

THE NO. 1s ISSUE

DECEMBER 10, 2022 • BILLBOARD.COM

billboard

Plus

THE LEADING
LABELS

THE TOP
PRODUCER AND
SONGWRITER

THE YEAR
IN MUSIC

YEAR OF THE BUNNY

How **BAD BUNNY** conquered the charts –
and stadiums – to become
the top artist of 2022

BAD B



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CONGRATULATIONS
BAD BUNNY
FOR THE TOP-GROSSING TOUR
OF THE YEAR AND ALL YOUR
RECORD-BREAKING ACHIEVEMENTS
IN 2022!

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ON ALL YOUR CHART-TOPPING SUCCESS**

Bad Bunny

**TOP OVERALL ARTIST
TOP LATIN ARTIST
HOT 100 ARTIST
BILLBOARD 200
BILLBOARD GLOBAL 200
TOP INDEPENDENT ARTIST
TOP STREAMING +MORE**

FOR HISTORIC ALBUM

Un Verano Sin Ti

**13 WEEKS NONCONSECUTIVELY AT # 1
ON BILLBOARD TOP 200**

**FIRST ALL-SPANISH LANGUAGE ALBUM NOMINATED FOR THE
ALBUM OF THE YEAR
GRAMMY® AWARD**

contents

DEC. 10, 2022

VOLUME 134

NO. 16

ON THE COVER

Bad Bunny photographed by Meredith Jenks on Nov. 8 at Uptown in Buenos Aires.

THIS PAGE

Rosa Linn photographed by Martha Galvan on Nov. 11 in Malibu, Calif.

Features

52

YEAR OF THE BUNNY

With over a quarter-billion grossed on the road and one of the biggest albums of the last decade, **Bad Bunny** became *Billboard's* top artist of 2022 — singing in Spanish and redefining global stardom.

60

OLD-SCHOOL RENAISSANCE

Under **Ron Perry** and **Jen Mallory's** leadership, Columbia Records found an increasingly rare kind of pop music success in 2022, with established superstars and next-gen talents alike dominating on all fronts.

66

THE SECRET SAUCE

With a session musician's patience and intuition, **Greg Kurstin** — the Hot 100's top producer of the year — elicits the best work from music's biggest stars (see: Adele).

68

THE MIRACLE WORKER

None of *Encanto's* songs were traditional Disney hits. But **Lin-Manuel Miranda's** brilliant musical storytelling sent them all to the Hot 100 — and made him the chart's top songwriter of the year.

MASTHEAD

6

BILLBOARD CHARTS

17

Bailey Zimmerman's "Fall in Love" becomes the first debut single to top the Country Airplay chart in 2022.

THE MARKET

29

"Generative AI" technology is already transforming song creation. Should producers be worried?

34

Taylor Swift tops *Billboard's* annual global Money Makers list with massive sales and streaming numbers that trump **The Rolling Stones'** tour take-home.

THE YEAR IN MUSIC

39

After years of universal uncertainty, some of the music industry's biggest hallmarks roared back in 2022, including chart-topping superstar releases, sold-out stadium treks, soundtrack smashes from best-selling films and familiar melodies making major returns.

YEAR-END CHARTS

71

Ranking the top performers on this year's charts — including artists, albums, songs and tours.

CHARTBREAKER

120

Discovered at a small Armenian festival, "Snap" singer **Rosa Linn** is now sharing studios with songwriting giants.



THE WORLD'S HOTTEST

Felicidades Benito!

Hannah Karp

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IN THE WORLD

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BEN PLATT | BILLY JOEL | BKFC 26 | BRANTLEY GILBERT | CAMILA & SIN BANDERA | CARIN LEON | CHRIS ROCK | CHRIS STAPLETON
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BILLBOARD YEAR-END CHARTS

#1

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BILLBOARD YEAR-END CHARTS

#2

**TOP FOR
LATIN TOURS**

#13

**TOP IN TOP
100 TOURS**

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charts

DATA FOR WEEK OF 12.10.2022



Zimmerman's 'Fall' Flies Rookie Flag At Country

COUNTRY AIRPLAY

1

"Fall in Love"
Bailey Zimmerman

LAST WEEK

5

PEAK POSITION

1

WEEKS ON CHART

25

B AILEY ZIMMERMAN'S "Fall in Love" breaks through as the first debut single to top *Billboard*'s Country Airplay chart in 2022. The song jumps from No. 5 to No. 1 on the chart dated Dec. 10, up 16% to 26.5 million in radio audience in the week ending Dec. 4, according to Luminate.

The track, which Zimmerman co-wrote with Gavin Lucas and Austin Shawn, who also solely produced it, marks the first Country Airplay leader for a debut single since Elvie Shane's "My Boy" in October 2021.

"Two years ago, I quit my job to make music and now we have a No. 1 song," says Zimmerman. "All I got to say is God is good, and I'm very thankful for country radio and all the fans

that support me and my music. Love y'all a lot!"

"Fall in Love" is the lead single from Zimmerman's debut EP, *Leave the Light On*, which arrived on Top Country Albums at its No. 2 best in October. The project has spent its first seven weeks in the top 10, ranking at No. 8 on the Dec. 10 chart with 17,000 equivalent album units earned from Nov. 25 to Dec. 1.

The 22-year-old from Louisville, Ill., worked at a meat processing plant and on a gas pipeline, among other jobs, before segueing to a career in music. He gained traction by posting videos on social media and now boasts 1.8 million followers on TikTok.

Meanwhile, Zimmerman's follow-up radio single, "Rock and a Hard Place," hits a new No. 44 high on Country Airplay, up 18% to 1.6 million impressions.

—JIM ASKER

Hot 100

2 WKS AGO	LAST WEEK	THIS WEEK	Title <small>PRODUCER (SONGWRITER)</small>	Artist <small>IMPRINT/PROMOTION LABEL</small>	PEAK POS.	WKS. ON CHART
	1	1	#1 for 6 WEEKS Anti-Hero <small>J.M.ANTONOFF, T.SWIFT (T.SWIFT, J.M.ANTONOFF)</small>	Taylor Swift REPUBLIC	1	6
(25)	(5)	2	AIR All I Want For Christmas Is You <small>W.AFANASIEFF, M.CAREY (M.CAREY, W.AFANASIEFF)</small>	Mariah Carey COLUMBIA/LEGACY	1	54
(41)	(6)	3	SAL/STM Rockin' Around The Christmas Tree <small>O.BRADLEY (J.D.MARKS)</small>	Brenda Lee DECCA/MCA NASHVILLE/UME	2	48
(3)	(3)	4	Unholy <small>ILYA, CIRKUT, B.SLATKIN, O.FEDI, JIMMY NAPES, S.SMITH (S.SMITH, J.J.NAPIER, I.SALMANZADEH, H.R.WALTER, B.SLATKIN, O.FEDI, K.PETRAS)</small>	Sam Smith & Kim Petras EMI/CAPITOL	1	10
(50)	(9)	5	Jingle Bell Rock <small>O.BRADLEY (J.C.BEAL, J.R.BOOTHE)</small>	Bobby Helms DECCA/MCA NASHVILLE/GEFFEN/UME	3	45
-	(10)	6	A Holly Jolly Christmas <small>M.GABLER (J.D.MARKS)</small>	Burl Ives DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	4	28
2	2	7	Rich Flex <small>VINYLZ, TAY KEITH, FNZ, BOOGZ DABEAST (C.J.HARRIS, JR., A.GRAHAM, S.B.A., JOSEPH, A.HERNANDEZ, B.L.CHAMBERS, M.J.MULE, I.J.DEBONI, J.GWIN, C.BERNSTEIN, M.J.PETE, B.D.SESSION JR, A.GENEEN WHITE, G.HAYES, A.DAVIS)</small>	Drake & 21 Savage OVO SOUND/REPUBLIC	2	4
4	4	8	Bad Habit <small>STEVE LACY (S.T.L.MOYA, B.FOUSHEE, D.GORDON, M.CASTELLANOS, J.C.KIRBY)</small>	Steve Lacy L-M/RCA	1	22
-	(19)	9	It's The Most Wonderful Time Of The Year <small>R.MERSEY (G.WYLE, E.POLA)</small>	Andy Williams COLUMBIA/LEGACY	5	29
-	(23)	10	Last Christmas <small>G.MICHAEL (G.MICHAEL)</small>	Wham! COLUMBIA/LEGACY	7	27
(7)	(7)	11	I'm Good (Blue) <small>D.GUETTA, TIMOFEY (B.REXHA, P.D.GUETTA, G.RANDONE, KAMILLE, M.GABUTTI, M.LOBINA, P.J.PLESTED)</small>	David Guetta & Bebe Rexha WHAT A DJ/WARNER	7	14
-	(34)	12	The Christmas Song (Merry Christmas To You) <small>L.GILLETTE (M.H.TORME, R.WELLS)</small>	Nat King Cole CAPITOL/UME	11	34
-	(42)	13	Feliz Navidad <small>R.JARRARD (J.FELICIANO)</small>	Jose Feliciano RCA/LEGACY	6	22
5	8	14	As It Was <small>KID HARPOON, T.JOHNSON (H.STYLES, T.E.P.HULL, T.JOHNSON)</small>	Harry Styles ERSKINE/COLUMBIA	1	35
(12)	(12)	15	Die For You <small>DOC MCKINNEY, CIRKUT, THE WEEKND, CASHMERE CAT, PRINCE 85 (A.TESFAYE, M.MCKINNEY, PRINCE 85, DYLAN WIGGINS, M.A.HOIBERG, W.T.WALSH)</small>	The Weeknd XO/REPUBLIC	12	18
-	(40)	16	Sleigh Ride <small>P.SPECTOR (L.ANDERSON, M.PARISH)</small>	The Ronettes PHIL SPECTOR/EMI BLACKWOOD/LEGACY	10	18
-	(48)	17	Underneath The Tree <small>G.KURSTIN (K.CLARKSON, G.KURSTIN)</small>	Kelly Clarkson 19/RCA	12	17
-	(41)	18	Let It Snow, Let It Snow, Let It Snow <small>L.GILLETTE (J.STYNE, S.CAHN)</small>	Dean Martin CAPITOL/UME	8	21
-	(43)	19	It's Beginning To Look A Lot Like Christmas Perry Como And The Fontane Sisters With Mitchell Ayres And His Orchestra <small>C.GREAN (M.WILLSON)</small>	RCA/LEGACY	12	14
(20)	(16)	20	Cuff It <small>B.KNOWLES CARTER, NOVA WAV, RISSI, RAPHAEL SAADIQ (B.G.KNOWLES CARTER, D.ANDREWS, B.C.CONEY, MORTEN RISTORP, RAPHAEL SAADIQ, T.Y.NASH, M.C.BROCKERT, A.H.MCGRIER, N.G.RODGERS, JR.)</small>	Beyonce PARKWOOD/COLUMBIA	13	16

Go to the Chart Beat section of [billboard.com](https://www.billboard.com) for complete charts coverage.

The 20-year-old Northern California native's first Hot 100 entry also holds at its No. 10 high on Mainstream Top 40.



HOT 100

54

"Until I Found You"
Stephen Sanchez

Where did the inspiration for "Until I Found You" come from?

I was in a serious relationship at the time. There was a lot of back-and-forth toward the beginning because I was super fearful of it, and I pushed her away because of that. I moved to Nashville months later, we reconnected, and I took her out on a date. The song is just reflecting that time: When I was without her friendship and loving, it was so hard. I just remember how shallow that time felt in my life. [When] I wrote the song, we were very much in love, and it made that moment of our lives more beautiful.

Was creating the song's old-school charm a concerted effort?

I bought this old Rickenbacker [guitar] and amp in Nashville. I had the first part [of the song], and then I finished the rest of it on that — that's what gave it that '50s and '60s sound. I was playing around with other '50s covers, like Paul Anka and The Penguins, and then that song popped out. It felt like it was pulling from my roots in a very huge way. I really just love that music so much. I think it's kind of a lost art to tell somebody that you'd pull the moon down for them, so for that to fall out in such a natural way feels very special.

What can we expect from your first headline tour in 2023?

Having strangers that I don't know come out and pay money for these shows ... to play in front of them is going to be so exhilarating. I'm excited to dance. I used to go to concerts when I was younger, and the consistent thing I would imagine was feeling the music from the audience, but imagining that I was moving to it onstage. To get to do that for real now is so exciting. I want to make it so that there's a dance with the audience that's happening — bring them into a feeling. That's the goal: have fun and flirt with the audience as much as I can. —JOSH GLICKSMAN

Biggest Airplay Gain

2

"All I Want for Christmas Is You"

Mariah Carey

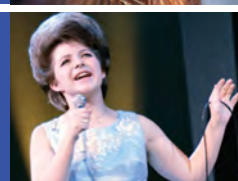


Biggest Streaming And Sales Gains

3

"Rockin' Around the Christmas Tree"

Brenda Lee



BILLBOARD HOT 100: THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY TRACKING ACTIVITY (DATA BY ONLINE MUSIC SOURCES AND BILLBOARD). AIRPLAY: THE WEEK'S MOST AIRPLAYED SONGS ACROSS ALL GENRES, RANKED BY AIRPLAY ACTIVITY (DATA BY MUSIC BUSINESS ASSOCIATION). STREAMING: THE WEEK'S MOST STREAMED SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY (DATA BY SPOTIFY).
 *PEAK POS.: HIGHEST POSITION ON CHART. *WKS. ON CHART: NUMBER OF WEEKS SONG SPENT ON CHART.
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Brent Smith
Fred Zahedinia

EXECUTIVE OF THE WEEK

Marty Diamond



BILLBOARD 200

35



Tom Petty and The Heartbreakers *Live at the Fillmore, 1997*

The archival live set marks Petty's 21st top 40-charting release. Meanwhile, The Cure's highest-charting album (1992's *Wish*, No. 2) reenters at No. 45 after its 30th-anniversary reissue.

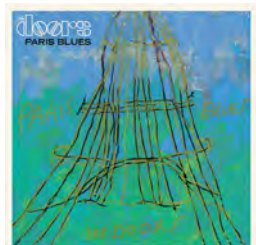
100



Brockhampton *TM*

The act's final release debuts with 11,000 equivalent album units earned in the United States (in the week ending Dec. 1, according to Luminate). Album sales equal 88% of that sum, boosted by the availability of signed CDs.

148



The Doors *Paris Blues*

The compilation is also the band's first No. 1 on Blues Albums (9,000 sold), scoring 2022's second-largest week on the list, trailing only the 14,000 start of Bonnie Raitt's *Just Like That...*

20 Fleetwood Mac *Rumours*



Fleetwood Mac's *Rumours* rises 32-20 on the Billboard 200 following the Nov. 30 death of the band's Christine McVie (left) at age 79. The album was last in the top 20 on the Feb. 19 chart (No. 15). Plus, the group's *Greatest Hits* reenters at No. 98 — its highest rank in over a year-and-a-half (No. 48; Feb. 20, 2021).

Rumours earned 23,000 equivalent album units in the United States in the week ending Dec. 1 (up 25%), while *Greatest Hits* netted 11,000 units (up 57%). McVie sang lead and co-wrote half of *Greatest Hits*' 16 songs, including Billboard Hot 100 top 10s "Hold Me" and "Little Lies," as well as *Rumours*' "You Make Loving Fun" and "Don't Stop."

McVie also released music outside of

Fleetwood Mac, most recently through the Rhino compilation *Songbird (A Solo Collection)* in June.

—KEITH CAULFIELD

Billboard 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	1	#1 for 5 WEEKS Taylor Swift REPUBLIC	Midnights	1	6
	2	2	Drake & 21 Savage OVO SOUND/REPUBLIC	Her Loss	1	4
	3	3	Bad Bunny RIMAS	Un Verano Sin Ti	1	30
(19)	(10)	4	GG Michael Buble 143/REPRISE/WARNER	Christmas	1	104
	4	5	Lil Baby QUALITY CONTROL/MOTOWN	It's Only Me	1	7
	6	6	Morgan Wallen BIG LOUD/REPUBLIC	Dangerous: The Double Album	1	99
	7	7	The Weeknd XO/REPUBLIC	The Highlights	2	94
(77)	(18)	8	Nat King Cole CAPITOL/UME	The Christmas Song	6	69
	9	9	Harry Styles ERSKINE/COLUMBIA	Harry's House	1	28
(43)	(17)	10	Vince Guaraldi Trio FANTASY/CONCORD	A Charlie Brown Christmas (Soundtrack)	6	103
(40)	(19)	11	Mariah Carey COLUMBIA/LEGACY	Merry Christmas	3	112
13	12	12	Zach Bryan BELTING BRONCO/WARNER	American Heartbreak	5	28
108	(71)	13	PS Various Artists PHIL SPECTOR/EMI BLACKWOOD/LEGACY	A Christmas Gift For You From Phil Spector	10	27
(111)	(46)	14	Bing Crosby CAPITOL/UME	Christmas Classics	14	46
(20)	20	15	Taylor Swift REPUBLIC	Folklore	1	123
(115)	(7)	16	Michael Jackson EPIC/LEGACY	Thriller	1	550
(17)	(11)	17	Elton John ROCKET/ISLAND/UME	Diamonds	7	264
-	(43)	18	Frank Sinatra FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Christmas	12	34
(88)	(38)	19	Pentatonix RCA	The Best Of Pentatonix Christmas	7	30
36	(32)	20	Fleetwood Mac WARNER/RHINO	Rumours	1	505

MYRIAM HERNÁNDEZ NUESTRA NAVIDAD



NEW ALBUM



DISCOVER NUESTRA NAVIDAD



GLOBAL 200

1

"All I Want for Christmas Is You"
Mariah Carey

LIKE SANTA TAKING to the skies on his annual Christmas sleigh ride, Mariah Carey makes her yearly ascent to the top of the Billboard Global 200 chart as "All I Want for Christmas Is You" jingles back to No. 1. The song surges with 64.5 million official streams (up 47%) and 8,000 sold (up 62%) worldwide in the Nov. 25-Dec. 1

tracking week, according to Luminate. The 1994 modern holiday classic adds a ninth week atop the chart after holding the leading slot for four weeks each in the 2020 and 2021 holiday seasons.

On the U.S.-based Streaming Songs chart, "Christmas" likewise revisits No. 1, up 41% to 30.3 million streams. The track has led the ranking for 16 cumulative weeks — all since the 2018 holidays — and has returned to the summit the same week each year for the last four holiday seasons (on charts dated Dec. 14, 2019; Dec. 12, 2020; Dec. 11, 2021; and the latest list dated Dec. 10).

Amid a flurry of holiday favorites on the Global 200, three nonseasonal songs debut, led by British singer-songwriter RAYE's "Escapism." (featuring 070 Shake) at No. 115. RAYE's highest-starting Global 200 entry concurrently becomes her fourth top 10 on the Official U.K. Singles chart, rising 31-6, following her featured turn on Jax Jones' "You Don't Know Me" (No. 3, 2017); "Secrets," with Regard (No. 6, 2020); and "Bed," with Joel Corry and David Guetta (No. 3, 2021).

Also new on the Global 200: "Qué Agonía," by Yuridia and Ángela Aguilar (No. 192; 15.7 million streams) and Hotel Ugly's "Shut Up My Moms Calling" (No. 194; 10.9 million).

—GARY TRUST

Global 200

2 WKS. AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
(27)	(5)	1	#1 for 9 WEEKS GG All I Want For Christmas Is You	Mariah Carey	1	24
2	2	2	Unholy	Sam Smith & Kim Petras	1	10
1	1	3	Anti-Hero	Taylor Swift	1	6
(77)	(19)	4	Rockin' Around The Christmas Tree	Brenda Lee	3	17
(71)	(21)	5	Last Christmas	Wham!	2	20
3	3	6	Rich Flex	Drake & 21 Savage	1	4
4	4	7	I'm Good (Blue)	David Guetta & Bebe Rexha	2	14
(89)	(23)	8	Jingle Bell Rock	Bobby Helms	4	17
6	7	9	As It Was	Harry Styles	1	35
(5)	8	10	Calm Down	Rema & Selena Gomez	5	22
(10)	(6)	11	Made You Look	Meghan Trainor	6	6
8	10	12	Under The Influence	Chris Brown	3	19
-	(9)	13	Dreamers (Music From The FIFA World Cup Qatar 2022)	Jung Kook	9	2
9	11	14	La Bachata	Manuel Turizo	6	21
(112)	(43)	15	Santa Tell Me	Ariana Grande	5	17
11	12	16	Miss You	Oliver Tree & Robin Schulz	11	8
(144)	(53)	17	It's Beginning To Look A Lot Like Christmas	Michael Buble	6	17
(160)	(55)	18	It's The Most Wonderful Time Of The Year	Andy Williams	7	16
(20)	(18)	19	Another Love	Tom Odell	14	83
12	14	20	I Ain't Worried	OneRepublic	5	26

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2018 2019 2020 2021 2022

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NO. 1

Enter Metallica: 'Lux' Launches

Metallica's "Lux Æterna" — from the band's forthcoming 11th studio album, *72 Reasons*, due April 14, 2023 — soars in atop Hot Hard Rock Songs. Following its Nov. 28 premiere, it debuts with 5.3 million in radio audience, 3.3 million official U.S. streams and 4,000 sold through Dec. 1, according to Luminate.

Metallica previously topped the chart (which began in 2020) for nine weeks starting in July with its 1986 classic "Master of Puppets," sparked by its synch in the latest season of Netflix's *Stranger Things*.

"Lux" concurrently arrives at No. 2 on Mainstream Rock Airplay, the chart's best debut since 2006, when Red Hot Chili Peppers' "Dani California" began at the same mark. Metallica ties its highest arrival on the list (matching 2003's "St. Anger"), where the band now boasts 25 top 10s.

"Lux" also opens at No. 2 on Rock & Alternative Airplay and becomes the group's first Alternative Airplay entry since 2009, at No. 35. —KEVIN RUTHERFORD

Hot Hard Rock Songs				
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		<small>IMPRINT/PROMOTION LABEL</small>		
	1	#1 for 1 WEEK Lux Aeterna <small>BLACKENED/Q PRIME</small>	Metallica	1
2	2	Mary On A Cross <small>LOMA VISTA/CONCORD</small>	Ghost	12
1	3	Just Pretend <small>SUMERIAN</small>	Bad Omens	12
	4	Voices In My Head <small>EPITAPH</small>	Falling In Reverse	27
8	5	Sold Out <small>BIG LOUD ROCK/BIG LOUD</small>	HARDY	38
7	6	Jack <small>BIG LOUD ROCK/BIG LOUD</small>	HARDY	9
	7	San Quentin <small>NICKELBACK II/BMG</small>	Nickelback	13
10	8	Bad Things <small>FEARLESS/CONCORD</small>	I Prevail	20
9	9	Surrender <small>BMG</small>	Godsmack	10
11	10	Zombified <small>EPITAPH</small>	Falling In Reverse	48



NO. 1

'Cuff'-ing Season At Radio

Beyoncé bests the competition twice as her single "Cuff It" crowns both R&B/Hip-Hop Airplay and Rhythmic Airplay. It's her 11th career No. 1 on the former, after a strong 24% gain to 21.7 million in audience in the week ending Dec. 4, according to Luminate. On the latter, the superstar's 12th leader comes following an 18% jump in weekly plays in the same period.

The song might capture another No. 1 as soon as the Dec. 17 charts. "Cuff It" lifts 3-2 on Adult R&B Airplay, where it posted a 33% surge in weekly plays.

Improvements across multiple radio sectors push "Cuff It" 11-8 on the all-genre Radio Songs chart (up 17% to 52.8 million in audience). As previous single "Break My Soul" reached No. 3, Beyoncé's album *Renaissance* is her first with multiple Radio Songs top 10s since *I Am ... Sasha Fierce* had four in 2008-09.

—TREVOR ANDERSON

R&B/Hip-Hop Airplay				
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		<small>IMPRINT/PROMOTION LABEL</small>		
	1	#1 for 1 WEEK GG Cuff It <small>PARKWOOD/COLUMBIA</small>	Beyoncé	9
2	2	Wait For U <small>FREEBANDZ/EPIC</small>	Future Featuring Drake & Tems	32
	3	Tomorrow 2 <small>CMG/INTERSCOPE</small>	GloRilla & Cardi B	10
1	4	Free Mind <small>LEADING VIBE</small>	Tems	37
6	5	Lift Me Up <small>WESTBURY ROAD/HOLLYWOOD/ROC NATION/DEF JAM</small>	Rihanna	6
7	6	In A Minute <small>QUALITY CONTROL/MOTOWN/CAPITOL</small>	Lil Baby	29
	7	Love You Better <small>FREEBANDZ/EPIC</small>	Future	18
	8	Can't Stop Won't Stop <small>BAD BOY/EMPIRE</small>	King Combs & Kodak Black	16
5	9	Gotta Move On <small>LOVE RECORDS/MOTOWN/CAPITOL</small>	Diddy & Bryson Tiller	25
12	10	Rich Flex <small>OVO SOUND/REPUBLIC</small>	Drake & 21 Savage	4

21 SAVAGE • ADAM OMAR HAWLEY • ADRIAN BELEW • AIDAN RODRIGUEZ • ALEXANDER CABA
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NO. 10

'Tree' Lights Up Top 10

Mariah Carey's "All I Want for Christmas Is You" leads the Holiday 100 for a 53rd time out of the chart's 58 total weeks since the list launched in 2011. It has also topped the ranking for 38 consecutive weeks since the start of the 2015 holidays.

The 1994 carol is the second-youngest in the Holiday 100's top 10 after "Underneath the Tree" by Kelly Clarkson (above) at No. 10. Released on Clarkson's 2013 album, *Wrapped in Red*, the track ranks in the top tier for the first time since that holiday season, when it reached a No. 8 high. The song drew 17 million streams (up 51%) and 8.9 million in radio audience (up 10%) and sold 2,000 downloads (up 93%) from Nov. 25 to Dec. 1, according to Luminate.

In 2021, Clarkson released her second holiday set, *When Christmas Comes Around...* The album includes "Santa, Can't You Hear Me" (with Ariana Grande), which spends a fifth week on the Holiday 100 (No. 76).

—GARY TRUST

Holiday 100				
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
	1	#1 for 53 WEEKS All I Want For Christmas Is You	Mariah Carey	58
	2	Rockin' Around The Christmas Tree	Brenda Lee	58
	3	Jingle Bell Rock	Bobby Helms	58
	4	A Holly Jolly Christmas	Burl Ives	58
	5	It's The Most Wonderful Time Of The Year	Andy Williams	58
	6	Last Christmas	Wham!	58
	7	The Christmas Song (Merry Christmas To You)	Nat King Cole	58
10	8	Feliz Navidad	Jose Feliciano	58
8	9	Sleigh Ride	The Ronettes	53
12	10	Underneath The Tree	Kelly Clarkson	48



NO. 1

On The 40th Week Of Christmas...

As the end of the year draws near, *Christmas*, the holiday set by Michael Bublé (above) that arrived in 2011, decorates the No. 1 slot on Top Holiday Albums for a record-extending 40th nonconsecutive week (47,000 equivalent album units earned in the United States in the week ending Dec. 1, up 55%). On the all-genre Billboard 200, the former No. 1 rises 10-4.

While the top 10 of Top Holiday Albums mostly consists of oldies (the newest title in the region is 2019's *The Best of Pentatonix Christmas*), the top 50 chart includes seven 2022 releases, led by Matteo, Andrea and Virginia Bocelli's *A Family Christmas* (No. 16). It's followed by Louis Armstrong's *Louis Wishes You a Cool Yule* (No. 32), Backstreet Boys' *A Very Backstreet Christmas* (No. 34), Pentatonix's *Holidays Around the World* (No. 38), Lindsey Stirling's *Snow Waltz* (No. 41), the *Now That's What I Call a Wonderful Christmas* compilation (No. 44) and Alicia Keys' *Santa Baby* (No. 46).

—KEITH CAULFIELD

Top Holiday Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
	1	#1 for 40 WEEKS GG Michael Bublé	Christmas	146
3	2	Nat King Cole	The Christmas Song	257
2	3	Vince Guaraldi Trio	A Charlie Brown Christmas (Soundtrack)	312
4	4	Mariah Carey	Merry Christmas	303
11	5	Various Artists	A Christmas Gift For You From Phil Spector	57
7	6	Bing Crosby	Christmas Classics	78
6	7	Frank Sinatra	Ultimate Christmas	65
5	8	Pentatonix	The Best Of Pentatonix Christmas	46
8	9	Andy Williams	The Andy Williams Christmas Album	48
9	10	Burl Ives	Rudolph The Red-Nosed Reindeer	229

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MUSIC AND MONEY

PG. 32 EDITORIAL PLAYLISTS FIZZLE

PG. 34 MUSIC'S TOP GLOBAL MONEY MAKERS

PG. 35 THE INDUSTRY'S UPBEAT THIRD QUARTER



When Music Makes Itself: The Debate Over AI

The technology is already transforming song creation.
Should producers be worried?

BY KRISTIN ROBINSON // ILLUSTRATION BY CATHRYN VIRGINIA

IF YOU THINK 100,000 SONGS a day going into the market is a big number, “you have no idea what’s coming next,” says Alex Mitchell, founder/CEO of Boomy, a music creation platform that can compose an instrumental at the click of an icon.

Boomy is one of many so-called “generative artificial intelligence” music companies — others include Soundful, BandLab’s SongStarter, Authentic Artists and Lyric Studio — founded to democratize songwriting and production even more than the synthesizer did in the 1970s, the drum machine in the ’80s and ’90s, digital audio

workstations in the 2000s and sample and beat libraries in the 2010s. In each of those cases, however, musicians were required to operate this technology in order to produce songs. The selling point of generative AI is that no musical knowledge or training is necessary. Anyone can potentially create a hit song with the help of computers that evolve with each artificially produced guitar lick or drumbeat.

Not surprisingly, the technology breakthrough has also generated considerable anxiety among professional musicians, producers, engineers and others in the recorded-music

industry who worry that their livelihoods could potentially be threatened. “In our pursuit of the next best technology, we don’t think enough about the impact [generative AI] could have on real people,” says Abe Batshone, CEO of BeatStars, a subscription-based platform that licenses beats. “Are we really helping musicians create, or are we just cutting out jobs for producers?”

Not so, say the entrepreneurs who work in the emerging business. From their perspective, generative AI tools are simply the next step in technology’s long legacy of shaping the way music is created and recorded.

“When the drum machine came out, drummers were scared it would take their jobs away,” says Diaa El All, founder/CEO of Soundful, another AI music-generation application that was tested by hit-makers such as Caroline Pennell, Madison Love and Matthew Koma at a recent songwriting camp in Los Angeles. “But then they saw what Prince and others were able to create with it.”

El All says the music that Soundful can instantly generate, based on user-set parameters, like beats per minute or genre, is simply meant to be a “jumping-off point” for writers

A Senate panel will hold a hearing on competition in ticketing following

Ticketmaster service failures during a **Taylor Swift** presale.

Concord established a \$1.7 billion asset-backed security, supported by royalties from over 1 million music assets.

New York Rep. **Hakeem Jeffries**, a music creator advocate and copyright expert, was elected as House Democratic leader.

Universal Music Group bought a 49% stake in U.K.-based independent label group **[PIAS]**.

to build songs. “The human element,” he says, “will never be replaced.”

BandLab CEO Meng Ru Kuok says that having tools to spark song creation makes a huge difference for young music-makers, who, so far, seem to be the biggest adopters of this technology. Meng claims his AI-powered SongStarter tool, which generates a simple musical loop over which creators can fashion a song, makes new BandLab users “80% more likely to actually share their music as opposed to writing from zero.” (*Billboard* and BandLab collaborated on Bringing BandLab to Billboard, a portal that highlights emerging artists.)

Other applications include gaming and soundtracks. Lifescore modulates human-made scores in real time, which can reflect how a player is faring in a video game, for example, and Tuney targets creators who need background music for videos or podcasts but do not have a budget for licensing.

“We’re seeing the blur of the line between creator and consumer, audience and performer. It’s a new creative class.”

—ALEX MITCHELL, BOOMY

These entrepreneurs contend that generative AI will empower the growth of the “creator economy,” which is already worth over \$100 billion and counting, according to influencer Marketing Hub. “We’re seeing the blur of the line between creator and consumer, audience and performer,” says Mitchell. “It’s a new creative class.”

The public’s fascination with — and fear of — generative AI reached a new milestone this year with the introduction of DALL-E 2, a generator that instantaneously creates images based on text inputs and with a surprising level of precision.

Musician Holly Herndon, who has used AI tools in her songwriting and creative direction for years, says that in the next decade, it will be as easy to generate a great song as it is to generate an image. “The entertainment industries we are familiar with will change radically when media is so easy and abundant,” she says. “The impact is going to be dramatic and very alien to what we are used to.”

Mac Boucher, creative technologist and co-creator of non-fungible token project WarNymph along with his sister Grimes, agrees. “We will all become creators and be capable of creating anything.”

If these predictions are fulfilled, the music business, which is already grappling with oversaturation, will need to recalibrate. Instead of focusing on consumption and owning intellectual property, more companies may shift to artist services and the development of tools that aid song creation — similar to Downtown Music Holdings’ decision to sell off its 145,000-song catalog over the last two years and focus on serving the needs of independent talent.

Major music companies are also investing in and establishing relationships with AI startups. Hipgnosis, Reservoir, Concord and Primary Wave are among those that have worked with AI stem separation company Audioshake, while Warner Music Group has invested in Boomy, Authentic Artists and Lifescore.

The advancement of AI-generated music has understandably sparked a debate over its ethical and legal use. Currently, the U.S. Copyright Office will not register a work created solely by AI, but it will register works created with human input. However, what constitutes that input has yet to be clearly defined.

Answers to these questions are being worked out in court. In 2019, industry leader Open AI issued a comment to the U.S. Patent and Trademark Office, arguing that using copyrighted material for training an AI program should be considered fair use, although many copyright owners and some other AI companies disagree. Now one of Open AI’s projects, which was made in collaboration with Microsoft and Github, is battling a class-action suit over a similar issue. Copilot, which is AI designed to generate computer code, was accused of often replicating copyrighted code because it was trained on billions of lines of protected material made by human developers.

The executives interviewed for this story say they hire musicians to create training material for their programs and do not touch copyright-protected songs.

“I don’t think songwriters and producers are talking about [AI] enough,” says music attorney Karl Fowlkes. “This kind of feels like a dark, impending thing coming our way, and we need to sort out the legal questions.”

Fowlkes says the most important challenge to AI-generated music will come when these tools begin creating songs that emulate specific musicians.

Mitchell says that Boomy will cross that threshold in the next year. “If we can line up the right framework to pay for the rights,” he says. “we’re looking at what it’s going to take to produce at the level of DALL-E 2 for music.” **b**

Making Music And Generating Buzz

These five AI music startups are changing how songs are made and who’s making them

BOOMY

This app gives users with no musical training or experience the tools to create a song in minutes by selecting the style of beat or music genre — rap or lo-fi, for instance — and then building and mixing the song from there. Boomy users can also upload their finished songs to over 40 streaming and social media platforms and earn royalties from them, according to the company.

ENDEL

The Berlin-based company’s app creates personalized ambient music, which founder/CEO Oleg Stavitsky calls “functional sound,” by analyzing user biometrics — like heart rate, age and even the weather — to generate custom soundscapes that promote relaxation, productivity, focus and other cognitive states. “This is where AI should be and is being used in a way that can benefit millions,” says Stavitsky, whose company has entered partnerships with James Blake, Grimes and Warner Music Group.

LYRIC STUDIO

Started as a computational creativity project for a Ph.D. program, the lyric-generating tool launched as a consumer product in 2017 to help songwriters think outside the box. “It’s similar to text prediction, but there’s an important difference,” says founder Maya Ackerman. “Predictive texts are trying to guess the right answer, but in creative spaces, there is no such thing as a right answer. There’s infinite possibility.” She adds, “Lyric Studio helps you see options you have not considered and opens up creative space.”

SOUNDFUL

This platform uses generative AI to create “studio-quality music at the touch of a button,” says founder/CEO Diaa El All. After generating a track bed and stems for songwriters to tinker with, Soundful expects the songwriters — aspiring or professional — to make it their own. The company hosts songwriting camps with hit-makers to introduce them to the product, which has resulted in some fans. “I usually can’t stand songwriting camps,” says Matthew Koma (Tiësto, Zedd, Demi Lovato), who was part of the first Soundful camp at Paramount Studios. “But Soundful really fast-tracked getting an idea on its feet. It was more productive in a shorter period.”

TUNEY

After working in the production music field for years, Tuney founder/CEO Antony Demekhin watched the sector scramble to meet the demands of the “explosion of content creation” from brands and influencers populating YouTube, TikTok and other social media platforms. He also felt that the low-cost song licenses that these companies offered were stale, and so he established Tuney to create customizable options. The company hires musicians to write loops and samples, feeds them into an AI generator and “automates the rest of the song-creation process,” Demekhin explains, allowing licensors more options and more customization power at the same low cost. The musicians who create the loops and samples are paid a rate that’s competitive with what production libraries pay, but Demekhin says they spend a fraction of the amount of time they typically work because they don’t have to arrange the music. —K. R.

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A task force formed following the **Astroworld** tragedy unveiled new safety protocols for Houston's **NRG Park**.

Universal Music's **Deutsche Grammophon** launched a subscription streaming service featuring classical music from its own archive.

Playlists Lose Their Punch

Listeners are turning to TikTok and other sources for music discovery

BY ELIAS LEIGHT

NOT LONG AGO, a placement on Spotify's RapCaviar or Apple Music's Today's Top Hits playlists could ignite a single's streaming numbers overnight. "Today's Top Hits [32 million followers] used to be the holy grail," says one manager of several major-label acts. "Or even Pop Rising [2.7 million] — it was like, 'If a song got on Pop Rising, it's going to get to Today's Top Hits and do 5 million streams a week.'"

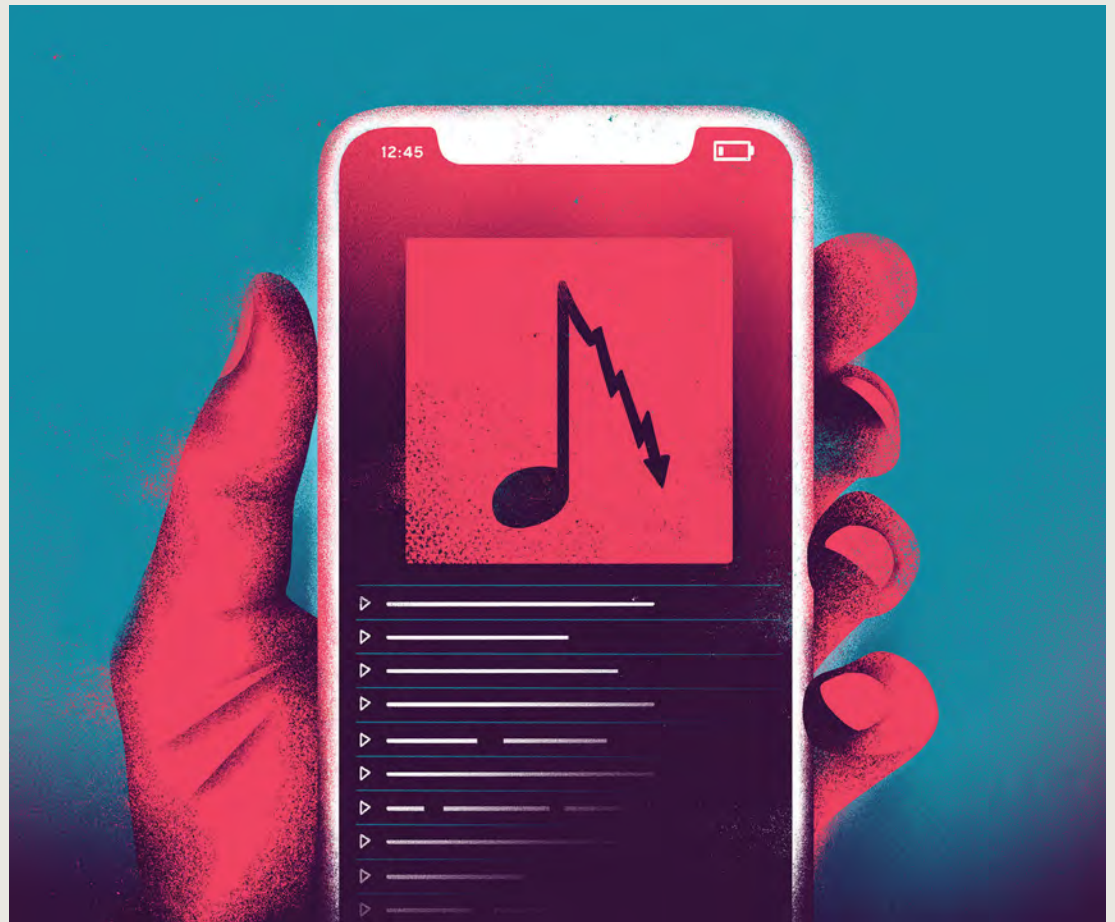
But in 2022, the manager continues, "it doesn't feel like that's the case." This realization is growing around the music industry. "The Spotify and Apple editorial playlists don't have as much punch" as they did, agrees Kieron Donoghue, founder of Humble Angel Records and former vp of global playlists strategy at Warner Music Group. "The major streaming platforms are reacting to culture now rather than driving it," adds Tatiana Cirisano, music industry analyst and consultant for MIDiA Research.

In a statement to *Billboard*, Sulinna Ong, global head of editorial at Spotify, countered that the platform's "top five editorial playlists are followed by more than 80 million listeners — they're wildly popular." She added that the overall audience for playlists is larger than ever. "These listeners have increasingly diverse tastes, Spotify is meeting that consumer demand, and, as a result, more artists are being discovered." A representative for Apple Music declined to comment for this story.

Managers sound nearly misty-eyed when they reminisce about the streams that some editorial playlists once generated. "There used to be a world where an unknown artist would get the cover of the Fresh Finds playlist [on Spotify] and they would get between 60,000 and 100,000 streams a week," says one manager who works primarily with developing acts. "Now you're looking at more like 15,000 to 20,000 streams a week."

"Does Today's Top Hits move the needle as much now as it did four years ago?" one senior label executive asks. "No." The difference is especially stark, he adds, if you're not near the top of the playlist.

Label executives say the change in firepower of marquee editorial playlists is caused in part by the increased emphasis on personalization, especially at Spotify, which encourages users to play music similar to what they've streamed — in essence, burrow deeper into



their own tastes — rather than pushing all listeners to play the same tracks. The shift is also a reflection of the growing power of apps like TikTok in music discovery: "The pie of 'discovery market share' has become more fragmented," according to Daniel Sander, chief commercial officer of music marketing technology company Feature.FM. The gatekeepers who program editorial playlists are ceding ground to user-generated content on short-form-video platforms.

There are exceptions: Managers say some of Spotify's editorial playlists in Southeast Asia, for example, still have oomph, as does the phonk playlist, which launched earlier this year and caters to a rising subgenre of dance music popular in Eastern Europe. (Beneficiaries include dhruv, who has 7.5 million monthly listeners on Spotify, and Kordhell, with 12.7 million.) But executives maintain that many of the big-name editorial collections are not magnifying songs the way they once did.

Some of that decline is due to changes at the streaming services. In 2019, Spotify took playlists like Beast Mode and Chill Hits, which previously had been the same for all listeners, and personalized them "for each listener based on their particular taste," according to a company press release. (This change did not affect playlists like RapCaviar and Today's Top Hits.)

Spotify found that this had two effects: Listeners tuned in for longer, and the streaming wealth was spread across more acts — raising "the number of artists featured on playlists by 30% and the number of songs listeners are discovering by 35%," according to one 2021 announcement.

In her statement, Spotify's Ong noted that "listener habits have become increasingly diverse, so our playlist strategy has expanded to accommodate that." She says personalized editorial playlists are responsible for "a third of all new artist discoveries on Spotify."

TikTok, which now spurs a lot of music discovery, embraced personalization from the beginning. Users marvel at how well the app seems to anticipate their tastes: "Everything on TikTok feels like it was meant especially for you," says one music executive.

Short-form-video platforms have also fundamentally altered the timeline of a hit. "Artists can play song snippets or behind-the-scenes content and drive fans to take action — discovery is happening before your song would even be able to be put on an editorial playlist," says Sander.

TikTok also rejuvenates catalog tracks — ranging from Fleetwood Mac's "Dreams" (released in 1977) to Thundercat's "Them Changes" (2017) — and pushes them back on to the charts, defying many marquee editorial playlists' emphasis on front-line releases. "The path of a hit has changed," says one major-label executive. "Spotify, Apple Music and Amazon haven't built anything to adjust to that."

As a result, the power of streaming-service gatekeepers has eroded. "You're going to find the next curator on TikTok," says one A&R consultant at a major label. The mantle of the editorial playlists has been taken up partly by remix-focused accounts on TikTok, which release sped-up or slowed-down versions of sounds that millions of users incorporate into their own videos.

User-generated content is "what's driving TikTok and driving the charts," says Kuok Meng Ru, CEO of music technology company BandLab. "People feeling involved gets them more excited."

