

INSIDE

- Glass Animals' 'Heat Waves' Tops Hot 100 For Fourth Week, Doja Cat's 'Woman' Hits Top 10
- Six Years Later, Capitol Records Is Still Chasing Big Copyright Ruling
- Next Level NFTs: Gamified Tokens Popular Among Dance Artists, But Come With Demands
- The Ledger: Joe Rogan's Podcast Is Still Insanely Popular at Spotify
- Taylor Hawkins, Foo Fighters Drummer, Dies at 50
- UMG's Music Health Alliance Partnership Is Literally Saving Musicians' Lives

Revealed: Billboard's 2022 Top Music Lawyers

BY BILLBOARD STAFF

When music meets money, industry attorneys usually serve as matchmakers.

Billboard's 2022 class of Top Music Lawyers — nominated by their firms and peers and chosen by our editors — are cast in more complex and challenging roles than ever.

In the past year, their behind-the-scenes work grabbed headlines with major publishing and catalog deals, live-performance agreements, a defamation case, a conservatorship battle and one very, very large initial public offering.

Among many other matters, attorneys on this list were involved with Neil Diamond's sale of his publishing and master recording catalog; Dr. Dre's performance with a who's who of hip-hop during the Pepsi Super Bowl LVI halftime show; Cardi B's successful verdict in a defamation claim; Britney Spears' release from a conservatorship that controlled her life for 13 years; and Universal Music Group's massive September stock offering on the Euronext Amsterdam exchange.

For this year's Top Music Lawyers report, *Billboard* asked attorneys not only about their clients and achievements but also their top concerns for the mu-

sic business. For those steeped in the law, the issue of racial equity and justice in the music industry, which exploded into awareness with the killing of George Floyd in May 2020, remains no less urgent.

Several attorneys have been involved in efforts to ban the use of rap lyrics in criminal prosecutions, and L. Londell McMillan, whose clients include Prince's heirs and the Westmore collective of Snoop Dogg, E-40, Too \$hort and Ice Cube, says: "There should be more senior Black executives in C-suites and more Black-owned companies doing business with global enterprises."

Meanwhile, the rapid expansion of digital opportunities have become so important to the role of these music lawyers that some may wish they had supplemented their law degrees with studies in computer science.

But as Ken Doroshow, chief legal officer for the RIAA, says, "In a time of constant innovation and a steady stream of 'next big things,' it's more important than ever that all platforms and services that use and profit from music obtain the necessary licenses and pay rights holders and creators for their work." Doro-

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IN LOVING MEMORY

Allison Canzanella

1989 – 2022



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We are heartbroken by the loss of one of our own.
Large sunglasses on, coffee in hand, music blasting, Allison lived every day to the fullest.
She always had a smile and a kind word for everyone she came across.

Allison leaves behind a lasting legacy in the music industry. Starting as an usher at PNC Bank Arts Center at 17, she grew into a world-class marketer at Live Nation, AEG Presents and Madison House Presents. Her crowning achievement was opening UBS Arena at Belmont Park, showcasing a deep devotion to the project and a desire to make a generational impact in New York. We will forever be inspired by her strength, dedication, compassion, and kindness. She will be greatly missed by her family, friends, colleagues, and her rescue puppy Stevie.



▶ IN BRIEF

show's counterparts at the National Music Publishers' Association are on the front lines of efforts to get digital platforms to properly license their use of music.

Richard Baskin of Simons Muirhead Burton in London adds that amid "significant opportunity within the creative industries... comes the concern around regulating and managing this growth on behalf of all."

And not just for superstars.

"It's extremely rewarding that the real value of music industry [intellectual property], the artist and the artist's brand, is finally being realized," says John Frankenheimer, chair of music industry at Loeb & Loeb, one of the most respected senior attorneys in the music business. "But there's a responsibility to make sure that the midlevel, young and emerging artists are sharing in that as well."

