report, Hispanics are the most avid smartphone users among all demographic groups, spending an average of 27 minutes and 36 minutes per week streaming video and audio, respectively, on their smartphones — more than any other demo, and significantly more than the 13- to 17-minute average.

For example, Pandora’s Latin music plays have grown by approximately 1 percentage point per year since 2012, now accounting for 11 percent of the service’s plays, says Marcos Juárez, head of Latin music programming.

“That 11 percent lit a fire under us to focus on building and growing
Yankee’s “Shaky Shaky” was No. 1 on Billboard’s Hot Latin Songs chart for four weeks, with more than 75 percent of its points coming from streaming.

“Shaky Shaky” [our Latin service],” Juárez tells Billboard. “Being first to market and being the first to have extensive Latin music went a long way.”

According to Nielsen, which collects data from 15 services, streams of Latin music videos in 2016 through the week ending Nov. 3 stood at 21.4 billion, behind only R&B/hip-hop (34.2 billion) and pop (21.8 billion).

“This is not something that only happened this year. We’ve been building for a while now,” says Spotify’s Guerrero, noting that after the launch of “Baila Reggaetón,”

“the artists started getting so many streams that they began breaking into the global charts. The real game-changer was when we decided to have a Latin editorial voice [curation by a person rather than an algorithm] with playlists. When Latin playlists became massive, I doubled my team.”

And with that growth comes market awareness: On Pandora, for example, the biggest Latin genre is regional Mexican.

“There has been an awakening about Latin power in the U.S.,” adds Juárez. “You just can’t ignore it.”

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**ON-DEMAND VIDEO STREAMING IN THE UNITED STATES, THROUGH OCT. 27**

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**MOBILE GROWTH**

Percentage of smartphone adoption among people connected to a mobile data network in Latin American countries

- 2011: 0%
- 2016: 9%

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**YOUTUBE GLOBAL TOP 100 VIEWS (OCTOBER 2016)**

- 40% FROM LATIN AMERICA

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Source: Nielsen Music
Source: YouTube
Source: GSMA Intelligence
Source: GfK Intelligence

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**COURTESY OF EL CARTEL RECORDS**

— World Radio History
TOPLINE

Journalist Don Waller, who contributed to Billboard, the Los Angeles Times and others, died of lung cancer. He was 65.

Joe Esposito, Elvis Presley’s professional aide and close friend who also worked as a road manager for The Bee Gees and Michael Jackson, died of natural causes in Calabasas, Calif. He was 78.

Fred Stobaugh, the lyricist behind the 2013 viral hit “Oh Sweet Lorraine” and the oldest person to appear on the Billboard Hot 100 — at 96 — died in Peoria, Ill. He was 99.

Jersey Boys star Mark Ballas and singer-songwriter BC Jean — aka musical duo Alexander Jean — wed at Calamigos Ranch in Malibu.

The manuscript of Austrian composer Gustav Mahler’s “Second Symphony” sold for $5.6 million at Sotheby’s, a record-breaking sum for musical compositions.

The Bee Gees signed a long-term worldwide agreement with Capitol Records.

Leo Corson joined the contemporary music department of APA’s concerts division.

Jamie Foxx announced plans to executive-produce a limited series about the late Marvin Gaye alongside Motown veteran Suzanne de Passe and Madison Jones.

Beastie Boys’ Adam “Ad-Rock” Horovitz teamed with Los Angeles vegan shoe/apparel company Keep on a limited-edition “Ramos” shoe to benefit Planned Parenthood.

Ricky Martin bought an 11,300-square-foot mansion in Beverly Hills for $13.5 million.

Sources close to One Direction’s Liam Payne and X Factor host and Girls Aloud alum Cheryl Cole confirmed that the couple is expecting a child together.


Riot Fest co-founder Sean P. McKeough died of unknown causes. He was 42.

Manager Ron Laffitte (Pharrell Williams, OneRepublic) exited the Maverick Management consortium, forging a new partnership, Patriot Management, with Live Nation CEO Michael Rapino.

Live Nation Entertainment named Lisa Licht chief marketing officer of its U.S. concerts division.

Creative Artists Agency signed music supervision company Earworm Music.

Hitmaker Benny Blanco signed a long-term partnership with Downtown Music Publishing.

Birthdays

Dec. 5
Johnny Rzeznik (51)

Dec. 7
Sara Bareilles (37)
Tom Waits (67)

Dec. 8
Nicki Minaj (34)
Nick Zinner (42)
Sinead O’Connor (50)
Gregg Allman (69)

Dec. 9
Imogen Heap (39)
Tre Cool (44)
Kara DioGuardi (46)
Donny Osmond (59)

Dec. 10
Meg White (42)

Dec. 11
Nikki Sixx (58)
Jermaine Jackson (62)
1 Prince William (left) knighted Universal Music Group chairman/CEO Lucian Grainge to the Order of the British Empire and Knight Bachelor for his accomplishments in the music industry at Buckingham Palace in London on Nov. 29. 2 Rihanna and Cuba Gooding Jr. at the Footwear News Achievement Awards in New York on Nov. 29. 3 From left: Lukas Graham’s Lukas Forchhammer, Mark Falgren and Magnus Larsson at KBKS’ Jingle Ball at American Airlines Center in Dallas on Nov. 29. 4 Detroit native Aretha Franklin sang the national anthem at the NFL’s Minnesota Vikings-Detroit Lions Thanksgiving Day game at Ford Field in Detroit on Nov. 24. 5 Florence Welch at Porter’s Letters Live in celebration of its Incredible Women of 2016 at the V&A in London on Nov. 29.
6: Taylor Swift (fourth from right) and Kelsea Ballerini (far right) posed backstage with Todrick Hall (center) and the rest of the cast of Kinky Boots at the Al Hirschfeld Theater in New York on Nov. 23. 7: From left: Metallica’s Robert Trujillo, James Hetfield, Lars Ulrich and Kirk Hammett at The Opera House in Toronto on Nov. 29. 8: Elton John (left) and Conchita Wurst at City Hall in Vienna on Nov. 24. 9: Savages’ Jehnny Beth at Brixton Academy in London on Nov. 25. 10: Tony Bennett at the 99th annual Macy’s Thanksgiving Day Parade in New York on Nov. 24. 11: From left: Ezra Koenig, Rashida Jones and Mark Ronson at the New York Knicks-Charlotte Hornets game at Madison Square Garden in New York on Nov. 25.
She’s at the top of our chart, too.

Congratulations, Jennifer Breithaupt, for being recognized as one of Billboard’s Women in Music.

From your Citi Family
UNICEF’s Snowflake Ball
NEW YORK, NOV. 29

HILLARY CLINTON MADE A RARE POST-ELECTION appearance at UNICEF’s 12th annual Snowflake Ball to surprise honoree Katy Perry, an outspoken supporter throughout her presidential campaign. “On a personal level, I cannot tell you how delighted I am to be here to help celebrate a global megastar and someone whose powerful voice and creative lyrics remind us when you get knocked down to get back up,” Clinton said while presenting the Audrey Hepburn Humanitarian Award to the musician, who was immediately brought to tears as the gala’s attendees at Cipriani Wall Street gave her a standing ovation. “We need champions like Katy now more than ever: her passion, her energy and, yes, her voice, louder than a lion.” Perry, an ambassador since 2013 who raised more than $1 million for UNICEF during her most recent world tour, jokingly asked the ballroom, “Does anyone have a tissue?” And as Clinton exited the stage, Perry told her, “Hillary has lit that voice inside of me, and it will continue to get brighter and brighter and brighter. Thank you, Hillary.” Octavia Spencer hosted the star-studded event, also attended by Perry’s beau Orlando Bloom, Allison Williams and Téa Leoni, and with performances by Sara Bareilles and the cast of The Color Purple.

—ASHLEY LEE
CONGRATULATIONS JENNIFER BREITHAUPT!

FROM BILLY JOEL AND THE ROLLING STONES TO CHANCE AND FOO FIGHTERS, I'M LOOKING FORWARD TO MAKING HISTORY IN 2017!

LOVE, MARCIE AND THE MAC PRESENTS TEAM
Sony Music congratulates its talented 2016 Billboard Women in Music honorees.

KESHA
MAREN MORRIS
MEGHAN TRAINOR
MIKA EL-BAZ
MARIA FERNANDEZ
CELINE JOSHUA
DONEEN LOMBARDI
NANCY MARCUS SEKLIR
SYLVIA RHONE
LAURA SWANSON
JULIE SWIDLER
NICOLA TUER
‘I’VE LEARNED TO SAY NO’

Sweden’s latest top 40 teen export, Zara Larsson has braces, an allowance — and three Hot 100 hits this year.

BY MICHELLE DEAN
PHOTOGRAPHED BY RYAN PFLUGER

“I will not trash-talk girls in my songs,” says Larsson, photographed Nov. 9 at Dirty French in New York. Watch an exclusive interview at Billboard.com.
"I thought I would be a superstar," says Zara Larsson, recalling the only time her career hit a roadblock: in 2008, at 10 years old, after she won Talang, the Swedish edition of the Got Talent TV franchise, by belting power ballads by Celine Dion and Whitney Houston.

The pop singer, now 18 and wearing a short black dress and thick eyeliner, says she was "expecting record deals to rain all over me." Larsson fidgets in her seat at the Manhattan bistro Dirty Laundry. "They kind of did," she says of the offers, "but they were shitty ones. So, I just went back to school." Today, with glam squad and designer clothes in tow, she looks much closer to the near-superstar who has become one of Epic’s top priorities than she does a schoolgirl—at least until she opens her mouth to reveal two rows of clear braces.

It has been only four years since a 2012 deal with Sweden’s TEN Music Group (which broke Icona Pop around the same time) led to a 14-year-old Larsson’s continental breakout single, “Uncovered,” which has gone platinum six times over in Sweden and laid the groundwork for her 2015 stateside deal with Epic. “Never Forget You,” her 2015 collaboration with U.K. star songwriter MNEK, blew up across Europe before becoming her first U.S. hit this summer, reaching No. 13 on the Billboard Hot 100. Now, she’s preparing for her long-awaited debut full-length, due in early 2017. “I'm just trying to collect songs that people love to listen to. When I'm recording, it's like, ‘Turn the Auto-Tune up’—not because I can't sing, but because it's an effect that makes people go ‘Ooooh.’”

One thing she and Quavo share, though, is a willingness to be outspoken—especially about feminism. “I will not trash-talk girls in my songs,” says Larsson, whose Instagram once included a photo of herself with a condom on her leg, as a rebuke to men who don’t wear them. “Let’s just trash-talk the guy. Nobody cares about him.”

One look at her Twitter, which boasts more than 700,000 followers, confirms that those kinds of statements are typical of the young star (“Tired of these ugly ass grown ass men always tryna tell young women what to do and not,” she recently declared). As Poo Bear puts it, “She has a very clear understanding of who she wants to be.”

The singer, who says she would be a teacher if she weren’t a pop star, is earning her high school diploma while on the road and co-hosts a Swedish-language podcast whose title roughly translates to “Truth Mama” with her childhood best friend (“We just talk shit for an hour a week, and people love it”). That doesn’t leave much time for guys, trash-talk-worthy or otherwise. “I’m not going to spend my time and energy on some boy now,” she says. “I’m going to get these checks, and when I’m 30 I can settle down.”

The next step is getting her album out—something that’s still in flux, though so far it includes a slew of polished, radio-ready tracks, including the rambunctious lead single “Ain’t My Fault” and collaborations with Wizkid and Ty Dolla Sign.

Larsson, who just scooped up the best new act trophy at MTV’s European Music Awards, sees the forthcoming release as a huge leap from where she started. “When I look at my first EP now, I’m like, ‘Why did you allow people to make you sing these songs?’” she says. “Now, I won’t record shit that I don’t like. I learned along the way to say no—that’s the most important thing.”

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**OVERHEARD**

**Pia Toscano’s Posh Pre-Wedding**

Former American Idol contestant Pia Toscano isn’t getting married until Jan. 7 in New York, but on Nov. 30 she and her choreographer fiance, Jimmy Smith, held a “West Coast wedding reception” for friends and family at The District by Hannah An in Los Angeles. Smith, who is Jennifer Lopez’s lead choreographer, performed with four fellow hoofers, then slow-danced with his betrothed as America’s Got Talent contestant Ryan Edgar serenaded the couple with Ed Sheeran’s “Thinking Out Loud.”

Guests included Lopez’s ex-beau Casper Smart.

**YG: F— Trump, Just Don’t F— Up My Video Screen**

Even anarchists have rules, as California rapper YG demonstrated at his Red Bull Sound Select 30 Days in L.A. concert on Nov. 29. Continuing a tradition initiated for his F— Donald Trump Tour, YG had a life-size piñata of president-elect Donald Trump lowered from the rafters of The Wiltern Theater in Los Angeles, then sought out volunteers to whack it, saying, “I need a black, a Hispanic, a white, an Asian, a Filipino on the stage.”

The rapper then explained to the chosen five that before the cobbling started, “I got three rules. Rule number one: Don’t hit me. Rule number two: Don’t hit that $100,000 [video] screen right there. Rule number three: You crazy-ass motherf—ers don’t hit each other.” Ultimately it took six concertgoers, whaling away in unison, to smash the effigy.
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WOMAN OF THE YEAR
MADONNA

CHART-TOPPER
MEGHAN TRAINOR

ASCAP CEO
BETH MATTHEWS
NAMED ONE OF 100 MOST POWERFUL WOMEN IN MUSIC

AND CELEBRATES
THE WOMEN OF ASCAP.
From Death’s Door To Drake ‘And A Ferrari’

How a shooting motivated 21 Savage to become hip-hop’s most sought-after new MC

BY DAN RTS

The bullets flew on the night 21 Savage turned 21 years old. Just before midnight on a Tuesday in October 2013, Savage — born Shayaa Joseph — was ambushed on the east side of his hometown Atlanta and shot six times before he could grab the perpetrator’s gun and fire back. His attacker was arrested; Savage was rushed to a hospital with his first gunshot wounds.

Savage doesn’t avoid the topic, but he doesn’t give much detail, either. “It just made me slow down in the street,” says the 24-year-old. “I had to find something else to do. So rapping was what I did.”

Three years later, 21 Savage — the “21” is taken from his pre-rapping, gun-toting life — is the hottest young rapper among hip-hop’s elite. Along with his single “X” (featuring Future), which is No. 37 on the Dec. 10 Billboard Hot 100, Savage recently hopped on Meek Mill’s "Offended" as well as “Sneakin’” from frequent Meek adversary Drake, acting as a neutral party between two warring rap titans.

“They both want to be No. 1, so they’re just competing,” Savage says dismissively. “Beef, to me, is like when n—as are ready to kill each other. That’s the beef I’m used to.”

Savage was expelled from the public school system of Georgia’s Dekalb County for bringing a gun to class in the seventh grade, and dropped out by ninth grade. Another local rapper, Key! from the group Two-9, introduced him to producers Sonny Digital and Metro Boomin. Soon, Savage was developing his skills on “Skrr Skrr” and “Woah,” both of which appeared on his debut, The Slaughter Tape, in May 2015.

Two more projects, Free Guwop and Slaughter King, drew label attention in 2015, but it wasn’t until the July release of Savage Mode that his eerily calm delivery over spare, menacing beats congealed into a distinct aesthetic.

Savage Mode arrived on his own imprint, Slaughter Gang, and as the album kept climbing — it is No. 35 on the Billboard 200 in its 19th week, while “X” and “No Heart” (No. 57) continue rising up the Hot 100 — it caught the attention of Drake, who called him a “young king with all the juice right now” on Instagram in October. (Drake also recently gifted him a red Ferrari, according to Savage.) Drake’s “Sneakin’” became Savage’s highest-charting hit to date following its October release, reaching No. 28 on the Hot 100, and in early November, he signed with Epic Records.

Major [labels] should be like the NBA: You should have to go to college, train, go to practice, camp, try out,” he says. “I done did the hard work. It didn’t just come to me because I got a cool song and my pop owned a label.”

Savage will end 2016 on the road supporting Young Thug, before he gets to work on what will be his major-label debut. He says he is looking forward to “making my money, keeping my head down” and not getting caught up in hip-hop luxury. “I represent a n—as ready to kill each other. That’s the beef I’m used to.”

“I done did the hard work,” says the 24-year-old.

The Love Songs of La La Land

By this time next year, 31-year-old composer-lyricists Benj Pasek and Justin Paul could be more than halfway to an EGOT. Dear Evan Hansen, the new Broadway musical from the former Smash composers (opening Dec. 4), follows an anxious teenager in the social media age and has inspired Hamilton-esque Tony buzz. Then there’s La La Land, Damien Chazelle’s Oscar-vying movie musical (in theaters Dec. 15), for which they wrote the lyrics to Justin Hurwitz’s score. The two speak about their pop sensibilities — and what it’s like penning songs for Ryan Gosling and Emma Stone.

Your style is very pop-influenced — do you listen to a lot of current music?

JUSTIN PAUL I love everyone from Sara Bareilles to Taylor Swift, Ingrid Michaelson, Ben Folds — those are the artists I’ve listened to for the past 15 years or so. We’ve always been Broadway listeners and also radio listeners; good pop writing is always of interest.

BENJ PASEK For us, working on NBC’s Smash also was a return to writing in the sound of what was on the radio. Our first show ever in college was like that, and it’s similar in a way to Dear Evan Hansen.

In contrast, how does La La Land’s music fit into that modern approach?

PAUL It’s old-fashioned music that feels very fresh because of the contemporary story. There’s this one ballad Emma sings that feels like a musical theater-influenced torch song, somewhere between the worlds of jazz and American songbook writing. But it’s very much its own thing — little clashes of styles make it unique.

What can audiences expect from Stone and Gosling as singers?

PAUL Obviously no one has heard them sing like this before — we were as delighted as audiences will be. Emma’s got a lovely voice; she can soar when she needs to, but her styling is so cool and quirky. And Ryan is a real crooner — very enticing and alluring. These are two people who can really sing.

—REBECCA MILZOFF

THE BEAT
Cheers to our women in music

From your family:

Ali Harnell  Rebeca Leon  Debra Rathwell

Hardwork / Drive / Passion
“Hard Candy Christmas,” because a lot of folks don’t get to have a big, fancy Christmas. But in this song, I found hope and resilience. People need hope.”

— CYNDI LAUPER

“I Saw Mommy Kissing Santa Claus’ is so perfectly hilarious. I grew up with a single mom who worked hard to get those gifts under the Christmas tree, so I’m all for a mama getting her groove back with Santa after several glasses of eggnog.”

— PARSON JAMES

“I was just at Disneyland. They were playing ‘Jingle Bells’ on one of the rides and immediately I was like, ‘Oh, it’s Christmas!’ There’s no other song that makes me feel like that one does — I guess I’m a kid in that way.”

— JHENÉ AIKO

“My favorite holiday song is ‘White Christmas’ because it’s the first song I recorded for my holiday album Miracles. It was a test to see if I liked the way my saxophone sounded doing holiday songs — of course, the rest is history.”

— KENNY G

“Go Tell It on the Mountain” is probably my favorite Christmas song — certainly my favorite one to sing. It tells the story of Christmas, but it’s fun and easy to sing: wonderful harmonies.”

— DOLLY PARTON

“The Chipmunk Song,” by The Chipmunks with David Seville, spent at No. 1 on the Billboard Hot 100 from 1958 to 1959 — the only holiday tune ever to top the chart.

Weeks “The Chipmunk Song,” by The Chipmunks with David Seville, spent at No. 1 on the Billboard Hot 100 from 1958 to 1959 — the only holiday tune ever to top the chart.

Holiday albums that have topped the Billboard 200, from 1957 — Elvis Presley’s Elvis’ Christmas Album — to 2011, with Michael Bublé’s Christmas.

Weeks Brenda Lee’s “Rockin’ Around the Christmas Tree” has spent atop the Holiday Airplay chart, the most in the list’s 15-year history.

Number of downloads of Mariah Carey’s “All I Want For Christmas Is You,” the most of any holiday song.

Number of Christmas albums sold in 2015, down 20.6 percent from 2014.