And there's no way to be involved with editorial playlists other than hitting the "like" button. "We're seeing in consumer surveys how much Gen Z really does want to actively participate in music — not just listen and consume passively, but make their own videos, remix the song, create their own content on top of it," Cirisano adds. "The major streaming services don't offer that." **B**



GLOBAL MUSIC RIGHTS



GRAMMY NOMINATIONS

ANDERSON .PAAK

Best R&B Performance
"Here With Me" Mary J. Blige ft. Anderson .Paak

Album of the Year
Good Morning Beautiful by Mary J. Blige

ARCTIC MONKEYS

Best Alternative Performance
"There'd Better Be A Mirror Ball" by Arctic Monkeys

BAD BUNNY

Best Pop Solo Performance
"Moscow Mule" by Bad Bunny

Album of the Year
Un Verano Sin Ti by Bad Bunny

Best Música Urbana Album
Un Verano Sin Ti by Bad Bunny

BRYAN ADAMS

Best Rock Performance
"So Happy It Hurts" by Bryan Adams

DRAKE

Best Melodic Rap Performance
"WAIT FOR U" ft. Drake

Best Rap Song
"WAIT FOR U" ft. Drake

Best Rap Song
"Churchill Downs" ft. Drake

Album of the Year
RENAISSANCE by Beyoncé

HARRY STYLES

Record of the Year
"As It Was" by Harry Styles

Song of the Year
"As It Was" by Harry Styles

Best Music Video
"As It Was" by Harry Styles

Best Pop Solo Performance
"As It Was" by Harry Styles

Album of the Year
Harry's House by Harry Styles

Best Pop Vocal Album
Harry's House by Harry Styles

KID HARPOON

Record of the Year
"As It Was" by Harry Styles

Song of the Year
"As It Was" by Harry Styles

Album of the Year
Harry's House by Harry Styles

Album of the Year
Special by Lizzo

LIZZO

Record of the Year
"About Damn Time" by Lizzo

Song of the Year
"About Damn Time" by Lizzo

Best Pop Solo Performance
"About Damn Time" by Lizzo

Album of the Year
Special by Lizzo

Best Pop Vocal Album
Special by Lizzo

MALUMA

Best Música Urbana Album
The Love & Sex Tape by Maluma

ODESZA

Best Dance/Electronic Music Album
The Last Goodbye

PHARRELL WILLIAMS

Album of the Year
Mr. Morale & The Big Stepper by Kendrick Lamar

POST MALONE

Best Pop Duo/Group Performance
"I Like You (A Happier Song)"

SAM HUNT

Best Pop Duo/Group Performance
"Wishful Drinking"

In its final report on the U.K. music business, the country's competition regulator ruled out making further interventions in the market.

Law firms **Mark Music & Media Law** and **Roberts & Hafitz** merged to form one bicoastal entity.

MUSIC'S TOP GLOBAL EARNERS

Taylor Swift tops the list with massive sales and streaming numbers that trump The Rolling Stones' tour take-home

BY ED CHRISTMAN

ILLUSTRATION BY THE SPORTING PRESS

WHILE 2022 WILL BE REMEMBERED as the year that Taylor Swift made history as the first artist to populate the entire top 10 of the *Billboard* Hot 100 with songs from her album *Midnights* (among other chart records), *Billboard*'s annual Money Makers ranking of music's top royalty and box-office earners reveals that she dominated 2021 as well.

Swift, who released two (*Taylor's Version*) rerecorded albums, finished the year as the No. 1 earner globally with an estimated \$65.8 million in take-home pay. That's an impressive sum considering she did not tour, which usually constitutes the lion's share of an act's annual income, and last year's runner up, The Rolling Stones, spent three months on the road last fall concluding their No Filter tour.

Swift topped the ranking because she owns half of her studio record catalog and because of the strength of her sales and streaming income, \$29.8 million and \$28.9 million, respectively, in a year that saw her international streams surpass her U.S. streams, 9 billion to 6.8 billion, a 34% increase.

The Stones' live dates, all of which took place in the United States, resulted in a \$44.5 million box-office take. That played the biggest role in boosting the veteran rockers to No. 1 on *Billboard*'s U.S. Money Makers ranking with a total income of \$50.8 million.

But Swift, who finished second in the U.S. ranking — she and the Stones have swapped the top two spots since 2018 — was not far behind with \$38.8 million, largely on the strength of her master recording royalties.

Compared side-by-side, the top five earners on the global and U.S. Money Makers rankings (the latter chart will be published online) are nearly identical, with Harry Styles holding the No. 3 spot on both, \$41.3 million and \$37 million, respectively; and Drake at No. 5, with \$30.7 million and \$23.8 million. The big difference can be found at No. 4, where K-pop superstars BTS reside on the global ranking, with a \$38.4 million in 2021 take-home pay, and the hard-touring Eagles occupy the U.S. tally, with earnings of \$27.3 million.



Clockwise from left: Drake, Swift, Styles, Richards, Jagger and BTS.

Looking at the combined earnings of 2021's top 40 Money Makers on the U.S. ranking, artist income rebounded as touring resumed. Total take-home pay jumped from \$378 million in 2020 to \$679 million last year — a 360% increase due largely to a much-improved box office. In 2020, the top 40 Money Makers took home a collective \$79 million. In 2021, that total ballooned to \$363.6 million, a sum that is still slightly less than half of the \$779 million music acts took home from touring in pre-pandemic 2019.

The top 40's collective sales royalties rose 17.8% from \$59 million in 2020 to \$69.6 million last year, while \$195.3 million in 2021 streaming royalties was up just 1.2%. Total publishing royalties for the group fell to \$51.1 million from \$55 million in 2020.

Recorded masters accounted for 46.5% of the top 40's take-home pay in 2021, significantly down from 79% in 2020 when touring shut down due to the pandemic. But it's more than double the 20% average of total income that royalties typically comprise when touring is unimpeded.

Compositionwise, the U.S. 2021 Money Makers top 40 comprised 23 current artists and 17 heritage

artists, which *Billboard* defines as acts that have released a minimum of 10 albums or have been active for at least 20 years. By genre, rock once again retained the largest position on the list at 14, up one from 2020. Pop and Latin held steady with nine and two acts on the ranking, respectively. R&B and hip-hop artists fell from 12 to seven as a result of high-grossing tours crowding them out. On the other hand, the number of country artists in the top 40 almost tripled from three to eight now that the genre is seeing exponential growth in streaming.

So, what's not represented in the Money Maker earnings totals? Sale prices of artists' song catalogs, such as the estimated \$550 million that Sony paid to acquire Bruce Springsteen's publishing catalog and master recordings were not factored into the calculations, nor were song synch and merch income because there are no reliable resources that track those transactions. Also, DJs are not generally included on Money Makers because their recorded master royalties usually aren't large enough to make the cut, and they rarely report their live earnings, which constitute most of their income. Deceased artists also are excluded from the rankings. **B**

METHODOLOGY Money Makers was compiled with 2021 Luminate and *Billboard* Boxscore data, the RIAA's physical and digital revenue report for 2021, and IFPI global revenue statistics. All revenue figures cited are *Billboard* estimates and may not equal the sum of the subcategories due to rounding and the omission of revenue categories. Global sales were extrapolated for 21 artists that ranked highest on the 2020 Money Makers list. Global artist royalties were extrapolated using U.S. revenue totals, minus 30% of international royalties in line with major-label contractual clauses for foreign distribution. U.S. formulas were used to estimate publishing revenue. Calculating royalties from master-recording performance rights was not possible because those rights do not exist for most uses in the United States. Unless otherwise noted, references to streaming totals consist of combined on-demand audio, video and programmed streams. References to recording-career totals are the sum of an act's sales, streaming and publishing earnings. Revenue from featured-artist appearances, merchandising, synchronization and sponsorship is not included. Touring revenue, after the manager's cut, equals 34% of an act's Boxscore. Sales royalties were calculated based on physical and digital albums and track sales. Streaming royalties consist of on-demand audio and video streams, and estimated royalties from webcasting, SiriusXM and Music Choice. The following royalty rates were used: album and track sales, 22% of retail revenue; 66% of wholesale if the artist owns his or her masters. On-demand streaming royalties were calculated using blended audio and video rates of, respectively, \$0.0053 and \$0.0038 per stream, applied against a 37% superstar-artist royalty rate; 50% for heritage artists (acts that have released at a minimum of 10 albums or been active for at least 20 years); and 79% for artist-owned masters. Further, a blended statutory subscription per-stream rate of \$0.0024 was applied to programmed streams and per-play estimated rates of 74 cents for Music Choice and \$46 for SiriusXM. Royalties for programmed streams were calculated on a similar basis using a 50% base royalty rate; 68% for artists that own some of their masters and 100% for artists that own all their masters, minus 5% for side performers. Publishing royalties were estimated using statutory mechanical rates for album and track sales. The Copyright Royalty Board streaming formula produced an average rate of 13.4% of streaming revenue, an average of \$2.50 per play for hit songs; \$1 per play for heritage spins and genre songs that didn't attain hit status; and per-play publishing rates of 40 cents for Music Choice, \$8.33 for SiriusXM and \$0.0003 for programmed streams. A 10% manager's fee and 4% producer's fee were deducted from the appropriate revenue streams.

NO. 1 TAYLOR SWIFT

SALES ROYALTIES \$29.8M	STREAMING ROYALTIES \$28.9M	GLOBAL STREAMING COUNT 15.6B	BOX OFFICE TAKE \$0	TOTAL \$65.8M
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Swift landed the No. 1 spot globally without a tour thanks to her strong performance outside the United States. She generated more than 9 billion streams internationally and over 6 billion domestically, a 34% increase. Her international sales and streaming royalties, which dwarfed the other acts on this chart, benefited from the ownership of her last six studio albums. The singer-songwriter, who finished at No. 2 on last year's global ranking, also increased her total global earnings by \$24.4 million year to year.

NO. 2 THE ROLLING STONES

SALES ROYALTIES \$4.3M	STREAMING ROYALTIES \$4.5M	GLOBAL STREAMING COUNT 2.2B	BOX OFFICE TAKE \$44.4M	TOTAL \$55.5M
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Picking up after the pandemic and the August 2021 death of drummer Charlie Watts, the Stones spent three months last fall finishing their No Filter tour in the United States, and the \$44.1 million they took home accounted for 80% of their 2021 income. They also came close to doubling their U.S. artist royalties, and this year, crossed the billion total streams mark — no small feat for a rock band that hasn't released an album of new material since 2005's *A Bigger Bang*. Rumors are the drought will end next year, followed by a final tour.

NO. 3 HARRY STYLES

SALES ROYALTIES \$4.2M	STREAMING ROYALTIES \$4.4M	GLOBAL STREAMING COUNT 5B	BOX OFFICE TAKE \$32.2M	TOTAL \$41.3M
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While Styles' stream count lags other pop stars in the United States, the 28-year-old phenom put respectable numbers on the board globally. Still, like the Stones, live shows accounted for 78% of his take-home pay.

NO. 4 BTS

SALES ROYALTIES \$9.9M	STREAMING ROYALTIES \$13.8M	GLOBAL STREAMING COUNT 19.8B	BOX OFFICE TAKE \$11.3M	TOTAL \$38.4M
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While BTS just missed the 2021 U.S. Money Makers top 10, the K-pop band's gargantuan international success put it much closer to the top of the global ranking. The group's combined U.S. streaming plays constitute just 12.4% of its global count, which was boosted by 8.7 billion international on-demand video streams. Continuing fan demand for BTS' extensive array of physical recordings also boosted its income.

NO. 5 DRAKE

SALES ROYALTIES \$1.5M	STREAMING ROYALTIES \$26.4M	GLOBAL STREAMING COUNT 14.9M	BOX OFFICE TAKE \$0	TOTAL \$30.7M
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Drake edged out the Eagles on this ranking by about \$300,000, and he did it the hard way: by amassing nearly 15 million streams in 2021. (Touring was the main source of the Eagles income.) The Canadian hip-hop star is usually the music industry's top streaming artist, but this year that total put him in second place behind BTS.

RECESSION? WHAT RECESSION?

Upbeat third-quarter results defied a mostly bleak earnings season for other sectors

► **MUSIC COMPANIES'** quarterly results in October and November were a bright spot amid a mostly bleak earnings season. High inflation, rising interest rates and the chance of a recession presented a triple-whammy to most sectors — particularly tech and retail — but in the music industry, those macroeconomic threats weren't enough to dampen consumer demand and investors' confidence.

"While the broader economy is facing challenges, the music industry as a whole remains healthy," says Golnar Khosrowshahi, founder and CEO of Reservoir Media, which raised its full-fiscal-year forecast by 11% for both revenue and adjusted earnings before interest, tax, depreciation and amortization (EBITDA).

So what worked in music companies' favor? In short, more people are going to concerts and buying streaming subscriptions, and revenues from those sectors helped bolster quarterly results for nearly every publicly listed music company.

DIVERSIFICATION = FORTIFICATION

The major labels, which have a piece of the market in nearly every segment of the music industry, all reported quarterly revenue gains over the third quarter last year, ranging from 16% at Warner Music Group to 6% at Sony Music Entertainment. On Universal Music Group's third-quarter call, chairman/CEO Lucian Grainge attributed the company's 13.3% third-quarter revenue gains to UMG's diversification strategy. While ad-supported streaming revenue slowed significantly, only growing 5.2% (from last year's 15.6% growth), licensing and other revenues rose by 30% due to an \$84.2 million increase in touring revenue from Latin American, European and Asian markets where UMG is in that business. Merchandising and other revenue related to those tours grew by over 100% to almost \$199 million. "We are better positioned to navigate the inevitable ebbs and flows of revenue of any particular business, as well as to weather any macroeconomic headwinds," said Grainge.

LIVE'S ALIVE AGAIN

Live Nation Entertainment had its biggest summer concert season ever, reporting that more than 44 million fans attended 11,000 events in the third quarter, as attendance for stadium shows tripled to nearly 9 million. Companywide, Live Nation reported \$6.2 billion in quarterly revenue, up nearly 67% from the last-comparable quarter, which for it was the third quarter of 2019.

STREAMING'S STILL STRONG

On a call with investors, an analyst asked Sony deputy president/CFO Hiroki Totoki what risks Sony Music Entertainment faces. His reply: "Streaming is very successful, and we don't really have that much of a concern." Spotify's third-quarter results confirm that. Revenue rose 12% to roughly \$3.2 billion at a constant currency on a 13% uptick in subscription revenue from more than 195 million subscribers — 1 million more than the company targeted. It's also worth noting that although Totoki said on the call that Sony is "taking steps to prepare for further deterioration... in each of our businesses," the company raised its revenue and operating income targets for the full fiscal year by \$9.8 billion and \$1.9 billion, respectively (at Sony's assumed exchange rate for the second half of the fiscal year). —ELIZABETH DILTS MARSHALL

Motown Records chief **Ethiopia Habtemariam** stepped down “to pursue new endeavors.”

Eric Church and his manager, **John Peets**, launched **Solid Entertainment** to centralize Church’s business ventures.

Lacy (left) and Kline photographed Nov. 28 at Warner Music Group in Nashville.



From The Desks Of... **Ben Kline And Cris Lacy**

**CO-PRESIDENTS,
WARNER MUSIC NASHVILLE**

BY MELINDA NEWMAN
PHOTOGRAPHED BY EMILY DORIO

WHEN BEN KLINE and Cris Lacy took over Warner Music Nashville (WMN) as co-presidents in June,

they let the staff know that their disagreements would be hashed out in the open.

“I want the kids to see Mom and Dad fighting,” jokes Kline,

but then adds, “These are two people that are in the middle of [problem] solving, and hopefully, everyone learns from it and sees how we get to a decision.”

The hope is that airing out conflicts in public “empowers the staff to disagree with us,” says Lacy. When the pair took the reins from WMN chairman/CEO John “Espo” Esposito, who will ascend to chairman emeritus in January after 13 years, the last thing they wanted was “people sitting in the room just going along with whatever we throw out there. We need everybody to come in with the big ideas and be disruptors.”

Disruption is already happening at the artist level as the executives begin to put their stamp on the label: One of the first signings was Giovannie & The Hired Guns, the Texas-based

band led by Mexican-American frontman Giovannie Yanez, whose breakout single, “Ramon Ayala,” spent five weeks at No. 1 on *Billboard*’s Rock & Alternative Airplay chart. They are also seeing huge streaming numbers with nascent country rockers Bailey Zimmerman, who is co-signed with Elektra, and Zach Bryan, who is signed to Warner Records but co-works with WMN.

Kline and Lacy, who were unofficially touted as Esposito’s successors for many months, have been preparing for the changeover. “We both have coaches, and we’re working at this relationship because we know that it’s not as simple as, ‘Well, we love each other now, and it’s all great,’” Lacy says.

“We had each done some executive coaching individually, but as this came about, we leaned in

and the company was great, and they have offered solutions,” says Kline. “As new challenges and situations arise, it’s very reassuring to know that we have that type of resource. It’s an evolution, and what it is today probably isn’t what it looks like in six months.”

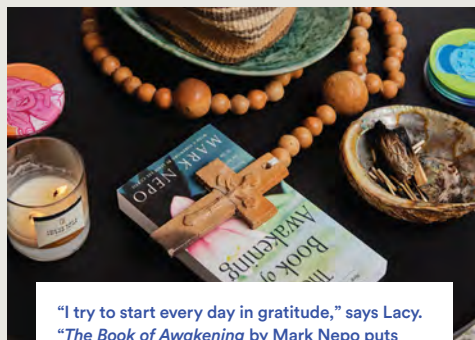
Kline, who was most recently executive vp/GM, started at WMN in 2014 as vp of revenue before becoming senior vp of global revenue and touring. Lacy joined in 2005 after stints at several publishing companies. She was most recently executive vp of A&R and has been responsible for bringing acts such as Kenny Chesney, Cole Swindell, Cody Johnson, Ashley McBryde and Gabby Barrett to the label. WMN, which ranked third on *Billboard*’s 2022 year-end list of top country labels, also counts Blake Shelton, Dan + Shay and



"This is a photo of my mom, Andrea Cris Lacy — who was ahead of her time in a male-dominated industry — directing and producing a PBS documentary about a death row inmate," Lacy says. "She also made the dress she's wearing. She did it all. The belt buckle is a gift from Cody Johnson."



A print from the 1986 photo shoot for Dwight Yoakam's *Guitars, Cadillacs, Etc., Etc.*, which fueled country's neo-traditional movement. "The picture captures the spirit of Dwight," says Kline.



"I try to start every day in gratitude," says Lacy. "The *Book of Awakening* by Mark Nepo puts everything in perspective. The cross came from a meditation journey, and the candle is from this amazing artist counseling nonprofit, Friends of Porter's Call, where I serve on the board."

Ingrid Andress among its roster.

In their first joint interview since taking over WMN, the executives, who report to Warner Music Group CEO of recorded music Max Lousada, talked about their vision for the company, what they admire about each other, ongoing challenges at radio and what keeps them up at night.

What do you admire the most about the other?

BEN KLINE Cris is incredibly inclusive as a manager, at soliciting everyone's opinion and coming to a conclusion. Her ears and her heart go into our signings and 25-plus years of relationships that are drawn upon on a daily basis. I cannot tell you the level of safety I feel knowing that's what my partner brings.

CRIS LACY Ben is very decisive. I have so much respect for how laser focused he is in a meeting. That inspires a lot of confidence. The other is his business acumen. That makes me feel confident to go out to be creative — to jump off a cliff knowing that he'll help me pull the parachute.

In February, Robert Kyncl will replace Stephen Cooper as

Warner Music Group's CEO. What interactions have you had with him so far? And since he is from YouTube, do you expect a greater emphasis on technology?

KLINE Yes. Cris and I have had a chance to meet Robert virtually. It's hard not to get excited when you look at the companies that he has helped build.

Giovannie & The Hired Guns' new album, *Tejano Punk Boys*, leans more rock than country. What drove the signing?

LACY What we heard felt like the spirit of the outlaw movement: rebellious, visceral, urgent and honest. Toby Keith is one of Gio's influences. Toby has said things that pushed the boundaries. Gio is pushing the boundary a little further into rock musically. We also heard unreleased music that is more classic country in its structure. As a label, we have to look past what is probable in the current moment and ahead to what is possible. We believe in what Gio is doing right now, but we also believe in his vision to release different music down the road to the country, rock and Latin audiences.

That signing was in partnership with Warner Music Latina and Warner Records. Is the country market ripe for a Latin explosion?

LACY Yes! There's a lot of opportunity, especially for our genre: the storytelling, the cadence of the music, the swagger. When we speak with our partners in that space, it feels like a natural fit for us. There will be more.

Your other initial signings were Madeline Edwards and singer-songwriter Chase Matthew. What does that reveal about your A&R philosophy, and how is it different than it was under Esposito?

LACY I was here for all of Espo, so I would say the A&R philosophy has always been consistent, which is: It's storytellers. What Madeline and Chase and Gio say when you put them all together is there's no boundary for us. We don't sit in a room and say, "We need one of those." The artist that we want is an artist that we don't know exists yet.

KLINE The marketplace has also evolved, so how we judge success, how we're able to amplify artists and get their music heard has changed. As important as

WME parent company **Endeavor** said it will pause new hires through the end of 2022.

Chris Cobb, longtime operator of Nashville venue **Exit/In**, will step down at the end of 2022 as **AJ Capital Partners** takes over.



Kline's parents gave him this Boston baseball, which he says is a reminder of his roots and love of the sport. "This is the one item that has sat on every desk I've occupied."

[radio] is for critical mass, we are seeing incredible breakout success for artists in our genre through avenues that weren't available.

How does that change A&R if you aren't as reliant on radio?

LACY Honestly, it feels like freedom because it was so frustrating to know that when an artist came to a country major record label, what they were saying was they wanted radio. So if, as an A&R person, you loved the music but you realize it can't go to radio, then you cannot ethically say, "I'll sign you." You ended up passing on artists that you truly loved. Now there are all these other ways to develop stories and break artists. The handcuffs are off.

Are you rethinking the costs of radio? It can take a year to get a song up the chart and six months before you know if you've got a hit.

KLINE I don't think we'd be doing our jobs if we weren't rethinking how we spend every dollar. For a really long time, your marketing efforts began the day you went to radio with your first single on a new artist. That was when the clock started. If you're doing that in 2023, I don't know if that's a recipe for success. There has never been more ways to do it.

It used to be you were only competing against your fellow Nashville labels for acts. Now you're competing with the coastal labels as well. How do you deal with that?

LACY The last artist that we

looked at had, according to *Billboard*, 18 labels interested. The New York- and Los Angeles-based labels are seeing something very exciting in this genre, so that's good for the business. As much as we joke about, "Gosh, I wish they'd just leave us alone to do our thing," it means that our music is traveling in a way that it hasn't before. We have really good lines of communication with our sister labels, and we talk openly about, what is the native genre for this act? Having very good relationships is important to Max Lousada and to the philosophy of the company.

Is the increased competition driving up signing costs?

LACY Signing costs are going up because you have data that is predictive. If you map out the next five years of an act who is streaming X, there's no sense in offering them less than they're offering to be able to make if they never signed a deal. What we didn't have before was a way to measure where something would be in five years.

KLINE There has never been more data available around unsigned artists, and everyone has access to generally the same data. The rosters in this town were [previously] built out of people going to clubs in cities where the only A&R person was from a label in Nashville. It's a different ballgame now, and it puts added pressure on — and we're up to the task — to prove why we add value for the artists that we're talking to.

What keeps you up at night?

KLINE The weight of the responsibility for 80 people that work at our company and the impact that the decisions Cris and I make have on their lives.

LACY And also the inability to break an artist that chose to sign with you — if we still can't make them a superstar after they've made all these sacrifices and worked their ass off. When someone signs to a record label, they're really giving you the thing they value the most. And it keeps me up when I can't help them fulfill that in the way that they always wanted. **B**

BILLBOARD'S YEAR IN MUSIC, THE NO. 1'S

MORGAN WALLLEN

#1

**TOP COUNTRY ARTIST ★ TOP COUNTRY MALE
HOT COUNTRY SONGS ARTIST ★ COUNTRY ALBUMS ARTIST
COUNTRY STREAMING SONGS ARTIST ★ COUNTRY AIRPLAY ARTIST
HOT COUNTRY SONG + COUNTRY STREAMING SONG - "WASTED ON YOU"
TOP COUNTRY ALBUM - "DANGEROUS: THE DOUBLE ALBUM"**

BIG LOUD RECORDS

#1

**TOP COUNTRY ALBUMS IMPRINT
HOT COUNTRY SONGS LABEL**

4

**BILLBOARD
MUSIC AWARD
NOMINATIONS**

1

**BILLBOARD
MUSIC
AWARD WIN**

17

**WEEKS AT #1 ON
BILLBOARD CHARTS**

5

**BILLBOARD POWER PLAYERS
AUSTEN ADAMS ★ SETH ENGLAND ★ JOEY MOI
CANDICE WATKINS ★ AND CRAIG WISEMAN**

1

**BILLBOARD 40 UNDER 40
PATCH CULBERTSON**



BIG LOUD



After years of universal uncertainty, some of the music industry's biggest hallmarks roared back in 2022, including chart-topping superstar releases, sold-out stadium treks, soundtrack smashes from best-selling films and familiar melodies making major returns

TYPE ILLUSTRATION BY ANDREW FOOTIT

In [January](#), **ADELE** postponed her Las Vegas residency, *Weekends With Adele*, due to delays related to COVID-19 and difficulties with its creative production.

THE RETURN OF THE MEGASTAR

Pop's larger-than-life personalities came out to play in 2022 — and all of them found space to thrive

BY JASON LIPSHUTZ

ILLUSTRATION BY ANDREI COJOCARU

WHEN THE 2023 GRAMMY Award nominations were announced in mid-November, the Big Four categories included a slew of household names: Beyoncé, Adele, Harry Styles, Taylor Swift, Kendrick Lamar, Bad Bunny, Doja Cat, Lizzo. None of them were surprises. The Grammy noms were star-studded to reflect the past year in popular music: Following a pandemic-stricken period in which pop's upper tier mostly held off on releasing new projects, 2022 was dominated by the A-listers, many of whom made good on the commercial promise of their returns and added new hits to their impressive résumés.

"We've had almost every global superstar release music within a 12- to 18-month span," says Joe Hadley, Spotify global head of artist partnerships and audience. Some of that overabundance of big names can surely be chalked up to coincidence: Artists like Adele, Beyoncé and Lamar had been dormant as recording artists for over five years before finally having new albums ready within an eight-month span, for instance. Yet their respective returns were combined with prolific artists like Swift, Drake, Doja Cat and Jack Harlow releasing new material this year after an active 2021; bankable names like Styles, Bad Bunny, BTS, Lady Gaga and The Weeknd headlining a crowded touring field; and reliable hit-makers like Lizzo, Post Malone, Sam Smith and Nicki Minaj collecting more top 10 Billboard Hot 100 hits, making 2022 feel like a nonstop star parade.

"Anytime we have superstars putting out music, it's good for the fans, for radio, for streaming," says Mark Medina, program director for WHTZ (Z100) New York. (Indeed, recorded-music revenue in the United States grew 9% in the first half of 2022 compared with the same period in 2021, according to the RIAA.) Most of the major projects were spaced out across the calendar year, from Adele's 30 last November to Styles' *Harry's House* in May to Swift's *Midnights* in October, which gave each artist ample room to dominate listener attention and the cultural conversation. Even when their hits

competed on the *Billboard* charts, streaming playlists and radio, as Medina says, "The more the merrier. You could never have too much good music from megastars, and we'll always find a way to make that work."

Part of the reason why pop music was so top-heavy this year is simple: The biggest artists delivered hits that matched their statures. Adele is no stranger to the peak of the Hot 100, but by spending 10 nonconsecutive weeks at No. 1, "Easy on Me" matched the longest chart reign of her career. Later, Beyoncé scored her first solo Hot 100 chart-topper in 14 years when "Break My Soul" powered to No. 1 upon the July release of *Renaissance*. And after folk-leaning singles like "Cardigan" and "Willow" summited the Hot 100 in 2020, Swift returned with the ultra-catchy "Anti-Hero," which has spent its first five weeks at No. 1 and, Medina says, has "big, big mass appeal" at pop radio.

Meanwhile, Styles and Bad Bunny scored the biggest years of their respective careers thanks to chart-topping albums, multiple top 10 hits and mega-selling tours. For Styles, whose 2019 album, *Fine Line*, unlocked his potential at pop radio, "As It Was" spending a whopping 15 weeks at No. 1 — the longest leader by a solo artist in Hot 100 history — demonstrated just how inescapable the former One Direction member has become on his own. "With Harry, it all rolled out together: He had this career growth from album to album, a great pop record, streaming and research [numbers], celebrity," says Medina. "Everything was there."

And just as Styles' studio output fueled 15-night residencies at venues like New York's Madison Square Garden and Inglewood, Calif.'s Kia Forum, Bad Bunny's massive *Un Verano Sin Ti* album — which has spent 12

nonconsecutive weeks at No. 1 on the Billboard 200 this year, the most of any project — helped the Puerto Rican star graduate from arenas to stadiums. He finished 2022 as the year's top touring act, crushing his own record for highest-grossing Latin tour in Billboard Boxscore history as his World's Hottest Tour grossed \$373.5 million from 1.8 million tickets across 65 shows. "Bad Bunny absolutely leveled up on the road in a way that was pretty unique," says Jesse Lawrence, founder and president of TicketIQ.

The end of 2022 doesn't necessarily mean that pop's biggest superstars are about to go into hibernation, though: With stadium tours from Swift, Bruce Springsteen, P!nk and Ed Sheeran on the books for next year, Lawrence believes that 2023 will be more significant for top-level tours than 2022 has been. "This time last year, there was still uncertainty about the pandemic dragging on into 2022, and there was too much risk for some of the megatours, which we'll see in 2023," says Lawrence. Plus, there's one superstar whom Medina is "most interested in watching, as a fan and as a programmer," for a potentially massive 2023: Rihanna, who will headline the Super Bowl halftime show in February and hopefully follow up the *Black Panther: Wakanda Forever* No. 2 single "Lift Me Up" with more new music.

Even if 2023 isn't quite as jam-packed with new releases from A-listers, Hadley believes that some of the budding stars who broke through in 2022, including Steve Lacy and Zach Bryan — both of whom also recently scored Grammy noms — are poised to join that upper-class conversation. "I'm [always] thinking about superstar releases," he says, "but I also think it's a really exciting time for the next generation of superstars." **b**



Clockwise from right: Swift, Styles, Beyoncé and Bad Bunny.

FLORIDA GEORGIA LINE announced an indefinite hiatus in February, following breakup rumors beginning in 2020 and a canceled tour in 2021.

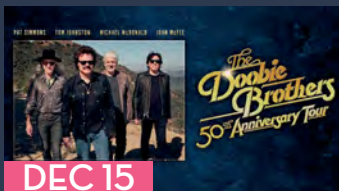


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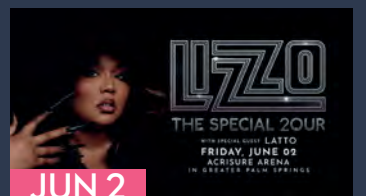
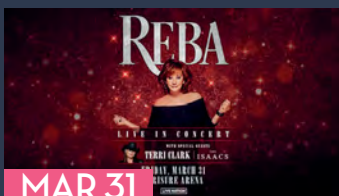
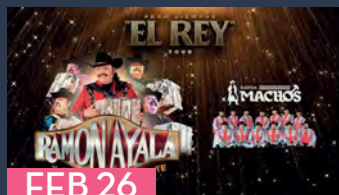
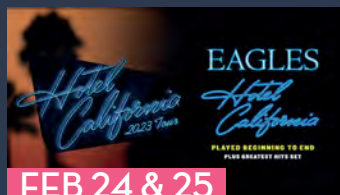
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THE RETURN OF RECORD-BREAKING VINYL

High demand for major releases powered another massive year for the format

BY LYNDESEY HAVENS // ILLUSTRATION BY PETE RYAN

ON OCT. 25, JUST four days after the release of Taylor Swift's *Midnights*, Luminate reported that vinyl album sales for the set had surpassed a half-million copies. Days prior, Swift had already secured the single-largest sales week for a vinyl

album since Luminate began tracking music sales over 30 years ago.

Such a feat is largely due to Swift's star power — *Midnights* scored the biggest single-week album debut in seven years. But the staggering stat also indicates yet another new frontier for vinyl. After

its first full tracking week, *Midnights* debuted atop the Billboard 200 with 575,000 first-week vinyl sales, besting the previous record set five months earlier by Harry Styles' *Harry's House*, which sold 372,000 copies in its first week. Beyoncé, too, enjoyed her largest single week in the format after *Renaissance* was released widely on vinyl on Oct. 7. In a year where music's biggest stars returned with new projects, the already-re-surgent format grew even bigger.

"A lot of the vinyl releases were a little more under the radar in the past, and now it's the same music you're hearing everywhere," says Ryan Smith, senior mastering engineer at Sterling Sound, who has cut the master lacquers (used to mass-produce vinyl) for several of Swift's albums, including her latest. "You can't go out in the world for more

than an hour, currently, without hearing something from *Midnights* on the radio or in the store or wherever, and it's kind of cool that that's now converged with my little vinyl world."

Levi Seitz, owner and mastering engineer at Black Belt Mastering, who cut Olivia Rodrigo's *Sour* last year and *Renaissance* this year, agrees that 2022 "has been great" for business. In November, he had already cut 800 records, an estimated 20% increase on average year over year.

Seitz stresses that, since expanding his mastering studio to offer lacquer cutting in 2015, most of the major releases he has worked on have been planned out well in advance and dispersed across multiple pressing plants to help lighten the load. Yet the combination of pandemic-induced supply shortages, the rise in reissue and live performance pressings (as a means to generate income while artists were unable to tour) and the renewed interest in the format from fans of all ages and genres naturally led to a logjam.

Often, blame is incorrectly placed on superstars for creating it. "It's important for people to keep in mind that the manufacturing process for vinyl is still largely the same as it was in the 1950s," he says. "For people who are hoping to release an album on vinyl, it pays to plan ahead. Research current lead times — most plants have that info up to date on their website. Working with a trusted and established cutting engineer can reduce delays by ensuring that the lacquer masters will receive proper treatment from the start."

In the case of *Renaissance*, for which a limited run of vinyl was available on its release date, Seitz says, "Working with a team that really understands vinyl en-



'POLISHING' UP REAL NICE

Taylor Swift has spent over a decade as a superstar with 11 No. 1 albums, but with the release of her new studio album, *Midnights*, she shattered several *Billboard* chart records. Here are her most impressive feats.

MOST TOP 10 HOT 100 HITS FROM ONE ALBUM

With *Midnights*' opening week, Swift occupied the entire top 10 of the Hot 100, making her the first artist to accomplish the feat and also making *Midnights* the first album to ever generate 10 top 10s. The set surpasses Drake's *Certified Lover Boy*, which generated nine after its 2021 debut. (Swift and Drake, among others, have scored record hauls on the Hot 100 in recent years largely thanks to the inclusion of streaming data.)

MOST TOP 10 HOT 100 HITS AMONG WOMEN

Swift has 40 top 10 hits on the chart. Only Drake has more top 10s, with 67. The pattern repeats with top 20 hits — Swift has 67, Drake has 115 — and top 40 hits, with 104 for Swift and 173 for Drake. In all, Swift has 188 Hot 100 hits, the most among women.

MOST INSTANCES DEBUTING AT NO. 1 ON THE HOT 100 AND BILLBOARD 200 SIMULTANEOUSLY

Thanks to "Cardigan" and *folklore*, "Willow" and *evermore* (both in 2020), "All Too Well (Taylor's Version)" and *Red (Taylor's Version)* (2021), and now "Anti-Hero" and *Midnights*, Swift has a record four instances of debuting atop both charts at the same time.

Foo Fighters drummer **TAYLOR HAWKINS** died in **March** at the age of 50 in Bogotá, Colombia, where the band was scheduled to headline a festival that night.

abled me to get the most from the medium. There was a lot of time and consideration that went into the sequence and how the sides were split, so the album has a great flow.”

Having cut Adele’s *30*, which required an unprecedented 27 master lacquer sets last year, Smith was well-prepared to cut both *Midnights* and *Harry’s House* this year. He cut 13 sets of lacquers for Swift and Styles, and both were done under tight timelines. For *Harry’s House*, he had a lead time of four months. For *Midnights*, it was six.

“We get a lot of questions like, ‘Hey, can we have all the parts cut by next Friday?’ And then we have to go back to them and be like, ‘Well, when are we going to actually get the material to cut?’” says Smith. “[Taylor has] got a guy in her camp who understands vinyl and can listen to a test pressing and know what’s an issue, what’s not an issue, that sort of thing. Plus, we’ve done several records with them now, so it’s a more familiar relationship.” At Columbia Records, which released *Renaissance* and *Harry’s House* this year, Smith says that “the A&R [executive] there has been around for a while, so she’s familiar with how things go and all the different kinds of pitfalls along the way. They’re easy to work with because they’re understanding of the process.”

Having vinyl available on release day isn’t only beneficial to artists and their first-week numbers, though. It can also largely help independent retailers — which have been fighting for the format’s staying power all along. “Having big-name vinyl releases is an important footfall driver for our New York City store,” says Stephen Godfroy, co-owner and director of Rough Trade. “‘Week of release’ is often the first opportunity for independent retailers to get a fair suck of the sauce bottle.”

But regardless of when a title may hit the shelves, Godfroy says the main takeaway from vinyl’s 2022 showing was that it not only remains resilient but increasingly relevant year after year. As for Swift moving so much of it? It’s a clear sign, he says, “the format has become the leading token of fandom in the digital age.” **b**



SUCCESS STORY

GHOST

With fifth album *IMPERA*, the Swedish hard rockers logged the biggest sales week for a hard rock album on vinyl since Pearl Jam’s *Vitalogy* in 1994. Loma Vista Recordings’ senior director of marketing, Todd Netter, explains how.

THE BAND HAS LONG taken vinyl seriously, and their fans have always coveted their music on wax. This is not a band capitalizing on a trend — they’ve developed a large, loyal fan base that likes vinyl. They

worked with individual retailers and platforms to reach their fans and vinyl enthusiasts with special versions of their new album. Moreover, they strike the right balance between what they’re offering — special vinyl color, illustrated booklet — and what price they’re offering it for. It was important that we keep their standard vinyl affordable, \$25 or less, so that fans across the spectrum of age and income could participate if they wanted to.

People hear about things and purchase music across a wide spectrum of retailers and experiences, so you have to go everywhere to reach everyone. Providing

various vinyl colors allows a band to engage this spectrum of retailers in a constructive way that opens up additional marketing opportunities to raise the volume on their new album and hopefully drive sales. For fans, especially Ghost fans, it’s a fun experience. Uncovering all the different offers and elements and collecting everything is one of the rewarding parts of their fandom.

Vinyl is how their albums come to life in the real world. So I’d say vinyl is critical to the DNA of this band’s success. It also allows Ghost to compete against other contemporary artists whose album consumption is more heavily stream-driven. Having married album formats — physical and digital — on street date helped ensure that *IMPERA* debut at No. 1 on *Billboard*’s Top Current Album Sales chart and No. 2 on the *Billboard* 200. To ensure married street dates, you’re looking at a lead time now of 10 to 12 months. That’s probably three to four additional months than albums released prior to the supply chain woes.

Our outlook on vinyl for Ghost is a campaign-long commitment. It’s why we’re constantly checking our stock levels and greenlighting represses. A big release week and No. 1 chart position was impressive and validating, but with Ghost, vinyl sales are more than accolades — it’s a core element of their success and something that maintains well beyond street week.

—AS TOLD TO L.H.

MOST NO. 1 ALBUMS ON THE BILLBOARD 200 AMONG WOMEN (TIED)

Midnights became Swift’s 11th album to top the *Billboard* 200. This ties her with Barbra Streisand for the most chart-topping albums on the list among women.

Overall, only The Beatles, Jay-Z and Drake have more *Billboard* 200 No. 1s, with 19, 14 and 12, respectively.

ONLY WOMAN TO EARN THREE NO. 1 ALBUMS ON THE BILLBOARD 200 IN A CALENDAR YEAR

In 2021, Swift performed this hat trick with *evermore*, *Fearless (Taylor’s Version)* and *Red (Taylor’s Version)*. Only The Monkees have amassed more in a one-year span, with four in 1967. Other acts to score three in one year include Elvis Presley, The Kingston Trio, The Beatles, Herb Alpert & The Tijuana Brass, Elton John, Garth Brooks and the *Glee* cast.

MOST VINYL ALBUMS SOLD IN A WEEK IN MODERN ERA

Midnights sold 575,000 vinyl albums in its first week, the most since *Luminate* began tracking vinyl album sales in 1991.

That’s more than triple the previous record held by Harry Styles with *Harry’s House*, which sold 182,000 vinyl albums after its vinyl release in June. In all, only 10 albums sold over 20,000 vinyl albums in a single week this year.

LARGEST STREAMING WEEK FOR A NON-R&B/HIP-HOP ALBUM

During the Oct. 21-27 tracking week, *Midnights* generated 549.26 million on-demand official U.S. streams (audio and video combined), according to *Luminate*. That’s the highest streaming sum ever for an album in one week both by a female artist and for a non-R&B/hip-hop album. —XANDER ZELLNER

SILK SONIC went four-for-four with its nominations at the Grammy Awards in April, with the duo’s No. 1 hit, “Leave the Door Open,” taking home hardware for record of the year, song of the year, best R&B song and best R&B performance.

THE RETURN OF TOURING (AND ITS PROBLEMS, OLD AND NEW)

BY STEVE KNOPPER

ILLUSTRATION BY ANDREI COJOCARU



Clockwise: Church, Combs and Lorde.

ELTON JOHN'S FAREWELL stadium run was one of the biggest touring stories of the year, selling 2.07 million tickets and grossing \$334.4 million, according to Billboard Boxscore. But even he felt the pain of being on the road in 2022. The singer, 75, postponed two shows early on when he caught COVID-19. John and his entourage of security and hairdressers had to travel in one bubble while his longtime band was in a separate one. And gas prices were astronomical.

"It's emotionally and spiritually healthy for people to get back out and see shows again," says David Furnish, John's husband and manager, calling from the family's Los Angeles home ahead of the tour's Nov. 20 finale at the city's Dodger Stadium. "We just eat the extra cost. You just have to acknowledge that's the world we're living in now and press on."

In 2022, the biggest stars once again performed to packed venues. Bad Bunny's aptly named World's Hottest Tour finished in stadiums, selling 1.8 million tickets and earning \$375.5 million, the highest-grossing Latin tour ever. Red Hot Chili Peppers, Lady Gaga, Garth Brooks, Mötley Crüe/Def Leppard and The Weeknd played stadiums. Harry Styles sold out 15 straight nights at

Madison Square Garden. Live Nation reported huge revenue all year, including \$6.2 billion in the third quarter. "2022 has been an incredible year of returning to live events," CEO Michael Rapino said in a November letter to investors.

Yet high costs, supply chain issues and canceled concerts due to COVID-19 and mental health concerns posited a bleak side to this triumphant touring return after a lost 2020 and wobbly 2021. When canceling a tour in September, Santigold posted about the challenges of being on the road: "We were met with the height of inflation — gas, tour buses, hotels and flight costs skyrocketed." In November, Lorde, who had sold out shows in New York, Los Angeles, London and elsewhere, wrote a newsletter to fans detailing "truly mind-boggling" freight costs, crew shortages, overbooked trucks and other factors that created an "almost unprecedented level of difficulty."

"The hardest thing for touring this year, which may be a one-time occurrence, is you've got three summers of touring in one," says Lorde's manager Jonathan Daniel. "The amount of choices for people is insane. You can't cry for artists who are wildly successful — they just have to spend more for freight — but for the middle class, it's really hard."

The biggest stars largely skated over the problems. In touring with the "largest production he has ever taken on the road," as Furnish calls it, John's team created an elaborate COVID-19 protocol to protect the singer, his band and the crew, providing regular testing and updated vaccines and boosters. "It's important we deliver the same quality show and entertainment for everybody," Furnish says. "It didn't even occur to us to reconfigure it in any way to try to make it cheaper."

Country star Luke Combs, who sold out multiple stadiums in 2022, was determined to tour the same way as he had before the pandemic — including ticket prices. He employed his regular band and crew throughout 2020, then capped ticket prices at \$100, employing Ticketmaster's Verified Fan service to cut down on resales. (Some upcoming tickets, however, cost as much as \$2,800 on secondary-market sites.) "You take the hit," says Chris Kappy, Combs' manager. "We locked everything in at pre-pandemic pricing and post-pandemic expenses."

According to Fielding Logan, the Q Prime manager who represents Eric Church and other top country acts, bus prices are 30% to 80% higher than they were before the pandemic. But like Combs, Church maintained low ticket

prices, putting many seats on sale for \$40. "Eric eats the additional expenses and has the lower profit margin," Logan says. Not every artist has the means to absorb the additional costs, though: Another of Logan's clients, singer-songwriter Paul Caughen, was hoping to graduate from a van to a tour bus, but high costs have complicated those plans. "Could this inflation temporarily put a bus out of his reach? Yes, it could," he says.

Some agents and managers have predicted 2023 will bring back a more manageable, pre-pandemic-style touring roster now that artists are neither rushing to make up for lost revenue nor rescheduling canceled shows from the past two or three years. But in July, demand was so high for Bruce Springsteen & The E Street Band's 2023 tour that resale seats on Ticketmaster cost over \$5,000. And when Taylor Swift's stadium tour went on sale in November, fans flooded the ticket-selling site to the point that it shut down. Meanwhile, Ed Sheeran and George Strait are among other stars playing stadiums next year. "2024 is probably where it really goes back — because everybody will have toured," says Daniel, who also manages Green Day, Sia and Fall Out Boy. "Just having not everybody out at once is going to help." **B**

In **May**, **YOUNG THUG**, **GUNNA** and other Young Slime Life affiliates were arrested in Atlanta on conspiracy to violate Georgia's RICO Act and street gang charges.

DANCEFLOOR REVIVAL

How clubs on each coast have pivoted to keep afloat as the beat kicked back in

GIVEN HOW HARD nightlife was hit during the pandemic, with many clubs closing permanently, industry insiders are pleasantly surprised with its 2022 comeback. JoJo Walker, director of programming at New York's Avant Gardner and Brooklyn Mirage, attests that the industry is generally doing "amazingly well," even though "it's more challenging now than ever before."

As clubs reopened amid the lingering pandemic in mid-2021, venues scrambled to get DJs back behind the decks to play for fans eager to return to dancefloors. "2021 was a free-for-all because everybody wanted to party," says Walker. "People were willing to pay high ticket prices, and the wheel was being fed from all angles." This competitive market boosted DJ fees, which in many cases increased up to 20% for club and festival sets. But now, fees remain lodged at these higher rates even as demand has declined, creating headaches for dance promoters who are also navigating inflation's effects on nightlife.

"It's not just that artists are being greedy," says Walker, "but for them to do what they need to in terms of traveling and making a living, they need to have their costs covered: flights, hotels, cars. Those costs are being passed on to the promoter, and now there's not a wealthy part of the wheel that can be taken from." Walker adds that many DJs are touring less after enjoying the pandemic's slowed pace, prompting agents to negotiate higher paychecks for the shows these artists do play.

Promoters have had to get creative in order to turn a profit. Walker is currently structuring artist deals that involve a lower flat rate and a per-ticket bonus, which incentivizes DJs to promote their shows, as their final rates are relative to those shows' success. Given that she books for multiple venues, along with the annual 100,000-person electronic festival Electric Zoo (owned by Avant Gardner), Walker also has the dexterity to offer multishow contracts, creating

an advantage over promoters booking a single room.

