SELENA GOMEZ
WOMAN of the YEAR
2017
Selena,

Your artistry, courage, and dedication inspire us every day.

Congratulations on being named

Billboard’s 2017 Woman of the Year

Love,

John and everyone at Interscope
billboard’s 2017 woman of the year
Strength in numbers. 16 to be exact.

Congratulations to all the Women in Music, from everyone at Universal Music Group.
American Music Awards Spark Chart Surge

AFTER TAKING CENTER STAGE AT THE AMERICAN Music Awards, broadcast live on ABC from the Microsoft Theater in Los Angeles on Nov. 19, several of the night’s performers shine on the Billboard Hot 100.

Imagine Dragons and Khalid teamed up for a medley of their respective songs “Thunder” and “Young Dumb & Broke,” and both surge in sales: The former, which holds at its No. 4 Hot 100 high, gains by 17 percent to 66,000 sold in the week ending Nov. 23, according to Nielsen Music, while the latter hits a new peak (29-22), jumping 22 percent to 16,000 sold.

Portugal. The Man’s “Feel It Still” rises 9-8 on the Hot 100 with a 25 percent boost to 33,000 sold (and makes history on the Alternative Airplay chart, where it spends an unprecedented 20th week at No. 1; see page 150), while Demi Lovato’s “Sorry Not Sorry” re-enters the Hot 100’s top 10 (12-9), climbing 25 percent to 33,000 sold.

Selena Gomez performed live for the first time since her kidney transplant this summer, and marshmello (on drums) joined for their single “Wolves,” which roars 51-20 on the Hot 100. Also propelled by the debut of its official video on Nov. 18, it soars by 194 percent to 35,000 sold and by 46 percent to 16.5 million streams, while returning to No. 1 on Hot Dance/Electronic Songs.

—GARY TRUST
The Nashville native scores his first Hot 100 entry, while his debut LP, Yours, peaked at No. Sun
Top Country Albums.

You released “Yours” in 2015, but it’s just now gaining traction. Does it feel like a
time coming?
All the big superstars, they put out songs
that go to No. 1 in 12 weeks — three
months! As a new artist, waiting two-and-
a-half years for a hit and starting from
absolutely nothing, it’s a lot of patience and
tenacity, but it’s so fun to watch [the track]
continually, grow. This song is
just getting started.

This is a love song. How much do the
lyrics mirror your own life?
[When my fans] find me on social media,
you’re like, “It’s true! He really does love
his wife!” Every day [someone] comments,
“#marriagegoals.” This song is real. It’s a
cohesive image that we’re portraying —
but we don’t have to try to do that. It’s just
us living our lives.

Have there been any proposals to the
song at your shows?
A couple did reach out. He was like, “I’d
love to surprise my girlfriend and propose
during “Yours.”” We worked up this whole
arrangement, and I called him up and
gave him my microphone — we bought
champagne for them. —TAYLOR WEATHERBY

1. I Fall Apart ▲
Post Malone
2. Young dumb & broke ▲
Khalid
3. Savage
4. What About Us
Pink
5. Praying
Kesha
6. Rake It Up
Yo Gotti Feat. Nicki Minaj
7. Unforgettable
French Montana Feat. Swae Lee
8. Attention
Charlie Puth
9. Shape Of You
Ed Sheeran
10. That’s What I Like
Bruno Mars
11. There’s Nothing Holdin’ Me Back
Shawn Mendes
12. How Long
Charlie Puth
13. Congratulations
Post Malone Feat. Swae Lee
14. Strip That Down
Liam Payne Feat. Quavo
15. The Weekend ▲
SZA
16. The Way Life Goes
Lil Uzi Vert Feat. Nicki Minaj
17. Love
Kendrick Lamar
18. Slow Hands
Niall Horan
19. Do Re Mi ▲
Blackbear
20. Mean To Be
Bebe Rexha & R3hab
21. Silence
Marshmello Feat. Khalid
22. Look What You Made Me Do ▲
Taylor Swift
23. Greatest Love Story ▲
Taylor Swift
24. Rib
Lanciio Feat. Nicki Minaj & Lil Durk
25. Echeme La Culpita
Luis Fonsi & Demi Lovato
26. Let You Down
N.F.
27. Humble
Kendrick Lamar
28. Plain Jane
ASAP Ferg

Billboard Hot 100

Data for week of 12.09.2017

1. I Fall Apart ▲
Post Malone
2. Young dumb & broke ▲
Khalid
3. Savage
4. What About Us
Pink
5. Praying
Kesha
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Yo Gotti Feat. Nicki Minaj
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26. Let You Down
N.F.
27. Humble
Kendrick Lamar
28. Plain Jane
ASAP Ferg
WINNER: CRITICS' CHOICE AWARD
HOLLYWOOD MUSIC IN MEDIA AWARD
BEST MUSIC DOCUMENTARY

ENTERED AT #1 ON ITUNES
TOP 200 BESTSELLING DOCUMENTARIES

"BE PREPARED TO LAUGH, CRY, STOMP YOUR FEET AND APPLAUD.
THE FILM IS UTTERLY ENGAGING AND ENTERTAINING."
- NBC NEWS

"HE DISCOVERED ALICIA KEYS, AEROSMITH, BRUCE SPRINGSTEEN,
BILLIE JOEL, BARRY MANILOW AND WHITNEY HOUSTON.
HIS GUT HAS GUIDED HIM TOWARDS SURPRISING, OFTEN TOUGH,
DECISIONS. MANY OF THEM HAVE CHANGED THE COURSE OF
POP MUSIC"
- BBC

"AN EYE OPENING, NOT TO MENTION AN EAR OPENING, EXPERIENCE.
HALF A CENTURY OF REMARKABLE MUSICAL DIVERSITY.
FROM KENNY G. TO NOTORIOUS B.I.G. – THAT'S DISTANCE!"
- LOS ANGELES TIMES

"CLIVE DAVIS: THE SOUNDTRACK OF OUR LIVES IS A VALEDICTORY
FOR MR. DAVIS WHOSE MIDAS TOUCH IS INDUSTRY LEGEND."
- NEW YORK TIMES

"IT'S NOT AN OVERSTATEMENT TO SAY, 'WOW."
THE SOUNDTRACK OF OUR LIVES IS AN AMAZING DOCUMENTARY."
- SHOWBIZ411

"IF YOU LOVE MUSIC, YOU WILL LOVE THIS DOCUMENTARY."
- BET

"FASCINATING"
- CHICAGO-SUN TIMES

Clive Davis
The Soundtrack of Our Lives
WATCH ONLY ON apple MUSIC | apple iTunes
<table>
<thead>
<tr>
<th>Title &amp; Artist</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>When It Rains It Pours - Luke Combs</td>
<td>1</td>
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<tr>
<td>Rubbin Off The Paint - YBN Nahmir</td>
<td>2</td>
</tr>
<tr>
<td>Let Me Go - Halsey &amp; Alexo Near</td>
<td>3</td>
</tr>
<tr>
<td>Ric Flair Dip - Offset &amp; Metro Boomin</td>
<td>4</td>
</tr>
<tr>
<td>Walk On Water - Eminem feat. Beyonce</td>
<td>5</td>
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<tr>
<td>Roll In Peace - Kodak Black</td>
<td>6</td>
</tr>
<tr>
<td>Unforgettable - Thomas Rhett</td>
<td>7</td>
</tr>
<tr>
<td>Sky Walker - Miguel feat. Travis Scott</td>
<td>8</td>
</tr>
<tr>
<td>Light It Up - Luke Bryan feat. Ludacris &amp; Ty Dolla $ign</td>
<td>9</td>
</tr>
<tr>
<td>Love So Soft - Kelly Clarkson</td>
<td>10</td>
</tr>
<tr>
<td>I Like You - Brett Young feat. Bailee Madison</td>
<td>11</td>
</tr>
<tr>
<td>I’ll Name The Doge - Blake Shelton</td>
<td>12</td>
</tr>
<tr>
<td>Lemon - NLE Choppa feat. DaBaby</td>
<td>13</td>
</tr>
<tr>
<td>Wanted You - NAV feat. Lil Uzi Vert</td>
<td>14</td>
</tr>
<tr>
<td>Goofy Girls - 21 Savage, Offset &amp; Metro Boomin</td>
<td>15</td>
</tr>
<tr>
<td>Candy Paint - Post Malone</td>
<td>16</td>
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<tr>
<td>Good Old Days - Macklemore feat. Cardi B</td>
<td>17</td>
</tr>
<tr>
<td>Dusk Till Dawn - Zayn feat. Sia</td>
<td>18</td>
</tr>
<tr>
<td>Betrayed - Lil Xan</td>
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<td>Lights Down Low - MAX feat. gnash</td>
<td>20</td>
</tr>
<tr>
<td>The Race - Tyga feat. Chris Brown &amp; Ty Dolla $ign</td>
<td>21</td>
</tr>
<tr>
<td>Round Here Buzz - Eric Church</td>
<td>22</td>
</tr>
<tr>
<td>Yours - Russell Dickerson</td>
<td>23</td>
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<tr>
<td>Mayores - Becky G feat. Bad Bunny</td>
<td>24</td>
</tr>
<tr>
<td>Loyal - Chris Young</td>
<td>25</td>
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<tr>
<td>Ask Me How I Feel - G-Eazy feat. H.E.R.</td>
<td>26</td>
</tr>
<tr>
<td>I Could Use A Love Song - Maren Morris</td>
<td>27</td>
</tr>
<tr>
<td>Fix A Drink - Chris Janson</td>
<td>28</td>
</tr>
<tr>
<td>Awful Things - Lil Peep</td>
<td>29</td>
</tr>
<tr>
<td>F**k Love - XXXTentacion feat. Trippie Redd</td>
<td>30</td>
</tr>
</tbody>
</table>

Camila Cabello nabbed her second solo No. 1 on the Mainstream Top 40 airplay list as “Havana” rises 3-1. (Featured artist Young Thug collects his first leader.) Cabello crowned the chart for two weeks in February with “Bad Things,” with Machine Gun Kelly, and, as a member of Fifth Harmony, which she left nearly a year ago, topped the chart for two weeks in June 2016 with the group’s “Work From Home” (featuring Ty Dolla $ign). On Nov. 21, Cabello tweeted that her debut solo LP is finished, “and the butterflies in my stomach are fully awake.”

Lil Peep's “Awful Things”

Following his death on Nov. 15 at age 21, the rapper appears on the Hot 100 for the first time with “Awful Things,” which sales by 34 percent to 8.2 million streams.

Swift’s 75th Hot 100 entry ties Ray Charles for the 11th most visits in the chart’s history. The song is from Reputation, which sells the Billboard 200 for a second week (see page 1306).
AMY
BROOKE
DEBRA
MORRISON
MICHAEL
KAIN
FtATHWELL
WOMEN IN MUSIC
REVOLUTIONARY | DEDICATED | STRONG
THANK YOU
FROM YOUR FAMILY
AEG presents concerts west
EXPERIENCE PREMIUM ECONOMY

Wider seats, more legroom, free seatback entertainment, chef-inspired meals, and complimentary wine, beer and spirits. It’s the seat you’ve been waiting for.

aa.com/premiuneconomy
FEATURES
63 Women in Music 2017
Billboard's annual celebration of music's highest achievers, starring Woman of the Year Selena Gomez and honoring a Rule Breaker (Kehlani), a Powerhouse (Kelly Clarkson), an Icon (Mary J. Blige) and more, as well as over 100 executives.

BILLBOARD HOT 100

ON THE COVER

Gomez wears an ALC hoodie, Everlane jacket and Jennifer Fisher earrings.
“I'm a strong, badass chick with class and confidence.”

Congratulations to all of our Powerhouses, Rule Breakers, and Badass Chicks.

Andrea Ganis
Camille Hackney
Elyse Rogers
Gabriela Martinez
Hildi Snodgrass
Julie Greenwald
Katie Vinten
Kehlani
Kelly Clarkson
Lori Feldman
TOPLINE

27 Lil Pump has had more commercial success than most SoundCloud rappers. His secret? A team of behind-the-scenes "influencers" — an increasingly powerful industry force.

28 In June, Universal Music Publishing Group's former executive vp of Latin America won a wrongful-termination suit — spotlighting a pervasive industry culture of intimidation, and Universal's commitment to stamping it out.

7 DAYS ON THE SCENE

38 American Music Awards,
Latin Grammy Awards,
Billboard Touring Conference & Awards
Beth, Susan & Shelli –
You are the exception, not the rule!
Congratulations on being a part of Billboard’s 2017 Women in Music issue.

With love, from your Azoff MSG Entertainment family
THE BEAT
47 Big Sean and Metro Boomin join forces for a surprise — and surprising — joint album.
82 Noel Gallagher’s solo act High Flying Birds finds the Oasis vet leaning on oddball sounds and Kanye West’s influence.

CODA
168 Thirty-eight years ago, The Sugarhill Gang’s “Rapper’s Delight” introduced rap to the masses.


PHOTOGRAPHED BY OLIVIA BEE
Congratulations Lori Feldman & Hildi Snodgrass
Warner Bros. Records’ very own super heroes.
You’re our women of the year, every year.
CARON VEAZEY

Congratulations to two phenomenal women
on your well-deserved recognition.

Ron Laffitte & Patriot Management
& MIMI VALDÉS

Strong, beautiful, black women...

Your instincts, work, and service continue to inspire us all.

I am ever so grateful, thank you.

Congrats on this honor.

Pharrell Williams & i am OTHER
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>VICE PRESIDENT, CONTENT</td>
<td>Ross Scarano</td>
<td>VICE PRESIDENT, CHARTS AND DATA DEVELOPMENT</td>
<td>Silvio Vietriolonga</td>
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<tr>
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<td>Joshua Liphiszutz</td>
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<td>Jennifer Laski</td>
<td>DEPUTY EDITOR</td>
<td>Rachel Sargent</td>
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<td>NEWS DIRECTOR</td>
<td>Hannah Karp</td>
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<td>FEATURES DIRECTOR</td>
<td>Nick Caturezi</td>
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<td>Nicole Troeza</td>
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<td>CREATIVE DIRECTOR</td>
<td>Nicole Troeza</td>
<td>EDITORIAL DIRECTOR, DIGITAL</td>
<td>Denise Werner</td>
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**advertising operations manager:**
- Samantha Turpen

**advertising operations associate:**
- Robert Jo
ASCAP CONGRATULATES OUR BILLBOARD WOMEN IN MUSIC 2017

SUCCESS RUNS IN THE FAMILY

ASCAP CEO
BETH MATTHEWS
ONE OF THE 100 MOST POWERFUL FEMALE EXECUTIVES

SELENA GOMEZ
WOMAN OF THE YEAR

MARY J. BLIGE
ICON

KELLY CLARKSON
POWERHOUSE

KEHLANI
RULEBREAKER

ASCAP WE CREATE MUSIC
CONGRATULATIONS!
CAMILA CABELLO
BILLBOARD WOMEN IN MUSIC 2017
BREAKTHROUGH ARTIST AWARD
FROM YOUR EPIC RECORDS FAMILY
CONGRATULATIONS TO METALLICA WORLDWIRED TOUR

262,690 FANS ROCKED IN 2017 BOX OFFICE RECORDS SMASHED!

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Attendance</th>
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<tr>
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<td>WED 06 SEP</td>
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<td>FRI 08 SEP</td>
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<td>FRANCE PARIS</td>
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<td>THU 14 SEP</td>
<td>GERMANY COLOGNE</td>
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WORLDWIRED TOUR 2018 BOX OFFICE RECORDS BEWARE!
From a young age, Trombone Shorty has been inseparable from his horn. So when his mother, Lois, brought him to see Bo Diddley at Jazz Fest, he took it with him and played along with the legendary bluesman from the crowd. Diddley took notice and had the crowd pass the 4-year-old boy and his horn to the stage.

He blew everyone away. Today, Trombone Shorty closes out the final day of Jazz Fest himself, and other members of his talented family (The Andrews) split time between their hometown and touring the world.

Visit New Orleans and start your story with #OneTimeInNOLA.
Pump Up The Jams

How next-gen entertainment company Tha Lights Global and Warner Bros. Records used a network of influencers to catapult a SoundCloud rapper to stardom

BY DAN RYS

IL PUMP HAD JUST TURNED 16 when he first came to the attention of Dooneym Battle, co-founder of digital-first entertainment company Tha Lights Global. Hailing from the South Florida “SoundCloud rap” scene along with contemporaries like Smokepupp, XXXTentacion and Ski Mask the Slump God, the pink-haired teenager born Gassy Garcia had already amassed over 100,000 followers on Instagram, despite having released only a handful of songs at the time.

“He was the youngest in the wave actually really doing it,” says Battle, “and his look was different than everybody else.”

Battle, himself a South Florida native, knew what to do: tap his company’s 60 social media “influencers” to spread the music. Tha Lights Global was in the midst of a social-media-driven meme campaign that helped Zay Hilfigerrr & Zayion McCall’s “Juju on That Beat” reach No. 5 on the Billboard Hot 100 in December 2016. helmed by a tight-knit seven-person team whose members’ average age is in the mid-20s, the label, management and marketing group’s secret sauce is its network of influencers that reaches a combined 160 million followers across nine different platforms.

Pushing Lil Pump’s tunes through SoundCloud and Instagram, these influencers boosted the rapper’s followers on the latter platform from 1 million in June to 5.7 million in November. Earlier in 2017, Tha Lights Global signed a joint venture deal with Warner Bros. Records, which began marketing Lil Pump’s music during the summer.

“We, as a company and as a label, needed to build and establish more of a presence in the urban space,” says WBR executive vp commerce and marketing Larry Mattera. “They clearly had insights and relationships on the urban side of the business in the network landscape, where we’re always trying to look for influencers and how to utilize social networks in a meaningful way.”

“They’re innovative spirits, and they don’t take no for an answer,” says Warner Bros. chairman/CEO Cameron Strang. “Pump is an incredible artist; he’s got fantastic charisma and a huge personality, with lots of talent and no fear.”

Warner Bros. and Tha Lights Global limited Lil Pump’s access to the media in order to push fans to the music to learn more about him; in a recent 2,770-word Complex cover story, Pump’s quotes totaled fewer than 10 words. Mysteriously, the now-17-year-old artist only follows @Harvard on Instagram, and after the rapper tweeted in August that he “really did drop out of Harvard to save the rap game,” his followers flooded the school’s Instagram page, which, says Battle, caused Harvard to temporarily disable comments.

The groundwork paid off: In October, Lil Pump’s self-titled debut album launched at No. 3 on the Billboard 200, moving 46,000 equivalent album units in its first week, according to Nielsen Music—83 percent of which came from streaming. On the Dec. 9 Hot 100, his lead single, “Gucci Gang,” spends its second week at No. 3, with...
49.8 million streams — up 11 percent in its 11th week on the chart.

Influencers have become an essential part of the marketing plan for breaking new artists.

"I think we would be late if we didn’t feel that influencer marketing wasn’t something we needed to staff and strategize," says 300 Entertainment CEO Kevin Liles, who used influencer-driven campaigns on Musically and YouTube to boost artists Maggie Lindemann and Doe Doe, respectively. YouTube star Connor Franta founded the influencer record label Heard Well in 2015, tapping influencers to curate compilations that the label has released digitally, signing a deal with Sony/ATV Music Publishing in July.

"We're partnering with people who are marketing geniuses," says Franta, noting that the label doesn’t spend any money on advertising. "We're working with influencers with big followings. They are the ads."

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**GETTING MORE WOMEN AND MINORITIES INTO MUSIC'S TOP JOBS**

Universal Music Group is helping USC investigate and tackle the bias that has kept white men running the show

**BY HANNAH KARP**

With no female or black CEOs running record labels at the world’s three biggest music companies, it’s clear the industry lacks diversity where it counts.

But University of Southern California associate professor Stacy Smith, founder of USC’s new Annenberg Inclusion Initiative, wants to determine just how big of a diversity problem the music biz has, and why.

To do so, Smith’s team is interviewing dozens of executives while analyzing charts, song lyrics and music videos “in order to really understand implicit and explicit bias,” she says, aiming to release the initial findings in early 2018. Smith says that she hopes to create “targeted solutions,” such as encouraging music companies to put language into their employment contracts that incentifies the promotion and retention of women and minorities in bigger roles. It’s an idea that borrows from Smith’s years of research on the film industry, in which “all an A-list financier has to stimulate [before funding a movie] are inclusion criteria,” says Smith, adding that another “huge problem” is music’s lack of female producers, similar to Hollywood’s dearth of female directors. With board members including Universal Music Publishing Group chairman/CEO Jody Gerson, Warner Music Group partner John Echevarria, and Universal Music Group’s head of A&R, Universal Music Publishing Group’s talent, self-esteem, and careers is participating by sharing internal and external data and serving as a test case. Progress has been slow in Hollywood, where still less than one-third of speaking parts go to women, but in music, says Smith, “there’s a real hunger” for change.

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**The Cost Of Fighting Harassment**

Why a top publishing executive won his wrongful-termination suit after allegations of assault

**BY HANNAH KARP**

Months after taking over as chairman/CEO of Universal Music Publishing Group (UMPG) in 2015, Jody Gerson was told that the head of the Latin division had allegedly hit a female colleague on the face with a rolled-up sheaf of papers. Based on an investigation that found he had violated corporate policy, she and her team decided to fire him.

"It’s my job to protect each and every person at my company from feeling any kind of emotional distress or violation, and it’s my job to keep my employees safe," Gerson later testified. Another woman witnessed the incident, but the fired executive, John Echevarria, contended that he was “unaware” he had even touched her. He sued for wrongful termination and won in June, largely because his contract didn’t explicitly mention Universal Music Group’s workplace-violence policy. UMG hasn’t paid and has moved to vacate the decision.

The case, detailed in a 78-page decision provided to Billboard, highlights the legal difficulty companies can face when it comes to policing harassment. With workplace misconduct a public debate, Billboard this fall conducted a qualitative survey of female music executives, and most respondents said they had been sexually harassed during their time in the business. Echevarria was fired for sexual harassment, but a spokesman says that UMG doesn’t comment on personnel matters but "maintains a zero-tolerance policy for harassment of any kind."

Echevarria was sent to harassment training in 2004 by UMG after allegedly sexually harassing a co-worker, though he denied doing so. In 2013, he allegedly struck by referencing her pregnancy in business discussions. As for the paper episode, despite disagreement about the degree of contact, he should have "exercised due care with respect to the papers under his control and not contacted [her] face or any part of her," the arbitrator wrote in the decision, noting he regularly "screamed, which made for a tense workplace." But his management style was effective, says his lawyer, Richard Wolfe: "They gave him a raise for being like that every year."
KELLY CLARKSON

A True

POWER HOUSE

CONGRATULATIONS

From your Atlantic Family
Stacy Vee
An expanding portfolio of events hasn’t stopped the AEG veteran from finding new ways of promoting artists all around the country

BY DAVE BROOKS
PHOTOGRAPHED BY NOAH WEBB

Each day, Stacy Vee steps off the elevator onto the fifth floor of AEG Presents and Goldenvoice’s office in downtown Los Angeles and walks past a 40-foot tile mosaic of the Coachella Valley, home to Coachella and Stagecoach, the marquee festivals in the Goldenvoice portfolio. The new offices — Goldenvoice left Wilshire Courtyard (also home to Billboard’s L.A. office) in 2015 — are chock-full of relics from past festivals, including a giant robot and a light-up sign that declares “Above and Beyond,” parent company AEG Presents’ ethos-driven tagline. Chairman/CEO Jay Marciano jokes that the offices should be called downtown LACMA (Los Angeles County Museum of Art) because of their extensive collection of festival artifacts.

“All the art in this office inspires me, but the thing that inspires me most is the staff,” says Vee, who got her start working for Concerts West co-founder Paul Gongaware and later Paul Tollett, one of the early founders of Coachella. A native of St. Michael, Minn., Vee rose from Tollett’s assistant to a newly created position as Goldenvoice’s director of festival talent in 2015, taking over booking for the annual country music-driven Stagecoach Festival in Indio, Calif., and creating a Stagecoach Spotlight club tour for emerging artists like singer-songwriter Nikki Lane and Lukas Nelson, booked to play the three-day festival in April 2018 with Florida Georgia Line, Keith Urban and Garth Brooks. The thoughtfully reserved executive has seen Stagecoach grow from a 35,000-capacity show in 2007 with $5 million in ticket sales to an attendance of 72,000 10 years later, with ticket sales increasing five-fold to $25.4 million in 2016, according to Billboard Boxscore.

Besides Stagecoach, Vee, 41, oversees talent-buying for 13 AEG festivals, guiding the company’s talent buyers through the maze of agents and managers to book events like New York’s Panorama; Hangout Fest in Gulf Shores, Ala.; and the new Arroyo Seco festival in Pasadena, Calif. Billboard sat down with Vee to discuss her career, landing Brooks as a Stagecoach headline and why she loves working with emerging artists.

What is your role as Goldenvoice’s first director of festival talent?
I work with all the talent buyers for all of the festivals we have across the country. I organize everyone and strategize. Once a year we bring in all our AEG festival buyers and invite every single agency to pitch their clients to all the festivals at the same time. It’s sort of like speed dating. An agent can come to these meetings and be like, “Whoa, I had face-to-face meetings and pitched my clients to 12 festivals today,” which is an amazing opportunity for all the agencies, and for us, too.

What inspired you to create the Stagecoach Spotlight tour?
I wanted to continue the relationship with country music artists after Stagecoach. It
CONGRATULATIONS
TO OUR SUPERHEROES

JULIE GREENWALD,
CAMILLE HACKNEY AND ANDREA GANIS

Love,
Your Atlantic Family
was really sad for me to have Nikki Lane at Stagecoach and then say, “Bye! See you in four years.” I bond with these people and I wanted to find a way to continue the relationship. And the Stagecoach database and mailing list is extensive, so why not use it to help promote artists across the country? We’ve done Old Dominion, Lane, Jamey Johnson and Margo Price. We’re currently supporting Lukas Nelson.

What does having Garth Brooks mean for Stagecoach?
It’s something that we’ve wanted since we started Stagecoach, something that we have dreamed about, but it just seemed like it was too big to ever happen. The timing just worked out this year. Garth wants to do everything once. He’s big on firsts, and Sunday just seemed to be the day that worked for him. The way the lineup flows this year is a once-in-a-lifetime experience.

When did you first start working on the festival?
I was Paul Tollett’s assistant when we started Stagecoach in 2007. Paul was booking it and I was sending all the offers and supporting him. In 2007, Coachella was only one weekend. We’ve grown so much as a company since then, and Paul and I have so much more on our plates; I started taking over even more and more. Eventually I saw it was time to take it off his plate so he could focus on other things.

What risks do you take in booking the Stagecoach lineup?
The risky decisions are booking a headliner that maybe doesn’t strike a chord with the core audience. I have a good feel for who the Stagecoach audience is and what they’re looking for — I don’t know that I would make a big misstep right now. The pool of people who can headline a country festival isn’t huge and my pickings might be a little slim. That’s why I work so far ahead of time.

Do you think women are well-represented in country music?
I can say that I am very pro-women in music. It’s a priority to me. I always make sure that the ladies are well-represented from within. They believe in you and support you and give you a chance to grow.

What’s It like working in this office?
In some ways there’s a certain minimalism to it, very clean and artistic. There’s also a kind of museum quality to it. It’s a mix of both. When you have a clean template, then the personality pieces do all the talking. You can decide what the story is. It’s not the building or the office or the walls.

What kind of person excels at Goldenvoice?
You have to care so much about Goldenvoice, Coachella and what you’re working on and be really dependable. Beyond that, there’s room for every kind of personality. That’s our strength.

