

Billboard Music Awards 2023

billboard

NOVEMBER 18, 2023 • BILLBOARD.COM

TUNE IN NOV. 19
@BBMAs and
@billboard
socials to see
who wins

THE TATE SHOW

FROM SATURDAY NIGHT LIVE TO SUNDAY'S
BILLBOARD MUSIC AWARDS, HERE'S WHY
ALL EYES ARE ON **TATE McRAE**

+ MORE PERFORMANCES BY **David Guetta x Bebe Rexha** **Karol G** **Mariah Carey**
Morgan Wallen **NewJeans** **Peso Pluma** **Stray Kids**

BEST ORIGINAL SCORE

LUDWIG GÖRANSSON

NOLAN'S MOST
AMBITIOUS FILM BECAME
**GÖRANSSON'S
MOST
AMBITIOUS
SCORE—**
DIFFERENT FROM
ANYTHING HE HAD
DONE BEFORE.

VARIETY

A FILM BY CHRISTOPHER NOLAN

OPPENHEIMER

WRITTEN FOR THE SCREEN BY CHRISTOPHER NOLAN
AND DIRECTED BY CHRISTOPHER NOLAN

GO TO WWW.EXPERIENCEOPPENHEIMER.COM FOR MORE

SPYGLASS

© 2023 UNIVERSAL STUDIOS

UNIVERSAL

contents

NOV. 18, 2023

VOLUME 135

NO. 15



Features

40

AS TATE WILL HAVE IT

By reclaiming creative control, **Tate McRae** has gone from TikTok-savvy pop breakout to global star-in-the-making.

46

FINDING HARMONY

The six young men of **asOne** — a group of both Israeli and Palestinian musicians — landed in the United States on Oct. 6. Now they're finding their identity tested before they've even released any songs.

ON THE COVER

Tate McRae photographed by Michelle Genevieve Gonzales on Oct. 31 in Los Angeles.

THIS PAGE

From left: Sadik Dogosh, Ohad Attia, Niv Lin, Nadav Philips, Aseel Farah and Neta Rozenblat of asOne photographed by Austin Hargrave on Nov. 6 in Los Angeles.

TO OUR READERS

Billboard will publish its next issue on Dec. 9. For 24/7 music coverage, go to billboard.com.

contents

NOV. 18, 2023 / VOLUME 135 / NO. 15



MASTHEAD

4

BILLBOARD CHARTS

7

The Beatles earn their 35th Billboard Hot 100 top 10 — and first since 1996 — with “Now and Then.”

THE MARKET

21

After years of chasing viral success with singles, the industry is finding that fans are responding to the “world-building” of albums.

24

Publishers Quarterly: Sony Music Publishing sweeps for a third time in 2023, and Warner Chappell Music surges to a new high.

THE SOUND

29

OSCAR BEST BETS

A look at potential nominees for the best original song and best original score categories, ahead of the Academy Awards shortlists arriving Dec. 21.

THE PLAYERS

57

2023 TOP BUSINESS MANAGERS

Billboard’s annual list of money counselors that artists and executives rely upon to foretell their financial futures.

CHARTBREAKER

72

With her social media savvy, Laufey has created a blueprint for modern jazz success.

Tate McRae photographed by Michelle Genevieve Gonzales on Oct. 31 in Los Angeles.

“The best ‘Trolls’ movie yet!”



Best Original Song “BETTER PLACE (REUNION)”

Written by SHELLBACK, JUSTIN TIMBERLAKE, AMY ALLEN



Hannah Karp
EDITORIAL DIRECTOR

Editorial

DEPUTY EDITORIAL DIRECTORS
ROBERT LEVINE, DAMIEN SCOTT
LEILA COBO CHIEF CONTENT OFFICER, LATIN/ESPAÑOL
FRANK DIGIACOMO EXECUTIVE EDITOR, ENTERPRISE REPORTING
REBECCA MILZOFF EXECUTIVE EDITOR, FEATURES
CHRISTINE WERTHMAN MANAGING EDITOR
ALEXIS COOK CREATIVE DIRECTOR
JENNY SARGENT PHOTOGRAPHY DIRECTOR
JASON LIPSHUTZ EXECUTIVE DIRECTOR, MUSIC
MELINDA NEWMAN EXECUTIVE EDITOR, WEST COAST/NASHVILLE
GAIL MITCHELL EXECUTIVE DIRECTOR, R&B/HIP-HOP
THOM DUFFY EXECUTIVE DIRECTOR, SPECIAL FEATURES/POWER LISTS
JOE LYNCH EXECUTIVE DIGITAL DIRECTOR, EAST COAST
KATIE ATKINSON EXECUTIVE DIGITAL DIRECTOR, WEST COAST
ED CHRISTMAN EXECUTIVE EDITOR, FINANCE
COLIN STUTZ NEWS DIRECTOR

DEPUTY EDITOR **Andrew Unterberger**
SENIOR EDITORS **Anna Chan, Lyndsey Havens, Eric Renner Brown**
AWARDS EDITOR **Paul Grein** SENIOR CORRESPONDENT, MUSIC **Katie Bain**
SENIOR DIRECTOR **Dave Brooks** (Touring/Live Entertainment)
DEPUTY DIRECTOR, R&B/HIP-HOP **Carl Lamarre** LEAD ANALYST **Glenn Peoples**
SENIOR WRITERS **Griselda Flores** (Latin), **Dan Rys**
DIGITAL NEWS EDITOR **Marc Schneider**
SENIOR LEGAL CORRESPONDENT **Bill Donahue**
SENIOR MUSIC REPORTER **Elias Leight**
EDITOR, SPECIAL FEATURES/POWER LISTS **Taylor Mims**
PRIDE EDITOR **Stephen Daw**
EDITOR AT LARGE **Steve Knopper**
WEEKEND EDITORS **Ashley Iasimone, Mitchell Peters**
COPY CHIEF **Chris Woods**
SENIOR COPY EDITOR **Christa Titus**
REPORTERS **Elizabeth Dilts Marshall** (Finance),
Heran Mamo (R&B/Hip-Hop), **Kristin Robinson** (Publishing)
STAFF WRITERS **Rania Aniftos, Starr Bowenbank,**
Kyle Denis, Jessica Nicholson (Nashville)
STAFF WRITERS, E-COMMERCE **Rylee Johnston, Latifah Muhammad**
ASSOCIATE EDITOR **Chris Eggertsen**
ASSISTANT EDITORS **Josh Glicksman, Jessica Roiz**

Billboard Español

DEPUTY EDITOR **Sigal Ratner-Arias** ASSOCIATE EDITOR **Isabela Raygoza**
SEO SPECIALIST **Luisa Calle**

Design

ART DIRECTOR **Christopher Elsemore** SENIOR DESIGNER **Lyanne Natividad**
ART PRODUCTION MANAGER **Dan Skelton**

Photo

DEPUTY PHOTO DIRECTOR **Samantha Xu**
SENIOR PHOTO EDITOR **Jenny Regan** (Digital)
PHOTO RESEARCHER **Michael Calcagno**
ASSISTANT PHOTO EDITOR **Naomy Pedroza**

Video

SENIOR CREATIVE PRODUCER **Alyssa Caverley**
PRODUCER/EDITOR **Evan Burke**
PRODUCTION AND CONTENT MANAGER **Ciara McVey**
SOCIAL PRODUCER/CONTENT MANAGER **Stefanie Tanaka**
CONTENT MANAGER **Emily Fuentes** EXECUTIVE PRODUCER, NEWS **Brian Zambuto**
SENIOR PRODUCER **Lesley Corral** PRODUCER/EDITOR **Chris George**
HOST/PRODUCER **Tedrick Kelly** PRODUCERS **Neha Joy, Tiffany Taylor**
POST SUPERVISOR **Jonathan Suhadolnik** VIDEO EDITOR **Frankie Pepper**
EDITORS **Jason Bass, Colin Burgess** VIDEO EDITOR/SHOOTER **Matt Damiano**

Digital

DIRECTOR, SOCIAL MEDIA **Becky Kaminsky**
SOCIAL MEDIA EDITOR **Danielle Pascual**
SOCIAL MEDIA COORDINATOR **Deborah You**
SOCIAL MEDIA MANAGER/STAFF WRITER, LATIN **Ingrid Fajardo**

Mike Van
PRESIDENT

Dana Droppo
CHIEF BRAND OFFICER

Business Leadership

SILVIO PIETROLUONGO EXECUTIVE VICE PRESIDENT,
CHARTS AND DATA PARTNERSHIPS
ANDREI RADAZA SENIOR VICE PRESIDENT, BRAND PARTNERSHIPS
ANJALI RAJA SENIOR VICE PRESIDENT, BUSINESS OPERATIONS
AND AUDIENCE GROWTH
CHRISTINA MEDINA SENIOR VICE PRESIDENT, TALENT AND PROGRAMMING
JOE MAIMONE VICE PRESIDENT, INDUSTRY SALES
SHAMEKA FRANK VICE PRESIDENT, REVENUE OPERATIONS
MARY ROONEY VICE PRESIDENT, EVENTS
SARA KATZKI VICE PRESIDENT, BRAND STUDIO
SHIRA BROWN VICE PRESIDENT, VIDEO

Sales/Brand Partnerships

EXECUTIVE DIRECTORS **Edward Stepankovsky,**
Gabriel Vega
EXECUTIVE DIRECTORS, BRAND PARTNERSHIPS **Brian Nguyen,**
David Weinroth
SENIOR DIRECTOR **Justine Silagi**
DIRECTOR, BRAND PARTNERSHIPS **Corey Armend**
DIRECTORS **Cynthia Mellow, Ryan O'Donnell,**
Marcia Olival, Lee Ann Photoglo
MANAGER, BRAND PARTNERSHIPS **Chris Arencibia**
ACCOUNT DIRECTOR, BRAND PARTNERSHIPS **Danielle Daniel**
ARTIST RELATIONS COORDINATOR **Catrise Johnson**

Charts

MANAGING DIRECTOR, CHARTS AND DATA OPERATIONS
Keith Caulfield (Billboard 200, Heatseekers Albums; Los Angeles)
SENIOR DIRECTOR/CHARTS AND DATA ANALYST
Gary Trust (Billboard Hot 100, Pop, Adult)
SENIOR DIRECTOR, CHARTS AND DATA PRODUCTION **Michael Cusson**
ASSOCIATE DIRECTOR, CHARTS AND DATA PRODUCTION
Alex Vitoulis (Blues, Classical, Jazz, World)
SENIOR CHARTS AND DATA ANALYSTS
Trevor Anderson (R&B/Hip-Hop; Editorial Research Coordinator),
Jim Asker (Country, Christian, Gospel),
Pamela Bustios (Latin, Billboard Español),
Eric Frankenberg (Touring, Global Music),
Kevin Rutherford (Streaming Services, Rock)
SENIOR CHARTS AND SOCIAL MANAGER
Xander Zellner (Artists, Songwriters, Producers)

Events

ASSOCIATE DIRECTOR **Morgan Smith**

Account Management

SENIOR MANAGERS **Galina Druzhinina, Shannon McMahon**
MANAGER **Andrea Guevara-Gresch** ASSOCIATE MANAGER **Kristen Wisneski**
SENIOR REVENUE OPERATIONS MANAGER **Mirna Gomez**

Brand Studio

ASSOCIATE DIRECTOR, PROJECT MANAGEMENT **Sarah Lombard**
SENIOR PROJECT MANAGER **Sidnei Afari**
SENIOR BRANDED WRITERS/PRODUCERS **James Dinh, Walaa Elsididd**
PROJECT MANAGER **Ivanna Subervi Hernandez**
ASSOCIATE MANAGER, BRANDED SOCIAL **Meghan Mahar**
BRANDED CONTENT COORDINATOR **Quincy Green**

Marketing Strategy

DIRECTORS **Jeanne Dienstag, Jasmine Kim**
SENIOR MANAGER **Anisha Nallakrishnan**
PAID SOCIAL MANAGER **Janki Patel**

Design

DIRECTORS **Stacy Saunders, Adrian Castillo**

Jay Penske

CHAIRMAN & CEO

Gerry Byrne
VICE CHAIRMAN
George Grobar
PRESIDENT
Sarlina See
CHIEF FINANCIAL OFFICER
Craig Perreault
CHIEF DIGITAL OFFICER
Todd Greene
EVP, BUSINESS AFFAIRS AND CHIEF LEGAL OFFICER
Celine Perrot-Johnson
EVP, OPERATIONS AND FINANCE
Paul Rainey
EVP, OPERATIONS AND FINANCE
Tom Finn
EVP, OPERATIONS AND FINANCE
Jenny Connolly
EVP, PRODUCT AND ENGINEERING
Ken DelAlcazar
EVP, FINANCE
Debashish Ghosh
MANAGING DIRECTOR, INTERNATIONAL MARKETS
Dan Owen
EVP, GM OF STRATEGIC INDUSTRY GROUP

David Roberson
SENIOR VICE PRESIDENT, SUBSCRIPTIONS
Doug Bandes
SENIOR VICE PRESIDENT, PARTNERSHIPS/PMC LIVE
Frank McCallick
SENIOR VICE PRESIDENT, GLOBAL TAX
Jessica Kadden
SENIOR VICE PRESIDENT, PROGRAMMATIC SALES
Judith R. Margolin
SENIOR VICE PRESIDENT, DEPUTY GENERAL COUNSEL
Lauren Utecht
SENIOR VICE PRESIDENT, HUMAN RESOURCES
Marissa O'Hare
SENIOR VICE PRESIDENT, BUSINESS DEVELOPMENT
Nelson Anderson
SENIOR VICE PRESIDENT, CREATIVE

Adrian White
VICE PRESIDENT, ASSOCIATE GENERAL COUNSEL
Anne Doyle
VICE PRESIDENT, HUMAN RESOURCES
Ashley Snyder
VICE PRESIDENT, ASSOCIATE GENERAL COUNSEL
Brian Levine
VICE PRESIDENT, REVENUE OPERATIONS
Brian Vrabel
HEAD OF INDUSTRY, CPG AND HEALTH
Brooke Jaffe
VICE PRESIDENT, PUBLIC AFFAIRS AND STRATEGY
Constance Ejuma
VICE PRESIDENT, SEO
Courtney Goldstein
VICE PRESIDENT, HUMAN RESOURCES
Dan Feinberg
VICE PRESIDENT, ASSOCIATE GENERAL COUNSEL
Denise Tooman
VICE PRESIDENT, MARKETING, STRATEGIC SOLUTIONS GROUP
Gabriel Koen
VICE PRESIDENT, TECHNOLOGY
Greta Shafrazian
VICE PRESIDENT, BUSINESS INTELLIGENCE
Jamie Miles
VICE PRESIDENT, E-COMMERCE
James Kiernan
HEAD OF INDUSTRY, AGENCY DEVELOPMENT
Jennifer Garber
HEAD OF INDUSTRY, TRAVEL
Jerry Ruiz
VICE PRESIDENT, ACQUISITIONS AND OPERATIONS
Joni Antonacci
VICE PRESIDENT, PRODUCTION OPERATIONS
Karen Reed
VICE PRESIDENT, FINANCE
Katrina Barlow
VICE PRESIDENT, BUSINESS DEVELOPMENT
Kay Swift
VICE PRESIDENT, INFORMATION TECHNOLOGY
Keir McMullen
VICE PRESIDENT, HUMAN RESOURCES
Mike Ye
VICE PRESIDENT, STRATEGIC PLANNING AND ACQUISITIONS
Nici Catton
VICE PRESIDENT, PRODUCT DELIVERY
Richard Han
VICE PRESIDENT, INTERNATIONAL SALES
Scott Ginsberg
HEAD OF INDUSTRY, PERFORMANCE MARKETING
Sonal Jain
VICE PRESIDENT, ASSOCIATE GENERAL COUNSEL
Thomas Ferguson
VICE PRESIDENT, PRODUCT LICENSING
Tom McGinnis
VICE PRESIDENT, CORPORATE CONTROLLER

For Your Consideration
In All Categories Including

BEST
ANIMATED
FEATURE

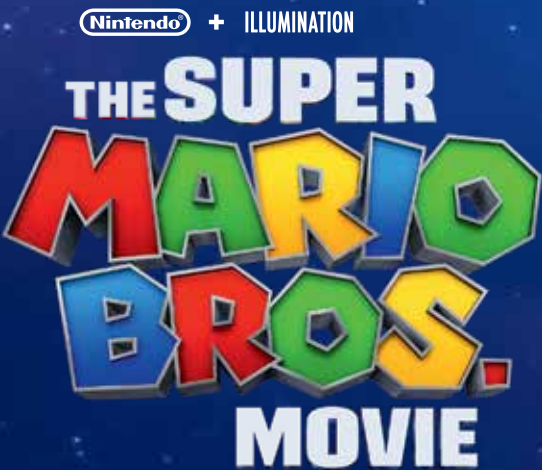
Produced By Chris Meledandri p.g.a.
Directed By Benjamin Renner

BEST ORIGINAL SCORE
John Powell



“JACK BLACK’S FIERY,
MUSICALLY INFUSED PERFORMANCE
AS BOWSER SHINES AS BRIGHT AS
THE GAME’S SUPER STAR.”

Daniel Howat, NEXT BEST PICTURE



FOR YOUR CONSIDERATION
In All Categories Including
BEST ORIGINAL SONG
“PEACHES”
Written By
JACK BLACK
AARON HORVATH
MICHAEL JELENIC
ERIC OSMOND
JOHN SPIKER

BEST ORIGINAL SCORE
BRIAN TYLER

charts

DATA FOR WEEK OF 11.18.2023



The Beatles Make More History With ‘Now And Then’

**BILLBOARD
HOT 100**

7

**“Now and Then”
The Beatles**

LAST WEEK	PEAK POSITION	WEEKS ON CHART
-	7	1

THE BEATLES MAKE a fab return to the Billboard Hot 100 as “Now and Then” debuts at No. 7. The song starts as their 35th top 10 — extending their record for the most among groups — and marks their first trip to the region since 1996. “Now and Then” is billed as the final Beatles song, first recorded as a demo in 1977 by John Lennon and initially intended for the band’s three-edition *Anthology* series in the mid-1990s. It was completed by surviving members Paul McCartney and Ringo Starr, among others, after new technology helped extract Lennon’s vocals from the original demo. Portions of guitar recorded by George Harrison during the initial attempt to finish the track in the ‘90s were also incorporated. The single enters the Hot 100 with 11 mil-

lion streams, 2.1 million in airplay audience and 73,000 physical and digital singles sold combined in the United States Nov. 3-9, according to Luminate, following its Nov. 2 release. A 12-minute film chronicling the track premiered Nov. 2, followed by the song’s official video on Nov. 3. The Beatles first hit the Hot 100’s top 10 on the chart dated Jan. 25, 1964, with their landmark U.S. breakthrough single, “I Want To Hold Your Hand.” The song became the first of their record 20 No. 1s. They now claim a span of top 10s stretching 59 years, nine months and three weeks — the longest excluding holiday fare. Says Lenny Diana, program director at Triple A Airplay chart reporter WTTS Indianapolis: “No matter what genre of music you are into, direct lines can be drawn back to that band.”

—GARY TRUST

Hot 100						
2 WKS. AGO	LAST WEEK	THIS WEEK	Title PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	6	1	#1 for 3 WEEK(S) Cruel Summer J.M.ANTONOFF,T.SWIFT (T.SWIFT,J.M.ANTONOFF,A.E.CLARK)	Taylor Swift REPUBLIC	1	27
2	4	2	Paint The Town Red EARL ON THE BEAT,K.R.BRUTUS,JOHN BAPTISTE,DJ REPLAY (A.R.Z.DLAMINI,I.E.BYNUM, K.R.BRUTUS,J.B.KOUAME,R.BUENDIA,B.F.BACHARACH,H.DAVID)	Doja Cat KEMOSABE/RCA	1	14
-	1	3	AIR Is It Over Now? (Taylor's Version) [From The Vault] J.M.ANTONOFF,T.SWIFT (T.SWIFT,J.M.ANTONOFF)	Taylor Swift REPUBLIC	1	2
3	8	4	Snooze BABYFACE,K.VAN RIDDICK-TYNES,L.THOMAS,BLK (S.I.ROWE,BABYFACE,K.VAN RIDDICK-TYNES, L.G.THOMAS III,B.FERGUSON)	SZA TOP DAWG/RCA	2	48
HOT SHOT DEBUT		5	Standing Next To You ANDREW WATT,CIRKUT (A.WOTMAN,H.R.WALTER,A.TAMPOSI,J.D.BELLION)	Jung Kook BIGHIT MUSIC/GEFFEN/INTERSCOPE	5	1
4	11	6	I Remember Everything Z.L.BRYAN (Z.L.BRYAN,K.MUSGRAVES)	Zach Bryan Featuring Kacey Musgraves INTERSCOPE/BELTING BRONCO/WARNER/MCA NASHVILLE/WAR	1	11
NEW		7	Now And Then G.MARTIN,J.W.LENNON,P.MCCARTNEY,G.HARRISON,R.STARR (J.W.LENNON,P.MCCARTNEY, G.HARRISON,R.STARR)	The Beatles CALDERSTONE/APPLE/UME/CAPITOL	7	1
5	13	8	Fast Car CHIP MATTHEWS,J.D.SINGLETON,L.COMBS (T.L.CHAPMAN)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/COLUMBIA	2	33
7	17	9	Thinkin' Bout Me J.MOI,CHARLIE HANDSOME (J.BYRON,A.G.GORLEY,T.PHILLIPS,CHARLIE HANDSOME)	Morgan Wallen BIG LOUD/MERCURY/REPUBLIC	7	36
6	15	10	Last Night J.MOI (J.BYRON,A.G.GORLEY,J.K.HINDLIN,CHARLIE HANDSOME)	Morgan Wallen BIG LOUD/MERCURY/REPUBLIC	1	41
14	22	11	Greedy R.B.TEDDER,J.L.HARRIS (T.MCRAE,R.B.TEDDER,J.L.HARRIS,A.R.ALLEN)	Tate McRae RCA	11	8
-	2	12	Now That We Don't Talk (Taylor's Version) [From The Vault] J.M.ANTONOFF,T.SWIFT (T.SWIFT,J.M.ANTONOFF)	Taylor Swift REPUBLIC	2	2
10	26	13	Fukumean DUNK ROCK,FLO (S.G.KITCHENS,L.DIFABIO,F.ONGONGA,C.R.LEE)	Gunna GUNNA/YOUNG STONER LIFE/300/3EE	4	21
15	25	14	Rich Baby Daddy GORDO,KLAHR,LIOHN,BNYX,THE LOUD PACK,UV,KILLEN E.M.DOUGIE F (A.GRAHAM,J.N.WHERRY, S.I.ROWE,D.A.BLACKMON,J.KLAHR,B.SAINT FORT,R.ZASTENKER,S.BAROT,M.FELLANDER-TSAI, T.SCHAEFERDIEK,Y.CHAIN,D.FORD,F.L.M.WELCH,I.SUMMER)	Drake Featuring Sexxy Red & SZA OVO SOUND/REPUBLIC	11	5
17	33	15	Need A Favor A.NIVAREL (J.B.DEFORD,A.A.NIVAREL,J.RAGOSTA,R.RAGOSTA)	Jelly Roll BAILEE & BUDDY/BMG/STONEY CREEK/BROKEN BOW	14	32
12	27	16	Dance The Night M.RONSON,ANDREW WYATT,THE PICARD BROTHERS (M.D.RONSON,ANDREW WYATT,D.LIPA,C.AILIN)	Dua Lipa MATTTEL/WATERTOWER/WARNER/ATLANTIC	6	24
11	18	17	Vampire D.NIGRO (O.RODRIGO,D.L.NIGRO)	Olivia Rodrigo GEFFEN/INTERSCOPE	1	19
21	35	18	Water S.SOSO,RAYO (T.SEEHAL,A.IROSOGIE,I.LEWIS,C.KEAY,S.AWUKO,R.E.H.GOUFER,O.ZUCCA, J.PLOMASTRO,C.ASTEWART,S.SOSO)	Tyla FAX RECORDS/EPIC	18	6
9	24	19	Monaco LA PACIENCIA,MAG,SMASH DAVID,EDCLUSIVE,ARGEL (B.A.MARTINEZ OCASIO,R.ROSARDO TORRES, M.D.BORRERO,S.D.JIMENEZ,E.DAWDIA,A.L.CUESTA,C.AZNAVOUR)	Bad Bunny RIMAS	5	4
31	44	20	Agora Hills EARL ON THE BEAT,GENT,JOHN BAPTISTE,BANGS (A.R.Z.DLAMINI,I.E.BYNUM,G.MEMISHI,J.B.KOUAME, B.PEPPLE,B.HOLLAND,M.SMITH)	Doja Cat KEMOSABE/RCA	18	7

Go to the Chart Beat section of [billboard.com](#) for complete charts coverage.