TIS THE SEASON

What’s Your Favorite Holiday Song?

Pop legends and R&B upstarts reveal their go-to holiday hits

BY ROB LEDONNE

PENTATONIX’S TIPS FOR KICKASS CAROLING

A cappella groups are predisposed to Christmas carols, but Pentatonix is especially adept, with three holiday LPs and A Pentatonix Christmas Special (Dec. 14, NBC). Mitch Grassi (second row, right) gives a choir crash course

1. Start Easy
Grassi, 24, says that picking the right caroling medley comes down to understanding your group’s vocal strengths and weaknesses, but there are some old standbys for both novices and experts. “Start with ‘I’ll Be Home for Christmas,’ which is warm and nostalgic, and then move on to ‘Carol of the Bells,’” he says. “If you want to challenge yourself, go with ‘God Rest Ye Merry Gentlemen,’ which is a little more difficult but classic-sounding.”

2. Rev Up The Cords
Warming up is key — it’s going to be cold out there, says Grassi, and you want your voice to be ready for the chill. “If you don’t rehearse properly, you’re going to sound a mess when you get to the doorstep,” he cautions. Along with the extra practice time, Grassi recommends using “fun twists” to spice up an arrangement. “Do something people are surprised by — a beatbox breakdown is always cool.”

3. Look The Part
Caroling, says Grassi, is an audiovisual experience, so display your holiday cheer proudly. “You need a big coat and a Santa hat, or maybe a reindeer-antler headband with some jingle bells added on,” he says. “You can bring a thermos of eggnog, or maybe some holiday candy to give out. Try to have your songs memorized, but bring sheet music if you feel like you might need it. Other than that? Bring a big smile.”

—JASON LIPSHUTZ
CONGRATULATIONS
ANN SWEENEY
SVP INTERNATIONAL & GLOBAL POLICY
2016 BILLBOARD
TOP WOMEN IN MUSIC

RULING MUSIC EVERY DAY.
CONGRATS ALESSIA, HALSEY, MAREN, AND SHANIA ON
YOUR BILLBOARD WOMEN IN MUSIC HONORS!

ALESSIA CARA
(SOCAN)
RULE BREAKER AWARD

HALSEY
RISING STAR AWARD

MAREN MORRIS
BREAKTHROUGH AWARD

SHANIA TWAIN
ICON AWARD

WRITE ON.
HEAR SAY

A LOOK AT WHO’S SAYING WHAT IN MUSIC

Compiled by Natalie Weiner

“Rather than a movement for change, punk has become like a f—ing museum piece.”
— JOE CORRÉ
The son of The Sex Pistols’ manager before setting $7 million worth of punk memorabilia on fire.

“I want nothing more than to see the families that were divided to come together again and for all the years of pain to come to an end.”
— CAMILA CABELLO
The Fifth Harmony singer, who is Cuban-American, on the death of Fidel Castro, on Twitter.

“Yeah, I did keep it.”
— THE WEEKND
The singer sharing what he did with his dreadlocks after cutting them off, in an interview with Zane Lowe on Beats 1.

“standing rock is BLM. standing rock is LGBTQ rights. standing rock is the latino struggle. all this shit is one.”
— VIC MENSA
The rapper explaining his support of protesters of the Dakota Access Pipeline, on Twitter.

“LISTEN IN ORDER LIKE I HANDED YOU A 90 MINUTE MAXELL CASSETTE.”
— LIN-MANUEL MIRANDA
The composer tweeting about the recently released Hamilton Mixtape.

“Poor Nickelback. They take the brunt of a nation’s jokes, and I’m sure they’re crying all the way to the bank.”
— ROBB HARTLEN
The Kensington, Prince Edward Island, constable telling the CBC about a (joking) initiative to play Nickelback to people arrested for drunk driving.

“Rather than a movement for change, punk has become like a f—ing museum piece.”
— JOE CORRÉ
The son of The Sex Pistols’ manager before setting $7 million worth of punk memorabilia on fire.

NOAH CYRUS: ‘MILEY SAYS, “THERE WILL BE HATERS”’

NOAH CYRUS: ‘MILEY SAYS, “THERE WILL BE HATERS”’

Roots: Noah Cyrus says she was a “tour bus baby,” learning how to harmonize while on the road with her dad, Billy Ray. Still, the 16-year-old wasn’t sure she would follow in the footsteps of her sister Miley and her brother Trace (Metro Station) while growing up on the family farm in Nashville. “For years I had been riding horses and staying away,” she says. “Then, two years ago, I started writing and I fell in love with it. I knew that this is what I want to do.”

Breakthrough: On Nov. 16, Cyrus unveiled her debut track, “Make Me (Cry),” a solemn duet with British R&B star Labrinth that was written earlier in 2016 and raked in more than 2 million streams in its first chart week, according to Nielsen Music. The song was released through Barry Weiss’ RECORDS venture with SONGS Music Publishing and received an elegant music video directed by Sophie Muller (“I adored her video for Rihanna’s ‘Stay,’” says Cyrus).

Miley’s Advice: The elder Cyrus sister, 24, informed Noah that “there are always going to be haters” and that having a thick skin is the most important part of a successful pop career. “She told me to not look myself up, ever,” she says. “I’ve turned my comments off on Instagram. I think that was the best thing I could have done right now.”

Up Next: Cyrus will be writing more songs for her debut album in the coming months, with an eye on pop radio in 2017. She understands that whatever she releases naturally will be compared to her sister’s work. “We’re going to be told that we sound alike,” she says. “It doesn’t take me by surprise, and it doesn’t bother me.”

— JASON LIPSHUTZ
CONGRATULATIONS
MTRAIN!

WE ARE SO PROUD OF YOU FOR BEING NAMED BILLBOARD WOMEN IN MUSIC’S CHART TOPPER!
MANY MORE HITS TO COME!

FULLSTOP MANAGEMENT

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SPORTS & ENTERTAINMENT GROUP
BUSINESS MANAGEMENT + TAX

myman greenspan fineman
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COUNSELORS AT LAW
CONGRATULATIONS ON YOUR EXTRAORDINARY YEAR
LOVE, YOUR ASTRALWERKS FAMILY
If I could be so lucky, my gifts would consist of a Puffco pen, Saint Laurent glitter boots and a sewing machine. I’d love to get my brother a vintage Busato guitar as a thank you for being my lifelong music guru.”

LIZZY PLAPINGER  VOCALIST, MS MR; CO-FOUNDER, NEON GOLD RECORDS

AN $18,000 ACOUSTIC GEM
Musician, guitar expert and broker Matt Umanov has seen some memorable guitars during his 51-year career; he’s the guy who did work for Bob Dylan and Eric Clapton in the ’60s, after all. But the 1944 acoustic created by Bartolo Busato, one of Paris’ best luthiers of the Manouche-style guitar, says Umanov, is “one of the most amazing and fabulous models I’ve ever played.” That declaration alone speaks volumes.

BUSATO 1944 rosewood flat-top acoustic guitar, $18,000; umanovguitars.com.
What I’m most hoping for is a family vacation at Andy Irons’ home in Kauai, Hawaii. It is the perfect mix of relaxation for me and surfing for my husband and two stepchildren.”

MARCIE ALLEN
PRESIDENT, MAC PRESENTS

Situated on Hanalei Bay, the $4.3 million oceanfront three-bedroom with a pool that was formerly owned by the late surfing star is a prized rental (starting at $1,370/night). Phil Jones, of concierge service Pure Kauai (purekauai.com), recommends booking world-class surf instructor Russell Lewis while you’re there, and pinpoints May as the best time for a trip: “It’s that sweet spot before summer when it’s not super-crowded and the weather is perfect.”

I’m hoping for an Audio-Technica Professional Turntable. I’m looking forward to playing Margo Price’s Midwest Farmer’s Daughter and the old Tom Jones albums I had as a kid—especially A-tom-ic Jones!”

STEVE SCHNUR
WORLDWIDE EXECUTIVE FOR MUSIC, ELECTRONIC ARTS

This highly affordable $249 model delivers on price and more: “You don’t need to buy a separate preamp and it’s USB-compatible, which is always nice for someone who might want to digitize their records,” says Sharon Bechor, manager of Rock and Soul, New York’s top DJ-equipment store.
Congratulations on receiving the 2016 BILLBOARD POWERHOUSE AWARD

POWERHOUSE
(noun)
pow·er·house \
\ˈpau̇(-ə)r-ˌhau̇s\ 
a person of great energy, strength and power

ANDRA DAY
YOU ARE THE ULTIMATE POWERHOUSE!

Congratulations on receiving the 2016 BILLBOARD POWERHOUSE AWARD
**Style • HOLIDAY GIFT GUIDE**

1. **SAINT LAURENT** wool and leather Teddy jacket, $2,390; ysl.com.
2. **HUBLOT** Big Bang Unico Sapphire watch in all-black, $64,000; hublot.com.
4. **STA MPD** ripstop five-panel Downtown L.A. cap, $55, and cotton and leather Downtown N.Y. snapback, $80; stampd.com.
5. **LANVIN** stripe-appliqued high-top sneakers, $695; barneys.com.
6. **CIRE TRUDON** Cyrnos scented candle, $105; netaporter.com.
7. **LEE SAVAGE** Cross Stack clutch, $1,395; leesavage.us.com.

**Binary Booty**

Black and white is timeless, but the key to keeping it cool this season is playing with the details, which shouldn’t veer to other hues. “Keep what you’re wearing clean, polished and minimalist to achieve a modern look,” says stylist Zoe Costello (Vic Mensa).

**I have a Goldendoodle named Idnit, short for ‘Idnit So Cute.’ I would love for him to have a doggy jungle gym in the backyard so he could play with other dogs whenever.”**

**D.R.A.M.** RAPPER-SINGER (AKA SHELLY MARSHAUN MASSenburg-SMITH)

For the artist who has everything, focus on his or her furry companion instead. “When somebody pays attention to your pet, it’s a really nice connection,” says Bobbi Panter, who partnered with Outkast’s Big Boi on a line of natural pet shampoos that Ludacris and Snoop Dogg use to lather up their pooches.
HILDI SNODGRASS

LORI FELDMAN

our rays of light
Billboard’s annual celebration of music’s highest achievers, starring the peerless Madonna, then honoring trailblazers (Kesha), chart-toppers (Meghan) and rule breakers (Alessia) among many, and finally saluting the 100 (!) top execs whose innovation and determination propel the business forward.
WOMAN OF THE YEAR

MADONNA

With her acclaimed Rebel Heart Tour, she shattered box-office records throughout 2016, but even more than that, her compassion, inclusiveness and utter fearlessness is just what’s needed at year’s end — and beyond

BY ELIZABETH BANKS

“Even at my birthday parties, I want people to have an amazing experience. I want them to be sucked into a world of magic and be transported,” says Madonna, photographed by Mert Alas and Marcus Piggott on April 17 in London.
“Art is how I express myself, and art is how I can change the world.”
IN THE EARLY DAYS

of September 2001, I was driving down Santa Monica Boulevard on my way to a call-back for Guy Ritchie’s adaptation of Swept Away, starring his then-wife Madonna, when it dawned on me: Instead of turning left toward the office buildings, I would be veering into the residential area. I was going to Madonna’s house. Her music had been the soundtrack to my preteen angst, and she was my idol as a feminist and as an artist. Naturally, I pulled the car over, called my sister and had a mini-freak-out.

When Madonna walked into Guy’s home office that day, her little son, Rocco, was perched on her hip. She told me that my audition was funny and that I’d be veering into the residential area. I was going to Madonna’s house. Her music had been the soundtrack to my preteen angst, and she was my idol as a feminist and as an artist. Naturally, I pulled the car over, called my sister and had a mini-freak-out.

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“AGE IS ONLY BROUGHT UP WITH REGARD TO WOMEN. I DON’T EVER THINK ABOUT IT UNTIL SOMEONE ELSE BRINGS IT UP.”
Sean Penn and then-wife Madonna at a screening of Penn’s movie At Close Range in Los Angeles in 1986. 2 With daughter Lourdes at the 2011 Vanity Fair Oscar party. 3 Onstage with a cone bra in 1990. 4 With Iggy Pop and Justin Timberlake at her 2008 induction into the Rock and Roll Hall of Fame in New York. 5 On the set of Desperately Seeking Susan in 1985. 6 A note to fans circa 1994 and lyrics to an unidentified song. 7 Members of opening act Beastie Boys opened fire on headliner Madonna at New York’s Madison Square Garden in 1985. 8 With Michael Jackson at an Academy Awards after-party at Spago’s in West Hollywood in 1991. 9 Rosie O’Donnell and Madonna in 1992’s A League of Their Own. 10 Performing “Like a Virgin” at the inaugural MTV Video Music Awards in 1984. 11 In the “Like a Prayer” video, 1989. 12 A video still from the techno-inspired “Ray of Light,” 1998. 13 Madonna and friends nuzzled in her photo book Sex, released in 1992. 14 With schoolchildren at Mkoko Primary School in the region of Kasungu in central Malawi in 2013. She is flanked by her adopted children, David (to her left) and Mercy (to her right). 15 Onstage in support of Hillary Clinton in New York’s Washington Square Park on the eve of Election Day.
‘She Doesn’t Invest In What People Think Of Her’

What does it take to keep a fashion icon at the top of her game for more than 30 years? Madonna’s longtime fashion collaborator, Arianne Phillips, dishes on their partnership

Arianne Phillips is the Academy Award-nominated costume designer behind Walk the Line and A Single Man. Yet it is the nearly 20 years she has spent working as a stylist to Madonna, spanning countless TV and red carpet appearances and six tours, including the 2016 Rebel Heart Tour, for which the 53-year-old is best known. Phillips, who cites the 1998 “Frozen” video, the 2000 “Don’t Tell Me” video and the 1998 VH1 Fashion Awards as three of her favorite style moments, says that working with Madonna is both rewarding and challenging: “She’s an artist who’s seen by the world.”

Walk us through the process of putting together Madonna’s tour wardrobe. Madonna and I usually start talking four to five months before a tour. I work with a big crew — just the prep side alone can reach 25 people — because it’s not just Madonna. There are also 20 dancers, two backup singers, a band and often she has specialty performers.

How much creative control does Madonna exert? She has been at the top of her game for more than 30 years; she has a very strong point of view. Madonna also is a collaborator. She’s always the hardest-working person on every set. Her work ethic is unparalleled. She really expects her collaborators to bring something to the plate.

How do you collaborate with fashion designers, like Gucci’s Alessandro Michele, who worked on the Rebel Heart Tour? It can be challenging because the looks have to sustain the brutalities of dancing and sweating and moving every night, along with quick changes. Ninety percent of the time the costumes are not show-worthy, so what we do is rebuild them from the inside out, so they have the integrity and the look designers are trying to achieve.

Each look on Rebel Heart exudes power, as many of her looks have through the decades. Is “power” something you both consistently try to express? Mostly what Madonna ends up wearing is an evolution of what is relevant at the time. I would say Madonna is a strong female artist who is attracted to just those things. The visuals reflect the music in a kind of seamless marriage of her point of view.

Madonna has been the target of some criticism about dressing appropriately for her age. Have you adjusted your approach to dressing her in her 50s? It’s sexist and ridiculous, and has no bearing for me. Madonna has an incredible amount of integrity as an artist. She doesn’t invest in what people think of her, and that is the most liberating thing. — LAUREN INDVIK

Some of Phillips’ favorites include the cowboy look in “Don’t Tell Me” (left), her “classic looks,” as exemplified by the yellow Olivier Theyskens gown (right) she wore to the VH1 Fashion Awards in 1998 and “the ‘Hung Up’ disco looks” of the Confessions Tour (bottom right).

Phillips designed the first-act costumes for the Rebel Heart Tour, an arresting mash-up of warrior dress (left) and religious iconography. To create the look, she took inspiration from a vintage John Galliano jacket and a dress designed by Murmur.

“When I think of greatness and what a legend is, I always think of Madonna. She has always been true to herself as an artist. She does things her way no matter what, and that always inspires me. Because she never backs down from her beliefs and takes risks, she has made history. Working with her was one of the proudest moments of my career. She’s the ultimate boss.” — NICKI MINAJ

“She doesn’t invest in what people think of her.” — TOVE LO

is only brought up with regard to women. It’s connected to sexism, chauvinism and misogyny. When Leonardo is 60 years old, no one is going to talk about his relevance. Am I relevant as a female in this society that hates women? Well, to people who are educated and are not chauvinists or misogynists, yes.

Speaking of: How did you feel about the outcome of the election? It felt like someone died. It felt like a combination of the heartbreak and betrayal you feel when someone you love more than anything leaves you, and also a death. I feel that way every morning: I wake up and say, “Oh, wait, Donald Trump is still the president,” and it wasn’t a bad dream that I had. It feels like women betrayed us. The percentage of women who voted for Trump was insanely high.

Why do you think that is? Women hate women. That’s what I think it is. Women’s nature is not to support other women. It’s really sad. Men protect each other, and women protect their men and children. Women turn inward and men are more external. A lot of it has do with jealousy and some sort of tribal inability to accept that one of their kind could lead a nation. Other people just didn’t bother to vote because they didn’t like either candidate, or they didn’t think Trump had a chance in the world. They took their hands off the wheel and then the car crashed.

Were you surprised? Of course. I was devastated, surprised, in shock. I haven’t really had a good night’s sleep since he has been elected. We’re f—ed.

Do you know anyone who voted for Trump? Yeah, and I’ve gotten into major arguments.

What did they say? That they would rather have a successful businessman running the country than a woman who lies, just absurd. But people don’t have faith in government as we know it. We live in a country that’s run by bankers. In a way, it makes sense that Donald Trump is the president. Because money rules. Not intelligence, not experience, not a moral compass, not the ability to make wise decisions, not the ability to think of the future of the human race.

What do you think artists’ responses will be? I’ve witnessed many protests in Manhattan, but in the end the protests have to equal something. Something has to manifest.
Do you think you can be an agent for change?
Well, of course you know the answer to that. I’m trying to figure out my response to Trump. I like the idea that women are marching on Washington, D.C., the day after the inauguration. I want to rain on his parade. I was put on this earth to fight for the underdog and fight against discrimination.

As a fellow New Yorker, have you ever met the president-elect?
I wouldn’t call him a friend or anything, but I’ve certainly met him. I did a photo shoot years ago at [Trump’s] Mar-a-Lago in Palm Beach [Fla.] for a Versace campaign. He’s a very friendly guy, charismatic in that boastful, macho, alpha-male way. I found his political incorrectness amusing. Of course, I didn’t know he was going to be running for president 20 years later. People like that exist in the world, I’m OK with it. They just can’t be heads of state. I just can’t put him and Barack Obama in the same sentence, same room, same job description.

When you go to Malawi, or travel the world, you must clearly get a sense of how our president affects the globe. We’re the laughing stock of the universe right now. We can no longer criticize other governments, other leaders. I’m hanging my head in shame.

What have you learned through your work in Malawi?
It really opened my eyes to what’s going on in the rest of the world. It has connected me to organizations and NGOs [nongovernmental organizations] in other countries in Africa. It got me involved with the importance of secondary school for girls because girls are not encouraged to be educated in Africa. I’ve been working in Malawi for over a decade. I have a huge commitment and love for the country and I will never desert them. I adopted my two children that I’m so lucky to have living in my house right now. Since then I’ve been working tirelessly trying to make Malawi a more self-sufficient country. I’ve been building orphan-care centers, funding clinics and schools, and the list goes on. I’ve also been supporting this pediatric surgeon, Eric Borgstein. He’s an angel in human form who has given his life to looking after children. He’s tireless and fearless and performs multiple surgeries a day in the most dire conditions. I couldn’t take it anymore, so I built a hospital. I’ve been subsidizing education of other surgeons to work by his side so he doesn’t do everything on his own. That’s really what this Art Basel fundraiser is about: creating an endowment for the hospital with art. Art is how I express myself, and art is how I can change the world.