What advice would you give someone wanting to follow in your footsteps?
If you don’t know the answer to something, it’s OK to ask rather than pretend you know. How else are you going to learn? Even when I was Paul’s assistant, in meetings, everybody had a voice. No matter your role, we’re all working together. The Goldenvoice culture is incredible.

1 China set from Artist Group International agent Marsha Vlastic’s wedding. “She and I have been close for many years,” says Vee. “At Coachella, we’re pretty much attached at the hip the entire weekend. She’s somebody I’ve always looked up to. Her family is such a priority, too. I respect and admire that.” 2 The 2015 festival of the year award for Stagecoach from the Academy of Country Music (left), and her International Entertainment Buyers Association 2017 festival buyer of the year award. 3 Vee’s first cassette tape, Private Dance by Tina Turner, from 1986. 4 A poster from Lane’s Stagecoach Spotlight tour. “I want to keep working with these artists I love, where it’s a natural progression,” explains Vee.
CONGRATULATIONS
Kehlani
ON BEING A RULE BREAKER

We Couldn’t Be More Proud
LOVE, YOUR ATLANTIC & ARTIST PARTNER FAMILY!
Selena Gomez debuted her Phenom sneaker collaboration with Puma.

Drake showed support for his rival at a tour stop in Melbourne, Australia, saying “Free Meek Mill” in reference to the rapper’s recent controversial sentencing for violating probation.

The Diplomats reunited onstage at Spotify’s RapCaviar Live showcase in New York.

Participate Family star David Cassidy died following hospitalization for multiple organ failure. He was 67.

Universal Music Enterprises’ Andre Torres introduced new label imprint and editorial platform Urban Legends.

The Eagles announced a 2018 North American tour, with Jimmy Buffett, Chris Stapleton and others as supporting acts, kicking off March 14 in Chicago.

AC/DC guitarist/co-founder Malcolm Young died at age 64 after suffering from dementia for three years.

Mary J. Blige and JAY-Z scored five noms each for the NAACP Image Awards on Jan. 15.

Demi Lovato, Katy Perry and Jason Derulo judged the premiere of YouTube’s Best. Cover.Ever! global singing-competition series.

Pascal Egede was named head of WK Entertainment’s first European post in Madrid.

Cinematic Music Group’s Jonny Shipes joined forces with Havulin Hylton of Van Dyke Music Group to launch Left Right Management.

Chrissy Teigen revealed that she and husband John Legend are expecting their second child.

Michael Bublé will host the Juno Awards in Vancouver in March, a year after pulling out of the ceremony amid his son’s cancer battle.

Google safeguarded its ad policy against resale scams, requiring certification for secondary ticket sellers.

Beyoncé dropped a “holidayonce” capsule collection including ornaments and sweaters.

Veteran R&B/hip-hop record promotion executive A.D. Washington died following a brief hospitalization at age 77.

Meredith Corp. bought Time Inc. for $2.8 billion, with backing from Charles and David Koch.

Toni Braxton received the prestigious Legend Award at the 2017 BET Soul Train Awards in Las Vegas.

Lee Anne Callahan-Longo, former executive vp/GM of Beyoncé’s Parkwood Entertainment, joined Maverick Management.

The estate of Steely Dan co-founder Walter Becker fired back at a lawsuit filed by former bandmate Donald Fagen over ownership of the group and its name.

Maluma unveiled surprise short film X (The Film), set in his native Medellín, Colombia, and featuring three new songs.

BIRTHDAYS

Nov. 26
Rita Ora (27)
DJ Khaled (42)
Tina Turner (78)

Nov. 27
Skunk Anansie (27)

Nov. 28
Trey Songz (33)
Charmillionaire (38)
Berry Gordy (88)

Nov. 29
The Game (38)

Nov. 30
Steve Aoki (39)
B’Lynda (62)

Dec. 1
Tyler Joseph (29)
Zoe Kravitz (29)
Janelle Monáe (32)
Bette Midler (72)
She’s our multi-talented, boundary-pushing, chart-topping rock star.

Congrats to Jennifer Breithaupt, for being recognized as one of Billboard’s 2017 Women in Music.

From your Citi Family
AMERICAN EXPRESS CONGRATULATES THE 2017 BILLBOARD WOMEN IN MUSIC HONOREES.
7 DAYS on the SCENE
Miguel and model Leomie Anderson walked the runway during the 2017 Victoria’s Secret Fashion Show. Miguel posted three photos on Instagram of him performing during the event, one of which he captioned: “Been smiling all day about last night.”

From center left: Performers Leslie Odom Jr., Harry Styles, Lang Lang, Lenny Kravitz and Miguel during the finale of the Victoria’s Secret Fashion Show at the Mercedes-Benz Arena in Shanghai on Nov. 20.

1 Gorillaz frontman Damon Albarn performed at Zenith de Paris on Nov. 24. 2 Travis Scott (left) met with Houston Mayor Sylvester Turner during the Houston City Wide Club of Clubs Turkey Drive in Scott’s hometown of Houston on Nov. 23. 3 JAY-Z brought the 4:44 Tour to his native Brooklyn and performed the first of two nights at the Barclays Center on Nov. 26. 4 From left: Susie Cave, Nick Cave and Kylie Minogue attended the Nick Cave & The Bad Seeds x The Vampire’s Wife x Matchesfashion.com party at Loulou’s in London on Nov. 22. 5 Gwen Stefani signed copies of her new holiday album, You Make It Feel Like Christmas, at The Grove in Los Angeles on Nov. 24. 6 Ryan Roxie (left) and Alice Cooper on stage at the Tempodrom in Berlin on Nov. 23.
The 2017 American Music Awards were packed with standout performances, like the theatrical delivery of Selena Gomez and marshmello’s “Wolves,” Pink’s aerial dance down the side of a Los Angeles hotel to “Beautiful Trauma” and the uplifting medley of hits from Lifetime Achievement Award winner Diana Ross that closed the show. But the real winners of the night were those who came out on top award-wise: Bruno Mars, Keith Urban, and Luis Fonsi and Daddy Yankee’s “Despacito.” Mars (who wasn’t at the Microsoft Theater for the event) earned seven trophies, including favorite artist of the year. Urban was behind him with a hat trick including favorite male artist, country, while Fonsi, Daddy Yankee and Justin Bieber were rewarded for one of the biggest Latin crossover hits in history with their remix of “Despacito,” which won favorite song, pop/rock and collaboration. In one of the telecast’s more touching moments, three members of Linkin Park accepted the trophy for favorite alternative artist and paid tribute to late lead singer Chester Bennington, who died in July at age 41. “All of you tonight, whether you’re a fan or an artist, I want you to take a moment to appreciate what you’ve got,” said Mike Shinoda. “And make Chester proud.” —Gil Kaufman

American Music Awards
Los Angeles, Nov. 19

1. Urban with his three American Music Awards. 2. From left: Rhonda Ross Kendrick, Ralf-Henok Emmanuel Kendrick, Berry Gordy, honorees Ross, host Tracee Ellis Ross, Chudney Ross, Ashlee Simpson, Evan Ross and Jagger Snow Ross on stage as Diana Ross accepted her Lifetime Achievement Award. 3. Gomez. 4. From left: Republic Group president Charlie Walk, Post Malone, watt and Hailee Steinfeld. 5. Demi Lovato. 6. Carey Hart and Pink. 7. From left: Rob Bourdon, Raymond John Shinoda, Mark Cuban and Brad Delson on stage as the remaining Linkin Park members accepted the award for favorite artist, alternative rock, which they dedicated to frontman Bennington, who died in July.
CONGRATULATIONS FROM YOUR FRIENDS AT

LIVE NATION
Latin Grammy Awards
LAS VEGAS, NOV. 16

At the 18th Annual Latin Grammy Awards, global hit "Despacito" won song and record of the year, and icon Rubén Blades and the Roberto Delgado Orchestra scored album of the year with their tropical Salsa Big Band. The show, which broadcast from Las Vegas' MGM Grand Garden Arena, reached 8 million total viewers on Unvision, according to Nielsen, and was put together by a new production team for the first time in over a decade. Top nominee Residente (who was up for nine awards) kicked off the performances with his ode to Puerto Rico, "Hijos del Cañaveral," joined by an orchestra of Puerto Rican musicians. "Puerto Rico doesn't rise because it has always stood," said the rapper onstage. Immigration concerns were later highlighted by 40 "Dreamers" who accompanied Spanish star and Person of the Year Alejandro Sanz in a rendition of his hit "Corazón Partito." The increasingly cross-cultural nature of the awards was another theme of the show, with a bevy of English-language acts (Alessia Cara, Logic, French Montana and Steve Aoki) performing alongside Latin artists. The final flourish arrived when Diplo joined Luis Fonsi, Bomba Estéreo and Victor Manuelle for "Despacito." As for Fonsi, singing his global hit "will never get old," he said backstage. "It's a blessing."

—Leila Coiby

1 French Montana (left) and J Balvin performed "Unforgettable (Latin Remix)" and "Mi Gente." The two also welcomed Bad Bunny and Steve Aoki to the stage to perform with them.
2 Lin-Manuel Miranda accepted the President's Merit Award. 3 Bad Bunny (left) and Camila Cabello.
4 From left: Cara, Logic and Juanes teamed up to perform Logic's hit "1-800-273-8255." 5 Nicky Jam sang "El Amante.
6 Residente (left) and Puerto Rican singer Olga Tañón. 7 Singer and Orange Is the New Black star Jackie Cruz.
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TOP DRAW WINNER

TOP TOUR WINNER

2017 Billboard Touring Awards

Special thanks to Fernando Lebeis and Team Brazil, Jeff Varner and Brian Klein

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AFTER ACCEPTING THE LEGEND OF LIVE AWARD for their third Soul2Soul Tour at the Billboard Touring Conference & Awards, Tim McGraw and Faith Hill recalled the last time they hit the road together. It was in 2007, and their opening act was Taylor Swift. “Really a shame that things never worked out for her,” deadpanned McGraw. The couple’s keynote panel was a highlight of the 14th annual event, held at the Montage Beverly Hills hotel in Los Angeles, which covered topics from the health of the festival circuit to growth opportunities in international touring.

On a more serious note, concert safety was a recurring theme, particularly in the wake of the mass shooting at the Route 91 Harvest festival in October, with ICM partner Rob Prinz calling for an “industry-wide effort to change the way we approach things.” A conversation led by Everytown for Gun Safety director of research and implementation Sarah Tofte also included Warped Tour founder Kevin Lyman and X Ambassadors’ Sam Harris calling for gun reform.

The Billboard Touring Awards — hosted by The Daily Show With Trevor Noah’s Hasan Minhaj, who opened with a pointedly political yet hilarious monologue — provided a celebratory centerpiece, as U2 won top boxscore, Guns N’ Roses doubled up with top tour and top draw, and Coachella earned top festival once again.

— Dan Rys
CAA HONORS OUR WOMEN IN MUSIC

FEATURING

KATIE ANDERSON - EMMA BANKS - AMINA BRYANT - SABRINA BUTERA
SHANNON CASEY - MICHELLE McGOWNE CRAIG - LESLEY DIPIETRO
SHANNON FITZGERALD - JEN HAMMEL - INA JACOBS - MEREDITH JONES
JANET KIM - LUCY KOZAK - JENNIFER LANCEFIELD - STEPHANIE LANGS
KRISTINE MARSHALL - SUMMER MARSHALL - MARIA MAY - KASEY MCKEE
LINDSEY MYERS - LAURA NEWTON - REBECCA NICHOLS - KATHARINE NOKES
SHIRIN NURY - CAROLINE REASON - ANGIE RHO - LANELL RUMION
KYLEN SHARPE - MEGAN SYKES - JULIET TEICHER
MARLENE TSUCHII - ELISA VAZZANA - EMILY WRIGHT

AND SALUTES

KELLY CLARKSON

AND OUR OWN

JENNA ADLER
CAROLE KINZEL
ALLI MCGREGOR

- 2017 BILLBOARD WOMEN IN MUSIC HONOREES -
MALCOLM YOUNG
1953 - 2017

WE SALUTE YOU
DOUBLE HEADER

Big Sean and Metro Boomin connect for a surprise joint album inspired by classic rapper-producer team-ups

BY PAUL THOMPSON
PHOTOGRAPHED BY AMANDA FRIEDMAN

Big Sean (left) and Metro Boomin photographed Nov. 5 at Reason Street Studios in Venice, Calif.
"TO TRY TO DO IT ALL BY YOURSELF — that’s the ego talking," says Big Sean, pacing around one of the recording studios in a stylish rented house in Venice, Calif., near the ocean. He and superproducer Metro Boomin are playing songs from their surprise joint album, Double or Nothing (out Dec. 1), and they’re feeding off each other’s energy: Metro will scratch up his face at certain lines of Sean’s, while the rapper will let out a spontaneous “Woo!” when Metro’s beats drop in.

Sean, 29, and Metro, 24, are at the top of their games — each is one of hip-hop’s most in-demand talents — and could easily claim the spotlight for himself. Instead, they’re shooting each other excited looks over the cranked-up songs they’ve made together. “Sometimes ego gets you in trouble,” says Sean. “You’ve got to be aware enough to have your teammates around.”

Collaborations like these were once commonplace in hip-hop. Rappers often paired off with a single producer, who would craft the entirety of a project’s beats and help execute the final vision. (Think KRS-One and Scott La Rock, Snoop Dogg and Dr. Dre.) Producers and MCs would come to be defined as duos; once they drifted apart to work with new collaborators, fans would pine for a return to their original form. “I was born in ’93,” says Metro, “and a lot of projects [from that era] had one producer, maybe two. They sounded more cohesive — better as a whole.”

Metro and Sean aim to recapture that feeling on their first full-length collaboration, which follows the pair’s “Bounce Back,” the single from Sean’s 2017 album, Decided, that peaked at No. 6 on the Billboard Hot 100, making it his highest-charting song as a lead artist. (Metro also contributed to two other songs on Decided, which debuted at No. 1 on the Billboard 200 in February.) It merges two artists who hail from the Midwest — Metro was born in St. Louis, while Sean proudly reps Detroit — but whose sounds, up until now, could not be more different.

They have always, however, shared a disciplined work ethic. “That’s one of the things me and Metro are like-minded on,” says Sean, who has grown during the past five years from a rising talent on the margins of Kanye West’s G.O.O.D. Music roster into a star artist with a high-profile personal life.

(The paparazzi closely followed his relationship with Ariana Grande when they were dating, and now his current one with R&B auteur Héloïse Letissier.) "Maybe it has something to do with us being from the Midwest. We have that goal of wanting to succeed not just for ourselves, but for everybody who’s listening.”

Metro, meanwhile, has recently taken his creative partnerships to the next level. Double or Nothing is the fourth time in the past 18 months that he has shared marquee billing with vocalists, following his and 21 Savage’s Savage Mode; Perfect Timing, with Toronto’s NAV; and Without Warning, in which he paired off with 21 and Migos’ Offset. (The lattermost debuted at No. 4 on the Billboard 200 in November.) If there is a resurgence in single-producer albums, Metro is at its forefront. Double or Nothing is among his deepest collaborations, with Metro taking cues from Sean to broaden his palette and cementing him, a populistizer of the current Atlanta sound, as one of the key producers of his generation.

Sean, meanwhile, has pared down his lyrical approach, cutting to his ideas more quickly than in the past. As a vocalist, he’s typically discursive and elliptical, with tangents running over the end of one bar and finishing, rapid-fire, in the middle of the next. To some, this reads as disorganized, but it’s a variation on a common Detroit style, one that requires a certain degree of technical precision to pull off. Here, he cuts fat from most lines, feeling around for the beat’s spine. There are quick, impassioned passages about police violence and racial equality, an unusual focus for Sean. “I believe music is a way of getting away from things,” he says, “but it was heavy on my heart, and I felt the need to talk about it.”

Meanwhile, “Pull Up N Wreck,” featuring 21 Savage, moves in a handful of bars from Sean pining for a few days off to hang with family in Atlanta to then conceding that the requisite is likely to never come. “I really challenged myself to get it out,” he says. “That takes a lot of focus and energy in the moment — [and] that’s something I think is going to improve all my music going forward.”

Where Metro has been a major force in the mainstream’s current fixation on trap, on Double or Nothing he tries his hand at radically different styles and subgenres. Though Metro is much more closely associated with his adopted hometown of Atlanta, his formative years in St. Louis figure prominently on the album, a sort of omnivorous collage that’s common in rap production from the middle of the country, from Nelly’s early, try-anything records to the delicious eclecticism of 1990s Chicago. On the set, Brazilian jazz samples and would-be blaxploitation themes bump up against one another.

In the studio, Metro and Sean have an easy chemistry, dancing and rapping while their music plays back through the speakers. In between each song, trying to decide on what to play next, they pound fists into open palms and break into excited laughter.

They approached the record as an experiment not only in sound, but in process as well. Made mostly in Atlanta and Los Angeles, the new songs were largely written and recorded on the spot — Metro would make a beat in the studio in front of Sean, while Sean would sit with a mic, writing and freestyling. The version of the album pulsing through the speakers is still being mixed, but Sean cracks that he fully expects that on some tracks, the playback will bleed into the microphone, because they recorded without a vocal booth or even a pair of headphones.

Today, their relationship seems free of pretension, and full of genuine appreciation and respect — which Sean says was the goal all along. “It ain’t about status,” he says. “It’s about what you’re bringing to the table: how we’re going to progress humanity, how we’re going to give people something to work out to, to live to, to upgrade to.”
To Succeed is to Give Back – to honor the passion of these recipients, Live Nation has made a donation to House of Blues Music Forward Foundation.
THE GREAT METAL TEE DEBATE

Judas Priest, Slayer and Black Sabbath members have mixed feelings about their logos turning trendy

BY COLIN STUTZ

In October, Twisted Sister frontman Dee Snider fired up Twitter to attack pop music's latest fixation. "This new trend of non-metal fans wearing vintage metal T's is pretty sickening. Metal is not ironic! Dicks," he vented. "It's not just the wearing of our metal T's, it's their cherry picking of our style #metalmemos. These are OUR symbols, OUR image."

Justin Bieber, Rihanna and Kanye West are just a few of the contemporary acts who in recent years have mined metal symbols and logos for merchandise, and worn outfits inspired by acts from Slayer to Marilyn Manson. Calling out posters for repping bands without knowing the music is about as old as rock tees themselves, but rock dudes reacting against pop trends goes back just as far, and Snider's not the only metalhead who is willing to stir the pot. Testament guitarist Alex Skolnick says he feels the genre is being "marginalized" (he also calls out award shows and the Rock and Roll Hall of Fame). Slayer guitarist Gary Holt goes so far as to accuse Beyoncé of "appropriation" for using his band's logo for "Slayoncé" merchandise without permission on her Formation World Tour.

But not every metal artist finds the trend threatening. Rob Halford of Judas Priest doesn't have any problem with it, saying he wouldn't mind if someone slapped Mickey Mouse on his band's shirt. "It shows you the reach and power of metal as a global force now in music," he says. "That is the epitome of popularity, when you get a Kardashian wearing a metal shirt...suddenly metal is on the front page of every newspaper and social platform."

Black Sabbath guitarist Tony Iommi likes the trendy use of metal's gothic style lettering and graphics to musicians using the same riff he wrote decades ago. "I’m honored that they do," he says. "The more the merrier."

SOUNDTRACK

BEHIND THE ECLECTIC SOUNDS OF BRIGHT

Netflix's highly anticipated feature Bright, out Dec. 22, follows two police officers in a dystopian Los Angeles where humans coexist — and clash — with magical "Orcs," to the sounds of ultra-contemporary pop. Atlantic Records' Kevin Weaver and director David Ayer (Suicide Squad) crafted a 13-song soundtrack with new music from Camila Cabello, Snoop Dogg, Neil Young and more. The key to their success? Ayer characterizes their working relationship with one rule. "There's no BS."
Shelli,
I’ve always been proud of you and what you’ve accomplished, both personally and professionally, and I am more proud today than ever.

All my love,
Irving
‘What Happened To Rock?’

Noel Gallagher has moved beyond traditional guitar music — with High Flying Birds, the Oasis vet leans on oddball sounds and Kanye’s influence (but still takes digs at brother Liam)

BY RICHARD BIENSTOCK

After forming Oasis in 1991 with his brother Liam, Noel Gallagher scaled massive heights, selling millions of records before acrimoniously — and very publicly — leaving the band in 2009. But it’s with his post-Oasis collective, Noel Gallagher’s High Flying Birds, that the British rocker has grazed more unorthodox pastures. The group’s third album, Who Built the Moon? (Nov. 24), is its most experimental yet, incorporating French pop, ambient soundtrack cues and hip-hop into his trademark Brit-rock anthems. A recent performance of album track “She Taught Me How To Fly,” for instance, featured a woman snipping a pair of scissors in time to a sound effect, “[I] thought it was the greatest thing I’d ever seen,” says Gallagher. The 50-year-old shares thoughts on his new direction, Kanye West’s influence and, of course, what he has to say about Liam’s recent music.

For Moon, you collaborated with producer David Holmes, best known for his soundtrack work. What did he bring to the table?

He got me to try different things. David can’t play any instruments — his thing is all vibe. My thing is all songs. Anything that sounded like stuff I had done before, he would dismiss. It was a fantastic way to work.

How did Kanye West inspire the lead single, “Fort Knox”?

I was in the studio the day Kanye put out “Fade.” We were like, “Fuck, that’s amazing,” and that led us to talking about his song “Power.” And it was just like, “We should do something like that…” That’s how a lot of the tracks started.

Your brother, Liam, recently put out his own album, As You Were — Hang on a second. Did you say “his own album”? Not sure he can claim ownership of it. He didn’t fucking write it.

During interviews to promote it, he often talks about you. Look, I’m here doing my thing, right? He’s over there. He’s also doing my thing. He’s promoting his record. And mine. And I’m fucking grateful for that.

Have you heard the album?

I heard the single “Wall of Glass,” and the one that sounds like Adele being strangled by a premenstrual bear. Whatever that one’s called.

Do you think guitar bands will ever again be as massive as you guys were with Oasis?

With guitars, I find people in modern bands wear them as opposed to playing them. And you’re just like, “What happened to rock’n’roll?” None of it is sexy. The Rolling Stones were sexy, right? Oasis had a bit of swagger, you know what I mean?

What about Shawn Mendes and Ed Sheeran, who are guitar-centric?

Shawn Mendes. I don’t know who that is. I struggle with Ed because I’m not a fan of his music but I like him as a guy; he’s a good guy, man. But that whole loop-pedal acoustic thing? It’s like jazz or whatever. But really, when you break all that shit down, if you have a great song, you have a great song.
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The Music Biz Wish List

Whether hoping for edgy street art or a trip to the Arabian Peninsula, music industry insiders dish on their dream gifts this holiday season — plus the ways they plan to give back

BY BROOKE MAZUREK

“I would love a trip to Abu Dhabi, a city rich in culture, design and beauty. Also on my list: the Amazon Echo; a coat with a pop of color; slouchy, thigh-high Isabel Marant boots; a sleek coffee machine because I'm all about less clutter on countertops. And I can never have enough candles!”

FRANCES WONG, vice president, The Thread Shop at Sony Music Entertainment

“The ultimate gifts are time and travel. Santa Fe is my home away from home. I've also been searching for street artists' work in the canvas format.”

ELVIS DURAN, national radio host, Elvis Duran and The Morning Show


1 SHEPARD

2 GLOBE
TROTTER 20-inch leather-trimmed suitcase, $1,115; mrporter.com.

3 INN OF THE FIVE GRACES
Rooms at the Santa Fe hotel start at $395; fivegraces.com.

Gift That Gives
EVERYTOWN everytown.org

“I've been wanting to upgrade my music room — a McIntosh Preamp would do the trick. I'm as obsessed with food as I am music, so I'd love to get to Japan. And anytime someone wants to surprise me with New Mexican antiques, I'm down!”

DAVID JACOBS, partner, Grubman Shire & Meiselas

Gift That Gives
FEEDING AMERICA feedingamerica.org

“The thought of an American not being able to put nutritious food on the table troubles me. Feeding America is doing lots of heavy lifting.”
“The best present is to spend quality time with my loved ones. Normally, we travel to Brazil, where a lot of my family is. Aside from that, I love everything that is minimalist with ethnic touches for home decor.”

ERIKA ENDER award-winning singer-songwriter

Gift That Gives

PUERTAS ABIERTAS fundacionpuertasabiertas.com

“This foundation in my native country, Panama, uses music as a vehicle to do good. Using art to achieve purpose is our duty as human beings.”

1 CASA MOSQUITO Suites at the Copacabana hotel start at $690 per night; casamosquito.com.
2 GUCCI cat-eye metal sunglasses with crystals that are perfect for the beach, $1,105; gucci.com.
3 HA\VEN \ Gaia square mudcloth pillow, $100; Oh! Fox Sosa square pillows, $92; ravenandlily.com.
4 LEICA Sofort instantfilm camera to capture moments with family, $299; bandh.com.

STOCKING-STUFFERS FOR THE AUDIOPHILE

From one-of-a-kind treasures to sleek Japanese-designed bluetooth speakers, Billboard selects the music-oriented swag bound to strike a chord

FOR THE VINYL COLLECTOR

FOR THE PSYCHEDELIC SUPER-FAN
VINTAGE SUMMER OF LOVE POSTER Jefferson Airplane, price upon request; rennertsgallery.com.

FOR THE INDIE-MUSIC LOVER
THE XX bespoke holiday jumper, $70; thexx.info.

FOR THE RHINESTONE COWBOY
FORT LONESOME boombox patch, $50; California poppy patch, $60; custom denim name badge, $30; ftlonesome.com.

FOR THE COUNTRY MUSIC CONNOISSEUR
GARTH BROOKS Anthology Part 1: The First Five Years, $39.95; garthbrooks.com.

FOR THE LYRIC-OBSESSED LISTENER
COTODAM lyric speaker, $4,000; bittu.com.

FOR THE HEADPHONE JUNKIE
BEATS X wireless earphones in blue, $149.95; apple.com.

FOR THE ROCK’N’ROLLER
DANNY CLINCH SIGNED PRINT Chuck Berry 11x14 polaroid, $750; dannyclinch.com.
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...WE’VE WEATHERED MANY A STORM TOGETHER...AND THEY NAME THE MOST POWERFUL STORMS AFTER WOMEN FOR A REASON!
~BIGGEST LOVE,
STEVEN TYLER
WATT’S ROSE-COLORED VISION OF POP

The songwriter of the moment makes supple smashes for Selena Gomez, Camila Cabello and more

BY ELIAS LEIGHT

S
ince DJ Snake’s “Let Me Love You” (featuring Justin Bieber) reached No. 4 on the Billboard Hot 100 in 2016, songwriter Andrew Watt (aka watt) has been on a hot streak. Working frequently with songwriters Ali Tamposi and Brian Lee, the 27-year-old has eroded any remaining walls between soft rock, pop, and chomping electronic music, crafting melodic, genre-agnostic records that are equally hospitable to pop singers, country stars, rappers and big-name DJs. Watt breaks down a sampling of the hits he had a hand in this year.

“Havana” Camila Cabello featuring Young Thug
As soon as the former Fifth Harmony member announced she wanted to pay tribute to her birthplace of Havana, watt and Tamposi found a way to incorporate their favorite phrase: “We like ‘nah nahs’ in our songs,” says watt. Producer Frank Dukes supplied the piano loop, and the hook lyrics came together in an “off the cuff” manner. Says watt: “We’re in an amazing time of music. Everyone I’m surrounded by is batting one thousand at all times.”