Brig Dauber, entertainment director at long-standing Los Angeles club Avalon, says the venue has "kept on step" with new fee expectations while working harder to determine which artists are most viable in the current market. This year, Avalon has skewed toward theme-based nights centered on certain genres and musical eras to "diversify the patronage and avoid the risk of not actualizing profit versus artist fee."

But whether booking a tiny space or an 8,000-capacity club like Brooklyn Mirage, the surge in venue overhead is resulting in consumers having to deal with higher ticket prices to cover costs. Walker says fans "can't necessarily afford to go out in the same way they used to, so they're much more selective about the shows they do attend." This scrupulousness has created a major increase in week-of and day-of ticket sales, which in turn fosters even less certainty among promoters.

And yet, Walker remains confident things are heading in the right direction. "I feel like among everyone working in the industry there's a lot of optimism that this will balance out. It's just going to take some time." —KATIE BAIN



SUCCESS STORY

JEAN DAWSON

After being unable to tour behind his 2020 debut album, the indie R&B artist Jean Dawson embarked on his first headlining tour this year with his second full-length, *Chaos Now*, which hit No. 35 on *Billboard's* Heatseekers chart

BEING THAT I HAD no expectations, everything I received was hyper-special. The tour was completely sold out, which was wild, and the audiences were right there with me. I feel like I made thousands of friends in the span of a month. Nothing was expected, so everything was gifted.

The first Los Angeles show [at The Roxy in November] blew — there were so many suits in the building standing in VIP, just staring and analyzing, seeing how they could commodify the energy in the front, where the audience was at full throttle. I hated it. That show stood out because I could clearly see the disparity between love and greed. The true VIP was the pit where people were feeling the push and pull of what we do together. The area where the "important people" stood was a daycare center for those who feel above the true sentiment of what we did that night. The next night in Los Angeles was amazing, though.

When I did meet-and-greets, which was about every night, I got to see how many people felt a kinship with something that just lived in my head until it didn't. It's like getting 20,000 hugs all at once. I think I'll spend my whole life trying to understand it and, moreover, appreciate that feeling. It was love. For the first time in my life, I felt like no one was judging me. The only challenges that felt like hurdles were not getting sick over and over, which ended up happening.

I'm trying to practice having no goals — sounds counterproductive, but I just want to be. Take everything with grace, gratitude and fucking heart. The shows will [continue to] be legendary because it isn't about me — it's about them.

—AS TOLD TO LYNDSY HAVENS



In June, **OLIVIA RODRIGO**'s *Sour* became the longest-running debut album in the top 10 on the *Billboard* 200 this century.



Clockwise from top left: Harlow, Minaj, Yung Gravy and DJ Khaled.

THE RETURN OF THE CHART-CONQUERING SAMPLE

In an increasingly diffuse, streaming-dominated pop landscape, it's harder than ever to cut through with a smash single that captures everyone's attention. But one method proved a fairly effective shortcut to success in 2022: lifting an instantly recognizable chorus, hook or beat — and sometimes all three — from a proven older hit. "Familiarity always is a bonus," WBBM-FM Chicago music director/assistant program director Erik Bradley told *Billboard* in August of the glut of second-hand hits. Here are five songs that went big with their samples and interpolations this year and were rewarded with big results.

—ANDREW UNTERBERGER

"FIRST CLASS"
Jack Harlow

LIFTED

"GLAMOROUS"
Fergie

Harlow scored his first-ever solo No. 1 on the Billboard Hot 100 — and the year's biggest first-week streaming total, until Taylor Swift's "Anti-Hero" passed it a half-year later — with his extensively TikTok-teased "First Class." The celebratory jam's title comes from its sampled hook, a repurposing of Fergie's pop-rap smash "Glamorous," also a Hot 100 chart-topper back in 2007. The former Black Eyed Pea gave Harlow's update her seal of approval in August at the MTV Video Music Awards, making a surprise appearance during his performance to belt out her original chorus.

"BETTY (GET MONEY)"
Yung Gravy

LIFTED

"NEVER GONNA GIVE YOU UP"
Rick Astley

Though Rick Astley's signature song originally topped the Hot 100 back in 1988 — eight years before viral MC Yung Gravy was even born — the song still packs a sentimental punch for listeners of Gravy's generation due to its mid-'00s "memeification." The rising rapper took advantage of that with "Betty (Get Money)," whose beat is built around the sweeping synth strings of Astley's '80s classic and whose hook swipes its infectious chorus melody. Despite being a virtual soundalike, though, it wasn't a direct sample: "We basically remade the whole song [with] a different singer and instruments," Yung Gravy told *Billboard* in August, "because it makes it easier [to clear] legally."

"STAYING ALIVE"
DJ Khaled featuring Lil Baby & Drake

LIFTED

"STAYIN' ALIVE"
Bee Gees

DJ Khaled made no secret of the disco-era inspiration for his star-studded "Staying Alive" single; not only does Drake sing a modified version of the refrain from the Bee Gees' 1977 classic, but Khaled appears in a *Saturday Night Fever*-ready white jacket on the single cover. That's where the similarities between the versions mostly end, though, as Khaled's version eschews the Bee Gees' dancefloor strut for a darker, grittier trap beat. Regardless, the interpolation helped the revived "Alive" nearly match the original's Hot 100-topping success, debuting and peaking at No. 5 on the chart.

"SUPER FREAKY GIRL"
Nicki Minaj

LIFTED

"SUPER FREAK"
Rick James

It's a formula that has worked before for Nicki Minaj, with her No. 2-peaking 2014 Hot 100 smash "Anaconda": Take the widely recognizable hook from a still-beloved pop classic praising a particularly eye-popping female (in that case, Sir Mix-a-Lot's "Baby Got Back") and reframe it to own the narrative. This time, it worked even better: "Super Freaky Girl" prominently sampled the beat and post-chorus of Rick James' 1981 funk standard "Super Freak" and soared past that song's No. 16 chart peak to become Minaj's first Hot 100 No. 1 as an unaccompanied lead artist.

"I'M GOOD (BLUE)"
David Guetta & Bebe Rexha

LIFTED

"BLUE (DA BA DEE)"
Eiffel 65

The timing of this smash must have confused the two veteran hitmakers as much as anyone: After being recorded (and spun by Guetta during live sets) in the mid-2010s, Guetta and Rexha's EDM banger, borrowing the synth and chorus melody to Eiffel 65's turn-of-the-century surprise hit, had gone unreleased for a half-decade. But after the collaboration was teased on TikTok to fan-tantalizing effect, it was finally released in August, later becoming both artists' first top 40 hit of the 2020s, climbing into the top 10 on the Hot 100.

In July, **J-HOPE** performed at Chicago's Lollapalooza shortly after the release of his debut album, *Jack in the Box*.

MALIBU BABIE

2022 WAS A BREAKOUT YEAR

for the producer, as she landed her first major credits — and made history. Now, the “Beat Barbie” is the first and only woman this century to debut at No. 1 on Hot R&B/Hip-Hop Songs as a producer with Nicki Minaj’s “Super Freaky Girl.” The Olympia, Wash., native reveals how she created the hit with one of hip-hop’s biggest stars.

How did the beat for “Super Freaky Girl” come together?

I was [working] with two of my favorite collaborators, and we were just having fun. When we landed on [Rick James’ “Super Freak”], we were like,



“OK, this is a big sample.” We spent several hours fine-tuning the beat and it ended up in the hands of LunchMoney Lewis. It gets played for Nicki Minaj and within like 24 hours, she writes

the whole song. I get a phone call of her rapping the whole song, like the original recording, and I was like, “Holy fuck, is that Nicki’s voice?” It all happened so fast. She’s such a phenome-

nal writer that she just saw the vision and took it all the way for us.

Why was “Super Freak” a prime song to sample?

It’s just so iconic, and I felt like the way that it had been produced in the past really lent itself to being reinvented. I felt like we could really get a big multigenerational audience. We just had a gut feeling that it would be a smash.

What’s your favorite memory of hearing “Super Freaky Girl” since its release?

Honestly, it probably was the night that it came out on Aug. 12. All of us work so hard, and it’s such a grind in the creative industry where it looks really glamorous. It was such a unifying night to see. Everyone was so excited and understood the gravity that it meant for us to have achieved that level of cut.

How did you celebrate it going No. 1?

When I found out the morning of, I think I went into a state of shock because it just felt so big. People are reaching out that I never had access to. As far as celebrating, I have a vacation scheduled at the end of the year. Since I found out, you wouldn’t believe how insane my schedule has been. I have just been in the studio 24/7.

Why do you think “Super Freaky Girl” was able to top the Hot 100?

I think it was a magic combination of the sample and Nicki’s writing over the sample. There was just an X factor in how she went with it. I do think we did a great job in production, but I think there was also the timing of that moment in her career that just all lined up. It was like the stars aligned.

—SIERRA PORTER

Q&A



ROGÉT CHAHAYED

DESPITE PREVIOUSLY WORKING

with Drake, Halsey and Calvin Harris, the Grammy Award-nominated songwriter-producer had a banner year in 2022. In addition to co-producing Doja Cat’s “Vegas” and the

BTS track “For Youth,” the Los Angeles native worked extensively with Jack Harlow, most notably on the Fergie-sampling “First Class,” which spent three weeks at No. 1 on the Hot 100.

How did the idea to sample Fergie’s “Glamorous” come about?

Around April 2021, Jack presented us a list of songs and was like, “I want to find ways to chop these songs up and put them [on his album *Come Home the Kids Miss You*],” because they’re a big reflection of the stuff he grew up listening to. We basically just had the sample and some drums to start, and he came up with that hook. We added everything else after, which is sort of rare — most of the time, people have the entire beat done and then write a hook. We dissected it piece by piece and took our time to find the right groove for it. That was a really cool thing to be able to bring something familiar back and not only get people who grew up listening to the song but also put the new generation onto the stuff that we listened to when we were younger.

Were there any notable challenges throughout the process?

The sample clearance was actually smooth. The worry was there for every song that had a little sample in it, even if it was an interpolation [or] a melody, but luckily, everyone involved in the original — Fergie, [co-producer] Polow Da Don, [co-writer] will.i.am — was so cool and grateful to be a part of it. I think the biggest concern was in the beginning: Every day something different was being added, and I was like, “This song feels so smooth, almost laid-back in a way. Are people really going to party to this?” And then, when Jack filmed the little snippet that he put on Instagram that went viral — so viral that people were ripping the audio off the post and making TikToks with it — that’s when all my worries went down the drain.

Why have samples and interpolations had such an impact on the charts this year?

We were locked away for a year, and I feel like during

that time, music and life was kind of this stale, uncertain moment. Once everybody was back outside, it was very energetic. Everybody wants to be reminded of the good times, because when you hear a song that you grew up loving, you’re instantly taken to another place. When you’re in the situation of sampling a song, you’ve got to honor the content in the sample somehow. Jack plays along so well with “First Class” and dances around the spelling of “glamorous,” and that’s what makes it so cool — he’s not trying to steal the show. And with Doja [Cat on “Vegas”], it was playing with the [lyric], “You ain’t nothing but a hound dog,” but switching it up to her thing. Coming from a guy who never really uses samples, it was a very interesting approach for me musically to be like, “Oh, it’s not all about you. Let’s just make this sound good and amplify that.”

—JOSH GLICKSMAN

In August, **BAD BUNNY** kicked off his first stadium trek, *World’s Hottest Tour*, which ultimately became the highest-grossing tour by a Spanish-speaking act in Billboard Boxscore history.

THE RETURN OF THE SOUNDTRACK SMASH

As movie lovers ventured back into theaters, songs from films soared to the top of the pop charts — and brought some long-absent artists with them

BY MELINDA NEWMAN

ILLUSTRATION BY ANDREI COJOCARU

IN JANUARY, the success story of *Encanto* and its hit single “We Don’t Talk About Bruno” kicked off a banner year for music from movies: Five songs written for films reached the top 10 of the Billboard Hot 100 in 2022 — the most since 2018, when four original songs from movies reached the upper echelon.

Encanto was a true phenomenon, becoming the first soundtrack with a corresponding song (“Bruno”) to simultaneously top the Billboard 200 and Hot 100 for at least four weeks in 29 years since *The Bodyguard* and Whitney Houston’s version of “I Will Always Love You.” “Bruno” spent five weeks at No. 1, the most for any song from a Disney movie in the chart’s history. The animated film’s “Surface Pressure,” sung by Jessica Darrow, reached No. 8.

“Part of the reason you’re seeing music in film generally do better is because it’s used in a more integral way to the story,” says Disney Music Group president Ken Bunt. “If the song is used in a more meaningful way, it tends to do better. And I think that’s something that got lost for a while.”

Other 2022 feats include Rihanna’s “Lift Me Up” from *Black Panther: Wakanda Forever*, which debuted at No. 2 on the Hot 100, giving the superstar her first top 10 since 2017; OneRepublic’s “I Ain’t Worried” from *Top Gun: Maverick*, which hit No. 6, the band’s first top 10 since 2014; and Doja Cat’s “Vegas” from *Elvis*, which reached No. 10.

“When you can put a great song in a movie and then have radio make it a hit song, it not only makes the movie more popular, it elevates the artist singing the song,” says Jim Ryan, vp of programming for the Audacy radio chain. (The same effect applies to TV, too: Both Kate Bush’s 1985 single “Running Up That Hill (A Deal With God)” and Metallica’s 1986 epic “Master of Puppets” appeared on the Hot 100 decades after their release thanks to their dramatic use in the recent season of *Stranger Things*.)

In the case of “Bruno,” Ryan is first to admit he was skeptical. “I said, ‘This can’t be a radio song,’” he recalls. “But we had really good success with it. I think that came from young parents that are certainly in the demographic that we try to reach with our radio stations. Parents watch movies with their kids. I thought it was going to be a spike song for a couple of weeks, but we got a lot of mileage out of it.”

Not only did “Bruno” take off without a star name attached as the performer, it also persisted following a delayed start. After the song debuted on the Hot 100 at No. 50, Bunt credits the film hitting Disney+ last December, a month after its theatrical release, for the music’s sudden and sustained climb. “That’s when things really started to explode,” he says. “More people had access to it because not everybody was comfortable going into a theater.”

By the time *Top Gun: Maverick* opened in May, theaters were more crowded as COVID-19 numbers declined. And the soundtrack, released by Interscope, had the added benefit of star power. Lady Gaga co-wrote and performed the end-title power ballad “Hold My Hand,” and OneRepublic’s whistle-hook pop track “I Ain’t Worried” (which interpolates “Young Folks” by Peter, Bjorn and John) got a pivotal placement during a beach touch-football scene.

“Hold My Hand” reached No. 9 on *Billboard’s* Adult Contemporary Songs chart. As for OneRepublic, Interscope was already promoting the band’s “West Coast” to radio when — given *Top Gun: Maverick’s* box-office success — it yanked that song for “I Ain’t Worried” to capitalize on the momentum.

“Theaters were clawing back, and *Top Gun* was this explosion that happened of people seeing a film together. That film was such a global force,” says Interscope vice chairman Steve Berman. “When you combine that with social media platforms, the power of the culture of the film and the scene in which [“I Ain’t Worried”] was played, it felt like it was unstoppable.”

Placement in a pivotal scene and use of a familiar hook similarly helped propel Doja Cat’s “Vegas,” which includes a sample of rock classic “Hound Dog” sung by the song’s original performer, Big Mama Thornton. Helmed by Doja Cat’s longtime producer, Yeti Beats, “Vegas” was “an opportunity to hear Doja rap again, which she hadn’t done as much of the last couple of tracks,” says Karen Lamberton, executive vp of soundtracks and film/TV licensing for RCA, which released the soundtrack. “Fans were hungry for that.”

In addition to “Vegas” hitting the top 10 on six *Billboard* charts, six other songs from the movie appeared on various charts, including “The King and I” by Eminem featuring Cee Lo Green, which reached No. 12 on R&B/Hip-Hop Digital Song Sales.

Integral to the songs’ success was director Baz Luhrmann’s involvement in “absolutely every note of every track,” Lamberton says, which leads to an emotional connection that the listeners can sense. “There’s a joy and appreciation for bringing all kinds of art together in one place,” she continues. “When artists are inspired by other artists, you end up with great results.” **B**

Clockwise from left: Doja Cat, Gaga, Rihanna and Mirabel from *Encanto*.



In September, **RIHANNA** posted an image on Instagram of her tattooed hand holding a football — a confirmation that she would be the 2023 Apple Music Super Bowl Halftime Show performer.

SOUNDTRACK SMASHES BY THE NUMBERS

4TH

**ONEREPUBLIC'S
"I AIN'T WORRIED"**

from *Top Gun: Maverick* became the band's fourth top 10 hit on the Billboard Hot 100, peaking at No. 6, and first since "Counting Stars" hit No. 2 in 2014.

7

The number of credited artists on **"WE DON'T TALK ABOUT BRUNO"** — the most ever on a Hot 100 No. 1 hit.

9

The number of nonconsecutive weeks **ENCANTO** spent at No. 1 on the Billboard 200, becoming the first soundtrack to hit No. 1 since *Frozen II* in 2019.

2.3B

TOTAL ON-DEMAND OFFICIAL STREAMS FOR **ENCANTO'S** TRACKS.*

*In the United States through Nov. 24, according to Luminate.

NO. 1

DOJA CAT'S "VEGAS" from *Elvis* topped the Mainstream Top 40 chart, spending four consecutive weeks at the summit.

13

This year, *Encanto* scored the most weeks at No. 1 on the Billboard 200 for a soundtrack since Disney's **FROZEN** spent 13 nonconsecutive weeks atop the list in 2014.

SUCCESS STORY

STRANGER THINGS

Music supervisor Nora Felder reflects on the synch placements from season four that revitalized decades-old tracks, fueling them to *Billboard* chart highs and into the center of pop culture

IN THE FIRST SEASON, we used The Clash's "Should I Stay or Should I Go" across several episodes. Similar to Kate Bush's "Running Up That Hill [A Deal With God]," the multiple uses of both songs became, in part, a bridge for forging bonds between our

key characters, while also helping save [them] from malevolent forces in precarious life-threatening moments. After season one aired, The Clash's song experienced a bit of a resurgence, so we hoped for a similar reaction to Kate Bush's song. However, we were staggered and humbled by this beyond-next-level response. To think that a song that was released 36 years ago could outrun some of the top artists of today really felt like a true lightning-in-a-bottle moment that was a privilege to be a part of.

With the subsequent airing of [Metallica's] "Master of Puppets," we were a little more prepared and anticipated that the needle



Sadie Sink and Caleb McLaughlin in *Stranger Things*

would move in a big way. Metallica's song was hugely connected to our beloved new character, Eddie — in my mind, its lyrics really spoke to the core of Eddie's being. To now see that the metal community has a budding new audience makes me personally very happy. Metal music has been misunderstood as "angry music" for decades. I'm thrilled that people are really listening now and frankly getting into it on a deeper level.

When I'm reviewing songs against picture, my selections for my filmmakers emerge solely from my intuition and understanding. I usually test-drive quite a few options and select the ones that my gut tells me could bring one closer to the character. The more memorable a cinematic moment is, the more likely it is that a song used to enhance that moment will become iconically memorable as well.

I suspect that *Stranger Things'* loyal fan base of all

ages feel that a piece of themselves is represented in these characters, as well as the story that unfolded this season. During these trying times, I feel that many people have experienced an array of emotions that the show deals with, including feelings associated with alienation [and] inner struggles, interspersed with moments of hope. With that in mind, it makes sense that the *Stranger Things* songs — which evocatively amplify the plights and unique internal landscapes and circumstances of our characters — would resonate around the world just as strongly as the characters and stories themselves.

—AS TOLD TO JOSH GLICKSMAN

BTS announced in **October** that the group plans to fulfill mandatory military duties in South Korea over the next several years, beginning with **JIN**, its eldest member.



Blink-182's DeLonge in the band's "Edging" music video.

Paramore on *The Tonight Show* Starring Jimmy Fallon in November.



THE RETURN OF POP-PUNK'S PIONEERS

It's no secret that pop-punk has recently returned to mainstream prominence thanks to established stars exploring the explosive genre like Machine Gun Kelly and later Willow, as well as hits from emerging talent like Olivia Rodrigo and jxdn. This year, the turn-of-the-century leaders of the movement reclaimed their thrones, announcing long-awaited reunions, delivering epic live shows and teasing new albums. Tom DeLonge returned to Blink-182 — rejoining Mark Hoppus and Travis Barker, the latter of whom played an essential role in last year's pop-punk revival — and the band promptly scored its highest-charting hit on the Billboard Hot 100 since 1999 with its lead single, "Edging," ahead of an album out next year. Paramore resumed touring for the first time in four years, released new single "This

Is Why" and confirmed an album, due out in February 2023; and My Chemical Romance embarked on its pandemic-delayed reunion tour around the world. Nostalgia reached an apex in October at the When We Were Young festival in Las Vegas, with two weekends reminiscent of the golden days of Warped Tour and a lineup that included Bring Me the Horizon, Bright Eyes and Jimmy Eat World. And even with inclement weather canceling one of the festival's three days, the bet on early-2000s pop-punk proved a smart one. Already, the festival has announced its return in 2023, with Blink-182 and Green Day set to headline. In an Instagram post afterward, the Chris Carrabba-fronted Dashboard Confessional wrote, "I am always and forever proud to be part of this scene."

—JOSH GLICKSMAN

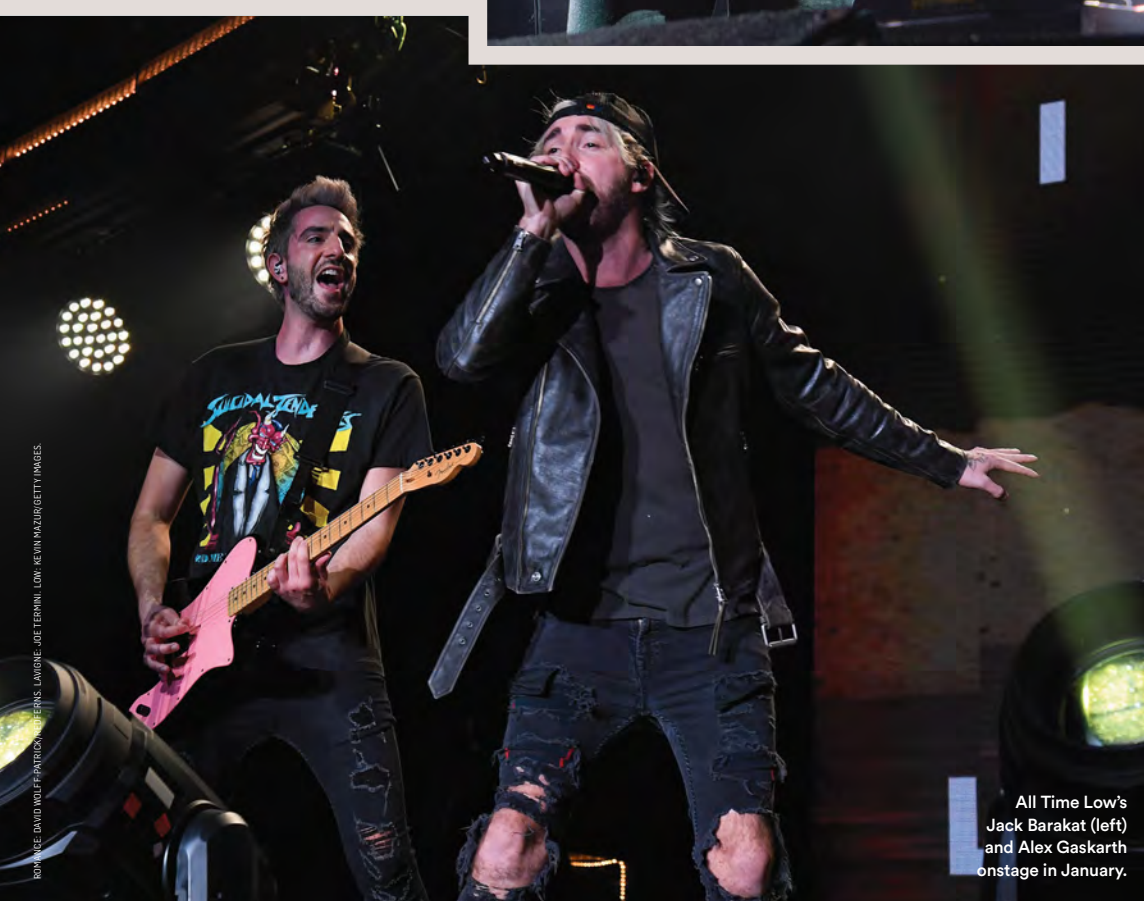


Bring Me the Horizon's Oliver Sykes at the When We Were Young festival in October.

In **November**, Migos' **TAKEOFF** was shot and killed at age 28 in Houston less than a month after the rapper released his joint album with **QUAVO**, *Only Built for Infinity Links*.



My Chemical Romance's Gerard Way in June.



All Time Low's Jack Barakat (left) and Alex Gaskarth onstage in January.



SUCCESS STORY

AVRIL LAVIGNE

The pop-punk princess hit the road this year with Machine Gun Kelly, followed by a headlining trek and festival gigs

THERE IS SO MUCH THAT has happened this past year in the pop-punk scene, and I'm stoked to be making music. Being able to get back onstage has also been a lot of fun because I've been able to travel all over the world just this year through Canada, the United States, South America and Japan. The energy of a pop-punk show is really special, and it's something that I found was missing in the last few years, and thankfully, it's back.

I think a lot of the resurgence of pop-punk in general started when Machine Gun Kelly and Travis Barker teamed up for [MGK's 2020 album] *Tickets to My Downfall*, and that album was so successful. It introduced and reintroduced emo and pop-punk music to the world again. Now we're seeing the return of pop-punk everywhere in terms of sound and fashion, and it's all the things it was but just in a different generation now, and I love it. Most importantly, there has been a return of live guitars and drums that pushed pop-punk into the forefront of mainstream music.

It was awesome being a part of the When We Were Young festival in Las Vegas and being able to connect with some of my friends that I've known my whole life, like All Time Low and Travis Clark from We the Kings. It was also incredible to see the pop-punk genre reconnected with its original audience and also reaching a newer, younger demographic. Afterward, Hayley Williams from Paramore wrote me a really kind letter, saying some really nice things and thanking me for paving the way for young women like her. That was so cool to read. And for anyone looking to join the pop-punk world in the future, I'd say to you, "Welcome to the scene. It's a wild ride."

—AS TOLD TO RANIA ANIFTOS

MARIAH CAREY's 1994 holiday hit, "All I Want for Christmas Is You," returned to the top five on the Hot 100 for a fifth consecutive year in **December**.

A photograph of a bus interior, likely a tour bus, with a red and teal banner across the top. The banner has the text "THE NO. 1s" in white. In the background, a sign with the word "CHIC" in red is visible. The bus interior has metal poles and a red carpeted floor.

THE NO. 1s

YEAR OF THE BUNNY

With over a quarter-billion grossed on the road and one of the biggest albums of the last decade, **Bad Bunny** became *Billboard's* top artist of 2022 — singing in Spanish and redefining global stardom

BY LEILA COBO // PHOTOGRAPHED BY MEREDITH JENKS



APOLLO
THEATRE
COMING
IN JUNE

ORIGINAL
NEW YORK
SEITZER

THE CHOICE

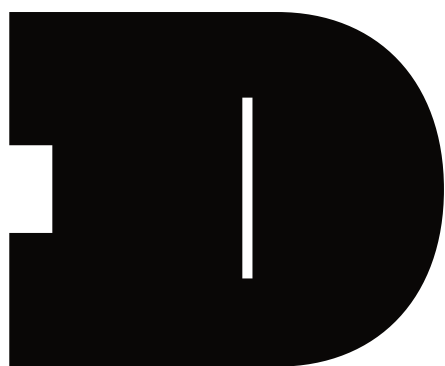
NATURAL FLAVORED SODA

Bad Bunny photographed Nov. 8 at
Uptown in Buenos Aires, Argentina.

Styling by Storm Pablo
Ernest W. Baker suit, Hermès bag,
Takahiro Miyashita TheSoloist jewelry.



Bode jacket, Kapital pants,
Ernest W. Baker boots.



DURING THE FIRST

of his two sold-out stadium shows in November in Buenos Aires, Argentina, Bad Bunny lost his voice.

There he was, standing in the middle of the vast stage, barely able to hear himself through the roar of the very loud 40,000-plus crowd, when his voice deserted him.

"It was all of a sudden, like a click," recalls Bad Bunny, snapping his fingers. "Like the temperature or something. Seems like one of my vocal cords was suffering, and *boom*, it happened. And I'm thinking, 'This can't be happening. These people are giving me the most *cabron* energy. It's the most euphoric audience I've had all tour, and I'm going to lose my voice? It's not possible.'"

Yet he didn't lose his cool. He briefly left the stage as if nothing had happened, drank warm tea and did vocal exercises until his voice returned. Then he powered through the rest of his nearly three-hour show, and no one was the wiser. After two days of complete vocal rest, he's now revealing to me for the first time what really happened. It's our second encounter since his *World's Hottest Tour* began playing stadiums in North and South America in Orlando, Fla., last August, and we're in a trendy Buenos Aires club, where a master sommelier pours us glasses of red wine from renowned Uco Valley vintner Jose Galante. Bad Bunny's trademark deep bass sounds perfectly normal, and his demeanor is nonchalant as he leans against the bar, a black suit with a rose print draping his tall, athletic frame.

I first met Bad Bunny in 2017, after he debuted on the *Billboard* charts. Since then, the 28-year-old's attitude in interviews has remained the same — level-headed, sincere and matter-of-fact — notwithstanding the crescendo of fame and recognition surrounding him. Today, that grace and calm under pressure provide a glimpse into the psyche of the artist born Benito Antonio Ocasio Martínez as he enters the home stretch of an extraordinary year, with two sold-out shows at Mexico City's Estadio Azteca on Dec. 9 and 10, ending 2022 as *Billboard*'s top artist of the year (a rank based on activity on the *Billboard* 200, the *Billboard* Hot 100 and *Billboard* Boxscore for the tracking period of Nov. 20, 2021, through Nov. 12, 2022). *Un Verano Sin Ti*, his album released in May on independent label Rimas Entertainment and distributed through The Orchard, is the first non-English album to ever top the year-end *Billboard* 200 albums ranking and ties Drake's *Views* and Disney's *Frozen* soundtrack for the

most weeks at No. 1 on the chart (13) in the last decade. In November, it also became the first all-Spanish release nominated for album of the year at the Grammy Awards, one of three nods Bad Bunny garnered.

And on the road, Bad Bunny was the year's highest-grossing touring artist, with over \$373.5 million in ticket sales, according to Boxscore (with 20 Latin American stadium shows still left to tally). *World's Hottest Tour* broke venue revenue records in 12 of the 15 U.S. markets that it played, including New York, Chicago and Washington, D.C., averaging \$11.1 million per show — the biggest average gross by any artist in any genre in Boxscore history (dating back to the late 1980s), as well as the biggest Latin tour. Bad Bunny is also the first artist to mount separate \$100 million-plus tours in the same calendar year; his 35-date *El Último Tour del Mundo* trek played 25 U.S. arenas between February and May, following two stadium shows in Puerto Rico last December.

"It's something no one had done, or dared do, before," says Henry Cárdenas, CEO of Cárdenas Marketing Network, which promoted the artist's U.S. tour in partnership with Live Nation, plus seven Latin American dates.

"It's unquestionably historic," says Jbeau Lewis, one of Bad Bunny's agents at UTA, of the back-to-back arena and stadium tours in a single calendar year. "It hasn't happened under my purview, if it has ever happened. But we could feel the momentum of everything Bad Bunny was doing, and how much his career was growing and how quickly he was becoming an omnipresent figure in pop culture. And we knew how many people were trying to buy tickets. There were individual arenas with 200,000, 300,000 people on queue."

And when people get in line to buy Bad Bunny tickets, they're not expecting bells and whistles. "It's him with a microphone, in front of 60,000 people," says Cárdenas, whose client list in his 45 years of promoting concerts includes touring powerhouses like Marc Anthony and the late Vicente Fernández. "All other artists have a band or a roster of dancers. This man is alone, with a DJ for over 70% of the show."

Bad Bunny's minimalist approach to his show — for long stretches, he sits alone on a beach chair surrounded by palm trees — is in keeping with his ethos as an artist with an unwaveringly iconoclastic point of view in terms of both music and aesthetics, who has also managed to explore other creative realms with ease. In 2024, he'll become the first Latino actor to lead a Marvel film as the character *El Muerto*.

His manager, Noah Assad, signed him in 2016 after falling for both his voice — a malleable bass that contrasted with the more traditional reggaetón tenor, rapping over sparse trap beats — and name. At the time, Bad Bunny was bagging groceries in Puerto Rico, trying to make ends meet while testing beats in the studio. Assad, who launched Rimas in 2014 as "the first one-stop shop created in the post-streaming era," developed a combination of methodical data mining, disruptive marketing and a focus on streaming that turned out to be com-

bustible when married with Bad Bunny's singular approach to music.

"I'm proud to learn every day from Bunny," says Assad. "Listening to his creative process and seeing the extent he is willing to go to bring his ideas to life and then working with him to make them happen."

Case in point: Bad Bunny's now fabled concert stunt where he stands on a small island with a palm tree that flies over audiences. The stunt has its roots in a 2018 show at New York's Madison Square Garden. Two weeks out, Assad asked production manager Roly Garbalosa to make Bad Bunny fly. Navigating a permit process that typically takes two months in just 10 days would be expensive — and the cost would have to come out of management's pocket. "But Noah didn't blink," recalls Garbalosa. That night, Bad Bunny flew. That said, adds Garbalosa, "Bunny doesn't depend on the technical aspects. His show isn't a technical show; it's a feeling show. And 90% of that is him. The rest is his crew. He has worked with the same crew from the beginning."

Since his breakout, Bad Bunny has largely retained the same team, including his management, label and publicist — "who always remind him who he really is and where he comes from," says Assad. "He learned very early on that his happiness and being true to himself were the most important factors for his well-being, regardless of how or what things have changed."

In Latin America, Assad continues to do business with the same local promoters that supported Bad Bunny from the onset, like Westwood Entertainment in Mexico and Bizarro in Chile. "Noah has a code of honor," says Fede Lauria, who booked Bad Bunny's first Latin American tour several years back and promoted his two Buenos Aires shows in November, where he sold 90,000 tickets within a half hour of going on sale. "We could have easily sold 900,000; there were over 1 million people in digital line to buy tickets."

But, for his stadium tour, Bad Bunny insisted on two key things: no more than two shows per city, both stateside and abroad, so as not to give preferential treatment to one over another; and presenting the same show in every venue in every country.

That's easier said than done. U.S. shows gross far more than those in Latin America because ticket prices are higher. Plus, in Latin America, the cost of long-distance air travel (versus using trucks) is higher, and replicating a complex tour in venues that often lack the appropriate technology means added costs and less revenue both for artist and promoter. Bad Bunny had to use a 747 cargo jet to carry over 100 tons of equipment, a charter jet for his 130-plus crew members and a private jet for himself and his immediate, five- to six-person entourage. "I haven't come across another artist that invests so heavily in his career," says Cárdenas. "Those three planes — he's paying for them."

Today, as he swirls his wine, Bad Bunny is fully aware of how that investment has paid off. "I'd say I'm at a point in my life where I feel most centered, most clear in who I am, and who I am as it relates to the music industry," he says. That

was evident throughout the whirlwind of this tour, when *Billboard* caught up with him twice: after playing Yankee Stadium, at Manhattan restaurant The Modern, and near the beginning of his South American tour, after he played Estadio Vélez Sarsfield in Buenos Aires, at the club Uptown.

NEW YORK AUG. 29

Last night, you played the second of two sold-out Yankee Stadium dates. How did you feel?

Last night is one of the times I've felt biggest in my entire career. Maybe it was receiving [the MTV Video Music Awards' artist of the year honor] during a show — it was different, and it was in the U.S.! The award was American; the place was the most American place you can think of, Yankee Stadium; and the Yankees are such an iconic and demanding team they wanted me to shave before the show, but I said no. (*He's joking.*) I felt big onstage, the moment felt big, and there's few moments that, even though they're big, feel *bien grande* [so big].

And also, New York is New York...

It's a magic city. It's the city where I've performed the most. When I started my career, I began singing in New York clubs — three, four shows per night — and that was every two months. They were little shows, but big at the same time, because playing in New York is a big deal. My first tour show was at the [United Palace in upper Manhattan]. Then Madison [Square Garden] and Barclays [Center in Brooklyn]. New York is a big inspiration in my career. The first time I came here was with my family, when I was around 12. The second time, I was 22, and I used that trip to reflect on my music and my career, and when I got back to Puerto Rico, the first thing I did was go into the studio and record "Diles." And my life changed from that moment on.

Yankee Stadium must feel like playing five arenas at once. How do you focus?

I think it's automatic. I don't think. If I start to think about other things, I forget the songs. I can't do two things at the same time. I don't use a teleprompter; it makes me lose my concentration. The first and last time I used one was in Puerto Rico because I was performing after two years in pandemic, and it was a double-edged sword. It was helpful the first day; I used it a lot. But by the second day, it was just creating a dependency. *Papi*, I know this. Why am I looking over there when I know the song? I can't think of anything else when I'm up there.

I was excited to see Romeo Santos perform with you at your show, especially because he was the first solo Latin act to sell out Yankee Stadium.

"I've never felt as centered in both my life and career. I'm clear on what I am and who I am."

—BAD BUNNY

I felt that way, too. *Papi*, there's another guy who played two Yankee Stadiums, and he did it in the same way I did, sticking to his genre, his culture, his *bachata*. He wasn't a Dominican singing in English. I thought that was *cabrón*. Plus, I've always been a Romeo fan. He's cool, *con cojones*.

Today, you broke another *Billboard* record. You tied with the *Encanto* soundtrack for most weeks at No. 1 in the past decade on the *Billboard* 200. What do you think of that?

Truly, I'm so surprised. I think it's amazing that *Encanto*, a movie inspired by Latin culture, is the one that *rompió cabrón* [kicked ass]. Lin-Manuel [Miranda] did that. Sometimes we're so involved in just music, and then a Disney movie comes along, a movie with music for kids, and it kicks ass. It's surprising and interesting, and it pleases me a lot because it gives people another window into being successful through music. It's not just reggaetón or pop; you can shine in other ways.

So, you love New York. What can you still do here without attracting a crowd?

Obviously, I don't go to Times Square! We made time to go to Toñita's, a little Puerto Rican bar in Brooklyn. They didn't know I was coming, so no one reacted when I walked in. Now, coming out, that was the problem. Thing is, I wanted to be in Puerto Rico for the album release, but my team tricked me and I ended up in New York, working. (*His publicist interjects: "Oh, that's right. You were at the Met Gala."*) Since I couldn't be in Puerto Rico, we went to Toñita's, which is like being in a Puerto Rican dive. There's a pool table, there's no air conditioning. I felt like I was in Puerto Rico.

Do you remember that first time you came to New York at age 12?

It was my first trip outside Puerto Rico, and I cried when they told me we were coming here. My mom was all happy — she always dreamed of coming here on vacation and told us we were going to New York and Disneyland — and I said, "I'm not going anywhere! I'll never leave Puerto Rico!" It was the first time I got on a plane. My mom took us to the local drugstore to buy comics to read on the flight and little *lucha libre* figurines. I put everything on the little tray table in front of me, and even then, when the plane took off, I started to cry.

Do your parents come to your shows?

They were here in New York. My mom dances, but then she cries. She dances, she cries.

Does she ever give you feedback?

No, no, no. I always thank the Lord that my parents aren't into showbiz. They're like me; they stay humble. My mom is always proud. She congratulates me: "*¡Qué bonito te quedó!*" ["Everything was so pretty!"] But she's never critical. She's always happy.

Making your parents proud is something we always strive for, isn't it?

It's the first thing. Once your parents are proud of you, it doesn't matter what anyone else says. Shouldn't be that way, because not everyone is blessed with good parents.

BUENOS AIRES NOV. 8

When we spoke in August, we were in New York and you had just played Yankee Stadium. Now we're in Argentina. Do you feel any different?

Not really, but the feeling of being in Latin America, and in Argentina specifically, is special because I hadn't come since 2018. Argentina has been crazy. My favorite show, perhaps in my entire life, was Saturday in Vélez [Nov. 5 at Buenos Aires' Estadio Vélez Sarsfield]. Aside from Puerto Rico, which is something else, it was an incomparable feeling.

Why is that? New York was also very visceral, wasn't it?

New York is New York and I love it. Plus, all Latin communities come together there, specifically *boricuas* and Dominicans, so it's like family to me. But I'd forgotten how *cabrón* Argentina is. When I go onstage, I have a sort of ritual: I walk on and I don't look at the fans. I just walk straight ahead with my little cooler, looking at the floor so I don't trip; I put down the cooler; I sit down; I take a breath; and *pop*. That's when I look out. And every time, it's like being punched in the gut. I can do that 100 times, and the impact of looking at that sea of people always shakes me. And when I do that in Argentina, and the music starts and they start to sing along... I couldn't hear myself. They were singing so loud.



Kidill dress, Acne Studios shirt.



It amazes me that your show is so long: over 40 songs. That's a lot on you, especially because you're alone up there the whole time. Why not make it shorter?

It could also be longer. There's a lot of songs I don't perform, like the songs from *El Último Tour*. But yeah, in terms of vocals, it's me performing because I don't have backup singers. The show is long because the hits pile up. I sing practically the entire *Un Verano Sin Ti*. I just get up there, I go out to have fun, and if the audience is with me, I could sing all night. Real.

Do you find that fans react to different songs in different places?

I think the reaction is similar, the passion is similar. They greet me with the same emotion I feel. Remember, at the end of the day, the majority of people who go see me are Latin. Yes, there are many other nationalities, but the majority are Latin. So it's the same audience, spread around the world.

I confess I get scared seeing you fly over the stadium. Were you scared the first time?

Yeah. It scared me a lot! I'm scared of things like that. But for some reason, maybe because it's my show, once I'm there, I'm in, and I do whatever I need to do. I focus on singing the song, living the song, and I see the fans below me and behind me and the emotion is super genuine and sublime, and I get excited as well. All these people who've been watching you all night, but from really far away, and suddenly they're really close and all that reaction, that energy and singing that song just inebriates you. I forget I'm flying.

Back when the tour started out, was it stressful transitioning from arenas to stadiums in literally a few months?

I felt it was going to be a bit complicated, but I've enjoyed it tremendously. The *El Último Tour del Mundo* tour was very, very, very, very special because it was the first tour after the pandemic and the first tour after a flip. My career has had many flips, many points of inflection where I'm here (*He gestures.*) and then suddenly I'm there. So that tour was very, very *cabróna*, very euphoric. When I went to the stadiums, my only point of reference was the stadium shows in Puerto Rico [in December 2021]. Those two shows in Puerto Rico were hard, hard, hard. I aged three years, I swear.

I enjoyed it in the end, but there was a lot of pressure. And I thought this tour would be the same, but from the very first show in Orlando, it has been so much fun. I generally don't go out much, but on this tour — both in the U.S. and here — I've spent time with the crew and the dancers, we've gone out to dinner, it has been more chill. I've tried to really enjoy the moment.

Do you ever sit down and think about how to deal with the pressure?

I feel in control. I've been doing this five, six years, and I've been acquiring experience. Yes, six years is nothing. But we're living in a digital era, where everybody can upload their music and if you explode, you explode, and suddenly, you're huge with a single hit and you have no experience. You haven't crashed against anything. I'd say I've acquired that experience little by little. I've been able to overcome and heal many things in my life, and now I feel that security. I've never felt as centered in both my life and my career. I'm clear on what I am and who I am in terms of the music industry.

And who are you?

Benito Martínez, *el más hijueputa* [the biggest motherfucker]. (*Laughs.*) At the beginning, I didn't even know how to behave, what to do. It's like, "Wait a minute, *cabrón*. I'm famous, I have to act this way, I have to hide, I have to pretend." But no. I'm me, and that's that. This is me, and this is what I do — music, what I like — and that's it. Sometimes I see people saying stuff: "He did this for that reason." No. I do everything I do because I want to.

Has having a strong family background helped you remain grounded and true to yourself?

At the end of the day, it's not about coming from money or having a humble background. It's about whoever has a heart and has values and has empathy for others. But maybe it does have an influence. Coming from a *barrio* in Puerto Rico, from a working-class family; the fact that I wasn't rich, that I had a job, that I had to work for minimum wage, that has an influence.

What will you be doing next year?

I'm taking a break. 2023 is for me, for my physical health, my emotional health to breathe, enjoy my

achievements. We're going to celebrate. Let's go here, let's go there, let's go on the boat. I have a couple of sporadic commitments, and I'll go to the studio, but there's no pressure. Remember yourself, *cabrón*. You've worked your ass off.

You've done so much already. What's on your bucket list?

I'm at a point where, no matter what happens, I'm not looking for anything to happen. For example, I wasn't looking for a collab with Drake. It was very spontaneous. Now it's different. Now everybody — the biggest artist you can think of — wants to collaborate with me.

I would say you're the biggest artist I can think of...

And I collaborate with myself. I see collabs in a very different way, as something very special. For me, a collaboration is almost like, I don't want to sound like an asshole, but it's almost like having sex with someone. Making a song is a serious matter. You're saying things, and you're with someone, and it's not going to go away. It's there forever; it's not like pressing "delete" if you change your mind. At the end of the day, collaborating with Drake, or whoever, is as special as a collab with Buscabulla, or Chenchó, or Rauw [Alejandro], or Jhayco. Each has a specific moment and a specific feeling.

The bigger you get, the more you collaborate with artists outside the box, not just with those who will give you more hits with the algorithm.

Mano, that's what the music industry has become: "Let's collaborate with so-and-so because they have a ton of numbers; we put them together with mine and *poof*. We're not doing well in Brazil, so let me remix the hottest artist in Brazil so my numbers there go up." That doesn't interest me. I'm not experimenting or forcing things in order to get streams. If there are 300 people in India who listen to me, they do it because they like my reggaetón, and they like my trap, and they like the music I make doing what I do. It's not that I made a song with a Hindu artist to be played in India.

When you first started, how big did you dream of becoming?