The 19-year-old Nashville native's collaboration with Jelly Roll marks her fourth Hot 100 entry and hits a new No. 26 high on Streaming Songs.

HOT 100

42

“Wild Ones”
Jessie Murph
& Jelly Roll

Tell me about how “Wild Ones” came together.

JESSIE MURPH I’ve always been attracted to chaos, and that’s where the song came from. I don’t normally write fun songs, so it’s one of my first

like that — really cool and different. I had been in a session all day and we had gotten nothing. In the last 30 minutes, I remember Gitty [producer/co-writer Jeff Gitelman] played this guitar lick, and we ended up writing it super fast. Stylistically, especially lately, I’ve been really inspired by country music, and I feel like it has found its way into my sound a bit.

When did Jelly Roll become a part of the song?

I never planned on having a feature on it, but [at the] last minute, Jelly heard it and was like, “I have a verse for this.” I was in the studio with him in Nashville when he made it. He really brought his energy to it and added a different spin. Something that’s so special about him is that you can tell he’s such a gratitude-based person. It’s beautiful. Jelly Roll has been so positive, and every time I’m around him, I leave feeling so happy.

It feels like elements of country music are everywhere this year, melding together with other genres in different ways.

I think it’s beautiful. That has always been my thing as an artist: I don’t ever want to have a genre because I feel that boxes you in. And as you get older and grow as a person, you listen to different types of music, and it’s beautiful when those things mix and intertwine. It creates a whole new vibe that people haven’t even heard. But I agree — country is exploding right now.

—JESSICA NICHOLSON

HOT 100 FIRST-TIMERS			
Artists who have recently made their initial appearances on the chart			
ARTIST	SONG	DEBUT POSITION	DEBUT DATE
Luar La L	“Teléfono Nuevo” with Bad Bunny	32	Oct. 28
Bryant Myers	“Seda” with Bad Bunny	38	Oct. 28
Yovngchimi	“Mercedes Carota” with Bad Bunny	57	Oct. 28
De La Ghetto	“Acho PR” with Bad Bunny, Arcángel and Nengo Flow	83	Oct. 28
The Citizens of Halloween	“This Is Halloween”	41	Nov. 11
chriseanrock	“Mr. Take Ya B*tch” with Lil Mabu	96	Nov. 11

BILLBOARD NOTED: THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY LUMINATE, RADIO AIRPLAY AND SALES DATA AS MEASURED BY LUMINATE, AND SALES DATA AS COMPILED BY LUMINATE. SEE CHARTS. BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2023 BILLBOARD MEDIA LLC AND LUMINATE, INC. ALL RIGHTS RESERVED.

👍 RogerEbert.com

“A TOUR DE FORCE OF PACING AND TONE. MARK MOTHERSBAUGH’S SCORE ADDS THE PERFECT SYNTH TOUCH.”



COCAINE
BEST ORIGINAL SCORE
MARK MOTHERSBAUGH
BEAR

BILLBOARD 200

52



Dave Matthews Band
Before These Crowded Streets

Vinyl pressings marking the 25th anniversary of *Before These Crowded Streets* and the 20th anniversary of Coheed and Cambria's *The Second Stage Turbine Blade* (No. 70) prompt their respective chart returns.

76



Mariah Carey
Merry Christmas

Five holiday albums brighten the Billboard 200, including *Merry Christmas*. Its lead single, "All I Want for Christmas Is You," is likely to soon reenter the Billboard Hot 100, where it has hit No. 1 every holiday season for the last four years.

124



New Kids on the Block
The Block

The No. 2-peaking 2008 release returns (10,000 units; up from a negligible sum the prior week) after a deluxe reissue with additional bonus tracks, including its first vinyl release (2,000 copies sold in the format).

1

Taylor Swift
1989
(Taylor's Version)



(Acoustic Version) (Taylor's Version)."
1989 (Taylor's Version) remains a super seller on vinyl, with 46,000 sold in its second week, bringing its cumulative vinyl sales to 739,000, by far the top-selling vinyl album of 2023 in the United States. —KEITH CAULFIELD

Billboard 200

2 WKS. AGO		LAST WEEK	THIS WEEK	Artist		Title	PEAK POS.	WKS. ON CHART	
				IMPRINT/DISTRIBUTING LABEL					
-	①	1 #1 for 2 WEEKS Taylor Swift 1989 (Taylor's Version) REPUBLIC					1	2	
HOT SHOT DEBUT		②	Jung Kook Golden BIGHIT MUSIC/GEFFEN/JIGA					2	1
2	3	3	Drake For All The Dogs OVO SOUND/REPUBLIC					1	5
5	5	4	Morgan Wallen One Thing At A Time BIG LOUD/MERCURY/REPUBLIC					1	36
4	4	5	Bad Bunny Nadie Sabe Lo Que Va A Pasar Manana RIMAS					1	4
NEW		⑥	Jimmy Buffett Equal Strain On All Parts MAILBOAT/SUN					6	1
9	6	7	Rod Wave Nostalgia ALAMO					1	8
8	9	8	Zach Bryan Zach Bryan BELTING BRONCO/WARNER					1	11
⑥	7	9	Taylor Swift Midnights REPUBLIC					1	55
11	10	10	SZA SOS TOP DAWG/RCA					1	48
7	8	11	Taylor Swift Lover REPUBLIC					1	220
10	12	12	Olivia Rodrigo Guts GEFFEN/JIGA					1	9
16	17	⑬	Noah Kahan Stick Season MERCURY/REPUBLIC					3	50
17	16	14	Morgan Wallen Dangerous: The Double Album BIG LOUD/REPUBLIC					1	148
12	14	15	Taylor Swift Folklore REPUBLIC					1	172
18	15	16	Peso Pluma Genesis DOUBLE P					3	20
13	18	17	Travis Scott Utopia CACTUS JACK/EPIC					1	15
NEW		⑮	Cody Johnson Leather COJO/WARNER MUSIC NASHVILLE/WMN					18	1
NEW		⑰	Jason Aldean Highway Desperado MACON/BROKEN BOW/BMG/BBMG					19	1
20	⑰	20	Taylor Swift Speak Now (Taylor's Version) REPUBLIC					1	18

Celebrating TWO INCREDIBLE YEARS!

MILESTONES

AWARD-WINNING
SEBASTIAN MANISCALCO
HARRY STYLES X2
DADDY YANKEE
KENDRICK LAMAR
LOS TEMERARIOS X2
MAMAMOO
EAGLES X2
PESO PLUMA
CARDI B
AND MANY MORE!



MEMORIES
COUNTLESS GUESTS
WHO MADE OUR EVENTS
UNFORGETTABLE
Plus
AN EXCITING 22-23 SEASON
ISLANDERS
PLAYOFF RUN

MORE THAN JUST AN ARENA
A BEAUTIFUL CAMPUS IN THE HEART OF METRO NY





GLOBAL 200

1

“Standing Next to You”
Jung Kook

81.6 million streams and 121,000 sold worldwide Nov. 3-9, according to Luminate, following its Nov. 3 release. In addition to its original version, seven mixes of the song arrived Nov. 6: its Future Funk, Holiday, Latin Trap, PBR&B and Slow Jam remixes, as well as its band version and instrumental version.

BTS members now total 10 Global 200 top 10s with individual releases, with BTS having tallied 11 top 10s — including seven No. 1s — as a group.

All three of Jung Kook’s Global 200 chart-toppers are on his debut solo album, *Golden*, which starts at No. 2 on the Billboard 200 with 210,000 equivalent album units earned in the United States. With 165,000 in album sales, it enters at No. 1 on Top Album Sales (129,000 on CD; 36,000 in downloads).

Golden is Jung Kook’s first Billboard 200 entry apart from BTS. He becomes the sixth member of the septet to land a top 10; BTS has logged seven top 10s including six No. 1s. The album was issued in 16 collectible CD editions, all with the same tracklist but alternate packaging and covers, with different merchandise (some randomized) inside. Among the variants were exclusives sold through Barnes & Noble, Target and Walmart. The set was also available to purchase in nine download options.

—GARY TRUST AND KEITH CAULFIELD

Global 200						
2 WKS AGO	LAST WEEK	THIS WEEK	Title	Artist	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT		①	#1 for 1 WEEK Standing Next To You	Jung Kook	1	1
6	10	②	Seven	Jung Kook Featuring Latto	1	17
③	7	3	Greedy	Tate McRae	3	8
-	①	4	Is It Over Now? (Taylor's Version) [From The Vault]	Taylor Swift	1	2
2	8	5	Paint The Town Red	Doja Cat	1	14
①	11	6	Cruel Summer	Taylor Swift	1	34
⑤	13	7	Si No Estas	Inigo Quintero	5	6
4	12	8	Monaco	Bad Bunny	1	4
8	23	⑨	3D	Jung Kook & Jack Harlow	1	6
-	①52	⑩	GG Now And Then	The Beatles	10	2
7	17	11	Perro Negro	Bad Bunny & Feid	4	4
⑨	18	12	Water	Tyla	9	8
-	②	13	Now That We Don't Talk (Taylor's Version) [From The Vault]	Taylor Swift	2	2
10	22	14	Strangers	Kenya Grace	5	10
-	④9	⑮	Harley Quinn	Fuerza Regida & Marshmello	15	2
⑮	28	⑯	My Love Mine All Mine	Mitski	15	7
14	31	⑰	I Remember Everything	Zach Bryan Featuring Kacey Musgraves	4	11
13	27	18	Qlona	Karol G & Peso Pluma	7	13
-	④	19	Say Don't Go (Taylor's Version) [From The Vault]	Taylor Swift	4	2
-	③	20	Slut! (Taylor's Version) [From The Vault]	Taylor Swift	3	2

BILLBOARD GLOBAL 200: THE WEEK'S MOST POPULAR SONGS BASED ON STREAMING AND SALES ACTIVITY FROM OVER 200 TERRITORIES AROUND THE WORLD — INCLUDING THE UNITED STATES — AS TRACKED BY LUMINATE. TOP MUSIC RETAILERS ACROSS THE GLOBE. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR DETAILED METHODOLOGY. © 2023 BILLBOARD MAGAZINE LLC AND LUMINATE INC. ALL RIGHTS RESERVED.



The Premier Music Finance Firm

Royalty Financing • Touring Advances • Bridge Financing • White Label Services

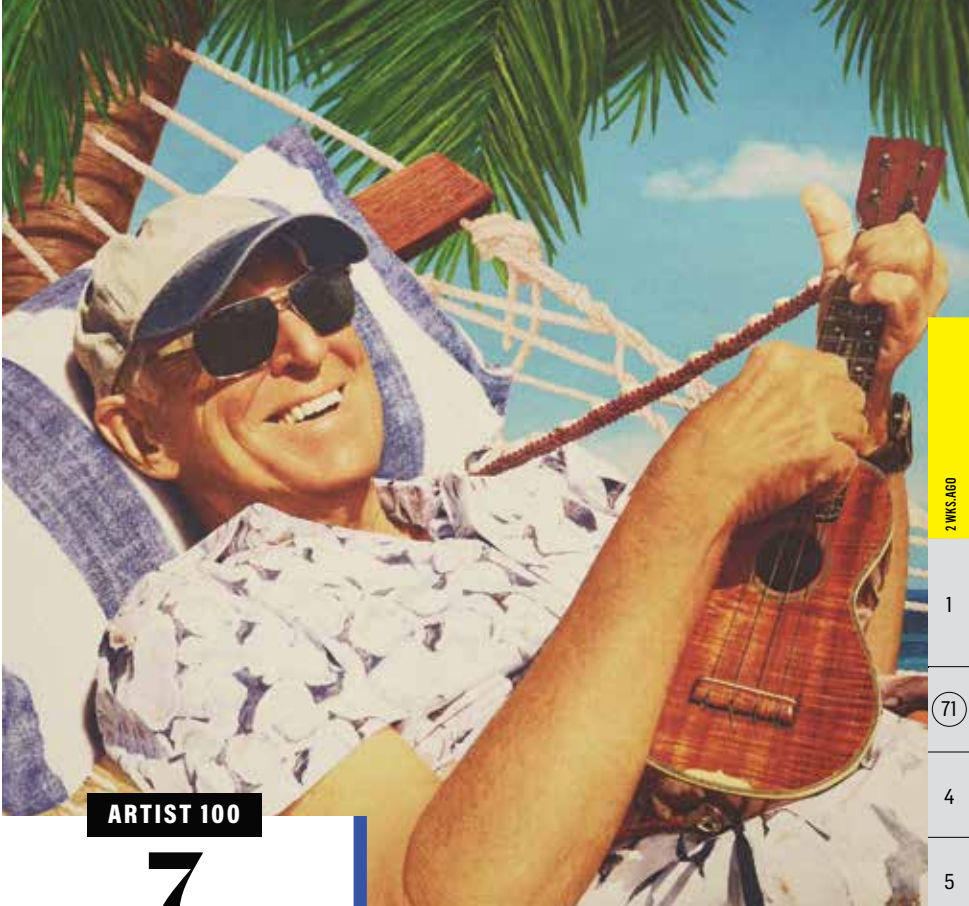
Sound Royalties provides music financing for every type of royalty stream where Creatives retain 100% ownership and can access ongoing royalty cash flow today.

Working together with over 150 PROs, labels, publishers, distributors, and administrators in 16 countries and growing to provide artist-friendly funding.

Contact us today for personalized financing solutions.



Scan Here to Read About Our Recent Multi-Million Dollar Funding with El Alfa



ARTIST 100

7

JIMMY BUFFETT

WEEKS ON CHART

7

Equal Strain on All Parts, the final album that the *Billboard* alum completed in his lifetime, arrives as his 14th top 10 on the *Billboard* 200 and earned 53,000 equivalent album units Nov. 3-9, according to Luminate. It debuts at No. 1 on Top Rock & Alternative Albums, Top Rock Albums and Americana/Folk Albums.

—KEITH CAULFIELD



NO. 40

‘Cobra’ Strikes In Top 10

Megan Thee Stallion, at No. 40 on the Artist 100, captures the highest debut on the Hot R&B/Hip-Hop Songs chart with “Cobra” at No. 10. The single registered 12 million official U.S. streams Nov. 3-9, powering a No. 7 start on R&B/Hip-Hop Streaming Songs, while its 6,000 downloads sold fuel a No. 1 entrance on R&B/Hip-Hop Digital Song Sales. Notably, “Cobra” is the rapper’s first release on her independent label, Hot Girl Productions, following three years of legal battles with her previous label, 1501 Certified Entertainment.

—TREVOR ANDERSON



NO. 51

Desire Debuts, At Last

Originally released on Valentine’s Day, Caroline Polachek’s *Desire, I Want To Turn Into You* receives more flowers as it debuts at No. 5 on Vinyl Albums, No. 9 on Top Album Sales and No. 87 on the *Billboard* 200 following the Nov. 3 arrival of multiple physical versions (11,000 units, up 2,421%, with 10,000 in vinyl sales). The set by the singer-songwriter, who first hit the charts in 2008 in the band Chairlift, spun off the Alternative Airplay hit “Welcome to My Island” in May. On Nov. 10, it was nominated for a Grammy for best engineered album, non-classical.

—GARY TRUST

DATA FOR WEEK OF 11.18.2023

Artist 100

2 WKS. AGO	LAST WEEK	THIS WEEK	Artist	IMPRINT/LABEL	PEAK POS.	WKS. ON CHART
1	①	1	#1 for 85 WEEKS Taylor Swift	REPUBLIC	1	485
⑦1	100	②	Jung Kook	BIGHIT MUSIC/GEFFEN/IGA	2	13
4	2	3	Drake	OVO SOUND/REPUBLIC	1	489
5	3	4	Morgan Wallen	BIG LOUD/MERCURY/REPUBLIC	1	244
7	6	5	Zach Bryan	BELTING BRONCO/WARNER	1	78
8	7	6	Olivia Rodrigo	GEFFEN/IGA	1	130
RE-ENTRY		⑦	Jimmy Buffett	MAILBOAT/SUN	2	7
11	9	8	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	349
9	8	9	SZA	TOP DAWG/RCA	1	219
12	11	10	Jelly Roll	BAILEE & BUDDY/BROKEN BOW/BMG/BBMG	4	69
6	4	11	Bad Bunny	RIMAS	1	293
14	10	12	Doja Cat	KEMOSABE/RCA	1	194
18	14	13	Chris Stapleton	SOUND/MERCURY NASHVILLE/UMGN	1	420
15	13	14	Miley Cyrus	SMILEY MILEY/COLUMBIA	3	159
48	36	⑮	Jason Aldean	MACON/BROKEN BOW/BMG/BBMG	1	441
17	20	16	Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	1	384
19	18	17	Peso Pluma	DOUBLE P	5	35
16	16	18	Rod Wave	ALAMO	1	122
-	⑮	19	The Beatles	CALDERSTONE/APPLE/CAPITOL/UME	2	299
-	⑤	20	SEVENTEEN	PLEDIS/GEFFEN/IGA	1	35

ARTIST 100: JIMMY BUFFETT: JIMMY BUFFETT; JUNG KOOK: HYUNDAI; DRAKE: JEFF BRYANT/ZUMA; MORGAN WALLEN: JEFF BRYANT/ZUMA; ZACH BRYAN: JEFF BRYANT/ZUMA; OLIVIA RODRIGO: JEFF BRYANT/ZUMA; JIMMY BUFFETT: JIMMY BUFFETT; LUKE COMBS: JEFF BRYANT/ZUMA; SZA: JEFF BRYANT/ZUMA; JELLY ROLL: JEFF BRYANT/ZUMA; BAD BUNNY: JEFF BRYANT/ZUMA; DOJA CAT: JEFF BRYANT/ZUMA; CHRIS STAPLETON: JEFF BRYANT/ZUMA; MILEY CYRUS: JEFF BRYANT/ZUMA; JASON ALDEAN: JEFF BRYANT/ZUMA; TRAVIS SCOTT: JEFF BRYANT/ZUMA; PESO PLUMA: JEFF BRYANT/ZUMA; ROD WAVE: JEFF BRYANT/ZUMA; THE BEATLES: JEFF BRYANT/ZUMA; SEVENTEEN: JEFF BRYANT/ZUMA. BILLBOARD: JEFF BRYANT/ZUMA. ALL RIGHTS RESERVED.

Do Your Clients Have Music Streaming?

The MLC May Have Money for Them!

The MLC collects royalties from U.S. streaming services and then distributes them to songwriters or their music publishing partners.

With over \$1.5 billion in digital mechanical royalties already distributed to rightsholders, The MLC is helping independent creators receive their share of streaming royalties.

Membership is FREE!

Join Today!



THE MLC
MECHANICAL
LICENSING
COLLECTIVE
themlc.com



TOP HOLIDAY ALBUMS

6

Christmas
Cher

BILLBOARD'S SEASONAL Top Holiday Albums chart jingled back to our weekly menu with the Nov. 4 chart and will continue to publish weekly until early January 2024. The return of the chart kicked off with a bang as Cher's first holiday album, *Christmas*, debuted at No. 1 on the Nov. 4 list. The 13-song set includes familiar favorites, newly composed tunes and guests

Michael Bublé, Cyndi Lauper, Darlene Love, Tyga and Stevie Wonder.

Following the set's Nov. 17 vinyl release, the album could also garner gains with some high-profile NBC and Peacock appearances by Cher. On Thanksgiving Day (Nov. 23), she will perform during the Macy's parade TV special and appear on *The Tonight Show Starring Jimmy Fallon*. On Nov. 29, she'll perform on *Christmas in Rockefeller Center*.

On the radio, Cher will be interviewed during the *iHeartRadio Holiday Special* (Nov. 22), a two-hour show airing on iHeartMedia's adult contemporary and classic hits stations, as well as the iHeartRadio app. Her lead single from *Christmas*, an original titled "DJ Play a Christmas Song," debuts at No. 22 on the Adult Contemporary airplay chart (dated Nov. 18), marking Cher's 29th entry on the list.

In other holiday news, also on the Adult Contemporary chart, Pentatonix's "Please Santa Please" debuts at No. 29. It's one of eight new songs on Pentatonix's recently released 31-track compilation, *The Greatest Christmas Hits*, which climbs 6-3 (matching its debut and peak rank) on Top Holiday Albums. In total, the vocal group has logged 10 charting albums on the list, all of which have reached the top 10, with four hitting No. 1.

—KEITH CAULFIELD

Top Holiday Albums				
LAST WEEK	THIS WEEK	Artist <small>IMPRINT/DISTRIBUTING LABEL</small>	Title	WKS. ON CHART
2	1	#1 for 45 WEEKS GG Michael Bublé <small>143/REPRISE/WARNER</small>	Christmas	153
3	2	Mariah Carey <small>COLUMBIA/LEGACY</small>	Merry Christmas	310
6	3	Pentatonix <small>RCA</small>	The Greatest Christmas Hits	3
5	4	Vince Guaraldi Trio <small>FANTASY/CRAFT/CONCORD</small>	A Charlie Brown Christmas (Soundtrack)	319
7	5	Nat King Cole <small>CAPITOL/UME</small>	The Christmas Song	264
4	6	Cher <small>WARNER</small>	Christmas	3
1	7	Soundtrack <small>WALT DISNEY</small>	Tim Burton's The Nightmare Before Christmas	50
8	8	Frank Sinatra <small>FRANK SINATRA ENTERPRISES/CAPITOL/UME</small>	Ultimate Christmas	72
9	9	Bing Crosby <small>CAPITOL/UME</small>	Christmas Classics	85
RE-ENTRY	10	Various Artists <small>PHIL SPECTOR/EMI BLACKWOOD/LEGACY</small>	A Christmas Gift For You From Phil Spector	62
10	11	Andy Williams <small>COLUMBIA/LEGACY</small>	The Andy Williams Christmas Album	54
RE-ENTRY	12	Brenda Lee <small>DECCA/MCA NASHVILLE/UME</small>	Rockin' Around The Christmas Tree: The Decca Christmas Recordings	49
11	13	Burl Ives <small>MCA SPECIAL PRODUCTS/GEFFEN/UME</small>	Rudolph The Red-Nosed Reindeer	236
14	14	Kelly Clarkson <small>19/RCA/LEGACY</small>	Wrapped In Red	108
15	15	Gene Autry <small>COLUMBIA/LEGACY</small>	Rudolph The Red Nosed Reindeer And Other Christmas Classics	70
12	16	Elvis Presley <small>RCA/LEGACY</small>	The Classic Christmas Album	82
16	17	Dean Martin <small>THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY</small>	The Dean Martin Christmas Album	73
17	18	Justin Bieber <small>SCHOOLBOY/RAYMOND BRAUN/DEF JAM</small>	Under The Mistletoe	111
19	19	Bing Crosby <small>MCA SPECIAL PRODUCTS/GEFFEN/UME</small>	White Christmas	284
18	20	Perry Como <small>RCA/LEGACY</small>	Greatest Christmas Songs	12

TOP HOLIDAY ALBUMS: THE WEEK'S MOST POPULAR HOLIDAY ALBUMS ACROSS ALL GENRES AND ERAS, BASED ON MULTITRACK CONSUMPTION, INCLUDING ALBUM AND SINGLE SALES, STREAMING AND VIDEO. *NEW ALBUMS ONLY. **RE-ENTRY. ***RE-ENTRY. ****RE-ENTRY. *****RE-ENTRY. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND REGULATIONS. © 2023 BILLBOARD MEDIA, LLC AND UMANTAGE, INC. ALL RIGHTS RESERVED.

ILLUMINATE

SALES AND CHART DATA COMPILED BY

THANK YOU FOR A BLOCKBUSTER 2023 SEASON IN QUEENS



Forest Hills Stadium
CENTENNIAL

30 EVENTS • 18 SELLOUTS • 120+ ARTISTS • 330,000+ FANS

MAY 20+21	HEAD IN THE CLOUDS FESTIVAL	JUL 29	LOUIS TOMLINSON
JUN 3	LANE 8	AUG 1	FALL OUT BOY
JUN 4	KEVIN HART	AUG 5	ROCK THE BELLS FESTIVAL
JUN 9	DAVE MATTHEWS BAND	AUG 12	QUEENS OF THE STONE AGE
JUN 14	BERT KREISCHER'S FULLY LOADED COMEDY FESTIVAL	AUG 17	JASON MRAZ
JUN 16	LCD SOUNDSYSTEM	AUG 19	WITH THE NEW YORK POPS
JUN 17	BOYGENIUS	SEP 8+9	THE STROKES
JUN 18	STEVE LACY	SEP 15	ARCTIC MONKEYS
JUN 23+24	ZACH BRYAN	SEP 17	CIGARETTES AFTER SEX
JUL 7	THE SMILE	SEP 22	OUTLAW MUSIC FESTIVAL
JUL 8	TWO FRIENDS	SEP 30	DURAN DURAN
JUL 13	WEEZER	OCT 7+8	JUNGLE
JUL 27	MAGGIE ROGERS	OCT 12+13+14	EEEEEEATSCON NY
			FRED AGAIN..