“IT AIN’T ME” Kygo & Selena Gomez
The first song that watt, Tamposi and Lee attempted to write for Kygo was rejected by the producer’s manager. “He was very bluntly like, ‘This is not good,’” recalls watt. Stung by the dismissal, the writers were spurred to pen “It Ain’t Me” in just 20 minutes. Perfecting the production took longer: They tried 10 different approaches to the drop before settling on the final take. “He had his new sound,” watt says proudly. “I hate his graduation from tropical house.”

“WOLVES” Selena Gomez & marshmello
Watt wrote “Wolves” two years ago and played it for Gomez in Japan; she was instantly sold. “It makes sense for the sound we’re creating: this dark, singer-songwriter vibe,” he says. With marshmello, watt worked to perfect another dramatic drop. “There are ways to use the guitar that make you feel something classic, but you mix it with 808s (aka R&B) to make it fresh,” says watt, who performed the song with the pair at the American Music Awards on Nov. 19.

“LONELY TOGETHER” Avicii & Rita Ora
The track’s twisted romantic scenario — “I might hate myself tomorrow, but I’m on my way tonight” — is common for a watt co-write: “Most of our songs are ‘Damn, I fucked up,’ or ‘You’re the most fucked-up person in the world, but I can’t keep myself from you,’” he says. He paired that sentiment with a guitar riff that he had been saving from Avicii’s production of Rita Ora’s “I love to do vocals like that,” says watt. “There’s nothing to hide behind.”

CONCERT SPECIAL

BABS BIDS FAREWELL TO THE STAGE

Barbra Streisand’s latest tour — and, according to the living legend, her last — grossed over $53 million from its 16-date run in 2016 and 2017, according to Billboard Boxscore. The Dec. 5, 2016, tour stop in Miami forms the basis of a new concert special, Barbra: The Music . . . The Mem’ries . . . The Magic!, airing on Netflix and featuring a duet with Jamie Foxx. With decades of touring behind her and a staggering 11 Billboard No. 1s, Streisand reflects on why she’s lowering the curtain after all these years.

You have stage jitters, but are very playful with the audience throughout the special.

I was more in the moment at this show and on this tour than ever before, so my comfort level was much better. But I still can’t wait to get off stage. I’m like, “How many more songs? I’ve got two more, I have to get through two more.” It’s not fun for me.

You’ve been working on your memoir, in part, you said, because the budgets aren’t there for the movies you want to make.

Studies aren’t interested in love stories. I don’t know, maybe it’s sexism. And also, I think they’re afraid of strong women. That’s one of the reasons Hillary Clinton wasn’t elected.

Will you keep making albums?

Of course. I love the process of recording because it’s private. It’s me and the music and my team. I can gain weight and not be looked at. I always have good food at recording sessions — that’s my reward.

“IT AIN’T ME” (LYRICS) [SPECIAL EDITION]
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ON BILLBOARD’S 2017
WOMEN IN MUSIC LIST

Love and respect from your SONY MUSIC family
Whether it’s Selena Gomez finally putting herself first or female managers of A-list country acts trading tips, Billboard’s annual celebration of music’s top talents showcases achievement at every level, with over 100 executives, a Rule Breaker (Kehlani), a Powerhouse (Kelly Clarkson) and, of course, an Icon (Mary J. Blige)
Gomez photographed Oct. 30 at The Paramour Estate in Los Angeles. Styling by Kate Young. Gomez wears a The Row dress and Jennifer Fisher jewelry. Watch her discuss the positive change she's seen in the music industry in 2017 at Billboard.com.
In 2017, she landed four Hot 100 singles, launched a hit Netflix show — and got a kidney transplant. So why does the star, who has battled anxiety, suddenly sound so Zen? (Hint: It’s not just the new puppy)

BY BROOKE MAZUREK
PHOTOGRAPHED BY RUVEN AFANADOR

THERE’S A FIVE-FOOT TEDDY BEAR sprawled across the kitchen floor in Selena Gomez’s North Hollywood home. “I know, I know,” says Gomez, rolling her eyes, acknowledging that the stuffed animal doesn’t quite blend with the trio of armchairs nestled in the inviting, marble-accented nook. “It was a gift, and at first I thought, ‘This is so ridiculous, I can’t wait until I give it away to another person.’”

But Gomez, 25, hasn’t let go of it — yet.

During the past few years, as the Texas-born pop star publicly confronted the ongoing anxiety and depression that were intertwined with lupus, the autoimmune disease she was diagnosed with in 2013, she also began Marie Kondo-ing her world: stripping away the superficial excesses so that only the people and things that were, in her words, “actually worth it,” remained.

During that time, Gomez parted with friends and romantic partners (her 10-month relationship with The Weeknd ended in November). Even this house, a one-story cottage devoid of the swirling staircases and palazzo-style over looks in her former Calabasas compound, is part of the equation. Concealed entirely from the street by a thick slab of hedges, it’s enveloped in the kind of silence that feels very much in sync with Gomez, who projects calm, peaceful confidence. “I don’t need a lot of things,” she says on this overcast Friday. “I like feeling removed, and I wanted a place where I could be alone.”

Loneliness has been a constant for Gomez since landing her first acting gig as a 7-year-old on Barney & Friends, and it only deepened after her five-year run on Wizards of Waverly Place, the Disney sitcom that catalyzed her ascent into teen, and ultimately pop music, superstardom. (Gomez has sold 3.4 million albums and earned over 2.8 billion on-demand streams in the United States, according to Nielsen Music.)
These days, though, she has turned the solitude into a source of liberation. Gomez, makeup-free after a hot Pilates class this morning, glows, lit from within, as she tries to articulate this: “I don’t know how to explain the place that I’m in other than to say I just feel full.”

A similar sense of laid-back poise can be heard in the four new songs she released in 2017. The sonically sparse, Talking Heads sampling “Bad Liar,” which hit No. 20 on the Billboard Hot 100 in July, was rapturously received by critics, and “Wolves,” her single with DJ-of-the-moment Marshmello, may be the most understated, emotive dancefloor-filler of the year. Even the horror film-inspired music video for “Fetish,” which has garnered over 119 million YouTube views, reflects Gomez’s complete lack of concern about how people perceive her.

I’ve only been with Gomez for 15 minutes when she begins to open up about decisions of hers most people will never have to make — checking into rehabilitation facilities in 2014 and 2016, and the kidney transplant she underwent this summer due to complications from lupus (for which she has raised over $500,000 to help find a cure). There is no fidgeting, no hesitation, no searching gazes as she speaks — only a kind of openness that makes it easy to forget Gomez is only halfway through her 20s.

Even the head of Gomez’s label, John Janick, chairman/CEO of Interscope Geffen A&M, marvels that “she has a really good balance in her life — she’s not just focused on one thing.” The artist Petra Collins, a friend of Gomez’s who directed the “Fetish” video and her November American Music Awards performance, says Gomez “cares so deeply for things and people it’s almost scary — in a good way.”

The rest of Gomez’s day will be exhaustively documented by tabloids: dinner at a steakhouse with Justin Bieber, who has recently re-entered her life, and a stop with him at Hillsong Church’s annual conference. Hours after Gomez and I part ways, Jennifer Lawrence, filling in as host on Jimmy Kimmel Live!, will even ask guest Kim Kardashian what she thinks about Gomez and Bieber “getting back together.” “I think it’s so cute,” responds Kardashian. (When I ask Gomez about Bieber, she simply says, “I cherish people who have really impacted my life.”)

It’s the kind of attention that makes Gomez contemplate running away, “going to Alaska, only to resurface when there’s work.” Instead, she explains, “I want to live a life that’s worth living,” to choose exactly who and what best fits into her life, no matter how it looks from the outside. Even if it’s in the form of a giant stuffed bear — which, if nothing else, her dog Charlie leaps onto with abandon.

First things first: How did you choose Charlie?

It’s actually funny — it was my ex-boyfriend’s [The Weeknd] doing. We were walking down the street [in New York], and he saw a cute little puppy in the window and walked in. Charlie was in the corner. He had his head down and he just seemed really sad, and I loved him. I find I do that in every situation in life. I find that person — or dog — and I’m like, “Yesss. That’s who I want.”

Was the house you grew up in anything like this cottage?

I don’t know if “cottage” would be the right word. There were a lot of Texas accents — a lot of brown and wood paneling in that house — and carpet in every room except the kitchen. I can picture it all, the way it smells. I miss it a lot. Miranda Lambert’s song “The House That Built Me” depicts how I feel about that home. My mom was 16 when she had me, so I had a room next to my mom and my grandparents. It was very quaint — you could take one loop around the house and it took maybe five seconds. Every time I go back to Texas I drive by it, but I don’t have the courage to go up and knock on the door.

You recently said that you don’t want people to feel sad for you over the kidney transplant and lupus — that those experiences opened up new pathways for you. What has been the most surprising revelation out of all this?

I just kept thinking about how much my body is my own. Ever since I was 7, my life always felt like I was giving it to someone else. I felt really alone even though I had a lot of great people around me. But the decisions I was making, were they even for me? [After the surgery] I had this sense of gratitude for myself. I don’t think I’ve ever just stopped and been like, “I’m actually grateful for who I am.”

Do you feel comfortable with your scar?

I do. I didn’t, but I do now. It was really hard in the beginning. I remember looking at myself in the mirror completely naked and thinking about all the things that I used to bitch about and just asking, “Why?” I had someone in my life for a very long time who pointed out all the things that I didn’t feel great about with myself. When I look at my body now, I just see life. There are a million things I can do — lasers and creams and all that stuff — but I’m OK with it. And by the way, there’s nothing wrong with [plastic surgery]. Cardi B has been my inspiration lately. She’s killing it, and she is proud of everything she has done. So there is absolutely zero judgment on my end. I just think for me, it could be my eyes, my round face, my ears, my legs, my scar. I don’t have perfect abs, but I feel like I’m wonderfully made.

It sounds like you’ll be wearing your wrinkles proudly one day.

Oh, yeah. [But] I’ll cross that bridge when I get there. Maybe I’m like, “You know what? It’s time for a little tuneup.” But I want to make sure that I’m doing it because I’m OK with where I am.

To not listen to the noise around you.

You know, I have to be very careful with what
Gómez wears a The Row top and pants, Jennifer Fisher jewelry and Gianvito Rossi shoes.
Selena Gomez & The Screen
Few pop stars have so savvily cultivated a boundary-pushing yet commercially potent presence across visual media.

Wizards Of Waverly Place
At 15, Gomez moved to Los Angeles to star in this hit Disney Channel sitcom, for which she also recorded the theme song.

Spring Breakers
Her breakthrough indie-movie role was with director Harmony Korine: “I still talk with him. He has been consistent in my life.”

13 Reasons Why
Gomez (center) with Katherine Langford and Dylan Minnette, stars of this Netflix sensation, which she executive-produced.

“Fetish”
“It was one of those liberating moments,” says Gomez of shooting this edgy music video with director Petra Collins.

Untitled Woody Allen Movie
“People said [Allen] wouldn’t give a lot of direction. There was no rehearsal; you just showed up and tweaked it from there.”

opinions I listen to. And society teaches you to honor and respect the people around you. But loyalty and honesty can mean something completely separate. And I think altering or editing myself for the sake of others has been something that I have done my whole life. I’ve had to accept where I am. It took me about five years and moments where I needed to step away and be alone and fight those fights on my own, or go away to a place where I could focus on that. And that time for me was so painful and really hard and very lonely. But I really, really felt that that’s what helped me feel satisfied with where I am.

I read that you did equine therapy. How exactly does it help?
One of the first times I did it was at a rehabilitation facility in Tennessee, and it was pretty funny, I remember. Feeling like Winona Ryder in Girl, Interrupted that day. I was dressed in black — like, full-on emo — and I was being dramatic. There were three horses to choose from, and naturally I went for the emotionally unavailable one.

Just like Charlie in the corner at the pet store.
Exactly. (Laughs.) So, I felt very angry, had a lot of stress in my body and the horse took it off, completely left. And I just kept getting more angry and frustrated. The horses can really sense your energy. After trying multiple times, the therapist looked at me and said, “You know what? I need you to take the nice, sweet, kind, available horse. I want you to accept what you have in front of you.” I took a lot of deep breaths, walked around the stable, and by the time I came back, I felt completely settled in a “that’s enough” sort of way. I’m the kind of person who goes home and thinks, “Maybe I didn’t do enough,” or I feel like I wasn’t enough, and those are the things you can’t focus on. It comes back to the idea of being present. And that was four years ago. A lot has changed. I feel a lot more centered, more accepting.

Do you think that with all the demands on you and the toll that stress can take on your health, staying in Los Angeles is sustainable?
No. I won’t be here long-term. And that’s nothing against any of it — this place has shaped me, and it has pushed me to be aware of all of the choices that I’m making. I spent time this year shooting [Woody Allen’s next movie] in New York. I think being in that movie and just being in New York — the culture there, just walking around and really engaging with people, which is not that common here — I feel like it allowed me to be present a little bit more.

What was your audition with Woody like?
I auditioned five times for it. It didn’t have the greatest confidence a few times and they passed on me, but it turned out that they didn’t find anyone, so I auditioned one more time and gave it my all. I do feel like I earned it. It was a great experience for me. In acting and in film, you’re around a much more stable community. I say that delicately because we all have our stuff, but it was very supportive. It really opened me up, and I needed that after the surgery. There can be so much noise and chaos around everyone’s daily life, and it was really great that when we stepped on set, it was just about that. It’s also a step in the direction I want to go in [with acting]. I’ve begun spending time with [independent filmmakers] the Safdie brothers, too, who are incredible.

Was Woody’s past something you thought about before signing on to the movie?
To be honest, I’m not sure how to answer — not because I’m trying to back away from it. [The Harvey Weinstein allegations] actually happened right after I had started [on the movie]. They popped up in the midst of it. And that’s something, yes, I had to face and discuss. I stepped back and thought, “Wow, the universe works in interesting ways.”

Women’s voices are finally being heard and predatory men are being held accountable.
As these things bubble up, are you feeling inspired? Disheartened? Hopeful?
I feel all those things. I’ve cried. But I definitely feel hopeful. As people speak out, I hope that feels powerful to them, because they deserve to feel that. I’m fortunate enough not to have experienced some of the traumatic things that other women have had to go through. I’ve known people in my family who’ve gone through those things. I try to let people come to me and open up, to make a safe environment for them to do so.

Are you working on new music?
I am. I mean this in a very loving way, [but] my label has been itching for all the music that I’ve been creating, and there is such power in saying “no.” I like how we’ve presented the music this year,
“I love people. Even when they’re not that great, I love people.”
CONGRATS!

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because it wasn’t in an aggressive way; it felt very genuine. I’ve canceled the past two tours I’ve done, so that’s something I’ve considered deeply too. How will I step on that stage and just completely own it and wear it proudly? In the past, I just kept reaching for something: “The costume is not glittery enough. What is going to pull them in? Everybody keeps looking at me like I’m this young girl.”

Do you experience seeing your name in the press differently than you did five years ago? Definitely. For a while I just wanted to defend myself. I wanted to scream and say, “You have no idea! I’m allowed to do this! And make these choices!” I loved being a part of the projects I was on, I loved what I was doing, and I feel like the attention to that kept going away. I remember feeling that I was defined not by my work but by who I was. The moment I released “The Heart Wants What It Wants” [in 2014], which was the first time I had shared a lot of where I was in my personal life, I think a switch happened there. Would I like people to care about worldly things that matter? Things that should actually be discussed more? Yes. But I can’t control that. And I don’t want to.

With 129 million followers, you’re the most-followed person on Instagram, but you’ve also been vocal about taking time away from it. I love Kevin Systrom, the creator of Instagram, and he has gotten mad at me in the past when I was like, “I have to take a break from it.” But removing myself was about spending time with things that matter. I’ve been hanging out with an old friend, and basically every conversation, we want it to be intentional. Meaningful conversations remind you that it’s all within where we are. It’s not about what’s happening with everything else.

What has been the best part of being single? The best part? It’s actually... you know what, though? Something that I’m really proud of is that there’s such a true friendship between me and The Weeknd. I truly have never experienced anything like that in my life. We ended it as best friends, and it was genuinely about encouraging and caring [for each other], and that was pretty remarkable for me.

What brought Justin back into your life? I’m 25. I’m not 18, or 19, or 20. I cherish people who have really impacted my life. So maybe before, it could have been forcing something that wasn’t right. But that doesn’t mean caring for someone ever goes away. And [that goes for] people in general. I mean, I grew up with Demi Lovato. Nick and Joe Jonas and Miley Cyrus — we’ve gone through seasons in our lives. I don’t think it’s as serious as people make things out to be half the time. It’s just my life. I grew up with all of these people, and it’s so cool to see where everybody is. It comes back to the idea of me remaining full. I think a true representation of love is beyond just yourself. It’s me going to get coffee earlier this morning and talking with a woman who was celebrating her birthday and going to Disneyland for the first time. I told her about my favorite things there, and she got excited, and then I got excited because she was excited. The littlest things are impactful.

What are you proudest of today? I’m really proud of where I am right now. I handle things in a healthy way. I can enjoy where I’m at. I love being able to say “no.” I like being a part of the world. People are so terrified of other people. I see it in my generation a lot. There’s so much anxiety and angst, and the pressure just keeps getting worse. [But] I’m proudest of not becoming jaded. I have every reason to be like, “Fuck all of you.” And I don’t. I’m going to have the bad days where I don’t want to leave my bedroom — but I’m ready for them.
CONGRATULATIONS!

JENNIFER BREITHAUPT

2017 BILLBOARD WOMEN IN MUSIC HONOREE

ON UNLOCKING SUCCESS FOR WOMEN IN THE MUSIC INDUSTRY

FROM YOUR FRIENDS AT

LIVE NATION
RULE BREAKER

Kehlani

Fearlessly sharing her darkest moments with her fans, she proves that a "beautiful wreck" can be a pop star, too, with one of the year’s most acclaimed albums.

BY MOLLY LAMBERT
PHOTOGRAPHED BY OLIVIA BEE
HE CHICKEN AND WAFFLES is so fire," says Kehlani. The 22-year-old singer, who's wearing a leather beret and a sweatshirt reading "Honey" that covers the tattoos snaking around her arms, is sitting at Crossroads Kitchen, a vegan restaurant in West Hollywood where the chicken is, of course, in quotation marks. This is one of her favorite haunts in her Los Angeles neighborhood; she has been vegan for five months, following a "chicken wing phase" on the tour for her widely praised January debut album, SweetSexySavage. "I couldn't stop eating hot wings," she confesses, but watching a health documentary immediately cured her of the habit. "I knew it was time for me to step it up in that area," she says matter-of-factly. "And once I did, it made sense. All my energy shot back up." Now, she is inclined to call kale salad "fire" too.

Whether talking about fake meat, last night's Halloween festivities at a WeHo gay club ("my favorite place in the world!") or her "beautiful" girlfriend, a tattoo artist/painter named Shaina, Kehlani is warm, unguarded and effusive. And in her music, too, raw honesty is her default setting. She's learning as she goes and makes no attempt to hide it, which has endeared her to a young fan base who see their own vulnerabilities reflected in her. It has also made her an unconventional star: a dancer-turned-singer who co-writes her own music, lives as an out bisexual woman, exposes even her darkest moments to the public — and achieves real mainstream success. SweetSexySavage, an inventive R&B album with hints of TLC's CrazySexyCool, pristine production from Pop & Oak and Kehlani's own captivating vocals — a buttery coo with the slightest hint of a rasp — went to No. 3 on the Billboard 200 and No. 1 on Top R&B Albums.

After coming up in a prefab pop group and competing on America's Got Talent as a teen, Kehlani, who grew up in Oakland, Calif., could have easily entered the traditional pop machine. Nick Cannon, the AGT host she still calls "family," took an interest in her career, offering to help her get started in the industry and setting her up with an L.A. apartment, studio space and producers at his own Studio City complex post-graduation.

At the time, Kehlani was still a fledgling artist — a trained dancer who had spent five years in a cover band and "didn't have that confidence to be able to write my own stuff." But inspired by artists like India.Arie — "I felt like she was writing letters to herself, or to her little sisters" — Kehlani began to find her voice. She self-released the free mixtape Cloud 19 in 2014 and booked a slot opening for fellow Oakland native G-Eazy on tour the next year. (In March, the two collaborated on "Good Life" for the soundtrack to The Fate of the Furious.) She dropped her first commercial mixtape, You Should Be Here, in 2015, and it shot to No. 5 on Top R&B/Hip-Hop Albums.

"I love proving things to myself, because I'm the biggest scaredy-cat at first," says Kehlani today. "And afterward, I'm like, 'Holy shit, I did it!' "With You Should Be Here, she really had done it — the mixtape was nominated for best urban contemporary album at the 2016 Grammy Awards — and she moved into working on SweetSexySavage. Then, her life was thrown into unexpected turmoil.

In the midst of preparing the album, "I was in a very odd place with myself," recalls Kehlani. "There was a lot of pressure from the Grammy nomination. I wasn't in the healthiest situation. The "situated," she explains, was a "miscommunication and misunderstanding that the Internet took to": an Instagram post by her ex, PartyNextDoor, with a photo of himself and Kehlani, implying she had cheated on her then-boyfriend, basketball star Kyrie Irving, with him. In a post she later deleted, Kehlani clarified that she and Irving were broken up by the time the PND photo was taken, but on social media and, sometimes, in person, Irving's fans attacked.

"I was tormented for ages," she recalls. "Like, onstage for months having things thrown at me. People yelled at me in the airport. People bullied my sister in school." She fell into "a series of long depressions." Then, on March 29, 2016, she posted a photo of her tattooed arm with an IV tube inserted. She had survived a suicide attempt.

Kehlani has always shared her life with her fans — "If I'm in love, you'll see it everywhere, no matter who it's with. If I'm a fan of you, I'll be under all your pictures in all capitals screaming my head off," she says — and her attitude was no different in the wake of her attempt. "Today I wanted to leave this earth. Being completely selfish for once. Never thought I'd hit such a low point," her Instagram caption read. "But God saved me for a reason, and for that...I must be grateful...Cuz I'm not in heaven right now for a reason." 

"I still have PTSD from it," says Kehlani today. And at the time she was in the midst of making an album — one with a prevailing attitude very different from how she felt. "I was very bouncy in my music," she says. "And I went through a situation that required me to go through a rebirth, to start all over as a human." Pushing through was easier than starting over, but by the time the album was released, her relationship with it had become fraught, which made the promotion cycle tricky. "That tour almost ended so many times," she says with a weary laugh. "But I chose to get through it. The last show on tour, I remember everybody just being like, 'Yo, you did it. Thank you.' "

Kehlani says that now, failure no longer scares her. "I'm completely rolling off my gut and intuition," she says. "I was moving at such a crazy-ass pace in the industry, getting so much props and shit. You can get lost in a little bit. I've eliminated the 'beat yourself up' factor." She has found strength in friendships with young female artists who, like her, reject the usual pop star template. "SZA and I always check in on each other: 'Yo, you good? You eating? You sleeping?'" she says. She and Princess Nokia, a young, queer and feminist rapper, "have the ultimate girl talks." She's encouraged by the solidarity she sees among her contemporaries. "Everybody's rooting for each other," she says, adding that she'd like to see an all-women tour in the style of Warped. "We see each other at these events, and we all dap and hug each other."

Now, she's facing forward. Having recently played New Orleans' Voodoo Fest and L.A.'s Tyler, The Creator-curated Camp Flog Gnaw Carnival, Kehlani admits it's Afropunk, "the illest festival," she still dreams of playing. She was recently announced as an opener on Demi Lovato's 2018 arena tour, and she has just secured $50,000 in funding for Flora, a health and wellness app she's launching. "Tech is my new frontier in life," she says, adding that she'll soon attend Afrotech, a summit for people of color in technology.

She's also getting back to making music. Early in October, Kehlani released her first new song since SweetSexySavage, a gentle acoustic tune called "Honey." "'If I'm my girls just like I like my honey — sweet, a little selfish," she sings softly against the strumming of a guitar. The chorus continues with a classic Kehlani confession: "I'm a beautiful wreck, a colorful mess...but I'm funny." Messiness and all, she's still trying to live as fearlessly and openly as she hopes her fans would. "At the end of every day, you're just going to have more anxiety if you don't do what the fuck you want to, even if it's in the most minor way," she says with a laugh. "That's just why I'm so extra."
Still Crushing It

Congratulations, Deb Curtis, for being named one of Billboard’s Women in Music five years in a row.

Love, your American Express family
“It’s hard to be vulnerable online, but you can genuinely make a difference in people’s lives,” says Kehlani. She wears a Michael Ngo jacket and Gianvito Rossi boots.
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DIANE PEARSON
Senior Vice President
Entertainment Banking

ONE OF BILLBOARD’S 2017 MOST INFLUENTIAL WOMEN IN MUSIC

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women in music 2017 / HONOREES

THE ICON

Mary J. Blige

Almost 30 years into her career, the R&B queen’s as tough (and vulnerable) as ever — and with her postdivorce album done, she’s generating Oscar buzz and planning some “party songs”

Plenty of artists claim to only show their most genuine selves to their audiences. But a scarce few expose their souls as regularly, and as completely, as Mary J. Blige does. During nearly three decades and 10 No. 1s on Billboard’s Top R&B/Hip-Hop Albums chart — a feat she shares with Aretha Franklin, The Isley Brothers and Stevie Wonder — Blige, 46, has written her share of party anthems, but she has also sung about abusive relationships, addiction issues and shady hangers-on with a voice and conviction, that feels like it could shake the heavens. “I guess God has given me a gift to be able to go back, feel and relive, and not have it harm me,” says Blige. “I still cry when I listen to [1994’s] My Life because it’s so real — it’s something that really happened. But I don’t mind going through some pain if it’s so my fans can heal.”

In April, Blige released Strength of a Woman, her 13th studio album, 14th top 10 on the Billboard 200 and her latest effort to alchemize beauty out of deep pain. It chronicles the collapse of her 12-year marriage to her former manager, Kendu Isaacs. In its unbridled look at the fallout from a love gone sour, it recalls Marvin Gaye’s classic Here, My Dear, but as Blige herself says, “This is not just a divorce album.” It’s hopeful, searching and spiritual, too, excavating tragedy in order to focus more fully on the future — as Blige is already doing. She’s attracting early Oscar buzz for her performance in Dee Rees’ Mississippi Delta historical epic Mudbound, and she’s at work on her next album. “As long as I’m living, I’m not going to be afraid to use whatever I’m dealing with to try to be an inspiration,” says Blige. “If you can’t relate to it, then it’s not who I am.”

HER ICONS
“It takes a really strong woman to be in a business that is so male-dominated and stand tall. Tina Turner and Madonna are inspirations, definitely. So was Whitney Houston, vocally and what she meant as an artist — in spite of her trials.”

BEING THE CHANGE
“I feel like things are changing for women because we are choosing for it to change. A lot of women are coming out of the dark and saying, ‘I’m not taking this anymore.’ We’re opening our mouths and we’re standing up and living up to who we are. We’re not just helpmates. We are equals!”

SILVER LININGS
“This album came through something that was a terrible challenge: ‘Wow, I just really lost my marriage. And I’m fighting for my life right now. But it’s not all negative. There’s a lot of light at the end of the tunnel. I’m expressing myself for every woman that can’t get out, or don’t know how to get out.”