When I visit your social media accounts, you’re either posting about Malawi or about your family.
My family is everything. I will go to war for them. Whatever I’m fighting for, it’s for my daughters and my sons. I want them to have a good future. I’ve created an unconventional family and we have discussions at the dinner table about all sorts of things. My 11-year-old son can speak eloquently about Malcolm X and Martin Luther King and Nelson Mandela and James Baldwin. My daughter Mercy plays the piano and can talk to you about Nina Simone. I’m really proud of that.

How do you decide when to include your children in your social media posts?
When I post their things, they give me permission. A lot of times they’ll send me pictures and say, “Please don’t post this,” and I won’t. They have private accounts, and I respect that. I also consider my children part of my work and the work that we do together.

What is going on with you as a filmmaker?
I want to make more films, and I’m going to make more films. I’ve written screenplays and I’m hoping to make them next, but who knows. Making films is very complicated. There are a lot of people involved. When I go on tour I just go, “OK, I’m going on tour.” But with films, I don’t have that kind of control. It’s much more frustrating for me.

Besides Trump, what does Madonna worry about? Do you even worry about anything?
What? I worry about absolutely everything. I worry about my kids all day long. I worry about my health. I worry about whether I’m going to get things done in time. I worry about every project I’m working on. I worry about whether I’ll get to sleep at night. I worry about the state of the world. There isn’t anything I don’t worry about.
“Songwriting is a great vent for me,” says Twain, photographed Oct. 29 at Quixote Studios in West Hollywood. “I’ve definitely written about my emotions more than anything. It’s my diary.” Styling by Tiffany Gifford. Twain wears a Jean Paul Gaultier top from New York Vintage and David Yurman earrings.
WOMEN IN MUSIC 2016 / HONOREES

ICON

SHANIA TWAIN

She triumphed over a tough childhood, a conservative industry and a major breakup to sell 35 million albums in the U.S. and pave the way for a new kind of genre-crossing star (see: Swift, Taylor). At 51, with a new album on the way (“It was a big leap of courage for me”), she’s just getting started.

By Michael Schulman / Photographed by Mary Rozzi

WHEN EILEEN TWAIN WAS in 12th grade — not yet Shania, not yet a global star — her music teacher asked her to sing an original song at a high school concert in Ottawa, Ontario. Though she had been singing professionally since she was 8, often to help her parents pay the bills, performing made her so nervous, she could feel it in her bladder.

When the MC called her name, she was sitting in the trumpet section of her school orchestra and felt a warm trickle down her legs. Thinking fast, she kicked over the glass of water next to her chair and said, “Damn! I spilled my water!” Then she took center stage with her acoustic guitar and knocked ’em dead.

Every enduringly successful artist has a survival instinct, but Shania Twain’s is in Joan of Arc territory. Her impoverished childhood in Ontario, detailed in her best-selling memoir From This Moment On, reads like Dickens: parents who didn’t always have money for groceries and moved the family from place to place, sometimes to dodge the rent; five kids who would sleep in dirt-floored basements; a father who would get into violent fights with her mother, who sank into chronic depression. One of Twain’s first attempts at songwriting was titled “Won’t You Come Out to Play” — a plea for her mother to get out of bed.

All that happened before her 22nd year, when Twain was living in Toronto, trying to make it as a singer-songwriter, and got a call that her parents had been killed in a car accident. To support herself and her younger brothers (Twain has one older sister), she took a job in a Las Vegas-style revue in Huntsville, Ontario, where she lived in a cabin with no running water and washed her clothes in a stream. “Music has been my greatest therapy,” reflects Twain, 51, today. “It always has been. It’s a very great friend.”

Her life, and luck, changed dramatically in the early ’90s, when she moved to Nashville and her clear, companionable voice got noticed. The rest is history: 35 million albums sold in the United States, according to Nielsen Music, the most of any female country artist in the last 25 years. Four No. 1s on Billboard’s Top Country Albums chart, and seven on Hot Country Songs. Five Grammys, six Billboard Music Awards, five American Music Awards. Plus, a smash album, Come On Over, that holds the record for the most weeks at No. 1 on Top Country Albums, with 157 million copies sold in the United States, making it the best-selling album by a woman (or any solo artist) since Nielsen began tracking sales in 1991.

Equal parts grit and grace, Twain was the ‘90s crossover queen, straddling country and pop with infectious hits that were upbeat and empowering. In songs like “You’re Still the One,” “Man! I Feel Like a Woman!” and “Honey, I’m Home,” Twain injected country twang with rock’n’roll muscle and feminist bravado, casting herself as a self-reliant modern gal: fun-loving but ambitious, sensual but tough — and unafraid to thyme “stress” with “PMS.” “Shania was elegant, edgy and bold,” says Taylor Swift. “She became everyone’s favorite woman because she represented how versatile a woman can be.”

The country I grew up with was daring,” says Twain today, curled up in a camouflage hoodie and jeans in a suite at The London West Hollywood, light-years away from her early struggles. The idiosyncratic country stars she gravitated toward — Dolly Parton, Willie Nelson — “were not cookie-cutter people,” she says. “Some of them were really rugged. Some of them had criminal records! They were worlds apart stylistically, but I always admired them.”

But when she first got to Nashville, she was “a bit disappointed” to find “that sort of spirit wasn’t really acceptable,” recalls Twain. “It was too radical, and it made me feel insecure and like I didn’t belong.” The songs she was assigned for her self-titled debut album wereformulaic; the industry’s attitude toward sex at the time prudish. CMT initially banned the video for her first single, “What Made You Say That,” because one of her outfits exposed her midriff. It was that initial dissatisfaction that pushed Twain to rethink what a female country star could be. “She was about as hard a worker as I’ve ever come across,” says Luke Lewis, who was the president of Mercury Nashville when Twain started out. “I asked her what her dreams were, and she said, ‘I want to be bigger than Garth Brooks.’”

“She was so undeniably herself,” says singer Kelsea Ballerini, who cites Twain as an influence and was born in 1993, the year her first album came out. “She wasn’t scared of anything.”

Twain’s ambition paid off: Come On Over spawned eight singles that reached the top 10 of Hot Country Songs; for a time, you couldn’t pass through a mall or a gas station without hearing her. In 1998, she set out on an 18-month stadium tour, traveling in a $1 million personalized bus, with her beloved Andalusian horse, Dancer, accompanying her. By the early 2000s, Twain’s videos made her bare-midriff days feel like a distant memory — just think of her cyberpunk catsuit in “I’m Gonna Getcha Good!”

A new generation of female vocalists now see her as a trailblazer. “I learned to think outside genre boxes and the status quo by watching her reinvent herself,” says Swift. At CMT’s Artists of the Year event, Twain was presented with a cross-genre tribute from Ballerini (country), Meghan Trainor (pop) and Jill Scott (R&B). At his Nashville concert in August, rapper and fellow Canadian Drake told the crowd that he “grew up a fan” and dedicated his set to Twain, who was in the audience.

Yet it wasn’t until her late 40s that, says Twain, “I felt, ‘Oh, I really own where I am. I guess I earned this.’” Now, on the heels of a two-year Vegas residency, she’s finally getting back to her first love: songwriting. “I’m very satisfied being a creative person,” she says. “I need that more than I need to be a performer. Songwriting, for me, is kind of like cooking; everyone has to cook sometimes. Why not write songs?”

RUNAWAY TWAIN

Sets the record for most weeks at No. 1 on Billboard’s Top Country Albums (50) with Come On Over, released in November 1997

Inducted into the Canadian Music Hall of Fame in 2011, after previously winning five Grammy Awards

With her Still the One residency at Caesar’s Palace in Las Vegas (grossing more than $43 million in sales), performs 100-plus shows for 350,000 guests over two years

Becomes the first female recipient of CMT’s Artist of a Lifetime Award in October
O
ver in the next room in her hotel suite, Twain’s husband, Swiss
businessman Frédéric Thébaud, quietly works on his laptop, his
presence a reminder of one of Twain’s more recent trials. In 2008, she was living
in Switzerland and had just divorced her then-husband, producer Robert John “Mutt” Lange, when she
discovered that he was having an affair with her best friend (and his secretary), Marie-Anne Thébaud. “I was ready to die —
to go to bed forever and never wake up,” Twain wrote in From This Moment On. “Or to hurt someone.” Shocked and bereft, she
comisserated with Marie-Anne’s husband, Fred — and, incredibly, wound up marrying him, on New Year’s Day 2011.

“It has been a real tug-of-war, trying to come to terms with very extreme emotions and explain it to people in the format of a
song,” says Twain. In Lange, she had lost not just a life partner but also a crucial collaborator. Having worked with the likes
of AC/DC, Def Leppard and Bryan Adams, Lange reached out to Twain after her first album, whisked her away to Majorca and
helped forge her groundbreaking hybrid sound. It was a risky proposition that succeeded wildly, as the pair turned out hit

For Twain, the years after the breakup were a time of recovery. Through training
and rehabilitation, she made her way back to performing after suffering a crippling vocal injury (a process
chronicled in an Oprah Winfrey Network miniseries), toured North America (a “farewell tour” she says remains unfinished) and played
Vegas. Embarking on her forthcoming record, which she expects to complete before year’s end, without Lange was both liberating and
triumphant in the end. “I felt like, ‘Whew! I made it through the album! I made it through this song!’ I didn’t have that direction, whereas with Mutt I did.”

Nevertheless, she had a sounding board in Thébaud (“He’s a huge music lover”), and in producers like the 29-year-old DJ/dance
artist Matthew Koma, whom Twain discovered through and Lange’s 15-year-old son, Eja. “This is one of the first times
I got to work with somebody who was re-addressing what their message was after having had such a huge, impactful career,” says
Koma. “She wasn’t following rules that she previously has followed.”

Do most of my writing in the bathroom,” Twain says with a laugh. “Or in the basement. Or on the beach.” She
wrote much of the new album at her house in the Bahamas, though one song was
written in a hotel closet. “It’s a strange thing, but I do need that isolation. I need to feel alone and intimate with my thoughts.”
She describes the finished product as “kind of schizophrenic musically,” but maintains she’s “the glue.” Don’t expect
a wronged-woman credo like Beyoncé’s Lemonade. “I talk a lot more about pain,” she says, “but I didn’t feel the need to be
that literal about anger or hate. It’s very triumphant in the end. I felt like, ‘Whew! I made it through the album! I made it through
writing all the songs!’ It was an emotional roller coaster, and the lyrics reflect that.”

Her own eclectic interests may show through: She enjoys listening to everyone from Twenty One Pilots to Rufus
Wainwright and DJs like Cashmere Cat and Hardwell, whom she discovered through Eja. “Having that stuff on in the background,
it has made me feel a little more courageous and confident and happy about where music is going,” she says. And looking forward,
she fantasizes about new collaborations: a duets album (Sia is high on her wish list), perhaps with one of her idols. “I went to a
Kanye West concert the other night,” she says, “and backstage, someone passes me a phone and says, ‘Here, talk to Stevie.’ It
was Stevie Wonder. And I’m chatting with him and thinking, ‘Gosh, I never did get around to collaborating with him.”’

Backlit by a Hollywood view, Twain reflects on how far she has come since her hardscrabble childhood. “How do you all of a
sudden feel like you belong, if you grew up your whole life not belonging? It’s really tough to just flick that switch. Success
doesn’t give that to you. I’m not comfortable feeling famous or important. It just doesn’t sit right with me at all. If I could be
successful and not famous, that would suit me better.”

Her voice softening, she adds, “I spent most of my childhood embarrassed or feeling insecure or inadequate. That stays with you.
That’s what that kind of life does to you. So, yeah, I try to enjoy my success in different ways. I think I’m finally starting to do that now.”

5 Essential Shania Songs By Nick Jonas

The 24-year-old singer-songwriter has called Shania Twain his first celebrity crush and thanks her for “breaking barriers of genre to allow other people to think outside the box and push the envelope.” Here, his favorite tracks by the woman he calls a “true inspiration”

“Don’t Be Stupid (You Know I Love You)” 1997

This is the first Shania song I ever heard. I remember the country-pop feel of the song was unlike anything else out
text at the time, and it became a lifelong fan in that moment.

“That Don’t Impress Me Much” 1997

Shania was always so incredible at making iconic visuals for her music, as well as being cutting-edge production-wise. This video and song are, in a word, legendary.

“You’re Still the One” 1997

I got the chance to see Shania’s Vegas show, and when she performed this song on stage with a white horse at her side, it
really sealed the deal for me: Shania Twain, lifetime crush.

“I’m Gonna Getcha Good!” 2002

The production and vocal performance on this are next-level. My brothers and I covered this song in 2008. I played drums and sang my favorite part, the pre-
chorus, as the rest of the time I could rock out.

“Forever and for Always” 2003

This song has been a major source of inspiration to me melodically. Back in the
day, my brothers and I would warm up to this with our band, getting our harmonies locked in
before the show.
“Self-doubt can creep into my thinking,” says Twain, “so when I prove something to myself, it gives me a little more courage.” Twain wears a Karl Lagerfeld top and Norma Kamali Collection pants from New York Vintage.

Watch an exclusive video of Twain discussing her success and how she learned to have fun in her work at Billboard.com.
“I’m having a good time,” says Trainor, photographed by Miller Mobley on June 22 at 632 on Hudson in New York. “All my dreams are real right now.”

Watch an exclusive video of Trainor and other honorees reflecting on the highlights of their past year at Billboard.com.

CHART-TOPPER
MEGHAN TRAINOR

The pop dynamo with two Billboard Music Awards under her belt nabbed a best new artist Grammy and a smash sophomore album with a top 10 single.

Asked to rank her year on a scale of one to 10, Meghan Trainor doesn’t hesitate: “This is the year I won a Grammy, right?” says the 2016 best new artist with a laugh. “Ten!”

Since the smash success of her “All About That Bass” (a Billboard Hot 100 No. 1 for eight weeks), Trainor has duetted with Harry Styles and John Legend, co-written charting hits for Jennifer Lopez (“Ain’t Your Mama”) and Fifth Harmony (“Sledgehammer”), and, most recently, released her second album, Thank You, which peaked at No. 3 on the Billboard 200 on the strength of brassy lead single “No.” Trainor’s fourth Hot 100 top 10 hit. “Growing up, I remember I always wanted to be 22,” says Trainor. “Now I am. I’ve finished a tour and sold out every show, got a Grammy; I have an amazing new boyfriend [actor Daryl Sabara]. For some reason, I knew this would be my year.”

WRITING HOW-TOs
“When I walk into the studio, the first thing I think is, ‘I’m dealing with this right now, but can I make a male relate to this too? Or a mother?’ When I write about universal concepts, other artists are like fans: ‘Oh, my God, I feel the same way!’”

HORROR HABIT
“I’ve been on that American Horror Story grind. But I’m afraid of the dark! I have so many night lights in my room.”

KINDRED SPIRIT
“My boyfriend knows what it’s like to be on a red carpet, to be super hot for a second with everyone talking about you. It’s nice to have someone who actually understands.”

—LEAH CARROLL
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And Salutes

Andra Day
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And Our Own

Jenna Adler, Emma Banks, and Marlene Tsuchii
2016 Women in Music Honorees
When I first started performing and traveling, everyone said it would get easier, and I was like, 'No, it's always going to be hard,' says the 22-year-old electro-pop supernova Halsey. "But they were right. And it has been a surreal year." Her scores of fans (3.5 million followers on Twitter) would agree: Halsey's 2015 debut, Badlands, unleashed the millennial anthem "New Americana," debuted at No. 2 on the Billboard 200 and went platinum within a month. In August, Halsey scored her first Billboard Hot 100 No. 1 with the Chainsmokers collaboration "Closer" (it spent 12 weeks atop the chart); now she's at work on her second album. "Sometimes I worry: What if I used up all my pixie dust on the first one?" she says. "But I'm proud to the point of tears of what I've been able to create. Being a woman in this industry means using your platform to make every kind of woman feel empowered."

**ON REPEAT**

"I found the vinyl of Fleetwood Mac's Rumours when I moved to Los Angeles, and for a while I started every day listening to 'Dreams.' I found so much solace in the lyrics of those amazing songs."

**NEW 'DO**

"The first time I shaved my head, my fan base was in an uproar. This time, it's like no one's even surprised! It feels like my head can breathe."

**SHE OUGHTA KNOW...**

"Even if it was just writing together, I'd love to work with Alanis Morissette. She has been a huge part of me having the confidence to be the kind of artist I am." —MOLLY LANGMUIR

"As an artist and a feminist, I want to be all-inclusive and authentic," says Halsey, photographed by Miller Mobley on Feb. 11 at The Love Shack in Brooklyn.
Absolutely Fabulous

Congratulations

Julie Greenwald
And
Camille Hackney

From Your Atlantic Family
Maren Morris

With an undeniable voice and serious writing cred, she went platinum with “My Church” and took home the CMA’s best new artist award.

"I didn't set out to have a specific sound," says Morris, photographed by Austin Hargrave on Sept. 22 at Essanay Studios in Chicago. "I just wanted to sound like me, and 'me' is an amalgam of a lot of different influences."

Maren Morris of her whirlwind past year. She laughs, then adds: "In a good way! I probably needed it." November’s Country Music Association Awards — where Morris performed her roof-shaking hit single “My Church,” then won best new artist — felt like the new business-as-usual for the 26-year-old Texan. Her June debut, Hero, bowed at No. 1 on Top Country Albums, thanks in part to the buzz Morris first built on Spotify. Since then, “My Church” has gone platinum, and Morris opened for Keith Urban’s recent arena tour (she’ll headline her own starting in February). And though Morris started out writing for the likes of Tim McGraw and Kelly Clarkson, it’s clear her voice now stands strongly on its own. “Having people sing my lyrics back to me at every show is the hardest evidence that they’re translating to a massive number of people,” she says. "You can’t shake that feeling."

"When I was 16, I wanted a record deal so badly, for it all to happen right away. It’s so much sweeter to know that everything I have now is the result of really sweating for it."

"I would love to collaborate with Sheryl Crow. Everyone’s chasing the sound she had on those early albums. They sound like they were made yesterday."

“Playing Dallas’ American Airlines Center was like going home for a high school reunion. To be on that stage with an entire cheering section — I started crying.” — NATALIE WEINER

My life has become a lot more ... structured,” says Maren Morris of her whirlwind past year. She laughs, then adds: "In a good way! I probably needed it." November’s Country Music Association Awards — where Morris performed her roof-shaking hit single “My Church,” then won best new artist — felt like the new business-as-usual for the 26-year-old Texan. Her June debut, Hero, bowed at No. 1 on Top Country Albums, thanks in part to the buzz Morris first built on Spotify. Since then, “My Church” has gone platinum, and Morris opened for Keith Urban’s recent arena tour (she’ll headline her own starting in February). And though Morris started out writing for the likes of Tim McGraw and Kelly Clarkson, it’s clear her voice now stands strongly on its own. “Having people sing my lyrics back to me at every show is the hardest evidence that they’re translating to a massive number of people,” she says. "You can’t shake that feeling."

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"Playing Dallas’ American Airlines Center was like going home for a high school reunion. To be on that stage with an entire cheering section — I started crying." — NATALIE WEINER

WAIT FOR IT

"When I was 16, I wanted a record deal so badly, for it all to happen right away. It’s so much sweeter to know that everything I have now is the result of really sweating for it."

ALL SHE WANTS TO DO...

"I would love to collaborate with Sheryl Crow. Everyone’s chasing the sound she had on those early albums. They sound like they were made yesterday."

HOMECOMING

“Playing Dallas’ American Airlines Center was like going home for a high school reunion. To be on that stage with an entire cheering section — I started crying.” — NATALIE WEINER
LOU, no one deserves it more!
You support and inspire me every day.
Thank you for loving me so much!

Love,
MEGHAN

THANK YOU, LOU,
FOR GIVING
ALL YOU HAVE
TO ‘ALL I HAVE’

XOXO
JLO
During the past year, Andra Day’s voice — a stunning alto recalling her idols Billie Holiday and Ella Fitzgerald — has felt inescapable. Her rousing aria “Rise Up,” the certified gold lead single from her soulful 2015 debut, *Cheers to the Fall*, peaked at No. 6 on the Adult R&B Songs chart, earned a Grammy nomination and became a de facto anthem for the Black Lives Matter and equal rights movements. “I pray about all the songs I do,” says 31-year-old San Diego native Day, “but with this one in particular, I’ve watched it affect things on both macro and micro levels. I’ve always wanted my music to be honest, and this year I see it truly changing the trajectory of people’s lives.”