THANK YOU TO OUR AGENCY & MANAGEMENT PARTNERS

FORESTHILLSSTADIUM.COM



NO. 1

Burnham's *Inside* Matches All-Time Mark

Bo Burnham's *Inside (The Songs)* spends a 121st week at No. 1 on the Comedy Albums chart, tying the reign of Lil Dicky's *Professional Rapper* in 2015-21 for the longest since the list's 2004 launch. Burnham's set earned 3,000 equivalent album units, up 23%, Nov. 3-9, according to Luminate.

Since *Inside (The Songs)* debuted atop Comedy Albums in June 2021, it has led for all but six weeks. (Four of those were claimed by Bobby "Boris" Pickett & The Crypt-Kickers' *The Original Monster Mash*, sparked by annual gains for its namesake standard "Monster Mash.")

During *Inside*'s chart command, single "All Eyes on Me" won for best song written for visual media at the 2022 Grammy Awards, while, on Nov. 10, *Inside [Deluxe Box Set]* earned a nomination for best boxed or special limited-edition package at the 2024 Grammys.

—XANDER ZELLNER

Comedy Albums				
LAST WEEK	THIS WEEK	Artist	Title	WKS. ON CHART
IMPRINT/DISTRIBUTING LABEL				
2	1	#1 for 121 WEEKS GG Bo Burnham BO BURNHAM/IMPERIAL/REPUBLIC	<i>Inside (The Songs)</i>	127
3	2	Afroman UNIVERSAL/REPUBLIC/UME	B	201
4	3	Lil Dicky CMSN	Professional Rapper	279
NEW	4	Matt Rogers CAPITOL	Have You Heard Of Christmas?	1
5	5	Weird Al Yankovic WAY MOBY/VOLCANO/LEGACY	The Essential "Weird Al" Yankovic	278
6	6	Wheeler Walker Jr. PEPPER HILL	Ram	8
7	7	Wheeler Walker Jr. PEPPER HILL/THIRTY TIGERS	Fuck You Bitch: All-Time Greatest Hits	75
8	8	Tenacious D EPIC/LEGACY	Tenacious D	85
1	9	Bobby "Boris" Pickett And The Crypt-Kickers POLYDOR/DECCA/UME	The Original Monster Mash	33
9	10	Biz Markie COLD CHILLIN'/RHINO	Biz's Baddest Beats	76

BURNHAM: COURTESY OF IMPERIAL; U2: SAN JONES



NO. 1

U2 Rewrites No. 1 Record

U2 now holds the most No. 1s in the nearly 28-year history of the Triple A Airplay chart as "Atomic City," released amid the band's current concert residency, reaches the top. The group's latest breaks a tie with Coldplay and gives U2 its 14th No. 1, dating to its first in 1997 with "Staring at the Sun." Prior to "Atomic City," the quartet most recently reached No. 1 with "You're the Best Thing About Me" in 2017.

Veteran acts are prominent on the chart with The Rolling Stones and The Beatles at Nos. 6 and 9 with "Angry" and "Now and Then," respectively. The iconic bands share space in the top 10 of a *Billboard* chart almost 59 years after they first did so: In the Dec. 12, 1964, issue, the Stones' *12 x 5* and The Beatles' *Something New* both placed in the *Billboard* 200's top 10, while the latter's "I Feel Fine" and the Stones' "Time Is on My Side" ranked in the *Billboard* Hot 100's top tier.

—KEVIN RUTHERFORD AND GARY TRUST

Triple A Airplay				
LAST WEEK	THIS WEEK	Title	Artist	WKS. ON CHART
IMPRINT/PROMOTION LABEL				
3	1	#1 for 1 WEEK Atomic City ISLAND/INTERSCOPE	U2	6
2	2	More Than A Love Song ATO	Black Pumas	11
1	3	Good Old Days CONCORD	The Revivalists	14
6	4	What Now ISLAND/REPUBLIC	Brittany Howard	4
5	5	Cool About It INTERSCOPE	boygenius	11
8	6	Angry THE ROLLING STONES/POLYDOR/GEFFEN/INTERSCOPE	The Rolling Stones	9
9	7	In Your Love HICKMAN HOLLER/RCA	Tyler Childers	13
4	8	Under You ROSWELL/RCA	Foo Fighters	12
HOT SHOT DEBUT	9	GG Now And Then CALDERSTONE/APPLE/UME/CAPITOL	The Beatles	1
7	10	Evicted DBPM	Wilco	13

COMEDY ALBUMS: THE WEEK'S MOST POPULAR COMEDY ALBUMS, BASED ON MULTI-METRIC CONSUMPTION, BLENDING TRADITIONAL ALBUM SALES, STREAMING EQUIVALENT ALBUMS AND TRACK EQUIVALENT ALBUMS, AS WELL AS SPIN-OFFS AND COMPILATIONS. TRIPLE A AIRPLAY: THE WEEK'S MOST POPULAR SINGLES, BASED ON MULTI-METRIC CONSUMPTION, BLENDING TRADITIONAL SINGLES SALES, STREAMING EQUIVALENT SINGLES AND TRACK EQUIVALENT SINGLES, AS WELL AS SPIN-OFFS AND COMPILATIONS. **LUMINATE** SINGLES AND COMPILATIONS: DATA 7 DAYS A WEEK. SEE CHARTS.ORG FOR COMPLETE RULES AND REGULATIONS. © 2023 BILLBOARD MEDIA, L.P. ALL RIGHTS RESERVED.

THEY SAID IT
COULDN'T BE DONE
WE PROVED IT CAN

Climate Pledge Arena becomes first
Zero Carbon Certified arena in the world
AND WE'RE JUST GETTING STARTED



BMI COUNTRY AWARDS 2023

5 FOOT 9

TYLER HUBBARD
CHASE MCGILL
Family Farm Songs
Songs of Universal, Inc. / T Tree Music
Warner-Tamerlane Publishing Corp.

7500 OBO

JENN SCHOTT
Anthem Music Publishing I
Mile 25 Music
Songs Of The Red White And Blue School

AA

WALKER HAYES
Me Gusta 30 Music
Songs of Kobalt Music Publishing
Songs of SMACK / Spark In Your Pocket

AT THE END OF A BAR

MITCHELL TENPENNY
CHRIS YOUNG
Riser Ten Music / Sony/ATV Countryside
Sony/ATV Tree / They've Gone to Plaid Publishing LLC

BROWN EYES BABY

RODNEY CLAWSON
JOSH THOMPSON
MORGAN WALLEN
Big Loud Mountain / Bo Wallace Publishing
MV2 Music / Quivira Road Songs
Red Bandana Publishing / Sony/ATV Tree
Speakers Go Boom Songs
Warner-Tamerlane Publishing Corp.

CIRCLES AROUND THIS TOWN

RYAN HURD
JULIA MICHAELS
MAREN MORRIS
Big Music Machine / Heroes and Halos Music
I've Got Issues Music / Songs of Universal, Inc.
The Buffalo Catalogue
Warner-Tamerlane Publishing Corp.

COUNTRY ON

DAVID FRASIER
STYLES HAURY
MARK NESLER
Beer Can Hill Music / Getysome Music
MV2 Music / Sony/ATV Tree
Warner-Tamerlane Publishing Corp.

COUNTRY'D LOOK

GOOD ON YOU
MONTY CRISWELL
TAYLOR PHILLIPS
Rust and Chrome Music
Spirit of Nashville One Crescendo
TDP Publishing / Tunes of Fluid
Warner-Tamerlane Publishing Corp.

DAMN STRAIT

JIM COLLINS
TRENT TOMLINSON
Big Mosquito Music / Kirtlander's Mucha Love Music
Naco/Nowhere Music / Sony/ATV Tree

DOIN' THIS

LUKE COMBS
DREW PARKER
ROB WILLIFORD
Bootleg Lyrics / Chiffonobe Songs / Free Dive Music
Oak Tree Swing Publishing / SageQuinnJude Music
Smoothered and Covered Entertainment
Songs of TriScore / Songs of Universal, Inc. / Sony/ATV Tree
Warner-Tamerlane Publishing Corp.

DON'T COME LOOKIN'

JACKSON DEAN
LUKE DICK
Emileon Songs / Little Louder Songs
Songs of Kobalt Music Publishing

DOWN HOME

CAMERON DEDELL
Better Boat Music / Cameron Dedell Music
Warner-Tamerlane Publishing Corp.

FALL IN LOVE

AUSTIN SHAWN
BAILEY ZIMMERMAN
Bailey Zimmerman Publishing / I Fart Creations
Warner-Tamerlane Publishing Corp.

FLOWER SHOPS

BEN BURGESS
MARK HOLMAN
ERNEST KEITH SMITH
Big Loud Mountain / Em Dog Music
Jett Wilde Songs / Songs of Universal, Inc.
This Songs For You Pops / Warner-Tamerlane Publishing Corp.

GOING, GOING, GONE

LUKE COMBS
RAY FULCHER
JAMES MCNAIR
Bootleg Lyrics / Eat 183 Songs / Keep Choppin Publishing
Songs of Universal, Inc. / Sony/ATV Tree
Young Man Publishing

GOLD

ROSS COPPERMAN
LUKE DICK
EMI-Blackwood Music, Inc. / Emileon Songs
Little Louder Songs / Music of CTM Outlander Music LP
Songs of Kobalt Music Publishing

HALF OF ME

RYAN HURD
RHETT AKINS
THOMAS RHETT
JOSH THOMPSON
Big Music Machine / Cricket On The Line
EMI-Blackwood Music, Inc. / MV2 Music
Ritten By Rhettro / Sony/ATV Tree
Warner-Tamerlane Publishing Corp.

HANDLE ON YOU

MONTY CRISWELL
PARKER MCCOLLUM
ParkerMac Publishing / Rust and Chrome Music
Spirit of Nashville One Crescendo / Tunes of Fluid
Warner-Tamerlane Publishing Corp.

HEART LIKE A TRUCK

TRANNIE ANDERSON
DALLAS WILSON
Songs of Riser House / Songs of Wild Cat Well Music
Sony/ATV Countryside

HUMAN

TRAVIS MEADOWS
It's Killer / She and I
Songs of Kobalt Music Publishing
Songs of Mighty Isis

LAST NIGHT LONELY

JIMI BELL
DYLAN MARLOWE
Songs of PIA Entertainment
Warner-Tamerlane Publishing Corp.

LIKE I LOVE COUNTRY MUSIC

KANE BROWN
TAYLOR PHILLIPS
Kane Brown Music / Songs of Universal, Inc.
TDP Publishing / Warner-Tamerlane Publishing Corp.

NEVER SAY NEVER

CHASE MCGILL
COLE SWINDELL
Colden Rainey Music
Songs of Universal, Inc.
Sony/ATV Tree

ICON AWARD

MATRACA BERG

SONG OF THE YEAR

YOU PROOF

CHARLIE HANDSOME
ERNEST KEITH SMITH
MORGAN WALLEN
Big Loud Mountain / Bo Wallace Publishing / Em Dog Music
Songs of Universal, Inc. / Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

SONGWRITER OF THE YEAR

LUKE COMBS

Doin' This / Going, Going, Gone
Out in the Middle / The Kind of Love We Make

MORGAN WALLEN

Brown Eyes Baby / Thought You Should Know
Wild as Her / You Proof

PUBLISHER OF THE YEAR

WARNER-TAMERLANE PUBLISHING CORP.

NEW TRUCK

MICHAEL HARDY
BEN JOHNSON
Artist 101 Publishing Group
Ben There Wrote That Publishing
Relative Music Group
Songs of Kobalt Music Publishing
Sony/ATV Tree

NO BODY

RODNEY CLAWSON
Ford Drives A Chevy
Round Hill Compositions
Shirt At Work

OUT IN THE MIDDLE

LUKE COMBS
Bootleg Lyrics / Songs of Universal, Inc.

PARTY MODE

ROMAN ALEXANDER
RYAN BEAVER
Songs of Kobalt Music Publishing
Songs of SMACK / Twelve Red Oak Songs
Warner-Tamerlane Publishing Corp.

PICK ME UP

GABBY BARRETT
ROSS COPPERMAN
EMI-Blackwood Music, Inc. / GBF Music Global
Music of CTM Outlander Music LP / Sony/ATV Tree

ROCK AND A HARD PLACE

JACOB HACKWORTH
JET HARVEY
HEATH WARREN
Goat Island Bay Music / Songs In the Key of Black
Speakers Go Boom Songs / T Vill Music
Vacant Heart Publishing
Warner-Tamerlane Publishing Corp.

SHE HAD ME AT

HEADS CAROLINA
JESSE FRASURE
TIM NICHOLS
THOMAS RHETT
COLE SWINDELL
Bo A Light Publishing / Colden Rainey Music
EMI-Blackwood Music, Inc. / Songs of Roc Nation Music
Sony/ATV Tree / Telemity Rhythm House Music
Warner-Tamerlane Publishing Corp.

CELEBRATE WITH US

bmi.com/country2023

MUSIC MOVES OUR WORLD

SHE LIKES IT

RUSSELL DICKERSON
JOSH KERR
JAKE SCOTT
Big Hits N Gravy Music / Concord
Torches and Pitchforks Music / Tunes of Black River
Warner-Tamerlane Publishing Corp.

SLOW DOWN SUMMER

RHETT AKINS
SEAN DOUGLAS
JESSE FRASURE
THOMAS RHETT
Cricket On The Line / Eastman Pond Publishing
EMI-Blackwood Music, Inc. / Ritten By Rhettro
Songs of Influence / Songs of Roc Nation Music
Warner-Tamerlane Publishing Corp.

SOMETHING IN THE ORANGE

ZACH BRYAN
Warner-Tamerlane Publishing Corp.

SON OF A SINNER

JELLY ROLL
ERNEST KEITH SMITH
DAVID RAY STEVENS
Bailee's Ballads / Big Loud Mountain
BMG Platinum Songs US / Em Dog Music
Me Gusta 30 Music / Songs of 78
Songs of Universal, Inc.

SOUL

TONY FERRARI
Seven Summits Music / Tony Ferrari Publishing

TAKE MY NAME

DAVID FANNING
BEN JOHNSON
MATT THOMAS
33 Creative / Artist 101 Publishing Group
Ben There Wrote That Publishing
JM Thomas Music / Reservoir 416
Songs of Kobalt Music Publishing
Sony/ATV Countryside / Sony/ATV Tree

THANK GOD

KYLE FISHMAN
JAXSON FREE
JARED MULLINS
Dead Aim Music / Goat Island Bay Music
Jaded Mullins Music / Kyle Fishman Music
Play It Again Entertainment / Songs By WKH's Publishing
Songs of Kobalt Music Publishing
Warner-Tamerlane Publishing Corp.

THAT'S WHAT TEQUILA DOES

JOHN EDWARDS
TULLY KENNEDY
JOHN MORGAN
BMG Platinum Songs US / High Noon Yellow Stars Music
IrishSonMusic / Songs of Double Down Music
Triple Play Music / Warner-Tamerlane Publishing Corp.

THE KIND OF LOVE WE MAKE

LUKE COMBS
JAMIE DAVIS
DAN ISBELL
REID ISBELL
50 Egg Music / Big Music Machine
Bootleg Lyrics / Lunkertown Music
Songs of Ten Point Publishing
Songs of Universal, Inc. / Sony/ATV Countryside
Sony/ATV Tree

THOUGHT YOU SHOULD KNOW

NICOLLE GALYON
MIRANDA LAMBERT
MORGAN WALLEN
A Boy Named Ford / Big Loud Mountain
Bo Wallace Publishing / Pink Dog Publishing
Sony/ATV Tree / Warner-Tamerlane Publishing Corp.

TROUBLE WITH A HEARTBREAK

BRETT BEAVERS
TULLY KENNEDY
JOHN MORGAN
BMG Platinum Songs US / IrishSonMusic
Songs of Double Down Music
Stalefish Music / Triple Play Music
Warner-Tamerlane Publishing Corp.

TRUTH ABOUT YOU

THOMAS ARCHER
MITCHELL TENPENNY
Hits Like Hurricane / MV2 Music
Riser Ten Music / Sony/ATV Countryside
Sony/ATV Tree

WAIT IN THE TRUCK

RENEE BLAIR
MICHAEL HARDY
Humerus Publishing Global / Redneck Music
Relative Music Group
Round Hill Versus Publishing
Sony/ATV Tree

WHAT HE DIDN'T DO

EMILY SHACKELTON
BMG Platinum Songs US / For the Kids Platinum
Songs of Yellow Room Music

WHAT MY WORLD

SPINS AROUND
RYAN HURD
Big Music Machine / The Buffalo Catalogue

WHISKEY ON YOU

LINDSAY RIMES (APRA)
RUSSELL SUTTON
Droptone Music / EMI-Blackwood Music, Inc. / Sony/ATV Tree

WILD AS HER

KELLY ARCHER
BRETT TYLER
MORGAN WALLEN
Anthem Extremely Combustible Music
Anthem Music Publishing I
Big Loud Mountain / Concord

WISHFUL DRINKING

INGRID ANDRESS
LUCKY DAYE
JP SAXE (SOCAN)
Modern Arts Songs
Music By Lucky Daye Publishing
Music By Work of Art / Songs of Universal, Inc.
Sony/ATV Ballad / Sony/ATV Songs LLC
Straight from the Art Music
What Is An Ingrid

WITH A WOMAN YOU LOVE

CHASE MCGILL
JUSTIN MOORE
Big Music Machine
Double Barrel Ace Music
Family Farm Songs
Songs of Universal, Inc.

YOU PROOF

CHARLIE HANDSOME
ERNEST KEITH SMITH
MORGAN WALLEN
Big Loud Mountain
Bo Wallace Publishing
Em Dog Music
Songs of Universal, Inc.
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

market

MUSIC AND MONEY



From left: Rod Wave, Swift, Bryan and Peso Pluma.

Albums Are Back In The Groove

After years of chasing viral success with singles, the industry is finding that fans are responding to the “world-building” of LPs

BY ELIAS LEIGHT // ILLUSTRATION BY MATTHEW HANCOCK

LAST SEPTEMBER, singer-songwriter Zach Bryan scored his first No. 1 album on the Billboard 200 without releasing any singles in advance. “We decided we weren’t dropping any singles for this album because it’s a cohesive project, and that’s the way it needs to be viewed,” says Stefan Max, Bryan’s co-manager and a former major-label A&R executive.

Bryan scored a Billboard Hot 100 hit anyway — “I Remember Everything,” his collaboration with Kacey Musgraves, debuted at No. 1 — but that was just the cherry on top of a winning

rollout. “I don’t know how many albums I’ve made at major labels over the last 15 years that have gone on to be incredible, but the label would delay its release because they’re like, ‘We need a big single,’” Max explains. “Everything was so singles-driven. Now we’re like, ‘Do we have a good album?’ Then we can build our campaign around that.”

For much of the 21st century, the music industry narrative has been that the album is dying. First came the MP3, which allowed fans to cherry-pick their favorite songs to download. Then came the rise of streaming services, which

meant that fans didn’t even have to download music to assemble their personal playlists. They were followed by TikTok, which can transform scraps of songs into hits before they are even finished — rendering a whole three-minute track superfluous and making an album feel like an unnecessary extravagance.

Looking around the pop music landscape today, though, it’s hard to find an artist who is having sustained impact solely on the strength of hit singles. Bryan, Rod Wave, Taylor Swift and Peso Pluma have all commanded attention and chart achievements by releasing albums that listeners engage with from start to finish and return to week after week.

“Albums feel really significant right now,” one senior label executive says. “It’s what a lot of people talk about. It’s what is really driving a lot of discovery.”

In truth, the demise-of-albums lament was probably exaggerated in the first place. That conversation “was always overdone,” says Jeff Vaughn, founder and CEO of Signal Records. “The album represents a definitive artistic statement, and I think fans crave it.”

“We are in an era where individual pieces of music get exposed more readily and more

Global music rights revenue collections rose 28% to \$11.4 billion in 2022, according to **CISAC**.

Morgan Stanley invested over \$700 million to buy catalogs with **Kobalt**.

easily than an entire body of work, which speaks to why people think of this as a singles era,” adds Jonathan Tanners, who manages production duo Take a Daytrip and rapper TOBi, among others. Despite that perception, Tanners continues, “We, as an audience, still have a deep reverence for boldness of vision. If you are reaching the [Mount] Rushmore of artistic and commercial heights, you’re making great albums.” Still, few would deny that the industry was extraordinarily singles-minded in the early years of TikTok, which really took hold in 2019 and 2020. Executives now speak about that era as if emerging from a long hangover. “The period we just went through created a bit of an emptiness that allowed fewer true artists to be seen because labels were following the viral hits,” says Scott Cutler, a songwriter and CEO of Pulse Music Group, which operates a publishing company as well as a recently launched label operation. “Kids burn through those viral songs really fast.” Signing the artists behind a lot of those

“If you are reaching the [Mount] Rushmore of artistic and commercial heights, you’re making great albums.”

—JONATHAN TANNERS, MANAGER

viral tracks was not a successful long-term business proposition for many labels. “If somebody’s playing basketball and they make an incredible half-court shot, an NBA scout’s not like, ‘You’re the next LeBron James!’ ” says Jeremy Maciak, a manager and former major-label A&R executive. “That’s what was happening.” Few of the artists who got deals from viral singles were able to repeat the feat. Backlash to viral-single fever isn’t the only factor boosting the album’s status. The return of the vinyl LP as a commercial tool is also helping. Vinyl sales have grown steadily for 17 years, but jumped by a stunning 46% in 2020 and 51% in 2021, according to Luminate. The increased prevalence of vinyl records can’t help but reinforce the idea that an entire collection of songs represents something significant

and worth shelling out \$20 to \$30. The fact that 50% of buyers don’t have a turntable, according to Luminate, underlines this point even further. They see value in owning an album they can’t even play. Travis Scott’s *Utopia* is one of the year’s top sellers, boosted by more than 340,000 album sales, without an enduring hit single. Lana Del Rey hasn’t had a top 40 hit as an unaccompanied solo artist in nearly a decade, but she has sold over 500,000 vinyl LPs and more than 145,000 CDs this year. Vinyl releases aren’t necessary to build an audience devoted to albums, though. Rising rapper Yeat has amassed more than 1.8 billion streams this year, according to Luminate, without a single top 40 hit as a soloist. Another artist with an impressively dedicated following among music streamers is the rapper Rod Wave, who recently eked out a narrow victory over Doja Cat to spend a second week atop the Billboard 200 with *Nostalgia* — his third straight No. 1 album. That week, Rod Wave’s biggest single was at No. 33 on the Hot 100, while Doja Cat’s “Paint the Town Red” was No. 1, demonstrating that a big hit may not be enough to send an album to the top. In this environment, a new term is becoming more and more popular: “world-building,” industry jargon meaning that, for an artist to be successful, listeners need to care about something beyond a 15-second snippet of music on social media. “I don’t think the difference is between people who make albums and people who make singles,” Tanners says. “The difference is between people who have the vision to create unified worlds and people who are either not interested in that or not capable of that.” “People want to invest in artists who are building their own worlds,” says Ashley Calhoun, president of Pulse Music Group. “There is a real appetite for that coming back around.” And albums are more conducive to that world-building process, Vaughn notes. “It’s very difficult to do that just around a single,” he says. “Around a more complete artistic statement, all of a sudden the cover art is special, there are experiential events you can do, there are partnerships with brands. You can actually telegraph: ‘This is coming, here’s why it’s important,’ and that’s how you take the next step.” It’s not lost on music executives how old-fashioned this sounds. Much of the industry bent itself out of shape trying to get singles to pop on TikTok because it seemed like a cheat code — overnight virality as a substitute for the yearslong, painstaking work of building a fan base. But after all those contortions, many of the same old principles still apply. “Great artists always move albums and move tickets,” Vaughn says. “The more things change, the more they stay the same.” **b**

Round Hill Music Fund investors approved the company’s sale to **Concord**. **Hipgnosis Songs Fund** investors voted “no” on continuation and rejected a partial catalog sale to **Blackstone**.

Is A&R Over Analytics?