THE NEXT EPISODE
“Normally it takes me two years after I make an album to go on to the next, but the title [which Blige hasn’t revealed yet] just came to me so clear, and when that happens I know I have to move on. I guess because there was so much darkness, the next thing had to be light. I need it to have some party songs.” — ML
“I've had to fight for my identity, for who I truly am,” says Blige. This page and opposite: Blige wears a Vladmiro Gioia coat, Haney dress, Pasquale Bruno earrings, Djula ring and Alexis Bittar cuff.
women in music 2017 / HONOREES

VanderWaal photographed by Justin Berman on Sept. 11 at Miss Lily’s 7A in New York. Watch her reflect on taking control of her career after America’s Got Talent at Billboard.com.
In the fall of 2016, Grace VanderWaal was crowned the winner of America’s Got Talent — and “the next Taylor Swift” by judge Simon Cowell — thanks to her original folk-pop tunes and uncanny poise. But as VanderWaal has proved, she’s much more than a ukulele-strumming singer-songwriter. In a landscape of ultra-polished female pop stars (like Swift herself), VanderWaal’s unvarnished authenticity — from her husky vocals to her emotionally raw writing — is refreshing. “The artist I would love to be is inspiring and strong,” says VanderWaal. “Show that I can be vulnerable, but still independent.” Her Perfectly Imperfect EP shot to the top 10 of the Billboard 200, and she recently released her debut full-length album, Just the Beginning. “I just feel like a break in the clouds and sun shining through,” says VanderWaal, who had a hand in writing every song. “I finished the really hard part.”

LIVING UP TO A LEGEND

“When Ariana Grande was starting out, everyone was like, ‘You’re just like Mariah Carey!’ She inspires me so much because she just kept going and made her own name, and no one even says that anymore.”

FRIENDLY WITH FANS

“Austin City Limits [Music Festival] was the most people I’ve ever seen in a crowd who came just for me, and it was overwhelming. I feel like my fans and I are all friends. We’re all just chilling together.”

GROWN-UP GOALS

“I have learned to handle myself and this new world so much better, but I always get nervous about the business-y side of [the industry]. I’m just bad at it, honestly. So I hope to improve on my businesswoman side in a year — being more involved, and maybe being heard better, and more.”

—Taylor Weatherby
POWERHOUSE
Kelly Clarkson

Using her soaring voice to inspire fans and to speak her own truth, she found creative freedom — and returned to the top of the Billboard 200 — in 2017.

On a rainy night this past September, Kelly Clarkson took the stage at New York’s elegant Rainbow Room to perform a set from her new album, Meaning of Life. Wearing a sparkly gold gown, her smile Texas-wide, Clarkson positively glowed, for good reason: Having completed her seven-album deal with RCA (a contract she has called an “arranged marriage”), she had signed with Atlantic Records and finally made “the album I’ve always wanted to make,” says Clarkson. “You can hear the difference in how I sing.” The three-time Grammy winner, 35, has never shied away from speaking her mind, whether in her propulsive pop anthems or on her filter-free Twitter feed, and she’ll bring that spirit to The Voice as a coach next season. But Meaning of Life, which debuted at No. 2 on the Billboard 200, becoming Clarkson’s eighth album that chart’s top 10, is her most personal statement yet. With big horns and brassy vocals that call to mind golden-era Aretha Franklin, Clarkson tackles heartache (“I Don’t Think About You”), sexual intimacy (“I Hear”) and trolls (“Go High” — named for the key line in Michelle Obama’s 2016 Democratic National Convention speech — which attracted a fan letter from the former FLOTUS herself). And while Clarkson, who lives in Tennessee with her husband, manager Brandon Blackstock, and their four kids, knows she has become a role model, she insists it’s not her endgame. “I don’t wake up every day and think, ‘How can I inspire people?’” says Clarkson. “I’m just living my life. That’s the best example you can be.”

HOME ON THE RANGE
“We have an orchard, honeybees, chickens. It’s nice to hang out and cook and ride four-wheelers and not be on our iPads. I don’t want to raise terrible children. People are always sending them stuff! That’s not normal. My daughter’s passport — I don’t even know how many stamps she has. I grew up in a small, country bubble in Texas. I never had sushi until I was 20.”

FIRE IN THE STUDIO
“Earth, Wind & Fire played on ‘Love So Soft.’ I got to hang with Verdine [White] in the studio for a minute. He sounded like he’d just started in the industry, he was so excited. I love that.”

PLANNING VOICE VICTORY
“It’s not just about finding someone incredibly talented. I’d love to stick around in their life. There have been dark moments in my career where I felt alone, I would have loved to have someone be the light at the end of the tunnel.”

HER POWERHOUSE
“A powerhouse is captivating. They walk into a room and you just want to know what they’re about to say. The first time I met Annie Lennox — I’m a very talkative human and I didn’t talk at all. She quieted me, which is a very hard thing to do.”

MODEL BEHAVIOR
“I’m myself — unapologetically. But I can carry more than one flag, people! I grew up in a small town. Worry about your own damn front porch, and I’ll worry about mine.”

— MICKEY RAPKIN
“I’m a grown-ass woman at this point. You have to live in order to sing these songs,” says Clarkson, photographed by We Are the Rhoads on Oct. 25 at The Peppermint Club in Los Angeles. Styling by Candice Lambert. Clarkson wears a Watters & Watters dress. Watch Clarkson talk about her passion for education reform at Billboard.com.
Camila Cabello

Striking out on her own, she found the strongest connection to fans — and shot to the upper reaches of the Hot 100 — with the song, and sounds, closest to her heart.
A lot of the time, people want you to stay in the box of what has already worked before,” says Camila Cabello. She knows how hard it can be to break out. During the past year, Cabello has fought to forge her own musical identity after leaving the pop cocoon of mega-girl group Fifth Harmony. But it’s “Havana,” the sultry single that by her own admission is “an unconventional pop song,” that ultimately established Cabello as a star in her own right. Her most successful single so far — it recently hit No. 2 on the Billboard Hot 100, becoming her sixth entry on that chart as a solo artist — “Havana” is the truest representation of the 20-year-old’s aesthetic, rooted in both her Latina heritage (she was raised between Mexico and, yes, Havana, before moving to Miami at 7) and her love of hip-hop (“Havana” features Young Thug). Her debut album, The Hurting. The Healing. The Loving., will drop in 2018. “The best moments this past year were when I went into the booth, freestyled a melody and the melody turned into a song,” says Cabello. “The songs on my album are going to represent this time in my life. Making something out of nothing, and knowing it’s going to last forever, is really cool.”

MUSIC THAT MOVES HER
“Havana” is a mixture of the music that was playing around my house when I was growing up and the music that I listen to now. In Cuba, we would have these holiday parties where we’d play everything from Celia Cruz to Alejandro Sanz with Miguel Bose to Maná to Alejandro Fernández.”

ROLE MODELS RIRI, TAYLOR... AND ED
“Rihanna is always new and fresh and 10 steps ahead of everybody else. And Taylor Swift and Ed Sheeran made me want to start songwriting and learn guitar.”

FEMALE FORWARD
“Getting that respect as a young woman is something I’ve struggled with. We’re always going to have to work harder and be smarter to fight that prejudice, and not just in the music industry. But seeing women standing in solidarity with each other gives me hope.”

—NATALIE WEINER
Julie Greenwald

Under the Atlantic Records chairman/COO's leadership, the label is in the midst of a two-year hot streak, and she wants the women who work for her to someday get her job. "I want someone to come take this job!"

BY JOE LEVY PHOTOGRAPHED BY RAMONA ROSALES

The first Wednesday in November found Atlantic Records chairman/COO Julie Greenwald at the YouTube Space on Manhattan's West Side, where astrophysicist Neil deGrasse Tyson was lobbing questions about the artistic process at Kelly Clarkson before a performance celebrating the release of her new album, Meaning of Life. ("You're a scientist, but I've figured it out," joked Clarkson.)

Backstage, beforehand, Greenwald introduced herself to Tyson, who asked her who the biggest artists in the history of Atlantic Records were.


Tyson, whose normal conversational tone has a boom to it, boomed back, "That's major!"

"I can't take credit for the whole 70 years," said Greenwald. "Just the last 14."

That's enough. Under her leadership, Atlantic is experiencing a two-year hot streak of growth that has earned Greenwald Billboard's 2017 Women in Music Executive of the Year award.

Atlantic led total market share through the first three quarters of 2017, with 10.17 percent as of Nov. 9, a year-over-year gain of 1.1 percentage points. Before Taylor Swift reset the clock with Reputation, the label had the top-selling album of 2017, Ed Sheeran's Divide (931,000 copies, through Nov. 16), with Bruno Mars' 24K Magic holding down the No. 4 spot (654,000 copies). Sheeran and Mars also scored the No. 2- and No. 4-selling digital tracks of 2017, with Sheeran's "Shape of You" moving 2.4 million and Mars' "That's What I Like" clocking in at 1.6 million.

Big wins came from streaming as well, where Atlantic claimed five out of this year's top 10 most-streamed songs (on-demand audio and video combined) as of Nov. 7: Sheeran's "Shape of You." (No. 3, with 928 million streams), Lil Uzi Vert's "XO Tour Llif3" (No. 6, 849 million), Migos' "Bad and Boujee" (No. 10, 807 million), Mars' "That's What I Like" (No. 4, 785 million) and KYLE's "iSpy" (No. 11, 654 million). That's a grand total of 4.02 billion streams, which Billboard estimates generated nearly $48 million.

The chart picture was just as impressive, with the label placing a dozen songs in the top 10 of the Billboard Hot 100, including a No. 5 breakthrough for alt rock band Portugal. The Man, and No. 18 from Migos, Mars, Sheeran and Cardi B, whose "Bodak Yellow (Money Moves)" became the first No. 1 for a solo female rapper since Lauryn Hill's "Doo Wop (That Thing)" in 1998. "Bodak Yellow" was a personal win for Greenwald. After being told that Cardi B was within striking distance of...
women in music 2017 / EXECUTIVE OF THE YEAR

taking the No. 1 spot from Swift’s “Look What You Made Me Do,” she started working the phones with the zeal she had shown in her early 20s, when she was cutting her teeth working for Lyor Cohen, first at Rush Management and then Def Jam, in the mid-’90s.

“I got on the phone with every person I could think of and I gave them the speech,” she says. “Which is, ‘It has been 19 years since a female MC herself had a Hot 100 No. 1. Please help me. Let’s do this not only for her, let’s do it for the culture.’”

Greenwald was looking for streaming services to move the track up on playlists or put it on new playlists, and also asking for better positioning from the iTunes Store, and help from radio.

“Charlamagne Tha God had her on [WWPR New York’s] The Breakfast Club again — everybody I got on the phone said, ‘I will help you.’”

In part that’s a reflection of Greenwald’s determination; in part it’s a reflection of the reputation she has built during the last 25 years as someone who matches pushing with caring. “The creative business is full of passive-aggressive people who use words they don’t mean,” says her mentor Cohen. “Jullie brings clarity, which is the best friend of the creative business.”

Greenwald, who grew up in the Catskills in upstate New York, credits her mother with instilling in her an equal work ethic and sense of compassion. “She raised four daughters and also worked,” she says. “She and my father were partners. They built and sold pharmacies. She taught me all about putting your heart and soul into your home life and also into your work life. When the base of it all is compassion, you’re a different type of boss, partner, worker.”

After graduating from Tulane University in 1992 with a double major in political science and English, Greenwald joined Teach for America and was assigned to a third-grade class at a school inside New Orleans’ Calliope Projects. On a break the following summer, her hustle impressed Cohen, who made her his assistant at Rush Management, where one of her sisters and a cousin were already working. It was a job without a desk. “I spent a lot of time in Lyor’s office, on a couch, just being a sponge,” she says. When Cohen went to Def Jam, Greenwald started in the promotions department and likes to say she got her hands dirty in every aspect of the company as she rose to president of Island Records and executive vp of Island Def Jam Music Group in 2002.

“When you do every job, you understand the plumbing of each department,” she says. “So you’re more sympathetic when someone says, ‘We can’t get that done.’ Or at least you’re sympathetic as you’re beating the shit out of them.”

Though Greenwald — who lives in Manhattan with her husband and two children — may be versed in all aspects of the label’s business, she makes a point of saying she doesn’t handle A&R. “It’s hard to gauge whether she’s quicker to give credit to her partner, Atlantic chairman/CEO Craig Kallman, and the label’s A&R team, or the artists themselves. Still, the story of how Sheeran came to collaborate with Uzi Vert on a performance at the 2017 MTV Video Music Awards just two days after the August release of Uzi’s Luv Is Rage 2 demonstrates her ability to “sprinkle some extra magic dust,” as she puts it, when she sees “an opportunity to help artists make things bigger.”

She was eager to convince Sheeran to perform “Shape of You” at the VMAs. He was eager to try something new. “I was like, ‘Listen, what if we put a rapper on it so we get a new version?’” Sheeran, an avowed hip-hop fan, loved the suggestion enough to fly in to meet with Uzi on a day off from touring to create and rehearse the mashup. “He’s the musical genius,” says Greenwald of Sheeran. “It was all him.” The VMAs performance helped contribute to a No. 1 bow for Luv Is Rage 2 on the Billboard 200.

At an urban marketing meeting on the afternoon following Clarkson’s YouTube performance, the discussion touches on the usefulness of listening parties. “Let’s call our listening events what they are,” says Greenwald. “They’re for people to socialize and go on social media and talk about our artists. We think people are coming to listen to our records. They’re really not.” She wants to send everyone home with a secure stream, so they can concentrate on the music later. Senior vp Marsha St. Hubert has a suggestion — several, actually. “I’m being vulnerable here,” she says. “Don’t judge.” Talk of artist-themed apparel turns to artist-themed karaoke. Greenwald loves it: “It’s going to make great Instagram photos.” Ideas begin to ping-pong around the table.

“Vulnerable” is a Greenwald watchword. She encourages staffers to put aside their insecurities and speak their mind. “You can put out 12 bad ideas before you get to the good one, and no one looks at you and says, ‘Oh, that’s the dumbest shit on the planet.’ And even if it is the dumbest shit on the planet, you feel safe enough to know you can put out the next idea, and the next.”

In the current moment, there’s no discussing feeling safe without discussing how to create an environment free of sexual harassment. “The way Craig and I run our company, I don’t believe it’s in our building,” says Greenwald. She recalls a recent meeting where “someone made a joke that was very sexually charged, and I didn’t like it. I said, ‘Guys, let’s remember what climate we are in.’”

Now in a position of power, Greenwald feels able to change the culture and change the things that are acceptable and not acceptable. “I can only speak for Atlantic, but I think everybody’s way more sensitive to making sure [their workplaces] feel safe for everybody — young women and young men.”

Among those young women, Greenwald hopes, is her replacement. “I love all the women here who put their hand up and say, ‘Listen, at some point I want your chair.’ I want someone to come take this chair. I want women to come in with a tape measure. Because that’s what I did with Lyor. Him moving up the pyramid allowed me to move up the pyramid. That was the greatest part of our partnership.” She says the door to her office is open for people to come in and work while observing her.

Most days start with her rolling calls at the walking desk she brought in earlier this year; she often does Ashtanga yoga before work and finds that the desk keeps her from getting stiff. “It’s great to get on that sucker and just walk out my pain.”

Among the lessons she wants to impart to the women who work for her is that it’s impossible to juggle everything. “I don’t think you can have it all,” she says. “There’s always compromise. Especially in the music business, because it’s a nighttime sport. You can’t be at a show seeing your artist playing Madison Square Garden for the first time and be home with your children.” For Greenwald, Friday-night Shabbat dinners have always been the one time everyone — staffers, managers, artists — knows she can’t be disturbed.

She wants the women at Atlantic to be able to set similar boundaries, to not be “fearful of making a decision of, ‘OK, I want to go home.’” But for Greenwald, right now, as the sun drops on this Wednesday evening, the nighttime sport beckons. She has a black-tie event and some work to get done first.
Thank you for blazing the trails that will change the music industry for generations to come.

Congratulations to all of the distinguished honorees who continue to inspire us, each and every day.
women in music 2017/ EXECUTIVES

BEYONCÉ FOR PRESIDENT

“She’s intelligent. She’s a humanitarian, and she exhibits absolute grace under pressure.”

— Jacqueline Reynolds-Drumm, concerts agent, ICM Partners

big personalities and opinions. It was a big challenge to find common ground.”

FAVORITE GETAWAY WITH FEMALE FRIENDS “Renting a house in the desert outside L.A. and never leaving the house. Pool required, phones discouraged, it’s LIT! playlist recommended.”

NICKI FARAQ, 38
SENIOR VP PROMOTION, DEF JAM RECORDS

1-800-MIRACLE-WORKER. With Logic’s affecting “1-800-273-8255,” Faraq was tasked with one of the most far-fetched challenges in her nearly 15 years at Def Jam: pushing an earnest, downtempo rap single about suicide prevention up the Mainstream Top 40 chart. “Every programmer was like, ‘You’ll never get this past the top 20. The message is too dark,’” says Faraq, whose team started working the song in May. But as spins of the anthem, featuring Alessia Cara and Khalid, increased, so did distress calls to the song title’s real crisis hotline. When Logic delivered a deeply affecting performance of “1-800” at the MTV Video Music Awards in August, the track soon broke the top 10. In November, after six months of intensive promotion, “1-800” finally reached No. 3 on Mainstream Top 40. Says Faraq, a native New Yorker who’s expecting her first child before year’s end: “This was so much bigger than getting a record up the charts.

ADVICE FOR UP-AND-COMERS “Stop thinking you’ll get the same breaks as your male peers. You won’t.”

MARIA FERNANDEZ, 44
SENIOR VP OPERATIONS/CFO, LATIN IBERIA REGION, SONY MUSIC ENTERTAINMENT

Harnessing technology for Latin stars, Fernandez has been at the forefront of implementing user-friendly systems in Latin America so that Sony’s artists can access all information regarding their music consumption in one spot.

“Technology in general was behind in technologies; we launched a very aggressive plan,” says the mother of two who’s hoping to adopt a child by 2018. Domestically, Sony Music Latin is the genre’s market-share leader in current music with 34 percent of the pie. Globally, Fernandez has fostered the rise of Maluma, whose “Felices los 4” topped the Latin Airplay chart for two weeks in August.

2017 NEWS STORY THAT RESONATED “How something as [joyous] as going to a concert has been transformed into an opportunity for someone to commit a violent act.”

ANDREA GANIS*, 43
EXECUTIVE VP, ATLANTIC RECORDS

Shape of success. Atlantic not only claims 2017’s No. 2-selling album at the moment — Ed Sheeran’s “Divide” — it boasts 10 top 10 hits on the Hot 100 this year. Those include three No. 1s: Sheeran’s “Shape of You,” Bruno Mars’ “That’s What I Like” and breakout star Cardi B’s “Bodak Yellow (Money Moves),” which made her the first female rapper to rule the chart without a featured guest in 15 years.

“Artist development is in Atlantic’s DNA,” says GANIS of a diverse roster that pumped out additional hits by Charlie Puth, Gucci Mane, Kodak Black and Portugal. The Man. For Hackney, that diversity sparked an “eye-opening year of doing brand deals,” especially with developing artists like Khalid (Make Up For Ever), Kylie (UGG and Footaction) and Lizzo (Cadillac).

MOST FRUSTRATING ASPECT OF BEING A WOMAN IN THE INDUSTRY Hackney being “heaped” — when a man says the same thing you just said.”

LABELS

MICHELE ANTHONY, 61
EXECUTIVE VP/EXECUTIVE MANAGEMENT BOARD MEMBER, UNIVERSAL MUSIC GROUP

JENNIFER BALTIMORE*, SENIOR VP BUSINESS AND LEGAL AFFAIRS, UNIVERSAL MUSIC GROUP

Growing the world’s largest label group. Changed a year ago with creating new businesses for the world’s biggest record company, Baltimore has already joined with tech companies to boost UMG’s A&R efforts, built out its budding festival operation, partnered with the University of Michigan to host the school’s SpringFest in April and inked a deal for a documentary on opera legend Luciano Pavarotti. “We’re starting from scratch,” she says. Formerly assistant general counsel at AOL, the salsa-dancing Duke Law grad works closely with Anthony, who since 2013 has overseen UMG’s global brand partnerships, sales, live events, label merchandising, college marketing, and fan and consumer engagement. Anthony has helped UMG’s U.S. labels grow new revenue streams through film and TV projects, produced by its recently rebooted PolyGram Entertainment division. A University of Southern California-trained lawyer-turned-manager who represented Ozzy Osbourne and, after starting her own firm, Prince and Björk, Anthony, was named the 2017 UJA-Federation of New York Music Visionary of the Year for her commitment to philanthropy.

PEACE-OF-MIND ACTIVITY Anthony “Meditation. My getaway this summer was to a Tibetan Buddhist retreat in upstate New York.”

BIANCA BHAGAT, 30
HEAD OF WEST COAST AND FILM/TV, GLASSNOTE RECORDS

Got “Redbone” in Get Out. A University of California Los Angeles political science major who detoured into the film, TV and commercial syndy business, Bhagat used her diplomacy skills to land Childish Gambino’s hit “Redbone” in Fox’s Star, Netflix’s Dear White People and as the opening-title music to Jordan Peele’s smash horror film, Get Out, which helped propel the song to No. 12 on the Billboard Hot 100 and, ultimately, to triple-platinum status. Her placement of Hamilton Leithauser + Rostam’s “In a Black Out” in the global ad campaign for Apple’s iPhone 7 resulted in a weekly streaming increase of 608 percent. She also secured a deal for folk-rock trio Daughter to score the video game for Life Is Strange: Before the Storm, generating enough media buzz to boost the group’s catalog sales 261 percent. “That deal was actually one of the trickiest ones I’ve worked on,” says Bhagat. “The various parties had differing objectives and
CONGRATULATIONS TO OUR COLLEAGUES

CORRIE CHRISTOPHER MARTIN
AND
JACKIE NALPANT

FOR THEIR INCLUSION ON BILLBOARD’S WOMEN IN MUSIC

AND ALL OF OUR EXCEPTIONAL WOMEN AT PARADIGM, CODA AND X-RAY

CHLOÉ ABRAMANS
AUSA ADLER
BLAIR ADOUR
KRISTI AGUIRRE
WENDY AGUIRRE
Eleanor Atkin
MELY ALLEN
RACHEL ALMANN
ANDREA AMBROSA
MIA AMMER
AMANDA ANCES
NEGAN ANDREWS
STEPMARIE ARSTISKEAN
TARA ASHRNO
ELENDY ASHLEY
JOYNA ASHMORE
AJANA ASHWAAL
KATRINA BAJJNARAS
JUNA BAKER
KATHERINE BARNS
DANI BARRETT
REBECCA BATES
LUCY BEACH
KATE BEGARI
NATASHA BENT
KATHYN BESEVLUT
ANDOR BERGER
NICOLE BERGSTROM
LAUREN BICK
CHEESEA BERRY
CLAIRE BEYER
JO BOSCHEBOWER
CALLIS BIRD
JESSICA BLANC
SARA BOWLES
KATY BRACE
HALEY BROWN
CECY BUCKMANN
JESS BURHART
ERIN BURNETT
CORINNA BURROWS
KASEY BUSCH
MARGARET BUSHE
Teresa CAGNAHO
JO CAMPBELL
SOPHIE CARTIER
CHRISTINE CAJ
MONIQUE CARCASSO
COBY CASORIA
OLIVIA CATER
MADE CAVILLA
VALEH CHAPEAU

CECILIA CHAN
JULIE CHOI
CORRIE CHRISTOPHER MARTIN
MOKHA CHYLA
DAIJA CIPRIANI
LYNN CINCARDI
NICOLE CLARK
CHRISTINA COAN
CHELSEA COOK
ELIZABETH COHEN
HALEY CONRAD
LEE COOPER

CASSANDRA COUWEL-BERG
MADI DAIGLE
AMY DAVIES
BLUE DAYS
NATALYA DAVIS
TESS DAWSON
KELLY DEASY
GABRIELLA DE LA CRUZ
MA DEL DUCA
JENNY DELAJOC
WHITNEY DEL ROSARIO
JESS DEXY
DIANE DIOSQUITO

COURTNEY DONDELING
WHITNEY DOTSON
KATHY DONOTTO
KYLE DOYLE
SALLY DUNSTONE
KELLY DUCHEY
HANNAH DYE
HANNAH EDDS
RANDI EDISON
JACOBI EDWARD
RACHEL ELIOT
ROWAN EPPsten
JAMIE ESPEY
RAE FAGIN
MEGAN FAIR
SARAH FARGO
DAIR FAIRLEY
LARA FERNELL

BRITTANY FESENDEEN
MARISA FINE
LIZ FINKS
ARIGAIL FLORES
JOANNA FOBBS
SARA FOREST
EMMA GASGARD
LYDIA GEORGE
CAROLINE GIBSON

ELLEN GIBERT
ALAYNA GLASTHAL
ZOE GODDEN
JENNY GOLDEN
JENNIFER GOOD
AMANDA GOES
RACHEL GOODWIN
LAURIE GREEN
WENDI GREEN
DIANA GRIESE
ANYA GRJU
HANNAH HAGAN

CHRISTINA HALL
JACQUELINE HALL
JORDI HALL
NONA HALI
SARA JUD HAPEHLIN
SARAH HAPHER
RACHID HAYDS
LINDSEY HAYLER

PATRICK HICKMAN
SAM HIZEDEV
ISSY HEARN
JESSICA HEMBEY
KATIE HERDMAN
EMILY HIBBETT
TINA HILLY
DASHA HOFMANN
MARIE HOOPER
EMMA HOSER
ANDREA HSUH
DAVID HUBBARD
JAMIE HUGHES

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BROOKE JACKSON
MIKY JACOBS
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DEVON JOHNSON
BRITTANY JOHNSTON
TARA KABBANI
NASTA KANEHAN
ZAHAB KARIM
KARMETA KECK
DORETHA KENNEDON
AMY KERR
KEVIN KILLIAN
LYDIA KIM

ZOE KING
JESS KINN
DEBEE KLEIN
COLEY KNOTZ
JAYLA KOZAK
WYATT LAKE
MARY LAMBERT
ASHLEY LARKIN
ELEN LARSEN
DANIA LASHER
KATIA LA'STIER
JESSICA LAWSON
ASHLEY LED
MARY JANE LE
JEAN-LEBRE
SINDY-LEO
HELLEN LEONARD
KATIE LEVINE
EMILY LEWIS

GABRIELLE LEWIS
ALEXANDRA LOUGAS
LYNDSEY LOWARD
MERY LUZED
JANAY LYNCHY
CLARE MACCIEO
JENNA MAGILL
CHESEY MAKHLEY
ELIZABETH MALLOW
PAIGE MALEY

ASHLEY MANDOLY
HEATHER MARSHALL
STEVE MARLE
SABRINA MAZUR
LAUREN MCAULAY
HEATHER MICHAEL
SARAH MEDLEY
MERYN MEEK
DENICE MELIOSHI
SLADE MELK
ALEXANANDRA MIKES
AMANDA MILAMEN
STEPHANIE MIRE
JESSIE MURG
BRITTANY MILLER
CARLY MILLER
RACHEL MYDLAUS
HAILEY MOWERT
GEORDIE MYROW
JAMIE MISTRY
ROMY MOBLEY
ALLGEE MOORE

STEPHANIE MORRIS
JACQUELINE MOSSHER
KISTY MOSHIAN
ASHLEY MOWDY
LEWIS
LOIY MULBERRY
KAYE MURASKO
JACKIE NAPLANT
DO WATAN
JULI NUGENT
CHANNING NICHOLS
JORDYN NORTON
NATASHA NOVAK
NAESEDA
KAYE NOWAK
KATRIN O'KEE
STACI O'SULLIVAN
MEGAN O'VELL
LILY ORAM
BETE OTTO
LINDSEY OVERTBY
SOFIA PASTERNAK
NANATA PATEL

CHELCE PELLEGRINO
ALISON PELOU
DEZED PEPEZ
KARINA PEREZ
URLY PERRO
LAINE PERU
EMILY PERU

PAIGE PERU
TINA PETROSI
VALARIE PHILLIPS
DWAYNE PHELSON
HAILEY PIGNAM
DIANE PIPPA
DENICE POTTICR
HEATHER ROBINSON
ROBERTA ROZS
CATHERINE ROWLAND
PAULINE RYAN
WENDY RYAN

YOUNG-RYAN
REBECCA RYAN
KIDIZE RYAN
STEVEN RYAN
KIM RYAN
SARAH RYAN

PAIGE RYAN
KATHLEEN RYAN
STACEY RYAN
ELIZABETH SCHIELE
VICTORIA SCHULTZ
LINDSEY SCHRANK
CHRIS SCHMIDT
ALLAN SCHWARTZ
NICOLE SEKEL
AIVA SHAMAN

VELINDA SHEPHERD
VICTORIA SIMMONDS
LISSA SIMPSON
ERIN SIZELTON
SYDNEY SKEETR
ADELE SLATER
CARMEN SMITH
CHARLA SMITH
AARON THEOHAR
ASEEL SOULI
JACK SPENCER

MAYA SPECTOR
ASHLEY SPIDERGIOFF
TAPPI SPOKETTE
SUDE STAMATIS
CADENE STARK
JILL STATION
STEVEN STARES
KRISTA STONE
BIDHALA SUDDA
BECCHI SUSDEN
LEOINE SURFACE
SAWMINTA TACON
HANAN TADJBA
MIGEAN TRINOC

ADAMUURU UM
VALENE VARGHI
HOLLY VAPNE
ANNA VERNOW
ELLEN VILAR
LIZ WARD
SARAH WEBBER
KELLY WESS

JENNIE WELLS
LAURA WENN
NATALIA WILLIAM
ETHAN WILFORD
KENNEDY WARD

KELLY WICK
MOLLY WILSON
NATASHA WYB
PAUL YUI
ALEXANDRA ZEIBE
COO, CAPITOL MUSIC GROUP

Driving Capitol gains. Two-and-a-half years into her COO tenure, Juberger has her hands in every aspect of Capitol Music Group’s evolution. That includes maintaining the flagship pop muscle with Billboard 200 No. 1s from Sam Smith and Niall Horan — “He’s just a great human being,” says the former music attorney about the boy band, and nurturing breakthrough act Halsey, whose second LP, hopeless fountains kingdom, became her first Billboard 200 No. 1 in June. She also played a role in repositioning the label group in the urban market, a calculated shift demonstrated by a move to relaunch legendary rap imprint Priority Records and to make Migos CMG-official.