Music groups

Jeff Harleston

General counsel/executive vp of business and legal affairs, Universal Music Group

Saheli Datta

Executive vp/chief compliance officer/employment counsel, Universal Music Group

Steve Gawley

Executive vp of business and legal affairs, Universal Music Group

Nicola Levy

Executive vp of digital business affairs, Universal Music Group

Alasdair McMullan

Executive vp of business and legal affairs/

head of litigation, Universal Music Group

Michael Seltzer

Executive vp/head of commercial transactions for business and legal affairs, Universal Music Group

Magda Vives

Executive vp of business and legal affairs, Latin America and Iberian Peninsula, Universal Music Group

In addition to day-to-day business, like handling the contracts of the world's biggest music stars, Universal Music Group's legal team helped usher the company into a public listing on the Euronext Amsterdam stock exchange, which in its first 10 minutes added billions of dollars of value to UMG — and boosted the prospects of the entire music business. Harleston, a 25-year-plus UMG veteran, calls the run-up to the September listing "a transformational period," and adds, "I couldn't be prouder of the key role my team played." Next up: emerging, cautiously, from the pandemic. "I'm hopeful that we learn from the past few years," Harleston says, "and create an atmosphere where fans are excited to reengage in live events."

Paul Robinson

Executive vp/general counsel, Warner Music Group

Brad Cohen

Senior vp/head of litigation, Warner Music Group

Jon Glass

Senior vp/head of digital legal affairs, Warner Music Group

Maryrose Maness

Senior vp/deputy general counsel, Warner Music Group

Trent Tappe

Senior vp/deputy general counsel/chief compliance officer, Warner Music Group

In February, Warner Music Group unveiled a first-of-its-kind ESG Report, heralding its environmental, social and governance projects, such as donations to 20 international philanthropic groups to fight COVID-19, a new \$100 million Social Justice Fund and what Robinson calls "the launch of our legacy unrecouped-advances program that will benefit thousands of artists and songwriters." Now, WMG's attorneys turn their attention to the metaverse. "The concern is being able to transact in crypto and tokens at scale with our music and other intellectual property," says Robinson.

Julie Swidler

Executive vp of business affairs/general counsel, Sony Music Entertainment

Stu Bondell

Executive vp of business and legal affairs, international, Sony Music Entertainment

Wade Leak

Executive vp/deputy general counsel/chief compliance, ethics and privacy officer, Sony Music Entertainment

Susan Meisel

Senior vp of corporate/deputy general coun-

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Robert Jacobs '92

Simon Rust Lamb '07

Tim Meade '11



- Southwestern, a *Billboard* Top Music Law School

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sel, Sony Music Entertainment

Jeff Walker

Executive vp/head of business and legal affairs, global digital business, Sony Music Entertainment

Among its other achievements, Sony's legal team celebrated two major deals in 2021: a partnership with the dominant Brazilian independent music company Som Livre, which works with Marília Mendonça, Jorge & Mateus and others in repertoire, publishing, festival production and distribution; and the \$430 million purchase of Kobalt's recorded-music division, AWAL (FINNEAS, Little Simz, Deadmau5), which was approved in March by U.K. regulators. In an evolving digital landscape, Swidler notes the importance of laws keeping pace with innovation. "We have a responsibility, on behalf of our artists and songwriters, to protect their creativity while embracing new digital experiences."

STREAMING

Gabe Fleet

Executive vp of business affairs/chief music licensing counsel, iHeartMedia

iHeartMedia's return to in-person live events last year kept Fleet and his team busy as the company navigated the complex COVID-19 regulations around the country to put on shows safely. The broader issue that matters to Fleet? "It's the same concern as in society as a whole," he says, "which is an inability to empathize and recognize

the legitimacy of someone's problems other than your own. We are all trying to build a vibrant, economically powerful 21st century music business ecosystem, and we can only do that if we truly listen to each other and make the economic models sustainable for everyone."

Eve Konstan

General counsel, Spotify

Kevan Choset

Associate general counsel/head of legal strategy, Spotify

Sofia Sheppard

Associate general counsel, Spotify

In 2021, Spotify underwent a massive global expansion, as the streaming service launched in over 80 additional countries, bringing its operations to a total of 184 territories. "This would have been a feat in any year, but doing this in a year with limited travel made this that much more of a challenge," Choset says. Despite the departure of longtime chief legal officer Horacio Gutierrez to Disney last year, the company is pushing forward, with its legal team calling the return to live music the industry's most pressing concern in 2022.