Data can predict hit singles, but skeptics say it’s far less effective at identifying enduring artists

A **R&R HAS** historically been one of music’s most glamorous roles, but today, it’s common to hear that it’s “less sexy,” as one manager put it — a job much closer to a Wall Street number-cruncher. Now, as labels struggle to break new stars, some are thinking about bringing sexy back. In pre-streaming days, A&R executives were tasked with using their ears and instincts to discover promising artists and help them make commercially successful music. But as digital platforms flooded the industry with data, they were supplanted by analytics experts who based creative decisions on terabytes of information from streaming services and social media sites. “Over the past five years, everything has been centered around the data,” says Mike Weiss, head of A&R for distribution company UnitedMasters. The industry prioritizes “A&R guys who know that 10 is bigger than nine,” adds Jeremy Maciak, a manager and former major-label A&R executive.

In a business where listeners have more choice than ever, data is essential, but there is concern — most pronounced among veteran A&R executives and artist managers — that the pendulum has swung too far in one direction. “I have a saying to the A&Rs who focus all their time on data: You will be the first people replaced by a computer algorithm,” says Artist Partner Group founder and former major-label A&R executive Mike Caren. Label sources say that while analytics can predict a hit single, they are far less effective at identifying enduring artists. “We’ve all been burned to a certain degree,” says Tab Nkhereanye, a senior A&R vp at BMG. “[Data] doesn’t tell the whole story. Can

you perform live? Can you interview? Can you make more than two records that stream? Are you socially awkward?” In reality, managers and A&R executives say, few of the data-centric signings have been able to make more than two tracks that stream, and many have been dropped. One former research-focused A&R executive acknowledges the data-driven process surfaced a lot of duds. “I was getting frustrated because of the sheer amount of stuff coming up on research and then seeing it not really pan out a year later,” he says. Labels are all also reviewing much of the same information — meaning everyone sees the next viral phenomenon within a day or two. “They’re all chasing the same artists,” longtime music attorney Don Passman recently told *Billboard*. Given the diminished advantages of data, labels that offer creative assistance to the acts they sign — old-school A&R in other words — might have the advantage moving forward. But that skill set is in short supply precisely because the industry has emphasized data in recent years. “There are less A&Rs than ever that can help an artist cultivate their sound and make better records for a broader audience,” says J Grand, who has spent over 15 years in A&R. As a result, “once the artist is signed, A&Rs don’t know how to help them,” says Dave Gordon, a streaming consultant who worked at two major labels. The artist-label conversation becomes, “ ‘I don’t know how the fuck you did it last time. Make another one for me, and I’ll turn it in for you.’ ” “The research well has essentially run dry,” Weiss says of the challenge facing A&R departments. “Everyone’s looking around saying, ‘OK, how do we go back?’ ” —E. L.

billboard

MUSIC AWARDS

PRESENTED BY

MARRIOTT BONVOY



TOP FINALISTS

SUNDAY

NOVEMBER 19

@BBMAs | @billboard

bbmas.watch

Universal Music Group sued artificial intelligence platform **Anthropic** for using copyrighted lyrics to train its software.

Legends announced a deal to acquire **ASM Global**.

SONY SWEEPS AND WARNER SURGES

Tracy Chapman's and Oliver Anthony's publishing companies nab top 10 finishes **BY KRISTIN ROBINSON**

S **ONY MUSIC PUBLISHING** ruled the Top Radio Airplay, Hot 100 Songs and Country Airplay publisher rankings for its third consecutive quarter of 2023, and Warner Chappell Music surged to No. 2 on the Hot 100 Songs chart — the first time it has held the position since the Hot 100 ranking began in 2019.

All of the big three publishers benefited from shares in the Afrobeats radio hit “Calm Down” by Rema and Selena Gomez. Sony also benefited from stakes in “Last Night” by Morgan Wallen and the Taylor Swift smash “Cruel Summer,” which hit Nos. 5 and 3 on Top Radio Airplay and Hot 100 Songs, respectively, the latter due to its placement as the opening song of Swift’s The Eras Tour.



Combs

Tracy Chapman finished the quarter as the top songwriter on both rankings thanks to Luke Combs’ cover of her 1988 hit “Fast Car,” which propelled her Purple Rabbit Music publishing company to No. 5 on Top Radio Airplay and No. 6 on both Hot 100 Songs and Country Airplay.

As the sole writer of “Rich Men North of Richmond,” Oliver Anthony’s publishing, Christopher Anthony Lunsford Pub Designee, placed at No. 8 on Hot 100 Songs with a 1.49% market share, surpassing such top 10 perennials as Downtown and Reservoir.

Warner Chappell rose to No. 2 on the Hot 100 ranking for the first time in 19 quarters when it finished third or fourth. “Calm Down” and 49 other Hot 100 Songs hits accounted for its strong showing.

Universal Music Publishing Group took second place on Top Radio Airplay — where its song placement increased to 52 from 49 in the second quarter — and third on Hot 100 Songs. Combs’ “Love You Anyway,” No. 3 on Country Airplay; “Cruel Summer”; and “Calm Down” were UMPG’s highest-ranked songs.

Kobalt held fast to No. 4 on both Top Radio Airplay and Hot 100 Songs but slid to No. 5 on Country Airplay behind BMG. The latter publisher’s share in Jelly Roll’s “Need a Favor” helped it edge past Kobalt’s 4.59% market share with 4.93%.

Concord finished 10th on Top Radio Airplay with 1.37%. That percentage might rise in the fourth quarter due to its acquisitions of Round Hill Music and Mojo Music & Media in September. If Concord’s third-quarter market share was combined with those of Round Hill and Pulse, which Concord also owns but lists separately, it would have finished at No. 5 on Top Radio Airplay with 4.96% and at No. 7 on Hot 100 Songs with 3.1%.

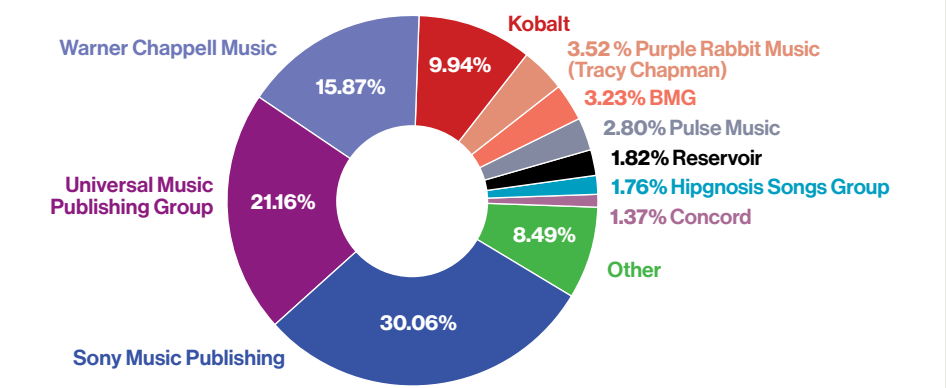
Rounding out the top 10, Reservoir fell to No. 8 on Top Radio Airplay with 1.82%, though it improved on its No. 7-ranked second-quarter share of 1.62%. It rounded out the Hot 100 Songs top 10 with 1.17%. Hipgnosis (1.76%) and Downtown (1.44%) finished at No. 9 on Top Radio Airplay and Hot 100 Songs, respectively. **B**

Additional reporting by Ed Christman.



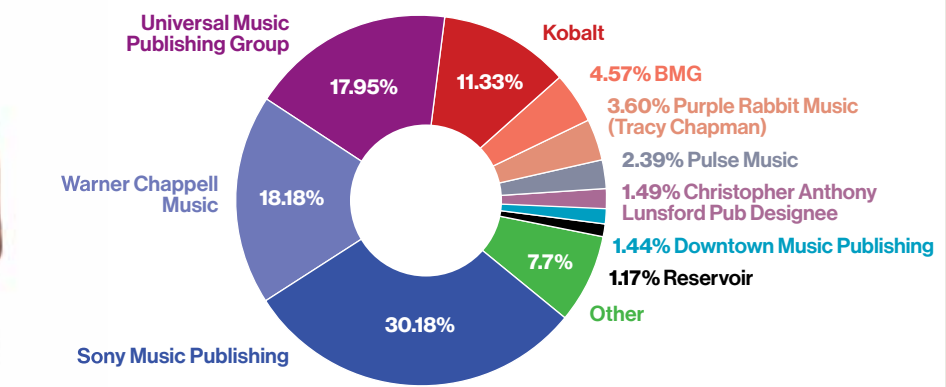
Rema (left) and Gomez

Top Radio Airplay: Publishers*



Rank	Title	Artist	Label
1	“Fast Car”	Luke Combs	Columbia Nashville
2	“Calm Down”	Rema & Selena Gomez	Virgin Music Group
3	“Snooze”	SZA	RCA
4	“Cruel Summer”	Taylor Swift	Republic Records
5	“Last Night”	Morgan Wallen	Mercury/Big Loud/Republic Records
6	“Dance the Night”	Dua Lipa	Atlantic Group
7	“Flowers”	Miley Cyrus	Columbia
8	“Need a Favor”	Jelly Roll	Broken Bow Records
9	“Vampire”	Olivia Rodrigo	Interscope/Geffen/A&M
10	“All My Life”	Lil Durk	Alamo Records

Hot 100 Songs: Publishers*



Rank	Title	Artist	Label
1	“Last Night”	Morgan Wallen	Big Loud/Mercury/Republic
2	“Fast Car”	Luke Combs	River House/Columbia Nashville/Columbia
3	“Cruel Summer”	Taylor Swift	Republic
4	“Vampire”	Olivia Rodrigo	Geffen/Interscope
5	“Calm Down”	Rema & Selena Gomez	Jonzing World/Mavin/SMG Music/Virgin/Interscope
6	“Fukumean”	Gunna	Gunna/Young Stoner Life/300/3EE
7	“Snooze”	SZA	Top Dawg/RCA
8	“Dance the Night”	Dua Lipa	Mattel/WaterTower/Warner/Atlantic
9	“Flowers”	Miley Cyrus	Smiley Miley/Columbia
10	“All My Life”	Lil Durk featuring J. Cole	Alamo

*For the top 10 publishers of Top Radio Airplay Songs, percentage calculations were based upon the overall top 100 detecting songs from 2,892 U.S. radio stations electronically monitored by Luminate 24 hours a day, seven days a week during the period of June 30 to Sept. 28; 425 stations were monitored for Country Airplay. For the top 10 publishers of Hot 100 Songs, percentage calculations were based upon the top 100 songs as ranked by Billboard Hot 100 points calculated from digital sales, streaming and Luminate-tracked radio airplay detections during the period of July 2 to Sept. 30, reflecting the issue dates of July 15 through Oct. 7. Publisher information for musical works on both charts has been identified by the Harry Fox Agency. A “publisher” is defined as an administrator, copyright owner and/or controlling party. Percentages may not add up to 100 due to rounding.

NMPA CONGRATULATES TOP Q4 PUBLISHERS

RADIO AIRPLAY

- SONY MUSIC PUBLISHING
- UMPG
- WARNER CHAPPELL
- KOBALT
- PURPLE RABBIT MUSIC
- BMG
- PULSE
- RESERVOIR
- HIPGNOSIS
- CONCORD

HOT 100

- SONY MUSIC PUBLISHING
- WARNER CHAPPELL
- UMPG
- KOBALT
- BMG
- PURPLE RABBIT MUSIC
- PULSE
- CHRISTOPHER ANTHONY LUNSFORD
- DOWNTOWN
- RESERVOIR

NMPA.ORG | @NMPAORG



From The Desk Of... Suhel Nafar

VP OF STRATEGY AND
DEVELOPMENT, EMPIRE

BY KATIE BAIN
PHOTOGRAPHED BY AMIL NAFAR

SUHEL NAFAR understands the impact that music can have around the world.

Born in Lod — a city about 25 miles from Jerusalem — to Palestinian parents, Nafar learned English by listening to Dead Prez, 2Pac and The Notorious B.I.G. The influence of these artists was so strong that in the late 1990s, he — along with his brother Tamer Nafar and their friend Mahmoud Jreiri — started the first Palestinian hip-hop group, DAM.

“Listening to hip-hop and seeing music videos of artists being chased by police and feeling their oppression and their anger without knowing what they were talking about because I didn’t speak English — I felt they were talking about me,” Nafar tells *Billboard* over Zoom from Lod in late October.

He spent 20 years touring the world with DAM, whose lyrics focused on such topics as inequality and oppression. Through his travels, he saw a need in the market and is now working behind the scenes to fill it.

“There aren’t enough of us,” Nafar says, “Arabs, Muslims, brown people and people of color in the music industry to support the artists in the region and around the world.”

Nafar started working on videos, films and other jobs that focused on artists in the West Asia and North Africa (WANA) region, which includes the Middle East, and helped its music scene coalesce. He moved to the United States in 2013 and taught as an artist in residence at New York University and, in 2018, began a three-year stint at Spotify. There, he helped establish WANA content on the platform and worked in its artist and industry partnerships division.

As vp of strategy and development at EMPIRE, where Nafar started in early 2021, he is leading the company’s expansion into the WANA region, which is rich with talent. Nafar says the generation of musicians he is fostering can help heal “the wound” inflicted by the conflicts there and their far-reaching repercussions.

He sees “glocalization” — global music genres such as

pop and hip-hop adapted to WANA cultures — as the ideal delivery system and cites “Rajjeen,” a direct response to the crisis featuring 25 WANA artists as an example. Nafar says the song and its powerful video have reached almost 10 million streams across all platforms.

What is EMPIRE’s West Asia and North Africa strategy?

I decided to move to EMPIRE because I felt that the technology of Spotify is great but that artists needed more behind-the-scenes support. [I needed] to be closer to artists and work with them on strategy. As a person that had the artist background, the [digital service provider] background and the content creation background, I thought I would help artists more from the label side.

At EMPIRE, I handle the strategy and development for the region. It means working with a lot of artists on signings and signing labels as well. I’m also developing the market. There’s a gap [in the WANA region] because we don’t have enough people behind the scenes. We don’t have enough managers. We don’t have enough labels.

How does EMPIRE’s independent approach to business influence your efforts?

My whole idea was how I could create a more independent mentality for others so that they could create their own EMPIRES and build their own rosters and executive teams. We signed a lot of labels from the region, along with good people who love music and are just missing skills, or people who have the skills but are missing people to be on their team. We’re providing this infrastructure to a lot of people here.



Nafar says he received this relief of Handala, a national symbol of the Palestinian people, “from a group of kids who attended one of my music and film workshops,” which he conducted in impoverished neighborhoods and refugee camps.

You’re saying that you’re building the industry itself, to a certain extent.

It’s supporting to amplify what’s already there more than building. I would say.

What have been your biggest successes so far?

The number of female artists we have is amazing. We had at least four Arab female artists on Spotify’s Times Square billboard. My team and I are supporting voices of females from Morocco, Palestine, Jordan, Egypt and the diaspora. This type of excitement inspires other female artists to grow. I’m really proud of that.

Who are some Arab artists you’re most excited about?

Maro is a half-Lebanese, half-Ukrainian artist who speaks Arabic, English, French, Ukrainian and Russian and can sing in every language. He was raised in Beirut, where he grew up playing guitar in the streets as a busker. When there was violence in Lebanon, he had to move to Norway ... We got an opportunity to bring him to the U.S., where he’s living now.

What about hip-hop artists?

MC Abdul, a 15-year-old kid from Gaza, is a genius who started rapping when he was 9. He learned English from hip-hop and speaks it better than a lot of Americans I know. A few months ago, we finally got him out of Gaza and flew him and his dad to San Francisco on an artist visa. He performed an amazing show there for over 20,000 people. He was in the studio and taking meetings to start his album rollout and was supposed to come back to Gaza [a few] weeks ago. Then the whole situation started, so he couldn’t go back to his family.

Jay Schumer was named executive vp/head of marketing at Island Records.

Half of Bandcamp’s employees were laid off following Epic Games’ sale of the company to Songtradr.

Another artist I love is Soulja, a rapper from Sudan. When the war in Sudan happened, we had to help him escape from Sudan to Egypt, and now he’s in Saudi Arabia. His recent release, “Ayam,” is a breakup song where he’s telling his love he doesn’t want to see her anymore, but his love is actually Sudan. He wrote it the day he escaped and was almost killed.

Name one of the women artists you’re supporting.

Nai Barghouti is another amazing artist. She’s a traditional Palestinian folk artist who recently did a song with Skrillex, “Xena.” Her vocal skills are unbelievable. Sometimes we’re like, “Are you human?” Because sometimes it feels like her voice is just an instrument. We’re working on a few projects with her.

Developing Arab artists and promoting the region globally must feel like a once-in-a-lifetime opportunity.

There are people who’ve been in this field before me that did a lot of great work and other cultures that inspired us a lot. My days at Spotify inspired me so much because I worked closely with the Latin team, the Afro team, the Desi team. I watched how K-pop started from the early stages. I just localized what I learned from all those different cultures.

How have things shifted since the recent conflict started?

What are your workdays like?

Artists are not feeling like they want to release music. That’s the biggest hit. The department I’m running [went from releasing] at least 20 songs a week to almost no songs. The first week, it was the shock of “What the fuck is going on?” and then canceling shows. A lot of festivals all around the Arab world were canceled.

As an artist myself, this is not the first time I’ve gone through it. There have been many times when we were about to drop an album, then Israel invaded Gaza, or there was some protest, or people were getting killed. We learned how to maneuver in these unfortunate situations.

What’s the first move in that maneuvering?

Before business is people. A lot

of it is mental support because many artists are going through a lot of emotional pain right now. Everyone knows someone in Gaza. Every family knows a family. I know a hip-hop producer in Gaza that lost his entire family.

If this becomes a long war, how do you foresee it affecting your business?

Music is like history books. The artists will be the ones telling the stories. They will document what’s happening better than the Western media. They will do better songs than Taylor Swift and not do a post about Taylor Swift’s bodyguard. I just hope this won’t get to a point when it’s normalized and [people] will forget about it.

The story of Taylor Swift’s bodyguard returning to Israel to serve in the Israel Defense Forces was widely covered by the media, including Billboard. What are your thoughts on that story?

From my perspective, showing how cute this bodyguard is [who is] going to join the army is not something to make cool at a time when thousands of kids are being killed. [Humanitarian organizations] consider the IDF an illegal army that has done a lot of illegal activities. We as people who are working for music and culture should be uplifting the voices that would heal this wound and not say, “Look at this Taylor Swift bodyguard.”

Is there anything else you would like to say?

I wish this interview was in a different time [with me] talking more about the business. I actually almost canceled because it’s overwhelming watching my family and friends going through genocide. I want to represent the new generation and the music that is fucking amazing; not the situation where there’s an oppressor bombing families as we speak.

I also want to say that from a music and culture perspective, we’re entering a very unique era of the glocalization of a new generation. The culture is morphing. There isn’t one culture anymore. There’s no one genre anymore. This is the voice that I would like to amplify more than anything. **B**

FOR YOUR CONSIDERATION
BEST ORIGINAL SONG
“The Fire Inside”

FROM THE
MOTION PICTURE

FLAMIN'
HOT



MUSIC AND LYRICS BY **DIANE WARREN**
PERFORMED BY **BECKY G**

sound

NOW PLAYING



From left: Jack Black, Bailey,
Eilish and FINNEAS.

OSCAR BEST BETS

BY PAUL GREIN

B

ARBIE IS LIKELY to be well represented when the Academy Award shortlists are revealed Dec. 21. At least two (and maybe even three) songs from the box-office juggernaut could be in contention for best original song (though only two from a film can be nominated, according to a 2008 rule change). Diane Warren and Alan Menken are each looking to score their 15th best original song nominations, a benchmark that only five songwriters have reached. If John Williams and the late Robbie Robertson are nominated for best original score, each could make history.

“I’m Just Ken”

Mark Ronson, Andrew Wyatt
Barbie WARNER BROS.

Ronson and Wyatt won in this category five years ago for co-writing “Shallow” from *A Star Is Born*. “I’m Just Ken,” sung by Ryan Gosling, provided one of the funniest sequences in *Barbie*. Ronson and Wyatt could have a second *Barbie* song on the shortlist — the bubbly “Dance the Night,” which they co-wrote with Dua Lipa and Caroline Ailin.

“What Was I Made For?”

Billie Eilish, FINNEAS
Barbie WARNER BROS.

The siblings won in this category two years ago for their title song to the James Bond film *No Time To Die*. They’re likely to be nominated for this tender ballad, which

Barbie director Greta Gerwig has described as her movie’s “heart” song. *Barbie* is vying to become the first film with two best original song nominees since *La La Land* seven years ago.

“Keep It Movin’”

Halle Bailey, Denisia Andrews,
Brittany Coney, Morten Ristorp
The Color Purple WARNER BROS.

Bailey (as young Nettie) and Phylicia Pearl Mpasi (as young Celie) sing this song onscreen in this new iteration of *The Color Purple*. “Miss Celie’s Blues (Sister),” from the original 1985 film, was nominated in this category. Quincy Jones, who co-wrote that song with Rod Temperton and Lionel Richie, served as a producer of both films.

BLACK: VALERIE JOHNSON/GETTY IMAGES; BAILEY: ANDREW BIRCHALL/GETTY IMAGES; EILISH: JACK BRIDGEMAN/GETTY IMAGES; FINNEAS: GUY AROCH

“Out Alpha the Alpha”
Marius de Vries, Josh Sharp, Aaron Jackson, Karl Saint Lucy
Dicks: The Musical A24

Megan Thee Stallion sings this ribald song onscreen in *Dicks: The Musical*, which is based on an off-Broadway show with an even more risqué title, *Fucking Identical Twins*. The rap star is also in the cast, along with another famous Megan (Mullally), as well as Bowen Yang and Nathan Lane. Megan Thee Stallion took part in an all-star performance of “We Don’t Talk About Bruno” on the Oscar telecast two years ago.

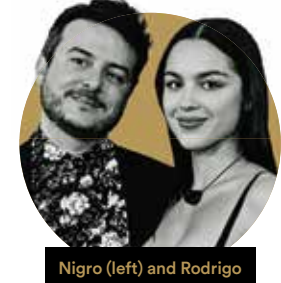
“The Fire Inside”
Diane Warren

Flamin’ Hot
HULU/SEARCHLIGHT PICTURES

Warren has been nominated in this category the last six years in a row. If she makes it again this year, she’ll have the longest consecutive streak of best original song nods since Sammy Cahn was nominated eight years running (1954-61). The indefatigable Warren has a second song in play, “Gonna Be You” from *80 for Brady*.

“High Life”
Gary Clark, John Carney
Flora and Son APPLE

In addition to co-writing this song, Carney wrote and directed the film. Two of Carney’s previous films, *Once* and *Begin Again*, yielded best original song nominees (and a winner in the case of *Once*). Clark, a Scottish musician-songwriter, was the frontman of 1980s pop band Danny Wilson. Eve Hewson, Joseph Gordon-Levitt, Orén Kinlan and Jack Reynor sing “High Life” onscreen in *Flora and Son*.



“Can’t Catch Me Now”
Dan Nigro, Olivia Rodrigo
The Hunger Games: The Ballad of Songbirds & Snakes LIONSGATE

The *Hunger Games* franchise has yet to receive an Oscar nod in any category, but the red-hot Rodrigo is at the point in her career that the music branch of the Academy of Motion Picture Arts and Sciences is likely to pay notice. She and Nigro have received two Grammy nods for song of the year, for “drivers license” and “Vampire.” Will the moody and atmospheric “Can’t Catch Me Now” find favor here?

“For the First Time”
Alan Menken, Lin-Manuel Miranda
The Little Mermaid DISNEY

Menken is an EGOT winner, and Miranda will be one as soon as he wins an Oscar. Menken won his first of four Oscars in this category for “Under the Sea” from the original 1989 iteration of *The Little Mermaid*. Halle Bailey sings “For the First Time” onscreen in the film. Two other Menken-Miranda songs from the film, “Wild Uncharted Waters” and “The Scuttlebutt,” are also in play.

“Find a Way”
Linda Perry **Nyad** NETFLIX

This would be the first Oscar nod for Perry, a two-time Grammy nominee for song of the year. Annette Bening and Jodie Foster star in the film, which tells the story of Diana Nyad who, at age 64, undertook a 110-mile swim from Cuba to Florida. Perry named her song after the title of Nyad’s book, on which the movie is based.

“Road to Freedom”
Lenny Kravitz **Rustin** NETFLIX

Kravitz, a four-time Grammy winner for best male rock vocal performance, could score his first Oscar nod for this song from a biopic about Bayard Rustin, a lesser-known but crucial figure in the civil rights struggle. The film’s director, George C. Wolfe, helmed the 2020 movie *Ma Rainey’s Black Bottom*, which received five Oscar nods.