ADVICE FOR UP-AND-COMERS “Listen as much as you talk.”

KAREN LAMBERTON, 47
EXECUTIVE VP SOUNDTRACKS AND FILM AND TV LICENSING, RCA RECORDS

Secured Insecure for SZA and Miguel. While navigating the residual demands of RCA’s Trillz soundtrack, which has spent 15 weeks so far on the Billboard 200, Lamberton filed a late in Zayn Malik’s album-release cycle with two box-office tie-ins: the Fifty Shades Darker hit and Taylor Swift’s hit “I Don’t Wanna Live Forever,” which reached No. 2 on the Hot 100, and before their album, Daft Punk’s “Dusk Till Dawn,” which hit No. 3 on Mainstream Top 40, in 20th Century Fox’s The Mountain Between Us. She also brokered a partnership with the HBO series Insecure that has yielded two soundtrack LPs and in-store program tie-ins for Miguel and SZA. Says the Penn State grad: “It takes patience; before it arié, hit ‘stop,’ called the music supervisor and said, RCA needs to do this.” It wasn’t like anything I’d ever seen.

I AM DONE WITH “Being shunned for using real cream in my coffee.”

DONEEN LOMBARDI, EXECUTIVE VP/HOFER OF MUSIC, COLUMBIA RECORDS

Tamed the digital-age “roller coaster.” After leaving her law firm job for Sony Entertainment in 1993, Sekir most worked on traditional album contracts — but then came MeToo, Napster, iTunes and YouTube. Today, she’s handling artists like The Chainsmokers, who put out multiple smash singles in 2016 but held their album until 2017. (Memories...Do Not Open debuted at No. 1 on the Billboard 200 in April, earning 221,000 equivalent album units in its first week.) “It has been sort of a roller coaster,” she says. “In recent years, with certain artists, it’s more of a track-based focus than an album. We try to be flexible in the dealmaking.” Lombardi, a Sony marketing executive since 2006, helped Harry Styles push in the opposite direction: After breaking out of his singles-heavy boy band, his self-titled debut album hit No. 1 on the June 3 Billboard 200.


CINDY MABE, 44
PRESIDENT, UNIVERSAL MUSIC GROUP/NASHVILLE

Presides over the home of Hunt, Stapleton and, now, Underwood. As the “big picture” head of a “fierce and flawless” team of 85 executives across four labels, Mabe started off 2017 strong with Sam Hunt’s single “Body Like a Back Road,” which shattered the record for most weeks at No. 1 on Hot Country Songs (34). The label group continued its momentum with four of the first half of the year’s top-selling country albums, including Chris Stapleton’s gold-certified From A Room, Vol. 1. Mabe is equally proud of two major milestones with artists she worked with in her days at Sony Nashville — new signing Carrie Underwood and the Country Music Hall of Fame induction of Alton Lashan. “Even before I knew him, his music moved me so much — it was a full-circle moment,” says Mabe.

BEST ADVICE FROM A FEMALE EXECUTIVE “Sometimes it’s important to lead from behind. You don’t have to be the voice or the face of everything.”

GABRIELA MARTINEZ, SENIOR VP MARKETING, WARNER MUSIC LATIN AMERICA; GM, WARNER MUSIC LATIN

Led Warner Latina into the urban market. As the only woman head a major Latin music company in the United States and the second in command for Warner’s Latin American operations, Martinez has a holistic approach to the market. In the past year, the fitness fanatic (and mother of two teenage boys) has focused on Warner’s transformation toward urban music in the entire region, developing acts like Camila Cabello and Zayan & Lennybox (who remixed Ed Sheeran’s “Shape of You”). She also helped sign Danny Ocean, whose “Me Rehuso” rose to No. 10 on the Latin Airplay chart in September.

GABRIELLE PELUSO, 47
VP/URBAN MUSIC, UNIVERSAL MUSIC GROUP

Ahh...Up in the air. Bringing Lil’ Kim back. Since Peluso joined Entertainment One (eOne) Music in 2014, the industry veteran’s mission has been to recruit artists who want the support network and business savvy of an established label, without A&R interference. That model attracted R&B multiphyphenate Tamar Braxton, who left Epic in March to release her top 20 Billboard 200 debut, Bluebird of Happiness. “She wanted complete creative control, and that’s what we gave her,” says Peluso. Deals with DJ Drama, acoylyte Skeme and viral rapper Montana of 300 affirmed the former Def Jam executive’s uncanny acumen, but the married mother of two’s biggest coup was getting eOne signer Lil’ Kim in the studio for a 2018 return.

SYLVIA RHONE, PRESIDENT, EPIC RECORDS

Steered Epic through turmoil to triumph. Epic began 2017 with Tutan’s historic back-to-back No. 1 album releases in February, only for the label to be thrown into chaos following chairman/CEO Antonio “L.A.” Reid’s abrupt departure in May on the heels of sexual harassment allegations. But Rhone stepped up and kept the label on an even keel, landing top five albums from DJ Khaled (No. 1 on the Billboard 200), 21 Savage (No. 2) and Fifth Harmony (No. 4) while shepherding Camila Cabello’s (“Havana,” No. 2 on the Hot 100), French Montana’s (“Unforgettable,” No. 2), and Yo Gotti (“Rake It Up,” No. 2) to their highest-charting songs — securing her position atop the label in the process.

MOST FRUSTRATING ASPECT OF BEING A WOMAN IN THE INDUSTRY “The lack of opportunities for black and female executives, and the scarcity of mentoring and support programs within organizations.”

BRENDA ROMANO*, SENIOR VP/HEAD OF CREATIVE CONTENT, INTERSCOPE GEFEN A&M

Slaying with Imagine Dragons and Selena. As IGA’s promotion pro, Romano helped a pair of Imagine Dragons’ singles reach the top five on the Mainstream Top 40 chart (“Believer” and “Thunder” at No. 3). An practically lived at Selena Gomez’s house while running point on the music videos for the pop star’s 2017 Hot 100 hits — the Gucci Mane-assisted “Fetish” and the Talking Heads-sampling “Bad Liar.” The latter’s retro homage featured Gomez winging playing multiple roles and netted over 200 million YouTube views. “Selena has been an actor her entire life,” says An, who named her 3-year-old son Rhodes after both the piano brand and Ozzy Osbourne’s deceased guitarist, Randy Rhoads. “She’s a music video dream.”
CONGRATS ALLISON JONES ON BEING SELECTED FOR BILLBOARD WOMEN IN MUSIC

FROM YOUR FAMILY AT BIG MACHINE LABEL GROUP
From left: Chelsea Handler, Aguilera, Azoff and Gwen Stefani photographed by Rainer Hoisch on Nov. 5 in Los Angeles.
The Catalyst

Shelli Azoff

“Although Irving [Azoff] is my manager, behind every great man is a great woman — with even greater balls! I always saw Shelli as a second mama. She’s a connector of other powerful women, but she also has always provided me with a sense of home. She opens her home and her heart to those around her. And a good heart is more powerful than anything.” — Christina Aguilera
HILDI SNODGRASS*  
CFO/EXECUTIVE VP OPERATIONS, WARNER BROS. RECORDS

LORI FELDMAN*  
EXECUTIVE VP STRATEGIC MARKETING, WARNER BROS. RECORDS

Double-digit revenue growth. Snodgrass and Feldman have kept Warner Bros. Records humming in preparation for the arrival of the label’s new leadership, CEO Aaron Bay-Schuck and COO Tom Corson, at the beginning of 2018. Snodgrass has helped create a strategic plan that calls for a “redirection for the label, including expansion into other genres, cleaning up the roster” and a hiring plan for strengthening the staff. Feldman’s strategic marketing team, meanwhile, has forged branding relationships with Samsung B37 for Jason Derulo and with Sonos, Jameson Irish Whiskey and Lincoln for Gary Clark Jr. “Gary is the real deal, so he is attractive for brands to work with,” says Feldman.

JULIE SWIDLER*  
EXECUTIVE VP BUSINESS AFFAIRS/GENERAL COUNSEL, SONY MUSIC ENTERTAINMENT

CÉLINE JOSHUA*  
SENIOR VP COMMERCE/DIGITAL, SONY MUSIC ENTERTAINMENT

LORI FELDMAN*  
EXECUTIVE VP STRATEGIC MARKETING, WARNER BROS. RECORDS

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EXECUTIVE VP BUSINESS AFFAIRS/GENERAL COUNSEL, SONY MUSIC ENTERTAINMENT

CÉLINE JOSHUA*  
SENIOR VP COMMERCE/DIGITAL, SONY MUSIC ENTERTAINMENT

PATTI SMITH FOR PRESIDENT

“Why? Power to the people.”

— Jackie Nalpant, music agent, Paradigm Talent Agency

SHARON TIMURE, 36  
VP MARKETING, ISLAND RECORDS

Helped make Mendes. A one-time Island Def Jam intern from Parma, Ohio, Timure has spent over a decade at Island working with Fall Out Boy and American Authors. But she has a particular devotion to Shawn Mendes, whose career she has been championing since his first EP with the label in 2014. Her campaign for his latest single, “There’s Nothing Holdin’ Me Back,” helped launch it to the top of Billboard’s Adult Contemporary chart, making Mendes the first artist in the list’s history to earn three No. 1 songs before the age of 20. Timure is looking for the next up-and-comer, and believes she has found it in Norwegian pop singer Sigrid, who just released her debut EP with Island. “She’s poised to break out next year,” promises Timure.

FIRST FEMALE MUSICAL ARTIST WITH WHOM SHE IDENTIFIED

“Cyndi Lauper. As a kid, I thought her look was so creative and owned being a woman without having to be overtly sexual.”

ELSIA YEP*  
CFO/SERIEN VP OPERATIONS, LATIN AMERICA AND IBERTIA, UNIVERSAL MUSIC GROUP

Capitalizing on the “Despacito” effect. A CPA with an MBA, Yep oversees the backbone of Universal’s Latin operation and has focused on staying ahead of the curve. The division’s innovations include its management and booking operation, GTS, which this past year added Luis Fonsi and Sebastián Yatra to its roster. But Universal’s big coup has been the global success of “Despacito” and “Mi Gente.” “We’re going to continue with this ‘opening up borders’ type of music,” says Yep, who knows all about that: Born in Peru to Chinese parents, she’s fluent in Cantonese and Portuguese.

Multi-Sector

SHELLI AZOFF, 61  
MANAGING PARTNER, THE FORUM

Super-connected “person.” Married for 40 years to music’s most powerful manager, Irving Azoff, Shell has says she has “always participated in every Azoff business from the background,” handling such tasks as artist relations for her husband’s Azoff MSG Entertainment. After driving the $100 million-plus remodel of the Forum arena in 2013, the pocker ace stepped into the spotlight as the building’s managing partner overseeing marketing, design, sponsorships, ticketing and amenities, and helping it rake in $23 million in the first half of 2017, up from $20 million in the first half of 2016. As she continues to design more venues, the mother of four is planning new comedy projects for Levy Entertainment and the Venetian Hotel in Las Vegas. Azoff considers herself a “person,” not a “woman” in the industry: “When you think of yourself as different, you will be treated differently,” she says.

BEST GIFT SHE COULD GET FOR THE HOLIDAYS “A week of living without his iPhone.”

ILLUSTRATION BY CRIS LATORRE
OUR
DYNAMIC
DUO.

ALWAYS INSPIRING
OUR SONGWRITERS.

Martin Bandier and everyone at Sony/ATV Music Publishing congratulate Jennifer Knoepfle and Amanda Berman-Hill on being honored as two of Billboard’s Women in Music.
“Caroline knows her artists’ worth. She fights for them, and she doesn’t let up. That alone speaks volumes. I have a daughter, so I’m all about girl power. That’s another of the many reasons Caroline is my agent.”
— Schoolboy Q

THE HIP-HOP HOTSHOTS

Jacqueline Reynolds-Drumm and Caroline Yim

From left: ICM client Schoolboy Q, Reynolds-Drumm, ICM client Earl Sweatshirt and Yim photographed by Austin Hargrave on Nov. 10 at Milk Studios in Los Angeles.
UMPG HONORS ALL OF OUR POWERFUL WOMEN

PENNY CASTLE
ALEXANDRIA GIBSON
LORI ROSOLINO
JOANNA PUGLISI
MEGAN DEYOUNG
MARNI CONDRO
KAREN HELM
BRENDA COOPER
PAULINE NEAL
LINDSEY ZNOSKO
MARISA PELLICANE
MARIBETH ACKERMAN
EMILY CARVER
ANDREA MINZE
CASSANDRA LAVORO
MIKHAELA SHELEY
TATIANA RODRIGUEZ
CRYSTY COFFEY
COURTNEY JOHNSON
ADRIANA RESENDEZ
KATHRYN WORD
RAKENNA LUCKEY
ELIA ESPINOZA
ERIN ANDERSON
HIMEKO DE GUZMAN
CHRISTINA BEMEO
JASHANNA WIMBERLY
ERROLYN MEADoux

KATLYN FLYNN
MARAL MAHMoudI
RANDI OLENS
JANET MINER
SABINE LAWSON
JULIE ALCARAZ
JANE DO
JODY GERSON
ELAINA RIGGS
TAYLOR TESTA
LINDA NEWMARK

JAMIE DIAMOND
MELISSA ROBERTS
AUBREY SMITH
RACHAEL KEIPP
CAROL RIFFERT
KRISTIAN MARTIN
VICTORIA CARR
SELEN AKKAYA
BREANNA KOLASA
RICKELLE SCHMIDT
KAITLYN SMITH

ESTELA CABRERA
SHIRLEY WU
JENNIFER VOORHEES
CANDICE DELGADO
SUZANNE MOSS
NOEMI HERNANDEZ
TRINA CAMPBELL
IVON MALDONADO
KAYLA WILKINSON
DINA ROMANDIA
STEPHANIE LIU
MINERVA GONZALEZ
YVETTE LAWRENCE
IWONA WYRZYKOWSKA
HOLLY WALNY
JACKLYN UYEMURA
IDA YARBROUGH-GRiffin
KAITLIN MACLEAN DALEY
KATIE ALPHONSO
ANGELINA SLIMOCOSKY
ELIZABETH PERRY
OLGA CARDONA COLON
MARIA CARRILLO
SHARON TANIMOTO
PATRICIA FONTNEAU RAMOS
CATHARINE SALMON
MARFA CORTEZ
CATHERINE SMITH

YUN ZHANG
LILLIA PARSa
RHIAN ROGAN
CINDY FORMAN
SAYRA MOLINA
RUCHIKA ADVANI
ALICIA WALSSON
SUSAN RANTA
ANGELICA MERIDA
BRITTANY STEPHENS
LYNN HALLER
DALIA SHMUEL
TAMMY HELM
BRANDA RINGO
Svetlana Lioutikoff
ANA ROSA SANTIAGO
ANOUCH KHODAVIDRDI
JESSICA BOWDEN

TASHAY BLUMENTHEBN
CYNTHIA TAMMOTO
PURETTE BROWN
WESLEY ADAMS
ETHIOPIA HABTEMARIAM
LARISA O’LOUGHLIN
KRISTEN SMITH

JESSICA RIVERA
ROXANNA BROWN
JENNIFER SULCER
ANA MORALES
AMANDA GABRIEL
KARA OBERHOLZER
CHRISTINA MAY

GINA EAST
ROBYN LEE
ANNA HALL
JOY MURPHY
LORI DAVIS
JAMIE GLENN
ANNA WALSH
JULIA MAPLES
SERENA PIERRE
MARY MORGAN CRAIG
JILLIAN ARGUN
OCTAVIA KHASHOGGI
ZINA GRENIER
JENNA OLIVO

STEPHANIE FAIRFAX
JENIFER CARPENTER
MEGAN SMITH
SHERRY AUGUSTUS

UNIVERSAL MUSIC PUBLISHING GROUP
DESIREE PEREZ, 47
COO, ROC NATION
Roc Nation’s rock. The notoriously private Perez has a reputation as a tough negotiator, which she proved again with Sprint’s $200 million investment in TIDAL announced in January. That deal paid off five months later when Jay-Z released his 14th Billboard 200 No. 1 album, 4:44, as a Sprint-sponsored free download to 1 million people, earning the MC a platinum plaque before the album’s official release. It has since racked up 600,000 equivalent album units and served as the crown jewel of an impressive marketing campaign. In April, Live Nation, an equity partner in Roc Nation, signed a new, long-term $200 million touring partnership with Jay-Z, ahead of Roc’s 10-year anniversary in 2018; the average gross from its current 4:44 Tour, sponsored by Puma, is 21 percent higher than 2013’s Magna Carter Tour.

ELYSE ROGERS,* EXECUTIVE VP, ARTIST PARTNER GROUP
Global growth agent: “I’ve had the freedom to reimagine what a label and partnership looks like for our artists,” the industry stalwart — born in Germany and raised in Orange County, Calif. — says of the “genre- and style-agnostic” joint ventures she’s launched earlier in 2017. Working alongside founder/CEO Mike Caren, Rogers now leads the burgeoning company’s global marketing and artist development initiatives for a diverse roster that includes Kehlani, ARIZONA, Kevin Gates and Charlie Puth, all of whom used the lattermost’s emerging hit “Heartache” as her debut solo No. 1 on Billboard’s Mainstream Top 40 chart. With previous roles spanning the live (AEG) and management (Laffitte Management Group) sectors, Rogers credits her “countless versatility” as an executive to her diverse industry experiences. “The serial entrepreneur where all sides are coming from and how to win together,” she says.

ADVICE FOR UP-AND-COMERS: “No good decision is based on fear. So break your leg, you heal and you learn.”

DIA SIMMS, 42
PRESIDENT, COMBS ENTERPRISES
Can’t stop, won’t stop. With her promotion to president in May, Simms oversees all aspects of Sean Combs’ company, which encompasses film, publishing, wine, marketing, bottled water and, yes, music. An exclusive with Apple Music led to a summer release for Can’t Stop Won’t Stop, a documentary on Combs’ 1990s musical heyday, which won a Hollywood Film Award in November and hit No. 1 globally on iTunes. The movie’s success resulted in renewed interest in songs from the Bad Boy catalog, including The Notorious B.I.G.’s “Hypnotize,” which saw a 566 percent increase in Apple Music plays. “Our team is working tirelessly to bring Combs’ music to a new generation,” says Simms.

BEKA TSCHIKER, 41
MANAGER/OWNER, WIDE EYED ENTERTAINMENT
Managing Julia Michaels. When Tschiker left Dr. Luke’s Prescription Songs in early 2017 to become a free agent, she didn’t expect the gamble to pay off so quickly. “Issues,” the debut solo single from songwriter-turned-pop star Julia Michaels, whom Tschiker has managed for six years, quickly broke out, climbing to No. 11 on the Hot 100 and No. 4 on Mainstream Top 40. “It was a little pin on the back from the universe [saying], ‘You’re on the right path,’” says Tschiker, who’s parlaying that success into her own management/publishing company, Wide Eyed Entertainment, which so far counts songwriter Indy Robbins and Finnish producer Teemu Brunila among its clients. Says the Los Angeles-based married mother: “Never in my wildest dreams did I think this would be happening.”

MIMI VALDES, 47
CHIEF CREATIVE OFFICER, IAM OTHER ENTERTAINMENT
FOUNDER, PARTNER, IAM OTHER ENTERTAINMENT
Pharrell’s dynamic duo. “Transitioning from music to Hollywood isn’t easy,” says Valdes, the self-described “one-person department” for multifaceted artist Pharrell Williams’ film and TV “companies. Williams founded IAM OTHER in 2012 to support all his multimedia ventures, and Valdes worked with him to produce and score the sleeper-hit film Hidden Figures, which grossed $235 million worldwide and nabbed awards and critical accolades. Not surprisingly, Valdes says she’s now working with a full slate, adding, “I didn’t expect so many of our projects to be greenlit this year.” On the music front, Williams’ trio-orchestrated a N.E.R.D reunion — in November, Williams and bandmates Chad Hugo and Shay Haley released their first new song in seven years, “Lemon,” featuring Rihanna.

ADVICE FOR UP-AND-COMERS: “Valdes encourages the risky.”

BARBARA CARR, 71
PARTNER, LION LANDAU MANAGEMENT
Brought Bruce to Broadway. With glowing critical reviews and grosses exceeding $3.3 million per week — a record for Broadway’s tiny 46-seat Walter Kerr Theatre — Bruce Springsteen’s sold-out one-man show, Springsteen on Broadway, has been a smash since its October opening. Helping the rocker create another career triumph has been longtime Lion and Landau partner Carr, who says deal-making within New York’s insular theater community has pushed her to explore entirely new skills, even after more than 45 years in the business. “New rules, new customs, new people,” she says of the Broadway experience. “It reminds you of a few years ago when Bruce was publishing his book and I had to learn about that industry very quickly.”

ELIZABETH COLLINS, 50
CO-PRESIDENT, AZOFF MSG ENTERTAINMENT
SUSAN GENCO, 51
CO-PRESIDENT, AZOFF MSG ENTERTAINMENT
Righting wrongs for artists. During the past year, Genco and Collins have often worked in tandem to help re-engineer Azoff’s management company, Azoff Music, merging it with his son Jeffrey’s Full Stop Management and Brandon Creeds’ The Creed Company, “It was an important step in the Azoff legacy to position the company for the future,” says Collins. Likewise, they were involved in Azoff and Tim Leiveck’s creation of The Arena Alliance, with 28 arenas, through their Ova View Group, which will give the venues collective clout and new income streams. Meanwhile, Azoff’s 3-year-old boutique performance rights organization, Global Music Rights, has come into its own in terms of revenue growth. “We have all seen how the music industry has been disrupted by outside forces, but GMR disrupted the music business in a way that is positive to the artist,” says Genco, while Collins adds: “I love that I get to help work on a list of wrongs that Azoff wants to right, (such as) providing artists with more choices and more transparency.”

VIRGINIA DAVIS, 37
ARTIST MANAGER/MANAGING PARTNER, G MAJOR MGMT
She’s got the Rhetts stuff. Thomas Rhett’s win in April for the Academy of Country Music’s male vocalist of the year felt like validation for the 27-year-old country star’s years of hard work. “It was recognition that he was coming into his own as a headliner and an A-list act,” says Davis, who signed Rhett when he was a 20-year-old college student. The win helped set up Rhett’s album, Life Changes, which has logged 402,000 equivalent album units since its September release, as well as his first U.S. headlining arena tour. Davis, an avid runner, and Rhett also established Home Team Publishing with Rhett’s father, noted songwriter Rhett Akins, and partner Roc Nation.

NONMUSICAL FEMALE ICON “Brenda Brown. She has revolutionized the way I think about my relationships in both work and my personal life.”

KERR EDWARDS, 46
FOUNDER/PRESIDENT, KP ENTERTAINMENT
Brought Luke Bryan to the Super Bowl. Though Edwards’ country superstar client Luke Bryan has grossed $52 million from his 2017 arena tour, she says his biggest accomplishment of the year was singing the national anthem at the Super Bowl in front of 111 million TV viewers. “It was probably the most nerve-wracking thing we’ve done,” she recalls, adding, however, that it “felt like such a big moment.” Edwards, who has managed Bryan since 2005 and works in partnership with Red Light Management, also helped client Cole Swindell log his seventh consecutive top 10 hit on Billboard’s Country Airplay chart with “Flatliner.”

ALLISON KAYE, 36
PRESIDENT OF MUSIC, SB PROJECTS
One of One Love Manchester’s architects. Kaye’s unforgettable nature proved extremely valuable in the aftermath of the Manchester, England, bombing at SB Projects client Ariana Grande’s concert in May. Kaye got right to work producing the starry and successful One Love Manchester benefit concert, which raised a reported $22 million for victims of the attack. Meanwhile, fellow SB Projects client Justin Bieber became the first artist to score two new Hot 100 No. 1s in back-to-back weeks (“I’m The One” and “Despacito”). Kaye adds that Bieber is “in a really great place” despite canceling the final 14 shows of his Purpose World Tour, which grossed $81 million in 2017. Her own survival tactic in a tough year: “I’m doing sweating the small stuff.”

ALEEN KESHISHIAN, 49
FOUNDER/CEO, LIGHTHOUSE MANAGEMENT AND MEDIA
Selena’s champion and protector. As manager of Woman of the Year Selena Gomez, Keshishian, who also represents actors Jennifer Aniston and Paul Rudd, was one of the few confidants tasked with keeping Gomez’s kidney transplant operation — due to her battle with lupus — under the radar for three months. “I don’t know how we kept it quiet,” she says. With Keshishian’s help during her illness and convalescence, Gomez was able to land two singles on the Hot 100 as a lead artist (‘Bad Liar’ reached No. 1, and “Fetish” peaked at No. 27, despite her inability to do much press to promote them) and to successfully book Woody Allen’s latest film project.