Antonious Porch

General counsel/chief diversity officer, SoundCloud

Ama Walton

Senior vp of business and legal affairs, music, SoundCloud

Anne-Marie Chirema

Director of business and legal affairs, SoundCloud

SoundCloud's executive leadership team helped steer its evolution from an independent streaming service into a full-service distributor. But that wouldn't have happened without the company first launching fan-powered royalties, a user-centric model for royalty payment to its independent artists that is based on the total number of streams rather than market share. The change underlines SoundCloud's belief that the industry should focus on "deepening the connection between artists and fans and ensuring that artists at all stages of their careers, especially emerging and independent artists, are rewarded fairly with more equitable payouts, transparency and control over their own careers," says Porch.

Robert Windom

Chief counsel, content and services, Apple

Adam Blankenheimer

Senior counsel, content and internet services, Apple

Elizabeth Miles

Director, iTunes and Apple Music legal, Apple

Brahim Ait Ben Larbi

Principal legal counsel, music publishing, Apple

Apple's legal team in the past year has supported the launch of spatial audio on Apple Music. "We had to make the case to the labels to get their artists on board and then remix and redeliver entire catalogs,

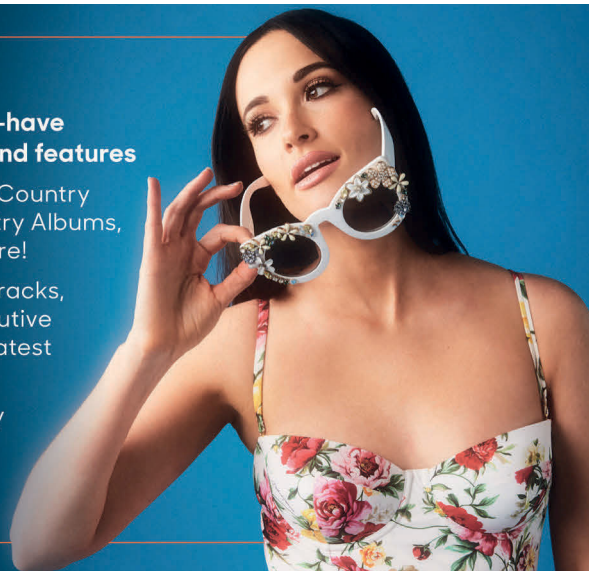
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because this is the next step for music,” says Miles. “It’s a big project for the industry, and it was some work to make it a win-win for everyone. But artists and their fans love the magic of hearing their music in spatial audio, so that’s a really strong foundation on which to build your deal terms.”

Stephen Worth

Head of legal/associate general counsel, Amazon Music

Cyrus Afshar**Nicolas Gauss**

Senior corporate counselors, Amazon Music

Amazon Music improved its service for all of its Unlimited subscribers last year, with the company making high-definition music and spatial audio available at no additional cost. Gauss described his work on the feature as a highlight of the past year, but notes that the industry as a whole “needs to remain ahead of the curve in adapting new technologies, addressing evolving customer preferences and reacting to ever-changing other entertainment offers.”

LIVE

Michael Rowles

Executive vp/general counsel/secretary, Live Nation Entertainment

Rowles, who joined Live Nation in 2006 and serves as both the company’s general counsel and a corporate officer, helped guide the reorganization of the company as it prepared to emerge from the COVID-19 pandemic. That has meant continuing to rely on an organizational structure that includes a small corporate mergers and acquisitions group, which oversaw major transactions out of the Beverly Hills office (including closing the purchase of Mexican promoter OCESA). Company lawyers also continue to report to the heads of their individual business units. While the tragedy at Astroworld that left 10 fans dead and scores more injured has emerged as one of Live Nation’s most significant legal challenges, the company is working with outside counsel in that matter as it continues to cooperate with investigators.