“Addicted to Romance”
Patti Scialfa, Bruce Springsteen
She Came to Me VERTICAL ENTERTAINMENT

Springsteen won an Oscar in 1994 for “Streets of Philadel-

phia” and was nominated again two years later for “Dead Man Walkin’.” This would be his first nomination with a collaborator — his wife, Scialfa. The original score was composed by The National’s Bryce Dessner. Peter Dinklage and Marisa Tomei star in the film.



“Am I Dreaming”
A\$AP Rocky, Metro Boomin, Michael Dean, Peter Lee Johnson, Roisee, Scriptplugg
Spider-Man: Across the Spider-Verse SONY PICTURES

Spider-Man: Into the Spider-Verse won an Oscar for best animated feature film five years ago, though its biggest hit, “Sunflower” by Post Malone and Swae Lee, missed out on a best original song nod. Metro Boomin curated the soundtrack to this film, which reached No. 5 on the Billboard 200 in June. A\$AP Rocky’s partner, Rihanna, was nominated in this category last year.

“Peaches”
Jack Black, Aaron Horvath, Michael Jelenic, Eric Osmond, John Spiker
The Super Mario Bros. Movie ILLUMINATION/NINTENDO/UNIVERSAL

This was the year’s second-biggest hit at the box office, behind *Barbie*. In addition to co-writing and performing the song, Black was in the animated film’s voice cast as Bowser. This would be the first Oscar nomination for Black, who won a Grammy for best metal performance nine years ago for a track he recorded with Tenacious D for a Ronnie James Dio tribute album.

“Better Place”
Amy Allen, Shellback, Justin Timberlake
Trolls Band Together DREAMWORKS ANIMATION

Animated characters portraying *NSYNC perform this song on-

screen in the movie. Timberlake was nominated in this category seven years ago for co-writing “Can’t Stop the Feeling!” for the first *Trolls* film. He and the other members of *NSYNC are in the voice cast, along with Anna Kendrick, Kid Cudi, Troye Sivan, Camila Cabello and Anderson .Paak, among others.

“This Wish”
Julia Michaels, Benjamin Rice, JP Saxe
Wish DISNEY

Michaels and Saxe received a Grammy nod for song of the year three years ago for their collaboration “If the World Was Ending.” It was Michaels’ second nod in that category; her first was for co-writing her breakthrough hit, “Issues.” Ariana DeBose, an Oscar winner for the *West Side Story* remake, sings “This Wish.” She’s also in the voice cast, along with Chris Pine and Victor Garber.

S C O R E S

American Fiction
ORION PICTURES/AMAZON MGM
Laura Karpman

Karpman could be headed for her first Oscar nod for her score to this satirical film that was written and directed by Cord Jefferson (in his feature directorial debut). The film stars Jeffrey Wright, Tracee Ellis Ross, Issa Rae and Sterling K. Brown. Karpman won a Primetime Emmy three years ago for scoring The Discovery Channel’s *Why We Hate*.



Barbie WARNER BROS.
Mark Ronson, Andrew Wyatt
Ronson and Wyatt, who executive-produced the hit soundtrack album — and were involved in writing and producing

several of its tracks — could be headed for their first nod in this category. Wyatt has co-written songs for several Ronson albums. In 2012, the two musicians collaborated on a ballet score for The Royal Ballet of London.

Elemental PIXAR
Thomas Newman

If Newman is nominated, this would be his 15th nod in the category, a total so far achieved by only eight composers in Oscar history. Unlike them, though, he has yet to win. Newman is the youngest son of the late Alfred Newman, who amassed 41 nominations in this category, winning a record nine times.

Indiana Jones and the Dial of Destiny
DISNEY **John Williams**

This would be Williams’ record-extending 49th nod in a scoring category and his fourth for a film in the *Indiana Jones* franchise. In total, it would be

Williams’ 54th Oscar nomination (the other five are for best original song), which would pull him closer to Walt Disney’s all-time record of 59 for an individual.



The Killer NETFLIX
Trent Reznor & Atticus Ross

This would be the fourth nod in this category for Reznor and Ross following *The Social Network*, *Mank* and *Soul* (a collaboration with Jon Batiste). David Fincher, who directed *The Social Network* and *Mank*, also directed *The Killer*. Reznor and Ross won for both *The Social Network* and *Soul*. Michael Fassbender and Tilda Swinton star in *The Killer*.

Killers of the Flower Moon APPLE
Robbie Robertson

This was the 12th and last Martin Scorsese film that Robertson worked on. Robertson, who died in June at age 80, would become the first composer to be nominated in this category posthumously since Bernard Herrmann was cited in 1976 for both *Obsession* and *Taxi Driver*. Two other Scorsese regulars, Leonardo DiCaprio and Robert De Niro, star in the film.

Nyad NETFLIX **Alexandre Desplat**

This would be Desplat’s 12th nomination in this category, all since 2006. That’s more than anyone else has accumulated in that period. The French composer has won twice, for *The Grand Budapest Hotel* and *The Shape of Water*. This would be Desplat’s first nod in the 2020s, following three in the 2000s and eight in the 2010s.

Oppenheimer
UNIVERSAL PICTURES
Ludwig Göransson

The Swedish composer won in this category five years ago for scoring *Black Panther*. He was nominated for an Oscar last year for co-writing a song for the sequel. *Oppenheimer* was the year’s fifth-biggest box-office hit, a strong showing for a three-hour adult drama. The Christopher Nolan film was based on the book *American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer*.

Origin NEON **Kris Bowers**

Origin is the fifth feature film directed by Ava DuVernay. Her 2014 historical drama, *Selma*, yielded the Oscar-winning song “Glory” by Common and John Legend. Bowers was nominated for documentary (short subject) three years ago for co-directing *A Concerto Is a Conversation*, which centered on his conversations with his jazz pianist grand-

father. This would be his first nod in a scoring category.

Past Lives A24
Christopher Bear & Daniel Rossen

Past Lives was written and directed by Celine Song in her feature directorial debut. The film, which stars Greta Lee, Teo Yoo and John Magaro, follows the relationship between two childhood friends over 24 years. Bear and Rossen are members of veteran indie rock band Grizzly Bear, which has landed two top 10 albums on the Billboard 200.

Rustin NETFLIX **Branford Marsalis**

This would be the first Oscar nomination for jazz saxophonist Marsalis, who is a three-time Grammy winner. Marsalis received a Primetime Emmy nod two years ago for outstanding music composition for a documentary series or special for *Tulsa Burning: The 1921 Race Massacre*, which aired on the HISTORY Channel.

Saltburn AMAZON/MGM
Anthony Williams

This would be the Australian composer’s first Oscar nod after building a reputation with his scores for *How To Train Your Dragon: Homecoming* (2019), *Promising Young Woman* (2020) and *M3GAN* (2022). *Saltburn* is the second film to be written, directed and co-produced by Emerald Fennell following *Promising Young Woman*. Barry Keoghan, Jacob Elordi and Rosamund Pike star in the psychological thriller.

Society of the Snow
NETFLIX **Michael Giacchino**

This would be Giacchino’s third nomination in this category following *Ratatouille* (2007) and *Up* (2009). He won for the latter. *Society of the Snow* is a 2023 survival thriller about a 1972 flight disaster in Argentina’s Andes Mountains. The cast comprises Uruguayan and Argentine actors, most of whom are newcomers to the craft. The film is scheduled to be released in theaters on Dec. 15.

Spider-Man: Across the Spider-Verse
SONY PICTURES **Daniel Pemberton**

The English composer has yet to be nominated in this category. His only Oscar nod is for co-writing “Hear My Voice” from *The Trial of the Chicago 7*, a best original song nominee three years ago. This film is a sequel to 2018’s *Spider-Man: Into the Spider-Verse*, which Pemberton also scored.

The Zone of Interest
A24 **Mica Levi**

The English composer was nominated in this category seven years ago for *Jackie*. *The Zone of Interest*, based on a Martin Amis novel, revolves around Auschwitz commandant Rudolf Höss and his wife and their plans to build a dream life next to the concentration camp. The film, which was written and directed by Jonathan Glazer, is set to be released in the United States on Dec. 15. **B**

Additional reporting by Melinda Newman.

Rest in Power to our friend and collaborator Mark "The 45 King" James.
Your contribution to the evolution of Hip-hop is more far-reaching than you ever realized.
Humble, hilarious and big hearted, you will be missed by us all.

Eight Mile Style Music • Westbound Records • Org Music



JEWEL BOX PLATINUM
www.jewelboxplatinum.com

Providing premium quality awards for over 30 years.

RIAA • Billboard • Spotify • iTunes
Amazon Music • Touring • Custom Awards

Order yours today!

BILLBOARD'S 2023 TOP BUSINESS MANAGERS

Congratulations to
our Partners for
achieving this
recognition.

Commitment to
our clients is
the cornerstone
of our practice.

Beth Sabbah
David Weise
Harley Neuman
Jaime Masuda
Kevin Kanegai
Larry Tyler
Matt Segal
Michael Karlin
Rob Salzman
Wallace Fortune



Neuman+Associates
\$ % € =
Business Management
a division of NKSFB, LLC

crmanagement
a division of NKSFB, LLC



nksfb.com





CONGRATULATIONS MICHAEL KANE & MICHAEL KAPLAN

ON BEING NAMED AMONG
BILLBOARD'S TOP BUSINESS
MANAGERS!

We are so proud that the exceptional dedication and
commitment that our partners provide to their clients
has earned them this honor.

MILLERKAPLAN.COM
A Top-100 CPA Firm

**Celebrating Citrin Cooperman's
Recognition in *Billboard* "2023 Top
Business Managers" List**

Lauren Cooper
Wayne Kamemoto
Sharon Sullivan
Errol Wander
Maria del Pilar Lopez


Congratulations to all those included in this
prestigious list!



LOCATIONS

West Coast | East Coast

 citrincooperman.com

 entertainment@citrincooperman.com

BILLBOARD'S TOP BUSINESS MANAGERS

CONGRATULATIONS TO OUR CEO, LOU TAYLOR, AND TO
ALL OF THE INCREDIBLE HONOREES!

- THE TRI STAR TEAM



CC YOUNG
COLIN YOUNG

billboard

TOP BUSINESS MANAGERS OF 2023



UK SWEDEN USA



WWW.CCYOUNG.CO.UK



Instagram [CCYOUNG_AND_CO](https://www.instagram.com/ccyoung_and_co)

CONGRATULATIONS!

GELFAND, RENNERT & FELDMAN

Tyson Beem
Chris Fazzolari
Todd Kamelhar
John Menneci
Rick Mozenter
Melissa Morton
Anton Pamer
Mike Skeet

to our Managing Directors on being named
Billboard's Top Business Managers 2023!

Your hard work and commitment have truly
set a gold standard in the business.



MUSIC
BRINGS US
TOGETHER
IN BUSINESS SINCE 1984



O'NEIL  HAGAMAN LLC

ENTERTAINMENT INDUSTRY CONSULTING AND BUSINESS MANAGEMENT

LEGINA CHAUDOIN / AL HAGAMAN / CHERYL HARRIS / KERRY O'NEIL
CRAIG OWENS / SAM POWERS / LYNDY RAGSDALE / LILLIAN WILLIAMS

ONEILHAGAMAN.COM

McRae photographed Oct. 31
in Los Angeles.

Styling by Tabitha Sanchez
Vassia Kostara suit, Givenchy shoes.



As **Tate**



Have
Will It

BY RECLAIMING CREATIVE CONTROL, **TATE McRAE** HAS GONE FROM
TIKTOK-SAVVY POP BREAKOUT TO GLOBAL STAR-IN-THE-MAKING

BY LYNDSEY HAVENS // PHOTOGRAPHED BY MICHELLE GENEVIEVE GONZALES



Vintage Junya Watanabe top,
MM6 Maison Margiela jeans.

TATE McRAE WAS RECENTLY scrolling TikTok when an old interview she did at 16 came across the screen. “I was the most awkward person ever, and I was like, ‘There’s no chance that this is the same person,’ ” she says with a grimace. “You evolve so much, and not only am I seeing it, but I’m documenting it in my music in real time.”

Now 20 and living in Los Angeles, the native of Calgary, Alberta (which she calls “the Texas of Canada”), has spent much of her life thus far on screens — both her own, while navigating TikTok like a promotional pro, and others, whether on network TV or YouTube. As a teen, McRae placed third on the 2016 season of *So You Think You Can Dance* and soon after, in fall 2017, launched the weekly YouTube series *Create With Tate*, which she used to share new choreography and music covers. She thought she would go on to become a backup dancer, but she felt equally drawn to songwriting, covering her bedroom walls with lyrics, quotes and poems that her mother has since painted over in a shade she describes as “serial killer white.”

One of the first videos she posted was a song that proved she wasn’t destined to be anyone’s backup — and could very much hold pop’s center stage on her own. The lovelorn piano ballad “One Day” (which McRae wrote herself) gained traction online, and by early 2018, she and her parents were flying to New York for label meetings (accompanied by McRae’s dance manager at the time); just a year later, it was announced that she had signed a record deal with RCA and a management deal with Hard 8 Working Group. As her high school graduation in Calgary neared, McRae was splitting her

how to sail full speed ahead and in only one direction: her own. When she got her start in the industry, she was straddling two different worlds. “Now a lot of my time revolves around music in some way: thinking about music, playing music, driving and listening to music,” McRae says. “It’s all one world.” But merging the two didn’t happen without some friction.

By 2020, McRae was well positioned for a major year, with a proper team assembled. Then came the pandemic; still, she stuck with the plan, releasing what became her breakout hit, “You Broke Me First,” that April despite being homebound — unable to promote it or fully enjoy its success. Like “One Day,” “You Broke Me First” is a tender, midtempo pop song, and together they contributed to McRae’s early classification as a “sad pop” songwriter, drawing comparisons as Canada’s answer to Billie Eilish. But “You Broke Me First” has a bit more bite than its predecessor. It took off on TikTok within a month, ultimately peaking at No. 17 on the Billboard Hot 100, and performances at the MTV European Music Awards and on *Jimmy Kimmel Live!* followed — all as McRae prepared to graduate and move to Los Angeles.

McRae recalls spending a month in the city in April 2021, renting a house with her parents to “test it out,” during which they read Donald S. Passman’s industry bible, *All You Need To Know About the Music Business*. “We read this book together because we were like, ‘What are we walking into right now?’ ” At the end of their stay, McRae got her own apartment and has lived solo since. Though she admits she spends lots of time “inside on my couch,” she has found comfort and community in “a

Khalid (“Working”), both of which became Hot 100 hits. Her 2022 debut album, *I Used To Think I Could Fly*, debuted at No. 13 on the Billboard 200 and yielded two more Hot 100 entries while also supporting her headlining tour of clubs and small theaters. All of which should have been cause for celebration — but what McRae remembers most is feeling lost.

“[That] album was a very big internal battle for me. I was so confused with who I was as a person,” she says. “I remember releasing it when I was still on tour, and it felt so overwhelming. I was just like, ‘Oh, wow. I just released my first album. It’s here, it’s happening. I am now an artist.’ And I think as much as it was a relief, I also was just like, ‘Is this right?’ ”

As she put together the album, McRae had felt like she “was working with every producer on the planet” and struggled with her “people-pleasing” tendencies while trying to make everyone involved happy. “It took a lot of time after that to be like, ‘OK, let me not look at any other person for a really long time and just figure out who the fuck I am and what I want to do with my life for real.’ ”

By the end of 2022, McRae knew something had to change. She trusted her gut. “I had to figure out who [in the industry] was actually on my side and who wasn’t ... so a lot was shifting behind the scenes.” The biggest shift came when she signed a new management deal with Full Stop’s Tom Skoglund, Jeffrey Azoff and Tommy Bruce (all of whom also manage Harry Styles), along with Sali Kharazi and Ali Saunders.

“I was lost in the whirlwind of it all, and it got to a point where I was like, ‘I don’t feel like I’m being respected as a young woman, and I don’t think I’m being heard in the ways that I want to be,’ ” she says. “What I take a lot of pride in is being a genuine, good person. I’m always going to give out that energy, and if the people who are representing you and on your team aren’t reciprocating that, that’s just not the type of people you want on your side. I was just feeling like I was stuck in a spot I had been in for like, five years, and I was like, ‘I feel like I’m going crazy.’ ”

At such a time, she was thankful for her young artist and producer friends, whom she says were “so transparent with me on how things [looked] from the outside.” And now, she couldn’t be more grateful for her new management team and the relationship they’ve built — and the many successes they have already shared. “They look at me and they don’t question me making decisions,” she says. “I want to be a businesswoman. I’m 20 now and I’m still young, but I know what I want.”

Simultaneously, McRae’s creative process shifted as she finally found a consistent co-writing crew in Ryan Tedder, Amy Allen and Jasper Harris. She says the way they made her forthcoming second album, *Think Later* (out Dec. 8 on RCA), was how she always imagined her idols made albums, with a sense of togetherness. “My last album wasn’t like that at all ... I was getting songs from 10 different people and being like, ‘OK, here’s an album.’ And this time it was written

“She is winning because she is singular. And particularly in a pop landscape — which is often a fickle and very difficult place to be successful — you need to be *that* good.”

— JOHN FLECKENSTEIN, RCA

time between midterms and awards shows. “She was so young then, obviously, but so determined and really in some ways sort of moved like a competitive athlete, which makes a lot of sense, given her dance background,” RCA COO John Fleckenstein says. “But still, even at that age, she was so clear on where she wanted to go and what was important to her.”

And while those in McRae’s inner circle agree she has always wanted to steer her own ship — and has proved more than capable — she says that it took her until now to learn

really awesome girl group” and fellow artist friends (like pal Olivia Rodrigo, whose “bad idea right?” video includes a McRae cameo) “because we’re private in our personal lives, but then our innermost, darkest, most intense fears are the things we’re putting on display, which is so weird.”

In the following years, McRae released music at a steady pace, including two EPs (*All the Things I Never Said* and *Too Young To Be Sad*) and a string of collaborations with artists such as Troye Sivan and Regard (“You”) and



Masha Popova top, Givenchy skirt, pants and shoes.

by the same core group of people,” she says. “That’s what made the process so fun for me, because it actually felt like a project that I was working on.”

Already, the new process is yielding results. Sultry lead single “Greedy” has become McRae’s highest-charting hit to date, peaking at No. 11 on the Hot 100, driven by 104.2 million on-demand streams, according to Luminate, and its usage in 1.3 million TikTok videos. But arguably, its biggest accomplishment has been reintroducing McRae to the masses — as an artist who, this time, knows exactly who she is.

While McRae says fans shouldn’t expect the entire album to sound like “Greedy,” she thinks the song represents a stylistic through line of “straight pop. It’s also pretty savage.” She credits the shift to her alter ego, Tatiana, McRae’s tour persona whom she describes as “ballsy, so loud and obnoxious.”

In the studio, “I was like, ‘I don’t really give a fuck. I just want to say what I want to say and I want to be 20 years old,’” she says. “Sometimes you just want to go out and have a good time and just live life and be present and follow your intuition and not think too hard about it — and I just didn’t feel like thinking too hard about a lot of these songs. I don’t

think people are going to expect me to say the stuff that I’m saying.”

In other words, as Fleckenstein puts it: “Some of these records, you’re going to stop in your tracks and go, ‘I didn’t realize she could do that.’”

WHEN WE TALK in early November, McRae tells me her last few weeks have felt like “a bit of a dream.” “Greedy” blasted off; she announced her second album along with a world tour, during which she’ll play her first hometown show and end at Madison Square Garden; and she started prepping for her *Saturday Night Live* musical guest debut. But, perhaps most impressively, she got her collaborator Tedder to work on a Sunday.

“She’s the first artist to get me to [do that] in close to 10 years!” exclaims Tedder, who executive-produced *Think Later*. “I don’t care how much I love you, who you are, how many Grammys or how high the stakes are, I don’t work on weekends. Weekends and late-night rap sessions are two things I’ve officially graduated from. But she got me to do it because the song was that good.”

The song came together in one weekend

— and after she had technically finished her album. The two had started working at 10 a.m., going through sequences and punching vocals, with the goal of wrapping by 7 p.m. About an hour in, McRae revealed she felt that one box had yet to be checked, sonically speaking, on the album. “We had already sent the tracklist to the label, and at 6 p.m., we walked out with a song completely written, recorded, vocaled and produced,” Tedder says. “It’s the fastest, craziest Hail Mary of my entire life.” The next day, a Sunday, they listened with what he calls “tomorrow ears” and finished the track with enough time for it to make it on *Think Later*.

McRae and Tedder first met over a Zoom session in 2020, after being connected by mutual friend and songwriter-producer J Kash. As they both recently recalled to each other, they wrote a “trash” song that day and didn’t work together again until late last year, on Tiësto’s thumping dance-pop track “10:35” (on which McRae features). It was clear to Tedder then that McRae had “started to definitively put up guideposts.”

That became even more apparent during their first session together late last year for *Think Later*, when they wrote one of Tedder’s favorite songs on the album. “That session started with her walking in, opening

up a playlist that she made that had 21 to 22 songs on it, and [saying], ‘These are the songs that shaped [me]. I want to figure out the through line and attempt to beat some of these,’” he recalls. “She had words and phrases and endless amounts of topics and real-life stories to write from, and that just doesn’t happen. I can count on one hand the artists I’ve worked with in 20 years that have pulled that on day one. And it was the most refreshing thing in the world. Otherwise, you’re playing pin the tail on the donkey in the dark.” (As further proof, he adds that McRae’s mix notes are so detailed “you’d think Quincy Jones wrote them.”)

That session led to many more with the same tight-knit team — just how McRae had always envisioned making an album — including the one for “Greedy.” Earlier this year, Tedder had posted on Instagram a few early-2000s songs he was revisiting, including some by Nelly Furtado, to which McRae replied that she had been listening to the same material. “There was a discussion like, ‘Would it work now?’” Tedder says. “I said, ‘One hundred percent it will.’ I’m just old enough where I know cycles, and this cycle is going to happen.”

McRae calls “Greedy” a “wild pass” on which they tried a totally new sound and beat — and just as Tedder predicted, it worked big time. She remembers debuting the single during her Philadelphia tour stop: “No one knew it was coming, and I remember feeling it that first night, like, ‘Holy shit, what’s going to happen with this song?’”

And while fans may not have known when to expect the song, they knew something was coming thanks to McRae’s TikTok, where she boasts 5.5 million followers (the most of her social media accounts) and had been teasing the song in a series of clips. (Within days of finishing her last song created with Tedder, she had already started teasing that on the app, too.)

“She is not scared or shy about playing music for fans and talking about what she’s doing, and she is driving that conversation every step of the way,” Fleckenstein says. “It’s not a record label *ta-da!* that you’re seeing around her where there’s some orchestrated marketing promotional shtick. This is about her making something, delivering it to her fans and saying, ‘This is what I care about, and I hope you do, too.’ And then we, as her partners and label, are making it as big as we can possibly make it.”

Tedder says he always tells McRae that, when it comes to social media savvy, “you’re the female [Lil] Nas [X] and he’s the male Tate,” adding that, “Understanding that the world lives on the internet and understanding what people want to hear, how they want to hear it and how they want it to be presented, that is its own art form now that I didn’t have to contend with when I started. I played a gig last night and was with Kygo and The Chainsmokers, and [The Chainsmokers’] Alex [Pall] and Drew [Taggart] cornered me to talk about Tate, and Drew said, ‘Man, I’ve been watching what’s going on with that song. She gets the internet!’”



Ottolinger dress.

Which is why McRae was well aware that the “Greedy” music video — in which she heats up an ice rink with her impressive dance moves, which she worked on with choreographer-to-the-stars Sean Bankhead — would land so well. “I’m really particular with my taste, and that hasn’t always translated through what the internet has seen of me, even with what I’m wearing and how I’m performing and the choreography,” she says. “I’m so proud of [the “Greedy” video] because I got to actually be a dancer and make a video that I was like, ‘This is sick. I want to show my friends.’ I never ever used to feel that way.”

Now she’s thinking of how to translate this previously untapped swagger to the stage. On her most recent tour, which wrapped in October, McRae wanted to push herself as a vocalist rather than relying on her dance background to carry the show. And yet, those roots are what so many in McRae’s inner circle call her “magic.” As Tedder says, “She can outdance any pop star and it’s something she rarely flexes — and she flexed in [the “Greedy”] video.”

“The truth is, she is winning because she is singular,” Fleckenstein adds. “And particularly in a pop landscape — which is often a fickle and very difficult place to be successful — you need to be *that* good.”