FAVORITE HANGOUT WITH HER FEMALE FRIENDS “Making pizza at Jennifer Aniston’s house.”
Sel,

We are so proud of you this year and every year. We look forward to many more adventures together.

Love,

Aleen, Zack and everyone at
‘It Was All Guys, And Doors Did Not Open’

In the late 1940s, Cathy Favaro-Maimone went to work for Signature Records and, against great odds, rose to become one of the first female executives in the music industry

BY FRED GOODMAN • PHOTOGRAPHED BY DOROTHY HONG

When Cathy Favaro-Maimone joined Signature Records in 1946 as a stenographer, she had no inkling she would become a trailblazer. A 17-year-old music lover — so young she had to acquire working papers — Favaro (Maimone is her married name) was simply delighted to be part of the machinery. “The only girls in the music business then were secretaries,” recalls the now 88-year-old.

Yet in an era when there were virtually no female music executives — Miriam Abramson (later Bienstock) co-founded Atlantic Records in 1947, and it wasn’t until the 1950s that a handful of pioneering women such as Vivian Carter at Vee-Jay Records in Chicago would start their own labels — Favaro-Maimone would persevere to become adept at virtually every facet of the business, as well as a key part of one of pop music’s most successful production teams.

Her musical knowledge caught the attention of producer and Signature head Bob Thiele, who made her liaison with the label’s Connecticut manufacturing plant. “He used to call me ‘Ace’ Mastering, pressing, stampers, mothers — I learned everything from him,” she remembers, “and I became the secretary that got into everything else.” While Favaro-Maimone doesn’t recall much in the way of overt harassment — “some guy wanted to kiss me because he said I had eyebrows like Donna Reed” — it was frustrating to be an ambitious woman. “It was all guys, and doors did not open,” she says. “A woman? It took three times longer.”

When Signature folded in 1950, Favaro-Maimone moved briefly to polka label Dana before successive stints as a publicist for Capitol Records and the Ray Anthony Orchestra. While at Capitol, she tried and failed to get the label interested in singer Eydie Gorme, but Thiele signed her to Coral Records and Gorme later charted nine songs on the Billboard Hot 100, including “Blame It on the Bossa Nova,” which hit No. 7 in 1963.

In 1954, Favaro-Maimone was hired to be A&R coordinator for another music operation in the same building at 1733 Broadway in Manhattan, the producers Hugo & Luigi. “They used to call the job ‘A&R girl,’ ” she says. “They were the most exciting guys to work with and starting to have hits. I stayed 10 years.” During that period, the producers scored with a wide array of artists, including Sam Cooke, The Isley Brothers and Sarah Vaughan, and as co-authors of Elvis Presley’s “Can’t Help Falling in Love.” Favaro-Maimone also got a broad taste of the booming record business through the team’s deals with RCA, Mercury and Roulette Records.

She struck pop pay dirt for the producers when she discovered 15-year-old singer Margaret Battavio in a pile of unsolicited demos. With a name change to Little Peggy March, her 1963 debut, “I Will Follow Him,” spent three weeks at No. 1 on the Hot 100, one of three top 40 hits she would land. And Favaro-Maimone proved “key” to the sound of one of Cooke’s biggest hits when the producers heard her tapping her key ring on a glass ashtray in the control booth during the session for “Chain Gang.” They added the effect to the final record to simulate a work crew.

After marrying Capitol promotion executive Joe Maimone in 1964, Favaro-Maimone left Hugo & Luigi to raise two sons, Chris and Joe Jr.; the latter is East Coast director of sales for Billboard. She returned to the business in 1969 as album coordinator for Crewe Records.

By the 1970s, the business was much larger than the one she had entered, though opportunities for women hadn’t changed much.

“None of them were producers,” she says, “but it was a little better because girls were getting jobs.”
Congratulations

TO ALL OF THE WOMEN ROCKING BILLBOARD’S WOMEN IN MUSIC LIST
INCLUDING OUR FEARLESS LEADER,

Dina LaPolt

LOVE,
ALL OF US AT LAPOLT LAW, P.C.
women in music 2017/ EXECUTIVES

TY STIKLORIUS, 42
FOUNDER/CEO, FRIENDS AT WORK
Managers’ manager. “We’ve got to depop program artists’ impressions of what a manager should be,” says Wharton MBA grad Stiklorius, whose socially conscious Friends at Work manages the careers of John Legend, Lindsey Stirling, emerging artist Fletcher and even an astronaut, former NASA trailblazer Cady Coleman. “It’s not one dude on the road with you 24/7,” she says of her holistic management strategies. With Legend she also co-founded the #FreeAmerica criminal justice reform campaign, and her game-changing Friends of Friends collective now provides guidance and infrastructure to younger bands and managers. “We’re creating a new model. It’s the kind of access I wanted all along from the big guys but could never get.”

AMY THOMPSON, 42
CEO, TICKETMASTER
Year of the (DJ) Snake. Thomson, the longtime manager and confidant of Swedish superstar Axwell and Sebastian Ingrosso, signed a new name to her powerhouse roster in 2017. Hot 100 hitmaker DJ Snake, in their first month, the two secured Snake’s Beats By Dre campaign and an ambitious single launch atop Paris’ Arc de Triomphe. The tenacious London native, who started her career 20 years ago at the city’s legendary Ministry of Sound nightclub, this year brought A&R operations in-house at AT&T Artists and added a film division led by Grammy-nominated director Colin Tilley. “It has been a year of really getting into our artists’ stories,” she says.

JENNIFER LOPEZ FOR PRESIDENT
“She has a tireless drive for excellence and would assemble a team that would activate change for the greater good.”
—Lou Taylor, CEO, Tri Star Sports & Entertainment Group

AGENCIES

JENNA ADLER*
AGENT, CREATIVE ARTISTS AGENCY
CAROLE KINZEL*
AGENT, CREATIVE ARTISTS AGENCY
ALLI McGR EGOR*
AGENT, CREATIVE ARTISTS AGENCY

Booked One Love
Manchester. The terror attack at Ariana Grande’s concert in England weighed heavily on the senior staff of CAA, which represents the singer, but McGregor says she’s proud of Grande’s — and the industry’s — response to the tragedy. The One Love Manchester concert, which McGregor was involved in booking, “deeply touched my heart,” says the agent. “Live music is something that should bring joy to people. We need to fight to keep it that way.” Adler assisted Jennifer Lopez in putting together the all-star One Voice: Somos Live! benefit concert and television that raised over $35 million in hurricane relief for Puerto Rico in October. Kinzel helped engineer Tears for Fears’ comeback tour, in which the duo co-headlined arenas with Hall & Oates.

First Female Artist With Whom She Identified
Kinzel “I was a little hippie chick with an acoustic guitar, so the woman I most looked up to was Joan Baez.”

LIVE

AMY HOWE*
COO, TICKETMASTER
PATTI-ANNE TARLTON*
COO, TICKETMASTER CANADA
Outsmarting scalpers. Howe oversaw the launch of Ticketmaster’s Verified Fan initiative, the company’s algorithm-driven anti-scalping tool, while driving 14 percent growth for the first nine months of 2017. In Canada, Tarlton has found success signing new clients including Centre Videotron, Senators Sports and Entertainment and the Toronto International Film Festival in 2017. Ticketmaster is on track to deliver 500 million tickets in 29 countries worth $28 billion in gross transactional value.

BROOKE MICHAEL KAIN, 37
CHIEF DIGITAL OFFICER, AEG PRESENTS
AMY MORRISON, 55
SENIOR VP, MARKETING, CONCERTS WEST/AEG PRESENTS
DEBRA RATHWELL*
S ENIOR VP, AEG PRESENTS
Live from overseas, it’s AEG, Kain, Morrison and Rathwell’s collective efforts have intertwined to expand AEG’s international imprint. Kain, who moved over from Apple Music in fall 2015 for a newly created position, doubled her digital staff and expanded the team’s scope beyond marketing to ops and data, growing AEG’s database from 30 million to 300 million records and building a suite of digital tools to personalize the consumer experience. Morrison developed the marketing campaign for The Rolling Stones’ European tour, and for Katy Perry, “we’ve created a treasure trove of unique, custom, eye-popping content that has set this tour apart.” Meanwhile, Rathwell and AEG’s concert division have thrived, with total grosses reaching nearly $400 million for the first half of 2017, an uptick of 4 percent.

KATHY WILLARD*
CFO, LIVE NATION ENTERTAINMENT
Wight makes might. Willard has presided over the company’s finances as it prepares to wrap its seventh consecutive year of growth, with $80 million tickets sold to 20,000 shows in 40 countries through October — up 20 percent for the year. Live Nation continued to make key acquisitions in 2017, including ticketing companies in the Czech Republic and Poland, and received a green light from U.K. regulators to purchase the Isle of Wight festival. Earlier in 2017, she organized Live Nation’s three key businesses — concerts, ticketing, sponsorships — into their own segments, as its growing artist management division, Artist Nation, shifted into the concerts division. “The strategy behind artist management,” she says, “is to provide a full range of services related to concert promotion and to expand our concert businesses.”
LOU!

XOXO, BRITNEY & MEGHAN

YOU'RE AN INSPIRATION TO HOW HARD WORK PAYS OFF!

Congratulations on making Billboard's Women In Music List!

YOUR LOVE INSPIRES US TO DREAM BIG!
MICHELE BEERNSTEN, 47
PARTNER, WME

SAMANTHA KIRBY YOH, 48
PARTNER, WME

SARA NEWKIRK SIMON, 40
PARTNER/CO-HEAD OF MUSIC, WME

Pharrell Williams launches a new surprise album for N.E.R.D during ComplexCon, a two-day curated fashion and pop culture festival in Long Beach, Calif., that the artist co-created with Marc Ecko in 2016. Kirby Yoh booked LCD Soundsystem’s sold-out comeback tour, which included five nights at the Hollywood Palladium. Bernstein cites the success of Bruno Mars’ 24k Magic World Tour, which sold 1 million tickets in 24 hours. “We painted the world gold,” says Bernstein of the extravagant promotions for the tour from Miami to Los Angeles, where she erected the Roman numerals “XXIV” in solid gold for an LAX flyover promotion.

CARA LEWIS*
OWNER/FOUNDER, CARA LEWIS GROUP

Chance, Khalid and 1,200 shows. In her first full year since launching her own agency in early 2016, Lewis booked 1,200 concerts around the world, up from around 800 in 2016, for Bryson Tiller, Travis Scott and one of 2017’s breakout stars, Khalid. She also helped put together Khalid’s Forever 21 campaign and American Teen Tour. Meanwhile, client Chance the Rapper had another monster year with his first arena tour, which grossed $1.58 million. Previously an agent at Creative Artists Agency and, before that, WME, the tenacious Lewis says going indie has affirmed that her “success has been a product of hard work, creativity and sincere relationships, not because I worked at [agencies] that had a reputation in Hollywood.”

MOST FRUSTRATING ASPECT OF BEING A WOMAN IN THE INDUSTRY “Having to deal with the reputation that comes from being a strong woman in the business.”

CORRIE CHRISTOPHER MARTIN, 40
MUSIC AGENT, PARADIGM TALENT AGENCY

Jackie NaPant*
MUSIC AGENT, PARADIGM TALENT AGENCY

Booking Imagine Dragons’ biggest tour yet. Martin was not only responsible for Imagine Dragons’ sold-out North America arena trek, their largest to date, but also assisted frontman Dan Reynolds on the Liveloud festival, which raised awareness of teen suicide among Utah’s LGBTQ youth and received unprecedented support from the Mormon Church. In her role at Riot Fest, she helped reunite influential punk band Jawbreaker following a 21-year hiatus. NaPant, who guided successful runs by Sylvan Esso, Moses Sumney and Tash Sultana, has the fact that “many of my artists are opening up and being brave in the messages in their music. It’s not all about the drop anymore.” There are some songs that can change minds and hearts.”

NATALIA NASTASKIN*
HEAD OF U.S. MUSIC OPERATIONS, UNITED TALENT AGENCY

Building a full-service music division. Nastaskin continues to expand the reach of UTA’s music group, offering clients a full complement of services. This has meant new key hires in brand partnerships, private/corporate booking and digital strategy. The agency’s crossover division, which identifies music opportunities in film, TV, video games and emerging platforms, “has been consistently putting points on the board with placements for clients,

TESTIMONIAL

‘We Know There Are Stories Of Abuse In This Industry’

A top female entertainment executive, speaking on the condition of anonymity, describes the abuse of power she has seen in the music industry, why a code of silence exists and what needs to change

EVERY INDUSTRY HAS A CODE OF CONDUCT, BUT IN music, lines are even more blurred around what is normal consensual behavior and what is abuse. Famous artists as well as powerful executives have given women and men drugs and alcohol in order to take advantage of them. I know a woman in the entertainment industry who was roofied by an executive she trusted who is too powerful to go up against.

Harvey Weinstein was exposed, in part, because he had lost a lot of the power and economic influence he had previously. If he had the same power now as he did in the 1990s, I’m not sure all this would be happening. That’s one reason we haven’t seen this happen in music yet. We know there are stories of assault and abuse in this industry, too, but if the perpetrators are still in positions of power, they can afford to hire powerful lawyers that the victims can’t.

The reason many victims don’t come forward is the fear that no one will hire them and people will wonder if they are speaking out for their own gain. It’s terrifying, and for some it makes more sense to take a couple of hundred thousand dollars to just go away. Look at Kesha.

Even though artists came out to support her, questions were brought up about her motives. Was she just trying to get out of a contract, as Dr. Luke claimed? The doubts about her claims overshadowed her talent and discouraged others to come forward. We need the biggest stars to come forward with their stories if we want to solve this problem.

One good aspect of all the media surrounding these incidents is that it has created awareness of how prevalent this is. Harvey Weinstein was accused of telling women that famous actresses engaged in sexual activities with him, which was the reason for their success. Beyond implying that the artist only made it because she or he slept with someone with power, this normalizes the culture of abuse.

Victims need to tell as many people as they can — friends, coworkers, bosses — and they need to document their experiences. They should also inform HR or the police — or both — but even if they don’t, telling others creates an awareness that might have an impact.

The floodgates are starting to open now across industries. People are coming forward, and the people who have used their power to abuse women and men are being knocked off their pedestals.

— AS TOLD TO ISABEL GONZÁLEZ WHITAKER
Iron Mountain is proud to support and salute SELENA GOMEZ, WOMAN OF THE YEAR and honorees KELLY CLARKSON, MARY J BLIGE, CAMILA CABELLO, GRACE VANDERWAAL and KEHLANI for their 2017 Women in Music contributions. Iron Mountain Entertainment Services is committed to protecting, preserving and promoting physical and digital assets.
women in music 2017 / EXECUTIVES

including Fletcher (The Bold Type) and X Ambassadors [Ray Donovan].” Speaking of crossover success, UTA client singer-actress Cynthia Erivo, who won a Tony and a Grammy for her work in the Broadway musical adaptation of The Color Purple, has been cast in a number of films, including Steve McQueen’s Widows.

BEST ADVICE FROM A FEMALE EXECUTIVE: “You’re not a $20 bill, not everyone’s going to love you.”

JACQUELINE REYNOLDS-DRUMM, 31
CONCERTS AGENT, ICM PARTNERS
CAROLINE YIM, 39
CONCERTS AGENT, ICM PARTNERS

Building an enviable portfolio of hip-hop and R&B talent, Reynolds-Drumm booked Lil Yachty’s 27-city ‘Teenage Tour’ and was part of the team that helped Migos emerge as a significant global draw. Yim’s client Future is on the ascent: In 2017, he performed 45 shows in 44 cities and grossed over $23 million. Both agents say they derive particular satisfaction from working with their roster of female artists, which includes SZA, Kehlani and Jhené Aiko. “This year, more than ever, the tide is turning toward powerful women,” says Reynolds-Drumm, “and I am so rewarded by giving them a stage for their art.”

MARSHA VLASIC*
PRESIDENT, ARTIST GROUP INTERNATIONAL

Agentic rock’s living legends. In September, Vlastic flew to Pittsburgh to see longtime client Neil Young play one of his only shows in 2017 at Farm Aid, which since 1985 has raised over $50 million for family farmers thanks in part to Young’s commitment — and Vlastic’s booking help. A feisty, four-decade industry veteran and legendary agent (“I don’t mind ‘legendary,’” she says), the Brooklyn native recently booked Elvis Costello’s tour celebrating the 35th anniversary of his Imperial Bedroom album, Regina Spektor’s first tour since 2013, RI Harvey’s biggest U.S. run in a decade and the U.S. headlining debut tour of Australia’s Sheppard, after the band opened Justin Bieber’s four-stadium shows Down Under in March. I’M DONE WITH “Bullshit.”

PUBLISHERS

AMANDA BERMAN-HILL, 34
JENNIFER KNOEPFLER, 41
SENIOR VPs/CO-HEADS OF WEST COAST A&R, SONY/ATV MUSIC PUBLISHING

Their roster ruled the Hot 100. When Taylor Swift, Adele and Lorde need music’s most in-demand songwriters and producers, they call the longtime clients of Sony/ATV’s Knoepfler and Berman-Hill. The former’s roster includes Joel Little (Lorde’s Hot 100-top 20 hit “Green Light,” Khalid’s No. 25-peaking “Young Dumb & Broke”) and Jack Antonoff (Swift’s No. 1 “Look What You Made Me Do”). Meanwhile, Berman-Hill scored top 10 hits for clients Noomin Tso (Zedd and Alessia Cara’s “Stay”), John Hill (Portugal. The Man’s “Feel It Still”) and Sean Douglass (Demi Lovato’s “Sorry Not Sorry”). She also inked a joint venture with 2017 Grammy producer of the year Greg Kurstin (Adele’s 25 called No Expectations Publishing). Berman-Hill credits a “yin and yang” dynamic with Knoepfler for the company’s continued success as the No. 1 publisher in overall market share. “It’s a very easy, fruitful relationship, and I love that it’s two women that get to run this department.” I’M DONE WITH Knoepfler “People who are always on their phones. I saw (one) fall into a basement in New York.”

CAROLINE BIELDSTOCK, 59
PRESIDENT/CEO, CARLIN AMERICA

Selling the family business for $245 million, Bieldstock brokered the impending sale of the 61-year-old family-owned music publisher — which counts among its catalog classics Elvis Presley, Billie Holiday and James Brown — to Round Hill Music for $245 million in September; but she says she’s more proud of winning the Songwriters Hall of Fame’s Abe Olman Publisher Award. The daughter of Atlantic Records co-founder Minn Biestock (formerly Abramson) and veteran publisher Freddy Bieldstock won’t comment on whether she’ll be staying with Carlin post-sale, but she says that revenue is up 20 percent in 2017. “It has something to do with streaming services,” she says, “but mostly it has to do with the longevity and quality of our assets.”

JODY GERSON, 56
CHAIRMAN/CEO, UNIVERSAL MUSIC PUBLISHING GROUP

Big growth with hot acts. Now in her third full year at the helm of the publishing giant, Gerson has increased revenue for the company by 9 percent year over year for the first half of 2017, led by a white-hot roster of hip-hop and R&B acts including Post Malone, SZA, Metro Boomin, Quavo and Travis Scott, as well as the recent signings of veteran superstars Bruce Springsteen, Jack White, Carly Simon and Barry Gibb. Gerson attributes UMPG’s latest winning streak to improved creative services and the company culture. “People don’t want to be with us because of one individual person,” she says. “Every single person plays a role and shares in the success when an artist chooses to sign here and trust us with their most valuable success.” I’M DONE WITH “Being asked what it’s like to be a woman in business. What’s the difference whether you’re a leader who’s a woman or a leader who’s a man?”

GOLNAR KHOSROWSHahi, 46
FOUNDER PRESIDENT, RESERVOIR

Took the “A” train to publishing success. Since opening Reservoir 10 years ago, Khosrowshahi has built the company into an indie music publishing powerhouse that has helped diversify its parent company — and her Iranian-Canadian family’s business — Persis Holdings, which also owns real estate development and pharmaceutical investments. Khosrowshahi has grown Reservoir through the dual strategy of signing songwriters and making key strategic acquisitions for a total catalog of more than 100,000 songs, including such perennial classics as Chubby Checker’s “The Twist,” The Kingsmen’s “Le炬e Louise,” Duke Ellington’s “Take the ‘A’ Train,” The Trammps’ “ Disco Inferno” and new hits like Migos’ “Bad and Boujee” and Selena Gomez’s “It Ain’t Me.” Khosrowshahi, who is married and lives in Toronto, is on the board of directors for the National Music Publishers’ Association. 

*Marsha Vlastic is the mother of a Billboard staff member. 

PICTURED: CAROLINE YIM, CONCERTS AGENT, ICM PARTNERS; JODY GERSON, CHAIRMAN/CEO, UNIVERSAL MUSIC PUBLISHING GROUP; AMANDA BERMAN-HILL, SENIOR VP/CO-HEADS OF WEST COAST A&R, SONY/ATV MUSIC PUBLISHING; JENNIFER KNOEPFLER, SENIOR VP/CO-HEADS OF WEST COAST A&R, SONY/ATV MUSIC PUBLISHING; CAROLINE BIELDSTOCK, PRESIDENT/CEO, CARLIN AMERICA; GOLNAR KHOSROWSHahi, 46, FOUNDER/ PRESIDENT, RESERVOIR; JACQUELINE REYNOLDS-DRUMM, 31, CONCERTS AGENT, ICM PARTNERS; MARSHA VLASIC, PRESIDENT, ARTIST GROUP INTERNATIONAL; AILLEN BERMAN-HILL, SENIOR VP, SONY/ATV MUSIC PUBLISHING.
LOU,

Congratulations on making Billboard's Women In Music List!

Thank you and Tri Star for giving all you have to “ALL I HAVE”.

LOVE,
JLO
women in music 2017/ EXECUTIVES

‘For Better Or Worse, I Have Been Totally Fearless’

Nashville’s top managers discuss the highs and lows of guiding their superstar country artists — among them Luke Bryan and Carrie Underwood — in a male-dominated industry

BY MELINDA NEWMAN
PHOTOGRAPHED BY ALYSSE GAFKJEN

TWO DAYS BEFORE THE COUNTRY MUSIC Association (CMA) Awards on Nov. 8, five of the genre’s top managers gathered on the roof of the Thompson Hotel in Nashville to talk about guiding the careers of their acts, all of whom performed during the telecast.

Combined, their artists — Dierks Bentley, Luke Bryan, Miranda Lambert, Thomas Rhett and Carrie Underwood — have sold nearly 40 million albums in the United States, according to Nielsen Music, and their songs have generated over 6 billion on-demand audio streams.

That the managers are all female in what is still a male-dominated business isn’t something they dwell on, though there is a sisterly feel to their camaraderie. “We all are examples for each other, and if there is ever a question, we know who to reach out to,” says Lambert’s manager, Marion Kraft.

At 53, Kraft is the oldest, and the admiration for the younger women feel for her is clear. “She’s the OG!” says Bentley’s manager, Mary Hilliard Harrington, 41, who originally represented him as his publicist.

Joined by Ann Edelblute, 42; Kerri Edwards, 46; and Virginia Davis, 37 — Underwood, Bryan and Rhett’s managers, respectively — the women talked to Billboard about the tipping points for their artists’ careers and setting boundaries with talent as well as sexual harassment and the mass shooting at the Route 91 Harvest festival in Las Vegas.

There weren’t many female managers in Nashville when you started.

What doubts did you have to overcome?

HARRINGTON For better or worse, I have been totally fearless — making mistakes along the way but never doubting that I was capable.

EDWARDS I doubted myself in the beginning, coming from publishing into management, but once I made the decision, I just went for it.

With the exception of Mary, you all have managed your acts since the beginning. When did you know your artist was going to break big?

EDWARDS The defining moment was probably the first No. 1 [Bryan] wrote with Charles Kelley and Dave Haywood [of Lady Antebellum in 2009], “Do I.” I feel like that turned the corner for everything.

EDELBLUTE When Carrie won her first CMA Award [in 2006], that was a really big deal. For her to be accepted in that community was key for our whole plan.

DAVIS For Thomas, it was a lot of little moments that added up. The first time I ever saw him perform was in Nacogdoches, Texas, opening for Branley Gilbert. He blew it out of the water. Then when cuts he co-wrote with other artists went to No. 1, like Florida Georgia Line’s “Round Here,” I started to see this holistic view of where he was going.

KRAFT It was 2009 at the Ryman [Auditorium in Nashville]. Miranda performed her entire album, Revolution, which hadn’t come out yet. When she played “The House That Built Me,” the room got really quiet. When she came offstage, we were just staring at each other. I felt, “This is the tipping point. Right here.”

What do you do when your artist wants to take a left turn?

HARRINGTON Dierks is always taking left turns, and I’m constantly having to follow him. It’s like, you’re just at the point where you’re starting to sell out arenas and we’re going to make a bluegrass record? OK, we’re going to make a bluegrass record.

KRAFT After starting in 2003, we finally had a No. 1 in 2011. And Miranda came to me and said, “Well, this is great, but I want to be in a girl band [Fistol Amnies].” I said, “You’re asking me to spend my resources, my energy on this whole new project, and I don’t really know what it is. I think you should come and audition for me.” She goes, “I’m your client. It’s me.” I said, “I know you, but I really think you should audition for me. That’s fair.”

Did they?

KRAFT They sure did.

How involved are you in the album-making process?

HARRINGTON I can’t keep my mouth
shut. If I think something sucks, or if I really love something, I have to say it. Dierks didn’t love “Drunk on a Plane,” and he didn’t want to cut “Somewhere on a Beach.” I’m not taking credit for those songs, because he took them and made them his, but they were definitely on the fringe of making the record or not, and it was eating me up inside. So I had to put on a full-on assault.

EDWARDS It is my favorite part of everything we do. I come from A&R and the publishing world, so it is my outlet when all the other madness is nonstop. I’m constantly listening to songs, and all of my artists let me be very involved.

Do you set boundaries with your artists?

DAVIS In my 20s, I really didn’t have boundaries, and I think I emotionally bankrupted myself trying to be everything to everyone all the time. You are the most important asset in your company, so you must take care of you.

KRAFT With Miranda, it was never an issue. She called me at 11:30 one night and [said], “I think my song’s going to go No. 1.” It was her first No. 1, and she apologized three times for calling me so late. I was like, “No, it’s OK, really!”

HARRINGTON But don’t do it again!

(Laughter.)
How has the Las Vegas shooting changed the ways in which you seek to protect your artists and their fans?

DAVIS We immediately increased security on the road. It’s something that I have been monitoring closely. Festivals are different than our hard-ticketed shows because we’re going in with a promoter, and it’s their show. There are multiple acts, and we don’t have as much control as we do inside a building.

KRAFT For us, the security issue became prevalent when the Christina Grimmie attack happened [in June 2016]. In country, we are very vulnerable because we do all these meet-and-greets. It basically exposes our artists to random strangers. When [our] head of security arrives at the venue, he calls the head of the venue. When it’s indoors, we have much more leverage. Everybody who comes through the meet-and-greet gets wanded. People have to leave their bags outside. With festivals, I don’t think the book has been written yet about how we keep everyone safe.

In the aftermath of Vegas, does Nashville need to re-evaluate the close connection between country music and the National Rifle Association?

HARRINGTON I feel like the whole country needs that conversation. Given what happened in [Sutherland Springs] Texas, does the Baptist Church also need to have this conversation? It’s not just country [music], it’s Americans — it’s so much broader.

DAVIS This is a complicated issue — one on which I have been doing my best to educate myself. Country music is defined by the fans’ accessibility to the artists. We take that away, we change the integrity of what country music is about. But we have to keep the people that come to our shows safe. So, it’s obviously a conversation we’re all having in the industry right now.