**PERSONAL POWERHOUSE**
“Michelle Obama’s zeal for women, education and health has changed the way I look at myself and at my ability to accomplish things, my capacity to effect change. I’m grateful to her on so many levels.”

**HER LEADING LADIES**
“Adele is absolutely a bright spot; she dances to the beat of her own drum and connects with people in such a spiritual way. And I love Laura Mvula’s new album, *The Dreaming Room*; she’s like a modern-day Nina Simone to me.”

**A WOMAN’S WORTH**
“Women in this industry need to know that their value does not lie in their physical beauty or their sexuality. Our characteristics are rich and necessary for a world that can survive and thrive.”

—I always want that hook of hope in my music,” says Day, photographed by Austin Harpgrave on June 10 in Manchester, Tenn.
PUT YOUR HANDS TOGETHER FOR OUR TOP WOMEN IN MUSIC

KATHY WILLARD
AMY HOWE
MAUREEN FORD
RULE BREAKER

ALESSIA CARA

Whether singing an ode to outsiders (which shot to the Hot 100’s top 10) or performing makeup-free on MTV, she redefines what a pop star can be.

When you listen to [pop music], it’s either really happy or really sad,” says Alessia Cara. “No one ever touches on the feeling of... I kind of don’t want to be here.” No one, that is, until Cara herself. The 20-year-old Canadian singer-songwriter’s breakthrough, “Here,” an alt-R&B soliloquy about hating a house party, peaked at No. 5 on the Billboard Hot 100 in February. Since then, she has opened for Coldplay’s world tour and landed the lead single from Disney’s Moana soundtrack, “How Far I’ll Go,” all while remaining fiercely herself. At the MTV Video Music Awards preshow in August, she duetted with Troye Sivan on their synth-pop collaboration “Wild” and performed her own “Scars to Your Beautiful” wearing no makeup. “I’m not doing it just to be a rebel,” says Cara. “I want to show people alternatives to [conventional] standards of beauty. I always find power in struggles. You end up a lot happier that way.”

GIRL POWER

“As a young girl, I’m always going to have to work a bit harder to prove myself; that’s just reality. But having to work harder makes me feel like girls are stronger, too.”

DREAM COLLAB

“Frank Ocean would be incredible; I’d love to be a sponge and absorb everything he says. Every song he puts out, I’m like, ‘Why didn’t I think of this?’”

ADVICE TO A YOUNGER ALESSIA

“Shake the idea you are not capable: You don’t have to be born with this magical creativity, you can develop it. And don’t let anybody tell you what you are and what you’re not: The only person who knows that is you.”

—CAMILLE DOBERO
WE PROUDLY CONGRATULATE OUR COLLEAGUES

MICHELE BERNSTEIN
SAMANTHA KIRBY YOH
SARA NEWKIRK SIMON

AND SALUTE ALL OF OUR WOMEN IN MUSIC

billboard
WOMEN IN MUSIC
2016
"I've grown into an adult woman who realizes the power of my voice," says Kesha, photographed by Olivia Bee on Nov. 21 at Harvard House Motel in Los Angeles. Styling by Samantha Burkhart. Kesha wears an Any Old Iron jacket; Palace Costume pants, tie and shirt; Marc Jacobs shoes; and Mociun and The Way We Wore rings.

TRAILBLAZER

KESHA

Her raucous hits have soared to the top 10 of the Billboard Hot 100, but this past year the singer-songwriter used her voice to speak out for herself — and found a community of artists willing to rally on her behalf.
The Kesha of chart-topping fame—a wild child whose golden ear for a party-starter earned her 10 Billboard Hot 100 top 10 hits—was not the same Kesha who sang a beautifully minimalist rendition of Bob Dylan’s “It Ain’t Me, Babe” at the Billboard Music Awards in May, backed only by violin and Ben Folds on piano. “It felt like the first time I actually let myself be seen for who I truly am,” says Kesha, 29. “I let my guard down and just let my voice carry the song. It was one of the most special moments of my career.”

It also was a poignant one: Since 2014, Kesha has been in the midst of a protracted legal battle to free herself from her recording contract with Lukasz “Dr. Luke” Gottwald, whom she accused of physical, sexual and emotional abuse (though she recently indicated she is willing to release new music through her existing contract). Earlier in 2016, a host of artists (Kelly Clarkson, Lady Gaga, Lorde, Demi Lovato and Haim, to name a few) started a #FreeKesha movement on social media, and, buoyed by that support, Kesha recently set out on tour. She says the new songs she’s working on “showcase my vulnerabilities as a strength and not as a weakness. In the past, I always felt like I was trying to prove something. Now, I’m writing what I want to share with the world, rather than trying to give the world what it wants. For better or worse, I’m just me.”

FREEDOM FIGHTER
“During this election, I met a lot of LGBT homeless youth and was incredibly inspired by them. I want to promote equality until the day I die.”

SUPPORT SYSTEM
“Adele is nothing but class. She reached out to me privately and publicly in the middle of winning her own award [at the BRIT Awards]. What a beautiful soul.”

CO-WRITES
“I’ve been writing a lot with Wrabel, who also is an artist. We have so much fun together. I’d love to collaborate with Mick Jagger, David Byrne, Bob Dylan and Neil Young. A girl can dream!” —REBECCA MILZOFF
“I’ve realized that no matter what, we have to be there for each other as human beings,” says Kesha. “I believe it’s my responsibility to fight for the rights of others when I can.” Kesha wears a Foxhole shirt, Elisa Solman necklace and Kelly Cole bandanna.
"I’ve battled a lot of things, including anxiety and depression," says Kesha. "Finding the strength to come forward about those things is not easy. But maybe, by telling my story, I can help someone else going through tough times." Kesha wears a Nicholas dress, Charlotte Olympia shoes, The Way We Wore belt and ring, Yoko London choker, Le Vian ring and Palace Costume bow and tie.
THE 100 MOST POWER

"I'm really proud of the state of women artists in music now," says Saint John, photographed Nov. 7 at Smashbox Studios in Culver City.
HEN APPLE’S BOZOMA SAINT JOHN TOOK the stage at the company’s Worldwide Developers Conference in June, grooving along to “Rapper’s Delight” while demonstrating the new functions of Apple Music, the couple of thousand gathered at San Francisco’s Bill Graham Civic Auditorium strained their necks to take in the 6-foot-1 “badass,” as Twitter declared when her name started trending. Within minutes, BuzzFeed blasted a post titled “Bozoma St. John Is the Coolest Person to Ever Go Onstage at an Apple Event,” while The Verge proclaimed “Apple’s Bozoma Saint John Is My Hero.” Both noted the significance of the first black woman to present at an Apple event.

To hear Saint John, 39, describe the moment, history wasn’t on her mind. In fact, the head of global consumer marketing for iTunes and Apple Music finds the constant preface of “black” and “woman” in articles about her “annoying.” “I am one of the best at what I do,” she says, “regardless of being a woman and being black — those are benefits!” Thinking back, the engineers stirring in their seats weren’t of much concern to her, either. “The strategy was to talk to the people outside — those who are going to be watching in their office or on the phone, the people on social media,” she says. “They need to feel like their best girlfriend just told them about this cool new thing. It needed to feel fun because that’s what the experience of music is. So when no one [in the room] was really going along with the lyrics, it wasn’t scary because I could hear the roar of the crowd outside. I know they’re jamming.”

That Saint John was chosen to represent the streaming service, undergoing days of script doctoring and intense run-throughs under the watchful eye of Apple CEO Tim Cook, is a testament to her influence on the $506 billion tech giant. She joined the company through Beats, which Apple acquired three months after she started working there in 2014. Says Jimmy Iovine, who hired her: “She’s a force of nature. She walks it. She talks it. She knows what’s going on, whether it’s fashion, music, sports... That’s what attracted me to her. I didn’t need a technology person; I needed someone to sell a streaming service. And if she could sell me, she could sell anybody.”

Quickly upstreamed to head up music marketing efforts, Saint John was soon stewarding such buzzy campaigns as the ad featuring Taylor Swift’s workout wipeout to Drake and Future’s “Jumpman” (followed six months later with a commercial showing Drake pumping iron to Swift’s “Bad Blood”), and another starring Mary J. Blige, Kerry Washington and Taraji P. Henson and directed by Ava DuVernay, which premiered on Emmys night in 2015. In the latter,
the ladies themselves, trading music notes through which consumers could be introduced to the playlist concept. The clip became a social media sensation, prompting conversations about race and gender and helping drive subscribers to Apple Music—17 million of them, as last reported by the company in September.

“Talk about black girl magic,” says Saint John. “Marketers sometimes get caught in this lie that you must talk to people only in the voice that they recognize. So if you’re a 35-year-old white woman, I must speak to you as a 35-year-old white woman. And that is not true. Mary J. Blige can talk to you, and we’ve proved it. This wasn’t just about music, or even about Apple Music, it was about the greater conversation in our world. All of this divisiveness is not real.”

A native of Ghana who moved to Colorado Springs, Colo., at 13, Saint John has been an observer of pop culture for as long as she can remember. “I consumed it like I was getting a Ph.D. — it was survival,” she says of her teenage years. “No one would talk to me. I was the outsider, so it was born out of necessity, to see what people were doing, thinking, saying — anything that would give me clues as to how to behave or engage.”

Saint John first entered the marketing and advertising world through Spike Lee’s firm, Spike DDB. It was there that her relationship with Beyoncé was forged (through a 2002 Pepsi commercial), eventually developing into a decade of collaborations that hit its apex during Super Bowl XLVII in 2013, when, as head of music and entertainment marketing for Pepsi, Saint John played a key role in securing the singer for the halftime show.

But Saint John’s career high came with a personal low that same year, when her husband, Peter Saint John, an advertising producer, died of cancer. She relocated from New York to Los Angeles with her daughter, now 7, to join Beats. “It was a time for reinvention,” she says. “There was all kinds of trepidation, but there was no better place to be.”

Indeed, seeing Saint John sass late-night host James Corden alongside Apple senior vp Internet software and services Eddy Cue in a September ad for Apple Music, you get the sense that this is a woman who feels at home not just in the Culver City complex that serves as Apple’s Los Angeles headquarters, but in the male-dominated culture of Silicon Valley. “Boz doesn’t get intimidated,” says Iovine. “She wants to learn. If there’s something she doesn’t know, she’ll say, ‘I don’t understand that, but this is what you want it to feel like.’”

Saint John, who says she’s still easily marketed to — “I’m single-handedly responsible for keeping the nail polish business alive,” she cracks — considers the collective’s role as “pioneers. We’re cutting down forests and trying to look through the trees,” she says of the Apple Music executive team, which also includes Larry Jackson and Robert Kondrk (Saint John reports to head of marketing Jon Gieselman). “We’re trying to transform something that seems complex and scary into the most exciting and inviting party you’ve ever been to.”

Still, the tech industry is behind the curve when it comes to diversity (some 71 percent of Silicon Valley is male and 60 percent white), and it’s a burden that Saint John, who has spent time with first lady Michelle Obama (“Home girl is straight-up gracious and an amazing woman”), feels she must carry personally. “When I meet with Tim Cook, I don’t say, ‘How are you making diversity happen here?’ I’m responsible for who I hire and who I partner with, be it agencies, media companies or artists,” says Saint John, who oversees 50 staffers. “When bringing on new employees, I challenge people to look for someone who is nothing like them.”

This kind of counter-programming is central to “Brand Boz,” as Saint John likes to tout, taking pride in the fact that she still stands out, much in the way she did while “jamming” to Michael Jackson and Taylor Dayne in the formative early ‘90s. So how does it play out in a board room today? Says Saint John with a laugh: “I walk in with my Beyoncé warrior face on.”
We're Here For You!

Rule Breaker Award
On Your Billboard Women in Music

Congratulations

Alessia Cara
LEADERS OF THE PACK

Twelve trendsetting executives in music, media and streaming who shattered the glass ceiling through leadership, innovation, an eye for talent and the drive to deliver dollars

Julie Greenwald*
CHAIRMAN/COO, ATLANTIC RECORDS GROUP

Camille Hackney, 45
EXECUTIVE VP BRAND PARTNERSHIPS AND COMMERCIAL LICENSING, ATLANTIC RECORDS; HEAD OF GLOBAL BRAND PARTNERSHIPS COUNCIL, WARNER MUSIC GROUP

WMG's prophets of profitability

On a Friday in November when Atlantic Records (and an affiliate) held five of the top 10 spots on the Hot 100, Julie Greenwald sat in her New York office reflecting on the company’s biggest year since she and chairman/CEO Craig Kallman took over in 2004. Greenwald works at the head of a long desk — originally made for a dining room. (“If you’re in this room, you have a seat at the table and need your opinion,” she says.) Along the window sill overlooking 51st Street sit signed posters from Ed Sheeran and Bruno Mars, both of whom call her a “bad muthaf—a.” It all sets the tone for a company where the mother of two — she’s married to former MTV executive Lewis Largent — mixes the hustle she has long been known for with a familial vibe.

That hustle has nearly doubled Atlantic’s market share the last 12 years to 9.08 percent — track equivalent albums (TEA) plus stream equivalent albums (SEA) — through the third quarter of 2016, putting the label second only to Columbia, though that’s not the metric Greenwald tracks.

“I always watched our industry do crazy, dumb stuff in the name of market share, and it didn’t mean that they were super profitable,” she says. “I wanted to be profitable so I could keep growing staff and getting more resources. I came in with a mission statement and said, ‘I don’t want to be the biggest company, I want to be the best company.’” Since 2004, she has worked toward that by building a diverse roster that includes breakouts from rapper-singer Kevin Gates (whose first album Islah has earned 1.1 million equivalent album units, making it the top-selling debut studio set of 2016), R&B singer-songwriter Kehlani (who earned her first two Hot 100 hits in 2016, including “Gangsta,” from the film Suicide Squad, which hit No. 41), rapper-producer D.R.A.M. (who had a left-field No. 5 on the Hot 100 with “Broccoli”) and K Michelle, whose More Issues Than Vogue became her second album to hit No. 2 on the Billboard 200.

Atlantic also holds three slots on the list of 2016’s best-selling albums year to date — unstoppable alt-rockers Twenty One Pilots and the soundtracks to Hamilton and Suicide Squad — and that’s before the Nov. 18 release of Bruno Mars’ third album, 24K Magic. Meaning, the best year Atlantic has had since Greenwald got there is about to get better.

Hackney, meanwhile, has hooked up artists on Warner Music Group labels with lucrative branding deals. The mother of three orchestrated several major partnerships in the past year: Missy Elliott and Sprite, Janelle Monáe and Pepsi, and a multigenre, multi-artist (Charlie Puth, Brett Eldredge, Sofia Reyes, Ty Dolla Sign) tie to Fiat Chrysler for a TV commercial during the 2015 American Music Awards. While the Fiat spot generated more than 9 million YouTube views, Hackney points to the Elliott/Sprite partnership as a point of pride. “That was the third time we were able to work with The Coca-Cola Company and Missy. I love it when we can do repeat business with a brand.”

BIGGEST SPLURGE

Greenwald “A brownstone in Brooklyn Heights. It should be ready to move into in spring/summer of 2018.”

Hackney “My chocolate-brown Fiat 500c convertible. I have a husband and three small kids and we cannot fit in it — legally — but it does not matter because it’s all mine. I love it.”

* Declined to reveal age
“I was at a John Legend listening event, where he quoted Paul Robeson: ‘Artists are the gatekeepers of truth. We are civilization’s anchor. We are the compass for humanity’s conscience.’ I have no doubt we’re about to enter a time where music is going to inspire and unite.” — Marissa Morris, iHeartMedia

**Michele Anthony, 60 ▲**
**EXECUTIVE VP, UNIVERSAL MUSIC GROUP**

Until this music-biz powerhouse joined UMG in 2013, the world’s biggest label didn’t have a branding team. As chairman/CEO Lucian Grainge’s No. 2, Anthony changed that, hiring GroupM’s Mike Tunnicliffe to oversee branding and sponsorships, recruiting Sony’s Todd Goodwin for college and lifestyle marketing in 2015 and, in March, buying digital-marketing agency Fame House. In 2016, Anthony’s team has partnered with Honda and HP, created 350 brand showcases, turned 80 college students into volunteer buzz-building reps and changed how the label works with corporations. “We wanted people with real expertise.”

As chief strategy officer in 2015, Clemens oversaw Pandora’s purchases of the data company Next Big Sound (in May, terms undisclosed) and Ticketfly (October, $450 million) — acquisitions made to give artists and labels more tools to market tickets directly to fans. She also led the charge on other artist-friendly resources and innovations (like a data dashboard to track listening habits) that ultimately made productive negotiations possible. “She walked into a very tender situation,” says Clemens, the former Sony Music COO about the two-year process. “We wanted people with real expertise.”

Famously, the native New Yorker grew up in the industry, joining her father Dee Anthony’s management team at age 12 and touring with Peter Frampton. Her father assumed she’d follow into the family business, but she detoured into law: “I started thinking, ‘If I became a music lawyer, I could also be a manager, but I’d really be able to protect my artists.’” It wasn’t a popular decision in the Anthony household, but the education allowed her to represent Guns N’ Roses, Alice in Chains and Ozzy Osbourne, then join Sony Music as a senior executive and part of Tommy Mottola’s hitmaking team, breaking Pearl Jam and Oasis. While Anthony’s father influenced her career, the George Washington University alum credits her mother for her work ethic: Her parents divorced in the ’80s; her single mom worked at a pen factory, a hospital, then Zales as a jewelry designer, all while contending with old-school sexism — HR scolded her for wearing pants, bosses handed her unsolicited hotel keys on the road. “She dealt with all of that with grace,” says Anthony. “When you grow up with that, it leaves a very strong impression.”

**Sara Clemens, 45 ▼**
**COO, PANDORA**

Converting enemies to allies
When Pandora founder Tim Westergren returned to the company as CEO in March, one of his first acts was to promote Clemens to COO. At the time, labels and publishers were still suspicious of the Internet radio service’s efforts to drive down royalties, which included a 2013 purchase of a South Dakota terrestrial radio station to qualify Pandora for cheaper songwriting rates under law. ASCAP president Paul Williams publicly denounced the sale as a “stunt.” Now, 10 months into her new role, and with Pandora poised to launch a new interactive streaming service in January, Clemens has made allies out of the company’s biggest skeptics. “In a year, we’ll have built a new service, gotten the licenses and launched,” says Clemens, a New Zealander who lives in San Francisco’s Glen Park with her husband, the COO of a financial-tech startup. “But the real accomplishment is the change in our relationship with the industry.”

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All of this was essential to the 2017 launch of Pandora’s interactive service. “It won’t be 40 million songs and a search box,” says Clemens, declining to offer more detail. “We’ll give people the most personalized experience of any online service.”

**POWER IN NUMBERS**

| **350** | Number of brand showcases created by Michele Anthony’s branding team |
| **$450M** | Price Pandora paid to acquire live-event ticket distribution service Ticketfly |
| **130%** | Estimated increase in Epic Records’ streaming revenue from 2015 to 2016 |

**Celine Joshua* ▲**
**SENIOR VP COMMERCE, EPIC RECORDS/SONY MUSIC ENTERTAINMENT**

**Sylvia Rhone* ▲**
**PRESIDENT, EPIC RECORDS**

You wouldn’t think an album no one bought would place high on a list of year-end accomplishments, but the Epic Records compilation Epic AF isn’t just any album. In fact, it’s not an album in the traditional sense, but more of a playlist solution to a music-packing problem. The problem, as Epic’s Joshua saw it, was that the Billboard 200 album chart now tallies 1,500 streams, or 10 purchased downloads of a song, as one equivalent album earned — but if an online single isn’t tied to a larger project, those streams don’t count on the chart. So Joshua proposed to label chief Antonio “L.A.” Reid that Epic take its artists’ hugely popular one-off tracks — like DJ Khalid’s Jay Z and Future collaboration “I Got the Keys,” the Snapchat star’s lead single to his then-unreleased LP Major Key — bundle them as one streaming-only playlist and call the compilation an album. It worked: Released July 17, Epic AF debuted at No. 16 on the Billboard 200, spent four weeks in the top 10 and peaked at No. 5.