And no one understands that better than McRae herself. When she names the artists she most admires, they’re a reflection of her own ambition — and many are former dancers who translated that foundation into global pop superstardom. “When I look at my favorite icons or videos or performances, it’s always the biggest pop stars, so I think that’s always a goal,” she says. “I think what defines a pop star is how iconic [they are]: Madonna, Britney [Spears], Christina [Aguilera]; they would put on these shows and blow everybody away and make timeless art. And that’s what I want to do: make timeless art and timeless performances — and strive to keep on doing that.” **B**

Tate McRae will perform at the 2023 Billboard Music Awards on Nov. 19. Watch @BBMAs and @billboard socials.

From left: Neta Rozenblat, Niv Lin, Sadik Dogosh, Nadav Phillips, Ohad Attia and Aseel Farah of as1one photographed Nov. 6 in Los Angeles.

Finding HARMONY

The six young men of as1one — a group of both Israeli and Palestinian musicians — landed in the United States on Oct. 6. Now they're finding their identity tested before they've even released any songs

BY KATIE BAIN // PHOTOGRAPHED BY AUSTIN HARGRAVE

THE SCENE AT the Chipotle on Ventura Boulevard in the San Fernando Valley at first looked much like any other

Friday evening. Six good-looking guys in their early 20s sat around a table eating burritos, laughing and ribbing one another. They had landed at LAX that morning after a 16-hour flight, but despite their jet lag, the vibe was lively.

Then an emergency alert lit up one of their cellphones. Seconds later, a warning buzzed on another device. And then another, and another, and another, and yet one more. It was Oct. 6 — already Oct. 7 on the other side of the world in Israel — and the moment things got very real for as1one, the first-ever boy band comprising Israeli and Palestinian musicians.

The guys had arrived in Los Angeles from Tel Aviv, Israel, to lay down tracks for their forthcoming debut album — a trek made following months of visa coordination and more than a year since the group officially formed, after first being conceived in the United States years prior. The team behind as1one, led by longtime music executives Ken Levitan and James Diener, envisioned a Middle Eastern version of BTS, and in the effort to create it, Israeli and Palestinian casting directors had held auditions in major cities and tiny villages throughout Israel in 2021. (Auditions could not be held in the West Bank or Gaza due to logistical challenges.) A thousand young men auditioned; the six who were glued to their phones at the Sherman Oaks Chipotle had made it in.

There's Sadik Dogosh, a 20-year-old Palestinian Bedouin Muslim from Rahat, Israel, with a piercing gaze and an acting background. Neta Rozenblat, an Israeli Jew who's 22 but looks younger, grew up in Tel Aviv, where he studied computer science before getting into singing, which led to a 2021 performance on the Israeli version of *The X Factor*. Hailing from Haifa, Palestinian Christian Aseel Farah, 22, is the group's rapper and its self-proclaimed introvert. Twenty-three-year-old Israeli Jew Nadav Philips grew up near Tel Aviv, idolizes Mariah Carey and used

to perform as a wedding singer. Niv Lin, 22, is an Israeli Jew from a desert town in southern Israel and played professional basketball before shifting to singing. (He also performed on *The X Factor*.) And Ohad Attia, also 22 and an Israeli Jew, grew up in Tel Aviv singing and playing the guitar, a skill he flexes beautifully in the group.

On the surface, the six young men check all the usual boy group boxes: They strike the requisite balance between dreamy and adorable and sing ballads and bangers with heart-melting harmonies about girls, love and “dancing like the whole world is watching,” as one of their songs proclaims. But while each knew they were signing up for a boundary-pushing endeavor simply by joining a group composed of Palestinians and Israelis, they couldn't have predicted that their message of unity would be so

intensely tested before they had even released any music.

When the guys went to sleep at their L.A. rental house on the night of Oct. 6, they weren't yet sure what to make of the alerts. They had all grown up accustomed to intermittent rocket warnings that often passed without incident. But by morning, it was clear what was happening back at home had little precedent: Hamas operatives had killed about 1,200 people throughout southern Israel in coordinated attacks on villages, kibbutzes and at a music festival. (“Niv lives not far from where that rave was, so he undoubtedly would have been there,” Diener says, adding that the woman Lin had just started dating, along with other friends, was killed in the attack.) Their scheduled sightseeing tour of L.A. was canceled. Instead, the guys spent the day frantically calling and texting with friends and family back home.

As news of the Oct. 7 attacks spread, as1one was given the option to fly back to Israel as soon as possible. But after talking among themselves, they decided to stay. “In the beginning, we really felt bad that we couldn't do anything, that we couldn't help our families and friends in Israel,” Attia says. “But then when you think about

Name Nadav Philips
Age 23
Hometown Holon, Israel
Instrument Keyboard
“I love a '90s diva moment. I love Mariah and Whitney, and I'm also really affected by R&B like Stevie Wonder.”

it, you really realize we're on a mission and that we can be helpful. We can show the world.”

The next day, as1one went to its scheduled studio session and met with songwriter-producers Jenna Andrews and Stephen Kirk, who together have credits on mega-hits like BTS' “Butter” and “Permission To Dance.” Andrews and Kirk had already joined as1one for writing sessions in Israel, and that familiarity helped the duo channel the group's intense emotions into music as the horrific news from Israel continued.

“The toughest moments were during the sessions,” Rozenblat says. “I was told about two friends that were killed, Niv was told about friends of his that were killed — a lot of us found out about really awful stuff

during that session, not to mention that now there's a whole war going on.”

But by the end of the session, they had a new song. Two-and-a-half weeks later, in a sun-drenched conference room in Century City, they play it for me through a beat-up Bluetooth speaker.

“What if we just stopped the world/ Hold the phone/Faced the hurt/Take me home/We're not built for this/We're built for more/Forget the score/Show me what it's like when we stop the world,” the sextet sings over a pulsing beat. It's the kind of anthem that's vocally reminiscent of the Backstreet Boys' heyday and thematically evocative of — depending on how you're listening — either a tumultuous romance or the Israeli-Palestinian conflict.

“How crazy is it to get hugs from Palestinian friends when my Israeli friends died?” Lin says. “That's our story.”

As1one wasn't necessarily intended to function as a singing six-man answer to the Israeli-Palestinian conflict.

Seeing how K-pop and Latin music became global forces over the past few years, Levitan and Diener wanted to form

Name Sadik Dogosh
Age 20
Hometown Rahat, Israel
Instrument Learning piano
“I grew up listening to Arabic songs more than songs in English. But now that we're living together, I'm hearing Mariah Carey, Kings of Leon and realizing there are a lot of different styles I like that I'm now trying to mix with the Middle East vibe.”



a group from outside the Western world that they could build into a superstar act. They had experience with this caliber of artist: Levitan helped develop Kings of Leon, managed Bon Jovi and, as co-founder and president of Nashville-based Vector Management, has

worked with Kesha, The B-52s, The Fray and more. Diener launched A&M Octone Records, where he developed acts including Maroon 5, and after the label sold its 50% share to Interscope Geffen A&M, he co-founded the music publishing and management firm Freesolo Entertainment.

Together they looked to Israel, a place, Diener says, where “we felt that what they have to say musically hadn't really been given a shot on the world stage.” The pair weren't seeking to create a group made up of Israelis and Palestinians — only to, as Levitan says, “leave no stone unturned” in their search for the country's very best talent. They began traveling to Israel in late 2021, first to find the Israeli and Palestinian casting directors and consultants who could get them access to local music schools, conservatories and recording studios where they would scout talent. (They've been back to the country every two months since the first trip.) Ami Nir, an A&R executive at Universal Music Group in Israel, became their partner in the project and was crucial in creating connections.

Even before meeting any prospective singers, the pair — who refer to themselves as the group's founders and producers — encountered plenty of challenges: raising investment money, working in a foreign market (and during a global pandemic) and, above all, the historic tensions between Israelis and Palestinians. During one meeting, a potential Palestinian talent scout was so opposed to the idea of a mixed band that she flicked her cigarette ashes at Levitan and Diener.

“We were really working from negative one, not even at zero,” Levitan says of the meeting. “She was very pessimistic.” But as the two explained their history in the business and their vision for the group, the scout uncrossed her arms and listened — and, shortly thereafter, joined the team. Such unlikely changes of heart happened again and again at meetings throughout the country. “I think people felt our sincerity,” Diener says.

“They didn't feel like this was in any way a gimmick or a pretext.”

Name Aseel Farah
Age 22
Hometown Haifa, Israel
Instrument Percussion
“K-pop has been my biggest musical interest for a while, but as I've gotten into music more and met these guys, my tastes have changed. Now I'm hooked on twenty one pilots more than anything else.”

As Diener explains, assembling a group from this part of the world inherently meant being “confronted by the question of, ‘Are you willing to put together a group that may be mixed?’ ” He and Levitan agreed that they were — but that it would require choosing “the right guys who could handle and appreciate that mix of talent within the band,” Diener says.

As they narrowed down the talent pool during auditions, Levitan and Diener met with families of potential members, selling parents, siblings and extended relatives on the idea, often through translators, and many times while sitting around the family's kitchen table after a meal.

By this point, they had also enlisted a documentary crew to film the process; cameras were put in place after people close to Levitan and Diener suggested what they were doing “might just be historic,” Diener recalls. Ultimately, the local Israeli team was replaced with a crew from Paramount+, which has since shot hundreds of hours of footage for a forthcoming five-episode docuseries produced by James Carroll (*Waco: American Apocalypse*, *Night Stalker: The Hunt for a Serial Killer*). “It's in no way a reality series,” Levitan says. “This is something much more thoughtful and cinematic.”

The cameras were rolling during the final phase of the audition process: a May 2022 boy band boot camp in Neve Shalom, an Israeli village founded in 1969 by Israeli Jews and Arabs to demonstrate that the two groups could live together in peace. Here, the guys played instruments, posed for photo shoots, showed off their dexterity with social media and sang to

GRIDDING BY YANIV ARBIB; PHOTOS BY GILLOU PERA



Name Ohad Attia
Age 22
Hometown Tel Aviv, Israel
Instruments Acoustic and electric guitar, keyboard, drums
“I started my musical journey because I listened to rock music. That’s my thing. But I have, like, Metallica and Ariana Grande in the same playlist.”

gether. “You’d be singing to yourself, then someone standing on the other side of the road would be doing a harmony with you,” Attia recalls.

A psychologist was on site as well, not only to ensure potential members were mentally prepared for the demanding work schedule ahead, but also to weigh in on whether they would fit well within the unique mixed-group dynamic. “There were [guys] we really wanted to work with,” Diener says, “but as their community and parents became more aware of what this was going to look like, they couldn’t endorse it in the same way they’d endorsed the audition process, so we lost a few really good prospects.” (Levitan adds that these prospects wouldn’t have necessarily made it into the group.)

A year-and-a-half after starting the scouting process, Levitan and Diener had settled on the right six guys — it was just by circumstance that four were Jewish Israelis and two Palestinian.

When Levitan and Diener Zoomed Dogosh to tell him he had been accepted, the camera crew caught him jumping around so enthusiastically that his microphone broke. “Getting accepted in the band, it was like a fever dream,” says Rozenblat, who had been tracking 25,000 steps a day while pacing around his house waiting for the news.

Recording started shortly thereafter, with the guys intermittently traveling from their respective homes to a Tel Aviv studio. Philips and Lin say they had never spoken with a Palestinian person until joining as1one — a name that the guys chose from a few options that the team had come up with and that is pronounced “as one.” Over time, camaraderie grew, and by the time they gave their first live performance at a private event for TikTok Israel eight months after their inception, they were looking, sounding, moving and working the room like a band. (Levitan



Name Neta Rozenblat
Age 22
Hometown Tel Aviv, Israel
Instruments Keyboard, acoustic guitar
“Passenger is my favorite artist. I just like his lyrics so much, but I have a very special place in my soul for Frank Sinatra.”

piano) and don’t plan on performing choreography. And Levitan and Diener expect that the group’s story will attract a wider-than-usual fan base for an act of this kind. Still, as the duo sees it, their core fan base will likely be — in the high-pitched squealing tradition of groups like *NSYNC and Backstreet Boys — what Levitan calls “a very, very excited and active female audience.”

It’s not yet clear when the first as1one single will be released, and the group hasn’t yet announced a label signing. (Levitan and Diener say they can’t disclose details on label negotiations beyond that “there’s real interest in the band.”) They’re backed by a 30-person team and 15 lawyers representing each

and Diener often use the words “brotherhood” and “unity” when describing the group’s bond.)

The bonding process ramped up in August, when as1one traveled to London to record at Abbey Road Studios with Nile Rodgers, who plays guitar on one of the songs written by Andrews and Kirk. (The session came together after Diener sent Rodgers the group’s cover of Rodgers’ Daft Punk collaboration, “Get Lucky.”) After they wrapped, Rodgers gave his guitar to as1one guitarist Attia, who says he was “literally shaking” and immediately Face-Timed his mother to tell her. (Overjoyed for her son, she cried.)

On Oct. 5, as1one boarded a flight for what was meant to be a monthlong trip to L.A. The scheduling turned out to be prescient: The team had considered flying the guys out a few days later — which, had it happened, would have put the project on perpetual hold amid a war that to date has killed around 1,200 Israelis (and claimed an estimated 240 hostages) and more than 11,000 Palestinians in Gaza, according to reports from Gaza’s Health Ministry (an agency that, as *The New York Times* has reported, “is part of the Hamas government in Gaza but employs civil servants who predate Hamas’ control of the territory”).

While their families remain in the increasingly precarious situation abroad, as1one is in L.A. indefinitely, living in a rented house in Sherman Oaks with Andrew Berkowitz (the group’s executive in charge of talent who was involved in casting and has more than 30 years’ experience in

artist promotion at labels including RCA and Arista) and traveling to various local studios making music. “Our policy with them is whatever they need, including if they need to go home, we will make that happen,” Diener says. “There’s a lot of people keeping their eyes on them.”

The group has recorded seven songs in the four weeks since its arrival, with collaborators including Andrews, Kirk, Danja (Nelly Furtado’s “Say It Right,” Justin Timberlake’s “SexyBack,” Britney Spears’ “Gimme More”), Justin Tranter (a go-to co-writer for Justin Bieber, Selena Gomez, Maroon 5 and Imagine Dragons) and Y2K (Doja Cat’s “Attention”).

The songs as1one performs for me live in this conference room include a stirring ballad with lyrics fashioned in boilerplate boy band parlance (“I wouldn’t be me without you!”), rendered in gorgeous six-part harmony and delivered with passion. (They close their eyes a lot while singing.) When the guys launch into a peppier, sexier jam about being hot-blooded animals on the dancefloor, it’s easy enough to imagine a stadium full of fans screaming along. The songs are clever and well-constructed, and the melodies stay in my head long after the meeting is over.

The guys, along with Levitan and Diener, are quick to clarify that they’re less a “boy band” and more a “male pop group,” given that they play instruments (Attia is on acoustic and electric guitar, keyboard and drums; Lin plays keys and acoustic guitar; Philips plays keyboard; Rozenblat plays keyboard and acoustic guitar; Farah is on percussion; and Dogosh is learning



Name Niv Lin
Age 22
Hometown Saphir, Israel
Instruments Keyboard, acoustic guitar
“I started as a professional basketball player and played on the best team in Israel and moved to Kentucky for a year in high school to play there. But music has always been beside me, and when I quit basketball when I was 18, the music came alive.”

member individually and collectively across trademarks, music, film and general counsel, and repped by WME, where they also have film and TV representation. That documentary crew lives with them, still capturing their every move — from jam sessions at the house (where there is a “No harmonicas after 11 p.m.” policy) to the much darker and more complex moments of their recent history.

All this infrastructure is being forged with a singular vision: to make as1one the biggest musical group in the world. “I mean, seriously,” Levitan says. “That’s our goal.”

The stakes for as1one were always high, but they’ve of course become significantly higher over the last six weeks. Eight of the group’s friends and family members have been killed in the conflict. It would be overwhelming for anyone, and certainly must be for the six young men now living 7,500 miles from their home, where a brutal war is being fought. But whether through coaching or genuine belief, the guys present a silver-lining attitude.

“There’s no way to describe how bad

you feel,” Philips says. “Your first instinct is to go back and be with your friends and family. Then a few days later, you realize there’s no better service to the world than what we’re doing, and it just gives us a bigger purpose.”

“We don’t want to be political,” adds rapper Farah. “We just want to be humanitarian.”

They also don’t want to be inextricably linked to the conflict that, like it or not, has defined their formation. “One of the things we’ve told them,” Levitan says, “especially with everything going on now, [is that these events] can be an influence [on the music] but just can’t be directly related, because [the music] has got to be broad enough where everybody can relate to it.”

Right now, though, the inherent message of an Israeli-Palestinian group named as1one may give the act a greater meaning than Diener and Levitan could have ever imagined, regardless of what the guys are singing about. Conversations now aren’t just about being the biggest band in the world, but about the Nobel Peace Prize.

“You may say it’s a pie-in-the-sky kind of goal,” says Levitan. “But what this has become is that important.” **b**

From
COAST
to
COAST

A RICHER MIX OF EXPERTISE™

*We are honored to be recognized on
Billboard's Top Business Managers list.*

FBMM

ENTERTAINMENT BUSINESS MANAGEMENT

LOS ANGELES // NASHVILLE // NEW YORK

congratulations
MICHELLE RICHBURG
BILLBOARD'S 2023 TOP BUSINESS MANAGERS LIST




richburg.
ENTERPRISES

BM LAB

Business Management Multi-Family Style Office

Louis and Angie Barajas, congratulations on an incredible 7 years on the Billboard Top Business Managers list! Your dedication and expertise have been instrumental in BM LAB's success. We are forever grateful for your exceptional leadership and support.



CONGRATULATIONS

JOSE JUAN, YOUR DISCIPLINE AND INTEGRITY ARE AN ESSENTIAL PART OF ALL YOUR PROJECTS.

WE ARE VERY PROUD THAT YOU ARE ONCE AGAIN PART OF THIS PRESTIGIOUS LIST.



JOSE JUAN TORRES
JAK ENTERTAINMENT CEO

billboard

TOP BUSINESS MANAGERS

JAK ENTERTAINMENT

"WE DO NOT SELL DREAMS, WE CREATE REALITIES"

The Nordlinger Group 2023 Best Business Managers

CONGRATULATIONS
Veronica, Richard, Tommy, Jaime,
and everyone at **The Nordlinger Group**
for continually setting the highest bar
in business management!

players

CELEBRATING MUSIC'S MOVERS



2023 TOP BUSINESS MANAGERS

Interest rates have risen sharply. So have the costs of staging tours. Catalog prices may have peaked — or not. AI is a boon — or a threat. Artists and executives turn to these money counselors to foretell their financial futures

ED SHEERAN WOULD MAKE any business manager proud. The advisers who guide the finances of artists and executives often struggle to get clients to focus on the long term, including estate planning and exactly what their heirs should do when they're gone.

That's not a problem for Sheeran.

The singer recently told *GQ* that he has built a chapel on the grounds of his estate in England, where he has hosted friends' weddings — and has found a spot for his cremated remains.

"It's a hole that's dug in the ground with a bit of stone over it, so whenever the day comes and I pass away, I get to go in there," Sheeran said in the October interview. "People think it's really weird and really morbid, but I've had friends die without wills and no one knows what to do."

Artists and executives always know what to do

when they work with any of *Billboard's* 2023 class of top business managers. Nominated by their firms and peers and chosen by our editors, these advisers handle not only estate planning but also spending, saving, investing, royalty tracking, asset sales, tax compliance and more — all well before clients meet their final reward.

Each year, *Billboard* asks our top business managers for examples of their clients' most unusual investments. Their answers this year include such colorful ventures as comic books, a longhorn bucking bull, a roller-skating rink and Pokémon cards.

But FBMM chairman Duane Clark offers a more sober response for a challenging time: "Our clients have become vastly more sophisticated in investing," he says, "so the unusual is now being replaced, thankfully with our assistance, with discussion of fee structures, allocations and long-term goals — investing in quality businesses, not the latest unconventional scheme."

What concerns today's top business managers? Mark Pariser, co-founder of Dunn Pariser & Peyrot, provides a short list: "inflation, war, high taxes, unstable financial markets, higher interest rates on the macroeconomic level. On the industry side, new business models resulting from streaming, [artificial intelligence] and significantly higher touring costs," he says.

The increases in interest rates imposed by the Federal Reserve since the spring of 2022 to address inflation have had a wide impact on "a number of client decisions from buying a home to investment opportunities, as well as the cost of business acquisitions and sales," says Tyson Beem, CEO of Gelfand Rennert & Feldman.

Tina Fasbender, president of Fasbender Financial Management, continues to highlight the role business managers play as emotional advisers. "Money versus long-term health and emotional stability is an incredibly underrated and underdiscussed element of the industry," she says. "If we want the clients to survive and succeed for the long run, this needs to be a priority."

Rit Venerus, founder of Cal Financial Group, raises another fundamental concern that smart advisers are watching: "We have continued to see climate change impacting the business more and more," he says. "From when and how clients tour to the predictability of travel, weather around live events or insurance companies pulling out of certain markets, climate change will continue to be an evolving challenge for our business."

—THOM DUFFY

Iván Alarcón

CO-FOUNDER/CEO, VIBRAS LAB

Alarcón was a key member of the team that closed a deal that brought Karol G to Interscope Records, solidifying Vibras Lab's cachet only five years after its 2018 founding. Alarcón, who now employs over 40 professionals and serves clients from Latin America, Puerto Rico and Spain, has had roles in some of the biggest tours in the world, including two by Bad Bunny. As a business manager, he helped structure Karol G's recent stadium tour. The future for Latin artists is bright, he says, adding, "The music business will have new avenues of income that we don't know yet."

NOTABLE CLIENTS Karol G, J Balvin, Eladio Carrión, Grupo Firme, Natalia Jiménez, Carín León

Michelle Amos-Richburg

PRESIDENT/CEO, RICHBURG ENTERTAINMENT

Amos-Richburg successfully launched a 30-plus-date North American arena tour for A Boogie Wit Da Hoodie, overseeing all production budgets, managing salaries and handling travel costs, insurance requirements, tax withholding and other logistical aspects of the tour. She was the business manager of record for the production company behind Mary J. Blige's Strength of a Woman Festival in Atlanta and oversaw brand partnerships for the three-day May event. In a music catalog sale for one client, "we were able to negotiate and secure an offer that was 40% higher than the original valuation, benefiting the client significantly," she says. Her firm has developed financial literacy courses "with a particular focus on women of color and young Black and brown men."

PRESSING ISSUE "Lifestyle management. Helping clients create the right mindset to create wealth, maintain wealth and leave a legacy. Making responsible decisions and avoiding extravagant expenses that may not be sustainable in the long run."

Belva Anakwenze

BUSINESS MANAGER, ABACUS FINANCIAL BUSINESS MANAGEMENT

Anakwenze offers tried-and-true advice to clients: "Live below your means, save enough to survive a world disaster, and always account for taxes." As the rise of artificial intelligence (AI) changes the financial landscape for creatives, Abacus Financial ensures that contracts reflect protective clauses or perpetual royalties on name, image and likeness, and intellectual property. Anakwenze's firm recently increased its staff by 20% to help it continue to meet the ever-changing needs of clients whom

it advises "to dive deep to ensure contracts are written for longevity."
PRESSING ISSUE "The surge of social media financial educators or influencers creates a generation of creatives who rely on general financial tips that only apply to some situations. Clients often send social media clips with financial advice, suggesting we use those tactics for them. Unfortunately, not every tip works for everybody."

José Aristizabal

FOUNDER/CEO, CAMALEON

Aristizabal highlights his firm's work with "two of our valued clients in diversifying their portfolios, while simultaneously helping them establish robust teams and organizational structures for business expansion." These clients, he says, "operate as record labels, publishers and managers [and] engage and sign talented producers, songwriters and artists, offering a wide range of professional services" — and turn to Camaleon's business guidance to support all of these efforts. The firm's clients include Juanes, Bomba Estéreo, Manuel Turizo and GALE.
PRESSING ISSUE "Maintaining a great service and a consistent and transparent line of communication with the artists we represent, as this is integral to nurturing their trust in us as their business managers."

Angie Barajas
Louis Barajas

CO-FOUNDERS/BUSINESS MANAGERS, BUSINESS MANAGEMENT LAB

Working with a roster of artists that includes Nicky Jam, Yandel, Edgar Barrera, Elena Rose and Yahritza y Su Esencia, Angie and Louis Barajas help their clients create investment plans for multimillion-dollar catalog deals, while saving them millions of dollars in taxes in the process. "Catalog sales have been most affecting our clients" in terms of income, Louis says. "Having a sound investment plan has proved to be more difficult with the uncertainty in the private equity markets."
MOST UNUSUAL CLIENT INVESTMENT "A chain of boutique meat markets [and] an international baby product."