Shawn Trell

COO/general counsel, AEG Live

AEG’s longtime top lawyer navigated the company through the changing tide of pandemic protocols in 2021, as the promoter

executed some of the most aggressive vaccination rules in the United States. “Certain states’ regulations may override our mandate, or a few artists may not want to immediately get on board with the plan, but we know that using our platform to take a strong position on vaccinations can make an impact,” Trell says. AEG initially announced it would require proof of vaccination for every fan attending Coachella, Firefly and other festivals. In January, AEG dropped the requirement for festivals after California’s Department of Health changed state rules, but the company still requires proof of vaccination at its indoor concerts.

PUBLISHING

Peter Brodsky

Executive vp of business and legal affairs, general counsel, Sony Music Publishing

Michael Abitbol

Senior vp/head of U.S. digital, Sony Music Publishing

Nicole Giacco**Jonas Kant**

Senior vps of business and legal affairs, Sony Music Publishing

Sony Music Publishing’s legal team has guided the world’s largest publishing company through another banner year. Apart from catalog acquisitions — especially the recent \$500 million deal with Bruce Springsteen — and exciting new signees, the team is most proud of its songwriter-friendly initiatives like the Legacy Unrecouped Balance program and the Songwriter Assistance program, as well as a provision providing signees with 24/7 counseling support, which Abitbol calls “just the beginning.” Over the next year, the team is focused on fighting for fair royalty rates at the Phonorecords IV trial of the Copyright Royalty Board, which will establish rates paid by interactive streaming services for the next five years. “This is our one opportunity to fight for fair mechanical royalty rates that reflect the incredible contributions of songwriters,” Abitbol says.

Steve Butler

Senior vp of legal and business affairs, Warner Chappell Music

Chris Head**Tim Meade**

Vps of legal and business affairs, Warner

Chappell Music

The Warner Chappell team kept busy over the last year, acquiring a number of massive catalogs, including its new crown jewel: the global music publishing rights to David Bowie’s song catalog. As Butler puts it, “it was an absolute honor” and an “amazing collaborative experience” for the Warner Chappell legal team to be a part of the transaction, which involved “more than 400 songs from almost 30 studio albums spanning a period of more than 50 years.” On the horizon, the attorneys are looking at the implications of NFTs for Warner Chappell songwriters. “While they are offering exciting new ways to share music,” says Butler, “it is critical that we ensure that our songwriters are protected and fairly compensated in this rapidly growing uncharted area.”

Kerrigan Hennings

VP of business and legal affairs, Universal Music Publishing Group

Angelica Merida

VP of business and legal affairs, international and digital development, Universal Music Publishing Group

Don Glista

Senior director of business and legal affairs and creative affairs Nashville, Universal Music Publishing Group

Ira Hoffman

Senior director of business and legal affairs, Universal Music Publishing Group

Over the last year, the UMPG team has sealed new deals with heavyweights like Sting, Louis Bell, Lionel Richie, Julia Michaels and, most recently, Neil Diamond. The company’s acquisition of Diamond’s song and master recording catalogs is the culmination of a decadeslong relationship between the artist and UMG. As the fight for fair compensation at the Copyright Royalty Board hearings continues, the lawyers have been particularly focused on “ensuring that artists and writers are paid fairly for the use of their music on streaming platforms,” says Glista. He sees the role of the publisher as a protector and partner for writers so that they can “continue doing what they love doing and continuing creating music for all of us to enjoy.”

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Christos Badavas

Executive vp/general counsel, SESAC Music Group

Last summer, Badavas helped secure SESAC's purchase of the digital rights collection agency Audiam from Canadian rights management group SOCAN. The acquisition helped SESAC expand beyond its core business and, according to Badavas, enhanced its "ability to claim, track and report YouTube royalties, streaming mechanicals and Canadian digital mechanical royalties for its songwriters, composers and music publishers." Audiam, which launched in 2013, has collected \$140 million for songwriters and publishers as of 2021, and its integration into the performance rights organization supports the growth of its "multirights, multiterritory global rights management business," he adds.