I don't know how this is going to sound; maybe people will say, "Oh, this *cabrón* is already talking shit, he's not being truthful." But I never dreamed I wanted to be the biggest one or No. 1. I simply wanted to make it. Why? Because I love what I do. I've been doing rhythms since I was 13 years old, writing, singing songs in my head. I never said I want to be the biggest or the best or the richest. I did it because I loved it, and my only dream was to be able to make a living out of it.

And that's what happened. The first time I saw people connect with my songs, that was big. The first time I sang in front of 50, 60, 90 people, I felt big. I was happy. So these stadiums, I enjoy them in the same way I enjoyed singing in Mayagüez for 100 people, in Santurce for 70. I swear to you, if I had to live my life singing for 100 people every weekend, I would have been perfectly happy with that. Real. 📺

"I never dreamed I wanted to be the biggest one or No. 1 ... If I had to live my life singing for 100 people every weekend, I would have been perfectly happy with that."

—BAD BUNNY

THE NO. 1s

OLD-SCHOOL

Perry (left) and Mallory photographed
Nov. 22 at Columbia Records in New York.



Under **Ron Perry** and **Jen Mallory**'s leadership, Columbia Records found an increasingly rare kind of pop music success in 2022, with established superstars and next-gen talents alike dominating on all fronts

BY ANDREW UNTERBERGER

PHOTOGRAPHED BY AARON RICHTER

RENAISSANCE

THE NO. 1s



Lil Nas X



Beyoncé

P

POPULAR MUSIC IN 2022 is more diffuse than ever. With TikTok entrenched as the industry's most effective (and maddening) marketing tool, streaming services continually democratizing listening and dulling the impact of conventional singles, and songs from years (if not decades) earlier resurfacing as contemporary hits, it's increasingly rare to see new releases rule over all sectors of the pop landscape.

But this past year, that very rarity was the norm for Columbia Records. As listeners' ever-evolving consumption habits pulled them every which way — and rarely toward the same handful of releases — the label dominated in a way that could be described as old-fashioned: with acclaimed full-length albums from established superstars that spawned massive hit singles and sold lots of physical records. The monoculture may be long dead, but Columbia delivered a pretty convincing flashback to it in 2022.

Evidence of the label's all-encompassing impact was on clear display during the Grammy nominations announcement in November. Columbia claims three of the most-nominated artists for the awards in February 2023: Adele, Beyoncé and Harry Styles, who have a combined 22 nods. An

album of the year win seems especially likely for the label, with Adele's *30*, Beyoncé's *Renaissance* and Styles' *Harry's House* considered the three front-runners to take home the award, according to betting site GoldDerby.

And the albums' commercial performances easily matched their industry plaudits. Each debuted at No. 1 on both the Billboard 200 and Top Album Sales charts during the same weeks that their respective lead singles ("Easy on Me," "Break My Soul" and "As It Was") also led the Billboard Hot 100, as part of their combined 27 weeks atop the chart.

Meanwhile, the gains Columbia made in 2021 with The Kid LAROI and Lil Nas X — artists who had found commercial success before Columbia signed them, but who the label helped establish as A-level hit-makers — carried over, with the radio success of their respective chart-topping singles "Stay" (with Justin Bieber) and "Industry Baby" (with Jack Harlow) spilling well into the new year and helping Columbia earn *Billboard's* Top Radio Songs Label distinction for 2022. And the label kept an eye on the future, aggressively signing up-and-coming sensations like Nicky Youre ("Sunroof"), Megan Moroney ("Tennessee Orange") and Yahrizta y Su Esencia ("Soy El Unico"), helping those acts get footholds in the industry following their early TikTok virality.

"We're always focused on two things, really: One, breaking new artists, and two, elevating the careers of superstars," says Peter Gray, executive vp/head of promotion at Columbia. "We don't control the timing of the calendar, or the tides or the moons or the stars — the material flows as it flows, and we're certainly happy to deliver it as it comes. But to see both of those things happening simultaneously — turning new young talent into household names, and then finding superlative moments for the world's biggest stars — are equally gratifying and exciting for our team."

Captaining that team are chairman/CEO Ron Perry — installed in the position in 2018 to take over for his mentor Rob Stringer after the latter's move to run parent company Sony Music Entertainment — and Jen Mallory, the label's executive vp/GM. Though label veterans like Adele, Beyoncé and Styles predate the duo at Columbia, Perry and Mallory have helped to expand those artists' reaches and keep them vital to the contemporary pop mainstream, while also signing artists like LAROI, Lil Nas X, "Boyfriend" breakout Dove Cameron and recent Latin Grammy album of the year winner Rosalía, developing them to new levels of stardom.

Described by his staff as a master of A&R, Perry is known as an executive with a unique understanding of artists' perspectives. It helps that he's a musician himself, as well as a producer and songwriter — he even landed production and writing credits on BTS' Columbia-released 2021 megahit "Butter." "He's the only major-label chief who's also a musician and truly in the studio," Gray says.

He also brings an artist's pure passion for music to his position as Columbia's lead decision-maker. "My favorite thing in this entire job is getting a song from an artist that's just incredible — that excites me more than anything else," Perry says. "Things are changing, things are evolving, things are always going to be different. But at the end of the day, great music is the biggest factor."

Meanwhile, Mallory is a marketing specialist, approaching Columbia's album campaigns from a global perspective (previously, she served as Sony's senior vp of international marketing). Sitting together and talking to *Billboard*, it's also clear that while Perry takes the lead, he relies on Mallory to fill in the gaps in his thinking — even down to a single word. As he searches for the most precise adjective to describe the nature of musical successes in 2022, Mallory offers options — "Tran-

sient, like they don't last very long? Ephemeral?" — as Perry racks his brain.

"There's not really one answer to [who does what between them] — it's very fluid, it's by project," says marketing senior vp Erika Alfredson. "But that's the beauty of the two of them: They're able to sort of see that in real time — and they've gotten in a great rhythm of being able to kind of know where each of their places is, and where they can be the most effective."

The combination of Perry's expert touch with artists and Mallory's global marketing vision has allowed Columbia to both land and grow successful artists at all levels of the industry — and while their 2022 success has a classic feel, both remain fixated on securing the label's future. "We're constantly trying to evolve and be better, honestly," Perry says. "And we're always learning... we're never satisfied with the way a thing is done. We always want to improve, and..."

"Improve the status quo," Mallory finishes. "I mean listen, [the market] is just all so fractured now, it's all so..."

"That's the word I was looking for earlier — 'fractured!'" Perry interjects.

When you start a year like this, do you get the feeling that it's going to be one when everything aligns?

JEN MALLORY I mean, you never know. But all the artists that were [Grammy] nominated, and of course the top three that we're talking about [Adele's *30*, Styles' *Harry's House* and Beyoncé's *Renaissance*], they're incredible bodies of work. So it's thrilling.

RON PERRY And it's well-deserved. We're happy with the outcome.

And in the meantime, you're still aggressively going after new artists like Yahriza, Megan Moroney and Nicky Youre. Is it important to

keep stockpiling up-and-coming artists while you're enjoying those successes up top?

PERRY I definitely wouldn't call it stockpiling. We're very deliberate in what we sign. I don't think we sign that much, to be honest with you. Columbia's just an amazing place to be, both historically and currently. And I think — Rob [Stringer] taught me this — that people that come in here, we give them a lot of love, a lot of attention, a lot of strategy. And we're pretty careful in who we sign, to make sure that's the right fit.

I've heard that you're very aggressive in going after the artists that you're really excited about.

PERRY Yeah, when you're passionate, and you want something... I'm very aggressive about doing that. If it's someone that I feel belongs here, then I really want them to be here.

Those three artists — Yahriza, Moroney and Youre — all had early success on TikTok. Is that where most of Columbia's artist scouting is happening these days?

PERRY All these platforms, it's always changing. We'll be talking about something else a couple years from now. At the end of the day, you have to sign incredible talent. The platforms will always change and the talent won't. So if someone is working on TikTok, you want someone because they're great. Because... look at Twitter right now. If something happens [to the platform], you want to be able to have a great artist no matter what the situation is. Not necessarily because they're great on one platform.

I actually prefer to avoid a viral hit early on in someone's career. It's too difficult to overcome that, if it's too early.

Nicky Youre's management told *Billboard* that one of the main reasons they decided to come

The Kid LAROI



to Columbia is because you have such a great reputation for radio. Do you take pride in that? Is it something you feel you can offer to up-and-coming artists?

PERRY Well, first of all, I think our reputation is that we're artist-first. And that comes from Rob Stringer. And Rob, who's really my mentor, taught me how to go from being an A&R person to being a chairman/CEO, and that the reputation of this company is really the artistic integrity and the amazing artists that this company has had... since the beginning of this company until today.

Have we done well at radio? I think we've done great. Peter Gray has come in, and I think we've gone from No. 9 to No. 1 in market share over a four-year period. I call the shots of which record to go with. I think we have a very high batting average with what we go to radio with. And I think Peter has done a tremendous job across all formats to make those records a big success.

In 2022 and 2023, I'm not sure that radio's the No. 1 selling point in an artist's career. It is a selling point, it is part of the picture, but we offer a lot of strategic help, and creative support, and with so many things that go just beyond this one thing.

So when you're talking to those younger artists, telling them what Columbia can offer them that they can't do on their own, what are you telling them?

PERRY Um... Jen?

MALLORY I think, again, it goes back to artist-first, and I think Rob has set us both up for success. What we do is we help an artist amplify, and help an artist build a world, right? Obviously radio's a part of it, international's a part of it, figuring out how to create a kind of community, fan-building... But no one campaign is like the other, and it's all bespoke to the artist. And at the end of the day, artists need to find teams that they feel comfortable around, that they feel understand them. I think, ultimately, we've built a team here that does that.

When you talk about the evolving landscape, what's the biggest evolution that you've



Adele

PREVIOUS SPREAD: GROOMING BY LAURA COSTA AT EXCLUSIVE ARTISTS USING BEBE. THIS SPREAD: LIL NAS X: EMMA MCINTYRE/GETTY IMAGES; BEYONCÉ: MASON POOLE/LAROI; MATTHEW BAKER/GETTY IMAGES; ADELE: KEVIN MAZUR/GETTY IMAGES

THE NO. 1s

noticed over the last year or two that has really changed the way you think about how business is done here, or just the industry in general?

PERRY Obviously in the past year or so, catalog [consumption] has gone up. And with TikTok, the older records are climbing the charts, so front-line records take a little less space right now.

So are you taking a more open-minded view to what could be promoted, or what could be considered a new release, in light of the fact that songs from five to seven years ago are basically being treated like new hits?

PERRY Absolutely. We put everything on the table.

MALLORY Good music is good music, right?

PERRY There's really no rules anymore.

And is that exciting to you?

PERRY Oh, it's exciting to us.

MALLORY Super exciting.

PERRY We talk about that all the time. I mean... listen, two to three years ago we started teasing records [online], and that was an exciting time. And now as it's happening within the entire marketplace, we're looking at the next thing. What's the next thing that's going to be groundbreaking? So we love being challenged, and right now, the market's interesting.

Going back to the bigger artists that you've had this year — each of them had immediate

Cameron



Younes



impact. Big first-week numbers, not just on the albums side but on the songs side, with each of those albums having an accompanying Hot 100 No. 1 single the same week the album was No. 1. Is that something that's a priority to Columbia, to come out of the gate screaming and capture those big moments and headlines with the first-week performance?

MALLORY I mean, with those three artists? Absolutely. Again, each one is different. I think all the work that was done on [Styles' 2019 album] *Fine Line* for Harry brought his fans into *Harry's House* in a big, big way. So we had a huge, seismic kind of launch. And "As It Was" is an incredible song, and the album is fantastic front-to-back. So all of that played a part in such a big week one.

PERRY And with Harry, Beyoncé, they've been in this company for a long time. And Rob Stringer is extremely involved creatively with them. Very helpful.

MALLORY And Beyoncé, I think the way that she welcomed people back outside [with "Break My Soul"] off the back of the pandemic — that song was just a celebration of being out of the mask and back outside and with people again — from a narrative perspective, that played a part in [its success]. I think this lives in the streets, this lives in culture. Not only with "Break My Soul," but now again with "Cuff It" — it has been beautiful to watch.

I talked to a couple of people in your promotions and marketing departments, and they said, "Well, yeah, the first week's great and important, but we're looking at 12 to 18 months on an album." Is that harder to do in 2022? What's most important to keeping the album fresh for that long?

MALLORY I also think it's about building a long-term narrative and strategy and world for a fan to celebrate and step into, right? With Harry, we're continuing to roll [out] singles and new kinds of chapters of this *Harry's House* that stay fresh every time. And same thing with Beyoncé. We have so much more coming, obviously. Even Adele, I mean [30] is a year old and she just launched [her Las Vegas residency] and was incredible.

PERRY The [residency debut] was insane. One of the best things I've ever seen.

Jen, you mentioned "Cuff It." TikTok is very unpredictable as a marketing tool, but is it a powerful thing to have in your back pocket when it helps a song like "Cuff It" take off?

MALLORY I mean, it's just exciting to see people celebrating this music the way they are, right? This album has landed in culture, and people have just made it their own, in a way. And that hasn't been the case before. And this is all Beyoncé — this is rolling out exactly how she wanted it to.

PERRY TikTok is a mirror of culture, you know? And therefore, if you're impacting culture, people on the app are going to use the sound.

You mention more coming with Beyoncé — I think everyone basically knows that to be the case but isn't sure when or what or where. Is it challenging to keep that balance between fans paying attention and listening to the album but also waiting for more to come?

PERRY I think nine Grammy nominations kind of speak for themselves in terms of what's happening right now with Beyoncé.

Is there anything you can tell me about what Beyoncé has coming up?

PERRY No. She's nominated for the Grammys, though!

Do you look to your artists' live shows to not only raise awareness of an album but also give a boost to their entire catalog? Are you looking at the numbers there?

MALLORY Yeah. I mean, specifically, I think Rosalía is a good one to talk about. As she made her way through Europe — she started in Spain, and we kept a close watch on how that was lifting [her 2022 album] *Motomami*. It had a tremendous effect, because it's probably one of the best live shows I've ever seen. And so people saw it and then engaged with the music again.

PERRY Another show you have to see. We're going to give you a whole list of shows! *(Both laugh.)*

Rosalía





Styles

“At the end of the day, you have to sign incredible talent. The platforms will change and the talent won’t.”

—RON PERRY

Let’s talk about some experiences you’ve had with artists who are still more up-and-coming. I find Dominic Fike particularly interesting — there were reports about a bidding war and a \$4 million offer to sign him. And he has had success, but I’m sure you would agree that there’s still potential to be reached there. Meanwhile, he’s on maybe the hottest TV show in the world right now, *Euphoria*. How do you convert that sort of buzz and success into eyes on his music career?

PERRY I think 2023 will be the year that... musically, all the stars align [for Fike]. He’s on tour right now, his new music is unbelievable. And obviously the show has done a lot for him. He’s just naturally gifted in almost everything — and incredibly good-looking. I really believe that this is the year that he could be one of the big, big breakthroughs across the industry.

And you had success like that with The Kid LAROI last year. I think people were looking for him this year to take even a step further, and it has been a bit rocky — he had a high-profile management switch, and his single “Thousand Miles” did well but didn’t quite take him to the next level. How do you see his 2023?

PERRY LAROI’s got great new music that he’s working on as well. He toured for most of the year. He toured everywhere, really for the first time. “Stay” is one of the biggest songs of all time. I think you can’t really compete with that record.

Just like Lil Nas X couldn’t really compete with “Old Town Road,” you know what I mean? And I’ve heard the [new] music, it’s unbelievable. And so I think sometimes we have perceptions that actually aren’t accurate. It’s a touring year, and he’s got a real fan base. And so I think that he’s going to come back big this year.

You’re known to be a sort of artist whisperer when it comes to dealing with younger acts. What’s the most important thing in communicating with a younger artist?

PERRY Communicating! That’s exactly what’s important. You communicate — again, our job is to support [the artists]. Not everything we deal with with them is positive. Not every record is going to work for every artist. So I think it’s having a long-term plan, having the artist knowing that the label is there for a long time to support them.

MALLORY Not just when you’re in cycle, right? So just making sure that there’s communication, always.

PERRY And not just when it’s positive results. And that’s why Jen is so great, because Jen has amazing relationships with our artists, our managers — and not just amazing ideas, but also execution.

When you’re both communicating with these artists, do you play different roles? Is there a contrasting style in your strengths at dealing with artists in these respects?

PERRY Um... *(Indicates Mallory should answer first.)*

MALLORY I mean, listen... he’s an incredible A&R guy. His superpower is the music. But he’s also very, very involved with everything else. He’s an incredibly creative person generally, so very much involved in marketing and digital, very good with numbers, the rest of it. So yes, he probably spends more time talking about the music, and I talk about other things... the rollout, the marketing, the strategy. But again, he’s not *not* involved with that — he’s very much involved with every facet of the campaigns.

PERRY And I play Jen music all the time, and she’s got great ears. We just have an amazing collaboration and friendship, and I think that it makes what we do and how much time we spend here really fun, honestly.

MALLORY I would agree with that... I mean, listen, we both have very strong personalities, I would say. But we see eye-to-eye on a lot of things. I think that’s accurate. I don’t think there’s a lot of infighting.

Can you remember a time when you disagreed on a best path forward with someone or something? Or philosophically...

PERRY I can’t recall anything. I can’t recall right now.

MALLORY No, I can’t recall right now. For the most part, we’re a really good team. Not “for the most part” — we are a really good team.

And who else is in the inner circle of trust when making the bigger decisions? Who do you lean on when it comes to areas where you don’t feel yourselves the strongest?

PERRY I think we’re really good at collaborating with our senior staff. The reality is I could get ideas from really anywhere.

MALLORY That’s a benefit of the culture here... to his point, ideas can come from anywhere. There maybe isn’t that same sort of hierarchy that there used to be in an old-school system. We very much want to hear from every person. And we play to people’s strengths.

What are you looking forward to in the future? What trends are we going to see go even further, or what are we not talking about yet that we will be in years to come?

PERRY Future trends. Wow. Well, I have ideas, as we always have ideas, but I will not give them away. Because they’re our ideas. *(Laughs.)* So we’re always thinking about the future. We’re always trying to do things differently. We’re always trying to innovate. We’re trying to always think ahead. I think what we’ve accomplished here as a company in the past several years has shown that.

MALLORY I mean, it’s all so niche now. Niche communities, right? So we have to figure out how to knit those communities together and create importance and a long-term narrative and build out worlds. And that’s what we love to do here, and we have so many incredible artists that we get to work with to do that. But there’s always going to be disruption. Every year, we’re saying, “What’s going to be around the next bend?” **B**

THE NO. 1s

Kurstin photographed Nov. 28
in Los Angeles.

THE SECRET SAUCE

With a session musician's patience and intuition, **Greg Kurstin** — the Hot 100's top producer of the year — elicits the best work from music's biggest stars (see: Adele)

BY KATIE BAIN

PHOTOGRAPHED BY AUSTIN HARGRAVE

IT'S OSTENSIBLY A BIG morning for Greg Kurstin. As we speak in the sunlit lounge of his Hollywood recording studio, the Grammy nominations are being announced — and as is often the case, the veteran producer's name is connected with a few very big artists expected to make significant showings.

But if Kurstin is at all nervous, he doesn't show it. Whether out of politeness or commitment to his "maybe boring" daily routine — drop his two kids at school, come back to the studio, make hits, get home in time for dinner — Kurstin, 53, neither tunes in to the broadcast nor checks his phone as the nominees are announced.

Instead, Kurstin has the same focus as always: the music that got him here. A lifelong pianist, he amalgamates his considerable abilities on a range of instruments, his love of jazz and his experience as both a session musician and band member (Geggy Tah, The Bird and the Bee) into an improvisational accompanist's approach to pop music. The artists who've called on him as producer — a wide variety including Paul McCartney, Sia, Beck, Halsey, Foo Fighters and Maren Morris — look to Kurstin not for a distinct, signature sound, but for his ability to bring out the best within them.

The most famous of those collaborators, of course, is Adele. Since her 2015 album, *25*, and its smash "Hello," she and Kurstin have had a prolific creative relationship — one that continued in 2022 with *30*. He co-wrote, produced or co-produced six of the 12 tracks on the album, which spent six weeks at No. 1 on the Billboard 200. One of those was lead single "Easy on Me," which tied "Hello" for Adele's longest No. 1 run on the Billboard Hot 100 (10 weeks) and led Radio Songs for 15 weeks — her personal best and the sixth-longest in the chart's history.

All of that went a long way toward making Kurstin *Billboard's* top Hot 100 producer of 2022. And by the end of our conversation, the nine-time Grammy winner (including two for producer of the year, non-classical) will rack up another five nominations: best pop vocal album; song, record and album of the year (all for *30*); and best country album (for Morris' *Humble Quest*, which he produced). But here in the studio — emitting cool dad vibes in jeans and a T-shirt — he's immersed in the 9-to-5 that produces that award-worthy work, insulated from much of the buzz it has generated.

"Sometimes I'll do a song with an artist," Kurstin says, "and I'll be like, 'I wonder if that song did well?' And then you go see their show, and it's like, 'Oh, these people know the song!'"

It seems like you have the luxury of choice, in terms of artists you agree to work with. Besides your track record of hits, what do you think they're looking for from you?

I'd like to think that they're coming to me because I want to support their vision and learn where they're going musically and try to achieve that somehow, to bring out the best song they could possibly need at this point in their career. Everyone is different. A lot of people I work with are people I've worked with before, over and over, and so there's a lot of history there, too.

You've said that artists come to you for the support you provide during the process rather than for a particular sound.

I don't think I necessarily have a sound or a particular style that's recognizable. People have said to me, "I could tell you did that song," and I'm like, "Really?" I just bring it all back to when I was just a side musician accompanist working with a singer. I would try to support what they're doing and not be a distraction, but to bring out the best emotion by finding the right chords and the right arrangements. I translated that to production, in a way.

Adele's songs in particular are so intensely personal. To what extent are you helping her unpack that emotion?

I'm definitely there to navigate that emotional terrain. I have to find the right sequence of chords or the beginning of a song that ignites

something in her and whatever lyric she's wanting to write that day. So I will search. Sometimes it takes a long time; sometimes it happens immediately; sometimes it's at the very end of the day. Usually, I'll just improvise, trying to imagine where she wants to go.

Are there conversations happening as you work?

We don't really discuss it ... I get on the piano, and then I'll get a sense of, "Oh, she likes this little bit I'm playing right now," so I'll stay there. Sometimes I do that for an hour or two while she's formulating lyrics, and I just know I don't want to move; I don't want to change anything because if she's writing, I feel like it's going well. So I'll stay where I am. It's like a meditation. Also, it's amazing how much she remembers — just a little seed we started like, a year ago, she'll say, "What about that little thing we did?"

Is the pressure around a new Adele album something you have to try to tune out?

Yeah. I mean, it's so hard for me to tune it out. It definitely stresses me out, in a very positive way. There's excitement, but there's also just the feeling of like, "I don't want to be responsible for something not performing." That's just me. I probably would take it personally, which I shouldn't, but a lot of us artists have issues where our self-worth is wrapped up in our performance. But I try to stay grounded and healthy and just know it's out of my control ... Grammy time brings up a lot of those feelings again because the attention on the album starts coming back.

Despite your accomplishments, you keep a low profile. What's your day-to-day life like?

My days are pretty normal. I mean, aside from that I work with these extraordinary artists. I take the kids to school, then go to the studio. I just focus on the thing I'm working on, try to do a good job with that, then try to get home by dinnertime. That's pretty much my life, which is kind of unusual in my line of work. A lot of producers work on the opposite time frame. When I'm going to bed, they're starting.

For me to be healthy, I have to have a schedule, a structure. The way my mind works, it will start to race, and if I work too late, then I have trouble sleeping and that messes up my next day. Artists are happy to adapt to working that schedule. I'm totally friends with a lot of artists I work with ... but I don't want to keep someone longer than they want to be there.

You mentioned the anticipation you feel around Grammy season. What is your relationship with the awards?

It's a crazy experience to be invited or involved, and I know I won't be invited forever. There will be a point where people will be like, "OK, you can go now." (Laughs.)

Eventually, they'll show you out the back door.

Exactly. Like, "We've had enough of you." While it's happening, I'm just going for the ride. It feels very good for your work to be recognized. I don't take it lightly when people are voting for stuff I've worked on. I have fun when I go, although it makes me nervous when I'm there because I hate speaking in the microphone, but that's also a good problem to have.

Where do you keep the nine Grammys you've won?

They're in the bedroom, kind of staring at me. If I'm in a bad mood, I can look up and be like, "Come on! Chin up."

All that said, do you want to check and see if you've been nominated this year?

(Looks at phone.) OK, I got best pop vocal album, song of the year, album of the year, country album and record of the year. So there's that! **D**



THE MIRACLE WORKER

None of *Encanto*'s songs were traditional Disney hits. But **Lin-Manuel Miranda**'s brilliant musical storytelling sent them all to the Hot 100 — and made him the chart's top songwriter of the year



MUSICALS, WHETHER ONSTAGE or onscreen, take time — lots of time — to develop. For Lin-Manuel Miranda, the story of 2022's *Encanto* really began six years ago, on opening weekend for a different Disney animated musical, *Moana*. Miranda was a late addition to that film's three-person musical team, and he had seen

“how seriously and faithfully [Disney] took the responsibility of representing a culture we don’t see onscreen a lot” — in *Moana*’s case, that of the Polynesian islands — and “making sure that part of the world would be proud,” he recalls. So, he told Tom MacDougall, then executive vp of music for Disney Animation and Pixar, “Listen, I know you guys have some Latin-themed things up your sleeve. If there’s going to be a Disney Latina princess, I’ve been training all my life!”

That opening weekend, MacDougall cryptically told Miranda: “You’ll be there from the beginning on the next one.” And with *Encanto*, he kept his word. “We don’t just go celebrity to celebrity for people to write these shows,” says MacDougall, now president of Walt Disney Music. “But there was a project being talked about that was going to happen in Latin America, and I said, ‘Hey, Lin wants to do this, we love him — what would a full Lin show look like start to finish?’”

The answer: a historic hit. The eight songs by Miranda on the *Encanto* soundtrack all charted on the Billboard Hot 100, leading him to spend 15 weeks at No. 1 on the Hot 100 Songwriters chart and to ultimately be named *Billboard*’s top Hot 100 songwriter of 2022. Much of that was thanks to the unlikely and explosive leader of the pack: the intricate, multicharacter showstopper “We Don’t Talk About Bruno,” which spent five weeks at No. 1 and, according to *Billboard*’s GOAT methodology, is now the biggest Disney song of all time.

Of course, don’t tell that to the “Surface Pressure” hive, whose passion for strongwoman Luisa’s reggaetón-inflected solo pushed it to a No. 8 peak, or to the teary masses who sent the poetic “Dos Oruguitas” (sung entirely in Spanish by Sebastián Yatra) to No. 2 and No. 36 peaks, respectively, on Hot Latin Songs and the Hot 100. “It’s pretty unorthodox in terms of a musical,” MacDougall says of *Encanto*. “That ‘Bruno’ would become one of the most popular songs of all time, that all the songs would be in the top 100 — we would have never expected it.”

But if that sounds like the foundation for a new blueprint for Disney blockbusters, think again. Miranda, 42, insists there’s no formula for *Encanto*-level success, paraphrasing the late Broadway legend Stephen Sondheim: “Surprise is the thing you’re chasing. If you can bottle surprise, you can have a career in this business.”

You were in the throes of writing *Encanto*’s music in spring 2020. What was it like essentially putting this soundtrack together in lockdown?

In retrospect, I do think some of the lockdown seeps into the songwriting. There’s a reason “Surface Pressure” and “We Don’t Talk About Bruno,” which were written in April and May of 2020, respectively, resonate in a different way. At the core of “Surface Pressure” is this question of, how do I keep my family safe — and who am I if I can’t? I think that’s a variation of what every parent felt then. And then “Bruno” — I was locked up with my in-laws. There is a subtext there of, “What are we allowed to talk about in front of your mother?” (*Laughs.*)

The level of input from the larger creative team is pretty high in the world of animation. How did that typically play out?

Our call was every Friday night at 9 p.m. my time, which meant I could tuck in my kids and then wake myself back up and do the call. I felt comfortable bringing in half songs — like, “Here’s the first two verses of ‘Bruno.’ Is this a good direction? Should I keep going?” I don’t think there’s one song in this where I was like, “This is it, it’s done.”

Well, other members of the creative team do talk about “Bruno” as if you started playing it for them fully formed. What’s your side of that story?

I knew the vibe for it very quickly. This was a song that was my pitch: Can we please do a family gossip number? I knew it was just going to be like (*Miranda plays the piano bassline.*), which felt very Afro-Latino, rhythmic, spooky. The challenge was to get something simple yet [distinctive] enough that you could put a lot of different stories on top of it. It was really one long night of writing it.

“Bruno” is now the biggest Disney song of all time. What are your personal top Disney songs of all time?

No. 1 is “Under the Sea.” I mean, it’s like Sebastian making the case for a way of life and presenting us with a world so much more beautiful than our own! I wanted to go fucking live under the sea! “Out There,” from *Hunchback [of Notre Dame]* — Stephen Schwartz wrote the lyrics. “Into the Unknown” from *Frozen II*, that song is outrageous in setup and execution. “When She Loved Me” by Randy Newman — *Toy Story 2* is among my favorite movies of all time, full stop. That was really a big inspiration for “Dos Oruguitas.” And I agree with everyone on the internet about the entirety of *Tarzan*. You know that meme that’s like, “Phil Collins didn’t have to go that hard but he did?” (*Miranda starts belting “Strangers Like Me.”*) Well, he did, and we’re all the better for it. It should not go that hard! (*Laughs.*)

You’ve admitted that you didn’t think “Bruno” would become the big *Encanto* hit. Why do you think it did?

I didn’t think it was going to be a big song because group numbers never are — with the exception of “Summer [Nights]” from *Grease*. But I also think there’s something to the fact that music has stratified to a big extent, and TikTok is a big part of the reason this song was such a hit. Every verse and chorus of this is like a bite-sized TikTok number. I didn’t have TikTok when I wrote it, but you realize after the fact, “Oh, if Camilo’s your favorite guy, you can listen to that bit,” and each bit became its own kind of hit. It was amazing that sections of “Bruno” were becoming popular.

“Dos Oruguitas” soundtracks *Encanto*’s tear-jerking montage. Was that always the plan?

I mean, that was the hope. Some of it is what it *isn’t*: It isn’t a moment of Abuela singing to Mirabel, because Abuela singing, “Your grandfather was shot” — that’s a trauma too deep to sing. I

looked at the imagery in the film of the butterfly that leads them to the miracle, and I had the idea of these two caterpillars in love and the change that has to happen. You have to undergo metamorphosis and trauma to become who you are, and you have to trust that you’ll still be yourself on the other side of whatever hard things come your way. And once I had that, I wrote it pretty quickly — though the speed of my Spanish is not the speed of my English, so it took longer to find the right words.

Then there’s “Surface Pressure.” Were you aware of all the people rooting for it to surpass “Bruno” on the charts?

I love it. I mean, there’s not a lot of precedent for that tune. In my head, I was trying to cross a really tough reggaetón song with like, “[The] Lovecats” by The Cure, the quietest vocals I can imagine on a pop song. I think we had the song before we cast the role, but the drawing of Luisa existed, so I knew she’d have a deeper voice, and I was like, “Please, please, please find me an alto.” And Jess Darrow has such a wonderful and distinctive voice. The character never doesn’t sound like herself, and I love that about it.

Is there one song that you wish found a wider audience?

I would be insane to complain about any of them. But I’ll tell you, my expectations were upended. My expectation was that “Colombia, Mi Encanto” would be the easiest song to pull out of the story — it’s just a love letter to Colombia, it name-checks towns, it’s Carlos Vives singing it — so I just thought, “Maybe at soccer stadiums they’ll play this!” [It peaked at No. 100 on the Hot 100.] To see the character-iest, most involved-in-the-plot songs rise to the top was an amazing and welcome surprise.

Does *Encanto*’s chart success feel like a unicorn situation? Or can it serve as a model for how Disney thinks about animated musicals in the future?

Well, I think once you think you have a template, you’re dead meat. Look at the two songs that had the most success: what people embraced was what’s new. As long as Disney’s musicals can continue to push on the template of what a Disney musical can be, I think they’ll be a success. It’s when we get hip to it — “Oh, here comes the sidekick song” — that we feel like we’ve seen it before. I think the lesson is to find the musical moments we *haven’t* seen before, and that’s true of theater as well.

There is a rumor that a demo exists of you singing all 10 “Bruno” parts. Will we ever hear it?

Uh, yes, it exists — I mean, there’s me demos of all of them. But I also know why you want it, you jerks! You want to make funny TikToks with my face on them, and I will not give you the satisfaction! So they will stay on my computer, *thank you very much*. You want to make your funny little memes! (*Laughs.*) I will not be here for your meme-ery. 📺



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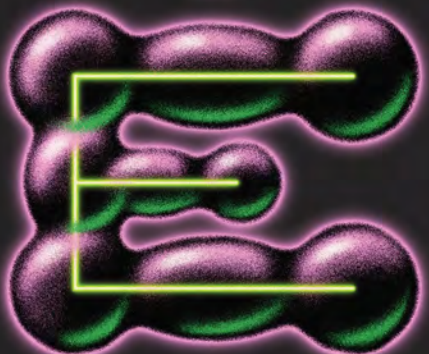
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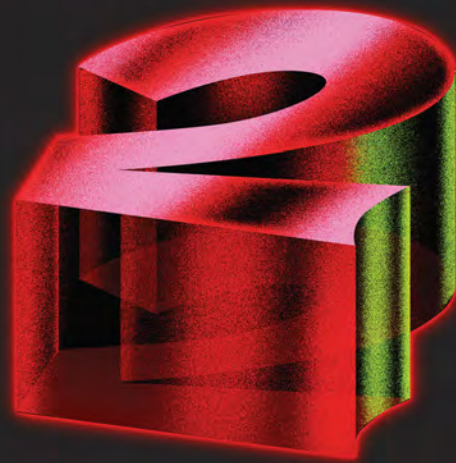
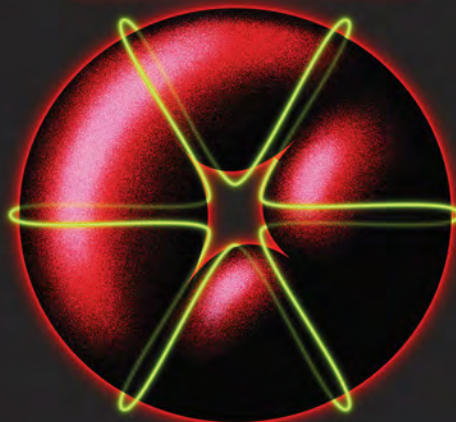
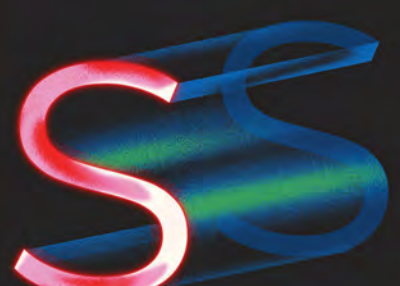
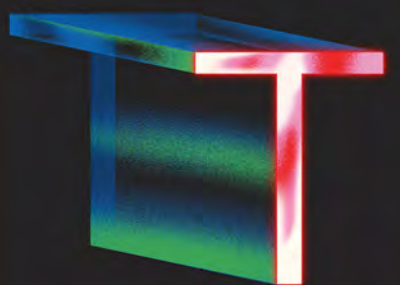
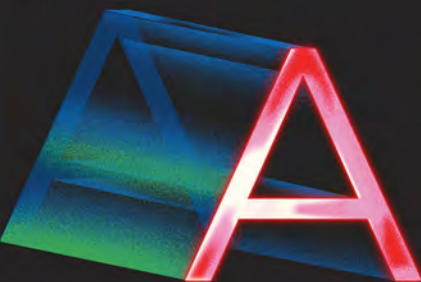
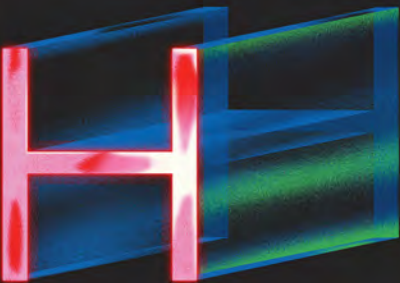
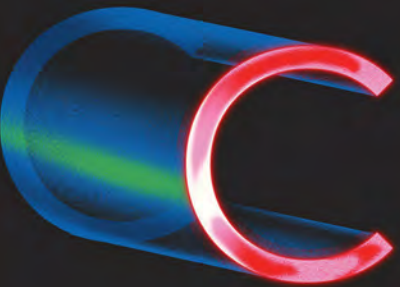
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**RANKING THE TOP PERFORMERS ON THIS YEAR'S CHARTS -
INCLUDING ARTISTS, ALBUMS, SONGS AND TOURS**



BAD BUNNY'S HISTORIC HIGHS

The Latin superstar's *Un Verano Sin Ti* propels him to the No. 1 spot on the year-end Top Artists recap

BY KEITH CAULFIELD

IT WAS the year of Bad Bunny in 2022. The Puerto Rican superstar rules *Billboard's* year-end Top Artists chart for the first time, and his blockbuster release *Un Verano Sin Ti* is the year-end No. 1 on the Billboard 200 Albums recap. It's both the first time that an act that primarily records in Spanish is the year's top artist and the first time a mostly non-English-language set is the biggest album of the year. (*Billboard* began compiling the

year-end Top Artists category in 1981 and the albums recap in 1956.)

The 28-year-old (born Benito Antonio Martínez Ocasio) crowns the year-end Top Artists chart largely thanks to the extraordinary success of the all-Spanish language *Un Verano Sin Ti*, his second No. 1 on the Billboard 200, and the album's slew of hits on the Billboard Hot 100. The set debuted at No. 1 on the Billboard 200 dated May 21 and spent 13 nonconsecutive weeks atop the chart — the most weeks at the peak since 2016. The album held in the top two of the weekly list in its first 24 weeks —

becoming the first album to spend its first six months in the top two slots.

All but one of *Un Verano Sin Ti's* 23 tracks concurrently debuted on the Hot 100 with the album's arrival on the charts. (The one that didn't had already entered the list in 2019.) On the year-end Hot 100 Songs recap, Bad Bunny places seven tracks, led by "Me Porto Bonito" with Chencho Corleone, at No. 20. Fueled by the success of the 24 songs he notched on the Hot 100 during the chart year, Bad Bunny is No. 1 on the Hot 100 Artists recap for 2022.

Bad Bunny is also 2022's top male artist for the first time, while Taylor Swift is the top female, Glass Animals are the top duo/group and Latto leads the Top New Artists chart.

It's Bad Bunny's first time as the year's top male, while for Swift, it's her sixth time as the lead female. (She also earned top honors in 2009, 2013, 2015, 2018 and 2020.) She scored a pair of new No. 1s on the Billboard 200 during the chart year — *Red (Taylor's Version)* and *Midnights* — which finish at Nos. 5 and 4, respectively, on the year-end Billboard 200

Albums chart. It's the first time one act has two of the top five year-end albums since 1975, when John Denver was Nos. 3 and 4 with *John Denver's Greatest Hits* and *Back Home Again*, respectively.

Glass Animals also triumph as the year's top/duo group for the first time, largely powered by their smash single, "Heat Waves" — the British band's first No. 1 on the weekly Hot 100. It also broke the record for the longest-charting hit on that list (91 weeks) and wraps 2022 at No. 1 on the Hot 100 Songs year-end recap (see story, page 75).

Billboard's year-end music recaps represent aggregated metrics for each artist, title, label and music contributor on the weekly charts from Nov. 20, 2021, through Nov. 12, 2022. Rankings for Luminate-based recaps reflect equivalent album units, airplay, sales or streaming during the weeks that the titles appeared on a respective chart during the tracking year. Any activity registered before or after a title's chart run isn't considered in these rankings. That methodology detail, and the November-to-November time period, account for some of the difference between these lists and the calendar-year recaps that are independently compiled by Luminate. The Top Artists category ranks the best-performing acts of the year based on activity on the Billboard 200 and Billboard Hot 100, as well as Billboard Boxscore, for the 2022 tracking period.



Top Artists

POSITION / ARTIST / LABEL

1	Bad Bunny	RIMAS
2	Taylor Swift	REPUBLIC
3	Harry Styles	ERSKINE/COLUMBIA
4	Drake	OVO SOUND/REPUBLIC
5	Morgan Wallen	BIG LOUD/MERCURY/REPUBLIC
6	Doja Cat	KEMOSABE/RCA
7	Ed Sheeran	ATLANTIC/AG
8	Adele	XL/COLUMBIA
9	The Weeknd	XO/REPUBLIC
10	Lil Baby	QUALITY CONTROL/MOTOWN
11	Future	FREEBANDZ/EPIC
12	Justin Bieber	RAYMOND BRAUN/DEF JAM
13	Post Malone	MERCURY/REPUBLIC
14	Jack Harlow	GENERATION NOW/ATLANTIC/AG
15	Kendrick Lamar	PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE/IGA
16	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN
17	Juice WRLD	GRADE A/INTERSCOPE/IGA
18	Glass Animals	WOLF TONE/POLYDOR/REPUBLIC
19	Lil Durk	ALAMO
20	Lil Nas X	COLUMBIA
21	Dua Lipa	WARNER
22	Elton John	ROCKET/MERCURY/EMI/INTERSCOPE/IGA
23	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC/AG
24	Rod Wave	ALAMO
25	Kanye West	G.O.O.D./DEF JAM
26	Olivia Rodrigo	GEFFEN/IGA
27	Beyonce	PARKWOOD/COLUMBIA
28	The Kid LAROI	COLUMBIA
29	Billie Eilish	DARKROOM/INTERSCOPE/IGA
30	Kodak Black	SNIPER GANG/ATLANTIC/AG
31	Lizzo	NICE LIFE/ATLANTIC/AG
32	Gunna	GUNNA/YOUNG STONER LIFE/300/3EE
33	Imagine Dragons	KIDINAKORNER/INTERSCOPE/IGA
34	Latto	STREAMCUT/RCA
35	Chris Stapleton	MERCURY NASHVILLE/UMGN
36	Summer Walker	LVRN/INTERSCOPE/IGA
37	Walker Hayes	MONUMENT
38	Polo G	COLUMBIA
39	SZA	TOP DAWG/RCA
40	Bruno Mars	ATLANTIC/AG
41	Zach Bryan	BELTING BRONCO/WARNER
42	Steve Lacy	L-M/RCA
43	Eminem	SHADY/AFTERMATH/INTERSCOPE/IGA
44	Bailey Zimmerman	ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WMN
45	Tyler, The Creator	COLUMBIA
46	Kate Bush	FISH PEOPLE/NOBLE AND BRITE/RHINO
47	Karol G	UNIVERSAL MUSIC LATINO/UMLE
48	Kane Brown	ZONE 4/RCA NASHVILLE/SMN
49	GAYLE	ARTHOUSE/ATLANTIC/AG
50	Nardo Wick	FLAWLESS ENT./RCA
51	Cole Swindell	WARNER MUSIC NASHVILLE/WMN
52	Ariana Grande	REPUBLIC
53	Lil Uzi Vert	GENERATION NOW/ATLANTIC/AG
54	BTS	BIGHIT MUSIC/GEFFEN/IGA
55	Cody Johnson	COJO/WARNER MUSIC NASHVILLE/WMN
56	J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE/IGA
57	Megan Thee Stallion	1501 CERTIFIED/300/3EE
58	Nicki Minaj	YOUNG MONEY/REPUBLIC
59	Chris Brown	CBE/RCA
60	XXXTENTACION	BAD VIBES FOREVER/COLUMBIA
61	Anderson .Paak	APESHIT/AFTERMATH/12TONE/ATLANTIC/AG
62	Machine Gun Kelly	EST19XX/BAD BOY/INTERSCOPE/IGA
63	Pop Smoke	VICTOR VICTOR WORLDWIDE/REPUBLIC
64	The Beatles	APPLE/CAPITOL/UME
65	Moneybagg Yo	CMG/N-LESS/INTERSCOPE/IGA
66	Fleetwood Mac	WARNER/RHINO



Taylor Swift bookended the 2022 chart year with a pair of No. 1s on the **Billboard 200: *Red (Taylor's Version)*** and ***Midnights***, helping spark her No. 2 placement on the Top Artists recap.