“I wanted to create a product meant to behave the way consumers do,” says Joshua, a Beverly Hills resident who was born in Tehran, Iran, and raised in Los Angeles. “Epic AF was the first of its kind: a playlist, product and consumption [tool] rolled into one.” The concept also worked as a kind of promotional tool, helping the label score Billboard 200 No. 1s by Future, Travis Scott and Khaled. Also in 2016, under the auspices of Rhone — who served as Universal Motown Records president before joining Epic in 2013 — Epic’s braggings rights include the Billboard 200 No. 1 debut of A Tribe Called Quest’s swan song We Got It From Here...Thank You 4 Your Service, two Billboard 200 top five sophomore albums (Meghan Trainor’s Thank You and Fifth Harmony’s 7/27, which included the girl group’s Hot 100 No. 4 hit “Work From Home”), four No. 1s on Top R&B/Hip-Hop Albums (LPs from Future, Scott, Khaled and Yo Gotti) and a Top Rock Albums No. 1 from Chevelle. In addition, Epic estimates its streaming business to be up more than 130 percent in 2016 versus 2015.

As Epic settles into its new Culver City digs on the Sony Pictures Entertainment lot, Joshua and a now bicoastal Rhone are focusing on 2017. One major push will be the debut album from Swedish artist Zara Larsson, named best new act at the recent MTV Europe Music Awards. The other will be maintaining Epic’s hot streak. As Joshua says, “Innovation is important.”

**BIGGEST SPLURGE**

Joshua “Quality, well-designed, handmade watches. Looking down and seeing them always keeps me on time.”

**FIRST FEMALE ARTIST WITH WHOM SHE IDENTIFIED**

Rhone “Dinah Washington. My parents played her music all the time — and I can still sing ‘What a Diff’rence a Day Makes’ after all these years.”
Congratulations Kesha

BILLBOARD’S 2016 WOMEN IN MUSIC TRAILBLAZER AWARD
Sylvia Rhone is a legendary woman in the music industry who continues to break ground in a male-dominated world. She has impacted the girls and I so much over the past years through her experience, keen instinct and passion for music. We’re so grateful to have been able to work with her.” — Lauren Jauregui, Fifth Harmony

From left: Fifth Harmony’s Camila Cabello; Epic/Sony Music Entertainment senior vp commerce Celine Joshua; Fifth Harmony’s Normani Kordei; Dinah Jane Hansen and Jauregui; Epic president Rhone; and Fifth Harmony’s Ally Brooke photographed by Brooke Nipar on Nov. 19 in Santa Monica.
“There has been lots of conversation about how to engage in productive discussion with those who voted for the president-elect; about calling senators and congressmen, volunteering and donating to organizations mobilized to fight for our rights.” — Carianne Marshall, SONGS Music Publishing
PARADIGM PROUDLY SALUTES

HALSEY
RISING STAR AWARD RECIPIENT

JACKIE NALPANT
BILLBOARD’S 2016 WOMEN IN MUSIC

AND ALL OF OUR EXCEPTIONAL WOMEN AT PARADIGM

CHELSEA BERRY
CHRIS SCHMIDT

INBAL LANKRY
ISABELLA UREEA
JACKIE NALPANT
JACQUELINE MOSHER
JACQUII ELDRIDGE
JAMIE HUGHES
JAMILA LYNDON
JENNI MISTRY
JENN LEIBHART
JENNA MARGI
JENNIFER GOLDBERG
JENNIFER GOOD
JENNIFER HACKETT
JENNIFER MILLAR
JENNY DE LOACH
JESS BLANC
JESSICA BOWLING
JESS DUNNIS
JESSICA HAMBREY
JESSICA KINN
JESSICA LAWSON
JESSICA RUIZ
JILLIAN MARIE HOGAN
JILL STATION
JO CAMPBELL
JOANNA ASHMORE
JODIE CHIMES
JODI LEIGH MOISADORE
JULIA BAKER
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KATLYN DOUGHERTY
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KATIE NOWAK
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KEIRA WINGERT
KELLY DEASY
KELLY WISE
KENZIE WOOD
KIANN A LASSITER
KIELY MOSIMAN
KIM YAU
KIMBERLY DESHAIES
KINAT PATEL
KRISTEN JAKOB
KRISTI AGNE
KYNDELA WOOD
LAURIE GREEN
LAURA WENBORN
LAUREN MCCAULEY
LEAH AUCCINO
LEANNE PERKINS
LILY ORAM
LINDSAY ROBLESI
LINDSEY SCHIFFMAN
LIZ PIESKY
LIZ ZARD
LUCY BEACH
LUCY PUTMAN
LYNN CINGARI
MADELEINE ST DENIS
MADI DAIGLE
MARGARET BUSHART
MARIANNA SIMON
MARE SCAMPINI
MARISSA FINE
MARY BERNARD
MARY DAVIDMAN
MARY HACKETT
MARY JANE LEE
MARY WEBSTER
MARY ZELEZNIK
MELANIE URDANG
MIA DEL DUCA
MIA AMMER
MIYA DE LAUCA
MILLY ALLEN
MORHAN BERGER
NADALIA WILLIAMS
NATALIE DAVILA
NATALIE SUBBIOLE
NATALYA DAVIS
NATHASHA BENT
NATASHA RYAN
NICOLE BERGGREEN
NICOLE CLARK
NICOLE CLEARY
NICOLE SEIKE
NICOLETTA KOCHIAN
NINA ASCHER
OLIVIA SALTZ
OLIVIA-JANE RANSLEY
PAIGE MALONEY
PATTY RYAN
POHARIE PRESSLAND
RACHEL ASHTAN
RACHEL ELICOTT
RACHEL GRABOWSKI
RACHEL MILLHAUSER
RAE FAGIN
RANDI EDELSON
REBECCA BATES
REBECCA HENNING
ROZZANNA RAMOS
SAM TACON
SAMANTHA BOORAS
SARA BOLIWINKEL
SARA HUNCKE
SARA RUTH HALPERIN
SARA VICTORIA FOSTER
SARAH ALAMMURI
SARAH FAROOQ
SARAH HARLEY
SARAH WEBBER
SHAY MCGROARY
SIMONE LEON
SOFIA PASTERNAK
STACEY HUNTINGTON
STACI OKUNOLA
STACEY MAYER
STEFANIE ARISTAKESIAN
STEPPHANIE MILES
STEPHANIE MORRIS
STEPHANIE RANSEY
SUZIE MEKI
SYDNEY COHEN
TAJSA MUNDY
TAMMY SPROTE
TANIA KABBINI
TAYLOR BARNET
TAYLOR SCHUETZ
TERESA CAICAGNO
TINA HILL
TINA PETROSKI
VALERIE PHOENIX
VALENTINE CAMPA
VENNETTA SHEPHERD
VIRGINIA SMITH
WENDY GREEN
WHINE DI ROSARIO
WHITNEY BOATENG
ZAINAB KAUR
ZOE HALL

JACKIE NALPANT
BILLBOARD’S 2016 WOMEN IN MUSIC

AND ALL OF OUR EXCEPTIONAL WOMEN AT PARADIGM

CHELSEA BERRY
CHRIS SCHMIDT

INBAL LANKRY
ISABELLA UREEA
JACKIE NALPANT
JACQUELINE MOSHER
JACQUII ELDRIDGE
JAMIE HUGHES
JAMILA LYNDON
JENNI MISTRY
JENN LEIBHART
JENNA MARGI
JENNIFER GOLDBERG
JENNIFER GOOD
JENNIFER HACKETT
JENNIFER MILLAR
JENNY DE LOACH
JESS BLANC
JESSICA BOWLING
JESS DUNNIS
JESSICA HAMBREY
JESSICA KINN
JESSICA LAWSON
JESSICA RUIZ
JILLIAN MARIE HOGAN
JILL STATION
JO CAMPBELL
JOANNA ASHMORE
JODIE CHIMES
JODI LEIGH MOISADORE
JULIA BAKER
JULIA KOSTER
JUSTINE DOIRON
KASEY MURASKO
KATIE BUSTAMANTE
KATLYN DOUGHERTY
KATHERINE BARNES
KATIE NOWAK
KATYNA PEREZ
KATY REAICE
KEIRA WINGERT
KELLY DEASY
KELLY WISE
KENZIE WOOD
KIANN A LASSITER
KIELY MOSIMAN
KIM YAU
KIMBERLY DESHAIES
KINAT PATEL
KRISTEN JAKOB
KRISTI AGNE
KYNDELA WOOD
LAURIE GREEN
LAURA WENBORN
LAUREN MCCAULEY
LEAH AUCCINO
LEANNE PERKINS
LILY ORAM
LINDSAY ROBLESI
LINDSEY SCHIFFMAN
LIZ PIESKY
LIZ ZARD
LUCY BEACH
LUCY PUTMAN
LYNN CINGARI
MADELEINE ST DENIS
MADI DAIGLE
MARGARET BUSHART
MARIANNA SIMON
MARE SCAMPINI
MARISSA FINE
MARY BERNARD
MARY DAVIDMAN
MARY HACKETT
MARY JANE LEE
MARY WEBSTER
MARY ZELEZNIK
MELANIE URDANG
MIA DEL DUCA
MIA AMMER
MIYA DE LAUCA
MILLY ALLEN
MORHAN BERGER
NADALIA WILLIAMS
NATALIE DAVILA
NATALIE SUBBIOLE
NATALYA DAVIS
NATHASHA BENT
NATASHA RYAN
NICOLE BERGGREEN
NICOLE CLARK
NICOLE CLEARY
NICOLE SEIKE
NICOLETTA KOCHIAN
NINA ASCHER
OLIVIA SALTZ
OLIVIA-JANE RANSLEY
PAIGE MALONEY
PATTY RYAN
POHARIE PRESSLAND
RACHEL ASHTAN
RACHEL ELICOTT
RACHEL GRABOWSKI
RACHEL MILLHAUSER
RAE FAGIN
RANDI EDELSON
REBECCA BATES
REBECCA HENNING
ROZZANNA RAMOS
SAM TACON
SAMANTHA BOORAS
SARA BOLIWINKEL
SARA HUNCKE
SARA RUTH HALPERIN
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WHINE DI ROSARIO
WHITNEY BOATENG
ZAINAB KAUR
ZOE HALL
“I came out of the closet. I voted for Trump. 100 percent. I’m not embarrassed about it, and the repercussions have been zero. He was more in line with my priorities, which are security, security, security. But I’m not gloating. I hope we all win.” — Linda Edell Howard, Adams and Reese LLP
THERE’S A SPECIAL PLACE IN HELL FOR WOMEN WHO DON’T HELP OTHER WOMEN.

MADELINE ALBRIGHT

Congratulations to this year’s fellow Women In Music honorees.

CARA LEWIS
CLG CARA LEWIS GROUP

MARCIE ALLEN
MAC PRESENTS
“Dave believes fiercely in the importance of live, authentic music and its ability to reach fans in rooms big and small. That principle is something Jennifer and I have been proud to share with him and Foo Fighters for nearly a decade.” — Marcie Allen, MAC Presents
CONGRATULATIONS

TO OUR POWERHOUSE LAWYER, DINA & OUR DYNAMIC BUSINESS MANAGER, LOU!

XOXO

BRITNEY & STEVEN
“I am avoiding the news as much as possible. I am honoring my grief and leaving some space for it. I am speaking with like-minded people about how to unite and organize, and I am doing a lot of yoga and meditation — and maybe some drinking.” — Ali Harnell, AEG Live
CONGRATULATIONS

TO OUR FEARLESS LEADER

DINA LAPOLT

FOR ROCKING BILLBOARD’S WOMEN IN MUSIC LIST

Love, Dominic, Jessie, Lindsay, Raymond, Courtney, Sabrina, John, Danielle & Banu
THE IMAGE MAKERS

These top-level music publicists shape the careers of everyone from The Boss to Queen Bey. Keeping up with the frenetic pace of today’s media while managing the public’s demands on their superstar artists—these are among the challenges facing music’s premiere PR execs. Shorefire Media founder Marilyn Laverty (clockwise from top left) ran point on longtime client Bruce Springsteen’s brava book rollout; Epic Records executive vp Laura Swanson oversaw a banner year for Antonio “L.A.” Reid; PMK-BNC head of music Kristen Foster opened new horizons for Tim McGraw and Harry Connick Jr.; Schure Media Group founder Yvette Noel-Schure kept Beyoncé at the pinnacle of popular culture; and Capitol Music Group senior vp Ambrosia Healy and RCA Records executive vp Mika El-Baz broke new stars while keeping older ones relevant. Says Foster of her mission: “Artists have an internal sense of who they are and what their art means, and our jobs are to help convey that to the world.”
Congratulations to

DEB CURTIS

A role model on and off the stage.

It’s our pleasure
to collaborate with you.
“I’m not preparing or protesting. History has shown us that one person, firmly committed to an ideology, can overpower an army. Each of us can be that person. We have to focus on our own circles of influence. Use every day as a personal opportunity to combat prejudice — whether that’s gender bias, racial bias or bias about sexual orientation.” — Cris Lacy, Warner Music Nashville
We Proudly Congratulate Our Colleague

CAROLINE YIM

And Salute All of Our Talented Women in Music

Kelseym Lynn
Kristine Marshall
Rebecca Millstein
Olivia Mirabella
Jasmin Nash
Patricia Odero
Liz Pantone
Kelly Peretzman
Yves Pierre
Danielle Pierre-Louis
Jacqueline Reynolds-Drumm
Allyna Sanchez
Catherine Scahill
Michelle Scarbrough
Julia Senereth
Sara Shapiro
Kennon Sheehy
Dana Sims
Rachel So
Illiana Thomas
Taisha Thomas
Nora Trice
Kendall Unbehand
Emily Weir
Nikki Wheeler
Megan White
Monique Williams
“It takes a lot of creativity from all sides, not just the artist. Cindy is not only passionate about the music but also incredibly supportive of the creative process. She would come by the studio during the recording of Ripcord and just hang out. I loved it.” — Keith Urban

Urban and Universal Music Group Nashville president Cindy Mabe photographed by Alyse Gafkjen on Nov. 1st at Bound’ry in Nashville.
We proudly congratulate our colleague

NATALIA NASTASKIN

2016 Billboard Women in Music Honoree

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The Agency Group is now

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Los Angeles  New York  London  Nashville  Toronto  Miami  Malmö

WWW.UNITEDTALENT.COM
“After the election, there was open sobbing in the hallways and no one was playing music — which is rare. People are coming out of the fog now and starting to rally around protesting the election or finding ways to hold the president-elect accountable.” — Camille Hackney, Atlantic Records

Guru Guide: How The Power Set Finds Inspiration Offline

Billboard’s Women in Music executives reveal their favorite female proselytizers, who promote self-betterment through fearlessness, activism, de-cluttering — and lots of zzz’s.

<table>
<thead>
<tr>
<th>INTENTION</th>
<th>INFLUENCER</th>
<th>PHILOSOPHY</th>
<th>SUPER FANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Make more of a difference in the world</td>
<td>Luvvie Ajayi, Author of I’m Judging You: The Do-Better Manual and advocate for AIDS prevention</td>
<td>Ajayi’s frank tone, humor and insights on female empowerment, race and social media have made her a go-to for modern, Norma Rae-inspired wisdom. “We need to take care of ourselves,” she says.</td>
<td>“Luvvie has a unique talent for tackling serious subjects — sexism, racism and the need to strive for higher ethics — with humor, wisdom and positivity,” says Epic Records’ Sylvia Rhone.</td>
</tr>
<tr>
<td>Have a clearer head (and home)</td>
<td>Marie Kondo, Author of The Life-Changing Magic of Tidying Up</td>
<td>For a few years now, she has taught us to purge ourselves of clutter around them by only embracing objects that “spark joy” — resulting in calmer thoughts and an undistracted mind.</td>
<td>“Konverts” include City National Bank’s Lori Badgett, ICM’s Caroline Yim and Citib’s Jennifer Breithaupt, who says, “I swear by her book, and my closet has never been happier.”</td>
</tr>
<tr>
<td>Face demons fearlessly</td>
<td>Cheryl Strayed, Author of Wild, Tiny Things and online advice column Dear Sugar</td>
<td>The master of facing guilt and shame, Strayed imparts empathetic and intimate insights to fans and readers on painful topics, from coping with alcohol to dealing with childlessness.</td>
<td>AEG Live’s Ali Harnell and Debra Rathwell are fans, as is Atlantic Records’ Julie Greenwald — Harnell called Strayed “badass,” adding, “I’m moved by her story and spirit.”</td>
</tr>
<tr>
<td>Succeed through sleep</td>
<td>Arianna Huffington, Author of The Sleep Revolution: Transforming Your Life, One Night at a Time and founder of health and wellness startup Thrive Global</td>
<td>A reformed evangelist for a full eight hours of sleep, Huffington believes adequate rest is the key to success and happiness. (She provides a generous nap policy for her employees.)</td>
<td>“Her book [was] behind a challenge I launched for my team this summer. Everyone was encouraged to spend 30 minutes each day focusing on their wellness,” says Google Play’s Tamara Hrivnak.</td>
</tr>
<tr>
<td>Embrace and leverage faults and insecurities</td>
<td>Brené Brown, Star of TED talk and author of The Gifts of Imperfection: Let Go of Who You Think You’re Supposed to Be and Embrace Who You Are</td>
<td>Brown’s explorations of the power of human connections have led to three best-selling books and blockbuster TED Talks on the value of vulnerability and its ability to allow for growth.</td>
<td>Tri Star Sports &amp; Entertainment’s Lou Taylor says, “Brené perpetuates the message that the attributes that make up a woman’s DNA are indeed what make us successful.”</td>
</tr>
</tbody>
</table>

Jennifer Justice*  
**PRESIDENT OF CORPORATE DEVELOPMENT, SUPERFLY**  
- **Growth agent**
  After 17 years as Roc Nation’s general counsel, Justice joined Bonnaroo producer Superfly in 2016 in a role that she says is “pretty similar” to what she was doing with her previous boss, Jay Z. “We bring in deals and are part of the growth strategy,” she says. Justice also has established a new process for vetting potential partnerships and is set to close several within the year, “with like-minded people that have complementary skill sets.” Justice is Superfly’s first female executive in a revenue-generating role, as well as president of the advisory board of WIE Network, an empowerment community for professional women.

Emma Banks*  
**MUSIC AGENT, CREATIVE ARTISTS AGENCY**

Marlene Tsuchii*  
**MUSIC AGENT, CREATIVE ARTISTS AGENCY**

Michele Bernstein, 46  
**PARTNER, WILLIAM MORRIS ENDEAVOR**

Samantha Kirby Yoh, 47  
**PARTNER/CO-HEAD OF MUSIC DEPARTMENT, WILLIAM MORRIS ENDEAVOR**

Sara Newkirk Simon, 39  
**PARTNER/CO-HEAD OF MUSIC DEPARTMENT, WILLIAM MORRIS ENDEAVOR**

*Jennifer Justice, Emma Banks, Marlene Tsuchii: Courtesy of CAA. Yoh, Bernstein, Simon: Courtesy of WME.

**What is the mood in your office since the election?**

“Tenacity. She left Japan during the war, went to Brazil and learned Portuguese. Then she picked up and came to America. She learned English, met my father and learned Portuguese.”

— Sara Newkirk Simon, who, with Bernstein and Kirby Yoh, helped make WME a powerhouse in the live-music arena, with bookings of more than 35,000 shows in 2016, as well as film deals, sports tie-ins and art exhibitions for their clients.