Harrison Bauman

SENIOR VP/FINANCIAL ADVISER, BAUMAN WEALTH MANAGEMENT OF RAYMOND JAMES

Bauman Wealth Management takes a personal approach with its clients, which include The Monsters & Strangerz, Rare Behavior and Gregory "Aldae" Hein. Whether it's the sale of a music catalog or the renovation of a house, the company advises on matters to allow

Vibras Lab co-founder/
CEO Iván Alarcón was
a key member of the
team that closed a deal
that brought Karol G to
Interscope Records.



clients to focus on their work, not their finances. The music catalog market is cooling off, Bauman says, "which means clients need to choose if they want to go to market for liquidity now or face uncertainty [and] rely on existing cash flow." In addition to inflation in 2023, "the cost of living and borrowing costs have gone up over the past two years," he says, which "is affecting the daily living for many."

MOST UNUSUAL CLIENT INVESTMENT "One client wanted to put a 5,000-gallon fish tank in a house."

**John Menneci
Melissa Morton
Rick Mozenter
Anton Pamer
Mike Skeet**
MANAGING DIRECTORS, GELFAND RENNERT & FELDMAN

Gelfand Rennert & Feldman remains a leader in domestic and international touring and business management as well as royalty and valuation services. "The depth of knowledge necessary to best service global entertainers can only be accomplished with the resources and talent we are fortunate to share, with our U.S. and U.K. colleagues having expertise in touring, taxes, business management, royalty services, publishing and music label services," Beem says. As music industry revenue

Tyson Beem
CEO, GELFAND RENNERT & FELDMAN

**Chris Fazzolari
Todd Kamelhar**

KAROL G: LEONARD PEREZ/GETTY IMAGES; ANTONOFF: KEVIN MAZUR/GETTY IMAGES

models evolve, "an understanding of how to register for, advocate for and collect on the various revenue streams available to musicians requires expertise and diligence," he adds. "Because of this expertise — including an expertise in the valuation of music catalog sales and purchases — we have a unique perspective to advise our clients on how to best operate in the current environment and plan for the future."
PRESSING ISSUE "Interest rate increases have an impact on a number of client decisions, from buying a home to investment opportunities," Beem says, "as well as the cost of business acquisitions and sales."

Marius Bercovici
Justin Kobay

Venicia Mestey
Bruce Seckendorf

PARTNERS, LL BUSINESS MANAGEMENT

The firm, which Seckendorf founded in 1994, has had substantial growth in the Latin American music market with "our international tax expertise [allowing] our clients to effectively navigate the complex tax issues encountered by U.S. artists touring abroad and foreign artists touring in the U.S.," Mestey says. Additionally, as catalog sales remain strong, LL Business Management continues to guide clients through the process. "When done at the right time," Mestey says, a catalog sale "can provide financial security for them [and] can help set them up for the next 10 years, if not more, of their career if the money is managed properly."

MOST UNUSUAL CLIENT INVESTMENT

"A roller-skating rink."

Charles Bradbrook
Janice Lloyd
Steven Wren

PARTNERS, SRLV

With 35 years in business and a reach across more than 50 countries, the U.K.-based SRLV has recently expanded by 30% to 180 partners and staff. "Much of this has been driven by our clients who've been busier than ever with major international tours, album releases and other projects," Lloyd says, "while our royalties team has seen a marked increase in the number of catalog valuations over this period." With an expertise in international tax and U.K./U.S. tax matters, the company takes pride in "always" supporting new talent and early startups over the years.
PRESSING ISSUE "Clients are seeing their name and likeness being used via artificial intelligence without their consent in different forms of media," Lloyd says. "Without taking the necessary steps to protect their rights and provide these under license, AI has the potential to erode a client's brands and income streams."

Joseph Callaghan
Mark Carter
Bruce Kolbrenner
Thomas F. Smith
Simon Winters

PARTNERS, PRAGER METIS

Prager Metis, a 10-year-old firm with 600 employees that represents what Smith

describes as "musicians, music publishers, record labels, fashion designers, TV and film stars, influencers, sports figures and creatives," has spent the last couple of years focusing on concerts. "It has been a busy touring season," Smith says. "We look at keeping costs down, location of tours domestic versus foreign, central tax withholdings and forecasting the rising vendor costs."
PRESSING ISSUE "The rising interest rate environment," Smith says.

Adam Caswell

DIRECTOR OF BUSINESS MANAGEMENT, FINEMAN WEST AND CO.

Caswell's firm added a royalty department over the past year that "resulted in successfully capturing typically missed revenue opportunities," he says. What are Fineman West's "ultra-high-net-worth" pop star clients buying these days? Private planes, according to Caswell: "The tax law currently allows for a full write-off of the cost. We have extensive knowledge in helping our clients maximize a broad range of tax-saving opportunities available to them."
NOTABLE CLIENTS Kim Petras, Tyga, Steven Tyler, producers Tank God and J.R. Rotem

Duane Clark

OWNER/CHAIRMAN/PRESIDENT/BUSINESS MANAGER, FBMM

Julie Boos

OWNER/VICE CHAIRMAN/VP/BUSINESS MANAGER, FBMM

David Boyer
Jamie Cheek
Carmen Romano
Erica Rosa

OWNERS/VPs/BUSINESS MANAGERS, FBMM

Jen Conger

OWNER/BUSINESS MANAGER, FBMM

Paul Barnabee

DIRECTOR OF WEST COAST OPERATIONS, FBMM

Chris Hughes
Dan Killian
Betsy Lee

BUSINESS MANAGERS, FBMM

Three years after the height of the pandemic, touring artists are still facing challenging headwinds when it comes to touring logistics, including rising transportation costs. Meanwhile, Clark notes that for many artists, "ticket prices, guarantees and walkouts are not rising at the same level. There are storm clouds on the horizon if one or the other doesn't change." He also says that ongoing gains in consumption of music through streaming and social platforms is offering "material transformation in both current income and asset values into the future."
MOST UNUSUAL CLIENT INVESTMENT "Our clients have become vastly more sophisticated in investing," Clark says, "so the unusual is now being replaced, thankfully with our assistance, with discussion of fee structures, allocations and long-term goals — investing in quality businesses, not the latest unconventional scheme."

Lauren Cooper
Maria del Pilar Lopez
Wayne Kamemoto
Sharon Sullivan
Errol Wander

PARTNERS, CITRIN COOPERMAN

Citrin Cooperman was founded in 1979 with seed money from two iconic rock bands, and the firm "continues to focus significant resources to our music practice," says Kamemoto, who was recently named the music subindustry leader of the company's entertainment, music and sports practice. "We continue to expand our practice by signing world-class royalty guru Jon Payne to our royalty inspection, contract compliance and consulting practice and establishing the preeminent music economics and valuation services practice with the addition of Barry Massarsky and Nari Matsuura last year," Kamemoto says. "To have these resources within our music practice and to have the greater firm's expertise in other areas our clients are involved with — cannabis, digital assets, international taxation, not-for-profits, real estate, restaurants — has been extremely beneficial."

NOTABLE CLIENTS The Black Eyed Peas, Jack Antonoff, Bleachers, Alejandra Guzmán, Redfoo, The Strokes



Lester Dales
FOUNDING DIRECTOR, DALES EVANS & CO.
“The business environment clients operate in moves much faster,” Dales says. “Providing a supportive and proactive business management team service is fundamental.” Despite increasing touring costs and “reduced capacity in insurance markets for nonappearance insurance,” over the past 18 months, Dales and his team “have worked on a number of successful tours with domestic clients.” He has also advised a number of U.S. artists on their withholding taxes in Europe and South America. Going forward, Dales adds, “the effect of artificial intelligence and other new technologies have to be carefully considered as new streams of income develop.”
NOTABLE CLIENTS Dua Lipa, Queen, Coldplay

Kella Farris
Stephanie Self
Catherine Moore
Stephanie Alderman
PARTNERS, FARRIS SELF & MOORE

This year has been full of steps forward for the firm’s leaders as Farris assumed the role of Country Music Association board president, Self was named the 2022 CMA Touring Awards business manager of the year and Alderman was named partner. Plus, the company moved to a new, 10,000-square-foot office in Nashville. But it has also been a year of navigating challenges for clients, particularly in touring, which has grown economically tougher “due to higher borrowing costs, escalating touring expenses and persistent inflation,” Alderman says. “The silver lining is new artists with any degree of bargaining power are now receiving label offers that enable them to keep ownership of their masters and exclude the 360 component. This transforms the artist-label relationship into more of a partnership than we’ve seen in the past.”
MOST UNUSUAL CLIENT INVESTMENT “Unconventional or high-risk investments should only constitute a small portion of a client’s portfolio,” Alderman says. “Our clients have been presented with a broad array of investment opportunities, including cannabis stocks, med spas, car dealerships, beverages, utilities, the metaverse and licensing deals that now often incorporate equity participation.”

Tina Fasbender
FOUNDER/PRESIDENT, FASBENDER FINANCIAL MANAGEMENT
After more than 36 years in the industry, Fasbender says the most pressing issue now facing business managers as they

guide the finances of their clients is mental health. “Money versus long-term health and emotional stability is an incredibly underrated and underdiscussed element of the industry,” she says. “If we want the clients to survive and succeed for the long run, this needs to be a priority.” Fasbender says some of her most “gratifying” recent work has been managing the estate of late songwriter Allee Willis, who co-wrote legendary songs like “September” by Earth, Wind & Fire: “She was a client, friend and larger-than-life personality who knew no boundaries in life or the arts.”
MOST UNUSUAL CLIENT INVESTMENT “A minor league baseball team.”

W. Shane Glass
PRESIDENT, COLONY BUSINESS MANAGEMENT, THE COLONY GROUP
“The music industry is in a constant state of transformation, and we continue to adapt along with it,” Glass says. “Music catalog sales have created opportunities for our clients to diversify their income streams and portfolios. The prominence of the newer streaming models and quicker payments has helped our clients put money in their pockets quicker.” Protecting his clients, Glass says, “involves not only managing their income and expenses but also assessing potential risks in contracts, investments and their overall financial portfolio,” as well as guiding clients to make “prudent decisions in an ever-changing industry.”
MOST UNUSUAL CLIENT INVESTMENT “Ice cream trucks, or cryptocurrency that I have never heard of.”

Reggie Gooden
CO-FOUNDER/MANAGING PARTNER, 360 BUSINESS MANAGEMENT
The challenge for a modern business manager, Gooden says, is to “not only be able to effectively communicate to a younger client base but add value beyond basic accounting and tax services. They also need to stay well informed of rapid changes in tech as well as culture so that they can be trusted advisers and partners with their clients.” Just over a year since opening, 360 Business Management has expanded from four employees to a staff of nearly 25 and added investment and wealth advisory services to its business management model. The firm represents creators like Cedric the Entertainer, Grammy Award-nominated producer HARV and Grammy-winning songwriter Cory Henry, as well as media executives.
MOST UNUSUAL CLIENT INVESTMENT “Digital real estate investing has been a conversation that has raised my eyebrow and blood pressure in the last 12 months.”



Sean Granat
PARTNER, COHNREZNICK
During the past 18 months, CohnReznick has “significantly expanded its presence in South Florida, recently opened an office in Denver and has broadened its team and capabilities in Asia,” Granat says. “As more of our music and entertainment clients look to generate revenue by licensing their names and images for consumer products, our entertainment practice has begun collaborating with our consumer industry practice to support their efforts from tax planning and financial advisory perspectives.” Touring remains the primary source of income for CohnReznick clients and, as costs and inflation have stabilized, the company can better assess the profitability of a tour when advising clients. Catalog sales continue to be an income stream for artists, Granat says, but the era of large premiums has declined.
MOST UNUSUAL CLIENT INVESTMENT “While I have been asked to opine on numerous ideas — from buying football teams and exotic real estate to purchasing foreign currencies — I tend to steer them toward the tried and true unless the unusual investment offers superior tax or business advantages.”

Becky Harris
PRESIDENT, HUSKINS-HARRIS BUSINESS MANAGEMENT
Huskins-Harris is constantly trying to find ways to “save our clients money” on the one hand and help “them to grow their financial portfolio” on the other, according to Harris. At the same time, she adds, it’s crucial to keep up with “the constant influx of new social media platforms and ways to monetize them” while protecting her clients’ privacy. Harris is also watching new streaming payment models, which “will continue to affect income as the royalty rates change and policies evolve.” She adds: “Keeping up with this aspect of the business can be a full-time focus of its own.”
MOST UNUSUAL CLIENT INVESTMENT “A longhorn bucking bull.”

Nicholas Judd
CO-FOUNDER/CEO, LEFTBRAIN
Nicholas Brema
BUSINESS MANAGER, LEFTBRAIN
Leftbrain recently launched a vendor tracking database that allows its business managers “to monitor market trends [and] compare vendor and independent contractor rates,” Brema says. “Our clients sleep easier knowing that their business management team is monitoring all their vendor relationships to ensure appropriate and fair compensation.”
PRESSING ISSUE “Firm culture. Given the behind-the-scenes, and often thankless, nature of our roles, it is easy for a

firm to develop an apathetic culture,” Brema says. “At Leftbrain, we talk about culture — a lot. We encourage members of our team to develop a strong rapport with their clients, and we highlight those employees who exemplify our culture through their actions. While our technology may help differentiate us from the competition, it is our culture that our clients fall in love with.”

Kevin Kanegai
PARTNER, NKSFBGO, A DIVISION OF NKSFB
Kanegai says that his firm has played “a critical role in helping our clientele surpass \$1 billion-plus in strategic asset sales and successful venture exits.” While helping to identify and vet potential buyers for those assets or partners for business ventures, the firm has “assisted with valuations and aided in negotiating best terms,” he says. Although catalog deals may often result in “immediate generational wealth, it is not always the right decision to sell,” Kanegai says. “Our ultimate advice is based on many factors not limited to high multiples, tax benefits and subsequent investment opportunities. Every client has a unique life experience and expectation. Our advice is personally curated to address each specific story.” His firm’s clients include Steve Aoki, Slipknot, Becky G, Lil Tjay and Julia Michaels.
MOST UNUSUAL CLIENT INVESTMENT “From the incredibly ingenious to the absolute ridiculous, we have seen it all. Mining asteroids?”

Michael Kaplan
MANAGING PARTNER, MILLER KAPLAN
Michael Kane
PARTNER, MILLER KAPLAN
According to Kaplan and Kane, who count Mariah Carey, Britney Spears and the Michael Jackson estate among their star-studded roster of clients, a concern for many business managers in 2023 is the “unfortunate short-term decisions” some artists made during the pandemic. “They sold assets or requested advances due to cash flow issues that resulted in compromising certain rights — often only to service their lifestyle during the COVID-19 years,” Kane says. The duo predicts better days ahead for many of its clients: “With COVID largely in the rearview mirror, we’ve experienced a return to the touring aspect of our musical artists,” Kane says. “We currently have artists on world tours, Broadway and performing in Las Vegas.”
MOST UNUSUAL CLIENT INVESTMENT “One client wanted to pursue buying a bison farm,” Kane says. “However, once she realized the bison on those farms are

slaughtered, she no longer had an interest in bison farming.”

Michael Karlin
FOUNDING PARTNER, NKSFB
Wallace Fortune
Matt Segal
Larry Tyler
PARTNERS, NKSFB
The achievement by NKSFB in the past year that Karlin highlights has been “navigating our film and television clients through the strikes” by writers and actors. “This means managing spending and providing regular input. Streaming is the game-changer for theatrical, television and music,” he says. “The sheer number of streams continues to increase. The goal is to attempt to monetize that increase for our clients.”
PRESSING ISSUE “Uncertain economic conditions, rising interest rates, political instability,” Karlin says. “We need to be aware of macro issues and able to pivot as necessary. Being conservative with advice always pays off in the long run.”

Matt Klarberg
MANAGING DIRECTOR, MAI CAPITAL MANAGEMENT
MAI has “strategically expanded every division of our sports and entertainment group,” Klarberg says, noting that he can provide clients access to an “entire suite of services” including financial and retirement planning and investment management. He has seen music catalog sales affect the lattermost sector, noting that “it can be a helpful tool to pull cash out and then reinvest it in other ventures.” Some clients have also invested in new AI technology as it pertains to the music industry, which Klarberg says “has the potential ... to shape the way the next generation operates creatively.”
NOTABLE CLIENTS Kaskade, Tokischa, John Summit

Josh Klein
MANAGING PARTNER/CEO, TKG BUSINESS MANAGEMENT
Since its founding in 2020, TKG has offered its services to clients such as The Chainsmokers, Anitta, Big Sean and Charlie Puth. Klein reports that TKG has doubled in size in the last year, bringing in more clients and employees to help manage its growing aspirations as a company. Such aspirations include the creation of a new royalty group within the firm to focus on helping clients collect “their fair and equitable share of the profits they’re due from the creation of their art,” Klein says.
MOST UNUSUAL CLIENT INVESTMENT “Professional pickleball teams have been a hot topic lately.”



RZO: Guiding Artists Only

THE FIRM HAS ADDED THE ESTATE OF TOM PETTY TO ITS SUPERSTAR CLIENT ROSTER

Bill Zysblat
CO-FOUNDER/MANAGING PARTNER, RZO
Tom Cyrana
Lila Sweet
PARTNERS/MANAGING DIRECTORS, RZO

RZO has distinguished itself among the top tier of business management firms with its sole focus on the financial needs of artists — “no managers, agents, executives, labels, merchandisers or publishers,” Zysblat says — and it stands apart, given the stature of those artists.
Client U2 helped launch a state-of-the-art venue with its residency at Sphere in Las Vegas that began in September. Another client, The Rolling Stones, released its first album of new songs in 18 years with the arrival of *Hackney Diamonds* in October. A third client, Lady Gaga, guested onstage with both bands.
Steely Dan, David Byrne, Luis Miguel, Shania Twain, Sting, Yoko Ono and the estates of John Lennon and David Bowie, among others, also work with RZO. And the firm recently added the estate of Tom Petty to its roster.

“Anytime you’ve got an artist that defines a particular lane in music, it’s wonderful to be a part of it — to get the next generation to know what the music is,” says Zysblat, who notes he has been a Petty fan since seeing him at The Bottom Line in New York in 1977.
Two years earlier, in 1975, Zysblat and his late business partner, Joe Rascoff, began advising the Stones — on what was then said to be the group’s last tour — and they formed RZO in 1988. Zysblat is recognized among *Billboard’s* top business managers this year along with RZO partners/managing directors Cyrana and Sweet. (Former partner and fellow honoree John Gula has retired since last year’s list.)
With four decades of expertise in the economics of touring, Zysblat says: “The last year can be defined by two words — dynamic pricing.” Adjusting concert ticket prices based on demand has resulted in performers, not scalpers, earning top dollars, and “I think it’s perfectly acceptable now to charge market value on a limited number of tickets,” he says.
And the demand for live music? “Never higher,” he says. “Everyone’s on the road. Our clients are doing the best business they’ve done in their careers.” That’s despite touring costs that are higher than ever.
While RZO’s clients include some of the most enduring acts in popular music, Zysblat acknowledges not all artists will have such long careers.
“My message is always the same,” he says. “Except for a handful of artists, it doesn’t go on forever. So save some money. Seriously, put some money away so that when it doesn’t go on forever, you can have a decent life. Save enough money so that it throws off enough [investment] income that you can live. And then if you want to piss away the rest, knock yourself out.”

Kristin Lee
FOUNDER/MANAGING DIRECTOR, KLB
Lee has been expanding the business management firm she launched in 2014, with growth in its Nashville office — which opened in 2021 — that “has spawned major opportunities that have changed the face of this firm,” she says. The top issue her team has been managing for clients in 2023 has been the economics of touring. “Even top-earning tours are not necessarily ending as profitable as they would have been pre-pandemic,” Lee says. “Rising costs coupled with unchanged guarantees are hitting some of our clients pretty hard.”

PRESSING ISSUE “The urgency to protect our clients’ artistry and likeness are at an all-time high. It’s imperative that we are working closely with our clients’ legal teams and industry guilds to ensure such safeguards. While there may be practical use of new technologies, without any assurance, all of our livelihoods are at stake.”

David Levin
MANAGING DIRECTOR, DLBM, A DIVISION OF ADEPTUS PARTNERS
Levin — whose clients include John Legend, Chrissy Teigen, Wyclef Jean, Estelle and Madison Beer — was promoted to managing director of Adeptus Partners’ DLBM business management division in a year when the company added four new business management music and entertainment firms to its portfolio, representing a variety of musicians, producers, film/TV/theatrical clients and influencers. He oversaw the roster additions of Journey, producer-performer Raphael Saadiq and, with associates Mike Nelson and Ellis Beber, Indigo Girls and BoyWithUke, while helping to structure and bring to market Hailey Bieber’s Rhode skin care line. Levin also notes his role in helping to “orchestrate the resurgence and re-formation” of the multiplatinum band Live fronted by Ed Kowalczyk.

PRESSING ISSUE “Same as it ever was: Live within your relative means, save because you never know what tomorrow brings, and pay your bills and taxes timely.”

Matt Lichtenberg
PARTNER/BUSINESS MANAGER, LEVEL FOUR BUSINESS MANAGEMENT
Paul Ta
BUSINESS MANAGER, LEVEL FOUR BUSINESS MANAGEMENT
While the pandemic and strikes by Hollywood’s writers and actors have affected entertainers’ income streams, Level Four Business Management has been helping clients navigate “these challenging times and assisting with assessing their needs

as opposed to ‘wants’ so they can make informed financial decisions,” says Ta, who adds that the firm’s advice to clients is always, “Live within your means.” But with touring resuming after the pandemic and consumers “spending more on VIP experiences and new pricing models,” he adds, touring has become “more profitable for the acts than ever.”

MOST UNUSUAL CLIENT INVESTMENT “Solar farms, a laundromat, individually owned ATM machines, to name a few,” Ta says.

Mike Merriman
PRESIDENT, PARR3
Bryan Gott
DIRECTOR OF BUSINESS DEVELOPMENT, PARR3
“We’ve spent a lot of time working on ourselves this past year,” Merriman says. “Our job is busy and demanding, but we’ve deliberately made time for leadership training, off-site retreats, volunteer days and frequent employee reviews. Our big focus over the past year has been on empathy, which accountants often forget. If we’re always thinking about the quality of our reporting and also how it feels to be on the receiving end of financial information, then we can truly serve our clients at the highest level.”

PRESSING ISSUE “We’re still pushing for more transparency and accuracy in the way royalties are accounted to artists, producers and songwriters,” Merriman says. “We’re encouraged by the potential for AI to mend the gap, but the industry still needs the major players to take action. Meanwhile, we’ll continue our royalty hunting every quarter and keep finding more money for our clients.”

Enrique Narciso
PRESIDENT, ERN ADVISORS
During the past year, ERN has worked closely with its clients and their attorneys to “define the right valuation for intellectual property rights as an intrinsic part of their net worth, based on the monetizing of said assets,” Narciso says. That monetization can happen “either by selling their catalogs or determining the right value of future advances.” As catalog sales for artists and songwriters become more common, “reinvesting the proceeds,” he says, is “now a very important part” in an artist’s “overall financial planning.” On top of that, he adds, “some endorsement deals are transforming into private equity and venture capital opportunities.”

NOTABLE CLIENTS Shakira, Maluma, WK Entertainment’s Walter Kolm

Harley Neuman
FOUNDING PARTNER, NEUMAN & ASSOCIATES, A DIVISION OF NKSFB



Melissa Etheridge, whose biographical Broadway production, *Melissa Etheridge: My Window*, opened in September, is a client of Neuman & Associates, a division of NKSFB.

“As we continue to add music clients, we have integrated our Neuman & Associates division with our parent firm [NKSFB] more than ever before,” Neuman says. “Working with other partners and staff, with touring specialists, with royalty specialists and with tax specialists, all of whom have added value to our practice.” The firm’s clients include Melissa Etheridge, Alicia Keys, Pete Dinklage, Cee Lo Green, Dave Koz, Brian Culbertson, A Great Big World and Good Charlotte’s Joel Madden.

PRESSING ISSUE “Security in the face of increasingly sophisticated parties who are constantly coming up with new ways to attempt to access people’s accounts and assets.”