67	Queen	HOLLYWOOD
68	Jason Aldean	MACON/BROKEN BOW/BMG/BBMG
69	Em Beihold	MOON PROJECTS/REPUBLIC
70	Michael Jackson	MJJ/EPIC
71	OneRepublic	MOSLEY/GEFFEN/IGA
72	Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC
73	Playboi Carti	AWGE/INTERSCOPE/IGA
74	Giveon	NOT SO FAST/EPIC
75	Mariah Carey	BUTTERFLY MC/EPIC
76	Lady Gaga	STREAMLINE/INTERSCOPE/IGA
77	Frank Ocean	BLONDED
78	Yeat	FIELD TRIP/GEFFEN/IGA
79	Red Hot Chili Peppers	WARNER
80	Andy Williams	COLUMBIA/LEGACY
81	Jordan Davis	MCA NASHVILLE/UMGN
82	DJ Khaled	WE THE BEST/EPIC
83	J.I.D	DREAMVILLE/INTERSCOPE/IGA
84	Guns N' Roses	GEFFEN/IGA
85	Joji	88RISING/WARNER

86	Charlie Puth	ATLANTIC/AG
87	Michael Buble	REPRISE/WARNER
88	Carrie Underwood	CAPITOL NASHVILLE/UMGN
89	Metallica	BLACKENED
90	Dove Cameron	DISRUPTOR/COLUMBIA
91	Stephanie Beatriz	WALT DISNEY
92	Baby Keem	BABY KEEM/PGLANG/COLUMBIA
93	Rauw Alejandro	DUARS/SONY MUSIC LATIN
94	Brent Faiyaz	LOST KIDS
95	Jessica Darrow	WALT DISNEY
96	Chencho Corleone	CERCO
97	Coldplay	PARLOPHONE/ATLANTIC/AG
98	CKay	WARNER SOUTH AFRICA
99	Nirvana	DGC/GEFFEN/UME
100	21 Savage	SLAUGHTER GANG/EPIC

See more year-end charts at [billboard.com/charts/2022/year-end](https://www.billboard.com/charts/2022/year-end)

Top Artists – Duo/Group

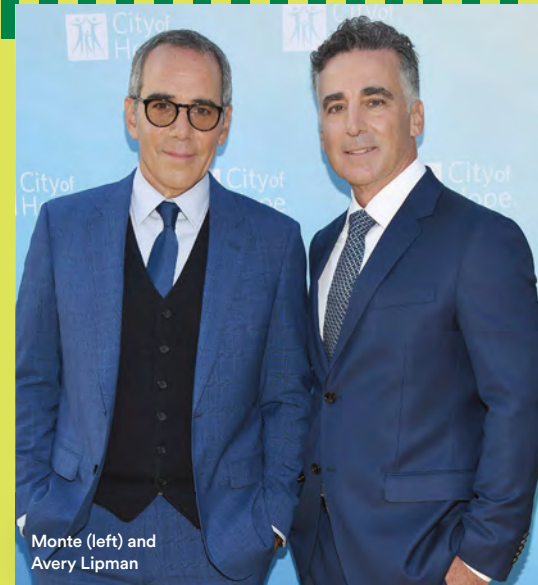
POSITION / ARTIST / LABEL

1	Glass Animals	WOLF TONE/POLYDOR/REPUBLIC
2	Imagine Dragons	KIDINAKORNER/INTERSCOPE/IIGA
3	BTS	HYBE/BIGHIT MUSIC
4	The Beatles	APPLE/CAPITOL/UME
5	Fleetwood Mac	WARNER/RHINO
6	Queen	HOLLYWOOD
7	OneRepublic	MOSLEY/INTERSCOPE
8	Red Hot Chili Peppers	WARNER BROS.
9	Guns N' Roses	GEFFEN/IIGA
10	Metallica	BLACKENED

Top Labels

POSITION / LABEL

1	Republic
2	Interscope Geffen A&M
3	Atlantic Group
4	Columbia
5	RCA
6	Universal Music Enterprises
7	Rimas
8	Legacy
9	Epic
10	Def Jam



Monte (left) and Avery Lipman

REPUBLIC RULES

FOR A SECOND straight year — and second time in the company's history — Republic Records is No. 1 on all three of *Billboard's* leading year-end label rankings: Top Labels, Billboard 200 Labels and Hot 100 Labels. The Top Labels recap represents aggregated metrics for labels' performance on the weekly Billboard 200 and Billboard Hot 100 charts combined during the chart year (Nov. 20, 2021–Nov. 12, 2022).

Helmed by founders and brothers Monte and Avery Lipman — CEO and COO, respectively — Republic has held the leading slot on the Top Labels chart in six of the last eight years, as well as on Hot 100 Labels in nine of the last 11 years.

During the 2022 tracking year, Republic placed 72 albums on the weekly Billboard 200, including the most that reached the top 10 (23) and top 40 (40) of any label. Among those were five No. 1s: Taylor Swift's *Red (Taylor's Version)* and *Midnights*, Drake's *Honestly, Nevermind* (released through OVO Sound/Republic) and Stray Kids' *Oddinary* and *Maxident* (JYP/Imperial/Republic). For a second consecutive year, and the third time in the last four years, Republic lays claim to half of the year-end top 10 Billboard 200 Albums (Nos. 3, 4, 5, 9 and 10).

On the weekly Hot 100 during the chart year, Republic placed more chart entries (119), top 40 hits (60), top 10s (21) and No. 1s (five) than any other label. The company also boasts the year-end top Hot 100 song, Glass Animals' "Heat Waves" (on Wolf Tone/Polydor/Republic). It's the third time in the last five years that Republic owns the year's top Hot 100 song, following The Weeknd's "Blinding Lights" (XO/Republic) in 2020 and Drake's "God's Plan" (Young Money/Cash Money/Republic) in 2018.

—K.C.



Latto broke through with her first Billboard Hot 100 top 10, "Big Energy," which hit No. 3 in April. She leads the year's Top New Artists chart and ranks at No. 9 on Top Artists - Female.

Top Artists – Female

POSITION / ARTIST / LABEL

1	Taylor Swift	REPUBLIC
2	Doja Cat	KEMOSABE/RCA
3	Adele	XL/COLUMBIA
4	Dua Lipa	WARNER
5	Olivia Rodrigo	GEFFEN/IIGA
6	Beyonce	PARKWOOD/COLUMBIA
7	Billie Eilish	DARKROOM/INTERSCOPE/IIGA
8	Lizzo	NICE LIFE/ATLANTIC/AG
9	Latto	STREAMCUT/RCA
10	Summer Walker	LVRN/INTERSCOPE/IIGA

Top Artists – Male

POSITION / ARTIST / LABEL

1	Bad Bunny	RIMAS
2	Harry Styles	ERSKINE/COLUMBIA
3	Drake	OVO SOUND/REPUBLIC
4	Morgan Wallen	BIG LOUD/REPUBLIC
5	Ed Sheeran	ATLANTIC/AG
6	The Weeknd	XO/REPUBLIC
7	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL
8	Future	A-1/FREEBANDZ/EPIC
9	Justin Bieber	RAYMOND BRAUN/DEF JAM
10	Post Malone	REPUBLIC

Top New Artists

POSITION / ARTIST / LABEL

1	Latto	STREAMCUT/RCA
2	Zach Bryan	BELTING BRONCO/WARNER
3	Steve Lacy	L-M/RCA
4	Bailey Zimmerman	ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WMN
5	GAYLE	ARTHOUSE/ATLANTIC/AG

Hot 100 Songs

POSITION / TITLE / LABEL / ARTIST

1	Heat Waves WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
2	As It Was ERSKINE/COLUMBIA	Harry Styles
3	Stay RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber
4	Easy On Me COLUMBIA	Adele
5	Shivers ATLANTIC	Ed Sheeran
6	First Class GENERATION NOW/ATLANTIC	Jack Harlow
7	Big Energy STREAMCUT/RCA	Latto
8	Ghost RAYMOND BRAUN/DEF JAM	Justin Bieber
9	Super Gremlin SNIPER GANG/ATLANTIC	Kodak Black
10	Cold Heart (PNAU Remix) ROCKET/MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa
11	Wait For U FREEBANDZ/EPIC	Future Feat. Drake & Tems
12	About Damn Time NICE LIFE/ATLANTIC	Lizzo
13	Bad Habits ATLANTIC	Ed Sheeran
14	Thats What I Want COLUMBIA	Lil Nas X
15	Enemy KIDINAKORNER/INTERSCOPE	Imagine Dragons X JID
16	Industry Baby COLUMBIA	Lil Nas X & Jack Harlow
17	abcdefu ARTHOUSE/ATLANTIC	GAYLE
18	Need To Know KEMOSABE/RCA	Doja Cat
19	Wasted On You REPUBLIC/BIG LOUD	Morgan Wallen
20	Me Porto Bonito RIMAS	Bad Bunny & Chenchó Corleone
21	Woman KEMOSABE/RCA	Doja Cat
22	Titi Me Pregunto RIMAS	Bad Bunny
23	Running Up That Hill (A Deal With God) FISH PEOPLE/NOBLE AND BRIT/ RHINO/WARNER	Kate Bush
24	We Don't Talk About Bruno WALT DISNEY	Carolina Gaitan, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz & Encanto Cast
25	Late Night Talking ERSKINE/COLUMBIA	Harry Styles
26	I Like You (A Happier Song) MERCURY/REPUBLIC	Post Malone Feat. Doja Cat
27	You Proof MERCURY/BIG LOUD/REPUBLIC	Morgan Wallen
28	Bad Habit L-M/RCA	Steve Lacy
29	Sunroof THIRTY KNOTS/COLUMBIA	Nicky Youre & dazy
30	One Right Now REPUBLIC	Post Malone & The Weeknd
31	Good 4 U Geffen/Interscope	Olivia Rodrigo
32	Numb Little Bug MOON PROJECTS/REPUBLIC	Em Beihold
33	Jimmy Cooks OVO SOUND/REPUBLIC	Drake Feat. 21 Savage
34	'Til You Can't COJO/WARNER MUSIC NASHVILLE/WMN	Cody Johnson
35	Fancy Like MONUMENT/RCA	Walker Hayes
36	The Kind Of Love We Make RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs
37	I Ain't Worried MOSLEY/INTERSCOPE	OneRepublic
38	Break My Soul PARKWOOD/COLUMBIA	Beyoncé
39	Something In The Orange BELTING BRONCO/WARNER/WAR	Zach Bryan
40	Save Your Tears XO/REPUBLIC	The Weeknd & Ariana Grande
41	Smokin Out The Window AFTERMATH/ATLANTIC	Silk Sonic (Bruno Mars & Anderson .Paak)
42	Levitating WARNER	Dua Lipa
43	In A Minute QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby
44	Moscow Mule RIMAS	Bad Bunny
45	You Right KEMOSABE/RCA	Doja Cat & The Weeknd
46	She Had Me At Heads Carolina WARNER MUSIC NASHVILLE/WMN	Cole Swindell
47	Vegas HOUSE OF IONA/KEMOSABE/RCA	Doja Cat
48	Pushin P GUNNA/YOUNG STONER LIFE/300	Gunna & Future Feat. Young Thug
49	Buy Dirt MCA NASHVILLE	Jordan Davis Feat. Luke Bryan
50	I Hate U TOP DAWG/RCA	SZA



The **Encanto** soundtrack ruled the Billboard 200 for nine weeks, while its ensemble smash “We Don’t Talk About Bruno” topped the Hot 100 for five weeks — the longest reign for a song from a Disney film in the chart’s history.

51	Boyfriend DISRUPTOR/COLUMBIA	Dove Cameron
52	Glimpse Of Us 8BRISING/WARNER	Joji
53	Surface Pressure WALT DISNEY	Jessica Darrow
54	Fall In Love ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WEA	Bailey Zimmerman
55	Love Nwantiti (Ah Ah Ah) CHOCOLATE CITY/WARNER SOUTH AFRICA/ATLANTIC	CKay
56	Super Freaky Girl YOUNG MONEY/REPUBLIC	Nicki Minaj
57	Hrs And Hrs SUPERGIANT/DEF JAM	Muni Long
58	Sand In My Boots REPUBLIC/BIG LOUD	Morgan Wallen
59	MAMIII KEMOSABE/RCA/SONY MUSIC LATIN	Becky G X Karol G
60	Knife Talk OVO SOUND/REPUBLIC	Drake Feat. 21 Savage & Project Pat
61	AA MONUMENT	Walker Hayes
62	Sweetest Pie 1501 CERTIFIED/300/3EE	Megan Thee Stallion & Dua Lipa
63	Provenza UNIVERSAL MUSIC LATINO/UMLE	Karol G
64	Essence STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems
65	All I Want For Christmas Is You COLUMBIA/LEGACY	Mariah Carey
66	Bam Bam EPIC	Camila Cabello Feat. Ed Sheeran

67	5 Foot 9 HUBBARD HOUSE/EMI NASHVILLE	Tyler Hubbard
68	Get Into It (Yuh) KEMOSABE/RCA	Doja Cat
69	Efecto RIMAS	Bad Bunny
70	Rock And A Hard Place ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WEA	Bailey Zimmerman
71	Doin' This RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs
72	Oh My God COLUMBIA	Adele
73	Better Days NEIKED COLLECTIVE/CAPITOL	NEIKED X Mae Muller X Polo G
74	Meet Me At Our Spot MSFTSMUSIC/ROC NATION	THE ANXIETY: WILLOW & Tyler Cole
75	Fingers Crossed THREE NAME/ISLAND/REPUBLIC	Lauren Spencer-Smith
76	All Too Well (Taylor's Version) REPUBLIC	Taylor Swift
77	Party RIMAS	Bad Bunny & Rauw Alejandro
78	Despues de La Playa RIMAS	Bad Bunny
79	You Should Probably Leave MERCURY NASHVILLE	Chris Stapleton
80	Rockin' Around The Christmas Tree DECCA/MCA NASHVILLE/UME	Brenda Lee
81	Broadway Girls ALAMO	Lil Durk Feat. Morgan Wallen
82	Take My Name STONEY CREEK	Parmalee
83	What Happened To Virgil ALAMO	Lil Durk Feat. Gunna
84	Puffin On Zootiez FREEBANDZ/EPIC	Future
85	Like I Love Country Music ZONE 4/RCA NASHVILLE	Kane Brown
86	Jingle Bell Rock DECCA/MCA NASHVILLE/GEFFEN/UME	Bobby Helms
87	Ojitos Lindos RIMAS	Bad Bunny & Bomba Estereo
88	Trouble With A Heartbreak MACON/BROKEN BOW	Jason Aldean
89	A Holly Jolly Christmas DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	Burl Ives
90	Kiss Me More KEMOSABE/RCA	Doja Cat Feat. SZA
91	She Likes It TRIPLE TIGERS	Russell Dickerson & Jake Scott
92	Never Say Never BROKEN BOW/WARNER MUSIC NASHVILLE/WMN	Cole Swindell / Lainey Wilson
93	Damn Strait TRIPLE TIGERS	Scotty McCreery
94	She's All I Wanna Be RCA	Tate McRae
95	Last Night Lonely CAPITOL NASHVILLE	Jon Pardi
96	Flower Shops BIG LOUD	ERNEST Feat. Morgan Wallen
97	To The Moon! JNR CHOI/BLACK BUTTER/EPIC	JNR CHOI & Sam Tompkins
98	Unholy EMI/CAPITOL	Sam Smith & Kim Petras
99	One Mississippi ZONE 4/RCA NASHVILLE	Kane Brown
100	Circles Around This Town COLUMBIA NASHVILLE	Maren Morris

‘HEAT WAVES’ SCORCHES THE HOT 100

GLASS ANIMALS’ “HEAT WAVES” reigns as the No. 1 hit on *Billboard*’s 2022 year-end Hot 100 Songs chart, following its sizzling, record-breaking run on the weekly ranking, which blends streaming, radio airplay and sales data.

The track tops the all-genre songs chart after it completed the longest climb to the weekly *Billboard* Hot 100’s summit in the chart’s history: 59 weeks.

The first Hot 100 leader (and entry) for the British quartet — Dave Bayley, Edmund Irwin-Singer, Drew MacFarlane and Joe Seaward — debuted on the Jan. 16, 2021-dated chart and spent five weeks at No. 1 in March and April this year. Released in June 2020, the track subsequently topped weekly alternative, pop and adult radio airplay rankings and, helping further its multiformat crossover, connected prominently on TikTok.

“Heat Waves” ultimately spent a record 91 weeks on the Hot 100 through October. It also wraps as the No. 1 title on the 2022 year-end Streaming Songs chart.

“When I wrote this song, I was writing about missing someone I loved very dearly,” Bayley said when “Heat Waves” rewrote the Hot 100’s new longevity mark. “Never in my wildest dreams did I think that it would lead to so much love and connection across the globe.”

—GARY TRUST



Glass Animals’ Irwin-Singer (background) and Bayley onstage in July.

Hot 100 Artists

POSITION / ARTIST

- 1 **Bad Bunny**
- 2 **Doja Cat**
- 3 **Harry Styles**
- 4 **Ed Sheeran**
- 5 **Morgan Wallen**
- 6 **Taylor Swift**
- 7 **Justin Bieber**
- 8 **Drake**
- 9 **Future**
- 10 **Lil Baby**
- 11 **Jack Harlow**
- 12 **Adele**
- 13 **Glass Animals**
- 14 **The Weeknd**
- 15 **Lil Nas X**
- 16 **Kodak Black**
- 17 **Dua Lipa**
- 18 **Lizzo**
- 19 **Latto**
- 20 **Post Malone**
- 21 **The Kid LAROI**
- 22 **Beyonce**
- 23 **Luke Combs**
- 24 **Lil Durk**
- 25 **Walker Hayes**
- 26 **Bailey Zimmerman**
- 27 **GAYLE**
- 28 **Steve Lacy**
- 29 **Kendrick Lamar**
- 30 **Kate Bush**
- 31 **SZA**
- 32 **Kane Brown**
- 33 **Elton John**
- 34 **Gunna**
- 35 **Imagine Dragons**
- 36 **Karol G**
- 37 **Cole Swindell**
- 38 **Olivia Rodrigo**
- 39 **Em Beihold**
- 40 **Nicki Minaj**
- 41 **Cody Johnson**
- 42 **Zach Bryan**
- 43 **OneRepublic**
- 44 **Rod Wave**
- 45 **Jordan Davis**
- 46 **Dove Cameron**
- 47 **Stephanie Beatriz**
- 48 **Joji**
- 49 **Jessica Darrow**
- 50 **J.I.D**

Hot 100 Producers

POSITION / PRODUCER

- 1 **Greg Kurstin**
- 2 **Dr. Luke**
- 3 **Joey Moi**
- 4 **Dave Bayley**
- 5 **MAG**
- 6 **ATL Jacob**
- TIE 7 **Tyler Johnson**
- TIE 7 **Kid Harpoon**
- 9 **Blake Slatkin**
- 10 **Mattman & Robin**

Hot 100 Publishers

POSITION / PUBLISHER

- 1 **Songs of Universal, Inc.,BMI**
- 2 **Warner-Tamerlane Publishing Corp.,BMI**
- 3 **Sony Songs LLC,BMI**
- 4 **Universal Music Corp.,ASCAP**
- 5 **WC Music Corp.,ASCAP**
- 6 **Walt Disney Music Company,ASCAP**
- 7 **Beggars Songs,SESAC**
- 8 **Sony Tunes,ASCAP**
- 9 **Songs of Kobalt Music Publishing America, Inc.,BMI**
- 10 **Kobalt Songs Music Publishing LLC,ASCAP**

Steve Lacy's "Bad Habit" became the first hit to reach **No. 1** on all five of the following charts: **Hot Rock & Alternative Songs, Hot Rock Songs, Hot Alternative Songs, Hot R&B/Hip-Hop Songs and Hot R&B Songs.**



THE YEAR IN CHART FEATS

51

With the launch of "Hold Me Closer" with **BRITNEY SPEARS** in September, **ELTON JOHN** expanded his run of Billboard Hot 100 top 10s to 51 years, seven months and three weeks – the longest span among all acts not involving holiday titles.

Hot 100 Labels

POSITION / LABEL

- 1 **Republic**
- 2 **Atlantic**
- 3 **Columbia**
- 4 **RCA**
- 5 **Interscope**
- 6 **Rimas**
- 7 **Epic**
- 8 **Capitol**
- 9 **Warner**
- 10 **Def Jam**

Hot 100 Songwriters

POSITION / SONGWRITER

- 1 **Lin-Manuel Miranda**
- 2 **Dave Bayley**
- 3 **Taylor Swift**
- 4 **Harry Styles**
- 5 **Doja Cat**
- 6 **Kid Harpoon**
- 7 **Greg Kurstin**
- 8 **Bad Bunny**
- 9 **Adele**
- 10 **Ed Sheeran**

Hot 100 Publishing Corporations

POSITION / CORPORATION

- 1 **Sony Music Publishing**
- 2 **Universal Music**
- 3 **Warner Chappell Music**
- 4 **Kobalt Music**
- 5 **BMG**
- 6 **The Walt Disney Company**
- 7 **Prescription Songs LLC**
- 8 **Beggars Music Group**
- 9 **Hipgnosis SFH I Limited**
- 10 **Pulse Music Publishing**

Radio Songs

POSITION / TITLE / ARTIST / LABEL

1	Stay RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber
2	Heat Waves WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
3	Ghost RAYMOND BRAUN/DEF JAM	Justin Bieber
4	As It Was ERSKINE/COLUMBIA	Harry Styles
5	Easy On Me COLUMBIA	Adele
6	Big Energy STREAMCUT/RCA	Latto
7	Shivers ATLANTIC	Ed Sheeran
8	Bad Habits ATLANTIC	Ed Sheeran
9	Thats What I Want COLUMBIA	Lil Nas X
10	About Damn Time NICE LIFE/ATLANTIC	Lizzo
11	First Class GENERATION NOW/ATLANTIC	Jack Harlow
12	Cold Heart (PNAU Remix) ROCKET/MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa
13	Need To Know KEMOSABE/RCA	Doja Cat
14	Woman KEMOSABE/RCA	Doja Cat
15	Sunroof THIRTY KNOTS/COLUMBIA	Nicky Youre & dazy
16	Industry Baby COLUMBIA	Lil Nas X & Jack Harlow
17	Enemy KIDINAKORNER/INTERSCOPE	Imagine Dragons X JID
18	Late Night Talking ERSKINE/COLUMBIA	Harry Styles
19	One Right Now REPUBLIC	Post Malone & The Weeknd
20	I Like You (A Happier Song) MERCURY/REPUBLIC	Post Malone Feat. Doja Cat
21	abcdefu ARTHOUSE/ATLANTIC	GAYLE
22	Good 4 U GEFFEN/INTERSCOPE	Olivia Rodrigo
23	Wasted On You REPUBLIC/BIG LOUD	Morgan Wallen
24	Numb Little Bug MOON PROJECTS/REPUBLIC	Em Beihold
25	Wait For U FREEBANDZ/EPIC	Future Feat. Drake & Tems
26	Levitating WARNER	Dua Lipa
27	You Right KEMOSABE/RCA	Doja Cat & The Weeknd
28	Running Up That Hill (A Deal With God) FISH PEOPLE/NOBLE AND BRIT/ RHINO/WARNER	Kate Bush
29	Break My Soul PARKWOOD/COLUMBIA	Beyonce
30	Save Your Tears XO/REPUBLIC	The Weeknd
31	Boysfriend DISRUPTOR/COLUMBIA	Dove Cameron
32	Smokin Out The Window AFTERMATH/ATLANTIC	Silk Sonic (Bruno Mars & Anderson.Paak)
33	Sweetest Pie 1501 CERTIFIED/300/3EE	Megan Thee Stallion & Dua Lipa
34	Essence STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems
35	Super Gremlin SNIPER GANG/ATLANTIC	Kodak Black
36	Love Nwantiti (Ah Ah Ah) CHOCOLATE CITY/WARNER SOUTH AFRICA/ATLANTIC	CKay
37	Get Into It (Yuh) KEMOSABE/RCA	Doja Cat
38	I Ain't Worried MOSLEY/INTERSCOPE	OneRepublic
39	Vegas HOUSE OF IONA/KEMOSABE/RCA	Doja Cat
40	Unstoppable MONKEY PUZZLE/RCA/LEGACY/CRUSH MUSIC	Sia
41	'Til You Can't COJO/WARNER MUSIC NASHVILLE/WMN	Cody Johnson
42	Sand In My Boots REPUBLIC/BIG LOUD	Morgan Wallen
43	Bad Habit L-M/RCA	Steve Lacy
44	Buy Dirt MCA NASHVILLE	Jordan Davis Feat. Luke Bryan
45	The Kind Of Love We Make RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs
46	Fancy Like MONUMENT/RCA	Walker Hayes
47	Take My Name STONE CREEK	Parmalee
48	She Had Me At Heads Carolina WARNER MUSIC NASHVILLE/WMN	Cole Swindell
49	Chosen EVGLE/RED BULL	Blxst & Tyga Feat. Ty Dolla \$ign
50	Thinking 'Bout You BROKEN BOW	Dustin Lynch Feat. MacKenzie Porter



Justin Bieber's *Justice*, released in March 2021, became his first album to score four top 10s on the Radio Songs chart. Its fourth top 10, "Ghost," rose to No. 3 in March.

NO. 1

STREAMING SONGS ARTISTS
Bad Bunny

Digital Song Sales

POSITION / TITLE / ARTIST / LABEL

1	Cold Heart (PNAU Remix) ROCKET/MERCURY/EMI/INTERSCOPE/IGA	Elton John & Dua Lipa
2	About Damn Time NICE LIFE/ATLANTIC/AG	Lizzo
3	Big Energy STREAMCUT/RCA	Latto x Mariah Carey Feat. DJ Khaled
4	abcdefu ARTHOUSE/ATLANTIC/AG	GAYLE
5	Shivers ATLANTIC/AG	Ed Sheeran
6	Running Up That Hill (A Deal With God) FISH PEOPLE/NOBLE AND BRIT/ RHINO	Kate Bush
7	Fancy Like MONUMENT	Walker Hayes
8	As It Was ERSKINE/COLUMBIA	Harry Styles
9	AA MONUMENT	Walker Hayes
10	Super Freaky Girl YOUNG MONEY/REPUBLIC	Nicki Minaj
11	Easy On Me COLUMBIA	Adele
12	'Til You Can't COJO/WARNER MUSIC NASHVILLE/WMN	Cody Johnson
13	We Don't Talk About Bruno WALT DISNEY	Carolina Gaitan, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz & Encanto Cast
14	You Proof BIG LOUD/MERCURY/REPUBLIC	Morgan Wallen
15	Break My Soul PARKWOOD/COLUMBIA	Beyonce
16	Unstoppable MONKEY PUZZLE/RCA	Sia
17	First Class GENERATION NOW/ATLANTIC/AG	Jack Harlow
18	Heat Waves WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
19	Hold My Hand PARAMOUNT PICTURES/INTERSCOPE/IGA	Lady Gaga
20	I Ain't Worried MOSLEY/INTERSCOPE/IGA	OneRepublic
21	Wasted On You BIG LOUD/REPUBLIC	Morgan Wallen
22	She Had Me At Heads Carolina WARNER MUSIC NASHVILLE/WMN	Cole Swindell
23	Hold Me Closer MERCURY/EMI/INTERSCOPE/IGA	Elton John & Britney Spears

24	Unholy EMI/CAPITOL	Sam Smith & Kim Petras
25	I'm Good (Blue) WHAT A DJ/WARNER	David Guetta & Bebe Rexha
26	Bad Decisions FRIENDS KEEP SECRETS/INTERSCOPE/IGA	benny blanco, BTS & Snoop Dogg
27	Ghost RAYMOND BRAUN/DEF JAM	Justin Bieber
28	The Kind Of Love We Make RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs
29	Buy Dirt MCA NASHVILLE/UMGN	Jordan Davis Feat. Luke Bryan
30	Left And Right ATLANTIC/AG	Charlie Puth Feat. Jung Kook
31	Bad Habits ATLANTIC/AG	Ed Sheeran
32	Surface Pressure WALT DISNEY	Jessica Darrow
33	Enemy KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons X JID
34	All Too Well (Taylor's Version) REPUBLIC	Taylor Swift
35	Son Of A Sinner BAILEE & BUDDY/BROKEN BOW/BMG/BBMG	Jelly Roll
36	I Like You (A Happier Song) MERCURY/REPUBLIC	Post Malone Feat. Doja Cat
37	Rock And A Hard Place ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WMN	Bailey Zimmerman
38	Fall In Love ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WMN	Bailey Zimmerman
39	In Jesus Name (God Of Possible) CENTRICITY	Katy Nichole
40	Levitating WARNER	Dua Lipa
41	Bam Bam EPIC	Camila Cabello Feat. Ed Sheeran
42	Sunroof THIRTY KNOTS/COLUMBIA	Nicky Youre & dazy
43	Numb Little Bug MOON PROJECTS/REPUBLIC	Em Beihold
44	Meet Me At Our Spot MSFTSMUSIC/ROC NATION	THE ANXIETY: WILLOW & Tyler Cole
45	Do We Have A Problem? REPUBLIC	Nicki Minaj X Lil Baby
46	Sand In My Boots BIG LOUD/REPUBLIC	Morgan Wallen
47	My Universe PARLOPHONE/ATLANTIC/AG	Coldplay x BTS
48	Yet To Come BIGHT MUSIC	BTS
49	Vegas HOUSE OF IONA/KEMOSABE/RCA	Doja Cat
50	Stay COLUMBIA	The Kid LAROI & Justin Bieber

Streaming Songs

POSITION / TITLE / ARTIST / LABEL

1	Heat Waves WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
2	As It Was ERSKINE/COLUMBIA	Harry Styles
3	Super Gremlin SNIPER GANG/ATLANTIC	Kodak Black
4	Wait For U FREEBANDZ/EPIC	Future Feat. Drake & Tems
5	Me Porto Bonito RIMAS	Bad Bunny & Chencho Corleone
6	Titi Me Pregunto RIMAS	Bad Bunny
7	We Don't Talk About Bruno WALT DISNEY	Carolina Gaitan, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz & Encanto Cast
8	First Class GENERATION NOW/ATLANTIC	Jack Harlow
9	Stay RAYMOND BRAUN/COLUMBIA/DEF JAM	The Kid LAROI & Justin Bieber
10	Save Your Tears XO/REPUBLIC	The Weeknd & Ariana Grande
11	Easy On Me COLUMBIA	Adele
12	Something In The Orange BELTING BRONCO/WARNER/WAR	Zach Bryan
13	You Proof MERCURY/BIG LOUD/REPUBLIC	Morgan Wallen
14	Wasted On You REPUBLIC/BIG LOUD	Morgan Wallen
15	Bad Habit L-M/RCA	Steve Lacy
16	Jimmy Cooks OVO SOUND/REPUBLIC	Drake Feat. 21 Savage
17	Industry Baby COLUMBIA	Lil Nas X & Jack Harlow
18	abcdefu ARTHOUSE/ATLANTIC	GAYLE
19	Tennessee Whiskey MERCURY NASHVILLE	Chris Stapleton
20	Running Up That Hill (A Deal With God) FISH PEOPLE/NOBLE AND BRITE/RHINO/WARNER	Kate Bush
21	Moscow Mule RIMAS	Bad Bunny
22	About Damn Time NICE LIFE/ATLANTIC	Lizzo
23	Knife Talk OVO SOUND/REPUBLIC	Drake Feat. 21 Savage & Project Pat
24	Surface Pressure WALT DISNEY	Jessica Darrow
25	Shivers ATLANTIC	Ed Sheeran
26	Cold Heart (PNAU Remix) ROCKET/MERCURY/EMI/INTERSCOPE	Elton John & Dua Lipa
27	The Kind Of Love We Make RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs
28	Efecto RIMAS	Bad Bunny
29	Fancy Like MONUMENT	Walker Hayes
30	I Like You (A Happier Song) MERCURY/REPUBLIC	Post Malone Feat. Doja Cat
31	Pushin P GUNNA/YOUNG STONER LIFE/300	Gunna & Future Feat. Young Thug
32	Levitating WARNER	Dua Lipa
33	Rock And A Hard Place ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WEA	Bailey Zimmerman
34	Enemy KIDINAKORNER/INTERSCOPE	Imagine Dragons X JID
35	Ojitos Lindos RIMAS	Bad Bunny & Bomba Estereo
36	Glimpse Of Us 88RISING/WARNER	Joji
37	Late Night Talking ERSKINE/COLUMBIA	Harry Styles
38	All I Want For Christmas Is You COLUMBIA/LEGACY	Mariah Carey
39	Party RIMAS	Bad Bunny & Rauw Alejandro
40	I Ain't Worried MOSLEY/INTERSCOPE	OneRepublic
41	Need To Know KEMOSABE/RCA	Doja Cat
42	Fall In Love ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WEA	Bailey Zimmerman
43	In A Minute QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby
44	Provenza UNIVERSAL MUSIC LATINO/UMLE	Karol G
45	Broadway Girls ALAMO	Lil Durk Feat. Morgan Wallen
46	Rockin' Around The Christmas Tree DECCA/MCA NASHVILLE/UME	Brenda Lee
47	Bad Habits ATLANTIC	Ed Sheeran
48	Super Freaky Girl YOUNG MONEY/REPUBLIC	Nicki Minaj
49	Jingle Bell Rock DECCA/MCA NASHVILLE/GEFFEN/UME	Bobby Helms
50	Despues de La Playa RIMAS	Bad Bunny



Adele completes another successful year on the *Billboard* charts, with 30 at No. 2 on the year-end *Billboard* 200 Albums recap and its lead single, "Easy on Me," finishing at No. 4 on the Hot 100 Songs roundup.

Billboard 200 Albums

POSITION / TITLE / ARTIST / LABEL

1	Un Verano Sin Ti RIMAS	Bad Bunny
2	30 COLUMBIA	Adele
3	Dangerous: The Double Album BIG LOUD/REPUBLIC	Morgan Wallen
4	Midnights REPUBLIC	Taylor Swift
5	Red (Taylor's Version) REPUBLIC	Taylor Swift
6	Encanto WALT DISNEY	Soundtrack
7	Harry's House ERSKINE/COLUMBIA	Harry Styles
8	Sour GEFFEN/IGA	Olivia Rodrigo
9	Certified Lover Boy OVO SOUND/REPUBLIC	Drake
10	The Highlights XO/REPUBLIC	The Weeknd
11	Planet Her KEMOSABE/RCA	Doja Cat
12	I Never Liked You FREEBANDZ/EPIC	Future
13	7220 ALAMO	Lil Durk
14	DS4EVER GUNNA/YOUNG STONER LIFE/300/3EE	Gunna
15	= ATLANTIC/AG	Ed Sheeran
16	My Turn QUALITY CONTROL/MOTOWN	Lil Baby
17	Mr. Morale & The Big Steppers PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar
18	Dawn FM XO/REPUBLIC	The Weeknd
19	Still Over It LVRN/INTERSCOPE/IGA	Summer Walker
20	Hollywood's Bleeding REPUBLIC	Post Malone
21	Renaissance PARKWOOD/COLUMBIA	Beyonce
22	What You See Is What You Get RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs
23	Happier Than Ever DARKROOM/INTERSCOPE/IGA	Billie Eilish
24	Fighting Demons GRADE A/INTERSCOPE/IGA	Juice WRLD
25	good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar
26	Shoot For The Stars Aim For The Moon VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke
27	Hall Of Fame COLUMBIA	Polo G
28	F*ck Love COLUMBIA	The Kid LAROI
29	Goodbye & Good Riddance GRADE A/INTERSCOPE/IGA	Juice WRLD
30	Rumours WARNER/RHINO	Fleetwood Mac
31	Greatest Hits HOLLYWOOD	Queen
32	This One's For You RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs
33	Fine Line ERSKINE/COLUMBIA	Harry Styles
34	Future Nostalgia WARNER	Dua Lipa
35	If I Know Me BIG LOUD	Morgan Wallen
36	YHLQMDLG RIMAS	Bad Bunny

37	An Evening With Silk Sonic AFTERMATH/ATLANTIC/AG	Silk Sonic (Bruno Mars & Anderson .Paak)
38	Legends Never Die GRADE A/INTERSCOPE/IGA	Juice WRLD
39	Justice RAYMOND BRAUN/DEF JAM	Justin Bieber
40	Diamonds ROCKET/ISLAND/UME	Elton John
41	Folklore REPUBLIC	Taylor Swift
42	SoulFly ALAMO	Rod Wave
43	Donda G.O.O.D./DEF JAM	Kanye West
44	Montero COLUMBIA	Lil Nas X
45	Curtain Call: The Hits SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem
46	Honestly, Nevermind OVO SOUND/REPUBLIC	Drake
47	Traveller MERCURY NASHVILLE/UMGN	Chris Stapleton
48	Who Is Nardo Wick? FLAWLESS ENT./RCA	Nardo Wick
49	Lover REPUBLIC	Taylor Swift
50	Ctrl TOP DAWG/RCA	SZA
51	Starting Over MERCURY NASHVILLE/UMGN	Chris Stapleton
52	DAMN. TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar
53	Hamilton: An American Musical HAMILTON UPTOWN/ATLANTIC/AG	Original Broadway Cast
54	American Heartbreak BELTING BRONCO/WARNER	Zach Bryan
55	Chronicle The 20 Greatest Hits FANTASY/CONCORD	Creedence Clearwater Revival Feat. John Fogerty
56	Proof BIG HIT MUSIC/GEFFEN/IGA	BTS
57	Nevermind SUB POP/DGC/GEFFEN/UME	Nirvana
58	When We All Fall Asleep, Where Do We Go? DARKROOM/INTERSCOPE/IGA	Billie Eilish
59	Take Care YOUNG MONEY/CASH MONEY/REPUBLIC	Drake
60	Death Race For Love GRADE A/INTERSCOPE/IGA	Juice WRLD
61	Greatest Hits AMARU/DEATH ROW/INTERSCOPE/UME	2Pac
62	A Gangsta's Pain CMG/N-LESS/INTERSCOPE/IGA	Moneybagg Yo
63	Twelve Carat Toothache MERCURY/REPUBLIC	Post Malone
64	Dreamland WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
65	Scorpion YOUNG MONEY/CASH MONEY/REPUBLIC	Drake
66	The Melodic Blue BABY KEEM/PGLANG/COLUMBIA	Baby Keem
67	Graduation ROC-A-FELLA/DEF JAM	Kanye West
68	Evermore REPUBLIC	Taylor Swift
69	El Ultimo Tour del Mundo RIMAS	Bad Bunny
70	2014 Forest Hills Drive DREAMVILLE/ROC NATION/COLUMBIA/LEGACY	J. Cole
71	beerbongs & bentleys REPUBLIC	Post Malone
72	IGOR COLUMBIA	Tyler, The Creator
73	ASTROWORLD CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott
74	Luv Is Rage 2 GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert

75	1989 BIG MACHINE/BMLG	Taylor Swift
76	Come Home The Kids Miss You GENERATION NOW/ATLANTIC/AG	Jack Harlow
77	Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND/UME	Bob Marley And The Wailers
78	Greatest Hits MCA/GEFFEN/UME	Tom Petty And The Heartbreakers
79	Over It LVRN/INTERSCOPE/IGA	Summer Walker
80	Views YOUNG MONEY/CASH MONEY/REPUBLIC	Drake
81	Greatest Hits GEFFEN/UME	Guns N' Roses
82	The Voice Of The Heroes ALAMO/QUALITY CONTROL/IGA/MOTOWN	Lil Baby & Lil Durk
83	Shiesty Season 1017 GLOBAL/ATLANTIC/AG	Pooh Shiesty
84	Back In Black COLUMBIA/LEGACY	AC/DC
85	Eternal Atake GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert
86	Doo-Wops & Hooligans ELEKTRA/3EE	Bruno Mars
87	The GOAT COLUMBIA	Polo G
88	Whole Lotta Red AWGE/INTERSCOPE/IGA	Playboi Carti
89	? BAD VIBES FOREVER	XXXTENTACION
90	Man On The Moon: The End Of Day DREAM ON/G.O.O.D./REPUBLIC	Kid Cudi
91	Stoney REPUBLIC	Post Malone
92	Pray 4 Love ALAMO	Rod Wave
93	Journey's Greatest Hits COLUMBIA/LEGACY	Journey
94	Thriller EPIC/LEGACY	Michael Jackson
95	+ (Divide) ATLANTIC/AG	Ed Sheeran
96	Gold: Greatest Hits POLAR/POLYDOR/UME	ABBA
97	The College Dropout ROC-A-FELLA/DEF JAM	Kanye West
98	Mercury - Act 1 KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons
99	Sincerely, Kentrell NEVER BROKE AGAIN/ATLANTIC/AG	YoungBoy Never Broke Again
100	Back For Everything ATLANTIC/AG	Kodak Black
101	Positions REPUBLIC	Ariana Grande
102	Metallica BLACKENED	Metallica
103	Abbey Road APPLE/CAPITOL/UME	The Beatles
104	Hot Pink KEMOSABE/RCA	Doja Cat
105	AM DOMINO	Arctic Monkeys
106	Blonde BOYS DON'T CRY	Frank Ocean
107	Beautiful Mind ALAMO	Rod Wave
108	reputation BIG MACHINE/BMLG	Taylor Swift
109	Greatest Hits ROSWELL/RCA/LEGACY	Foo Fighters
110	Moana WALT DISNEY	Soundtrack
111	Country Stuff: The Album MONUMENT	Walker Hayes
112	Call Me If You Get Lost COLUMBIA	Tyler, The Creator
113	Purgatory HICKMAN HOLLER/THIRTY TIGERS	Tyler Childers
114	The Off-Season DREAMVILLE/ROC NATION/INTERSCOPE/IGA	J. Cole
115	My Beautiful Dark Twisted Fantasy ROC-A-FELLA/DEF JAM	Kanye West
116	Born To Die POLYDOR/INTERSCOPE/IGA	Lana Del Rey
117	Greatest Hits HIDEOUT/CAPITOL/UME	Bob Seger & The Silver Bullet Band
118	Growin' Up RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs
119	The Best Of Nickelback: Volume 1 ROADRUNNER/3EE	Nickelback
120	Divinely Uninspired To A Hellish Extent VERTIGO/CAPITOL	Lewis Capaldi
121	Mainstream Sellout EST19XX/BAD BOY/INTERSCOPE/IGA	Machine Gun Kelly
122	All Time Greatest Hits MCA/GEFFEN/UME	Lynyrd Skynyrd
123	Tickets To My Downfall EST19XX/BAD BOY/INTERSCOPE/IGA	Machine Gun Kelly
124	It's Only Me QUALITY CONTROL/MOTOWN	Lil Baby
125	More Life YOUNG MONEY/CASH MONEY/REPUBLIC	Drake
126	Fearless (Taylor's Version) REPUBLIC	Taylor Swift
127	Greatest Hits MR. 305/POLO GROUNDS/RCA	Pitbull

128	Top NEVER BROKE AGAIN/ARTIST PARTNER GROUP/ATLANTIC/AG	YoungBoy Never Broke Again
129	ANTI WESTBURY ROAD/ROC NATION	Rihanna
130	17 BAD VIBES FOREVER/EMPIRE	XXXTENTACION
131	Thats What They All Say GENERATION NOW/ATLANTIC/AG	Jack Harlow
132	Nothing Was The Same YOUNG MONEY/CASH MONEY/REPUBLIC	Drake
133	Christmas 143/REPRISE/WARNER	Michael Buble
134	Channel Orange DEF JAM	Frank Ocean
135	Dr. Dre -- 2001 AFTERMATH/INTERSCOPE/UME	Dr. Dre
136	When It's All Said And Done... Take Time NOT SO FAST/EPIC	Giveon
137	I Will Always Love You: The Best Of Whitney Houston ARISTA/RCA/LEGACY	Whitney Houston
138	Currents MODULAR/INTERSCOPE/IGA	Tame Impala
139	The Last Slimeto NEVER BROKE AGAIN/ATLANTIC/AG	YoungBoy Never Broke Again
140	Gemini Rights L-M/RCA	Steve Lacy
141	Starboy XO/REPUBLIC	The Weeknd
142	Colors NEVER BROKE AGAIN/ATLANTIC/AG	YoungBoy Never Broke Again
143	Sounds Of Summer: The Very Best Of The Beach Boys CAPITOL/UME	The Beach Boys
144	Greatest Hits: The Ultimate Collection ISLAND/UME	Bon Jovi
145	The Essential Michael Jackson EPIC/LEGACY	Michael Jackson
146	Evolve KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons
147	Breezy CBE/RCA	Chris Brown
148	Teenage Dream CAPITOL	Katy Perry
149	American Teen RIGHT HAND/RCA	Khalid
150	Die Lit AWGE/INTERSCOPE/IGA	Playboi Carti
151	Wasteland LOST KIDS	Brent Faiyaz
152	Dont Smile At Me DARKROOM/INTERSCOPE/IGA	Billie Eilish
153	TRAPSOUL TRAPSOUL/RCA	Bryson Tiller
154	Swimming WARNER	Mac Miller
155	50 Number Ones MCA NASHVILLE/UMGN	George Strait
156	Harry Styles ERSKINE/COLUMBIA	Harry Styles
157	Get Rich Or Die Tryin' SHADY/AFTERMATH/INTERSCOPE/UME	50 Cent
158	The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	Lady Gaga
159	DS2 A-1/FREEBANDZ/EPIC	Future
160	Special NICE LIFE/ATLANTIC/AG	Lizzo
161	Vice Versa DUARS/SONY MUSIC LATIN	Rauw Alejandro
162	Awaken, My Love! MCDJ/GLASSNOTE	Childish Gambino
163	Top Gun: Maverick INTERSCOPE/IGA	Soundtrack
164	21 XL	Adele
165	X 100PRE RIMAS	Bad Bunny
166	The Eminem Show WEB/AFTERMATH/INTERSCOPE/UME	Eminem
167	Human: The Double Album COJO/WARNER MUSIC NASHVILLE/WMN	Cody Johnson
168	Stereotype WARNER MUSIC NASHVILLE/WMN	Cole Swindell
169	2 Alive FIELD TRIP/GEFFEN/IGA	Yeat
170	God Did WE THE BEST/EPIC	DJ Khaled

NO.1

VINYL ALBUMS

Midnights

Taylor Swift



During the 2022 chart year, **YoungBoy Never Broke Again** earned the most new Billboard 200 top 10s – five – of any act. The rapper places four titles on the year-end Billboard 200 Albums chart (Nos. 99, 128, 139 and 142).