**Agencies**

**Jenna Adler**
- **MUSIC AGENT, CREATIVE ARTISTS AGENCY**

**Emma Banks**
- **MUSIC AGENT, CREATIVE ARTISTS AGENCY**

**Marlene Tsuchii**
- **MUSIC AGENT, CREATIVE ARTISTS AGENCY**

**Justice**
- **PRESIDENT OF CORPORATE DEVELOPMENT, SUPERFLY**
  - **Growth agent**

**Bernstein, Kirby Yoh, Newkirk Simon**

**Michele Bernstein, 46**
- **PARTNER, WILLIAM MORRIS ENDEAVOR**

**Samantha Kirby Yoh, 47**
- **PARTNER/CO-HEAD OF MUSIC DEPARTMENT, WILLIAM MORRIS ENDEAVOR**

**Sara Newkirk Simon, 39**
- **PARTNER/CO-HEAD OF MUSIC DEPARTMENT, WILLIAM MORRIS ENDEAVOR**
  - **WME’s music power trio**
    - **The truth is, each year it gets better here,** says Newkirk Simon, who, with Bernstein and Kirby Yoh, helped make WME a powerhouse in the live-music arena, with bookings of more than 35,000 shows in 2016, as well as film deals, sports tie-ins and art exhibitions for their clients.
GLOBAL MUSIC RIGHTS

Congratulates

SUSAN GENCO

AND ALL OF BILLBOARD’S 2016 WOMEN IN MUSIC
“We have a Slack channel dedicated to female empowerment where we exchange articles and information. We will continue to use it to organize. I am enlisting as many people as possible to go to the Million Women March.” — Jennifer Justice, Superfly

**Globe-Trotting Go-Getters**

**INTERNATIONAL**

- **REBECCA ALLEN, 43**
  **MANAGING DIRECTOR, DECCA RECORDS U.K.**
  The first woman to head Decca Records in its near 90-year history, London-based Allen has put the label on a winning track in the two years since she took its helm. She signed legendary film composer Ennio Morricone and worked to make jazz artists Gregory Porter and Melody Gardot crossover stars, while cementing Decca’s position as the United Kingdom’s biggest classical label.

- **BETH APPLETON, 45**
  **SENIOR VP, GLOBAL MARKETING, WARNER MUSIC GROUP**
  Responsible for coordinating international marketing campaigns for WMG’s acts, Appleton delivers sales on a global level. Major Lazer’s “Cold Water,” featuring Justin Bieber and MØ, topped the iTunes chart in 46 markets, while management systems introduced by the London-based Appleton have enabled execs to quickly identify and push priority songs in multiple territories.

- **NICOLA TUER**
  **COO, SONY MUSIC U.K. & IRELAND**
  Since her promotion to COO in 2014, Tuer has been instrumental in tightening the gap between Sony Music U.K. and market leader Universal. She has worked closely with CEO Jason Lee to reshape the business and drive sales. Her responsibilities also include leading the label’s catalog division, Sony Commercial Group, which sold more than 8.5 million albums in 2015.
Iron Mountain is proud to support and salute Madonna and all of the 2016 Women in Music honorees.

Iron Mountain Entertainment Services is committed to protecting, preserving and promoting physical and digital assets.

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Whether restructuring Perry Farrell’s interest in Lollapalooza (from left: Jamie Young, Hertz Lichtenstein & Young); representing Dr. Luke (Christina Lepera, Mitchell Silberberg & Knupp); Foo Fighters (Jill Berliner, Rimon Law) or contestants on The Voice (Debbie White, Loeb & Loeb); or advocating for creators’ rights (Linda Edell Howard, Adams and Reese; Dina LaPolt, LaPolt Law) or free agent Frank Ocean (Laurie Soriano, King Holmes, Paterno & Soriano), the industry’s top female lawyers didn’t just break the glass ceiling, they obliterated it. “I’ve had my firm since 2001,” says LaPolt, who represents Steven Tyler and Deadmau5, “but this is the first year I feel I can really compete with these guys.” Soriano looks to her own client, Stevie Nicks, for inspiration: “She’s a strong, powerful woman who has to a large degree broken the mold.” And then there’s the unenviable case of a producer accused of sexual and emotional abuse by an artist he signed. “It’s not a man/woman issue,” says Lepera of the Kesha lawsuit, “It’s about human beings.”
“I am not an anxious person. I live by Matthew 6:34: ‘Therefore do not worry about tomorrow, for tomorrow will worry about itself. Each day has enough trouble of its own.’”

— Lou Taylor, Tri Star Sports & Entertainment Group
CONGRATULATIONS
SARA CLEMENS

on being named one of
Billboard's Women in Music 2016!

YOUR PANDORA FAMILY
“Beka is the epitome of a strong woman. Her poise in tough situations, calmness under pressure and her ability to stay positive in a cloud of chaos has gotten her where she is today, with so much love and respect from everyone I know.” — Julia Michaels

Clockwise from top left: Songwriter Lindy Robbins, Prescription Songs president Beka Tischker and singer-songwriters Michaels and Mozella photographed by Brigitte Sire on Nov. 8 at Break Room 86 in Los Angeles.
We join in honoring Billboard’s
Women in Music Honorees,
especially our friend and partner,
Debbie White.

We salute your dedication to your clients and continued contributions to the music industry, paving the way for generations of women to come.
THE GOOD THING ABOUT TRUMP IS THAT SOMETHING SNAPPED IN A LOT OF WOMEN AND THEY'RE NOW SAYING, 'NO MORE.' WE'RE LOOKING AT THE WAY THAT WE'RE TREATED, AND WE'RE GOING TO SEE A COMMAND OF RESPECT GOING FORWARD." – DAWN SOLER, ABC STUDIOS

BRANDING

Marcie Allen, 43
PRESIDENT, MAC PRESENTS

• Chance the Rapper x Kenzo x H&M – winner

In 2016, the music sponsorship and experiential marketing agency re-upped Citi as a sponsor for Billy Joel’s residency at Madison Square Garden in New York and created Miller Lite activations at the Governors Ball and Austin City Limits festivals. But Allen’s mic-drop moment in 2016 was pairing Chance the Rapper with the Kenzo x H&M fashion-design collaboration. Since 2004, when Allen launched MAC “on my dining room table in Nashville,” sponsor revenue for music has grown from $350 million to $1.5 billion, according to IEG Sponsorship Report.

ADVICE FOR UP-AND-COMERS: “The music industry is small. No deal is worth [damaging] a relationship.”

Jennifer Breithaupt, 44
MANAGING DIRECTOR OF MEDIA, ADVERTISING AND GLOBAL ENTERTAINMENT, CITI

• Making big bank on music events

Breithaupt — who in early 2016 assumed responsibility for Citi’s U.S. advertising and media, plus global entertainment — oversaw a groundbreaking year for the Citi Private Pass music access program. Partnering with more than half the world’s top-selling artists, 2016’s three-part Prince tribute, the June telecast is 2016’s No. 1 cable awards show among adults 18 to 49.

“Virtual reality is the new frontier.”

Deborah Curtis*
VP GLOBAL EXPERIENTIAL MARKETING AND PARTNERSHIPS, AMERICAN EXPRESS

• Uber-successful with Beyoncé promotion

Thanks to Curtis, AmEx offered exclusive presale tickets to some of the top-grossing tours in the past two years — including Beyoncé, Justin Bieber and Rihanna in 2016 — and a groundbreaking promotion with Uber that gave riders the chance to win tickets to sold-out Beyoncé shows, plus one-of-a-kind offers for customers who enrolled their credit cards in the Panorama festival app.

“Presentation matters.”

BUSINESS

Lori Badgett, 42
SENIOR VP/TEAM MANAGER, NASHVILLE ENTERTAINMENT; CITY NATIONAL BANK

Denise Colletta, 49
SENIOR VP, ENTERTAINMENT DIVISION; CITY NATIONAL BANK

• Bankers to the stars

City National helps half of all Broadway shows, including Tony-winning heavyweight The Book of Mormon, hit stages from London to Sydney. In 2016, City led a 12-bank syndicate in a $500 million credit line for Canadian publishing powerhouse ole. “Year over year, we provide more than 100 million dollars in financing to the music industry,” says Los Angeles-based Colletta. Badgett, a bajirp-sploker who “grew up back yard at the Grand Ole Opry,” helps the artists connect with Music City commerce.

FIRST FEMALE ARTIST WITH WHOM SHE IDENTIFIED COLLETTA “Pat Benatar, and she was a bank teller, which is how I got my start in 1987.”

Mary Ann McCreedy, 64
FOUNDING CO-OWNER/PRESIDENT, FLOOD BUMSTEAD McCREADY & McCARTHY

“Music City’s secretive weapon

McCreedy has an epic client list she can’t discuss — Blake Shelton and Lady Antebellum among them — because as a business management firm, discretion is everything. As befits her Midwestern values, the Ohio native stresses stability, not status. “We have a kick-ass tax department; everybody tries to hire our royalty people,” she says. In 27 years, the partnership has grown from three to eight. “Our clients don’t have to worry about succession,” says McCreedy. “In management, that’s rare.”

Lou Taylor, 51
CEO, TRI STAR SPORTS & ENTERTAINMENT GROUP

• J.Lo and Britney’s ledger domain of choice

Leading a primarily female 78-person staff, the business manager oversees a roster that includes Gwen Stefani, Meghan Trainor and the Las Vegas residencies of Jennifer Lopez and Britney Spears, whose show has grossed $82 million since its 2013 opening. “I wanted to create an environment where women could have the freedom to succeed without any limitation,” says Taylor. “That’s what I’ve built.”

LESSON LEARNED FROM MOM “Presentation matters.”

METHODOLOGY A COMMITTEE OF BILLBOARD EDITORS AND REPORTERS WEIGHED A VARIETY OF FACTORS IN DETERMINING THE WOMEN IN MUSIC EXECUTIVE POWER LIST, INCLUDING BUT NOT LIMITED TO IMPACT ON CONSUMER BEHAVIOR, AS MEASURED BY PERFORMANCE, TOURING GROSSES, AND TICKET SALES, SOCIAL MEDIA IMPRESSIONS AND RADIO AND TV AUDIENCES REACHED, COMPANY GROWTH, CAREER TRAJECTORY, REPUTATION AMONG PEERS; AND OVERALL IMPACT IN THE INDUSTRY DURING THE PAST 12 MOUTHS. UNLESS OTHERWISE NOTED, BILLBOARD BOXSCORES, SPINNING REVIEWS AND Nielsen MUSIC ALBUM AND TRACK SALES, STREAMING AND RADIO AIRPLAY WERE UTILIZED AS DATA SOURCES. ESTIMATED ANNUAL EARNINGS WERE CALCULATED BY BILLBOARD USING THESE AND OTHER SOURCES.

CONTRIBUTORS MICHELE ANGERMILLER, DEAN BUDNICK, WILLIAM CHIPPES, ED CHRISTIAN, LEILA ODUBO, CAMILLE O’DOUGLE, ADRIENNE CAFFNEY, ANDY GENLER, JENN HARTMAN, ANDREW HAMPT, LINDSEY HAVENS, STEVE KNOPPER, ROBERT LEVINE, JOE LEY, JASON LIPSHUTZ, BRIER MASON, BROOKE MAZUREK, GAIL MITCHELL, CATHY APPLEFELD OLSON, PAULA PARIS, ADELLE PLATON, DAN RYS, PHILLIPS STARK, CHRIS WILMAN
CONGRATULATIONS TO
MARSHA VLASIC
ON BEING NAMED
A 2016 BILLBOARD WOMEN IN MUSIC HONOREE

YOUR PASSION, DEDICATION AND DRIVE HAVE NO LIMITATION.

ARTIST GROUP INTERNATIONAL
A Y Entertainment Group LLC Company
WE CONGRATULATE OUR LONGTIME FRIEND AND CLIENT MADONNA

AS BILLBOARD MAGAZINE’S 2016 WOMAN OF THE YEAR

IT HAS BEEN AN HONOR AND A PRIVILEGE TO REPRESENT YOU DURING THIS WONDERFUL JOURNEY

ALLEN, LARRY, MIKE, AND THE ENTIRE GRUBMAN, SHIRE & MEISELAS FAMILY
CONGRATULATIONS, FROM YOUR TOURING PARTNER
As new LP 24K Magic debuts at No. 2 on the Billboard 200 and Top Album Sales and No. 1 on Top R&B/Hip-Hop Albums (see pages 124 and 142), Mars crowns the Artist 100 for the first time in his 114th week on the chart. He passes Shawn Mendes, who completed the longest prior ascent to No. 1 — 86 weeks — in October.
CONGRATULATIONS TO OUR CLIENTS

Wendy Goldstein
Ethiopia Habtemariam
Angie Pagano
Jacqueline Saturn
Laura Swanson
Katie Vinten

and all of the 2016 Billboard Women In Music honorees

Aaron Rosenberg & Eric Greenspan
and your extended family at the firm

myman greenspan fineman
fox rosenberg & light, llp
COUNSELORS AT LAW
"Christmas" has spent 21 weeks at No. 1 of the Hot Rock Songs chart (dated Dec. 10) for the greatest share of its life (26 percent) as "Christmas" tops the Holiday 100 (which, like the Billboard Hot 100, combines airplay, sales and streaming data), as the chart (dated Dec. 10) makes its annual relaunch. Since the Holiday 100 began, on Dec. 10, 2011, "Christmas" has spent 21 weeks at No. 1; no other song has led for more than two frames. The carol leads such Thing”) and highest-scaled download sales of the year, 2,100,000, in the week ending Dec. 10. It surges to his 2002 debut with "No Such Thing") and highest-charting since "Who You Are" (featuring former flame Katy Perry), reached No. 48 in January 2010.

Go to BILLBOARD.COM/BIZ for complete chart data

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**Chart Data for Week of 12.10.2016**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Imprint/Distributing Label</th>
<th>Peak Position</th>
<th>Hits in Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kendrick Lamar</strong></td>
<td>Top Dawg Entertainment/Warner Bros. Records</td>
<td>1</td>
<td>97</td>
</tr>
<tr>
<td><strong>DnC</strong></td>
<td>Republic Records</td>
<td>21</td>
<td>45</td>
</tr>
<tr>
<td><strong>Future</strong></td>
<td>A-Trak/Republic Records</td>
<td>1</td>
<td>71</td>
</tr>
<tr>
<td><strong>Taylor Swift</strong></td>
<td>Big Machine Records</td>
<td>1</td>
<td>122</td>
</tr>
<tr>
<td><strong>Fifth Harmony</strong></td>
<td>Syco Records</td>
<td>6</td>
<td>88</td>
</tr>
<tr>
<td><strong>Daft Punk</strong></td>
<td>Daft Life/Atlantic Records</td>
<td>41</td>
<td>10</td>
</tr>
<tr>
<td><strong>BTS</strong></td>
<td>Big Hit Entertainment/Big Machine Records</td>
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<td>#4Grande/EMPIRE Records</td>
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<td>Valory/Columbia</td>
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<td><strong>DJ Khaled</strong></td>
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<td>Visionary/Atlantic Records</td>
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<td>808-909 Records/Equity Distribution</td>
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<td><strong>Daya</strong></td>
<td>Atlantic/Warner Bros. Records</td>
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<td><strong>George Strait</strong></td>
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<td>Mad Decent/Epic</td>
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<td><strong>Marian Carey</strong></td>
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For more information on the Billboard charts, go to BILLBOARD.COM/BIZ.
YOUR VOICE

DECIDE THE OUTCOME

Final ballots due January 13
Metallica

Metallica Wires In Sixth No.1

Metallica scores its sixth No.1 on the Billboard 200 with Hardwired... To Self-Destruct. The set debuts atop the list with 291,000 equivalent album units sold in the week ending Nov. 24, according to Nielsen Music. Of that sum, 281,000 were traditional album sales. Hardwired arrived Nov. 18 on Metallica’s own Blackened Records and distributed by Alternative Distribution Alliance. The set also bows at No. 1 on the Independent Albums chart.

Hardwired sold more in its first week than any rock album in two-and-a-half years. The last rock album to sell more in a single week was Coldplay’s Ghost Stories, which bowed on June 7, 2014, with 382,000 copies sold. Hardwired is Metallica’s first studio album since 2008’s Death Magnetic, which also bowed at No. 1, with 490,000 copies sold in its first week. Metallica’s last six studio releases, stretching back to its self-titled album (aka The Black Album) in 1991, have debuted at No. 1. Before Death Magnetic, the band topped the chart with St. Anger (in 2003), Reload (1997), Load (1996) and Ride the Lightning (1984).—Keith Caulfield

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Music speaks our truths.
Music challenges our thinking.
Music wakes us up.
Music bands us together.

This is how music moves us.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Peak Position</th>
<th>Week Ending</th>
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<td>Young Money/Cash Money/Republic</td>
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<td>Hats Off To The Bus Driver</td>
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<td>Weeknd</td>
<td>This Is Not A Test</td>
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<td>J Cole</td>
<td>4 Your Eyez Only</td>
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<td>Futureworld</td>
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<td>At.Long.Last.A$AP</td>
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<td>The Thrill Of It All</td>
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<tr>
<td>J. Cole</td>
<td>Cole World</td>
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</table>
In Loving Memory

TONY MARTELL
Founder and Chairman, T.J. Martell Foundation

Tony Martell devoted his life to finding a cure for leukemia, cancer and AIDS in memory of his son, T.J.

His recent passing leaves an incredible legacy that will continue to bring hope to patients and their loved ones for years to come.

Please join the T.J. Martell Foundation and the entire music industry with carrying on "Music's Promise for a Cure."

Make a special contribution to the
TONY MARTELL LEGACY FUND
at www.tjmartell.org and help us to continue to save lives.
NIELSEN MUSIC

proudly supports the amazing women driving the music industry forward.

Congratulations to all of the
2016 Billboard Women In Music honorees.
The tunes were so cool. Good thing you had all that flannel.

It’s The Back in the Day Replay Countdown. ’90s songs that were all that and a bag of chips.

Former MTV VJ Downtown Julie Brown counts down the 30 dopest, flyest, biggest songs from the ’90s.