Glenn Nordlinger
BUSINESS MANAGER, THE NORDLINGER GROUP
A longtime member of the Jonas Brothers’ team, Nordlinger leads one of the top business management firms in the music industry and says he’s constantly looking for pain points his clients might face and areas of new opportunities. One ongoing concern, he says, is “the cost for artists to tour,” citing increases

of 1.5 to 2.5 times over the past few years for various production costs, buses, trucking, hotels, flights and other expenses. “As this is the primary income source for most artists,” he says, “maintaining high profit margins without sacrificing the quality of a performance has been extremely challenging.”

Kerry O’Neil
Alvin Hagaman Jr.
Legina Chaudoin
Cheryl Harris
Sam Powers
Lynda Ragsdale
Lillian Williams
PARTNERS, O’NEIL HAGAMAN
The increased attention to catalog sales “has prompted meaningful conversations among our artist and songwriter clients,” Powers says. “These clients trust us to help them understand the catalog sale process and discover their work’s potential value.” The firm’s intellectual property group works with both catalog buyers and sellers, Powers says, “so we bring comprehensive experience to the negotiating table. It’s very rewarding to put that expertise to work for our clients.”

PRESSING ISSUE “On the touring front, we continue to face challenges with market saturation, supply chain and employment issues,” Williams says. “Our touring artists have always been sensitive to the fans’ ability to afford attending concerts and thus, the increasing costs present a challenge between the show people can afford versus the show that artists want to give their fans.”

Mark Pariser
Tony Peyrot
PARTNERS, DUNN PARISER & PEYROT
Pariser highlights the firm’s work submitting claims for clients under the Employee Retention Credit — a payroll tax credit that was created as part of the 2020 CARES Act — in the six- and seven-figure range, as well as ensuring clients complied with Small Business Administration spending requirements for the pandemic-era Shuttered Venue Operators Grant program. Though Pariser has not yet seen a huge impact from AI, he says that low streaming rates have definitely hit his nonperformer song-writing clients “dramatically,” with some finding new income streams by working on TV projects.

MOST UNUSUAL CLIENT INVESTMENT “One of my clients has a son who will be playing lacrosse at a Division 1 college,” Pariser says. “He invested in a company called Q Collar, which is a device worn around the neck of an athlete while playing contact sports.”

Murray Richman
Nathan Richman
PARTNERS, RICHMAN BUSINESS MANAGEMENT
As artists return to international touring in a post-pandemic world, Nathan says his firm is ensuring “we minimize the international tax liability the artist has to pay in different countries.” Part of maintaining that is the royalty tracking system that Richman Business Management has instituted, which he says ensures “every dollar is being collected accurately and timely.” RBM is also working to create an interactive, real-time reporting and budgeting system to “allow the artist to see the profitability of a tour and make adjustments as required.”

PRESSING ISSUE “The rise of fraudulent activity is prevalent and a major concern,” Nathan says. “This is in the form of unauthorized credit card transactions, fraudulent check writing and email and phone hacking, to name a few.”

Phil Sarna
FOUNDER/SENIOR MANAGING DIRECTOR, PS BUSINESS MANAGEMENT

Amy Gittleman Blom
Tara Moore
Patrick Templeman
MANAGING DIRECTORS/PARTNERS, PS BUSINESS MANAGEMENT
Andrew Britton
MANAGING DIRECTOR, PS BUSINESS MANAGEMENT
Abner Monegro
DIRECTOR, PS BUSINESS MANAGEMENT
Amy Hertz
SENIOR MANAGER, PS BUSINESS MANAGEMENT
Sarna, who founded PS Business Management in 2002, has since expanded the company’s expertise to include business management, accounting, financial advisory, financial planning, and royalty and licensing services and broadened its reach to Los Angeles, Nashville and New Orleans. And for all of the difficulties surrounding the pandemic, Sarna says the firm has encountered a trend since “many artists learned the lessons that business managers have always preached: Be smart with your money.” As a result, he adds, artists are asking for more information and are more comfortable having bigger conversations about their finances.

John Shaheen
PARTNER, BUSINESS WEALTH & TAX MANAGEMENT
“For us, this year has been about maximizing revenue through earned and unearned income opportunities and simultaneously helping to minimize taxes and expenses via short-term and long-term planning,” says Shaheen, whose firm works with Afrofusion superstar Burna Boy, rapper Rico Nasty, director Gibson Hazard and management firm The Revels Group. In the last year, Burna Boy became the first Nigerian artist to headline New York’s Madison Square Garden and Citi Field, while Hazard directed the music video for Lil Uzi Vert’s Billboard Hot 100 top 10 hit, “Just Wanna Rock,” and the short film for Metro Boomin’s Billboard 200-topping album, *Heroes & Villains*. “We’ve been working more closely with investment advisers,” Shaheen says, “and continue to support the community through our affiliations with various charitable organizations and foundations.”

MOST UNUSUAL CLIENT INVESTMENT “A Dolce & Gabbana two-slice toaster.”

José A. Silva
MANAGING PARTNER, GRUPO SILVA
For Rauw Alejandro’s 2023 *Saturno* world tour — which grossed over \$50 million in revenue across the United States, Canada, Mexico and Europe, according to Silva — his firm structured the financial process, bookkeeping, vendor relationships, venue settlements and taxes. Additionally, Silva says the firm “has been

working on helping independent labels along with label management to provide them with the preparation and reporting of royalty statements, mechanical licenses and analysis of income ledgers.”

NOTABLE CLIENTS Wisin, Cosculluela, Zion, Paco López, La Base, Duars Entertainment

Alex Smith
PARTNER-IN-CHARGE OF BUSINESS MANAGEMENT, MANN GELON GLODNEY GUMEROVE YEE
Justin Sroka
PARTNER, MANN GELON GLODNEY GUMEROVE YEE
The addition of new staff specializing in royalties, touring and insurance has

helped Mann Gelon Glodney Gumerove Yee better serve its music clients. Today’s tempestuous financial landscape — namely soaring costs and rising interest rates — puts a premium on sound guidance. “The general health of the economy is requiring business managers to plan further ahead and manage client expectations about their finances,” Sroka says. He adds that one current challenge is rising interest rates, which have affected once-soaring catalog valuations and clients’ ability to access liquidity from their music assets.

MOST UNUSUAL CLIENT INVESTMENT “Single-edition musical recordings from iconic artists,” Smith says.



Burna Boy, who is the first Nigerian artist to have headlined New York venues Madison Square Garden and Citi Field, is a client of John Shaheen’s firm, Business Wealth & Tax Management.

21 Savage, who is a client of Sally Velazquez, founder and president of Empower Business Management, has gained permanent resident status in the United States after years of immigration issues, according to the lyrics of a new song that his collaborator Drake released in October.

Thomas St. John
CEO, THOMAS ST. JOHN
Krister Axner
HEAD OF LEGAL, THOMAS ST. JOHN
Pieter Dunselman
DIRECTOR, THOMAS ST. JOHN
Luke Henning
Nina Nguyen
BUSINESS MANAGERS, THOMAS ST. JOHN
The managers at Thomas St. John are proud of their newly revamped procedures that provide clients with best-in-class accounting, which includes the development of a platform for real-time financial reporting for performers and their teams far beyond current industry standards, according to St. John. They’ve also added AI auditing and process automation, which has resulted in music clients coming in “under budget with a typical 20% improvement in net profits,” he says. He adds that the cutting-edge technology is “unshackling our people from keypads and allowing us to focus on what clients really want: deep insight, objectivity and frictionless service.”
PRESSING ISSUE “The exodus of qualified [certified public accountants] not just from business management but the accounting industry in general,” St. John says. “Long hours, lackluster

wages and increasing client demands have driven prospects into other fields and industries.”

Charles Sussman
PRESIDENT, SUSSMAN & ASSOCIATES
Sussman is watching the “escalation in the mechanical and streaming rates, which will impact the long-term value of catalogs,” he says. Sussman notes that inflation is a particularly pressing issue for touring in addition to securing both equipment and personnel to put on shows. The stock market’s instability is concerning as well, as it can potentially have a negative effect on his clients’ retirement plans, he adds.
NOTABLE CLIENTS Bon Jovi, Jessica Simpson, Bette Midler, Megadeth, Miley Cyrus, Noah Cyrus, Cheap Trick

Lou Taylor
FOUNDER/CEO, TRI STAR SPORTS & ENTERTAINMENT GROUP
Tri Star recently took a technological leap with the creation of its own computer operating system, Star Lynx, to serve business management firms and financial advisers for high-net-worth families. “We also developed our own app,

which allows clients to see their account balances, transactions and financial information in real time,” Taylor says. “We are really proud of what we have accomplished by developing our own tech in order to serve our clients better.” One trend that concerns Taylor is the recent drop in venture capital investments. “That is important because the creative community are true entrepreneurs with no lack of ideas, so the tightening and accessibility to capital has certainly caused everyone to work harder.” In addition, she notes, “the general impact of inflation, rising interest rates and market volatility requires a constant realignment of goals, wants and necessities.”
NOTABLE CLIENTS While Tri Star keeps its roster confidential, current music clients who have been linked to the firm include Justin Bieber, Reba McEntire, Cardi B, Mary J. Blige, Sean “Diddy” Combs and Meghan Trainor.

José Juan Torres
FOUNDER, TORRES
With a client roster that includes Bad Bunny, Residente, Camilo, Villano Antillano and record label La Buena Fortuna, Torres is focused on reshifting priorities to maintain financial health. “It has been a shift of financial assets into cash-related products. We’ve seen plenty of investment opportunities for those clients with healthy cash flows due to rising interest rates,” says Torres, who has also had growth in real estate assets. It’s all part of a “take ownership of your business” approach that Torres espouses for artists, given the “somewhat low royalty rates offered by streaming services.”
PRESSING ISSUE “Keeping track of all content monetization. There are many revenue streams and being able to maintain visibility across all of them is extremely challenging.”

Sally Velazquez
FOUNDER/PRESIDENT, EMPOWER BUSINESS MANAGEMENT
As marquee clients at Empower, 21 Savage is planning his first European tour (after getting his green card) and Tinashe has secured a new label deal with Nice Life Recording Company, where she “maintained creative control over her brand and music,” says Velazquez, who also counts iann dior, jxdn, Dinah Jane and Amber Rose among her clients. Creative control and her clients’ income are top of mind for the executive, especially with the rise of AI. “While AI can assist with adding value to the production processes,” she says, “our artists may find competition in AI-generated content, potentially influencing their income streams.”

MOST UNUSUAL CLIENT INVESTMENT
“Pokémon cards. Oh, the conversations that were had about this one.”

Rit Venerus
FOUNDER/SENIOR MANAGING DIRECTOR, CAL FINANCIAL GROUP
Butch Gage
Dan Goscombe
MANAGING DIRECTORS, CAL FINANCIAL GROUP
Sarah Dellimore
Amy Self
DIRECTORS, CAL FINANCIAL GROUP
Cal Financial’s clients, which include Dave Matthews Band, The Lumineers, ODESZA, Goose, Grupo Frontera, John Mayer and Dead & Company (which concluded its final tour in July), all successfully returned to the road following the pandemic. But now the firm is grappling with how unstable weather conditions are affecting outings. “We have continued to see climate change impacting the business more and more,” Venerus says. “From when and how clients tour to the predictability of travel, weather around live events or insurance companies pulling out of certain markets, climate change will continue to be an evolving challenge for our business.”
MOST UNUSUAL CLIENT INVESTMENT “If I had to say, maybe U.S. Treasury bills? While that doesn’t sound unusual, we haven’t seen rates [of return] this high in 20 years. So the amount of activity around Treasuries in the last year has at least felt very unusual.”

Bill Vuylsteke
Scott Adair
MANAGING PARTNERS, PROVIDENT FINANCIAL MANAGEMENT
Vuylsteke and Adair are particularly proud of merging their respective Provident Financial Management and London & Co. companies to create “the perfect-size firm... big enough to matter and small enough to care,” Vuylsteke says. Looking ahead, he cites the touring industry as a renewed source of income for clients, but he warns of “tight resources and rising costs” affecting transportation and personnel. He says, “Our shared expertise and synergy are a great benefit for existing and new clients as well.”
PRESSING ISSUE “Taxes — domestic and foreign,” Vuylsteke says. “Increased rates, complexity, reduced deductions and inconsistency in foreign territories.”

David Weise
FOUNDING PARTNER, DAVID WEISE & ASSOCIATES, A DIVISION OF NKFSB
Jaime Masuda
Beth Sabbagh
Rob Salzman

PARTNERS, DAVID WEISE & ASSOCIATES, A DIVISION OF NKFSB
Weise has been offering financial guidance to three major international tours by clients whose identities he has kept confidential. He has also closed catalog deals for clients including “an iconic producer,” according to the company. Masuda notes the importance of focusing on retention and development of staff “that truly care about their clients’ financial well-being.” Sabbagh says that the “security of our clients’ assets has always been a primary focus, but never more so than with the recent issues in the banking industry.” Adds Salzman: “It’s a race combating inflationary pressures, and being interest rate-conscious whenever assisting clients with financial decisions or managing liquidity is beyond important.”

Dan Weisman
PRINCIPAL, BERNSTEIN’S SPORTS AND ENTERTAINMENT GROUP

Adam Sansiveri
SENIOR MANAGING DIRECTOR OF NASHVILLE/CO-HEAD, BERNSTEIN’S SPORTS AND ENTERTAINMENT GROUP
Stacie Jacobsen
NATIONAL DIRECTOR/CO-HEAD, BERNSTEIN’S SPORTS AND ENTERTAINMENT GROUP
Bernstein’s Sports and Entertainment Group oversees more than \$4 billion in assets under management for its U.S. artist and athlete clients. Its investment platform and proprietary analytics also offer clients exclusive alternative investments and help them predict the outcomes of major financial decisions. “We have a seat at the table to advise around complex financial decisions and work with each artist to customize a road map to reach their definition of success,” Sansiveri says. “There is a massive shift in artists wanting to invest in more alternatives, like private equity, but getting them access to the opportunities where the most sophisticated institutions are also investing is something that has set

Wiatr & Associates counts country star HARDY among its clients.

Bernstein apart in recent years.”
PRESSING ISSUE “A lot of artists are making more money now than they could have a decade ago, but for the most part, there is a smaller ‘middle class’ left in the music business,” Sansiveri says. “Macroeconomic factors such as high interest rates and inflation are impacting the music industry in a way they never have before.”

Kris Wiatr
PRESIDENT, WIATR & ASSOCIATES
Sarah Hamner
Kim Olson
Valerie Shelton
PARTNERS/SENIOR VPs, WIATR & ASSOCIATES
“The mental health of the entertainment industry as a whole post-pandemic” is one of the big issues business managers are facing right now, according to Hamner. “The pandemic and cease of work and income not only created an uptick of individuals’ anxiety and fear of financial instability, but it also brought to light other mental health issues that previously may have been ignored.” To help combat financial instability, says Wiatr — whose clients include Mick Fleetwood and HARDY — it’s important to stress “teaching clients to be the CEOs of their businesses” and being “intentional with their spending so that the money lasts.”
PRESSING ISSUE “One of the things our firm makes a priority is establishing employee benefit packages for band and crew when the artist’s company is in a place to offer them,” Hamner says. “When our artists can offer their employees health insurance and/or a 401(k) plan, it not only benefits the employees but also gives the client a tangible way to take care of their staff, which benefits them as a boss and leader.”

Dwight Wiles
PRESIDENT, WILES + TAYLOR & CO.
Robert Taylor
VP, WILES + TAYLOR & CO.
Kevin Dalton
Steve Eggart
BUSINESS MANAGERS, WILES + TAYLOR & CO.
In a year largely defined by getting back to business post-pandemic, the team at Wiles + Taylor & Co. looked toward the future more than the past. Whether examining the rise of successful independent artists or questioning the business strategy of selling an act’s catalog, Eggart says the company has focused in recent months on finding new sources of financial success for its roster. “We are bullish on streaming rates and other revenue sources increasing,” he says. “[We] believe the value of our clients’ assets will continue to grow as well.”

PRESSING ISSUE “The rising costs of touring in all production/ transportation areas is very challenging,” Eggart says. “Even though ticket revenues are on the rise, attaining pre-pandemic profit margins is difficult without significant changes in an artist’s touring configuration.”

Colin Young
FOUNDER, C.C. YOUNG
Young has kept growing his firm — which now counts a staff of 38, up from 25 last year — as touring has continued to awake from “its COVID slumber,” with C.C. Young providing “business management, tax mitigation and tax utilization for the very largest tours in the world,” he says. But the firm has also been dedicated to providing its clients with the most transparent royalty accounts in the business, particularly in the digital realm as YouTube, TikTok and digital service providers continue to grow. “We need to source DSP data and not be pushed back with the generic, ‘Sorry, not available under our [nondisclosure agreement],’ ” he says. “We audited \$53 million of royalty income and conducted our first audit that reached 100% sample size — the industry standard is 7%.”
MOST UNUSUAL CLIENT INVESTMENT “Gold bullion — buried in the garden.”

CONTRIBUTORS
Nefertiti Austin, Starr Bowenbank, Anna Chan, Leila Cobo, Stephen Daw, Elizabeth Dilts Marshall, Bill Donahue, Thom Duffy, Griselda Flores, Lyndsey Havens, Gil Kaufman, Steve Knopper, Elias Leight, Heran Mamo, Taylor Mims, Melinda Newman, Jessica Nicholson, Glenn Peoples, Ronda Racha Penrice, Sigal Ratner-Arias, Isabela Raygoza, Kristin Robinson, Jessica Roiz, Dan Rys, Crystal Shepeard

METHODOLOGY
Nominations for *Billboard’s* executive lists open no less than 150 days in advance of publication, and a link is sent to press representatives by request before the nomination period. (Please email thom. duffy@billboard.com for inclusion on the email list for nomination links and for how to obtain an editorial calendar.) *Billboard’s* Top Business Managers for 2023 were chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors, as well as music industry impact of cited clients. That impact is measured by metrics including, but not limited to, chart, sales and streaming performance as measured by Luminate and social media impressions using data available as of Oct. 3.

CONGRATULATES
BECKY HARRIS



**Congratulations
on being named to Billboard's
Top Business Managers!**

PRAGERMETIS.COM



PragerMetis
Advisors & Accountants for Entertainment

NEW YORK | LOS ANGELES | LONDON | MIAMI | METAVERSE

DALES EVANS

CONGRATULATIONS
LESTER DALES

Billboard Top Business Managers 2023

Congratulations to everyone in our Dales Evans team, and thank you for all your hard work.

DALES EVANS & CO LTD CHARTERED ACCOUNTANTS

Telephone: (44) 020 7298 1899 • www.dalesevens.co.uk

Email: lesterdales@dalesevans.co.uk or paulmakin@dalesevans.co.uk

Regulated by the Institute of Chartered Accountants in England and Wales for a range of investment business activities.

Four times in
a row, I think
we're on a roll.

Congratulations to Mike Merriman & Bryan Gott

2023 Billboard's Top Business Managers

FROM THE TEAM AT

PARR3_{CT}

SLAUGHTER GANG ENTERTAINMENT

CONGRATULATE'S
SALLY VELAZQUEZ

FOR MAKING BILLBOARD'S
2023 TOP BUSINESS
MANAGERS LIST

EMPOWER



CONGRATUALATIONS
TO OUR PARTNERS

**ALEX SMITH
& JUSTIN SROKA**

named in

Billboard's
Top Business Manager's List
2023

We humbly thank our esteemed clients
and our amazing team without whom
this would not be possible.

MANN GELON GLODNEY GUMEROVE YEE LLP

Congratulations!

Josh Klein

on being named to
Billboard's 2023 Top Business Managers list

TKG
BUSINESS
MANAGEMENT

"Great things in business are never done by one person.
They're done by a team of people" – Steve Jobs

PS Business Management would like to thank Billboard
for the recognition, and our entire team for their
tireless work on behalf of our clients.

Congratulations
to all of this year's Honorees!

PSBM
PS BUSINESS MANAGEMENT LLC

NYC | LA | NSH | NOLA

THE REVELS GROUP
CONGRATULATES

**JOHN
SHAHEEN**

ON BEING NAMED TO THE
billboard
TOP BUSINESS
MANAGER'S LIST

**BUSINESS WEALTH & TAX
MANAGEMENT**

818.479.3110 BWTMGMT.COM

billboard
TOP BUSINESS MANAGERS OF 2023

CONGRATULATIONS

MATT KLARBERG

MAI
Capital Management

We empower you
to simplify, protect,
& grow your wealth.





billboard

THE NO. 1s ISSUE

**YEAR IN
MUSIC**

ISSUE DATE 12/9 | **AD CLOSE** 11/28
MATERIALS DUE 11/30

CONTACT

East Coast/Midwest: Joe Maimone | joe.maimone@billboard.com
Southeast: Lee Ann Photoglo | laphotoglo@gmail.com
Latin: Marcia Olival | marciaolival29@gmail.com
Touring & West Coast: Cynthia Mellow | cmellow615@gmail.com
International: Ryan O'Donnell | rodonnell@pmc.com

billboard's Year in Music, the No. 1's, will wrap up 2023 with an extraordinary editorial package.

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

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

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

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

LAUFEY

With her social media savvy, the singer-songwriter has created a blueprint for modern jazz success

BY TAYLOR MIMS

PHOTOGRAPHED BY TONY LUONG

During the pandemic, singer-songwriter Laufey (pronounced LAY'-vay), 24, spent her free time at the Berklee College of Music taking virtual meetings with industry executives. With only two self-released singles out, the modern jazz artist was already fielding emails from managers, labels and publishers — and was eager to better understand the music business. “I had a second education talking to people,” she says. “I would say, ‘I’m not signing anything, but tell me everything you know about the music industry.’” Since then, she has built a team to help her second album, *Bewitched*, move to No. 1 on *Billboard*’s jazz charts, spurred by its bossa nova-inspired lead single, “From the Start.”

The artist born Laufey Lín Jónsdóttir understood life as a musician from an early age: Her maternal grandparents were professors of music in China, and her mother is a classical violinist. Born in Reykjavík, she began playing piano at 4 years old, picked up cello at 8 and then started singing jazz, all while moving between Iceland and Washington, D.C., and spending her summers at the Central Conservatory of Music in Beijing. She recorded her first track in 2020, on the last day before Berklee’s campus shut down due to COVID-19 restrictions. A few weeks later, she uploaded the song on DistroKid, kick-starting her social media following; before long, she gained significant traction thanks to videos on Instagram and TikTok of her singing jazz standards by Ella Fitzgerald, Billie Holiday and more.

Inquiries from top music executives followed later that year, culminating in a global recording deal with AWAL and adding Foundations Artist Management’s Max Gredinger as a manager. Though there wasn’t much precedent for breaking modern jazz artists into the mainstream, Gredinger foresaw an opportunity in that challenge. “I hear a lot of artists talk about other artists like, ‘What’s the blueprint?’ Laufey doesn’t do that,” he says. “She always knew that what she was doing was one of one.” She expanded her digital presence, livestreaming weekly performances of lullabies, teasing new music and interacting with fans. Laufey then toured 250- to 500-capacity venues after the release of her debut album in 2022 — crucial for her development, Gredinger says — and was ready to start rolling out her follow-up by mid-2023.

After writing “From the Start” in half an hour and releasing it in May, the single quickly gained a following on TikTok and spurred her momentum through the September release of *Bewitched*, which has spent eight weeks atop both Jazz Albums and Traditional Jazz Albums. During the album’s debut week, “From the Start” reached No. 1 on the Bubbling Under Hot 100.

Amid her current North American tour, Laufey earned her first chart entry on Hot Alternative Songs and Hot Rock & Alternative Songs with the seductive beabadoobee collaboration “A Night To Remember.” In November, she released two holiday tracks with Norah Jones — an original and a cover of “Have Yourself a Merry Little Christmas.” She’s more confident in her future than ever before. “When I started out, people were always asking, ‘Who do you want to be like?’ I had no idea what to say,” she confesses. “I still have no clue what to say. The difference is now I don’t need to.”

No. 1

PEAK ON *BILLBOARD*’S

JAZZ ALBUMS CHART

Laufey photographed Oct. 29 at The Wilbur in Boston.

CLIO
MUSIC
billboard

HONORING CREATIVE EXCELLENCE IN MUSIC MARKETING & THE USE OF MUSIC IN ADVERTISING



Art: Noah MacMillan

2024 CLIO MUSIC AWARDS

SAVE THE DATE

January 31, 7:00pm | NeueHouse Hollywood

6121 Sunset Blvd
Los Angeles, California 90028

Tickets on Sale Soon | clios.com/music

DO WE HAVE ROYALTIES FOR YOU?



More than \$650 Million Distributed To Musicians and Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For
Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services,
Webcasts, Other Digital Formats and International Neighboring Rights

Find Out If We Have Royalties For You

www.afmsagaaftrafund.org