171	Invasion Of Privacy THE KSR GROUP/ATLANTIC/AG	Cardi B
172	The Voice ALAMO/GEFFEN/IGA	Lil Durk
173	A Charlie Brown Christmas (Soundtrack) FANTASY/CONCORD	Vince Guaraldi Trio
174	25 XL	Adele
175	Up 2 Me TWIZZYRICH	Yeat
176	Merry Christmas COLUMBIA/LEGACY	Mariah Carey
177	Sing 2 ILLUMINATION/UNIVERSAL PICTURES/REPUBLIC	Soundtrack
178	Curtain Call 2 SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem
179	The Christmas Song CAPITOL/UME	Nat King Cole
180	Ghetto Gospel ALAMO	Rod Wave
181	1 APPLE/CAPITOL/UME	The Beatles
182	Elvis: 30 #1 Hits RCA/LEGACY	Elvis Presley
183	Flower Boy COLUMBIA	Tyler, The Creator
184	Devil's Got A New Disguise: The Very Best Of Aerosmith GEFFEN/COLUMBIA/LEGACY	Aerosmith
185	The Lockdown Sessions ROCKET/MERCURY/EMI/INTERSCOPE/IGA	Elton John
186	Give Or Take NOT SO FAST/EPIC	Giveon
187	Hounds Of Love FISH PEOPLE/NOBLE AND BRIT/ERHINO	Kate Bush
188	The Very Best Of Daryl Hall John Oates RCA/LEGACY	Daryl Hall John Oates
189	Indigo CBE/RCA	Chris Brown
190	Number One Hits CURB	Tim McGraw
191	Music To Be Murdered By SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem
192	Minisode 2: Thursday's Child (EP) BIGHT MUSIC/IMPERIAL/REPUBLIC	TOMORROW X TOGETHER
193	Traumazine 1501 CERTIFIED/300/3EE	Megan Thee Stallion
194	Their Greatest Hits 1971-1975 ASYLUM/ELEKTRA/RHINO	Eagles
195	Greatest Hits So Far... HOME GROWN/BMG	Zac Brown Band
196	A Christmas Gift For You From Phil Spector PHIL SPECTOR/EMI BLACKWOOD/LEGACY	Various Artists
197	Hey World CURB	Lee Brice
198	Please Excuse Me For Being Antisocial BIRD VISION/ATLANTIC/AG	Roddy Ricch
199	Elvis (Soundtrack) HOUSE OF IONA/RCA	Elvis Presley & Various Artists
200	Greatest Hits GEFFEN/UME	Blink-182

Billboard 200 Artists

POSITION / ARTIST / LABEL

1	Taylor Swift	REPUBLIC
2	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC
3	Bad Bunny	RIMAS
4	Morgan Wallen	BIG LOUD/REPUBLIC/REPUBLIC
5	Juice WRLD	GRADE A/INTERSCOPE/JGA/JGA
6	Adele	COLUMBIA
7	The Weeknd	XO/REPUBLIC
8	Harry Styles	ERSKINE/COLUMBIA/COLUMBIA
9	Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE/JGA
10	Post Malone	REPUBLIC
11	Kanye West	ROC-A-FELLA/DEF JAM
12	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN
13	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC/AG
14	Rod Wave	ALAMO
15	Billie Eilish	DARKROOM/INTERSCOPE/JGA
16	Lil Durk	ALAMO
17	Doja Cat	KEMOSABE/RCA/RCA
18	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL
19	Future	FREEBANDZ/EPIC
20	Olivia Rodrigo	GEFFEN/JGA
21	Ed Sheeran	ATLANTIC/AG
22	Summer Walker	LVRN/INTERSCOPE/JGA/JGA
23	Eminem	SHADY/AFTERMATH/INTERSCOPE/JGA
24	Polo G	COLUMBIA
25	Chris Stapleton	MERCURY NASHVILLE/UMGN/UMGN
26	Tyler, The Creator	COLUMBIA
27	Lil Uzi Vert	GENERATION NOW/ATLANTIC/AG
28	Bruno Mars	ELEKTRA/3EE
29	Gunna	GUNNA/YOUNG STONER LIFE/300/3EE
30	J. Cole	DREAMVILLE/ROC NATION/COLUMBIA/LEGACY
31	Elton John	ROCKET/ISLAND/UME/JGA
32	Jack Harlow	GENERATION NOW/ATLANTIC/AG/AG
33	XXXTENTACION	BAD VIBES FOREVER/EMPIRE
34	Pop Smoke	VICTOR VICTOR WORLDWIDE/REPUBLIC/REPUBLIC

35	The Beatles	APPLE/CAPITOL/UME/UME
36	Fleetwood Mac	WARNER/RHINO
37	Beyonce	PARKWOOD/COLUMBIA
38	Imagine Dragons	KIDINAKORNER/INTERSCOPE/JGA
39	Playboi Carti	AWGE/INTERSCOPE/JGA
40	The Kid LAROI	COLUMBIA
41	Michael Jackson	EPIC/LEGACY/EPIC
42	Queen	HOLLYWOOD
43	Justin Bieber	RAYMOND BRAUN/DEF JAM/DEF JAM
44	Frank Ocean	BOYS DON'T CRY
45	Machine Gun Kelly	EST19XX/BAD BOY/INTERSCOPE/JGA
46	Dua Lipa	WARNER
47	Zach Bryan	BELTING BRONCO/WARNER
48	BTS	BIGHIT MUSIC/GEFFEN/JGA/BIGHIT MUSIC
49	Lil Nas X	COLUMBIA
50	Nardo Wick	FLAWLESS ENT./RCA

Billboard 200 Labels

POSITION / LABEL

1	Republic
2	Interscope Geffen A&M
3	Atlantic Group
4	Columbia
5	Universal Music Enterprises
6	RCA
7	Legacy
8	Rimas
9	Def Jam
10	Epic

Billboard 200 Distributors

POSITION / DISTRIBUTORS

1	Universal
2	Sony Music
3	WMX
4	Independents

Billboard Global 200 Songs

POSITION / TITLE / ARTIST

1	As It Was	Harry Styles
2	Heat Waves	Glass Animals
3	Stay	The Kid LAROI & Justin Bieber
4	Cold Heart (PNAU Remix)	Elton John & Dua Lipa
5	Shivers	Ed Sheeran
6	Easy On Me	Adele
7	abcdefu	GAYLE
8	Bad Habits	Ed Sheeran
9	Enemy	Imagine Dragons X JID
10	Save Your Tears	The Weeknd & Ariana Grande
11	Me Porto Bonito	Bad Bunny & Chencho Corleone
12	Industry Baby	Lil Nas X & Jack Harlow
13	Titi Me Pregunto	Bad Bunny
14	Levitating	Dua Lipa
15	Pepas	Farruko
16	Blinding Lights	The Weeknd
17	Love Nwantiti (Ah Ah Ah)	CKay
18	Running Up That Hill (A Deal With God)	Kate Bush
19	Ghost	Justin Bieber
20	First Class	Jack Harlow
21	Happier Than Ever	Billie Eilish
22	Woman	Doja Cat
23	Ojitos Lindos	Bad Bunny & Bomba Estereo
24	Where Are You Now	Lost Frequencies & Calum Scott
25	My Universe	Coldplay x BTS
26	Moscow Mule	Bad Bunny
27	Good 4 U	Olivia Rodrigo
28	Efecto	Bad Bunny
29	Bam Bam	Camila Cabello Feat. Ed Sheeran
30	About Damn Time	Lizzo
31	Perfect	Ed Sheeran
32	Provenza	Karol G
33	Another Love	Tom Odell
34	Sweater Weather	The Neighbourhood
35	Bzrp Music Sessions, Vol. 52	Bizarrap & Quevedo
36	MAMIII	Becky G X Karol G
37	The Motto	Tiesto & Ava Max
38	Butter	BTS
39	Kiss Me More	Doja Cat Feat. SZA
40	Dynamite	BTS
41	Desesperados	Rauw Alejandro & Chencho Corleone
42	We Don't Talk About Bruno	Carolina Gaitan, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz & Encanto Cast
43	I Ain't Worried	OneRepublic
44	Wait For U	Future Feat. Drake & Tems
45	Believer	Imagine Dragons
46	Watermelon Sugar	Harry Styles
47	Sunflower (Spider-Man: Into The Spider-Verse)	Post Malone & Swae Lee
48	Shape Of You	Ed Sheeran
49	Thats What I Want	Lil Nas X
50	Glimpse Of Us	Joji
51	Do It To It	Acraze Feat. Cherish
52	Baby Shark	Pinkfong
53	Dance Monkey	Tones And I
54	Someone You Loved	Lewis Capaldi
55	Yonaguni	Bad Bunny
56	Middle Of The Night	Elley Duhe
57	All Too Well (Taylor's Version)	Taylor Swift
58	Traitor	Olivia Rodrigo
59	Party	Bad Bunny & Rauw Alejandro



Sustained success of **The Beatles'**

catalog of albums — including *Abbey Road*,

No. 103 on the year-end Billboard 200 Albums

ranking — results in the Fab Four's No. 4 finish

on the Top Artists - Duo/Group chart.

60	Drivers License	Olivia Rodrigo
61	Dakiti	Bad Bunny & Jhay Cortez
62	Late Night Talking	Harry Styles
63	Without Me	Eminem
64	Need To Know	Doja Cat
65	Peaches	Justin Bieber Feat. Daniel Caesar & Giveon
66	Don't Start Now	Dua Lipa
67	Shallow	Lady Gaga & Bradley Cooper
68	Envolver	Anitta
69	Dandelions	Ruth B.
70	Beggin'	Maneskin
71	Tarot	Bad Bunny & Jhay Cortez
72	Circles	Post Malone
73	Lovely	Billie Eilish & Khalid
74	Yellow	Coldplay
75	Bohemian Rhapsody	Queen
76	Bones	Imagine Dragons
77	Super Gremlin	Kodak Black
78	Lo Siento BB:/	Tainy, Bad Bunny & Julieta Venegas
79	Gangsta's Paradise	Coolio Feat. L.V.
80	Bad Habit	Steve Lacy
81	Jimmy Cooks	Drake Feat. 21 Savage
82	Te Felicito	Shakira & Rauw Alejandro
83	Love Tonight	Shouse
84	Infinity	Jaymes Young
85	Montero (Call Me By Your Name)	Lil Nas X
86	Smells Like Teen Spirit	Nirvana
87	I Like You (A Happier Song)	Post Malone Feat. Doja Cat
88	All I Want For Christmas Is You	Mariah Carey
89	Counting Stars	OneRepublic
90	La Bachata	Manuel Turizo
91	One Right Now	Post Malone & The Weeknd
92	Something Just Like This	The Chainsmokers & Coldplay
93	I'm Good (Blue)	David Guetta & Bebe Rexha
94	Pink Venom	BLACKPINK
95	Under The Influence	Chris Brown
96	Neverita	Bad Bunny
97	No Role Modelz	J. Cole
98	Unholy	Sam Smith & Kim Petras
99	Break My Soul	Beyonce
100	Starboy	The Weeknd Feat. Daft Punk
101	Dreams	Fleetwood Mac
102	Peru	Fireboy DML & Ed Sheeran
103	Die For You	The Weeknd
104	Despecha	Rosalía
105	Bad Guy	Billie Eilish
106	Left And Right	Charlie Puth Feat. Jung Kook
107	Despues de La Playa	Bad Bunny
108	Sunroof	Nicky Youre & dazy
109	Leave The Door Open	Silk Sonic (Bruno Mars & Anderson .Paak)
110	Oh My God	Adele
111	Light Switch	Charlie Puth
112	Deja Vu	Olivia Rodrigo
113	Take Me To Church	Hozier
114	Sweet Child O' Mine	Guns N' Roses
115	Unstoppable	Sia
116	Riptide	Vance Joy
117	The Real Slim Shady	Eminem
118	Mr. Brightside	The Killers
119	Big Energy	Latto
120	Lose Yourself	Eminem
121	La Corriente	Bad Bunny & Tony Dize
122	Until I Found You	Stephen Sanchez



Argentine producer-DJ **Bizarrap** (left) and Spanish singer **Quevedo** topped the Billboard Global 200 for four weeks in July and August with "Bzrp Music Sessions, Vol. 52." The former reached a prior No. 20 best with the series' 49th edition.

123	Una Noche En Medellin	Cris Mj
124	Calm Down	Rema & Selena Gomez
125	Surface Pressure	Jessica Darrow
126	Super Freaky Girl	Nicki Minaj
127	Astronaut In The Ocean	Masked Wolf
128	Vegas	Doja Cat
129	Ultra Solo	Polima WestCoast Feat. Pailita
130	Something In The Orange	Zach Bryan
131	In Da Club	50 Cent
132	Hotel California	Eagles
133	Snap	Rosa Linn
134	505	Arctic Monkeys
135	You Proof	Morgan Wallen
136	Knife Talk	Drake Feat. 21 Savage & Project Pat
137	Un Ratito	Bad Bunny
138	Last Christmas	Wham!
139	Take On Me	a-ha
140	You Right	Doja Cat & The Weeknd
141	Meet Me At Our Spot	THE ANXIETY: WILLOW & Tyler Cole
142	Moth To A Flame	Swedish House Mafia & The Weeknd
143	Don't Stop Believin'	Journey
144	She's All I Wanna Be	Tate McRae
145	Boyfriend	Dove Cameron
146	Pushin P	Gunna & Future Feat. Young Thug
147	I Love You So	The Walters
148	Thunderstruck	AC/DC
149	Mood	24kGoldn Feat. iann dior
150	Smokin Out The Window	Silk Sonic (Bruno Mars & Anderson .Paak)
151	2step	Ed Sheeran Feat. Lil Baby
152	One Kiss	Calvin Harris & Dua Lipa
153	Despacito	Luis Fonsi & Daddy Yankee Feat. Justin Bieber
154	Closer	The Chainsmokers Feat. Halsey

155	Rockin' Around The Christmas Tree	Brenda Lee
156	Last Last	Burna Boy
157	Money	Lisa
158	Ferrari	James Hype & Miggy Dela Rosa
159	Todo de Ti	Rauw Alejandro
160	Love Dive	IVE
161	There's Nothing Holdin' Me Back	Shawn Mendes
162	Wasted On You	Morgan Wallen
163	The Kind Of Love We Make	Luke Combs
164	Cuff It	Beyonce
165	Fingers Crossed	Lauren Spencer-Smith
166	Toxic	BoyWithUke
167	Jingle Bell Rock	Bobby Helms
168	Only Love Can Hurt Like This	Paloma Faith
169	I Hate U	SZA
170	Every Breath You Take	The Police
171	Un Coco	Bad Bunny
172	Fancy Like	Walker Hayes
173	Andrea	Bad Bunny & Buscabulla
174	La Cancion	J Balvin & Bad Bunny
175	Permission To Dance	BTS
176	The Hills	The Weeknd
177	Doja	Central Cee
178	Hold My Hand	Lady Gaga
179	Volvi	Aventura x Bad Bunny
180	Shut Down	BLACKPINK
181	Take My Breath	The Weeknd
182	Dos Mil 16	Bad Bunny
183	Tacones Rojos	Sebastian Yatra
184	Better Days	NEIKED X Mae Muller X Polo G
185	Numb	Marshmello & Khalid
186	Sweetest Pie	Megan Thee Stallion & Dua Lipa
187	Mon Amour	zozoilo
188	Yo No Soy Celoso	Bad Bunny
189	Rock And A Hard Place	Bailey Zimmerman
190	Sacrifice	The Weeknd
191	Medallo	Blessd, Justin Quiles & Lenny Tavarez
192	Dos Oruguitas	Sebastian Yatra
193	Santa Tell Me	Ariana Grande
194	ZankyouSanka	Aimer
195	Wait A Minute!	Willow Smith
196	Thunder	Imagine Dragons
197	Billie Jean	Michael Jackson
198	The Family Madrigal	Stephanie Beatriz, Olga Merediz & Encanto Cast
199	It's Beginning To Look A Lot Like Christmas	Michael Buble
200	Get Into It (Yuh)	Doja Cat

NO. 1

**BILLBOARD GLOBAL
EXCL. U.S. SONGS
"As It Was"
Harry Styles**

Billboard Global 200 Artists

POSITION / ARTIST

1	Bad Bunny
2	Ed Sheeran
3	The Weeknd
4	Harry Styles
5	Taylor Swift
6	Doja Cat
7	Dua Lipa
8	Adele
9	Justin Bieber
10	BTS
11	Olivia Rodrigo
12	Imagine Dragons
13	Lil Nas X
14	Jack Harlow
15	Glass Animals
16	Drake
17	Post Malone
18	Billie Eilish
19	Eminem
20	GAYLE
21	Rauw Alejandro
22	Coldplay
23	Karol G
24	Future
25	OneRepublic
26	Beyonce
27	Farruko
28	The Kid LAROI
29	Elton John
30	Chencho Corleone
31	Ariana Grande
32	Lil Baby
33	CKay
34	Kate Bush
35	The Neighbourhood
36	BLACKPINK
37	Lizzo
38	Lewis Capaldi
39	Morgan Wallen
40	Kendrick Lamar
41	Bruno Mars
42	Maneskin
43	Tom Odell
44	Charlie Puth
45	Steve Lacy
46	J.I.D
47	Camila Cabello
48	Joji
49	Rosalia
50	Pinkfong



South Korea's **Blackpink** — comprising (from left) Jisoo, Jennie, Rosé and Lisa — became the first group to simultaneously place at Nos. 1 and 2 on the Billboard Global 200 with "Shut Down" and "Pink Venom," respectively, in October.

Top Country Artists

POSITION / ARTIST / LABEL

1	Morgan Wallen	BIG LOUD/MERCURY/REPUBLIC
2	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN
3	Chris Stapleton	MERCURY NASHVILLE/UMGN
4	Walker Hayes	MONUMENT
5	Zach Bryan	BELTING BRONCO/WARNER
6	Kane Brown	ZONE 4/RCA NASHVILLE/SMN
7	Jason Aldean	MACON/BROKEN BOW/BMG/BBMG
8	Bailey Zimmerman	ELEKTRA/WARNER MUSIC NASHVILLE/3EE/WMN
9	Cody Johnson	COJO/WARNER MUSIC NASHVILLE/WMN
10	Carrie Underwood	CAPITOL NASHVILLE/UMGN
11	Cole Swindell	WARNER MUSIC NASHVILLE/WMN
12	Jordan Davis	MCA NASHVILLE/UMGN
13	Jon Pardi	CAPITOL NASHVILLE/UMGN
14	Luke Bryan	CAPITOL NASHVILLE/UMGN
15	Blake Shelton	WARNER MUSIC NASHVILLE/WMN
16	Gabby Barrett	WARNER MUSIC NASHVILLE/WMN
17	HARDY	BIG LOUD
18	Miranda Lambert	VANNER/RCA NASHVILLE/SMN
19	Thomas Rhett	VALORY/BMLG
20	Lee Brice	CURB
21	Sam Hunt	MCA NASHVILLE/UMGN
22	Zac Brown Band	HOME GROWN/WARNER MUSIC NASHVILLE/WMN
23	Tim McGraw	MCGRAW/BIG MACHINE/BMLG
24	Tyler Childers	HICKMAN HOLLER/RCA
25	Dustin Lynch	BROKEN BOW/BMG/BBMG

Top Country Labels

POSITION / LABEL

1	Universal Music Group Nashville
2	Sony Music Nashville
3	Warner Music Nashville
4	Republic
5	Big Loud
6	Broken Bow Music Group
7	Big Machine Label Group
8	Legacy
9	Monument
10	Warner

NO.1

COUNTRY AIRPLAY SONGS
"Take My Name"
Parmalee

Hot Country Songs

POSITION / TITLE / ARTIST / LABEL

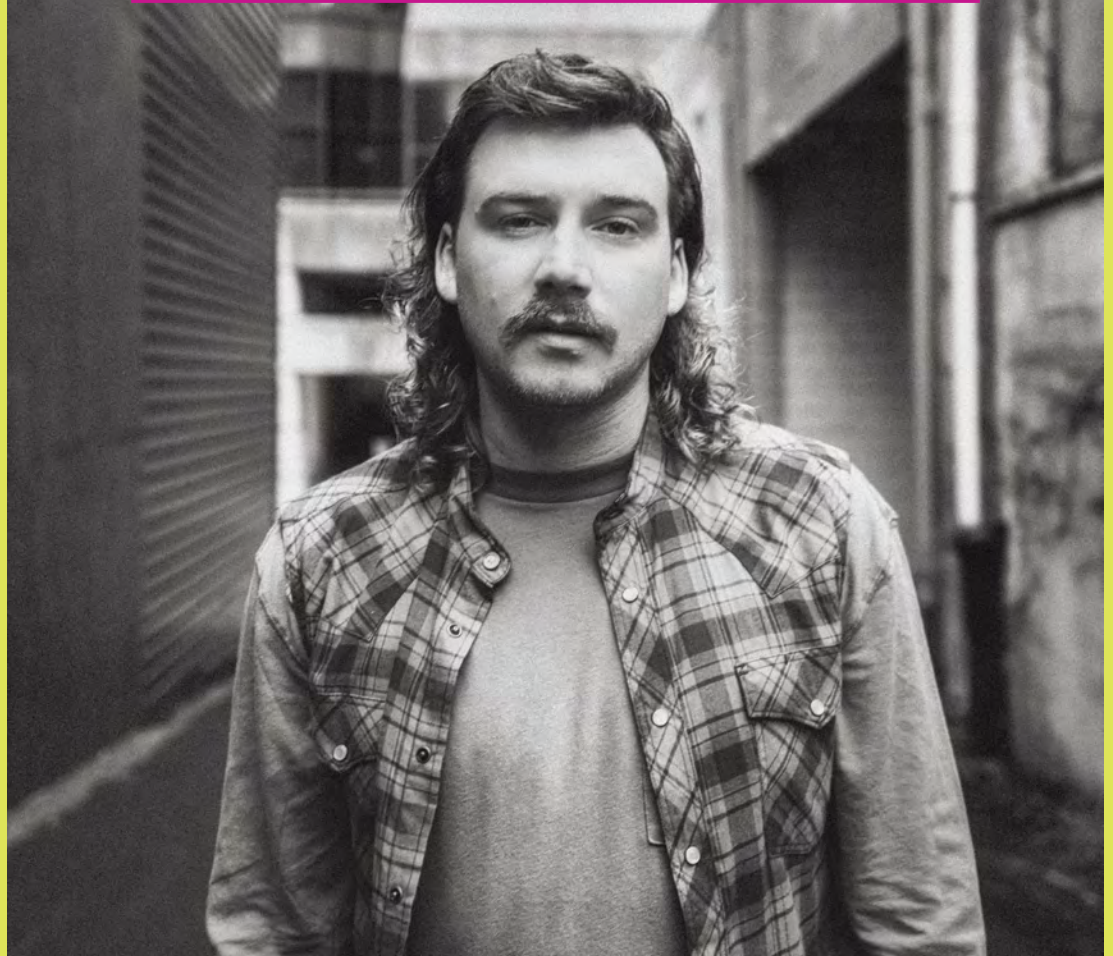
1	Wasted On You	Morgan Wallen
2	You Proof	Morgan Wallen
3	'Til You Can't	Cody Johnson
4	Fancy Like	Walker Hayes
5	The Kind Of Love We Make	Luke Combs
6	Something In The Orange	Zach Bryan
7	She Had Me At Heads Carolina	Cole Swindell
8	Fall In Love	Bailey Zimmerman
9	Buy Dirt	Jordan Davis Feat. Luke Bryan
10	AA	Walker Hayes
11	5 Foot 9	Tyler Hubbard
12	Doin' This	Luke Combs
13	Wishful Drinking	Ingrid Andress With Sam Hunt
14	If I Didn't Love You	Jason Aldean & Carrie Underwood
15	All Too Well (Taylor's Version)	Taylor Swift
16	She Likes It	Russell Dickerson & Jake Scott
17	Rock And A Hard Place	Bailey Zimmerman
18	Son Of A Sinner	Jelly Roll
19	Take My Name	Parmalee
20	Pick Me Up	Gabby Barrett
21	Damn Strait	Scotty McCreery
22	Trouble With A Heartbreak	Jason Aldean
23	You Should Probably Leave	Chris Stapleton
24	Like I Love Country Music	Kane Brown
25	Circles Around This Town	Maren Morris
26	Thinking 'Bout You	Dustin Lynch Feat. Lauren Alaina Or MacKenzie Porter
27	Never Say Never	Cole Swindell / Lainey Wilson
28	Last Night Lonely	Jon Pardi
29	Beers On Me	Dierks Bentley, BRELAND & HARDY
30	Flower Shops	ERNEST Feat. Morgan Wallen
31	Sand In My Boots	Morgan Wallen
32	Slow Down Summer	Thomas Rhett
33	If I Was A Cowboy	Miranda Lambert
34	Whiskey On You	Nate Smith
35	Truth About You	Mitchell Tenpenny
36	Thought You Should Know	Morgan Wallen
37	Drunk (And I Don't Wanna Go Home)	Eile King & Miranda Lambert
38	Heart On Fire	Eric Church
39	Wild As Her	Corey Kent
40	One Mississippi	Kane Brown
41	Ghost Story	Carrie Underwood
42	To Be Loved By You	Parker McCollum
43	Never Wanted To Be That Girl	Carly Pearce & Ashley McBryde
44	Joy Of My Life	Chris Stapleton
45	Soul	Lee Brice
46	23	Sam Hunt
47	What My World Spins Around	Jordan Davis
48	Don't Come Lookin'	Jackson Dean
49	Give Heaven Some Hell	HARDY
50	Half Of My Hometown	Kelsea Ballerini Feat. Kenny Chesney

Morgan Wallen's Dangerous: The Double Album leads the Top Country

Albums recap for a second year. It's the fifth project to repeat and

the first since Luke Combs' *This One's for You* (2018-19). Charlie Rich's

Behind Closed Doors was the first to accomplish the feat (1974-75).



Top Country Albums

POSITION / TITLE / ARTIST / LABEL

1	Dangerous: The Double Album	Morgan Wallen
2	Red (Taylor's Version)	Taylor Swift
3	What You See Is What You Get	Luke Combs
4	This One's For You	Luke Combs
5	If I Know Me	Morgan Wallen
6	Traveller	Chris Stapleton
7	Starting Over	Chris Stapleton
8	American Heartbreak	Zach Bryan
9	Fearless (Taylor's Version)	Taylor Swift
10	Country Stuff: The Album	Walker Hayes
11	Purgatory	Tyler Childers
12	Growin' Up	Luke Combs
13	Human: The Double Album	Cody Johnson
14	Elvis: 30 #1 Hits	Elvis Presley
15	Speak Now	Taylor Swift
16	Number One Hits	Tim McGraw
17	Goldmine	Gabby Barrett
18	Hey World	Lee Brice
19	50 Number Ones	George Strait
20	35 Biggest Hits	Toby Keith
21	The Greatest Hits Collection	Brooks & Dunn
22	Greatest Hits So Far...	Zac Brown Band
23	Greatest Hits: Decade #1	Carrie Underwood
24	A Rock	HARDY

25	Buy Dirt (EP)	Jordan Davis
26	Hotel California	Eagles
27	35 Biggest Hits	Hank Williams Jr.
28	Reloaded: 20 #1 Hits	Blake Shelton
29	California Sunrise	Jon Pardi
30	Stereotype	Cole Swindell
31	Kane Brown	Kane Brown
32	Macon	Jason Aldean
33	The Greatest: The Number Ones	Johnny Cash
34	The Essential Chicks	The Chicks
35	SOUTHSIDE	Sam Hunt
36	Greatest Hits	Shania Twain
37	Palomino	Miranda Lambert
38	The Greatest Hits Collection	Alan Jackson
39	Greatest Hits Volume 1	Rascal Flatts
40	Crash My Party	Luke Bryan
41	Rearview Town	Jason Aldean
42	Where We Started	Thomas Rhett
43	Fully Loaded: God's Country	Blake Shelton
44	Different Man	Kane Brown
45	Rudolph The Red-Nosed Reindeer	Burl Ives
46	Good Things	Dan + Shay
47	My Gift	Carrie Underwood
48	Pelago	Ryan Hurd
49	Here's To The Good Times	Florida Georgia Line
50	Rockin' Around The Christmas Tree: The Decca Christmas Recordings	Brenda Lee

Top Rock & Alternative Artists

POSITION / ARTIST / LABEL

1	Glass Animals	WOLF TONE/POLYDOR/REPUBLIC
2	Imagine Dragons	KIDINAKORNER/INTERSCOPE/IIGA
3	Zach Bryan	BELTING BRONCO/WARNER
4	Steve Lacy	L-M/RCA
5	Billie Eilish	DARKROOM/INTERSCOPE/IIGA
6	GAYLE	ARTHOUSE/ATLANTIC/AG
7	Kate Bush	FISH PEOPLE/NOBLE AND BRITE/RHINO
8	Machine Gun Kelly	EST19XX/BAD BOY/INTERSCOPE/IIGA
9	The Beatles	APPLE/CAPITOL/UME
10	Fleetwood Mac	WARNER/RHINO
11	Elton John	ROCKET/MERCURY/EMI/INTERSCOPE/IIGA
12	Queen	HOLLYWOOD
13	Metallica	BLACKENED
14	Jelly Roll	BAILEE & BUDDY/BROKEN BOW/BMG/BBMG
15	Nirvana	DGC/GEFFEN/UME
16	Red Hot Chili Peppers	WARNER
17	Maneskin	ARISTA/SONY MUSIC LATIN
18	Guns N' Roses	GEFFEN/IIGA
19	Creedence Clearwater Revival	FANTASY/CRAFT/CONCORD
20	Elvis Presley	RCA/LEGACY
21	Journey	NOMOTA/BMG
TIE 22	Nicky Youre	THIRTY KNOTS/COLUMBIA
TIE 22	dazy	THIRTY KNOTS/COLUMBIA
24	Arctic Monkeys	DOMINO
25	Tom Petty And The Heartbreakers	TOM PETTY LEGACY/WARNER

Top Rock & Alternative Rock Labels

POSITION / LABEL

1	Interscope Geffen A&M
2	Universal Music Enterprises
3	Republic
4	Warner
5	Legacy
6	RCA
7	Atlantic
8	Rhino
9	3EE
10	Thirty Knots

Hot Rock & Alternative Songs

POSITION / TITLE / ARTIST / LABEL

1	Heat Waves	Glass Animals
2	abcdefu	GAYLE
3	Enemy	Imagine Dragons X JID
4	Running Up That Hill (A Deal With God)	Kate Bush
5	Sunroof	Nicky Youre & dazy
6	Bad Habit	Steve Lacy
7	Something In The Orange	Zach Bryan
8	Happier Than Ever	Billie Eilish
9	Meet Me At Our Spot	THE ANXIETY: WILLOW & Tyler Cole
10	Son Of A Sinner	Jelly Roll
11	Drunk (And I Don't Wanna Go Home)	Elle King & Miranda Lambert

12	Bones	Imagine Dragons
13	Beggin'	Maneskin
14	Until I Found You	Stephen Sanchez
15	I Love You So	The Walters
16	My Universe	Coldplay x BTS
17	Tek It	Cafune
18	Romantic Homicide	d4vd
19	Toxic	BoyWithUke
20	World's Smallest Violin	AJR
21	Infinity	Jaymes Young
22	Master Of Puppets	Metallica
23	Without You	The Kid LAROI
24	Notion	The Rare Occasions
25	Life Goes On	Oliver Tree
26	Static	Steve Lacy
27	Tom's Diner	AnnenMayKantereit & Giant Rooks
28	Alien Blues	Vundabar
29	Oklahoma Smoke Show	Zach Bryan
30	Stick Season	Noah Kahan
31	Black Summer	Red Hot Chili Peppers
32	IDGAF	BoyWithUke X blackbear
33	Emo Girl	Machine Gun Kelly & WILLOW
34	Make Up Sex	Machine Gun Kelly X blackbear
35	From Austin	Zach Bryan
36	TV	Billie Eilish
37	Supermodel	Maneskin
38	Sex, Drugs, Etc.	Beach Weather
39	Dark Red	Steve Lacy
40	Ay!	Machine Gun Kelly & Lil Wayne
41	Bite Me	Avril Lavigne
42	Wild Child	The Black Keys
43	Maybe	Machine Gun Kelly & Bring Me The Horizon
44	Looking Out For You	Joy Again
45	Sharks	Imagine Dragons
46	Voices In My Head	Falling In Reverse
47	The Rumbling	SIM
48	Zombified	Falling In Reverse
49	Die First	Nessa Barrett
50	Good Looking	Suki Waterhouse



After placing at No. 10 on 2020's Top Rock & Alternative Artists chart and rising to No. 3 in 2021, **Imagine Dragons** lifts to No. 2 in 2022. The band earned top honors in 2013, 2017 and 2018.

NO. 1

ROCK & ALTERNATIVE AIRPLAY SONGS
"Black Summer"
Red Hot Chili Peppers

CHRISTOPHER POLK FOR VARIETY



THE NO. 1 SONG ON
billboard

**MUSIC VIP'S PRESIDENT,
ISABEL GUTIÉRREZ,**
IS PLEASED TO CONGRATULATE

GRUPO FIRME & MALUMA
ON THEIR SUCCESS WITH **THE #1 SINGLE:**

CADA QUIEN

"I FEEL HONORED TO HAVE THE CHANCE TO SHARE MY LIFE WITH THE GUYS FROM **GRUPO FIRME AND MALUMA**, THEIR JOY AND PASSION IS AN INSPIRATION FOR ME AND TOGETHER WE'VE BEEN SHAPING THE SOUND OF MEXICAN MUSIC IN THE XX¹ST CENTURY.

"I'M SO PROUD OF ALL THE SUCCESS THEY'VE HAD WITH THEIR SINGLE "CADA QUIEN", WHERE THEY JOINED FORCES WITH MALUMA AND TOGETHER **PROVED TO BE LATIN GIANTS WHOSE TRUE POWER IS TO ACHIEVE EVERY GOAL AND EVERY DREAM, BECAUSE THEY'RE DREAMERS AND DOERS**, AND EVERYWHERE THEY STEP, THE FLOWER OF THE MOST BEAUTIFUL MUSIC BLOOMS, FILLING ARENAS AND STADIUMS ALL OVER THE WORLD."

YOUR FRIEND AND ADMIRER:
ISABEL GUTIÉRREZ
MUSIC VIP'S PRESIDENT



billboard

Top Rock & Alternative Albums

POSITION / TITLE / ARTIST / LABEL

1	Rumours WARNER/RHINO	Fleetwood Mac
2	Greatest Hits HOLLYWOOD	Queen
3	Diamonds ROCKET/ISLAND/UME	Elton John
4	American Heartbreak BELTING BRONCO/WARNER	Zach Bryan
5	Chronicle The 20 Greatest Hits FANTASY/CONCORD	Creedence Clearwater Revival
6	Nevermind SUB POP/DGC/GEFFEN/UME	Nirvana
7	Dreamland WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
8	Greatest Hits MCA/GEFFEN/UME	Tom Petty And The Heartbreakers
9	Greatest Hits GEFFEN/UME	Guns N' Roses
10	Back In Black COLUMBIA/LEGACY	AC/DC
11	Abbey Road APPLE/CAPITOL/UME	The Beatles
12	Journey's Greatest Hits COLUMBIA/LEGACY	Journey
13	Mercury - Act 1 KIDINAKORNER/INTERSCOPE/JGA	Imagine Dragons
14	AM DOMINO	Arctic Monkeys
15	Metallica BLACKENED	Metallica
16	Greatest Hits ROSWELL/RCA/LEGACY	Foo Fighters
17	All Time Greatest Hits MCA/GEFFEN/UME	Lynyrd Skynyrd
18	Born To Die POLYDOR/INTERSCOPE/JGA	Lana Del Rey
19	The Best Of Nickelback: Volume 1 ROADRUNNER/3EE	Nickelback
20	Greatest Hits HIDEOUT/CAPITOL/UME	Bob Seger & The Silver Bullet Band
21	Mainstream Sellout EST19XX/BAD BOY/INTERSCOPE/JGA	Machine Gun Kelly
22	Currents MODULAR/INTERSCOPE/JGA	Tame Impala
23	Tickets To My Downfall EST19XX/BAD BOY/INTERSCOPE/JGA	Machine Gun Kelly
24	Greatest Hits: The Ultimate Collection ISLAND/UME	Bon Jovi
25	Evolve KIDINAKORNER/INTERSCOPE/JGA	Imagine Dragons
26	Gemini Rights L-M/RCA	Steve Lacy
27	Elvis: 30 #1 Hits RCA/LEGACY	Elvis Presley
28	[Hybrid Theory] WARNER	Linkin Park
29	Hot Rocks 1964-1971 LONDON/ABKCO	The Rolling Stones
30	Their Greatest Hits 1971-1975 ASYLUM/ELEKTRA/RHINO	Eagles
31	Folklore REPUBLIC	Taylor Swift
32	Hozier RUBYWORKS/COLUMBIA/LEGACY	Hozier
33	Greatest Hits GEFFEN/UME	Blink-182
34	1 APPLE/CAPITOL/UME	The Beatles
35	Devil's Got A New Disguise: The Very Best Of Aerosmith GEFFEN/COLUMBIA/LEGACY	Aerosmith
36	Happier Than Ever DARKROOM/INTERSCOPE/JGA	Billie Eilish
37	The Black Parade REPRISE/WARNER	My Chemical Romance
38	Blurryface FUELED BY RAMEN/EMG	twenty one pilots
39	When We All Fall Asleep, Where Do We Go? DARKROOM/INTERSCOPE/JGA	Billie Eilish
40	Hounds Of Love FISH PEOPLE/NOBLE AND BRITE/RHINO	Kate Bush
41	Let It Be (Soundtrack) APPLE/CAPITOL/UME	The Beatles
42	Elvis (Soundtrack) HOUSE OF IONA/RCA	Elvis Presley & Various Artists
43	Greatest Hits WARNER/RHINO	Fleetwood Mac
44	Night Visions KIDINAKORNER/INTERSCOPE/UME	Imagine Dragons
45	Evermore REPUBLIC	Taylor Swift
46	The Essential Billy Joel COLUMBIA/LEGACY	Billy Joel
47	Greatest Hits: God's Favorite Band REPRISE/WARNER	Green Day
48	Sublime GASOLINE ALLEY/MCA/GEFFEN/UME	Sublime
49	Believers Never Die: Greatest Hits DECAYDANCE/FUELED BY RAMEN/ISLAND/UME	Fall Out Boy
50	Unlimited Love WARNER	Red Hot Chili Peppers

Hot Rock Songs

POSITION / TITLE / ARTIST / LABEL

1	Enemy KIDINAKORNER/INTERSCOPE	Imagine Dragons X JID
2	Running Up That Hill (A Deal With God) FISH PEOPLE/NOBLE AND BRITE/RHINO/WARNER	Kate Bush
3	Bad Habit L-M/RCA	Steve Lacy
4	Something In The Orange BELTING BRONCO/WARNER	Zach Bryan
5	Meet Me At Our Spot MSFTSMUSIC/ROC NATION	THE ANXIETY: WILLOW & Tyler Cole
6	Son Of A Sinner BAILEE & BUDDY/BMG/BROKEN BOW	Jelly Roll
7	Drunk (And I Don't Wanna Go Home) RCA	Elle King & Miranda Lambert
8	Bones KIDINAKORNER/INTERSCOPE	Imagine Dragons
9	Beggin' SONY MUSIC LATIN/ARISTA	Maneskin
10	Until I Found You MERCURY/REPUBLIC	Stephen Sanchez
11	I Love You So THE WALTERS/WARNER	The Walters
12	My Universe PARLOPHONE/ATLANTIC	Coldplay x BTS
13	Tek It AURELIANS CLUB/ELEKTRA/3EE	Cafune
14	Romantic Homicide D4VD/DARKROOM/INTERSCOPE	d4vd
15	Master Of Puppets BLACKENED/Q PRIME	Metallica
16	Notion ELEKTRA/EMG	The Rare Occasions
17	Life Goes On ATLANTIC	Oliver Tree
18	Static L-M/RCA	Steve Lacy
19	Alien Blues GAWK	Vundabar
20	Oklahoma Smoke Show BELTING BRONCO/WARNER	Zach Bryan
21	Tom's Diner VERTIGO/MERCURY/REPUBLIC	AnnenMayKantereit & Giant Rooks
22	Stick Season MERCURY/REPUBLIC	Noah Kahan
23	Black Summer WARNER	Red Hot Chili Peppers
24	From Austin BELTING BRONCO/WARNER	Zach Bryan
25	Emo Girl EST19XX/BAD BOY/INTERSCOPE	Machine Gun Kelly & WILLOW

Top Rock Albums

POSITION / TITLE / ARTIST / LABEL

1	Rumours WARNER/RHINO	Fleetwood Mac
2	Greatest Hits HOLLYWOOD	Queen
3	Diamonds ROCKET/ISLAND/UME	Elton John
4	American Heartbreak BELTING BRONCO/WARNER	Zach Bryan
5	Chronicle The 20 Greatest Hits FANTASY/CONCORD	Creedence Clearwater Revival Featuring John Fogerty
6	Nevermind SUB POP/DGC/GEFFEN/UME	Nirvana
7	Dreamland WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
8	Greatest Hits MCA/GEFFEN/UME	Tom Petty And The Heartbreakers
9	Greatest Hits GEFFEN/UME	Guns N' Roses
10	Back In Black COLUMBIA/LEGACY	AC/DC
11	Journey's Greatest Hits COLUMBIA/LEGACY	Journey
12	Mercury - Act 1 KIDINAKORNER/INTERSCOPE/JGA	Imagine Dragons
13	Metallica BLACKENED	Metallica
14	The Best Of Nickelback: Volume 1 ROADRUNNER/3EE	Nickelback
15	AM DOMINO	Arctic Monkeys
16	Abbey Road APPLE/CAPITOL/UME	The Beatles
17	All Time Greatest Hits MCA/GEFFEN/UME	Lynyrd Skynyrd
18	Mainstream Sellout EST19XX/BAD BOY/INTERSCOPE/JGA	Machine Gun Kelly
19	Gemini Rights L-M/RCA	Steve Lacy
20	Tickets To My Downfall EST19XX/BAD BOY/INTERSCOPE/JGA	Machine Gun Kelly
21	Greatest Hits ROSWELL/RCA/LEGACY	Foo Fighters
22	Elvis: 30 #1 Hits RCA/LEGACY	Elvis Presley
23	Greatest Hits: The Ultimate Collection ISLAND/UME	Bon Jovi
24	Greatest Hits HIDEOUT/CAPITOL/UME	Bob Seger & The Silver Bullet Band
25	Currents MODULAR/INTERSCOPE/JGA	Tame Impala

THE YEAR IN CHART FEATS

58

On the Billboard 200, the **ELVIS** soundtrack – billed as by Elvis Presley and various artists – became The King's 58th top 40 album, tying him with Frank Sinatra for the most since the chart began publishing weekly in 1956.



A synch in Netflix's *Stranger Things* breathed new life into **Kate Bush's** 1985 hit "Running Up That Hill (A Deal With God)." It reached No. 3 on the weekly Hot 100 in July and is No. 1 for the year on Rock Digital Song Sales.