And with SiriusXM® that’s just the beginning. Check out these channels for exclusive countdown shows powered by Billboard.* We’ve got every decade covered, so all you have to do is tune in, sit back and let the tracks take you someplace amazing.
The only top 40 hits absent according to Nielsen during sessions for the concurrently charting titles. "Money Don't Matter 2 Night," "The Most "Matter 2 Night," "The Most from the set are "Partyman," "The Most in 1993. Of Prince's 30 albums, led by the soundtrack at No. 1. The Timberlake's "Can't Stop the Feeling!" sold another 42,000 copies in the week ending Nov. 24, according to Nielsen Music (up 16 percent). Behind Timo - The top five of the Soundtracks chart is stuffed with family-friendly albums, led by the Trolls soundtrack at No. 1. The soundtrack includes new tunes written by Lin-Manuel Miranda. Following Moana is the very adult soundtrack to Suicide Squad — the lone R-rated film in the top five. At No. 4 is an annual holiday favorite: the TV soundtrack to A Charlie Brown Christmas by the Vince Guaraldi Trio. It sold 9,500 copies in the latest tracking week (up 83 percent), and its sales numbers are sure to rise as Christmas approaches. The album has proved to be a hot seller on vinyl as it ranks at No. 5 on the Vinyl Albums chart with 2,000 sold (up 46 percent). In 2015, the album sold 25,000 vinyl LPs and was the year's top-selling holiday set on the format. In 2016, it has so far sold another 8,000 copies, and since Nielsen started tracking vinyl sales in 1991, it has moved 55,000 on vinyl. Rounding out the top five on Soundtracks is Fantastische Beasts and Where To Find Them, debuting at No. 5 with 4,000 copies. The score album is composed by James Newton Howard.® K.C. Prince's first posthumous release, the greatest-hits compilation 4Ever, debuts at No. 48 on Top Album Sales and No. 80 on the Billboard 200. On the latter list, the set marks the late icon’s 40th charting album. 4Ever sold 8,000 copies in the week ending Nov 24th, according to Nielsen Music, and earned 9,000 equivalent album units. The new 40-song set is especially notable because it includes the previously unreleased “Moonbeam Levels.” The song originally was recorded in 1982 during sessions for the States. Further, after his death, his albums were so popular that on the May 14 tally, he had record 19 concurrently charting titles. —Keith Caulfield

### Soundtracks

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<th>Title</th>
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<td>Trolls</td>
<td>Justin Bieber &amp; Duke Dumont</td>
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<td>Suicide Squad: The Album</td>
<td>A Tribe Called Red &amp; Eminem</td>
<td>16,107</td>
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<tr>
<td>Fantastic Beasts And Where To Find Them</td>
<td>Harry Gregson-Williams</td>
<td>15,161</td>
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<td>Guardians Of The Galaxy: America Mix Vol. 1</td>
<td>Tyler Bates</td>
<td>11,983</td>
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<td>The Last Waltz (Soundtrack)</td>
<td>The High Street Orchestra</td>
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<td>Frozen</td>
<td>Frozen</td>
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<td>D-Bother: Where Art Thou?</td>
<td>The Black Eyed Peas &amp; Will Smith</td>
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<td>Star Trek: Beyond: Original Motion Picture Music Then The Maker</td>
<td>Nicholas Britell</td>
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<td>To Joy, With Love</td>
<td>The Weeknd</td>
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<td>Doctor Strange</td>
<td>The Weeknd</td>
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<td>Dirty Dancing</td>
<td>Coldplay</td>
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<td>Stranger Things, Volume One</td>
<td>The Duffer brothers</td>
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<td>Elena Of Avalor (EP)</td>
<td>Lady A &amp; Meek</td>
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<td>The Best Man Holiday</td>
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<td>Frozen: The Songs</td>
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<td>Glen Matlock, The Christmas Album</td>
<td>Morgan Wayson</td>
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<td>The Polar Express</td>
<td>Arnie Nafoo &amp; The Readhead</td>
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<td>This Christmas</td>
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### Heatseekers Albums

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<tr>
<td>Peace Be With You</td>
<td>Faith Evans</td>
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<tr>
<td>Dear Life</td>
<td>LeAnn Rimes</td>
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<tr>
<td>Wash House Ting</td>
<td>Chris Brown</td>
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<tr>
<td>Simple (EP)</td>
<td>Travis Marvin</td>
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<tr>
<td>Redemption</td>
<td>diversa</td>
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<td>4 Indications</td>
<td>X Ambassadors</td>
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<td>Change (EP)</td>
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<td>Make Blues Not War</td>
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<td>Shout Re-Loaded</td>
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<td>Finding Christmas</td>
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<td>Merry: A Nashville Tribute To Christmas</td>
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Jesuit Refugee Service/USA thanks the following individuals and entities for their contributions to the success of the 2016 Lampedusa: Concerts for Refugees tour, October 6 - 21:

* = performing artist

Hello Merch and Mike Lentz
High Road Touring: Frank Riley, Dina Duskin, Lisa Laack
Hotel Commonwealth
Ink 48
Intercontinental
Karen O’Connor
Ken Weisstein, Big Hassle Media
Jakprints and Jimmie Graham
Jenny Cafisco and Madeline Lunney, Canadian Jesuits International
Joan Baez
Lampedusa Crew: Paul Binder, Jack Brady, Maple Byrne, Jerry Holznagel, Mark Richards, Rob Taylor, and Liz Ward
Lisner Theater
Live Nation New York
Madeline Lacoara
Margaret Green Rauenhorst
Marc Leibowitz, 1% Productions
Mark Spector, The Mark Spector Company
Marriott and Marriott Courtyard
Massey Hall
Megan Mullally and Nick Offerman
Merriam Theater
Michael Dixon, Sosrock Music
Molly Cashin
Nick Miller, JAM Productions, LTD
Nicola Powell
Nittrain Coach Company and Steve Fields and “Sarge” Houston
Oscar Blues Brewery
Pabst Theater
Helzberg Hall, Kauffman Center, Patrick Donnelly
Patty Griffin
Paul Reuter, Sheldon Arts Foundation
Red Light Management: Nick Beetsky and Adam Newmark
Residence Inn
Robert Plant
Rococo Theater
Ron Delsener
Ron Sexsmith
Ruby Amaralu
Sirius XM Radio: Fr. John Maria Devaney, Jeremy Tipper, Mary Sue Twitty
Skyville Live, Nashville, and Bonnie Garner
St. Louis University
Stephanie Hunt
Steve Earle
The Dupont Circle Hotel
The Milk Carton Kids: Joey Ryan and Kenneth Pattengale
The Sheldon
The Town Hall
The Westin
Thirty Tigers Management: David Macias, Christopher Dorrissich, Lindsay Field
Tom and Ulikre Schlafly
Trey Allen, Sunday Supper Group, LLC
Vector Management: Ken Levitan, Michele Fisher, Kevin Sappman, Kathy Whitley
Vic Theater
Viza
Zipline Brewing Co.

...and last, but not least, a huge THANK YOU to the amazing audiences who came to the shows all across the country!

For more information please contact Gail Griffith, Lampedusa tour executive producer, ggriffith@jesuits.org, or Monica Baker, Lampedusa strategic partnerships, monica@g2pc.com

www.jrsusa.org

Photo Credit: Christian Fuchs
‘Starboy’ Shoots Back To No. 1

“Starboy” by The Weekend (below) featuring Daft Punk zooms to No. 1 on Billboard Hot 100 this week, topping the group’s eighth top 10 hit. The act last reached the region with “All of Us” in April 2016, which peaked at No. 6 in June.

The pair performed it on the Billboard Hot 100 stage at the American Music Awards on Nov. 20. In addition, the song benefits from the Nov. 25 release of its parent album of the same name. The set is likely to launch at No. 1 on the Dec. 17 Billboard 200, (see page 124).

Another AMAs performance pumps a big chart move as Fifth Harmony’s “That’s My Girl” vaults to No. 3 on Top Tracks, marking the group’s eighth top 10 hit. The act last reached the region with “More Than Just A Friend,” which peaked at No. 6 in June.

SH member Camila Cabello is also in the top five as she re-enters at No. 5 with “Never Be the Same.” The lone member of Fifth Harmony to go solo, Cabello collaborated, “Bad Things,” re-enters at No. 5. The pair performed it at the Nov. 23 episode of NBC’s The Tonight Show Starring Jimmy Fallon.

Elsewhere on the chart, Noah Cyrus claims the week’s highest debut as “Make Me Cry” (featuring Labrinth) opens at No. 21. Cyrus, younger sister of Miley, released the track Nov. 15, with momentum building after its Nov. 22 music video premiere. The clip has soared to more than 3.9 million views on YouTube through Nov. 29.

—Tracy Anderson

**Billboard**

**NEW TOP TRACKS™**

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**EMERGING ARTISTS™**

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CONGRATULATIONS TO SONGS PARTNER,
CARIANNE MARSHALL

ON HER SELECTION AS ONE OF THE
2016 BILLBOARD WOMEN IN MUSIC

- MATT, RON AND YOUR FAMILY AT SONGS
### Social 50™

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### Mainstream Top 40™

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### Adult Contemporary™

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### Adult Top 40™

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<td>DJ Snake Feat. Justin Bieber</td>
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### Rhythmic™

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<td>Major Lazer Feat. Justin Bieber &amp; MØ</td>
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### Pop/Rhythm/Adult

**December 10, 2016**

1. **WorldRadioHistory**
2. **MAINSTREAM TOP 40™**
3. **ADULT CONTEMPORARY™**
4. **ADULT TOP 40™**
5. **RHYTHMIC™**

---

*Data for week of 12.10.2016*

**Go to BILLBOARD.COM/BIZ for complete chart data**
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WINE DINNER
Auction & Celebration

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Take this opportunity to congratulate the nominees and recognize their accomplishments over the past year.

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The Voter Guide will be sent to all Billboard subscribers, as well as 13,000 Voting members of The Recording Academy.

**COVER DATE:** 12/31
**ON SALE** 12/23 | **AD CLOSE** 12/12 | **MATERIALS DUE** 12/13-14

**CONTACT:**
Joe Maimone  
212.493.4427 | joe.maimone@billboard.com  
Aki Kaneko  
323.525.2299 | aki.kaneko@billboard.com

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BILLBOARD WOMEN IN MUSIC
CHART TOPPER
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MAREN MORRIS
BILLBOARD WOMEN IN MUSIC
BREAKTHROUGH ARTIST
CMA NEW ARTIST OF THE YEAR

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All hail the Queen B*tches...

it's MADONNA!
Billboard's 2016 Woman of the Year

UPSTAGING inc.
Lighting & Transport
### HOT COUNTRY SONGS™

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<td><strong>BLUE AIN'T YOUR COLOR</strong>&lt;br&gt;Artist: Miranda Lambert, Anderson East</td>
<td><strong>MAY WE ALL</strong>&lt;br&gt;Artist: Florida Georgia Line Featuring Tim McGraw</td>
<td><strong>SLEEP WITHOUT YOU</strong>&lt;br&gt;Artist: Brett Young</td>
<td><strong>WANNA BE THAT SONG</strong>&lt;br&gt;Artist: Brett Eldredge</td>
<td><strong>MIDDLE OF A MEMORY</strong>&lt;br&gt;Artist: Cole Swindell</td>
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<td><strong>SETTING THE WORLD ON FIRE</strong>&lt;br&gt;Artist: Kenny Chesney &amp; Pink</td>
<td><strong>BETTER MAN</strong>&lt;br&gt;Artist: Little Big Town</td>
<td><strong>DIRTY LAUNDRY</strong>&lt;br&gt;Artist: Carrie Underwood</td>
<td><strong>MOVE</strong>&lt;br&gt;Artist: Luke Bryan</td>
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<td><strong>STAR OF THE SHOW</strong>&lt;br&gt;Artist: Thomas Rhett</td>
<td><strong>HOW I'LL ALWAYS BE</strong>&lt;br&gt;Artist: Tim McGraw</td>
<td><strong>I KNOW SOMEBODY</strong>&lt;br&gt;Artist: LoCash</td>
<td><strong>DING ON MY BOOTS</strong>&lt;br&gt;Artist: Thomas Rhett</td>
<td><strong>MAKE YOU MINE</strong>&lt;br&gt;Artist: High Valley</td>
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<td><strong>DIFFERENT FOR GIRLS</strong>&lt;br&gt;Artist: Thomas Rhett</td>
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<td><strong>PARACHUTE</strong>&lt;br&gt;Artist: Chris Stapleton</td>
<td><strong>BELONG TO YOU</strong>&lt;br&gt;Artist: Maren Morris</td>
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<td><strong>NIGHTS LIKE THIS</strong>&lt;br&gt;Artist: Eric Church Featuring Kip Moore</td>
<td><strong>GOOD TIME</strong>&lt;br&gt;Artist: Parachute</td>
<td><strong>NOON</strong>&lt;br&gt;Artist: Florida Georgia Line</td>
<td><strong>UNSTOPPABLE</strong>&lt;br&gt;Artist: Thomas Rhett</td>
<td>**DOT **&lt;br&gt;Artist: Florida Georgia Line</td>
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<td><strong>WHERE I AM</strong>&lt;br&gt;Artist: Eric Church &amp; The Infamous Stringdusters</td>
<td><strong>TODAY</strong>&lt;br&gt;Artist: Brad Paisley</td>
<td><strong>THE WEEKEND</strong>&lt;br&gt;Artist: Brantley Gilbert</td>
<td><strong>SLEPT WITH YOU</strong>&lt;br&gt;Artist: Grande Smith</td>
<td><strong>REMEMBER WHEN</strong>&lt;br&gt;Artist: Florida Georgia Line</td>
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<td><strong>OVERSATISFIED</strong>&lt;br&gt;Artist: Foncé feat. Pink</td>
<td><strong>THE WEEKEND</strong>&lt;br&gt;Artist: Brantley Gilbert</td>
<td><strong>REMEMBER WHEN</strong>&lt;br&gt;Artist: Florida Georgia Line</td>
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<td><strong>THAT LITTLE LESS</strong>&lt;br&gt;Artist: Michael Ray</td>
<td><strong>WE HEAVEN</strong>&lt;br&gt;Artist: Kelsea Ballerini</td>
<td><strong>GET YOUR SHIT TOGETHER</strong>&lt;br&gt;Artist: Morgan Wallen</td>
<td><strong>MAKE YOU MINE</strong>&lt;br&gt;Artist: High Valley</td>
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<td><strong>YOU DON'T LIE</strong>&lt;br&gt;Artist: Kip Moore</td>
<td><strong>COME REDNECK CHAMPION</strong>&lt;br&gt;Artist: Florida Georgia Line</td>
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<td><strong>THAT LITTLE LESS</strong>&lt;br&gt;Artist: Michael Ray</td>
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<td><strong>DID YOU KNOW</strong>&lt;br&gt;Artist: Luke Combs</td>
<td><strong>IF I SCREAM</strong>&lt;br&gt;Artist: Morgan Wallen</td>
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### COUNTRY AIRPLAY™

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<td><strong>BLIND</strong>&lt;br&gt;Peter, Paul &amp; Mary</td>
<td><strong>BLOOD, SWEAT &amp; TEARS</strong>&lt;br&gt;Artist: Kip Moore</td>
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<td><strong>AM I THE ONLY ONE</strong>&lt;br&gt;Jimmy Buffett</td>
<td><strong>KIND OF A ROUGH NIGHT</strong>&lt;br&gt;Artist: Florida Georgia Line</td>
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<td><strong>LOST IN YOU</strong>&lt;br&gt;Keith Urban</td>
<td><strong>WILL YOU STILL LOVE ME</strong>&lt;br&gt;Artist: Elle King</td>
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<td>12</td>
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<td><strong>SUNDOWN</strong>&lt;br&gt;Keith Urban &amp; Eric Church</td>
<td><strong>CAMEO》</strong>&lt;br&gt;Artist: Kelsea Ballerini</td>
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<td><strong>UNTOUCHABLE</strong>&lt;br&gt;Eric Church</td>
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<td><strong>THAT OTHER MAN</strong>&lt;br&gt;Eric Church</td>
<td><strong>STAY IN THE SHADOWS</strong>&lt;br&gt;Artist: Elle King</td>
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<td><strong>IT'S THE HONEYMOON</strong>&lt;br&gt;Eric Church</td>
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<td><strong>FIRST LIGHT</strong>&lt;br&gt;Eric Church</td>
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<td><strong>A LITTLE MORE SUMMERTIME</strong>&lt;br&gt;Eric Church</td>
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<td><strong>THE LEADER OF THE PACK</strong>&lt;br&gt;Eric Church</td>
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<td><strong>THE WASTE OF A SUNNY DAY</strong>&lt;br&gt;Eric Church</td>
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<td><strong>HANGIN' ON TO THE SCAR</strong>&lt;br&gt;Eric Church</td>
<td><strong>I'M COMING HOME</strong>&lt;br&gt;Artist: Elle King</td>
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### TOP COUNTRY ALBUMS™

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<td><strong>How Not To Love」</strong></td>
<td><strong>Marsh, Josh</strong></td>
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<td><strong>Dirt On My Boots」</strong></td>
<td><strong>McIntyre, Dolly</strong></td>
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<td><strong>Christmas Together」</strong></td>
<td><strong>Ray, Trisha Yearwood &amp; Christmas Together</strong></td>
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<td><strong>You're a Little Bit Country」</strong></td>
<td><strong>Brooks &amp; Dunn</strong></td>
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<td>9.11.2016</td>
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*Data for week of 12.10.2016*
Twenty years with you and
You’re Still the One!
Here’s to the next twenty.
Congratulations from Allen,
Ted and all your friends at
Grubman, Shire & Meiselas, PC
HOT ROCK SONGSTM

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ALTERNATIVE AIRPLAY

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CONGRATULATIONS ON A RECORD BREAKING YEAR

JENNIFER BREITHAUP
MANAGING DIRECTOR OF MEDIA, ADVERTISING, & GLOBAL ENTERTAINMENT, CITI

billboard WOMEN IN MUSIC 2016
FROM YOUR FRIENDS AT LIVE NATION ENTERTAINMENT

CONGRATULATIONS ON A RECORD BREAKING YEAR

Christine Lepera
Billboard Women In Music Power Lawyers

Mitchell Silberberg & Knupp congratulates partner Christine Lepera on this recognition
### TOP R&B/HIP-HOP ALBUMS

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### HOT R&B/HIP-HOP SONGS™

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<td>Bruno Mars &amp; Khalid</td>
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<td>Bruno Mars &amp; Khalid</td>
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<td>6</td>
<td>LOVE YOURSELF</td>
<td>Justin Bieber</td>
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### HOT R&B/HIP-HOP DIGITAL SONG SALES™

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<td>曾經</td>
<td>21 Savage &amp; Metro Boomin F eaturing Future</td>
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<td>5</td>
<td>I FEEL IT COMING</td>
<td>The Weeknd Feat. Daft Punk</td>
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### R&B/HIP-HOP

- "Party Monster" (No. 14) and "Take It Off" (No. 15) also chart for the Weeknd featuring Daft Punk.
- "On the Run" (No. 16) is up 12 percent from last week.
- "Love Your Self" (No. 17) is up 41 percent.
- "Loyalty" (No. 18) and "Freedom" (No. 19) by Drake also chart.

- Bruno Mars (abov) bows at No. 1 on the Top R&B/Hip-Hop Albums chart with his latest release, "24K Magic," which sold 194,000 copies in the week ending Nov. 24. This best sales week ever, according to Nielsen Music. The retro, R&B-infused set concurrently debuts at No. 2 on the multimetric Billboard 200, with 231,000 equivalent units. The release sends four songs onto the Hot R&B/Hip-Hop Songs chart, led by its title track at No. 3. "24K Magic" grants Mars his first appearance on Top R&B/Hip-Hop Albums as the set is his first full-length release to qualify sonically for the original set to be released.

- Elsewhere, Rae Sremmurd’s "Black Beatles" (featuring Gucci Mane) rises 3-1 on Rap Airplay. It jumps 34 percent in audience impressions in the week ending Nov. 27 (to 45.4 million). The track continues at No. 1 for a second week on the R&B/Hip-Hop Airplay and Mainstream R&B/Hip-Hop radio charts, while rising into the top 10 (at 11) on Rhythmic up 41 percent.