Tim McGraw and Faith Hill just came out for common-sense gun control. Would you recommend that your artist do the same if he or she felt compelled, or is the backlash potential too great?

DAVIS I would encourage anyone who feels strongly about speaking out to do so and to take the time to educate themselves on the complexity of this issue.

HARRINGTON For newer artists, I would recommend staying away from hot topics. I believe that fans want to connect through music and not politics or whatever the issue of the day might be. Tim and Faith are different [in] that they have earned the right — as entertainers and as parents — to speak out about issues they feel passionate about.

KRAFT I don’t recommend that any artist comment on a subject unless they feel absolutely passionate about it.

There’s also a national discussion going on about sexual misconduct in the workplace. What have your experiences been?

KRAFT I encountered sexual harassment more as a young woman in my 20s and 30s. I think that women are conditioned to endure certain situations because we feel it moves us forward in our careers. [But] those situations always told me that I was not in the right place and needed to keep moving. My direct approach to letting these folks know that their advances were not welcome, nor appropriate, worked well for me in those days. It appears though we have reached a tipping point in awareness and hopefully that means deterring folks of bad behavior.

HARRINGTON It has certainly happened over the course of my career, but it never held me back. The other thing is it’s not just directed at women. There are a lot of young guys dealing with the same thing. With the music business, there’s a lot of alcohol and late nights, and things can get blurry for people who don’t understand boundaries.

What specific roadblocks have you faced as a female manager?

HARRINGTON I’ve definitely been in meetings where important questions get directed to the men in the room by default. I get a lot of pleasure from those same men having to defer to me for the answers.

KRAFT The part that still surprises me is that people tend to underestimate what women are capable of. It’s also one of the many reasons that birthed my passion to start a company that elevates women.

Why does country music have so many women in management, yet female artists are struggling at radio?

KRAFT I don’t think one has anything to do with the other. One is creative, the other is business. Don’t focus on being one of the few women in an industry. Concentrate on making yourself invaluable and on becoming an expert in your area.

Would you sign a female artist today given the airplay issue?

KRAFT Absolutely. Under the guidance of Crystal Dishmon, who is a manager at my company, we recently signed a young singer-songwriter, Tenille Townes. I look at the upside here: Since there are not that many women out there right now, that means there is opportunity.

EDELBLUTE Yes, absolutely. When female country artists break, it’s often in a big way.

All of your artists have branding deals. What is something you’ve turned down?

KRAFT Early in Miranda’s career, we had one of those offers for getting rid of pimples. If you’ve ever seen Miranda in person, she has perfect skin. She was driving an old car. I said, “It’s a lot of money, but we’re going to have to say no.” She goes, “Yeah, you’re right.” She never asked me how much money it was for.

HARRINGTON There was an offer once from a packaged pork [brand]. I was like, “No! It doesn’t matter how much money it is.”

"I’ve definitely been in meetings where important questions or topics get directed to the men in the room by default.”

—Mary Hilliard Harrington
CONGRATULATIONS
2017 BILLBOARD TOP WOMEN IN MUSIC

ANN SWEENEY
SVP INTERNATIONAL & GLOBAL POLICY

CAMILA CABELLO
BREAKTHROUGH ARTIST AWARD

GRACE VANDERWAAL
RISING STAR AWARD

YOUR TALENT AND SPIRIT ARE TAKING THE INDUSTRY TO NEW HEIGHTS.
ALEXANDRA LIOUKITOFF*
EXECUTIVE VP, LATIN MUSIC,
UNIVERSAL MUSIC PUBLISHING GROUP
Signed Santos. Less than a year into her post, following a long tenure at ASCAP, the Span- born, Miami-based Lioukitoff inked Romeo Santos to his first major publishing deal; Espinoza Paz (in the regional Mexican realm); and writer-producers Russian (“Krippy Kush”) and Iron Production Group (Masty, Feid, Reo, Jowan and Miky La Sensa) of “Mi Gente” and “Felices los 4” fame. In addition, she brokered an agreement to administer Roc Nation Latin’s publishing catalog. Further proof of the advances she has made at UMPG arrived when the publisher won 26 total Latin music awards from ASCAP, BMI and SESAC, twice as many as the previous year.

ULTIMATE GETAWAY FOR HER AND HER FEMALE FRIENDS
“Group waxing.”

CARIANNE MARSHALL**
PARTNER, SONGS MUSIC PUBLISHING
Synch savant. With a roster that boasts writer-producers Diplo, The Weeknd and Lorde, Marshall had little trouble posting double-digit revenue growth for her 11th consecutive year at the boutique publisher, which is up for sale. But her biggest success story was emerging U.K. singer-songwriter Barns Courtney, whose driving, anthemic rock songs chalked up 80 licenses in commercial, video games, movie trailers and TV promos, including multiple spots for Miller Lite and Victoria’s Secret. Other highlights include placing X Ambassadors’ “The Devil You Know” in the trailer for the Tom Cruise vehicle American Made months before its official release, and an upcoming sync for Diplo with a major retailer. “It’s amazing when we do really big deals for our superstar clients,” says Marshall, “but I’m just as proud that the majority of our songwriters are earning in synchronization now.”

SAS METCALFE, 56
CHIEF CREATIVE OFFICER, KOBALT
Thriving to the tune of $340 million. “We’re building and growing,” says Metcalfe, who was promoted from president of global creative last spring. Continuing its 2016 spending spree (Zayn Malik, Mike Will, M. Mac), Kobalt has since added an impressive contingent of emerging talent: Rudimental, First Aid Kit, Banks, Jade Bird and J. White (producer of Cardi B’s smash “Bodak Yellow [Money Moves]”). Metcalfe, a North Wales native, also cites VERTE and “a number of other artists coming up the ranks”—through Kobalt’s AWA, label—among the firm’s success stories. Kobalt claimed the No. 5 spot on Billboard’s third-quarter ranking of the top 10 music publishers, with a 7 percent market share and an estimated $340 million in revenue for fiscal year 2017.

KATIE VINTEN, 34
CO-HEAD OF A&R, U.S., WARNER/CHAPPELL MUSIC
Helped break Sony/ATV’s music publishing stranglehold. Viten is part of the team that ended Sony/ATV’s five-year run atop Billboard’s quarterly music publishers’ rankings in November. Her contributions to the win include teaming Warner/ChapPELL songwriters Justin Tranter and Mattman & Robin with Imagine Dragons on the band’s Evolve album. The result was the hit “Believer,” which spent 25 weeks at No. 1 on Hot Rock Songs. The achievement was especially sweet since “Imagine Dragons was the one that got away,” says Viten, who tried to sign the act when she was an assistant at EMI Records. “This made it a full-circle moment for me,” says the publishing executive, who also counts songwriter Julia Michaels’ breakthrough as an artist among the highlights of the past year. Michaels’ single “Issues” peaked at No. 11 on the Hot 100 in June. “To have been part of her journey from the beginning is an honor,” says Viten.

MOST FRUSTRATING ASPECT OF BEING A WOMAN IN THE INDUSTRY: “The misogyny is so rampant, yet subtle enough for people to laugh it off. There’s nothing funny about having to justify your professional needs because you’re a woman.”

PROs

ELIZABETH MATTHEWS, 49
CEO, ASCAP
Leading a $1 billion PRO. One of a handful of female CEOs in the industry, Matthews champions the rights of songwriters whose creative works fuel the digital music economy. Innovations of the past year include a monitoring agreement with YouTube, joint database development with performing rights organization BMI and a blockchain initiative with fellow collection societies SACEM in France and PRS in the United Kingdom. “This was an incredible year for ASCAP in terms of driving up the value of work product,” says the Emery Law School grad, citing revenue of over $1 billion for the third year in a row, “with BB cents of every dollar going back to our members as royalties.”

NONMUSICAL FEMALE ICON: “Christiane Amanpour, because she has had positive global impact by consistently demonstrating that unbiased and quality journalism actually can make the world a better place.”

ANN SWEENEY, 58
SENIOR VP, GLOBAL POLICY, BMI
$294 million in global receipts. BMI had its third year of record revenue, bringing in $1.1 billion, but Sweeney says she’s most proud of the PRO’s international growth. In 2017, BMI took in $294 million from roughly 100 foreign collection societies, a year-over-year increase of 7 percent. Sweeney, who has a staff of 10, says the growth in overseas collections is particularly impressive because some countries, including Russia and Greece, tend to avoid paying their share. “We were very focused,” says the mother of two teenage children who is a stamp collector’s dream. “Luckily, my partner is an artist who works from home.”

JUSTIN TRANTER FOR PRESIDENT
“I know you said ‘female,’ but Justin prefers to be called ‘girl’ or ‘queen’ and would prefer to be recognized as a female artist in their own right. Justin would make a great president because they see people’s truth and live their own vision. Always. No apologies.”

— Katie Viten, senior vp/co-head of A&R, Warner/Chappell Music
LOU—
Every day we are blessed to have your love and support!

Congratulations on making Billboard's Women In Music List!

You are a bright light on our stage. Love, Reba and Martina
women in music 2017 / EXECUTIVES

KELLI TURNER, 47
EXECUTIVE VP OPERATIONS, CORPORATE DEVELOPMENT/CGO, SESAC
100,000 licenses and counting. With almost a year under the ownership of deep-pocketed investment firm The Blackstone Group — an acquisition reported to be close to $1 billion — SESAC continues to enjoy steady growth, and in 2017, Turner played a leading role in upping the PRO’s licensees to over 100,000. This holiday season, she’s hoping for some quality downtime with her kids: “Last year, we were selling SESAC to Blackstone, and as CFO, I was on call 24/7 from Thanksgiving through the holiday break,” she says.

2017 NEWS STORY THAT RESONATED “The whole Harvey Weinstein situation. At one point in my career, I ran business development at New Line Cinema, and people always talked about [gender issues in the entertainment industry], but to see it front and center has really registered with me.”

BUSINESS & BRANDING

MARCIE ALLEN, 44
PRESIDENT, MAC PRESENTS
Partnered with Cara Lewis, paid Khalid with Forever 21. Since uniting with agent Cara Lewis in 2016, the high-energy Allen has forged partnerships with both established and up-and-coming acts, from Ludacris (AT&T) to Khalid (Forever 21). “When I look back over the past year, the thing I’m most proud of is forming a strategic partnership with another unbelievable woman in the music industry, and a friend and mentor for over 20 years,” says Allen of Lewis. Other notable deals include Metallics and Citi, and Foo Fighters and Capitol, released last year, as well as booking Garth Brooks for the first concert at Atlanta’s Mercedes-Benz Stadium.

“BEST ADVICE FROM A FEMALE EXECUTIVE “No deal is ever worth having a relationship.”

JENNIFER BREITHAUP, 42
GLOBAL CONSUMER CHIEF MARKETING OFFICER, Citi
Double-digit growth. The past year has been a busy one for Breithaupt. In April, she was promoted to her current position, which has her overseeing the Citi brand and over 12,000 consumer access programs, including ones with Katy Perry, Lady Gaga and Billy Joel. And 2017 is shaping up to be the ranking giant’s most successful year in terms of total number of events (up 13 percent), tickets sold (up 14 percent) and revenue (up 20 percent), all of which surpass last year’s record-breaking numbers.

“ADVICE FOR UP-AND-COMERS “Make opportunities happen. Own your career and development of your own brand.”

DEBORAH CURTIS, 47
VP, GLOBAL EXPERIENTIAL MARKETING AND PARTNERSHIPS, AMERICAN EXPRESS
Turning heads with Kendrick. During the past year, Curtis has treated cardholders to exclusive press access to tours by Ed Sheeran, Pink and Lorde, as well as Coachella (where Amex hosted its first Platinum House), Austin City Limits and Panorama. But it was her division’s groundbreaking collaboration with rapper Kendrick Lamar — who, last December, performed at Art Basel in Miami while artist Shantell Martin live-sketches a mural to the music — that branding specialists are still talking about 12 months later. Those initiatives have earned praise within the company as well, winning Amex’s 2017 Edward P. Gilligan award for innovation.

“ADVICE FOR UP-AND-COMERS “Be brave, not fearless.”

MARY ANN MCREADY, 45
FOUNDER/CO-OWNER, FLOOD RUSHBAND MCREADY & McNARY
One of Nashville’s top business managers, Mcready and her FBMM team of approximately 125 employees are in the thick of all kinds of music industry deals, from publishing acquisitions to lining up sponsorship and merchandising agreements. Understandably, she maintains a sphinxlike silence when asked about specifics — refusing to discuss her firm’s roster or business dealings — but media reports have cited some of country music’s top artists as clients, including Keith Urban, Kelly Clarkson, Blake Shelton, Eric Church, Miranda Lambert, Lady Antebellum and Thomas Rhett. Pressed on the company’s biggest accomplishment of the past year, Mcready points to Nashville Business Journal rating FBMM as one of the best places to work in Music City. “For people that own a company and care about their people, this recognition says the most to me,” she says.

“BEST ADVICE FROM A FEMALE EXECUTIVE “Get some dark sunglasses. Hang with the men.”

DIANE PEARSON
SENIOR VP/TEAM LEADER OF ENTERTAINMENT BANKING, CITY NATIONAL BANK
Music’s $5 billion banker. Pearson co-heads with Martha Henderson the bank’s $5 billion entertainment-related loan portfolio of one of the music industry’s biggest financial players. While she declines to name any deals she has been involved with in the last year, Pearson works with artists, executives and companies from all aspects of the business, and does everything from providing credit cards to financing stadium tours.

“ADVICE FOR UP-AND-COMERS “Look at yourself as a listener for the company until you can turn yourself into an asset.”

LOU TAYLOR, 52
CEO/OWNER, TRI STAR SPORTS & ENTERTAINMENT GROUP
Britney’s business manager. Leading a staff of 92 employees — 72 of whom are female — Taylor provides business management for a diverse roster of entertainers, athletes, executives and creators, among them Britney Spears, Gwen Stefani, Jason Derulo, Priyanka Chopra, Mary J. Blige and Los Angeles Rams GM Les Snead. “I always ask clients, ‘What can we as a team do to make your business better?’” she says. Observing Spears’ Las Vegas residency, which is wrapping with a gross of over $130 million, and supervising Jennifer Lopez’s continuing run at Planet Hollywood there have been career highlights. Humility is key, says Taylor. “But that doesn’t mean we’re weak.”

2017 NEWS STORY THAT RESONATED “The absolute need for gun control. I want the right to have a gun for my protection, but I want gun reform, now.”

SARAH TRAHERN, 53
CEO, COUNTRY MUSIC ASSOCIATION
Country music’s ambassador. Trahern capped a productive 2017 with a triumphant 51st annual CMA Awards, which aired Nov. 8 on ABC to a three-year ratings high (14.3 million total viewers). The show sent singles by performers Keith Urban, Brothers Osborne, Chris Stapleton and Tim McGraw & Faith Hill to the top 10 of iTunes, while still managing to address the dual tragedies of mass shootings in Las Vegas and Texas and the aftermath of hurricanes Harvey and Irma. “It was about putting together a cohesive show for the whole community,” says Traher.

DIGITAL

MARIAN DICUS, 38
GLOBAL HEAD OF CONTENT MARKETING, SPOTIFY
Fueling Spotify’s RISE. “We were really bootstrapping it,” recalls Dicus of the No. 1 streaming giant’s “scrappy” early days in New York just four years prior. With Spotify expected to go public shortly, “scrappy” has given way to “ambitious.” Dicus’ 2017 highlights include a recent push into intimate experiential events (Halsey, Lana Del Rey, Miley Cyrus) and the newly launched quarterly RISE program, which picks four emerging artists to highlight on the platform. The latter’s inaugural class featured Lavo, whose hit “I Like Me Better” has logged over 250 million streams and counting.

Meanwhile, Guerrero, who helped grow the service’s Latin music footprint, now concentrates on supervising the platform’s underserved global audiences through careful editorial curation of playlists and music brands.

DEBRA HERMAN, 42
HEAD OF MUSIC PARTNERSHIPS, SHAZAM
16,000 artists, 700,000 daily song purchases. Herman this year hit over 16,000 verified artists on the music ID app. She also worked on Shazam’s first ever global augmented-reality integration for Michael Jackson’s Scream compilation while helping Shazam success stories Mariah Hill and Soft Tukker from the app’s 700,000 daily song purchases. “It gives me chills to know Shazam can help an artist with their career path,” she says.

“PEACE-OF-MIND ACTIVITY “Anything at my gym: animal-flow, competitive powerlifting or kettlebell complexes.”

VIVIEN LEWIT, 47
GLOBAL HEAD OF ARTIST SERVICES, YOUTUBE/GOOGLE PLAY MUSIC
3 million views in 48 hours. Lewit says she’s constantly thinking about how to make YouTube better for artists, a role that includes helping emerging acts create vehicles to earn money, as well as strategizing alongside the 1 percent. The New York-based executive cites Gorillaz’ virtual-reality 360-degree video “Saturn Barz (Spirit House),” YouTube’s highest debut for a VR clip in the platform’s history — over 3 million views in 48 hours — as a 2017 highlight, as well as Ariana Grande’s One Love Manchester benefit concert.

“That was one of those moments that makes you feel the importance of what you do,” she says of the company’s role as one of the official streaming partners for the concert that raised over $22 million.

MEDIA

MARY BERNER, 58
PRESIDENT/CEO, CUMULUS MEDIA
Tournaround artist. Berner was recruited as CEO from the Cumulus board of directors in 2015, when “the business was in free fall” after three years of quarterly losses. Within 24 months, the former publishing executive has “turned the corner,” delivering two straight quarters of year-over-year growth, a big advantage as Cumulus struggles to restructure debt. “We’re on a very solid footing now,” says the New York-based mother of four, who oversees the largest pure-play radio broadcaster in the United States: 446 stations in 90 markets and 8,000 affiliates through Westwood One.
WARMEST CONGRATULATIONS TO ALL MY 2017 WOMEN IN MUSIC SISTERS
IT IS AN HONOR TO BE ONE OF YOU!

Caroline Bienstock
women in music 2017 / EXECUTIVES

THE MASTER BUILDER

Natalia Nastaskin

United Talent Agency client Cynthia Erivo (left) and Nastaskin photographed by Wesley Mann on Nov. 10 in New York.
Congratulations to our partner

Debbie White

on being named a 2017 Billboard Women in Music honoree.

We salute your passion, drive and extraordinary impact on the industry.

From all of us at Loeb & Loeb LLP
women in music 2017/ EXECUTIVES

ARETHA FRANKLIN FOR PRESIDENT

“During these unsettled and scary times, we’ve never needed an evangelist for R-E-S-P-E-C-T and understanding more.”
— Mary Berner, president/CEO, Cumulus Media

GLENNE CHRISTIAANSEN, 27
MUSIC PARTNERSHIPS, SNAPSHOT

Blowing up songs for Sheeran and Del Rey. Born and raised in Los Angeles, where she previously worked at Creative Artists Agency, Christiana leads Snapchats music partnership efforts from the L.A. headquarters of parent company Snap. In 2017, she has worked closely with artists including Calvin Harris, Ed Sheeran and Lana Del Rey to build Snapchat into music-release rollouts through custom Geofilters and augmented-reality lenses. “I love seeing songs blow up on Snapchat this way,” she says. Other wins include the in-app music series The Countdown, which, she says, averages over 6 million views per story, and partnerships with Live Nation and AEG/Goldenvoice.

SHARON DASTUR*  
SENIOR VP PROGRAMMING AND INTEGRATION, IHEARTMEDIA

Tuning in $3.4 billion in revenue. With the background noise of iHeartMedia’s debt restructuring set to mute, this power duo focuses on strengthening the core business. The industry’s largest radio enterprise has annual revenue of $3.4 billion, more than half of it generated by its 850-plus radio stations. Dastur, a former program director at WHFZ (WJZ) New York, says stations she has worked with on image and development had a 15-2 percent ratings lift in target demos. While live radio still accounts for 80 percent of consumer listening, digital has extended the iHeart brand,” says Morris. She notes that a new playlist-sharing feature generated a 70 percent increase in All Access app subscriptions following a preview weekend that had artists phone fans. The app and an über Ego concert scheduled for Jan. 18, 2018, at the Forum in Los Angeles — which is intended to duplicate the success of the Jingle Ball tour — are enhancements of the past year.

NONMUSICAL FEMALE ICON Dastur “Stacy Brown-Philpot, the CEO of TaskRabbit, I was inspired by a recent interview in which she said, ‘Do whatever it takes to get what you want.’”

MONICA ESCOBEDO, 40
COORDINATING ENTERTAINMENT PRODUCER, ABC

GMA’s music maven. Escobedo, who joined ABC 20 years ago as an intern in the Los Angeles news bureau, scored big in 2017 booking and producing the annual Summer Concert Series for network TV’s top morning show in total viewers, Good Morning America. The Chainsmokers, Paramore and Dierks Bentley were among the acts who performed. She also produced ABC’s U.S. broadcast of the One Love Manchester benefit concert that Ariana Grande hosted in England. Noting the late nights and very early mornings that come with the territory, she describes work as “a balancing act between going out at night to see music acts and producing in the early-morning hours at GMA.”

2017 NEWS STORY THAT RESONATED “The attacks in Manchester and Las Vegas were devasrating and [hit] very close to home, but it was also heartwarming to see the entire music community come together.”

JULIE Gurovitsch, 35
Talent Executive for Music, The Tonight Show Starring Jimmy Fallon

JAMIE GRANET-BEDERMAN, 41
SUPERVISING PRODUCER, THE TONIGHT SHOW STARRING JIMMY FALLON

Tonight Show superlatives. Fallon’s music obsession has helped make The Tonight Show appointment TV for live performances. In 2017, Gurovitsch and Granet-Bederman booked Stevie Wonder, Migos and U2, and in early October celebrated “Mikey Week,” five days of appearances by Cyrus to promote her album Younger Now, which garnered the social-media-friendly show 148 million digital views. Such new approaches to showcasing music are more critical as the program increasingly competes against both other TV shows and digital platforms to book acts. “It takes more convincing, more creativity,” says Gurovitsch.

NONMUSICAL FEMALE ICON Gurovitsch “Notorious RBG — Supreme Court Justice Ruth Bader Ginsburg. She has attained cut status serving as a mouthpiece for women’s rights in a traditionally male-dominated field.”

TAMARA HRVNIK, 41
HEAD OF GLOBAL MUSIC STRATEGY AND BUSINESS DEVELOPMENT, FACEBOOK

Driving music strategy for 860 million users and counting. Hrvnik, an attorney who began her music career at Warner Music Group and most recently served as YouTube’s director of music partnerships, joined Facebook in 2017. As part of the senior management team driving the social media giant’s emerging music strategy, the mother of three daughters says she plans to “create commercial partnerships that haven’t existed before.” She has a massive audience to court: Of Facebook’s 2 billion active users worldwide, 860 million connect at least once music page on the platform.

DEBRA LEE, 63  
CHAIRMAN/CEO, BET NETWORKS

CONNIE ORLANDO*  
EXECUTIVE VP/HEAD OF PROGRAMMING, BET NETWORKS

Record ratings — and Eminem. Lee has helmed BET for 12 years, but 2017 may be the long-time chairman/CEO’s most impressive yet. In January, the network made ratings history with the original mini-series The New Edition Story, which brought in 29 million total viewers and became the No. 1 cable biopic among adults 18-49 since 2001. The following month, The Recording Academy presented its President’s Merit Award to Lee, who became the first female executive ever recognized with the distinction. “I was very honored — but when I found out I was the first woman, my first reaction was, ‘It’s about time,’” she says. Then, in addition to facilitating Eminem’s anti-Donald Trump freestyle for the BET Hip Hop Awards in October (a cypher that has so far tallied over 39.5 million views), the Harvard Law School graduate also filled the Viacom-owned flagship’s head of programming role with Orlando, an accomplished network executive who has already succeeded in her new role with Gucci Mane and Keyshia Ka’oir: The Mane Event, which brought in 2.2 million total viewers in one night.

2017 NEWS STORY THAT RESONATED Lee “The resurgence and tolerance of white supremacy in this country. It’s hard to accept.”

ILLUSTRATION BY LARA CRUSSER
Congratulations

MARSHA VLASIC

2017 BILLBOARD WOMEN IN MUSIC

Congratulations on this well-deserved honor.

AGI
Artist Group International
DIANA MILLER, 38 PRODUCER, THE LATE LATE SHOW WITH JAMES CORDEN
Corden’s spinoff specialist. After spearheading the creation of the annual Late Late Show segment Carpool Karaoke, Miller couldn’t imagine letting anyone else oversee the Apple Music series that has paired Neil Patrick Harris with Tyler Perry and WWE wrestler John Cena with Shaquille O’Neal, despite the substantial increase in workload. (“If you want to get something done, ask a busy person,” she says.) In 2017, Miller added a third show for which she oversees music bookings: Corden’s latest spinoff, Drop the Mic, a TBS comic rap-battle show that premiered in October.

BRITTANY SCHREIBER, 30 MUSIC BOOKER, KODIAC A NBO NEWS
Bringing more music to NBC’s mornings. With Today bestselling Right Good Morning America in the coveted 5-5:54 demographic, Schreiber plays a critical role on the show, which doubled down on music in 2017. The Summer Concert Series kicked off a few weeks early to welcome Harry Styles for his second-ever solo appearance (sister show Saturday Night Live nabbed the former One Direction member a few weeks earlier). A country music theme shaped the Halloween episode; Shania Twain, Blake Shelton and Dolly Parton were among those who appeared in person or in prerecorded spots. “To be able to incorporate so many artists in one day was a lot of fun,” says Schreiber, who managed to get married in September, a very busy month in TV. FIRST FEMALE ARTIST WITH WHOM SHE IDENTIFIED “Kelly Clarkson’s breakout album got me through my high school heartbreak.”

LINDSAY SHOKOUS, 37 PRODUCER, SATURDAY NIGHT LIVE
Booking bigger guests for more viewers. Thanks in large part to SNL’s election-year prime time, season 43 of the late-night series was its most watched in 23 years, which put an even brighter spotlight on its musical guests. “We’re on in all 50 states, so it’s a question of, ’Who will everyone want to see?’” says Shokous of her efforts to book artists who resonate beyond New York and Los Angeles. “Just knowing we had so many more millions of people watching added to the pressure,” but Shokous continues to land major gets, including Harry Styles in his first solo appearance in the spring and, this fall, JAY-Z and Eminem. PEACE-OF-MIND ACTIVITY “SoulCycle. When I’m stressed or feeling down, it always turns me around.”

LAUREN WIRTZER-SEAWOOD, 43 HEAD OF MUSIC PARTNERSHIPS, INSTAGRAM
Big grammar for Julia Michaels, Wirtzer-Seawood, who helped Beyoncé build an Instagram audience of 108 million while head of digital at Parkwood Entertainment, is now working her magic internally at the social media platform. When star songwriter Michaels was tapped to transition to artist in 2017, “We spent a lot of time talking about how to use Instagram to build a full base,” says Wirtzer-Seawood. The tide turned when Selena Gomez took to Instagram to plug Michaels’ breakout single, “Issues” — which hit No. 11 on the Hot 100 in June. The post has racked up 11.3 million views.