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Hot Alternative Songs

POSITION / TITLE / ARTIST / LABEL

1	Heat Waves WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
2	abcdefu ARTHOUSE/ATLANTIC	GAYLE
3	Enemy KIDINAKORNER/INTERSCOPE	Imagine Dragons X JID
4	Running Up That Hill (A Deal With God) FISH PEOPLE/NOBLE AND BRITTE/RHINO/WARNER	Kate Bush
5	Sunroof THIRTY KNOTS/COLUMBIA	Nicky Youre & dazy
6	Bad Habit L-M/RCA	Steve Lacy
7	Happier Than Ever DARKROOM/INTERSCOPE	Billie Eilish
8	Meet Me At Our Spot MSFTSMUSIC/ROC NATION	THE ANXIETY: WILLOW & Tyler Cole
9	Bones KIDINAKORNER/INTERSCOPE	Imagine Dragons
10	Beggin' SONY MUSIC LATIN/ARISTA	Maneskin
11	I Love You So THE WALTERS/WARNER	The Walters
12	My Universe PARLOPHONE/ATLANTIC	Coldplay x BTS
13	Tek It AURELIANS CLUB/ELEKTRA/3EE	Cafune
14	Romantic Homicide D4VD/DARKROOM/INTERSCOPE	d4vd
15	Toxic BOYWITUKE/REPUBLIC	BoyWithUke
16	World's Smallest Violin AJR/BMG	AJR
17	Infinity PLEASE REWIND/ATLANTIC	Jaymes Young
18	Without You COLUMBIA	The Kid LAROI
19	Notion ELEKTRA/EMG	The Rare Occasions
20	Life Goes On ATLANTIC	Oliver Tree
21	Static L-M/RCA	Steve Lacy
22	Alien Blues GAWK	Vundabar
23	Black Summer WARNER	Red Hot Chili Peppers
24	IDGAF BOYWITUKE/REPUBLIC	BoyWithUke X blackbear
25	TV DARKROOM/INTERSCOPE	Billie Eilish

Top Alternative Albums

POSITION / TITLE / ARTIST / LABEL

1	Happier Than Ever DARKROOM/INTERSCOPE/IGA	Billie Eilish
2	Folklore REPUBLIC	Taylor Swift
3	Nevermind SUB POP/DGC/GEFFEN/UME	Nirvana
4	When We All Fall Asleep, Where Do We Go? DARKROOM/INTERSCOPE/IGA	Billie Eilish
5	Dreamland WOLF TONE/POLYDOR/REPUBLIC	Glass Animals
6	Evermore REPUBLIC	Taylor Swift
7	Mercury - Act 1 KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons
8	AM DOMINO	Arctic Monkeys
9	Greatest Hits ROSWELL/RCA/LEGACY	Foo Fighters
10	Born To Die POLYDOR/INTERSCOPE/IGA	Lana Del Rey
11	The Best Of Nickelback: Volume 1 ROADRUNNER/3EE	Nickelback
12	Mainstream Sellout EST19XX/BAD BOY/INTERSCOPE/IGA	Machine Gun Kelly
13	Tickets To My Downfall EST19XX/BAD BOY/INTERSCOPE/IGA	Machine Gun Kelly
14	Currents MODULAR/INTERSCOPE/IGA	Tame Impala
15	Evolve KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons
16	Gemini Rights L-M/RCA	Steve Lacy
17	Dont Smile At Me DARKROOM/INTERSCOPE/IGA	Billie Eilish
18	Greatest Hits GEFFEN/UME	Blink-182
19	[Hybrid Theory] WARNER	Linkin Park
20	Hounds Of Love FISH PEOPLE/NOBLE AND BRITTE/RHINO	Kate Bush
21	Hozier RUBYWORKS/COLUMBIA	Hozier
22	Blurryface FUELED BY RAMEN/EMG	twenty one pilots
23	Cry Baby ATLANTIC/AG	Melanie Martinez
24	Believers Never Die: Greatest Hits DECAYDANCE/FUELED BY RAMEN/ISLAND/UME	Fall Out Boy
25	Unlimited Love WARNER	Red Hot Chili Peppers

Hot Hard Rock Songs

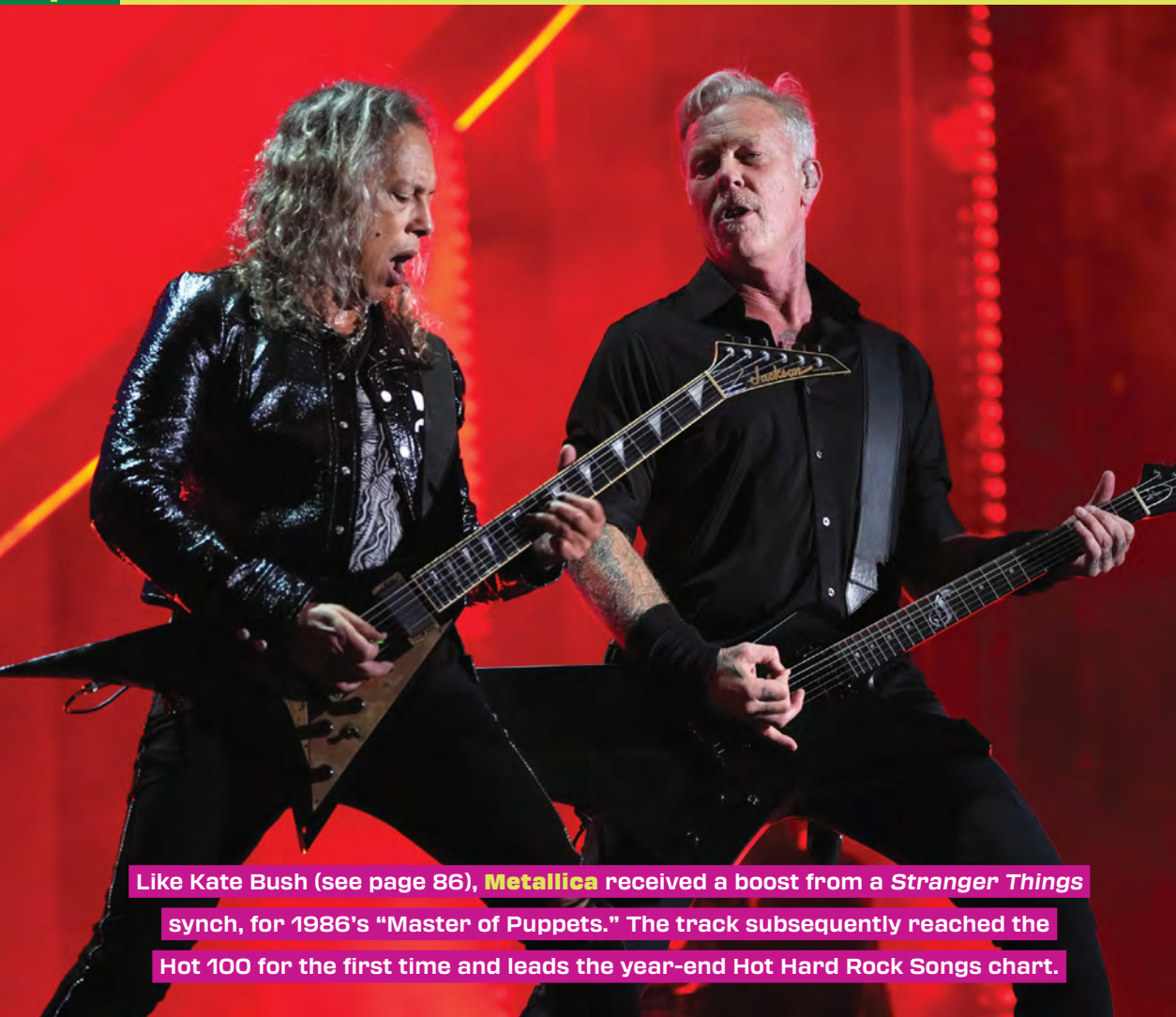
POSITION / TITLE / ARTIST / LABEL

1	Master Of Puppets BLACKENED/Q PRIME	Metallica
2	Zombified EPITAPH	Falling In Reverse
3	So Called Life RCA	Three Days Grace
4	Sold Out BIG LOUD ROCK/BIG LOUD	HARDY
5	The Rumbling PONY CANYON	SIM
6	I Wanna Be Your Slave SONY MUSIC LATIN/ARISTA	Maneskin
7	Ramon Ayala TEJANO PUNK BOYZ/CRUSH SOUTH/WARNER MUSIC NASHVILLE/CRUSH MUSIC/WARNER	Giovanni & The Hired Guns
8	Voices In My Head EPITAPH	Falling In Reverse
9	Mary On A Cross LOMA VISTA/CONCORD	Ghost
10	Kill The Noise NEW NOIZE/ADA	Papa Roach
11	Sweet Child O' Mine GEFFEN/UME	Guns N' Roses
12	Masterpiece ROADRUNNER/3EE	Motionless In White
13	Planet Zero ATLANTIC/3EE	Shinedown
14	Call Me Little Sunshine LOMA VISTA/CONCORD	Ghost
15	Won't Stand Down HELIUM-3/WARNER	Muse
16	Afterlife BETTER NOISE	Five Finger Death Punch
17	Hey You REPRISE/WARNER	Disturbed
18	We The People TOP DOG	Kid Rock
19	Lifetime RCA	Three Days Grace
20	Everlong ROSWELL/RCA/LEGACY	Foo Fighters
21	Bad Things FEARLESS/CONCORD	I Prevail
22	DIE4u COLUMBIA	Bring Me The Horizon
23	Love Dies Young ROSWELL/RCA	Foo Fighters
24	The Foundations Of Decay REPRISE/WARNER	My Chemical Romance
25	Shotgun Blues VERTIGO/REPUBLIC/Q PRIME	Volbeat

Top Hard Rock Albums

POSITION / TITLE / ARTIST / LABEL

1	Greatest Hits HOLLYWOOD	Queen
2	Greatest Hits GEFFEN/UME	Guns N' Roses
3	Back In Black COLUMBIA/LEGACY	AC/DC
4	Metallica BLACKENED	Metallica
5	Greatest Hits ROSWELL/RCA/LEGACY	Foo Fighters
6	The Best Of Nickelback: Volume 1 ROADRUNNER/3EE	Nickelback
7	Greatest Hits: The Ultimate Collection ISLAND/UME	Bon Jovi
8	[Hybrid Theory] WARNER	Linkin Park
9	A Decade Of Destruction PROSPECT PARK	Five Finger Death Punch
10	Led Zeppelin IV SWAN SONG/ATLANTIC/RHINO	Led Zeppelin
11	Vicennial: 2 Decades Of Seether CRAFT/CONCORD	Seether
12	Devil's Got A New Disguise: The Very Best Of Aerosmith GEFFEN/COLUMBIA/LEGACY	Aerosmith
13	Toxicity AMERICAN/COLUMBIA/LEGACY	System Of A Down
14	The Greatest Hits REPUBLIC/UME	3 Doors Down
15	Rage Against The Machine EPIC/LEGACY	Rage Against The Machine
16	Melophobia DSP/RCA	Cage The Elephant
17	Meteora MACHINE SHOP/WARNER	Linkin Park
18	Greatest Hits MOTLEY/ELEVEN SEVEN/BMG	Motley Crue
19	Master Of Puppets BLACKENED	Metallica
20	Impera LOMA VISTA/CONCORD	Ghost
21	One - X JIVE/LEGACY	Three Days Grace
22	Greatest Hits I II & III: The Platinum Collection HOLLYWOOD	Queen
23	The Essential Ozzy Osbourne EPIC/LEGACY	Ozzy Osbourne
24	Patient Number 9 EPIC	Ozzy Osbourne
25	The End, So Far ROADRUNNER/3EE	Slipknot



Like Kate Bush (see page 86), **Metallica** received a boost from a *Stranger Things* synch, for 1986's "Master of Puppets." The track subsequently reached the Hot 100 for the first time and leads the year-end Hot Hard Rock Songs chart.

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CARRIE UNDERWOOD

Top Country Female

CHRIS STAPLETON

Top Americana/Folk Artist



CAPITOL NASHVILLE

**Top
Country
Airplay
Label**



MERCURY NASHVILLE

**Top
Americana
/ Folk
Imprint**



UMG NASHVILLE

**Top
Country
Label**



**UNIVERSAL MUSIC GROUP
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Top R&B/Hip-Hop Artists

POSITION / ARTIST / LABEL

1	Drake	OVO SOUND/REPUBLIC
2	Lil Baby	QUALITY CONTROL/MOTOWN
3	Future	FREEBANDZ/EPIC
4	The Weeknd	XO/REPUBLIC
5	Juice WRLD	GRADE A/INTERSCOPE/JGA
6	Kendrick Lamar	PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE/JGA
7	Jack Harlow	GENERATION NOW/ATLANTIC/AG
8	Doja Cat	KEMOSABE/RCA
9	Lil Durk	ALAMO
10	Post Malone	MERCURY/REPUBLIC
11	Beyonce	PARKWOOD/COLUMBIA
12	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC/AG
13	Rod Wave	ALAMO
14	Gunna	GUNNA/YOUNG STONER LIFE/300/3EE
15	Kodak Black	SNIPER GANG/ATLANTIC/AG
16	Kanye West	G.O.O.D./DEF JAM
17	Summer Walker	LVRN/INTERSCOPE/JGA
18	Latto	STREAMCUT/RCA
19	SZA	TOP DAWG/RCA
20	Steve Lacy	L-M/RCA
21	Lizzo	NICE LIFE/ATLANTIC/AG
22	Polo G	COLUMBIA
23	Nardo Wick	FLAWLESS ENT./RCA
24	Nicki Minaj	YOUNG MONEY/REPUBLIC
25	Eminem	SHADY/AFTERMATH/INTERSCOPE/JGA

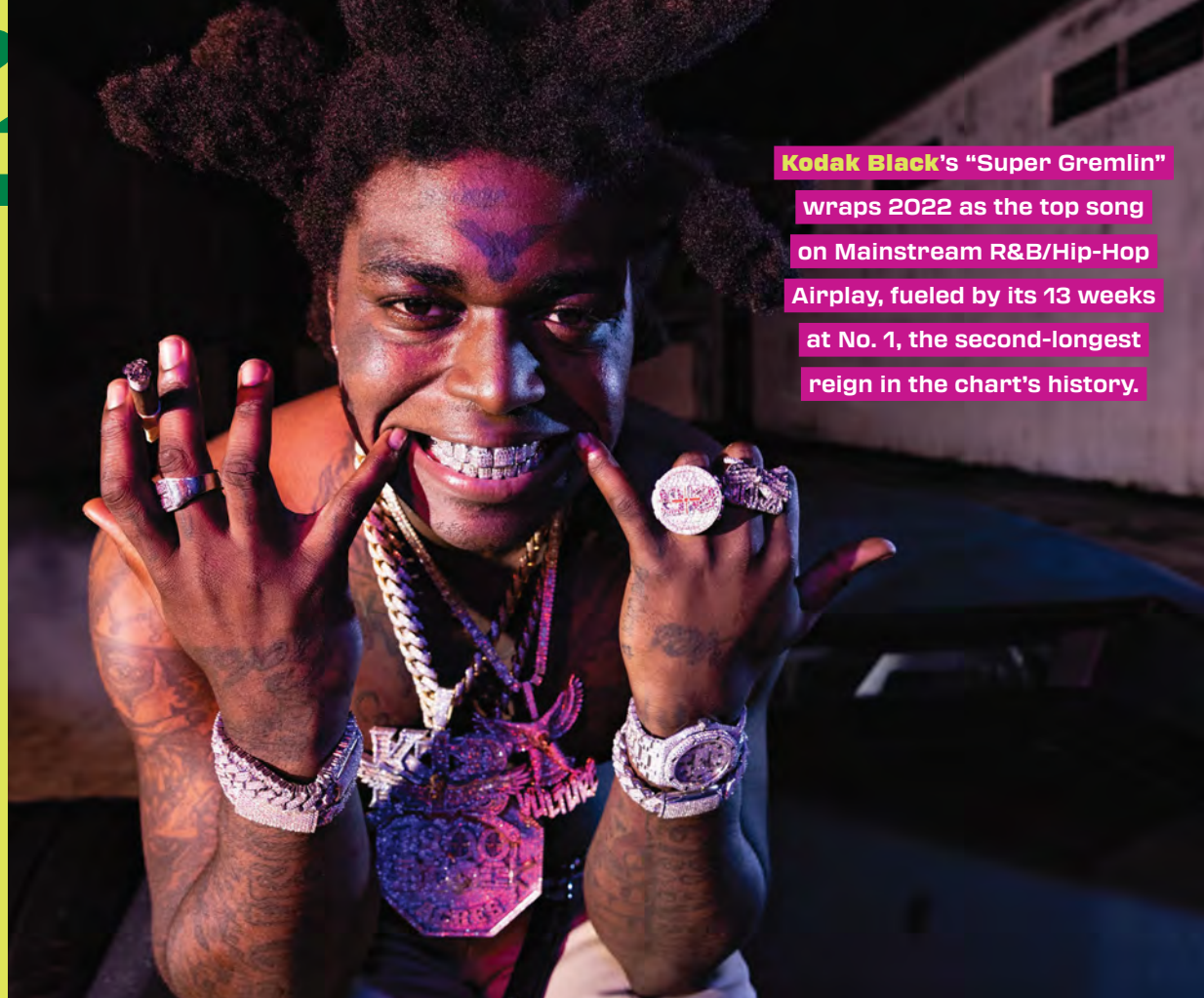
NO.1

TOP R&B/HIP-HOP
ALBUMS ARTISTS
Future

Top R&B/Hip-Hop Labels

POSITION / LABEL

1	Republic
2	Interscope Geffen A&M
3	Atlantic Group
4	RCA
5	Columbia
6	Epic
7	Alamo
8	Capitol
9	3EE
10	Def Jam



Kodak Black's "Super Gremlin" wraps 2022 as the top song on Mainstream R&B/Hip-Hop Airplay, fueled by its 13 weeks at No. 1, the second-longest reign in the chart's history.

Top R&B/Hip-Hop Albums

POSITION / TITLE / ARTIST / LABEL

1	Certified Lover Boy	Drake
2	The Highlights	The Weeknd
3	Planet Her	Doja Cat
4	I Never Liked You	Future
5	7220	Lil Durk
6	DS4EVER	Gunna
7	My Turn	Lil Baby
8	Mr. Morale & The Big Steppers	Kendrick Lamar
9	Dawn FM	The Weeknd
10	Hollywood's Bleeding	Post Malone
11	Renaissance	Beyonce
12	good kid, m.A.A.d city	Kendrick Lamar
13	Shoot For The Stars Aim For The Moon	Pop Smoke
14	F*ck Love	The Kid LAROI
15	Goodbye & Good Riddance	Juice WRLD
16	Fighting Demons	Juice WRLD
17	Legends Never Die	Juice WRLD
18	Still Over It	Summer Walker
19	Hall Of Fame	Polo G
20	SoulFly	Rod Wave
21	Honestly, Nevermind	Drake
22	Curtain Call: The Hits	Eminem
23	Ctrl	SZA
24	DAMN.	Kendrick Lamar

25	Death Race For Love	Juice WRLD
26	Who Is Nardo Wick?	Nardo Wick
27	Twelve Carat Toothache	Post Malone
28	Take Care	Drake
29	An Evening With Silk Sonic	Silk Sonic (Bruno Mars & Anderson .Paak)
30	beerbongs & bentleys	Post Malone
31	Greatest Hits	2Pac
32	Scorpion	Drake
33	Donda	Kanye West
34	2014 Forest Hills Drive	J. Cole
35	ASTROWORLD	Travis Scott
36	Come Home The Kids Miss You	Jack Harlow
37	IGOR	Tyler, The Creator
38	Luv Is Rage 2	Lil Uzi Vert
39	Graduation	Kanye West
40	A Gangsta's Pain	Moneybagg Yo
41	Legend: The Best Of...	Bob Marley And The Wailers
42	Beautiful Mind	Rod Wave
43	It's Only Me	Lil Baby
44	The Melodic Blue	Baby Keem
45	The Last Slimeto	YoungBoy Never Broke Again
46	Gemini Rights	Steve Lacy
47	Back For Everything	Kodak Black
48	Wasteland	Brent Faiyaz
49	Starboy	The Weeknd
50	Breezy	Chris Brown

THE YEAR IN
CHART FEATS

67

DRAKE and **TAYLOR SWIFT** rewrote the records for most Hot 100 top 10s by a male and female artist in 2022. Drake extended his leading count to 67, while Swift's sum swelled to 40, passing Madonna (38). Swift earned her first top 10 in August 2008; Drake's came in July 2009.

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Hot R&B/Hip-Hop Songs

POSITION / TITLE / ARTIST / LABEL

1	First Class GENERATION NOW/ATLANTIC	Jack Harlow
2	Wait For U FREEBANDZ/EPIC	Future Feat. Drake & Tems
3	Big Energy STREAMCUT/RCA	Latto
4	About Damn Time NICE LIFE/ATLANTIC	Lizzo
5	Super Gremlin SNIPER GANG/ATLANTIC	Kodak Black
6	Industry Baby COLUMBIA	Lil Nas X & Jack Harlow
7	Bad Habit L-M/RCA	Steve Lacy
8	Jimmy Cooks OVO SOUND/REPUBLIC	Drake Feat. 21 Savage
9	Woman KEMOSABE/RCA	Doja Cat
10	Break My Soul PARKWOOD/COLUMBIA	Beyonce
11	Smokin Out The Window AFTERMATH/ATLANTIC	Silk Sonic (Bruno Mars & Anderson .Paak)
12	I Hate U TOP DAWG/RCA	SZA
13	Pushin P GUNNA/YOUNG STONER LIFE/300	Gunna & Future Feat. Young Thug
14	In A Minute QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby
15	Super Freaky Girl YOUNG MONEY/REPUBLIC	Nicki Minaj
16	Hrs And Hrs SUPERGIANT/DEF JAM	Muni Long
17	Knife Talk OVO SOUND/REPUBLIC	Drake Feat. 21 Savage & Project Pat
18	Broadway Girls ALAMO	Lil Durk Feat. Morgan Wallen
19	Puffin On Zootiez FREEBANDZ/EPIC	Future
20	To The Moon! JNR CHOI/BLACK BUTTER/EPIC	JNR CHOI & Sam Tompkins
21	Way 2 Sexy OVO SOUND/REPUBLIC	Drake Feat. Future & Young Thug
22	What Happened To Virgil ALAMO	Lil Durk Feat. Gunna
23	Sleazy Flow SLEAZYWORLD/ISLAND/REPUBLIC	SleazyWorld Go Feat. Lil Baby
24	Girls Want Girls OVO SOUND/REPUBLIC	Drake Feat. Lil Baby
25	Cooped Up MERCURY/REPUBLIC	Post Malone Feat. Roddy Ricch
26	Sticky OVO SOUND/REPUBLIC	Drake
27	Free Mind LEADING VIBE	Tems
28	Who Want Smoke?? FLAWLESS ENT./RCA	Nardo Wick Feat. G Herbo, Lil Durk & 21 Savage
29	F.N.F. (Let's Go) CAMPSOUTH/BLAC NOIZE!	Hitkidd & GloRilla
30	Do We Have A Problem? REPUBLIC	Nicki Minaj X Lil Baby
31	No Love LVRN/INTERSCOPE	Summer Walker & SZA
32	Right On QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby
33	Staying Alive WE THE BEST/EPIC	DJ Khaled Feat. Drake & Lil Baby
34	Peru YBNL NATION/EMPIRE	Fireboy DML & Ed Sheeran
35	Essence STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems
36	You Right KEMOSABE/RCA	Doja Cat & The Weeknd
37	Freaky Deaky KEMOSABE/LAST KINGS/RCA/EMPIRE	Tyga X Doja Cat
38	By Your Side ALAMO	Rod Wave
39	Ahhh Ha ALAMO	Lil Durk
40	Cuff It PARKWOOD/COLUMBIA	Beyonce
41	Me Or Sum FLAWLESS ENT./RCA	Nardo Wick, Lil Baby & Future
42	Hotel Lobby (Unc And Phew) QUALITY CONTROL/MOTOWN/CAPITOL	Quavo & Takeoff
43	Get Into It (Yuh) KEMOSABE/RCA	Doja Cat
44	Pressure DREAMVILLE/INTERSCOPE	Ari Lennox
45	Nail Tech GENERATION NOW/ATLANTIC	Jack Harlow
46	Under The Influence CBE/RCA	Chris Brown
47	Hot Shit ATLANTIC	Cardi B, Ye & Lil Durk
48	Die Hard PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar, Blxst & Amanda Reifer
49	Die For You XO/REPUBLIC	The Weeknd
50	Sacrifice XO/REPUBLIC	The Weeknd

Jack Harlow's "First Class" flies to the top of the year's

Hot R&B/Hip-Hop Songs recap, spurred by its 10 weeks at

No. 1. Atlantic Records wins back-to-back titles, after Silk Sonic's

"Leave the Door Open" led the list last year.



NO.1



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Hot R&B Songs

POSITION / TITLE / ARTIST / LABEL

1	About Damn Time NICE LIFE/ATLANTIC	Lizzo
2	Bad Habit L-M/RCA	Steve Lacy
3	Woman KEMOSABE/RCA	Doja Cat
4	Break My Soul PARKWOOD/COLUMBIA	Beyoncé
5	Smokin Out The Window AFTERMATH/ATLANTIC	Silk Sonic (Bruno Mars & Anderson .Paak)
6	I Hate U TOP DAWG/RCA	SZA
7	Hrs And Hrs SUPERGIANT/DEF JAM	Muni Long
8	No Love LVRN/INTERSCOPE	Summer Walker & SZA
9	Free Mind LEADING VIBE	Tems
10	Peru YBNL NATION/EMPIRE	Fireboy DML & Ed Sheeran
11	Essence STARBOY/RCA	Wizkid Feat. Justin Bieber & Tems
12	Die Hard PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar, Blxst & Amanda Reifer
13	Sacrifice XO/REPUBLIC	The Weeknd
14	You Right KEMOSABE/RCA	Doja Cat & The Weeknd
15	Cuff It PARKWOOD/COLUMBIA	Beyoncé
16	Out Of Time XO/REPUBLIC	The Weeknd
17	Beautiful Lies VANDROSS/EMPIRE	Yung Bleu & Kehlani
18	Pressure DREAMVILLE/INTERSCOPE	Ari Lennox
19	Under The Influence CBE/RCA	Chris Brown
20	Hate Our Love QUEEN NAIJA/CAPITOL	Queen Naija & Big Sean
21	DFMU 10 SUMMERS/INTERSCOPE	Ella Mai
22	Die For You XO/REPUBLIC	The Weeknd
23	Have Mercy PARKWOOD/COLUMBIA	Chloe
24	All Mine LOST KIDS	Brent Faiyaz
25	For Tonight NOT SO FAST/EPIC	Giveon

Top R&B Albums

POSITION / TITLE / ARTIST / LABEL

1	The Highlights XO/REPUBLIC	The Weeknd
2	Planet Her KEMOSABE/RCA	Doja Cat
3	Dawn FM XO/REPUBLIC	The Weeknd
4	Still Over It LVRN/INTERSCOPE/IGA	Summer Walker
5	Renaissance PARKWOOD/COLUMBIA	Beyoncé
6	An Evening With Silk Sonic AFTERMATH/ATLANTIC/AG	Silk Sonic (Bruno Mars & Anderson .Paak)
7	Honestly, Nevermind OVO SOUND/REPUBLIC	Drake
8	Ctrl TOP DAWG/RCA	SZA
9	Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND/UME	Bob Marley And The Wailers
10	Over It LVRN/INTERSCOPE/IGA	Summer Walker
11	Thriller EPIC/LEGACY	Michael Jackson
12	Blonde BOYS DON'T CRY	Frank Ocean
13	Hot Pink KEMOSABE/RCA	Doja Cat
14	17 BAD VIBES FOREVER/EMPIRE	XXXTENTACION
15	ANTI WESTBURY ROAD/ROC NATION	Rihanna
16	I Will Always Love You: The Best Of Whitney Houston ARISTA/RCA/LEGACY	Whitney Houston
17	Gemini Rights L-M/RCA	Steve Lacy
18	Channel Orange DEF JAM	Frank Ocean
19	The Essential Michael Jackson EPIC/LEGACY	Michael Jackson
20	Starboy XO/REPUBLIC	The Weeknd
21	Breezy CBE/RCA	Chris Brown
22	Wasteland LOST KIDS	Brent Faiyaz
23	American Teen RIGHT HAND/RCA	Khalid
24	TRAPSOUL TRAPSOUL/RCA	Bryson Tiller
25	When It's All Said And Done... Take Time NOT SO FAST/EPIC	Giveon

Hot Rap Songs

POSITION / TITLE / ARTIST / LABEL

1	First Class GENERATION NOW/ATLANTIC	Jack Harlow
2	Wait For U FREEBANDZ/EPIC	Future Feat. Drake & Tems
3	Big Energy STREAMCUT/RCA	Latto
4	Super Gremlin SNIPER GANG/ATLANTIC	Kodak Black
5	Industry Baby COLUMBIA	Lil Nas X & Jack Harlow
6	Jimmy Cooks OVO SOUND/REPUBLIC	Drake Feat. 21 Savage
7	Vegas HOUSE OF IQNA/KEMOSABE/RCA	Doja Cat
8	In A Minute QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby
9	Pushin P GUNNA/YOUNG STONER LIFE/300	Gunna & Future Feat. Young Thug
10	Sweetest Pie 1501 CERTIFIED/300/3EE	Megan Thee Stallion & Dua Lipa
11	Super Freaky Girl YOUNG MONEY/REPUBLIC	Nicki Minaj
12	Knife Talk OVO SOUND/REPUBLIC	Drake Feat. 21 Savage & Project Pat
13	Way 2 Sexy OVO SOUND/REPUBLIC	Drake Feat. Future & Young Thug
14	Broadway Girls ALAMO	Lil Durk Feat. Morgan Wallen
15	What Happened To Virgil ALAMO	Lil Durk Feat. Gunna
16	Puffin On Zootiez FREEBANDZ/EPIC	Future
17	Girls Want Girls OVO SOUND/REPUBLIC	Drake Feat. Lil Baby
18	To The Moon! JNR CHOI/BLACK BUTTER/EPIC	JNR CHOI & Sam Tompkins
19	Sticky OVO SOUND/REPUBLIC	Drake
20	Who Want Smoke?? FLAWLESS ENT./RCA	Nardo Wick Feat. G Herbo, Lil Durk & 21 Savage
21	Betty (Get Money) REPUBLIC	Yung Gravy
22	Cooped Up MERCURY/REPUBLIC	Post Malone Feat. Roddy Ricch
23	F.N.F. (Let's Go) CAMPSOUTH/BLAC NOIZE!	Hittkidd & GloRilla
24	Staying Alive WE THE BEST/EPIC	DJ Khaled Feat. Drake & Lil Baby
25	Sleazy Flow SLEAZYWORLD/ISLAND/REPUBLIC	SleazyWorld Go Feat. Lil Baby

THE YEAR IN CHART FEATS

3

LIZZO's "About Damn Time," BEYONCÉ's "Break My Soul" and NICKI MINAJ's "Super Freaky Girl" combined to mark the first streak of three songs by solo women without any accompanying acts that topped the Billboard Hot 100 since TAYLOR SWIFT's "Shake It Off," MEGHAN TRAINOR's "All About That Bass" and Swift's "Blank Space" in 2014-15.

Top Rap Albums

POSITION / TITLE / ARTIST / LABEL

1	Certified Lover Boy OVO SOUND/REPUBLIC	Drake
2	I Never Liked You FREEBANDZ/EPIC	Future
3	7220 ALAMO	Lil Durk
4	My Turn QUALITY CONTROL/MOTOWN	Lil Baby
5	Mr. Morale & The Big Steppers PGLANG/TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar
6	DS4EVER GUNNA/YOUNG STONER LIFE/300/3EE	Gunna
7	Hollywood's Bleeding REPUBLIC	Post Malone
8	good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar
9	Shoot For The Stars Aim For The Moon VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke
10	Goodbye & Good Riddance GRADE A/INTERSCOPE/IGA	Juice WRLD
11	F*ck Love COLUMBIA	The Kid LAROI
12	Legends Never Die GRADE A/INTERSCOPE/IGA	Juice WRLD
13	Fighting Demons GRADE A/INTERSCOPE/IGA	Juice WRLD
14	Hall Of Fame COLUMBIA	Polo G
15	SoulFly ALAMO	Rod Wave
16	Curtain Call: The Hits SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem
17	Hamilton: An American Musical HAMILTON UPTOWN/ATLANTIC/AG	Original Broadway Cast
18	Come Home The Kids Miss You GENERATION NOW/ATLANTIC/AG	Jack Harlow
19	Who Is Nardo Wick? FLAWLESS ENT./RCA	Nardo Wick
20	DAMN. TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar
21	Beautiful Mind ALAMO	Rod Wave
22	Donda G.O.O.D./DEF JAM	Kanye West
23	Take Care YOUNG MONEY/CASH MONEY/REPUBLIC	Drake
24	It's Only Me QUALITY CONTROL/MOTOWN	Lil Baby
25	Greatest Hits AMARU/DEATH ROW/INTERSCOPE/UME	2Pac



Beyoncé crowns Top R&B Artists for 2022. Her album *Renaissance* and its lead single, "Break My Soul" — her first Hot R&B Songs No. 1 since 2014 — finish in the top five on the year's respective R&B album and song recaps.

C O N G R A T U L A T I O N S

parmalee

TAKE MY NAME



BILLBOARD'S #1
MOST PLAYED SONG OF THE YEAR!

BBR
MUSIC GROUP

STONEY
CREEK

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Top Latin Artists

POSITION / ARTIST / LABEL

1	Bad Bunny	RIMAS
2	Karol G	UNIVERSAL MUSIC LATINO/UMLE
3	Rauw Alejandro	DUARS/SONY MUSIC LATIN
4	Eslabon Armado	DEL
5	Farruko	CARBON FIBER/SONY MUSIC LATIN
6	Jhayco	UNIVERSAL MUSIC LATINO/UMLE
7	Anuel AA	REAL HASTA LA MUERTE
8	Romeo Santos	SONY MUSIC LATIN
9	Ivan Cornejo	MANZANA
10	Daddy Yankee	EL CARTEL/REPUBLIC
11	Chencho Corleone	CERCO
12	J Balvin	SUENOS GLOBALES/UNIVERSAL MUSIC LATINO/UMLE
13	Ozuna	AURA/SONY MUSIC LATIN
14	Rosalía	COLUMBIA
15	Becky G	RCA/SONY MUSIC LATIN
16	Aventura	PREMIUM LATIN/THE ORCHARD
17	Junior H	JHRH/WARNER LATINA
18	Selena	CAPITOL LATIN/WARNER LATINA/UMLE
19	Sebastian Yatra	UNIVERSAL MUSIC LATINO/UMLE
20	Calibre 50	ANDALUZ/DISA/UMLE
21	Kali Uchis	EMI/INTERSCOPE/JGA
22	Fuerza Regida	LUMBRE/RANCHO HUMILDE
23	Christian Nodal	PRODUCCIONES LADRON/SONY MUSIC LATIN
24	Maluma	WK/SONY MUSIC LATIN
25	Yahritza y Su Esencia	LUMBRE/COLUMBIA

Top Latin Labels

POSITION / LABEL

1	Rimas
2	Sony Music Latin
3	Universal Music Latin Entertainment
4	DEL
5	Warner Latina
6	Rancho Humilde
7	Manzana
8	Columbia
9	Republic
10	Real Hasta La Muerte

NO.1

HOT LATIN SONGS
PRODUCERS
MAG

"MAMIII" by Becky G and Karol G dominated Hot Latin Songs for 10 weeks beginning in February. Only one duet by two women previously topped the chart for double-digit weeks: Vikki Carr and Ana Gabriel's "Cosas del Amor" for 10 weeks in 1991.



Hot Latin Songs

POSITION / TITLE / ARTIST / LABEL

1	Me Porto Bonito	Bad Bunny & Chencho Corleone
2	Titi Me Pregunto	Bad Bunny
3	Moscow Mule	Bad Bunny
4	MAMIII	Becky G X Karol G
5	Provenza	Karol G
6	Efecto	Bad Bunny
7	Party	Bad Bunny & Rauw Alejandro
8	Despues de La Playa	Bad Bunny
9	Pepas	Farruko
10	Ojitos Lindos	Bad Bunny & Bomba Estereo
11	Tarot	Bad Bunny & Jhay Cortez
12	Un Ratito	Bad Bunny
13	Dakiti	Bad Bunny & Jhay Cortez
14	Neverita	Bad Bunny
15	La Corriente	Bad Bunny & Tony Dize
16	Yonaguni	Bad Bunny
17	Yo No Soy Celoso	Bad Bunny
18	Desesperados	Rauw Alejandro & Chencho Corleone
19	Te Felicito	Shakira & Rauw Alejandro
20	Volvi	Aventura x Bad Bunny
21	Un Coco	Bad Bunny
22	Andrea	Bad Bunny & Buscabulla
23	Envolver	Anitta
24	Dos Oruguitas	Sebastian Yatra

25	Lo Siento BB:/	Tainy, Bad Bunny & Julieta
26	Otro Atardecer	Bad Bunny & The Marias
27	Todo de Ti	Rauw Alejandro
28	Aguacero	Bad Bunny
29	Dos Mil 16	Bad Bunny
30	Despecha	Rosalía
31	La Bachata	Manuel Turizo
32	El Apagon	Bad Bunny
33	Bzrp Music Sessions, Vol. 52	Bizarrap & Quevedo
34	Soy El Unico	Yahritza y Su Esencia
35	Un Verano Sin Ti	Bad Bunny
36	Ensename A Bailar	Bad Bunny
37	Gatubela	Karol G x Maldy
38	Me Fui de Vacaciones	Bad Bunny
39	Si Te Pudiera Mentir	Calibre 50
40	Esta Danada	Ivan Cornejo
41	Chale!	Eden Munoz
42	Agosto	Bad Bunny
43	Cada Quien	Grupo Firme & Maluma
44	X Ultima Vez	Daddy Yankee & Bad Bunny
45	JGL	La Adictiva & Luis R. Conriquez
46	Telepatia	Kali Uchis
47	Colombia, Mi Encanto	Carlos Vives
48	Sejodioti	Karol G
49	Ya No Somos Ni Seremos	Christian Nodal
50	Nostalgico	Rvssian, Rauw Alejandro & Chris Brown



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Top Latin Albums

POSITION / TITLE / ARTIST / LABEL

1	Un Verano Sin Ti RIMAS	Bad Bunny
2	YHLQMDLG RIMAS	Bad Bunny
3	El Último Tour del Mundo RIMAS	Bad Bunny
4	Vice Versa DUARS/SONY MUSIC LATIN	Rauw Alejandro
5	X100PRE RIMAS	Bad Bunny
6	KG0516 UNIVERSAL MUSIC LATINO/UMLE	Karol G
7	Ones CAPITOL LATIN/UMLE	Selena
8	La 167 CARBON FIBER/SONY MUSIC LATIN	Farruko
9	Oasis UNIVERSAL MUSIC LATINO/UMLE	J Balvin & Bad Bunny
10	Jose SUEÑOS GLOBALES/UNIVERSAL MUSIC LATINO/UMLE	J Balvin
11	Corta Venas DEL	Eslabon Armado
12	Las Leyendas Nunca Mueren REAL HASTA LA MUERTE	Anuel AA
13	Afrodisiaco DUARS/SONY MUSIC LATIN	Rauw Alejandro
14	Odisea VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	Ozuna
15	Las Que No Iban A Salir RIMAS	Bad Bunny
16	Motomami COLUMBIA	Rosalía
17	Sin Miedo (Del Amor y Otros Demonios) EMI/INTERSCOPE/IGA	Kali Uchis
18	Danado MANZANA	Ivan Cornejo
19	LEGENDADDY EL CARTEL/REPUBLIC	Daddy Yankee
20	Todavía Me Amas: Lo Mejor de Aventura THE ORCHARD/SONY MUSIC LATIN	Aventura
21	Formula: Vol. 2 SONY MUSIC LATIN	Romeo Santos
22	Famouz N&E/UNIVERSAL MUSIC LATINO/UMLE	Jhay Cortez
23	Nostalgia DEL	Eslabon Armado
24	Emmanuel REAL HASTA LA MUERTE/SONY MUSIC LATIN	Anuel AA
25	Sauce Boyz 2 RIMAS	Eladio Carrion
26	Greatest Hits (2019) UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias
27	Now Or Never FLOW LA MOVIE/GLAD EMPIRE	Nio Garcia & Casper Magico
28	Easy Money Baby WHITE WORLD/GLAD EMPIRE	Myke Towers
29	Ocean UNIVERSAL MUSIC LATINO/UMLE	Karol G
30	Esquemas KEMOSABE/RCA	Becky G
31	Mi Vida En Un Cigarro 2 Z RECORDS/JHRH/WARNER LATINA	Junior H
32	Papi Juancho SONY MUSIC LATIN	Maluma
33	Exiliados Es La Bahía: Lo Mejor de Mana WARNER LATINA	Mana
34	Me Deje Llevar JG/FONOVISA/UMLE	Christian Nodal
35	Alma Vacía MANZANA	Ivan Cornejo
36	Las 20 Numero 1 de Calibre 50 En Billboard ANDALUZ/DISA/UMLE	Calibre 50
37	Vida UNIVERSAL MUSIC LATINO/UMLE	Luis Fonsi
38	Del Barrio Hasta Aquí, Vol. 2 RANCHO HUMILDE	Fuerza Regida
39	ENOC AURA/SONY MUSIC LATIN	Ozuna
40	Microdosis RIMAS	Mora
41	Formula, Vol. 3 SONY MUSIC LATIN	Romeo Santos
42	Historia de Un Idolo, Vol. I NORTE/SONY MUSIC LATIN	Vicente Fernandez
43	Dharma UNIVERSAL MUSIC LATINO/UMLE	Sebastian Yatra
44	Cruisin' With Junior H JHRH/WARNER LATINA	Junior H
45	Tu Veneno Mortal, Vol. 2 DEL	Eslabon Armado
46	Barrio Fino EL CARTEL	Daddy Yankee
47	Timelezz UNIVERSAL MUSIC LATINO/UMLE	Jhay Cortez
48	20 Kilates FONOVISA/UMLE	Los Bukis
49	Obsessed (EP) LUMBRE/COLUMBIA	Yahritza y Su Esencia
50	Formula: Vol. 1 SONY MUSIC LATIN	Romeo Santos

THE YEAR IN CHART FEATS 24

When *Un Verano Sin Ti* debuted atop the Billboard 200 dated May 21, **BAD BUNNY** charted all 23 of its tracks – plus a collaboration with Daddy Yankee not on the album – on Hot Latin Songs, the biggest weekly haul in the chart's history.



With the arrival of "Soy El Único" at its No. 20 best on the Hot 100 in April, sibling trio **Yahritza y Su Esencia** scored the highest-ranking regional Mexican hit in the chart's history.

NO. 1

TROPICAL AIRPLAY SONGS
▶ "Sus Huellas"
Romeo Santos

CONGRATULATIONS

Katy Nichole

#1

TOP CHRISTIAN
FEMALE ARTIST

#1

TOP CHRISTIAN
NEW ARTIST

#1

CHRISTIAN AC AIRPLAY
"IN JESUS NAME (GOD OF POSSIBLE)"

#1

CHRISTIAN AIRPLAY
KATY NICHOLE

#1

CHRISTIAN DIGITAL
SONG SALES
KATY NICHOLE

#1

CHRISTIAN DIGITAL
SONG SALES
"IN JESUS NAME (GOD OF POSSIBLE)"



Katy Nichole's debut hit, "In Jesus Name (God of Possible)," became the first song released this decade to lead Hot Christian Songs for 20 weeks, beginning in March. Her follow-up, "God Is in This Story," with Big Daddy Weave, also reached No. 1, in October.



Top Christian Artists		
POSITION	ARTIST	LABEL
1	Kanye West	G.O.O.D./DEF JAM
2	for KING & COUNTRY	CURB-WORD
3	Elevation Worship	ELEVATION WORSHIP/PLG
4	Maverick City Music	MAVERICK CITY MUSIC/TRIBL
5	Casting Crowns	BEACH STREET/REUNION/PLG
6	Phil Wickham	FAIR TRADE
7	Katy Nichole	CENTRICITY
8	Lauren Daigle	CENTRICITY
9	Anne Wilson	SPARROW/CAPITOL CMG
10	Zach Williams	ESSENTIAL/PLG
11	Bethel Music	BETHEL
12	MercyMe	FAIR TRADE
13	Chris Tomlin	RIVERMUSIC/SPARROW/CAPITOL CMG
14	Skillet	HEAR IT LOUD/ATLANTIC/AG
15	Carrie Underwood	CAPITOL NASHVILLE/UMGN
16	tobyMac	FOREFRONT/CAPITOL CMG
17	Crowder	SIXSTEPS/SPARROW/CAPITOL CMG
18	CAIN	ESSENTIAL/PLG

19	Matthew West	STORY HOUSE COLLECTIVE/REUNION/PLG
20	Brandon Lake	BETHEL
21	We The Kingdom	SPARROW/CAPITOL CMG
22	Blessing Offor	BOWYER & BOW/SPARROW/CAPITOL CMG
23	Jeremy Camp	STOLEN PRIDE/SPARROW/CAPITOL CMG
24	We Are Messengers	CURB-WORD
25	Ryan Ellis	ESSENTIAL/PLG

Top Christian Labels	
POSITION	LABEL
1	Capitol Christian Music Group
2	Provident Label Group
3	Def Jam
4	Fair Trade
5	Curb-Word
6	Centricity
7	Bethel
8	Tribl
9	Universal Music Group Nashville
10	Tooth & Nail

Hot Christian Songs		
POSITION	TITLE	ARTIST
1	In Jesus Name (God Of Possible)	Katy Nichole
2	Praise God	Kanye West
3	Promises	Maverick City Music Feat. Joe L. Barnes & Naomi Raine
4	Hurricane	Kanye West
5	For God Is With Us	for KING & COUNTRY
6	Brighter Days	Blessing Offor
7	Hymn Of Heaven	Phil Wickham
8	Heart Of The Father	Ryan Ellis
9	In The House	Crowder
10	Weary Traveler	Jordan St. Cyr
11	Relate	for KING & COUNTRY
12	Come What May	We Are Messengers
13	God, Turn It Around	Jon Reddick
14	Me On Your Mind	Matthew West
15	Jesus Is Coming Back	Jordan Feliz, Jonathan Traylor & Mandisa
16	See Me Through It	Brandon Heath
17	House Of The Lord	Phil Wickham
18	Sunday Sermons	Anne Wilson
19	My God Is Still The Same	Sanctus Real
20	The Commission	CAIN
21	The Goodness	tobyMac Feat. Blessing Offor
22	My Jesus	Anne Wilson
23	Fill My Cup	Andrew Ripp
24	Getting Started	Jeremy Camp
25	Off The Grid	Kanye West
26	Honey In The Rock	Brooke Ligertwood & Brandon Lake
27	Promised Land	tobyMac
28	Same God	Elevation Worship Feat. Jonsal Barrientes
29	Always	Chris Tomlin
30	For The Good	Riley Clemmons
31	Moon	Kanye West
32	How Far	Tasha Layton
33	God Is In This Story	Katy Nichole + Big Daddy Weave
34	Stand In Faith	Danny Gokey
35	Build A Boat	Colton Dixon
36	Walking Free	Micah Tyler
37	Who I Am	Ben Fuller
38	Lion	Elevation Worship Feat. Chris Brown & Brandon Lake
39	The Healing	Blanca & Dante Bowe
40	Scars In Heaven	Casting Crowns
41	I Will Carry You	Ellie Holcomb
42	On Our Way	MercyMe Feat. Sam Wesley
43	Look What You've Done	Tasha Layton
44	Jireh	Maverick City Music Feat. Chandler Moore & Naomi Raine
45	Heaven Help Me	Zach Williams
46	Heart Of God	Zach Williams
47	Egypt	Cory Asbury
48	Believe What I Say	Kanye West
49	Life Of The Party	Kanye West & Andre 3000
50	Too Good To Not Believe	Brandon Lake X Bethel Music



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Top Christian Albums

POSITION / TITLE / ARTIST / LABEL

1	Donda G.O.O.D./DEF JAM	Kanye West
2	Look Up Child CENTRICITY/12TONE/WARNER	Lauren Daigle
3	Old Church Basement ELEVATION WORSHIP/PLG	Elevation Worship & Maverick City Music
4	My Gift CAPITOL NASHVILLE/UMGN	Carrie Underwood
5	Graves Into Gardens ELEVATION WORSHIP/PLG	Elevation Worship
6	100 Sing-along-songs For Kids CEDARMONT KIDS/CEDARMONT/PLG	Cedarmont Kids
7	Hymn Of Heaven FAIR TRADE	Phil Wickham
8	Voice Of Truth: Ultimate Hits Collection BEACH STREET/REUNION/PLG	Casting Crowns
9	Precious Memories Collection ARC/EMI NASHVILLE/CAPITOL CMG	Alan Jackson
10	Burn The Ships CURB-WORD	for KING & COUNTRY
11	What Are We Waiting For? CURB-WORD	for KING & COUNTRY
12	Awake ARDENT/ATLANTIC/FAIR TRADE	Skillet
13	I Can Only Imagine: The Very Best Of MercyMe FAIR TRADE	MercyMe
14	Rescue Story ESSENTIAL/PLG	Zach Williams
15	Lion ELEVATION WORSHIP/PLG	Elevation Worship
16	Therapy Session CAPITOL CMG	NF
17	Believe For It: A Live Worship Experience PURESPRINGS GOSPEL/FAIR TRADE	CeCe Winans
18	Maverick City, Vol. 3: Part 1 MAVERICK CITY MUSIC	Maverick City Music
19	JESUS IS KING (Soundtrack) G.O.O.D./DEF JAM	Kanye West
20	How Can It Be CENTRICITY	Lauren Daigle
21	Victory: Recorded Live! BETHEL	Bethel Music
22	Healer BEACH STREET/REUNION/PLG	Casting Crowns
23	My Jesus SPARROW/CAPITOL CMG	Anne Wilson
24	Peace BETHEL	Bethel Music
25	Milk & Honey SIXSTEPS/SPARROW/CAPITOL CMG	Crowder
26	Holy Water SPARROW/CAPITOL CMG	We The Kingdom
27	Mansion CAPITOL CMG	NF
28	My Savior CAPITOL NASHVILLE/UMGN	Carrie Underwood
29	The Jesus Music: The Soundtrack Of A Movement SPARROW/CAPITOL CMG	Soundtrack
30	Unleashed HEAR IT LOUD/ATLANTIC/CURB-WORD	Skillet
31	Chain Breaker ESSENTIAL/PLG	Zach Williams
32	Rise Up ESSENTIAL/PLG	CAIN
33	Only Jesus BEACH STREET/REUNION/PLG	Casting Crowns
34	Christmas Eve And Other Stories LAVA/ATLANTIC/CURB-WORD	Trans-Siberian Orchestra
35	Here As In Heaven ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Elevation Worship
36	There Is More HILLSONG/SPARROW/CAPITOL CMG	Hillsong Worship
37	House Of Miracles BETHEL	Brandon Lake
38	How Great Is Our God: The Essential Collection SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin
39	Flyleaf A&M/OCTONE/CAPITOL CMG	Flyleaf
40	Kingdom: Book One MAVERICK CITY MUSIC/TRIBL/FO YO SOUL/RCA INSPIRATION/PLG	Maverick City Music X Kirk Franklin
41	Let There Be Light HILLSONG/SPARROW/CAPITOL CMG	Hillsong Worship
42	A Drummer Boy Christmas CURB-WORD/CURB	for KING & COUNTRY
43	Revival's In The Air BETHEL	Bethel Music
44	Life After Death FOREFRONT/CAPITOL CMG	tobyMac
45	Inhale (Exhale) FAIR TRADE	MercyMe
46	Dominion HEAR IT LOUD/ATLANTIC/AG	Skillet
47	People HILLSONG/SPARROW/CAPITOL CMG	Hillsong UNITED
48	Katy Nichole (EP) CENTRICITY	Katy Nichole
49	Chris Tomlin & Friends SPARROW/CAPITOL CMG	Chris Tomlin
50	Homecoming BETHEL	Bethel Music

Top Gospel Artists

POSITION / ARTIST / LABEL

1	Kanye West	G.O.O.D./DEF JAM
2	Maverick City Music	MAVERICK CITY MUSIC/TRIBL
3	Kirk Franklin	FO YO SOUL/RCA INSPIRATION/PLG
4	CeCe Winans	PURESPRINGS GOSPEL/FAIR TRADE
5	Elevation Worship	ELEVATION WORSHIP/PLG
6	Tasha Cobbs Leonard	TEELEE/MOTOWN GOSPEL/CAPITOL CMG
7	Naomi Raine	TRIBL
8	Marvin Sapp	ELEV8/THIRTY TIGERS
9	Chandler Moore	MOWORKS/IDENTIFY CREATIVE
10	Tamela Mann	TILLYMANN
11	Koryn Hawthorne	RCA INSPIRATION/PLG
12	Joe L. Barnes	CREATION MUSIC GROUP
13	DOE	LIFE ROOM/RCA INSPIRATION/PLG
14	Sunday Service Choir	INC
15	Mary Mary	MY BLOCK
16	Tye Tribbett	MOTOWN GOSPEL/CAPITOL CMG
17	Travis Greene	TRIBL
18	UPPERROOM	UPPERROOM
19	Pastor Mike Jr.	WORLDWIDE
20	Tauren Wells	SPARROW/CAPITOL CMG
21	Jekalyn Carr	WAYNORTH
22	Fred Hammond	FACE TO FACE PRODUCTIONS
23	Erica Campbell	MY BLOCK/SONO
24	Dante Bowe	BETHEL
25	Jor'Dan Armstrong	ENCOURAGEMENT

NO.1

GOSPEL AIRPLAY SONGS
“Never Knew Love”
Charles Jenkins +
Fellowship Chicago +
Stephanie Mills

Top Gospel Labels

POSITION / LABEL

1	Def Jam
2	Provident Label Group
3	TRIBL
4	Capitol Christian Music Group
5	Maverick City Music
6	Legacy
7	Fair Trade
8	Puresprings Gospel
9	Red Alliance
10	Tillymann

For King & Country crowns the Top Christian Artists - Duo/Group chart, having achieved its first Hot Christian Songs leaders this year: "Relate," in February, and "For God Is With Us," in August.