- Lastly, The Weeknd scores two entries on Hot R&B/Hip-Hop Songs with "Party Monster" (No. 14) and "I Feel It Coming" featuring Daft Punk (No. 20). Both tracks introduce the singer’s album Starboy, which arrived Nov. 25 and likely will open at No. 1 on the Dec. 17 Top R&B/Hip-Hop Albums and Billboard 200 charts. —Amy Mondafo
CONGRATULATIONS

MADONNA
Billboard’s 2016 Woman of the Year

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Congratulations Kesha

On Receiving The Women in Music Trailblazer Award

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Grubman Shire & Meiselas P.C.
THE  NO. 1s ISSUE
THE YEAR IN MUSIC

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### TOP LATIN ALBUMS

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CONGRATS
DEBORAH CURTIS
American Express Vice President, Head of Global Experiential Marketing & Partnerships
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Billboard’s Top Women in Music
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### HOT CHRISTIAN SONGS

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<td>Sparrow, EMI</td>
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<tr>
<td>11</td>
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<td>TobyMac</td>
<td>Sparrow, EMI</td>
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<tr>
<td>12</td>
<td>Higher</td>
<td>Unspoken</td>
<td>Sparrow, EMI</td>
<td>1</td>
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<tr>
<td>13</td>
<td>What A Beautiful Name</td>
<td>Hillsong Worship</td>
<td>Sparrow, EMI</td>
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<tr>
<td>14</td>
<td>First Love</td>
<td>Francine Battistelli</td>
<td>Sparrow, EMI</td>
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<tr>
<td>15</td>
<td>How Great Thou Art</td>
<td>Home Free</td>
<td>Sparrow, EMI</td>
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### HOT GOSPEL SONGS

<table>
<thead>
<tr>
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<th>Title</th>
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<tr>
<td>1</td>
<td>Hold My Hand</td>
<td>Darci Faith, Tasha Cobbs</td>
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<tr>
<td>2</td>
<td>You're Bigger</td>
<td>Jekalyn Carr</td>
<td>EMI Gospel</td>
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<tr>
<td>3</td>
<td>In The Garden</td>
<td>Kari Jobe</td>
<td>Word Entertainment</td>
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<tr>
<td>4</td>
<td>Made A Way</td>
<td>Travis Greene</td>
<td>Provident, Integrity</td>
<td>5</td>
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<tr>
<td>5</td>
<td>Put A Praise On It</td>
<td>Tasha Cobbs Featuring Kierra</td>
<td>Sparrow, EMI</td>
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<tr>
<td>6</td>
<td>You Can Be My Everything</td>
<td>Lauren Daigle</td>
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<tr>
<td>7</td>
<td>Everything Has Changed</td>
<td>Casting Crowns</td>
<td>Sparrow, EMI</td>
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<td>8</td>
<td>Never Been A Moment</td>
<td>Matthew West</td>
<td>Sparrow, EMI</td>
<td>1</td>
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<tr>
<td>9</td>
<td>Battlefields</td>
<td>Hillsong Worship</td>
<td>Sparrow, EMI</td>
<td>1</td>
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<tr>
<td>10</td>
<td>Love Broke Thru</td>
<td>TobyMac</td>
<td>Sparrow, EMI</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Higher</td>
<td>Unspoken</td>
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<td>Hillsong Worship</td>
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<td>1</td>
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<tr>
<td>13</td>
<td>First Love</td>
<td>Francine Battistelli</td>
<td>Sparrow, EMI</td>
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<td>14</td>
<td>How Great Thou Art</td>
<td>Home Free</td>
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### TOP CHRISTIAN ALBUMS

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<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week # Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Losing My Religion</td>
<td>Kari Jobe</td>
<td>Sparrow, EMI</td>
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<tr>
<td>2</td>
<td>One Place: Live</td>
<td>Tasha Cobbs</td>
<td>Sparrow, EMI</td>
<td>1</td>
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<tr>
<td>3</td>
<td>Revelation</td>
<td>Hillsong United</td>
<td>Sparrow, EMI</td>
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<td>4</td>
<td>All Things New</td>
<td>Casting Crowns</td>
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<td>5</td>
<td>Worship National</td>
<td>Swan, EMD</td>
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<tr>
<td>6</td>
<td>hillsong UNITED's Worship Experience</td>
<td>Hillsong United</td>
<td>Sparrow, EMI</td>
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<tr>
<td>7</td>
<td>The Power Of A Change</td>
<td>Casting Crowns</td>
<td>Sparrow, EMI</td>
<td>1</td>
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<tr>
<td>8</td>
<td>Everlasting Love</td>
<td>Hillsong United</td>
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<tr>
<td>9</td>
<td>Living For Him</td>
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<td>Sparrow, EMI</td>
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<td>Give Me Your Heart</td>
<td>Hillsong United</td>
<td>Sparrow, EMI</td>
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### TOP GOSPEL ALBUMS

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<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week # Sold</th>
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<td>1</td>
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<td>Kari Jobe</td>
<td>Sparrow, EMI</td>
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<td>2</td>
<td>One Place: Live</td>
<td>Tasha Cobbs</td>
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<td>3</td>
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<td>5</td>
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<td>6</td>
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<td>10</td>
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<td>Hillsong United</td>
<td>Sparrow, EMI</td>
<td>1</td>
</tr>
</tbody>
</table>

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*Data for week of 12.10.2016*
CONGRATULATIONS MADONNA!
BILLBOARD’S 2016 WOMAN OF THE YEAR

EXCEEDING EXPECTATIONS WORLDWIDE
CLEVELAND • LOS ANGELES • LONDON • SYDNEY

PREFERRED PARTNER:

"THE MOST EFFECTIVE WAY TO DO IT, IS TO DO IT." - AMELIA EARHART

CONGRATULATIONS DEB CURTIS
ON ANOTHER WELL-DESERVED HONOR

FROM ALL YOUR FRIENDS AT
**NEW BEST FOR CHAINSMOKERS**

The Chainsmokers (above) lead Hot Dance/Electronic Songs for a 15-week hold with “Closer” (featuring Halsey), which becomes the act’s second-longest No. 1. The song eclipses the 14-week command of “Roses” (featuring Razzes) earlier in 2016. (The duo’s duet “Don’t Let Yourself Followed” with a 12-week reign.) Since the chart’s inception on Jan. 26, 2013, only two tracks have led longer than “Closer.” Avicii’s “Wake Me Up” (26 weeks, 2013-14) and Major Lazer and DJ Snake’s “Lean On” (featuring MØ) (23 weeks, 2015-16). “Closer” receives a boost from The Chainsmokers and Halsey’s performance on the American Music Awards (Nov. 21), gaining by 25 percent to 73,000 downloads sold in the week ending Nov. 24, according to Nielsen Music. Mediation contract “Closer” controls the alt-format Radio Songs chart for a ninth week (146 million in audience), tying Outkast’s “Hey Ya” (nine weeks, 2003-04) for the longest rule by a duo in the chart’s 26-year history. On Top Dance/Electronic Albums, French duo Justice Xavier de Rosnay and Gaspard Guevrekian (Gaspard) Aube) bows at No. 1 with Woman, which sold 9,000, the act’s best sales week since Audio, Video, Disco debuted at No. 1 with 8,000 in 2011. The act earns its second No. 1 following 2007’s Data. Shifting to Dance Club Songs, Dutch duo Martin Garrix and Bebe Rexha notch their second and first No. 1, respectively, with “In the Name of Love” (2-1). Garrix first led with “Animals” three years ago. Remixes from The Him, Sneaker Snob and Stash Kong, among others, helped lift “Love” to the top. — Gordon Murray

---

**HOT DANCE/ELECTRONIC SONGS™**

**1.** "CLOSER" The Chainsmokers Featuring Halsey

**2.** "LET ME LOVE YOU" DJ Snake Featuring Justin Bieber

**3.** "COLD WATER" Major Lazer Featuring Justin Bieber & MO

**4.** "DON’T LET ME DOWN" The Chainsmokers Featuring Daya

**5.** "MY WAY" Calvin Harris Featuring Rihanna & Young Thug

---

**TOP DANCE/ELECTRONIC ALBUMS™**

**1.** "CLOSER" The Chainsmokers Featuring Halsey

**2.** "COLLAGE" The Chainsmokers

**3.** "SHIRLEY" Lorde

---

**DANCE/MIX SHOW AIRPLAY™**

**1.** "CLOSER" The Chainsmokers Featuring Halsey

**2.** "LET ME LOVE YOU" DJ Snake Featuring Justin Bieber

---

**Additional Information:**

- The Chainsmokers, above, led the Hot Dance/Electronic Songs chart for a 15-week hold with “Closer,” which became the act’s third-longest No. 1. The song eclipsed the 14-week command of “Roses” earlier in 2016. (The duo’s duet “Don’t Let Yourself Followed” with a 12-week reign.) Since the chart’s inception on Jan. 26, 2013, only two tracks have led longer than “Closer.” Avicii’s “Wake Me Up” (26 weeks, 2013-14) and Major Lazer and DJ Snake’s “Lean On” (featuring MØ) (23 weeks, 2015-16). “Closer” receives a boost from The Chainsmokers and Halsey’s performance on the American Music Awards (Nov. 21), gaining by 25 percent to 73,000 downloads sold in the week ending Nov. 24, according to Nielsen Music. Mediation contract “Closer” controls the alt-format Radio Songs chart for a ninth week (146 million in audience), tying Outkast’s “Hey Ya” (nine weeks, 2003-04) for the longest rule by a duo in the chart’s 26-year history. On Top Dance/Electronic Albums, French duo Justice Xavier de Rosnay and Gaspard Guevrekian (Gaspard) Aube) bows at No. 1 with Woman, which sold 9,000, the act’s best sales week since Audio, Video, Disco debuted at No. 1 with 8,000 in 2011. The act earns its second No. 1 following 2007’s Data. Shifting to Dance Club Songs, Dutch duo Martin Garrix and Bebe Rexha notch their second and first No. 1, respectively, with “In the Name of Love” (2-1). Garrix first led with “Animals” three years ago. Remixes from The Him, Sneaker Snob and Stash Kong, among others, helped lift “Love” to the top. — Gordon Murray
CONGRATULATIONS
JENNIFER JUSTICE
FOR BEING RECOGNIZED (AGAIN!) AS A
LEADING WOMAN
IN MUSIC

YOUR SuperFly FAMILY

The happy, healthy baby boy is Roy Orbison Jr's first child and Roy Orbison's first grandson.
The beaming new dad commented, “Becoming a father has changed my life. I love him so much and everyday I see elements of big Roy's and Barbara's spirit in him. He looks a lot like his grandfather and already loves guitar. We wake him up each morning playing music like "Oh Pretty Woman" and "You Got It." MERCY!!!!

December 6th, 2016 marks the 28th anniversary of the death of Roy Orbison and the 5th anniversary of the death of Barbara Orbison. In an effort to bring joy to this typically sad day, Roy Orbison, Jr and his fiancée Åsa have chosen December 6 this year to announce a blessing: the birth of Roy Orbison 3rd who was born in Nashville, Tennessee, on March 2, 2016.

ROY ORBISON 3rd
www.rrrebisss.cc

Congratulations to the Honorees from Nashville
Ali Harnell, Marcie Allen,
Mary Ann McCready, Sally Williams & Sarah Trahern

THANK YOU TO THE WOMEN OF SMASHVILLE
Addie Denman
Allie Wilson
Amber Stone
Ashlee Stokely
Ashley Spencer
Beth DeGrandis
Bre Laabs
Brianna Gefre
Britt Kincheloe
Brittany Selbert
Claire Francis
Colleen Flynn
Courtln Mosley
Denise Williams
Emily Alcorn
Emily Deathridge
Hannah Foster
Hannah Morris
Heidi Bundren
Holly Atherton
Jackie Fisher
Jane Aviner
Jenn Maxwell
Jillian Broke
Julia Vlassov
Kelli Hill
Kendra Fells
Kristen Finch
Kristen Hood
Kristi Andrasick
Kylee Wilkerson
Lara Jobour
Lindsay Rutledge
Lindsey Inman
Lyne Koester
Mackenzie Hodd
Madison Green
Mallory Sova
Marlia Hagen
Megan Garrett
Michelle Kennedy
Natalie Aronson
Palgo Cluffo
Paula Trujillo
Pier Vaughn
Rebecca King
Robin Lee
Sandy Weaver
Sara Sheir
Shannon Callihan
Snow Rose
Susan Charnley
Tami Jones
Tara Yekel
Taylor Fish
Whitney Snyder
## Bohemian Rhapsody

The first full-length feature film based on the British rock band Queen and its iconic frontman, Freddie Mercury, titled Bohemian Rhapsody, opens in theaters on Nov. 2, 2018.

### World Radio History

- **1932**: The first radio station in the United States, WEAF, begins broadcasting.
- **1965**: The first FM station in the United States, WQXR, begins broadcasting.
- **1985**: The first digital radio station in the United States, WPLJ, begins broadcasting.
- **2005**: The first HD Radio station in the United States, WJXR, begins broadcasting.

### Dance Club Songs

**HOT SHOT DEBUT**

1. Hurts - This Is Our Night
2. The Weeknd Feat. Daft Punk - Earned It
3. Calvin Harris - This Is What You Came For
4. Dua Lipa Feat. Tinie Tempah - New Love
5. Ariana Grande Feat. Nicki Minaj - Side to Side

### Concert Grosse

1. **$4,585,875**
   - **ARTIST**: MARC ANTHONY
   - **VENUE**: AMERICAN AIRLINES ARENA, MIAMI
   - **DATE**: NOV. 12
   - **PREMIER**: CARDINAL ENTERTAINMENT NETWORK

2. **$4,062,414**
   - **ARTIST**: BRITNEY SPEARS
   - **VENUE**: THE Forum, INglewood, LOS ANGELES
   - **DATE**: NOV. 12, 13
   - **PREMIER**: CAZANS EVENTS MANAGEMENT

3. **$2,688,735**
   - **ARTIST**: SIA, MIGUEL, ALUNAGEORGE
   - **VENUE**: HOLLYWOOD BOWL, LOS ANGELES
   - **DATE**: OCT. 27
   - **PREMIER**: JENNIFER HORTON CO. & BILL SILVA PRESENTS

4. **$2,509,209**
   - **ARTIST**: DOLLY PARTON
   - **VENUE**: THE Forum, INglewood, LOS ANGELES
   - **DATE**: OCT. 28
   - **PREMIER**: JENNIFER HORTON CO. & BILL SILVA PRESENTS

5. **$2,428,872**
   - **ARTIST**: FREAKNIGHT: ZEDD, MARTIN GARRIX, ARMIN VAN BUUREN & OTHERS
   - **VENUE**: HOLLYWOOD BOWL, LOS ANGELES
   - **DATE**: OCT. 27
   - **PREMIER**: JENNIFER HORTON CO. & BILL SILVA PRESENTS

6. **$2,347,694**
   - **ARTIST**: MARC ANTHONY
   - **VENUE**: AMERICAN AIRLINES ARENA, MIAMI
   - **DATE**: NOV. 19
   - **PREMIER**: CARDINAL ENTERTAINMENT NETWORK

7. **$1,770,549**
   - **ARTIST**: VAN MORRISON, TOM JONES
   - **VENUE**: HOLLYWOOD BOWL, LOS ANGELES
   - **DATE**: OCT. 1
   - **PREMIER**: JENNIFER HORTON CO. & BILL SILVA PRESENTS

8. **$1,719,403**
   - **ARTIST**: CBS RADIO’S WE CAN SURVIVE: BRUNO MARS, ARIANA GRANDE & OTHERS
   - **VENUE**: HOLLYWOOD BOWL, LOS ANGELES
   - **DATE**: OCT. 1
   - **PREMIER**: JENNIFER HORTON CO. & BILL SILVA PRESENTS

### Billboard Boxscore

**CONCERT GROSSES**

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<tr>
<th>WEEK</th>
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<th>CITY</th>
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<tr>
<td>57</td>
<td>KYGO, BOB MOSES, LABRINTH, SEEB, AFSHINE</td>
<td>BOSTON OPERA HOUSE</td>
<td>BOSTON</td>
<td>3,062,414</td>
<td>BILL S. PRESENTS</td>
</tr>
<tr>
<td>56</td>
<td>BLACK SABBATH, RIVAL SONS</td>
<td>THE Forum, INglewood, LOS ANGELES</td>
<td>INglewood</td>
<td>3,062,414</td>
<td>BILL S. PRESENTS</td>
</tr>
<tr>
<td>55</td>
<td>TEMPLE OF THE DOG, FANTASTIC NEGRITO</td>
<td>HOLLYWOOD BOWL, LOS ANGELES</td>
<td>LOS ANGELES</td>
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<td>BILL S. PRESENTS</td>
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<tr>
<td>54</td>
<td>MAN WITH A MISSION</td>
<td>BELLINCO THEATRE</td>
<td>THE Forum, INglewood, LOS ANGELES</td>
<td>3,062,414</td>
<td>BILL S. PRESENTS</td>
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<tr>
<td>53</td>
<td>TAYLOR SWIFT</td>
<td>BELLINCO THEATRE</td>
<td>THE Forum, INglewood, LOS ANGELES</td>
<td>3,062,414</td>
<td>BILL S. PRESENTS</td>
</tr>
</tbody>
</table>

### Boxscore Notes

- **RIAA Certification**
  - (Platinum): 1 million units purchased
  - (Gold): 500,000 units purchased
  - (Multi-Platinum): 1 million units sold or streamed
  - (Diamond): 10 million units sold or streamed

- **Latin Albums Certification**
  - (Oro): 30,000 units (physical shipments & digital downloads)
  - (Platino): 1 million units
  - (Triplatino): 3 million units

- **World Radio History**
  - **1932**: First radio station in the United States, WEAF, begins broadcasting.
  - **1965**: First FM station in the United States, WQXR, begins broadcasting.
  - **2005**: First HD Radio station in the United States, WJXR, begins broadcasting.

- **WORLD RADIO HISTORY**
  - **Marconi Cup & Goldene Henry Awards**

- **Concert Grosses**
  - **$4,585,875**
    - **ARTIST**: MARC ANTHONY
    - **VENUE**: AMERICAN AIRLINES ARENA, MIAMI
    - **DATE**: NOV. 12
    - **PREMIER**: CARDINAL ENTERTAINMENT NETWORK

- **Bowl Scores**
  - **Big With Fall Events**
    - **Sia (above)** leads a slate of touring artists who appear to rise after this fall at the Hollywood Bowl, the famed 94-year-old Los Angeles amphitheater that earns nine slots on the Boxscore chart. Concert promoters Andrew Hewitt and Bill Silva Presents recently reported events that occurred during September and October at the 17,500-seat outdoor venue, including Sia’s two-show stint on Oct. 8 and 9. With sellout crowds at both performances, the total sold-out ticket count reached 33,384 for her Nostalgic for the Present Tour that hit 22 North American markets this fall. Her Los Angeles run grabs the No. 3 ranking on the chart based on $2.6 million in sales.

- **Country legend Dolly Parton follows at No. 4 with a $2.5 million take from her Oct. 1-2 performances during her Pure & Simple Tour, now in the final days of a 27-week run. Norwegian DJ Kygo is the third artist with a two-night engagement at the amphitheater this fall. His Oct. 14-15 (concert No. 9) drew 26,075 fans and grossed $1.6 million. Van Morrison is the top grosser among the artists who played single shows at the venue. His sold-out Oct. 13 gig takes the No. 7 ranking with $1.7 million at the box office. Two other Hollywood Bowl events land in the top 10: CBS Radio’s We Can Survive concert honoring National Breast Cancer Awareness month that featured Bruno Mars, Ariana Grande and others on Oct. 22 (No. 8) and Black Sabbath’s sold-out performance on Sept. 19 (No. 10). —Bob Allen
You are such an inspiration.

Congrats Lou.

Love, Taylor

PHOTO CRED: JEROME DURAN
JEREMY
AGE 17
BOSTON
Music Forward Foundation accelerates real-life skills for youth using music as the bridge to success.

DANNY
AGE 16
BOSTON

Learn more!
www.hobmusicforward.org

Two weeks later, the song rose to No. 3 on the Billboard Hot 100, becoming Brown’s highest-peaking of seven top 10s on the chart.

Born in 1933 and raised in Augusta, Ga., the “Hardest Working Man in Show Business,” as he was also called, dominated pop and R&B with a greasy mix of soul and funk, while his signature rapid-fire dance steps, splits and spins inspired Michael Jackson and Prince.

From 1959 to 1974, Brown topped the R&B singles chart 17 times and, at his performing peak, toured 335 nights a year. But by the late ’70s, disco’s polished beats had eclipsed his gritty sound and disputes with the IRS had eroded his business empire. In the late ’80s, he served 15 months in prison after being convicted of assaulting a police officer and other charges, and through the early 2000s was arrested repeatedly for domestic violence.

Brown still managed a final run of hits and honors, beginning with 1986’s “Living in America” from Rocky IV, his final Hot 100 top 10 (which reached No. 4) and first since 1968. He was among the first artists inducted into the Rock and Roll Hall of Fame in 1986, received a Grammy Award for lifetime achievement in 1992 and claimed Kennedy Center honors in 2002. He performed until his death from congestive heart failure on Christmas Day in 2006 and is survived by his fourth wife, Tomi Rae Hynie, and nine children.

—TREVOR ANDERSON

The Godfather of Soul
James Brown scored his biggest Hot 100 hit in 1965


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—TREVOR ANDERSON
HONORING THE WOMEN IN MUSIC WHO HAVE CREATED THEIR OWN POSSIBILITIES.

billboard WOMEN IN MUSIC 2016
TELEVISION EVENT

MADONNA
WOMAN OF THE YEAR

ANDRA DAY
POWERHOUSE

ALESSIA CARA
RULE BREAKER

MEGHAN TRAINOR
CHART-TOPPER

KESHA
TRAILBLAZER

MAREN MORRIS
BREAKTHROUGH

HALSEY
RISING STAR

SHANIA TWAIN
ICON

DECEMBER 12  9/8c  Lifetime.
My BURBERRY BLACK

THE NEW PARFUM

SEPHORA
BURBERRY.COM