DANIELLE AGUIRRE, 40 EXECUTIVE VP/GENERAL COUNSEL, NATIONAL MUSIC PUBLISHERS’ ASSOCIATION
Music publishing’s firebrand. Fighting for creators rights and higher royalty rates while facing down some of the biggest corporations in the world — Amazon, Google, Spotify and Pandora — the University of Pennsylvania Law School grad spends much of her time negotiating to overturn arcane publishing statutes that were written well before a time when anyone could “conceive of licensing 30 or 40 million songs,” she says. “What we have is a statutory structure that doesn’t fit this new digital world. I think everybody really understands it’s in need of reform. For the first time in a long time, I am very hopeful that we may have consensus legislation to propose [a blanket mechanical license] that will be fair for everyone.”

DINA LaPOLT, 51 FOUNDER/OWNER, LaPOLT LAW
Fifth Harmony’s industry warrior. “I don’t like the path of least resistance,” says the outspoken LaPolt, whose suit against the Department of Justice on behalf of Songwriters of North America is ongoing — all while she hammers out complex global business deals for her clients, who include Britney Spears, Steven Tyler and deadmau5. LaPolt, who also teaches at the University of California in Los Angeles, once held a five-hour legal boot camp for the members of Fifth Harmony just before extracting them from an onerous first deal. “The only way to figure out a strategy is to first understand where your power comes from,” she says. ADVICE FOR UP-AND-COMERS “Get intimately familiar with deals that make money and that build an artist’s brand as a business.”

DEBRA WHITE*, PARTNER, LOEB & LOEB
Dealmaker extraordinaire. White’s work as counsel to contestants of The Voice is just one facet of her sterling reputation as a savvy dealmaker. In the past year, the native New Yorker has represented Chinese digital giant Tencent in its licensing with Universal Music, negotiated The Who’s residency at Caesars Palace in Las Vegas, represented Citi for its credit-card TV ad campaign with Katy Perry and facilitated synch licensing for G-Note and other major brands. She also represents Ty Stiklorius’ Friends at Work management firm and platinum artist Melanie Martinez. MOST FRUSTRATING ASPECT OF BEING A WOMAN IN THE INDUSTRY “I think every female in the entertainment business, whether an actress, musician or attorney, has had a Harvey Weinstein–like experience. It’s appalling.”

TRACI ADAMS* SENIOR VP PROMOTIONS, EPIC RECORDS
Hip-hop hot streak. In 2017, the Savannah, Ga., native helped drive three Epic hits up the Hot 100: French Montana’s “Unforgettable,” featuring Swae Lee (No. 3, 575 million on-demand streams); DJ Khalid’s “Wild Thoughts,” featuring Rihanna and Bryson Tiller (No. 2, 426 million); and Yo Gotti’s “Rake It Up,” featuring Nicki Minaj (No. 8, 332 million).

LISA LICHT, 42 CHIEF MARKETING OFFICER, LIVE NATION
Live growth through bets. “Eighty-five million fans are projected to attend 29,000 Live Nation shows in 2017, which makes my job exciting,” says Licht, who helped launch the company’s new Facebook Messenger tool — a “concert bot” that speeds ticket buying — and played a key role in Live Nation’s 20 percent year-over-year increase in ticket sales.

DANIELLE MADEIRA, 42 VICE PRESIDENT, ANOTHER PLANET ENTERTAINMENT
Fighting fire with Metallica. In addition to choreographing the 30th anniversary of Outside Lands, Madeira, who works out of Berkley, Calif., organized Band Together Bay Area, a benefit concert for victims of the North Bay fires, featuring local band Metallica. “Putting together a stadium-sized concert in three weeks was a huge undertaking,” she says.

NICOLE NOLLETTI, 29 SENIOR DIRECTOR OF PROMOTION, 300 ENTERTAINMENT
Big win with Cheat Codes. With 300 since 2016, Nolletti was given the opportunity to work Cheat Codes’ “No Promises” (featuring Demi Lovato) “from inception to completion on my own for the first time in my career.” She nailed it: The song became Cheat Codes’ first Hot 100 hit (No. 38) and earned 132 million-on-demand streams.

ERIKA SAVAGE, 44 SENIOR VP STRATEGIC DEVELOPMENT, INTERSCOPE RECORDS
Architect of Interscope’s 350 deals. In 2017, Savage brokered Lady Gaga’s Super Bowl LI halftime show deal, which resulted in a 1,000 percent sales bump for the singer’s discography. Watching the show, says Savage, “I flashed back to when Gaga signed her record deal and the incredible journey she has taken us on.”
FBMM IS PROUD TO INTRODUCE OUR NEXT GENERATION OF WOMEN IN MUSIC

(and we’re pretty proud of our next generation of men, too)
75 Years Of Pioneers

These trendsetters combined fierce intelligence with the daring to chart their own course, making music history — and knocking down gender barriers — in the process.

1943
THE FIRST FEMALE RADIO DJS emerge during World War II lead by “G.I. Jill” (Martha Wilkerson), whose morale-boosting broadcasts from Los Angeles cheered U.S. troops worldwide, countering the propaganda-spewing “Axis Sally” and “Tokyo Rose,” who broadcast anti-American sentiment from abroad.

1947
MIRIAM ABRAMSON ($later Bienstock) co-founds Atlantic Records with her husband, Herb Bienstock, and Ahmet Ertegun. She handles the company’s finances and production. In 1949, RUTH BROWN, who grew up in segregated Virginia, signs to the label, bolstering it with hits and prompting the label’s moniker, “The House That Ruth Built.”

1949
MICHAEL JORDAN is born in Brooklyn, New York.

1958
ELLA FITZGERALD wins two Grammy Awards in the inaugural year of the competition (best vocal performance, female and best jazz performance, individual). The only other women recognized that year were opera star Renata Tebaldi and pop singer Keely Smith, who each won one award.

1960
CONNIE FRANCIS becomes the first solo woman to hit No. 1 on the Billboard Hot 100 with “Everybody’s Somebody’s Fool.” Then, beginning in 1964, THE SUPREMES set a record (which still holds today) as the female pop group with the most Hot 100 No. 1s, racking up 12 in the 1960s.

1963
SUZI QUATRO releases her self-titled debut album, helping women make their mark on ’70s rock. It went to No. 32 on the Official U.K. Albums chart, but it would be five years before she cracked the top 40 of the Billboard 200 with 1979’s If You Knew Suzi, which reached No. 37.

1975
JOAN JETT (below, top right) takes Quatro’s baton and runs with it. Fronting The Runaways, one of the first all-female rock groups (and the most iconic of the era), Jett was inducted into the Rock and Roll Hall of Fame in 2015.

1977
MARIAN CARR notches her 12th Hot 100 No. 1 hit with “I Only Have Eyes For You.”

1983
ARETHA FRANKLIN is the first woman inducted into the Rock and Roll Hall of Fame. That April, she scores her second Hot 100 No. 1 — and first since “Respect” in 1967, with “I Knew You Were Waiting (For Me)” with George Michael.

1990
SYLVIA RHONE is appointed chairman/CEO of Elektra Entertainment Group, becoming the first woman, and first African-American in the industry, to hold the title at a major label.

1993
MADONNA delivers a now-iconic performance of “Like a Virgin” at the first MTV Video Music Awards. The song was the first of seven Hot 100 No. 1 hits she scored during the decade, tying her with fellow 1980s star Whitney Houston for the most No. 1s in the ’80s among all female acts.

1997
JULIE GREENWALD is promoted to president of Island Records.

2009
MADONNA’S Sticky & Sweet Tour becomes the highest-grossing tour by a solo female artist, with $401 million in box-office receipts.

2010
BEYONCE takes home six Grammy Awards — the most won by a female artist in a single night. (Adele will tie the record in 2012.)

2011
KATY PERRY’S Teenage Dream ties Michael Jackson’s Bad as the only album to generate five Hot 100 No. 1 hits.

2014
TAYLOR SWIFT becomes the first woman to replace herself at No. 1 on the Hot 100 when “Blank Space” dethrones “Shake it Off.”

2017
BEYONCE up her Grammy nominations to 62, the most of any female artist. Alison Krauss is Grammy’s winningest woman: She has taken home 27 statuettes and is tied with Quincy Jones as the second-biggest Grammy winner of any gender.

CONTRIBUTORS

METHODOLOGY
A committee of Billboard editors and reporters weighed a variety of factors in determining the 2017 Women in Music executive power list, including, but not limited to, nominations by peers, colleagues and superiors; impact on consumer behavior as measured by such metrics as chart, sales and streaming performance; social media impressions, and radio and TV audiences reached; career trajectory; and overall impact in the industry. Where required, record-label market share was consulted using Nielsen Music’s market share for album plus track-equivalent and stream-equivalent album consumption units, and Billboard’s quarterly top 10 publisher rankings. Unless otherwise noted, Billboard Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Unless otherwise noted, streaming figures cited represented combined U.S. on-demand audio and video totals.
Way to rock Billboard's Women In Music List!!
You dream big and work hard, and we are blessed to know you have our backs!

BRIAN, TYLER AND JASON
All-Time Leading Ladies
On The Charts: Madonna, LeAnn, Barbra And Adele

The four stars top the all-time recaps of the Billboard Hot 100 songs chart and Billboard 200 albums tally

BY GARY TRUST

S BILLBOARD FETES THE ACHIEVEMENTS OF women in music throughout the industry, the charts likewise reflect that female artists have accomplished some of the biggest hits in the history of the Billboard Hot 100 songs chart and the Billboard 200 albums ranking.

Madonna reigns as the all-time top-performing female artist since the Hot 100 launched on Aug. 4, 1958. She has earned a record (among all acts) 38 top 10s, including 12 No. 1s. Mariah Carey follows at No. 2, powered by her 18 Hot 100 leaders, the most of any soloist.

LeAnn Rimes’ smash “How Do I Live” is the all-time top Hot 100 single by a woman. Despite peaking at No. 2 on Dec. 13, 1997, the ballad — penned by a superstar female songwriter, Diane Warren — charted for 69 weeks, the most for a title by a woman.

Barbra Streisand is the queen of the Billboard 200 (since Aug. 17, 1963, when separate stereo and mono listings were combined into one weekly survey). She has logged 34 top 10 albums, the most among soloists, including 11 No. 1s, the top mark among women. Taylor Swift, who arrived on the chart in 2006 and has posted five No. 1s, including her latest, Reputation, ranks at No. 2.

Adele boasts the top Billboard 200 album by a female: 21, which topped the tally for 24 weeks beginning March 11, 2011, the longest rule for a woman in the chart’s history. Go to Billboard.com for more coverage.

Top Billboard Hot 100
Women Artists
POSITION/ARTIST
1. MADONNA
2. MARIACHARYE
3. JANET JACKSON
4. WHITNEY HOUSTON
5. RIANNA
6. THE SUPREMES
7. OLIVIA NEWTON-JOHN
8. ARETHA FRANKLIN
9. KATY PERRY
10. TAYLOR SWIFT
11. DIANA ROSS
12. DONNA SUMMER
13. CARPENTERS
14. CONNIE FRANCIS
15. BEYONCE
16. BRENDA LEE
17. BARBRA STREISAND
18. CHER
19. PINK
20. GLORIA ESTEFAN
21. GLADYS KNIGHT & THE PIPS
22. LADY GAGA
23. TLC
24. DIONNE WARWICK
25. HEART

Top Billboard 200
Women Artists
POSITION/ARTIST
1. BARBRA STREISAND
2. TAYLOR SWIFT
3. MARIACHARYE
4. WHITNEY HOUSTON
5. MADONNA
6. ADELE
7. CELINE DION
8. JANET JACKSON
9. MILEY CYRUS
10. CAROLE KING
11. BRITNEY SPEARS
12. CARRIE UNDERWOOD
13. RIANNA
14. BEYONCE
15. SHAHNA TAWIN
16. ALICIA KEYS
17. THE SUPREMES
18. MARY J. BLIGE
19. ARETHA FRANKLIN
20. LINDA RONSTADT
21. LADY GAGA
22. NORAH JONES
23. PINK
24. DIXIE CHICKS
25. HEART
RESERVOIR congratulates

GOLNAR KHOSROWSHAHI
and celebrates all of our WOMEN IN MUSIC
**Top Billboard Hot 100 Songs By Women**

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<th>POSITION</th>
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**Top Billboard 200 Albums By Women**

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We join our friends at Billboard in saluting our colleague

NATALIA NASTASKIN

and all of our Women in Music

Sandra Abrantes • Christina Austin • Tori Aiello • Leigh Andrzejkewski • Tara Austin • Angelica Ayala-Torres • Claire Baker • Mercy Bell • Anna Bewers • Dionne Canny • Amy Chadburn • Carmen Chiles • Jenn Delamar • Tina Dunca • Allison Ferreira • Jodie Findlay • Keshia Floyd • Leah Ford • Karina Gonzalez • Mallory Guzzi • Maegan Hall • Samantha Henfrey • Sasha Hunte • Jessy Hunter • Lennora Jules • Brittney Keelor • Heulwen Keyte • Tessie Lammle • Alaina Latona • Bethany Leighty • Bex Majors • Pia Morris • Cydney Mosby • Melissa Newhart • Fleur Newman • Bridget Nicholas • Natalie Ortega • Madison Ouellette • Cheryl Paglierani • Chloe Peachey • Kalisha Perera • Leah Peterson • Mary Petro • Amanda Phelan • Harriet Quare • Angie Rance • Diana Richardson • Emily Robbins • Abbe Rodgers • Ella Roggero • Courtney Schenck • Sara Schoch • Nicole Schoen • Emma Schwartz • Kim Selby • Cortni Shipley • Breanna Sill • Dani Simmonett • Olivia Strang • Juliet Temko • Megan Thompson • Cassie Trimble • Clare Utting • Georgie Valins • Lauren Veltri • Merje Vidovich • Anna Vosbigian • Jen Walker • Toni Wallace • Hilary Walsh • Polly Walter • Zoe Williamson

UNITED TALENT AGENCY

Los Angeles New York London Nashville Miami Malmö

WWW.UNITEDTALENT.COM
Swift extends her record for the most weeks atop the Billboard Artist 100 (which launched in July 2014). Her new album, Reputation, tallies its second week at No. 1 on the Billboard 200 (see page 139), becoming the first set by a female artist to lead the list for consecutive weeks since Adele’s 25 in 2015 and 2016. Before that? Swift’s last LP, 1989, in 2014 and 2015.

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Swift's consecutive weeks at No. 1.
THANK YOU
J. BALVIN
SOLD OUT
MIAMI 10.13.17

FROM YOUR FRIENDS AT
AmericanAirlines
Arena
AT 300,

AS ONE FEMALE LEADER IS RECOGNIZED,
WE CELEBRATE THE ACHIEVEMENTS
OF ALL.

ALLYSON COFF
CHELSEA DANKNER
JEYLINA BURGOS
LALLIE JONES
MARY TAGGART
MICHAELA BIASUCCI
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Standing ovation for Deb Curtis on being named one of Billboard’s Women In Music

From Your Biggest Fans
Garth Brooks' new box set, The Anthology: Part 1, The First Five Years, opens at No. 4 with 53,000 units — all from traditional album sales. The five-CD archival effort, released Nov. 14, was bundled with Brooks' new book of the same name. The box's first three days of sales (Nov. 14-16) were not reported to Nielsen Music, so the title debuts with its first full tracking week of activity (Nov. 17-23). Had its first three days of sales been reported, the box would have debuted on the Dec. 2 chart. — kc
Congratulations Colleen!

BILLBOARD

WOMEN IN MUSIC

2017

From the women you've inspired at The Orchard.

CAT, SAMANTHA, CATONIA, TRICIA, MARY ASHLEY, KELLY, ALLISON, LYCHELLE, SABRINA, BRITTANY, ALBINA, EMILIE, TONIA, GABRIELLA, ASHLEY, MEREDITH, JACLYN, JOANNA, MICHELL, AIRENE, MORGAN, KATIE, STEPH, DARCI, LIZ, JEN, ALYSE, JENN, MONA, VICTORIA, MARISSE, MAMUNA, ANDI, WENDY, GIULIA, LAUREN, ANNA, EMMA, BECCA, MICHELLE, JEANNE, ANNETTE, NICOLE, LAURA, INES, CLAUDIA, EULALIA, CELIA, DORIS, SYLVIA, PRIYA, MARYSOL, NATALIE, CARLY, KAYLEIGH, DANIELLE, JULIE, REBECCA, SARAH, ARIELLE, ANDREA, GABBY, NIKOO, BRIDGET, GIFT, CANDICE, CHERYL, HOPE, AMY, TANYA, SINEM, PRISCILLA, CLAIRE, NARUBI, ELIZABETH, BAILEY, LISA-MARIE, JESSICA, INGA, OLIVIA, SUSAN, MEGHAN, MASHA, ALI, MADISON, DESIREE, KAM, TIFFANY, COOKIE, SARA, GABRIELA, KARI, MILAGROS, OLYA, HOLLIE, SUSANNE, LIA, ALICE, ROCIO, AMELIA, AMANDA, BRANDY, ELAINA, CAMILA, ALEXSYS, KATHERINE, HOLLY, ELAINE, KATHY, LISA, VERONICA, KRISTIN, MARIA, ABIGAIL, MARINA, MAITE, JENNA,
THE INSIGHTS ARE IN!

THE 2017 BILLBOARD WOMEN IN MUSIC ARE:

CONGRATULATIONS ON THIS WELL-DESERVED HONOR
David Cassidy Saluted

The late David Cassidy (below) bows on the Social 50 after a 62-year-old death on Nov. 21 due to multiple organ failure. The singer's death is pushed six weeks onto the chart after his Wikipedia page declined (94,003 clicks in the week ending Nov. 23, a boost of 16.9 percent, according to Billboard's own Big Sound Cassidy, best known for his role as Keith Partridge on TV's The Partridge Family, reached numerous hits on the Billboard charts — with and without — The Partridge Family — in a career dating back to the early '70s. They include, of course, The Partridge Family's No. 1 Billboard Hot 100 hit, "I Think I Love You," and Cassidy's solo No. 1 single, "I Think I Love You." Selena Gomez rocks her No. 22 on the Social 50 after a baby week during which the singer celebrated the release of the music video for her marshmello collaboration, "Wolves." Gomez earned 5.1 million streams on YouTube, with Puma (she also dyed her hair blonde). Gomez earned 5.1 million streams on YouTube, with Puma (she also dyed her hair blonde). Gomez earned 5.1 million streams on YouTube, with Puma (she also dyed her hair blonde). Gomez earned 5.1 million streams on YouTube, with Puma (she also dyed her hair blonde). Gomez earned 5.1 million streams on YouTube, with Puma (she also dyed her hair blonde). Gomez earned 5.1 million streams on YouTube, with Puma (she also dyed her hair blonde). Gomez earned 5.1 million streams on YouTube, with Puma (she also dyed her hair blonde).

Meanwhile, Post Malone soars to a new Social 50 peak of No. 1, taking his previous best of No. 18 (Oct. 27). The rapper made waves on Twitter on Nov. 23 with a video that attempted to clarify claims he made about hip-hop in an interview with Polish media outlet Niewiadomosci, having said, "If you're looking to think about life don't turn on a hip hop." "Davey hop hop," said Malone in his response video, addressing claims he wasn't committed to the genre. The clip earned him 225,000 Twitter mentions, a boost of 144 percent. - Kevin Rutherford

Data for week of 12.09.2017

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"Gummo" Gains

Brooklyn rapper Flexineal (above) continues his ascent on Streaming Songs, breaking into the top 10 (No. 8) just a week after debuting with "Gummo." The song's latest streaming numbers: 22 million streams in the Dec. 2 week, debuting at No. 92, according to Nielsen Music, a boost of 16 percent. It's assisted by prominent playlists and placements as well as word-of-mouth streams of its music video, which aired Oct. 8. The rapper (real name: Daniel Hernandez) also ascends to a new peak on Emerging Artists, jumping to No. 2, while "Gummo" moves 56-8 in the Billboard Hot 100. Multiple turkeys on Streaming Songs make viable streaming gains following the American Music Awards, which were held Nov. 19 in Los Angeles. Among them, Demi Lovato's "Stone Cold" is No. 10 (46.1 million streams, a 17 percent), and Portugal. The Man's "Feel It Still" jumps to No. 20 (40.36 million streams, an 11 percent). An artist's uploaded videos of their AMAs performances of the corresponding songs in their YouTube pages, which accounted for in-play streams, jumped 36 percent, taking Lovato's "Stone Cold" to No. 93, with its streaming video, it leads on the latest ranking to No. 99. - K.P.
Congratulations to NMPA EVP & GC Danielle Aguirre on being named to the 2017 Billboard Women in Music.

We’re very lucky you’re on our side.

NMPA is the leading voice for promoting and advancing the interests of music publishers and their songwriting partners.
Elton John
November 10, 2017

HIGHEST GROSSING CONCERT IN THE 24 YEAR HISTORY OF THE VENUE!

Special thanks to Howard Rose, Jason Wright, Bobby Weglarz and everyone at Live Nation for a record breaking night.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Artist</th>
<th>Label</th>
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<th>Current</th>
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### TOP COUNTRY ALBUMS

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### COUNTRY WEEKLY

- **December 9, 2017**
- **Billboard.com/Biz** for complete chart data
- **Data for week of 12.09.2017**
PERSON OF THE YEAR: FLEETWOOD MAC.
It’s More Than A Party, It’s A Celebration Of Community.

Performances by
HAIM, John Legend, Lorde, OneRepublic, Harry Styles, Keith Urban, and more

Reserve your seats today.
Person of the Year 2018: Fleetwood Mac
January 26 | Radio City Music Hall
Tribute Concert: 7:30 p.m. | After-Party: 10:00 p.m.
Tickets: GRAMMY.BOX.com/PersonOfTheYear | 310.392.3777

Proceeds from this event benefit MusiCares®, a charity that offers confidential preventative, recovery, and emergency programs to address the financial, medical, and personal health issues of music people in need.
### HOT ROCK SONGS™

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*December 9, 2017*
MORE THAN A PARTY, IT’S A CELEBRATION OF COMMUNITY.

Person of the Year 2018

You make our work possible. With your support, MusiCares is able to help music people in times of need, offering emergency financial assistance, addiction resources preventative care, hurricane relief, and more.

Reserve your seats today.
Person of the Year 2018: Fleetwood Mac
January 26 | 7:30 p.m. | Radio City Music Hall
Tickets: GRAMMY.BOX.com/PersonOfTheYear | 310.392.3777

Proceeds from Person Of The Year benefit MusiCares®, a charity that offers confidential preventative, recovery, and emergency programs to address the financial, medical, and personal health issues of music people in need.
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**AMAs Bring Houston Back**

Whitney Houston arrives on Top R&B Albums with "I Will Always Love You." The song pulled 27 million audience in the week ending Nov. 26, a gain of 8 percent. The full-length album "I Will Always Love You" also knocked out the Rhythmic airplay chart by a week and Rap Airplay by a second, while commanding Billboard's Hot 100 for a seventh frame. Last week's top 10 on Rhythmic as "Let It Down" jumps 8 with an 11 percent gain in plays for the week ending Nov. 26. "Let It Down" also debuts on Rap Airplay at No. 23. -Trevor Anderson
CONGRATULATIONS
TO OUR 18TH LATIN GRAMMY®
AWARD WINNERS

BANDA EL RECODO
DE CRUZ LIZÁRRAG
CAFÉ TACVBA
CHARLIE SEPÚLVEDA
AND THE TURNAROUND
DIAMANTE ELÉCTRICO (2)
EDU LOBO
ELIANE ELIAS
FERNANDO OTERO
JON SECADA
JUAN TREVIÑO
JUANES
JUSTIN BIEBER
LILA DOWNS
LOS PALOMINOS
MICHEL CAMILO
NATALIA LAFOURCADE (2)
OLGA TAÑÓN
ROMERO LUBAMBO
RUBÉN BLADES (2)
VICENTE GARCÍA (3)

DADDY
YANKEE
4 GRAMMYs

LUIS
FONSI
4 GRAMMYs
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Data for week 12 of 2017.
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KELLI TURNER
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And All the 2017 Billboard Women In Music Honorees
CONGRATULATIONS

Selena Gomez
Billboard’s 2017 Woman of the Year

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We are honored to work with you.

Nigro Karlin Segal Feldstein & Bolno

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CELEBRATING OUR VERY OWN
GABRIELLE PELUSO
BILLBOARD’S WOMEN IN MUSIC
2017 POWER EXECUTIVE
THE NO. 1s ISSUE
THE YEAR IN MUSIC

Billboard will wrap up 2017 with exclusive year-end charts, interviews, and analysis on the year's top artists, titles and labels in multiple genres as well as the year’s top producers, songwriters and publishers that reigned concurrently on the Hot 100 charts.

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

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

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

ON SALE: 12/22
AD CLOSE: 12/14 | MATERIALS DUE 12/15

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### Hot Dance/Electronic Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
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<td>Columbia/RCA</td>
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<td>Republic Records</td>
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<td>Cheat Codes Featuring Fetty Wap &amp; EUNZ</td>
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<td>GET IT RIGHT</td>
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<td>TAKE HER PLACE</td>
<td>Dan Diazia Featuring A R I Z O N A &amp; Tulis</td>
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<td>CARRY YOU HOME</td>
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<td>I JUST CAN'T</td>
<td>Rihana &amp; Quintino</td>
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<td>ACROSS THE ROOM</td>
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### Dance/Electronic Streaming Songs

<table>
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<tr>
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<th>Label</th>
<th>Week</th>
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<td>Kygo &amp; Oliver Nelson Feat, Bonnie McKey</td>
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Data for week of 12.09.2017
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38 Years Ago
HIP-HOP ARRIVED ON THE CHARTS

"Rapper’s Delight" drove rap onto radio, and spurred a musical and cultural sea change

WITH THE OPENING COUPLET
“I said a hip hop the hippie the hippie/To the hip hop and you don’t stop,”
The Sugarhill Gang introduced a new musical genre to the masses. And true to the (otherwise nonsensical) lyrical boast, hip-hop did not stop. Today, it ranks as the most significant musical development of the last 50 years.

The agent of change was “Rapper’s Delight,” recorded by Henry "Big Bank Hank" Jackson, then 25; Guy "Master Gee" O’Brien, 22; and Michael "Wonder Mike" Wright, 17; and produced by R&B singer-turned-executive Sylvia Robinson.

The tune samples Chic’s “Good Times,” which prompted a lawsuit from that song’s writers, Nile Rodgers and Bernard Edwards. They ended up with co-writing credits as a result.

Like all new art forms, hip-hop — and "Rapper’s Delight" — faced resistance. "A lot of radio stations didn’t want to play it," recalls O’Brien. "They thought it was junk." But, like rock ‘n roll before it, the youth embraced the song.

The track shot to No. 4 on Hot Soul Singles (now Hot R&B/Hip-Hop Songs) on Dec. 1, 1979, eventually reaching No. 36 on the Billboard Hot 100. It is generally accepted as the first hip-hop record to crack the top 40.

The Sugarhill Gang posted seven more hits on Hot Soul Singles through 1984 and released its most recent album in 1999. Jackson died of complications from cancer in 2014, while Wright and O’Brien continue to tour. The latter relishes his status as a hip-hop founder as he has watched the genre soar even higher: "When we started, it was us, Kurtis Blow and Grandmaster Flash," he says. "Now there’s 300 million!"

— TREVOR ANDERSON
Malcolm Young was the heart of AC/DC and the best rhythm guitar player I ever saw.

I was privileged to manage his band for two of the greatest rock records ever recorded, and saw performances ranging from the Glasgow Apollo to an aircraft hanger at Le Bourget airport.

Malcolm’s incredibly precise and strong guitar, along with his compositional skills made AC/DC the preeminent rock band of my generation. He allowed me to be along for the ride and taught me how to be a manager.

Godspeed,
Peter Mensch, Q Prime Inc.