JEREMY COWART

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FOR KING + COUNTRY

FOR GOD IS WITH US (WITH HILLARY SCOTT)

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE / SONG

WRITTEN BY: JOSH KERR, JORDAN REYNOLDS, JOEL SMALLBONE, LUKE SMALLBONE
PRODUCED BY: JOSH KERR, TEDD T., BENJAMIN BACKUS, FOR KING + COUNTRY



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ENTERTAINMENT.
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Hot Gospel Songs

POSITION / TITLE / ARTIST / LABEL

1	Praise God G.O.O.D./DEF JAM	Kanye West
2	Hurricane G.O.O.D./DEF JAM	Kanye West
3	Promises Maverick City Music Feat. Joe L. Barnes & Naomi Raine TRIBL	
4	Jireh Elevation Worship & Maverick City Music Feat. Chandler Moore & Naomi Raine ELEVATION WORSHIP/TRIBL/PLG	
5	Moon G.O.O.D./DEF JAM	Kanye West
6	Off The Grid G.O.O.D./DEF JAM	Kanye West
7	Believe What I Say G.O.O.D./DEF JAM	Kanye West
8	Believe For It FAIR TRADE/PURESPRINGS GOSPEL/RED ALLIANCE	CeCe Winans
9	Jail G.O.O.D./DEF JAM	Kanye West
10	Jireh Maverick City Music Feat. Chandler Moore & Naomi Raine TRIBL	
11	Life Of The Party G.O.O.D./DEF JAM	Kanye West & Andre 3000
12	Kingdom Maverick City Music X Kirk Franklin Feat. Naomi Raine & Chandler Moore MAVERICK CITY MUSIC/TRIBL/FO YO SOUL/RCA INSPIRATION/PLG	
13	We All Need Jesus SPARROW/CAPITOL CMG	Danny Gokey With Koryn Hawthorne
14	Use This Gospel (Remix) G.O.O.D./AFTERMATH/WE THE BEST/DEF JAM/INTERSCOPE/EPIC	DJ Khaled Feat. Kanye West & Eminem
15	Fake It SPARROW/CAPITOL CMG	Tauren Wells Feat. Aaron Cole
16	Goodness Of God FAIR TRADE/PURESPRINGS GOSPEL/RED ALLIANCE	CeCe Winans
17	Bless Me Maverick City Music X Kirk Franklin MAVERICK CITY MUSIC/TRIBL/FO YO SOUL/RCA INSPIRATION/PLG	
18	Remote Control G.O.O.D./DEF JAM	Kanye West
19	Firm Foundation (He Won't) Maverick City Music Feat. Chandler Moore & Cody Carnes TRIBL	
20	Junya G.O.O.D./DEF JAM	Kanye West
21	Pure Souls G.O.O.D./DEF JAM	Kanye West
22	Ok Ok G.O.O.D./DEF JAM	Kanye West
23	God Really Loves Us SIXSTEPS/SPARROW/CAPITOL CMG	Crowder & Dante Bowe Feat. Maverick City Music
24	Amazing BLACKSMOKE	Pastor Mike Jr.
25	24 G.O.O.D./DEF JAM	Kanye West



Maverick City Music has commanded *Billboard's* gospel and Christian charts, finishing 2022 at No. 1 on Top Gospel Artists - Duo/Group and No. 2 on Top Christian Artists - Duo/Group.

Top Gospel Albums

POSITION / TITLE / ARTIST / LABEL

1	Donda G.O.O.D./DEF JAM	Kanye West
2	Old Church Basement ELEVATION WORSHIP/PLG	Elevation Worship & Maverick City Music
3	Believe For It: A Live Worship Experience PURESPRINGS GOSPEL/FAIR TRADE	CeCe Winans
4	Maverick City, Vol. 3: Part 1 MAVERICK CITY MUSIC	Maverick City Music
5	JESUS IS KING (Soundtrack) G.O.O.D./DEF JAM	Kanye West
6	Kingdom: Book One MAVERICK CITY MUSIC/TRIBL/FO YO SOUL/RCA INSPIRATION/PLG	Maverick City Music X Kirk Franklin
7	Heart, Passion, Pursuit MOTOWN GOSPEL/CAPITOL CMG	Tasha Cobbs Leonard
8	Playlist: The Very Best Of Marvin Sapp VERITY/LEGACY	Marvin Sapp
9	Move Your Heart. MAVERICK CITY MUSIC	Maverick City Music & UPPERROOM
10	Hello Fear FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Kirk Franklin
11	Unstoppable RCA INSPIRATION/PLG	Koryn Hawthorne
12	Jesus Is Born INC	Sunday Service
13	Grace (EP) MOTOWN GOSPEL/CAPITOL CMG	Tasha Cobbs
14	One Place: Live MOTOWN GOSPEL/CAPITOL CMG	Tasha Cobbs
15	The Nu Nation Project GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG	Kirk Franklin
16	Jubilee: Juneteenth Edition TRIBL	Maverick City Music
17	The Hill RCA INSPIRATION/PLG	Travis Greene
18	Go Get It (Soundtrack) MY BLOCK/COLUMBIA/LEGACY	Mary Mary
19	Best Days TILLYMANN	Tamela Mann
20	The Essential Kirk Franklin FO YO SOUL/VERITY/LEGACY	Kirk Franklin
21	Maverick City, Vol. 3 - Part 2 MAVERICK CITY MUSIC	Maverick City Music
22	All Things New MOTOWN GOSPEL/CAPITOL CMG	Tye Tribbett
23	Long Live Love FO YO SOUL/RCA/RCA INSPIRATION/PLG	Kirk Franklin
24	The Rebirth Of Kirk Franklin GOSPO CENTRIC/LEGACY	Kirk Franklin
25	A Very Maverick Christmas TRIBL	Maverick City Music Feat. Mav City Gospel Choir

Top Dance/Electronic Artists

POSITION / ARTIST / LABEL

1	Drake	OVO SOUND/REPUBLIC
2	Lady Gaga	STREAMLINE/INTERSCOPE/IGA
3	The Chainsmokers	DISRUPTOR/COLUMBIA
4	Calvin Harris	COLUMBIA
5	Daft Punk	DAFT LIFE/COLUMBIA
6	David Guetta	WHAT A DJ/WARNER
7	Marshmello	JOYTIME COLLECTIVE
8	Gorillaz	PARLOPHONE/WARNER
9	ODESZA	FOREIGN FAMILY COLLECTIVE/NINJA TUNE
10	Swedish House Mafia	SSA/REPUBLIC
11	Flo Rida	INTERNATIONAL/ARTIST PARTNER GROUP
12	Tiesto	MUSICAL FREEDOM/ATLANTIC/AG
13	Alan Walker	MER MUSIKK/RCA
14	Avicii	AVICII AB/GEFFEN/IGA
15	Marina And The Diamonds	CRUSH MUSIC/ATLANTIC/AG
16	M83.	M83/MUTE
17	Acraze	THRIVE
18	Disclosure	APOLLO RECORDS/AWAL
19	Major Lazer	MAD DECENT
20	Alesso	ALEFUNE/10:22PM/ASTRALWERKS
21	ILLENIUM	WARNER
22	Diplo	MAD DECENT/COLUMBIA
23	C418	C418/GHOSTLY INTERNATIONAL
24	Madonna	WARNER
25	Kygo	KYGO AS/RCA

Top Dance/Electronic Labels

POSITION / LABEL

1	Interscope Geffen A&M
2	Republic
3	Columbia
4	Atlantic Group
5	Warner
6	RCA
7	Sony Music Latin
8	Capitol
9	Legacy
10	Joytime Collective

NO. 1

DANCE/MIX SHOW
AIRPLAY ARTISTS
Doja Cat

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More than \$550 Million Distributed To Musicians and Vocalists

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Drake rules Top Dance/
Electronic Artists for
2022. His surprise release
Honestly, Nevermind —
No. 1 for the year on Top
Dance/Electronic Albums —
yielded his first Hot Dance/
Electronic Songs leader,
"Falling Back," in July.

Hot Dance/Electronic Songs		
POSITION	TITLE / ARTIST / LABEL	
1	Cold Heart (PNAU Remix) Elton John & Dua Lipa ROCKET/MERCURY/EMI/INTERSCOPE	
2	Break My Soul Beyonce PARKWOOD/COLUMBIA	
3	Pepas Farruko CARBON FIBER/SONY MUSIC LATIN	
4	The Motto Tiesto & Ava Max MUSICAL FREEDOM/ATLANTIC	
5	Numb Marshmello & Khalid JOYTIME COLLECTIVE/RCA	
6	Do It To It Acraze Feat. Cherish THRIVE/VIRGIN	
7	I'm Good (Blue) David Guetta & Bebe Rexha WHAT A DJ/WARNER	
8	Hold Me Closer Elton John & Britney Spears EMI/MERCURY/INTERSCOPE	
9	When I'm Gone Alesso / Katy Perry ALEFUNE/10:22PM/ASTRALWERKS/CAPITOL	
10	Moth To A Flame Swedish House Mafia & The Weeknd SSA/REPUBLIC	
11	Massive Drake OVO SOUND/REPUBLIC	
12	Bzrp Music Sessions, Vol. 52 Bizarrap & Quevedo DALE PLAY	
13	El Incomprendido Farruko, Victor Cardenas & DJ Adoni CARBON FIBER/SONY MUSIC LATIN	
14	Where Are You Now Lost Frequencies & Calum Scott LOST & CIE/RCA	
15	Falling Back Drake OVO SOUND/REPUBLIC	
16	Don't You Worry Black Eyed Peas, Shakira + David Guetta BEP/EPIC	
17	Texts Go Green Drake OVO SOUND/REPUBLIC	
18	A Keeper Drake OVO SOUND/REPUBLIC	
19	Calling My Name Drake OVO SOUND/REPUBLIC	
20	Don't Forget My Love Diplo & Miguel HIGHER GROUND	
21	Nazareno Farruko SONY MUSIC LATIN	
22	Currents Drake OVO SOUND/REPUBLIC	
23	Flight's Booked Drake OVO SOUND/REPUBLIC	
24	Murder In My Mind Kordhell BLACK 17	

25	Thique Beyonce PARKWOOD/COLUMBIA	
26	Summer Renaissance Beyonce PARKWOOD/COLUMBIA	
27	Tell It To My Heart Meduza Feat. Hozier SECONDO PIANO/CROSS/ISLAND/CASABLANCA/REPUBLIC	
28	Dancing Feet Kygo Feat. DNCE KYGO AS/RCA	
29	Pure/Honey Beyonce PARKWOOD/COLUMBIA	
30	I Feel Good Pitbull Feat. Anthony Watts & DJWS MR. 305	
31	SG DJ Snake, Ozuna, Lisa & Megan Thee Stallion DJ SNAKE/INTERSCOPE	
32	Escape Kx5 Feat. Hayla ARKADE/MAUSTRAP/AWAL	
33	Frozen Madonna vs. Sickick ARTIST PARTNER GROUP/ROBOTS AND HUMANS/WARNER	
34	Words Alesso & Zara Larsson ALEFUNE/10:22PM/ASTRALWERKS/CAPITOL	
35	Don't Be Shy Tiesto & Karol G MUSICAL FREEDOM/ATLANTIC	
36	Rave Dxrk BLACK 17	
37	In Da Getto J Balvin & Skrillex SUEÑOS GLOBALES/UNIVERSAL MUSIC LATINO/UMLE	
38	Love Brand New Bob Moses DOMINO/ASTRALWERKS/CAPITOL	
39	Ferrari James Hype & Miggy Dela Rosa CROSS/ISLAND/CASABLANCA/REPUBLIC	
40	Overdrive Drake OVO SOUND/REPUBLIC	
41	Where Did You Go? Jax Jones Feat. MNEK POLYDOR/ASTRALWERKS/CAPITOL	
42	Hot In It Tiesto & Charli XCX MUSICAL FREEDOM/ATLANTIC	
43	Vendetta! MUPP X Sadfriendd BLACK 17	
44	Lost Without You Kygo With Dean Lewis KYGO AS/RCA	
45	Make You Say Zedd, Maren Morris & BEAUZ INTERSCOPE	
46	Tie That Binds Drake OVO SOUND/REPUBLIC	
47	Crazy What Love Can Do David Guetta & Becky Hill & Ella Henderson WHAT A DJ/ATLANTIC	
48	B.O.T.A. (Baddest Of Them All) Eliza Rose & Interplanetary Criminal ONE HOUSE X/WARNER	
49	Down Hill Drake OVO SOUND/REPUBLIC	
50	All That Really Matters ILLENIUM & Teddy Swims WARNER	

NO.1

**HOT DANCE/ELECTRONIC
SONGWRITERS**
**Elton John,
Bernie Taupin**

Top Dance/Electronic Albums

POSITION	TITLE / ARTIST / LABEL	
1	Honestly, Nevermind Drake OVO SOUND/REPUBLIC	
2	The Fame Lady Gaga STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	
3	Demon Days Gorillaz PARLOPHONE/WARNER	
4	Collage (EP) The Chainsmokers DISRUPTOR/COLUMBIA	
5	Random Access Memories Daft Punk DAFT LIFE/COLUMBIA/LEGACY	
6	Chromatica Lady Gaga STREAMLINE/INTERSCOPE/IGA	
7	Memories...Do Not Open The Chainsmokers DISRUPTOR/COLUMBIA	
8	Marshmello: Fortnite Extended Set Marshmello JOYTIME COLLECTIVE	
9	Born This Way Lady Gaga STREAMLINE/KONLIVE/INTERSCOPE/IGA	
10	Funk Wav Bounces Vol. 1 Calvin Harris COLUMBIA	
11	Wild Ones Flo Rida POE BOY/ATLANTIC/AG	
12	Nothing But The Beat David Guetta WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	
13	Motion Calvin Harris FLY EYE/COLUMBIA	
14	TRUE Avicii PRMD/ISLAND	
15	Discovery Daft Punk DAFT LIFE	
16	Electra Heart Marina And The Diamonds ATLANTIC UK/ELEKTRA/3EE	
17	Different World Alan Walker MER MUSIKK/RCA	
18	Hurry Up, We're Dreaming. M83. M83/MUTE	
19	18 Months Calvin Harris DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	
20	Energy Disclosure ISLAND/CAPITOL	
21	Paradise Again Swedish House Mafia SSA/REPUBLIC	
22	Major Lazer Essentials Major Lazer MAD DECENT	
23	The Last Goodbye ODESZA FOREIGN FAMILY COLLECTIVE/NINJA TUNE	
24	One Love David Guetta GUM/ASTRALWERKS	
25	A Moment Apart ODESZA FOREIGN FAMILY COLLECTIVE/COUNTER	

**THE YEAR IN
CHART FEATS** '80s-
'20s

MADONNA became the first woman with newly charting top 10 albums on the Billboard 200 in the 1980s, '90s, 2000s, '10s and '20s thanks to the Queen of Pop's remix collection, *Finally Enough Love*, in September. She is the 10th act overall to earn the honor.

 **FTX arena**

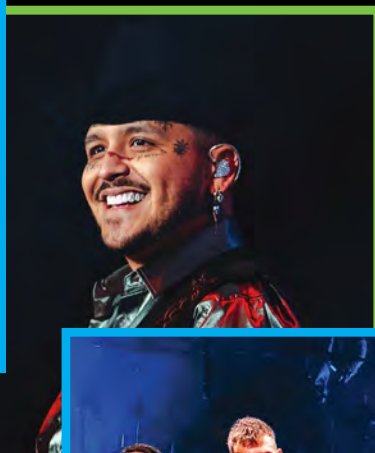
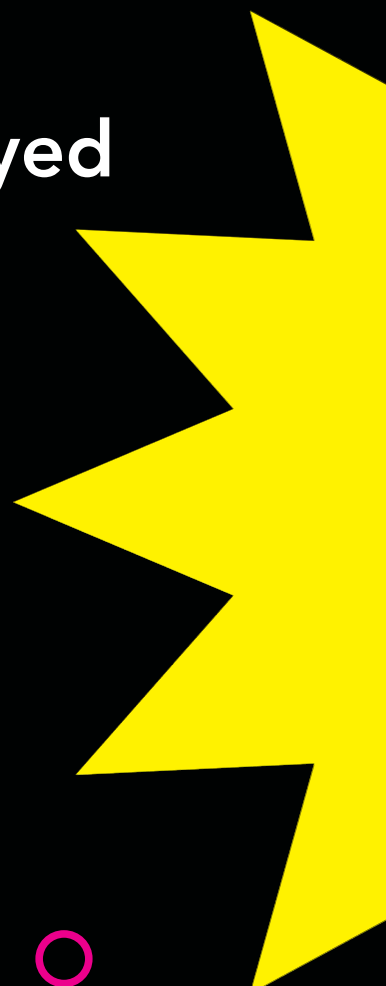
10,620 minutes of music played

885+ songs performed

630,000+ fans hosted

That's a wrap on 2022.

Here's to an even louder 2023!





Bad Bunny is the first core non-English-language act to lead the year-end Top Tours chart. His 2022 shows grossed over \$370 million.

FROM THE TOP, TOURING LOOKS BETTER THAN EVER

TOP TOURS

	Artist	Gross	Total Attendees	No. Of Shows
1	Bad Bunny	\$373,463,379	1,826,339	65
2	Elton John	\$334,385,023	2,071,661	84
3	Ed Sheeran	\$246,287,916	3,047,696	63
4	Harry Styles	\$214,408,180	1,475,091	71
5	Coldplay	\$208,000,727	2,260,651	40
6	The Rolling Stones	\$179,349,815	949,454	20
7	Red Hot Chili Peppers	\$176,998,650	1,465,881	31
8	Def Leppard & Mötley Crüe	\$173,474,649	1,313,207	35
9	Kenny Chesney	\$135,046,047	1,299,282	41
10	The Weeknd	\$131,056,262	904,744	19
11	Morgan Wallen	\$128,718,950	1,001,930	66
12	Lady Gaga	\$125,333,755	879,995	29
13	Daddy Yankee	\$125,233,791	1,128,444	54
14	Billie Eilish	\$106,194,096	939,970	68
15	Paul McCartney	\$105,077,796	423,125	16
16	Eagles	\$104,175,869	549,275	40
17	Guns N' Roses	\$93,383,197	1,088,227	27
18	Dua Lipa	\$89,302,575	1,190,356	71
19	Justin Bieber	\$89,107,888	636,861	42
20	My Chemical Romance	\$87,926,378	714,563	55
21	Imagine Dragons	\$87,531,563	1,051,017	59
22	Backstreet Boys	\$85,796,497	1,084,672	82
23	Karol G	\$83,801,316	606,370	56
24	Chris Stapleton	\$83,080,631	951,268	69
25	Genesis	\$81,935,379	450,148	35
26	Iron Maiden	\$76,147,773	984,488	47
27	BTS	\$75,489,240	458,144	11
28	Eric Church	\$71,765,149	625,358	42
29	Kendrick Lamar	\$70,379,144	512,589	42
30	Phish	\$68,598,398	609,385	40
31	Roger Waters	\$66,330,771	510,362	40
32	Kevin Hart	\$66,316,354	842,512	151
33	Billy Joel	\$65,906,424	478,268	19
34	Dave Matthews Band	\$62,563,364	691,479	52
35	André Rieu	\$62,533,259	683,182	75
36	Trans-Siberian Orchestra	\$54,649,313	767,442	98
37	Post Malone	\$53,477,171	366,082	30
38	John Mayer	\$51,783,882	382,800	32
39	Silk Sonic (Bruno Mars & Anderson .Paak)	\$50,400,043	169,757	34
40	John Mulaney	\$50,246,452	644,728	109

TOP TOURS BY GENRE

	Artist	Gross	Total Attendees	No. Of Shows
Country	Kenny Chesney	\$135,046,047	1,299,282	41
Latin	Bad Bunny	\$373,463,379	1,826,339	65
Pop	Ed Sheeran	\$246,287,916	3,047,696	63
R&B/Hip-Hop	The Weeknd	\$131,056,262	904,744	19
Rock	Elton John	\$334,385,023	2,071,661	84

Artists have been back on the road for a full year, and the top 10 highest-grossing tours are thriving. Will that success spread?

BY DAVE BROOKS



AS 2022 THE worst “best year ever?”

By some measures, the concert business had its most successful year. From Nov. 1, 2021, to Oct. 31, 2022, the top 10 tours grossed a

combined \$2.2 billion in ticket sales, according to Billboard Boxscore, 36% more than they did in 2019, the previous full year of touring, and more than four times the \$519 million they took in during the pandemic-limited 2021.

Some of this growth follows an existing trend. Since 2013, the live business has grown steadily between 5% and 10% a year, thanks to international expansion and an increasing number of megatours. In 2013, eight acts took in over \$100 million at the box office — Bon Jovi, P!nk, Bruce Springsteen, Beyoncé, Rihanna, Taylor Swift, The Rolling Stones and

Harry Styles' 15-show run at Madison Square Garden set records for total gross and attendance at the New York mecca, with \$63.1 million and 277,000 tickets sold.



TOP BOXSCORES

	Artist(s) LOCATION DATE(S)	Gross TICKET PRICE	Total Attendees NO. OF SHOWS	Promoter(s)
1	Harry Styles Madison Square Garden, New York Aug. 20-22, 26-28, Sept. 1-3, 6-7, 10, 14-15, 21	\$63,102,676 \$199.50/\$39.50	276,852 15	Live Nation
2	Ed Sheeran Wembley Stadium, London June 24-25, July 29-July 1	\$37,232,300 \$97.93/\$61.20	420,269 5	FKP Scorpio Konzertproduktionen, Kilimanjaro Live
3	BTS Allegiant Stadium, Las Vegas April 8-9, 15-16	\$35,944,850 \$275/\$185/\$105/\$75/\$60	199,697 4	HYBE
4	Outside Lands Music and Arts Festival Golden Gate Park, San Francisco April 5-7	\$33,902,932 \$395/\$175	222,518 3	Another Planet Entertainment
5	BTS SoFi Stadium, Inglewood, Calif. Nov. 27-28, Dec. 1-2	\$33,316,345 \$155.87	213,751 4	HYBE
6	Bad Bunny SoFi Stadium, Inglewood, Calif. Sept. 30-Oct. 1	\$31,096,479 \$1,000/\$59.50	99,816 2	Cárdenas Marketing Network, Live Nation
7	Coldplay Stade de France, Paris July 16-17, 19-20	\$28,035,165 \$127.58/\$25.52	318,331 4	Live Nation
8	Lollapalooza Brasil Autodromo de Interlagos, São Paulo March 25-27	\$23,225,344 \$414.37/\$44.13	267,446 3	T4F-Time for Fun
9	Bad Bunny Yankee Stadium, Bronx Aug. 27-28	\$22,757,636 \$1,000/\$59.50	84,865 2	Cárdenas Marketing Network, Live Nation
10	Queen + Adam Lambert O2 Arena, London June 5-6, 8-9, 14-15, 17-18, 20-21	\$22,744,678 \$1,102.44/\$56.18	174,485 10	Phil McIntyre Entertainments
11	The Rolling Stones Hyde Park, London June 25, July 3	\$22,433,300 \$172.56	130,000 2	Concerts West/AEG Presents
12	Bad Bunny Allegiant Stadium, Las Vegas Sept. 23-24	\$22,098,725 \$1,000/\$59.50	92,440 2	Cárdenas Marketing Network, Live Nation
13	Bad Bunny Hard Rock Stadium, Miami Aug. 12-13	\$21,909,971 \$1,000/\$59.50	97,655 2	Cárdenas Marketing Network, Live Nation
14	Coldplay Olympiastadion, Berlin July 10, 12-13	\$20,389,784 \$127.30/\$25.46	216,535 3	Live Nation
15	Harry Styles United Center, Chicago Oct. 8-10, 13-15	\$20,358,593 \$199.50/\$39.50	112,400 6	Live Nation
16	Bad Bunny Petco Park, San Diego Sept. 17-18	\$20,038,705 \$1,000/\$59.50	79,123 2	Cárdenas Marketing Network, Live Nation
17	Coldplay King Baudouin Stadium, Brussels Aug. 5-6, 8-9	\$20,007,105 \$127.49/\$20.40	224,719 4	Live Nation
18	Bad Bunny Minute Maid Park, Houston Sept. 1-2	\$19,557,149 \$1,000/\$59.50	83,518 2	Cárdenas Marketing Network, Live Nation
19	Coldplay Foro Sol, Mexico City April 3-4, 6-7	\$19,544,924 \$164.96/\$24.14	259,591 4	Live Nation, OCESA
20	Harry Styles Moody Center, Austin Sept. 25-26, 28-29, Oct. 2-3	\$19,175,231 \$199.50/\$39.50	86,056 6	Live Nation
21	Harry Styles Kia Forum, Inglewood, Calif. Oct. 23-24, 26, 28-29, 31	\$18,845,193 \$199.50/\$39.50	102,435 6	Live Nation
22	Ed Sheeran Etihad Stadium, Manchester, England June 9-12	\$18,003,363 \$94.13/\$56.48	218,639 4	FKP Scorpio Konzertproduktionen, Kilimanjaro Live
23	Phish Moon Palace Golf & Spa Resort, Cancun, Mexico Feb. 24-27	\$17,710,239 \$5,433.20	2,423 4	CID Entertainment
24	Daddy Yankee Estadio Monumental, Santiago, Chile Sept. 27-29	\$17,680,408 \$190.35/\$41.51	196,917 3	Bizarro, Cárdenas Marketing Network
25	Elton John Gillette Stadium, Foxborough, Mass. July 26-27	\$16,681,506 \$249.50/\$55	96,039 2	AEG Presents

SEE TICKETS

2022

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CAPITOL HILL BLOCK PARTY • THE CASBAH • THE CHAPEL • CHOSEN FEW PICNIC • COLLECTIV PRESENTS • CONSTELLATION ROOM
THE CORNERSTONE • COUNTRY FEST • DAY IN DAY OUT • DEG PRESENTS • DESERT DAZE • THE DINAH • DISCO DONNIE PRESENTS
EASTSIDE BOWL • EL CORAZON • ELECTRIC ZOO • ELEKTRICITY • ELEVATION GROUP • EMERALD CUP • EMPIRE CONTROL ROOM
ENT LEGENDS • FELTON MUSIC HALL • FESTICATION • FESTICATION EMBER SHORES • FILTHY NASTY PRODUCTIONS • FLOWER FIELDS
FORBIDDEN KINGDOM • FREAKY DEAKY • FREMONT THEATER • FUNKY BISCUIT • FURNACE FEST • GEM AND JAM
GOLDFIELD TRADING POST • GREAT AMERICAN MUSIC HALL • GRIDLIFE • GROWLERS • GULF COAST JAM
GUNDLACH BUNDSCHU WINERY • HAMILTON D.C. • HARGRAY CAPITOL THEATRE • HEARD PRESENTS • THE HI-FI • HIGH DIVE
HIGHER GROUND MUSIC HALL • HOPMUNK TAVERN • HUICHICA MUSIC FESTIVAL • HUNGRY BRAIN • I LOVE RNB MUSIC FESTIVAL
IMAGINE MUSIC FESTIVAL • INEFFABLE MUSIC • INFINITI HALL • IRIE VIBEZ • IRIS PRESENTS • ISLE OF LIGHT • L.A. PRIDE
LAKES JAM • LARGO AT THE CORONET • LAUGH BOSTON • LEGACY CONCERTS • LIGHTS ALL NIGHT • LIQUID MADISON
LONESTAR AMPHITHEATER • LOWBROW PALACE • LYRICAL LEMONADE SUMMER SMASH • MAPLE HOUSE MUSIC + ARTS FESTIVAL
THE MARC • MASS CONCERTS • MAXX MUSIC • MILK BOY • THE MINT • MIRAMAR THEATER • MOKB • MOSSWOOD MELTDOWN
MOVEMENT DETROIT • THE MULEHOUSE • MURMRR • MYSTIC THEATER • NAMELESS PRESENTS • NORTH COAST MUSIC FESTIVAL
NORTH WAREHOUSE • NOTO • NTL PRODUCTIONS • THE PALLADIUM • PAPER TIGER • PAPPY & HARRIETS • PARADISE BLUE
THE PARISH • PAXAHAU • PITCHFORK MUSIC FESTIVAL • PLANET BLUEGRASS • THE POURHOUSE • PSYCHO LAS VEGAS
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the Cirque du Soleil Michael Jackson show.

But the business also experienced a sharp uptick this year, driven by a combination of pent-up demand, a number of big tours and inflation. Sixteen tours crossed the \$100 million mark, and the number of concert tickets sold in the first three quarters of 2022 was up 37% over 2019, according to Live Nation's most recent quarterly report.

The bad news, however, is twofold: More work for fewer employees in the wake of pandemic layoffs, plus rising costs for staffing, production and travel, threaten to erode profits. "We are working harder than ever just to try and make sure we don't lose any ground," says Jim Cressman, founder-owner of Canadian independent promoter Invictus Entertainment.

Cressman and Live Nation executives say that fans also seem to be changing their concertgoing habits by waiting longer to buy tickets. About 30% of tickets for this year's Lollapalooza festival in Chicago were purchased five days or fewer before the event, according to Live Nation. It's a concerning trend for promoters and tour organizers who have become accustomed to scaling event costs up and down based on projections from early sales. Fans are also getting wise to the fact that ticket prices, especially on the secondary market, tend to drop over time.

The names of the top 10 tours won't surprise anyone who follows the industry. No. 1 is Bad Bunny, who did two tours during this time frame: *El Último Tour del Mundo*, which ran from February to April and grossed \$116 million, and *World's Hottest Tour*, which brought in \$246 million from August to the end of the Billboard Boxscore touring year; it will run until Dec. 10. The tour dates within this time frame, as well as isolated hometown shows in Puerto Rico, grossed a combined \$373.5 million, the third-highest year-end total in Boxscore history after Ed Sheeran's \$429.5 million in 2018 and The Rolling Stones' \$425 million in 2006.

This is the first year that each tour in the top 10 grossed over \$100 million and the top five each took in more than \$200 million. Some of that is due to higher ticket prices: Bad Bunny tickets cost an average of \$201, while tickets to Sheeran's No. 1 2019 *÷ (Divide)* shows cost an average of \$86; the average ticket price of a top 10 tour was \$130.76, up from \$114.29 in 2019. Some of that growth comes from inflation, of course, while some is from a shift to higher ticket prices in order to capture revenue that once went to the secondary market. "The spending levels are really the same," says Live Nation Global Touring chairman Arthur Fogel. "It's just that artists are capturing more of it than ever before."

Farther down the Top Tours chart, the growth also stays consistent. The top 40 tours grossed a total of \$4.6 billion, up from a total of \$3.5 billion in 2019, a difference of 32%.



Kendrick Lamar sold out all 40 dates on the North American leg of The Big Steppers Tour, highlighted by a 50,000-ticket run in Los Angeles and over 20,000 tickets sold in Brooklyn, Toronto and Oakland, Calif.

TOP PROMOTERS

	Promoter	Gross	Total Attendees	No. Of Shows
1	Live Nation	\$4,188,640,353	42,286,452	4,789
2	AEG Presents	\$2,222,801,229	25,498,677	9,257
3	Cárdenas Marketing Network	\$552,873,380	3,449,418	216
4	OCESA	\$306,354,110	5,637,692	1,261
5	FKP Scorpio Konzertproduktionen	\$184,615,464	2,206,097	74
6	MGM Resorts International	\$142,258,806	859,528	340
7	SJM Concerts	\$134,688,965	1,746,650	125
8	HYBE	\$124,470,539	855,625	60
9	Another Planet Entertainment	\$121,257,735	1,420,114	440
10	Outback Concerts	\$113,589,350	1,552,045	549

TOP VENUES 15,001-PLUS

	Venue LOCATION	Gross	Total Attendees	No. Of Shows
1	Madison Square Garden New York	\$241,356,906	1,757,331	124
2	O2 Arena London	\$177,000,863	1,897,754	165
3	Kia Forum Inglewood, Calif.	\$156,812,598	1,218,826	100
4	T-Mobile Arena Las Vegas	\$124,684,713	731,072	58
5	Crypto.com Arena Los Angeles	\$89,752,749	792,117	73
6	American Airlines Center Dallas	\$87,743,758	706,901	67
7	United Center Chicago	\$87,553,772	658,152	45
8	Bridgestone Arena Nashville	\$84,134,407	799,543	82



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North American dates on **Dua Lipa's Future Nostalgia** tour represented a 1,500% increase in attendance over her pre-pandemic show grosses.

THE NEW SCORECARD

THIS YEAR, BILLBOARD BOXSCORE created a new chart to rank tours by number of tickets sold, not just revenue, although that information had already been included. And although promoters were concerned earlier in 2022 that touring market oversaturation would mean concerts drew fewer fans, the chart actually shows the opposite — major concerts attracted larger audiences without cannibalizing other shows. In 2022, a combined 17.1 million people saw the top 10 attended tours, up 21% from a combined 2019 attendance of 14.1 million. This year also marked the first time that 19 of the top 20 attended tours drew over 900,000 fans.

The top 10 tours also represent one of the youngest lists in recent years, with an average headliner age of 49.3, as opposed to 51.2 in 2019 and 54.6 in 2021. The oldest act was The Rolling Stones — Mick Jagger and Keith Richards will both be 79 by the end of the year, and Ron Wood is 75. The youngest acts were

TOP VENUES 15,001-PLUS (CONTINUED)


	Venue LOCATION	Gross	Total Attendees	No. Of Shows
9	FTX Arena Miami	\$80,132,818	635,105	57
10	Prudential Center Newark, N.J.	\$79,934,485	752,428	96
11	Scotiabank Arena Toronto	\$78,608,354	837,931	67
12	Barclays Center Brooklyn	\$70,643,395	633,536	71
13	TD Garden Boston	\$70,045,654	708,707	66
14	State Farm Arena Atlanta	\$68,057,511	676,074	72
15	Capital One Arena Washington, D.C.	\$67,584,520	605,368	62
16	AO Arena Manchester, England	\$64,889,541	944,524	112
17	Wells Fargo Center Philadelphia	\$61,538,801	602,510	60
18	Amway Center Orlando, Fla.	\$61,513,558	594,186	66
19	WiZink Center Madrid	\$58,370,862	922,324	94
20	Climate Pledge Arena Seattle	\$56,803,161	459,269	39
21	UBS Arena Elmont, N.Y.	\$54,579,217	536,027	71
22	Ball Arena Denver	\$53,183,967	466,010	40
23	Toyota Center Houston	\$50,615,030	390,261	37
24	SAP Center San Jose, Calif.	\$47,103,276	492,093	65
25	Little Caesars Arena Detroit	\$46,900,139	387,548	34

TOP VENUES 10,001-15,000

	Venue LOCATION	Gross	Total Attendees	No. Of Shows
1	Moody Center Austin	\$62,695,359	399,068	36
2	OVO Hydro Glasgow	\$57,151,690	887,807	112
3	MGM Grand Garden Las Vegas	\$45,236,415	237,872	27
4	Dickies Arena Dallas	\$44,470,438	589,157	79
5	Mercedes-Benz Arena Berlin	\$37,922,313	539,566	76
6	Barclays Arena Hamburg, Germany	\$37,123,832	615,656	116
7	Hallenstadion Zurich	\$34,697,332	366,083	48
8	Pechanga Arena San Diego San Diego	\$31,282,835	356,864	53
9	Van Andel Arena Grand Rapids, Mich.	\$30,754,067	402,162	61
10	Footprint Center Phoenix	\$28,194,074	242,332	22

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TOP VENUES 5,001-10,000

	Venue LOCATION	Gross	Total Attendees	No. Of Shows
1	Dolby Live Las Vegas	\$114,452,081	477,737	98
2	Red Rocks Amphitheatre Morrison, Colo.	\$107,803,971	1,635,802	194
3	Radio City Music Hall New York	\$87,205,585	909,994	190
4	Auditorio Nacional Mexico City	\$55,471,029	1,141,023	166
5	Hard Rock Live at Seminole Hard Rock Hotel & Casino Hollywood, Fla.	\$48,438,966	354,087	83
6	Mohegan Sun Arena Uncasville, Conn.	\$35,844,434	544,523	101
7	YouTube Theater Inglewood, Calif.	\$27,802,090	322,697	79
8	The Anthem Washington, D.C.	\$26,429,346	434,336	112
9	Texas Trust CU Theatre Dallas	\$25,435,120	350,299	95
10	Microsoft Theater Los Angeles	\$25,100,921	300,830	91

TOP VENUES 5,000 OR LESS

	Venue LOCATION	Gross	Total Attendees	No. Of Shows
1	Resorts World Theatre Las Vegas	\$55,272,018	326,510	87
2	Fox Theatre Atlanta	\$37,123,745	483,601	165
3	The Colosseum at Caesars Palace Las Vegas	\$36,719,306	197,964	54
4	Durham Performing Arts Center Durham, N.C.	\$33,819,977	410,923	179
5	Chicago Theatre Chicago	\$30,573,553	426,804	141
6	Beacon Theatre New York	\$27,863,305	303,335	130
7	Orpheum Theatre Minneapolis	\$26,031,576	328,009	159
8	Encore Theater at Wynn Hotel Las Vegas	\$23,485,906	139,951	110
9	Mission Ballroom Denver	\$20,572,929	505,719	159
10	Broward Center for the Performing Arts, Au-Rene Theater Fort Lauderdale, Fla.	\$20,169,105	274,188	173

TOP STADIUMS

	Stadium LOCATION	Gross	Total Attendees	No. Of Shows
1	Allegiant Stadium Las Vegas	\$182,503,448	1,019,733	24
2	SoFi Stadium Inglewood, Calif.	\$107,812,310	546,888	11
3	Foro Sol Mexico City	\$87,143,879	1,557,944	26
4	MetLife Stadium East Rutherford, N.J.	\$76,088,195	487,740	9
5	Stade de France Paris	\$59,513,628	700,473	9
6	Soldier Field Chicago	\$53,715,084	355,037	7
7	Wembley Stadium London	\$51,711,593	567,538	7
8	Fenway Park Boston	\$50,669,064	310,716	9
9	Camping World Stadium Orlando, Fla.	\$50,661,701	425,579	16
10	Hard Rock Stadium Miami	\$43,248,123	269,917	6

“WE ARE WORKING HARDER THAN EVER JUST TO TRY AND MAKE SURE WE DON’T LOSE ANY GROUND.”

—JIM CRESSMAN, INVICTUS ENTERTAINMENT

Harry Styles and Bad Bunny, both of whom turned 28.

As in years past, Live Nation dominated the business, exclusively promoting half of the top 20 — which grossed a combined \$1.5 billion — as well as Bad Bunny’s stadium shows, in collaboration with Cárdenas Marketing Network, and some shows for My Chemical Romance and Paul McCartney. AEG follows with a handful of global tours, including Elton John, that combined accounted for \$843 million. CMN powered Bad Bunny at No. 1 and Daddy Yankee at No. 13, while Mercury Concerts led the Latin American dates for Guns N’ Roses. Sheeran, at No. 3, was promoted by a mix of buyers throughout Europe.

On the agency front, the leader is Creative Artists Agency, with eight acts in the top 20: Styles, Red Hot Chili Peppers, The Weeknd, Lady Gaga, the Eagles, Dua Lipa, Justin Bieber and My Chemical Romance. Wasserman Music had four clients in the top 20 — Sheeran, Coldplay, Kenny Chesney and Billie Eilish — while UTA had two: Bad Bunny and Guns N’ Roses.

Three of the top tours — John, McCartney and The Rolling Stones — have global touring deals with AEG but don’t have a traditional booking agency deal. WME had only one artist in the top 20 with Daddy Yankee. So did the Neal Agency, started in February by Austin Neal, son of longtime WME agent Kevin Neal. Austin formed the agency to represent Morgan Wallen, who took a hiatus from touring after his use of a racial slur was caught on video in 2021. Wallen grossed \$128 million in 2022 from 66 shows. **b**

Billboard’s year-end touring charts are based on Billboard Boxscore data for performances between Nov. 1, 2021, and Oct. 31, 2022.

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Rosa Linn (left) and Kaprelian photographed by Martha Galvan on Nov. 11 in Malibu, Calif.

ROSA LINN

Discovered at a small Armenian festival, the “Snap” singer is now sharing studios with songwriting giants

▶ Three years ago, Rosa Linn was dreaming of a career in music, but she never expected that a local village festival in her native Armenia would be her ticket to stardom. Yet her standout performance of an original rock song floored talent scouts in the crowd from record label Nvak Collective, and soon after, the team invited her to attend the company's upcoming songwriting camp for women. “We really recognize the fact that talent is equally distributed — but opportunity isn't,” says Tamar Kaprelian, Nvak Collective co-founder and Rosa Linn's manager since July 2021, when the rising singer-songwriter also signed to the label.

At the camp, Rosa Linn presented the first verse of a folksy pop song about hopelessly ruminating over a romantic interest. It ultimately became “Snap,” the global crossover hit that has catapulted her career and led to her first *Billboard* No. 1. Inspired by her “first real love” in 2017 during her time as an exchange student in the United States, Rosa Linn wrote about acclimating upon returning to Armenia. “It was a very hard period for me,”

says the now 22-year-old. “It's just about life, and I think that's why people relate to it.”

She spent the next two-and-a-half years fleshing out the rest of the song ahead of its official release in March. The final product, she says, retained the “vulnerable feeling” of its original demo, including vocals she recorded in a hotel room. Kaprelian sent the track to local radio stations, but was determined to get the song noticed on a larger level, eventually submitting it as an applicant to represent Armenia at the 2022 Eurovision Song Contest. Following its selection, Rosa Linn performed “Snap” to 161 million people across Europe and placed 20th. “We really saw it as a steppingstone,” Kaprelian says. “We decided to double down [and] really went hard in the TikTok strategy.”

Rosa Linn began “experimenting” with different videos on the platform, including acoustic performances and point-of-view-style clips showing the behind-the-scenes action at Eurovision. And after a fan-made, sped-up version of the track was uploaded to TikTok soon

after the competition aired, “Snap” began to go viral. Over 1 million videos were uploaded using the quicker, pitched-up version, with users soundtracking everything from favorite recipes to sweet moments with their pets. Its popularity on the platform pushed “Snap” to a No. 97 debut on the *Billboard* Hot 100 dated Sept. 3. It has since reached a No. 82 high and spent seven weeks at No. 1 on *Billboard*'s Triple A chart.

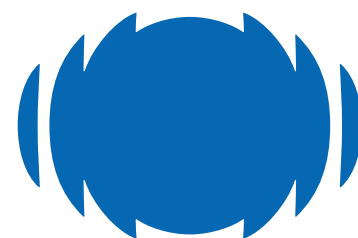
In August, Rosa Linn signed a record deal with Columbia Records and promptly joined songwriting sessions with Diane Warren and Dan Wilson. In late October, the artist released a follow-up single with fellow Eurovision star Duncan Laurence. She's currently working on a debut album, without a timeline — Rosa Linn acknowledges that she's “very picky” — but is confident of what her future releases will stand for. “I'm always going to stay personal and honest,” she says. “My music is a representation of what I've gone through. Coming from Armenia and now living my dream is unbelievable.”

—RANIA ANIFTOS

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