Tim Dadson

General counsel, SoundExchange

"One of the most pressing concerns is the need to update our laws to reflect the rapid change in the ways music is now consumed," Dadson says. Last June, he and the SoundExchange legal team, assisted by outside counsel, won a royalty rate increase from the Copyright Royalty Board for sound recording artists and rights owners of 17% for ad-supported digital music services and 8% for subscription services. After nine years at the rights management nonprofit, Dadson was promoted to general counsel in September 2021, and he intends to advocate for even higher rates in his new role, "making sure both emerging and existing platforms are paying creators fairly not only in the U.S. but around the world."

Kristen Johns

Chief legal officer, The Mechanical Licensing Collective

Johns is helping The Mechanical Licensing Collective transform and simplify how streaming and download services obtain all the necessary rights for musical works and accurately pay creators and rights holders. Created by the Music Modernization Act of 2018 to administer blanket mechanical licenses for digital service providers, The MLC distributed \$280 million in mechanical royalties, and its membership doubled to 16,000 in its first year of operations. Perhaps

as importantly, says Johns, it "provided unprecedented levels of transparency into data related to The MLC's work."

Clara Kim

Executive vp/chief legal and business affairs officer, ASCAP

Though Kim notes that "the music business is still recovering from the pandemic," ASCAP has deftly adapted: The PRO reported in March that its revenue collections in 2021 reached a historic high of \$1.335 billion while it distributed \$1.254 billion to songwriters and publishers — a 3.4% increase from 2020. Its members have thrived, too, highlighted by Jon Batiste earning an artist-leading 11 nominations at the upcoming Grammy Awards, along with eight for Justin Bieber and seven each for Billie Eilish and Olivia Rodrigo. Still, the company continues to push forward, says Kim, adding that it "finalized a significant number of deals last year that will help to provide long-term income security for ASCAP members," specifically focusing on agreements with major streaming, broadcast and audiovisual licensees.

Stuart Rosen

Senior vp/general counsel, BMI

BMI's legal team helped the performing rights organization and its affiliates navigate through "changing waters," says Rosen, including the catalog sales boom, an explosion of new technology platforms and calls for greater data transparency. As businesses continue to recover from the impact of COVID-19, the music community at large has an obligation to "recognize its songwriters and composers have been hit just as hard, if not harder," he adds, "and it's our job to preserve the means for them to continue creating the music that fuels an entire industry."

ASSOCIATIONS

Danielle Aguirre

Executive vp/general counsel, National Music Publishers' Association

Any upstart technology company that uses music to help build a user base can expect a call from the NMPA if it's not paying royalties along the way. Over the last 18 months, the NMPA negotiated settlements regarding past unlicensed royalties with the major players of a new generation of online entertainment services: social media

apps TikTok and Triller; livestream service Twitch; and publicly traded gaming platform Roblox. "These deals have brought not only value to the music publishing industry," says Aguirre, "but also helped develop new relationships and partnerships between publishers and some of these fast-growing digital platforms."

Ken Doroshow

Chief legal officer, RIAA

For the RIAA, Doroshow executed a pair of high-profile copyright infringement cases on behalf of the labels that were initially filed while he was a partner at Jenner & Block. Each of the cases affirmed protections for copyright holders against digital infringement: The first, against the Russian stream-ripping site Kurbanov, awarded labels \$83 million in damages; the second, against mixtape site Spinrilla, granted a summary judgment on the site's liability. "In a time of constant innovation and a steady stream of 'next big things,' " he says, "it's more important than ever that all platforms and services that use and profit from music obtain the necessary licenses and pay rights holders and creators for their work."

Ryan McWhinnie

Senior director of business and legal affairs, Merlin

McWhinnie has been at the forefront of helping digital music licensing service Merlin expand its membership, including to new continents with deals in Africa with Boomplay; in India with JioSaavn, Spotify and Resso; and in Southeast Asia with JOOX and TREBEL. The London-based lawyer says that while the industry must continue to support the growth and diversity of streaming services, "it is also important that we continue to encourage innovation by making it easier for emerging verticals and business models to access music." That includes generating incremental revenue through deals with social music platforms like Facebook, TikTok and Triller and with business-to-business platforms such as Soundtrack Your Brand.

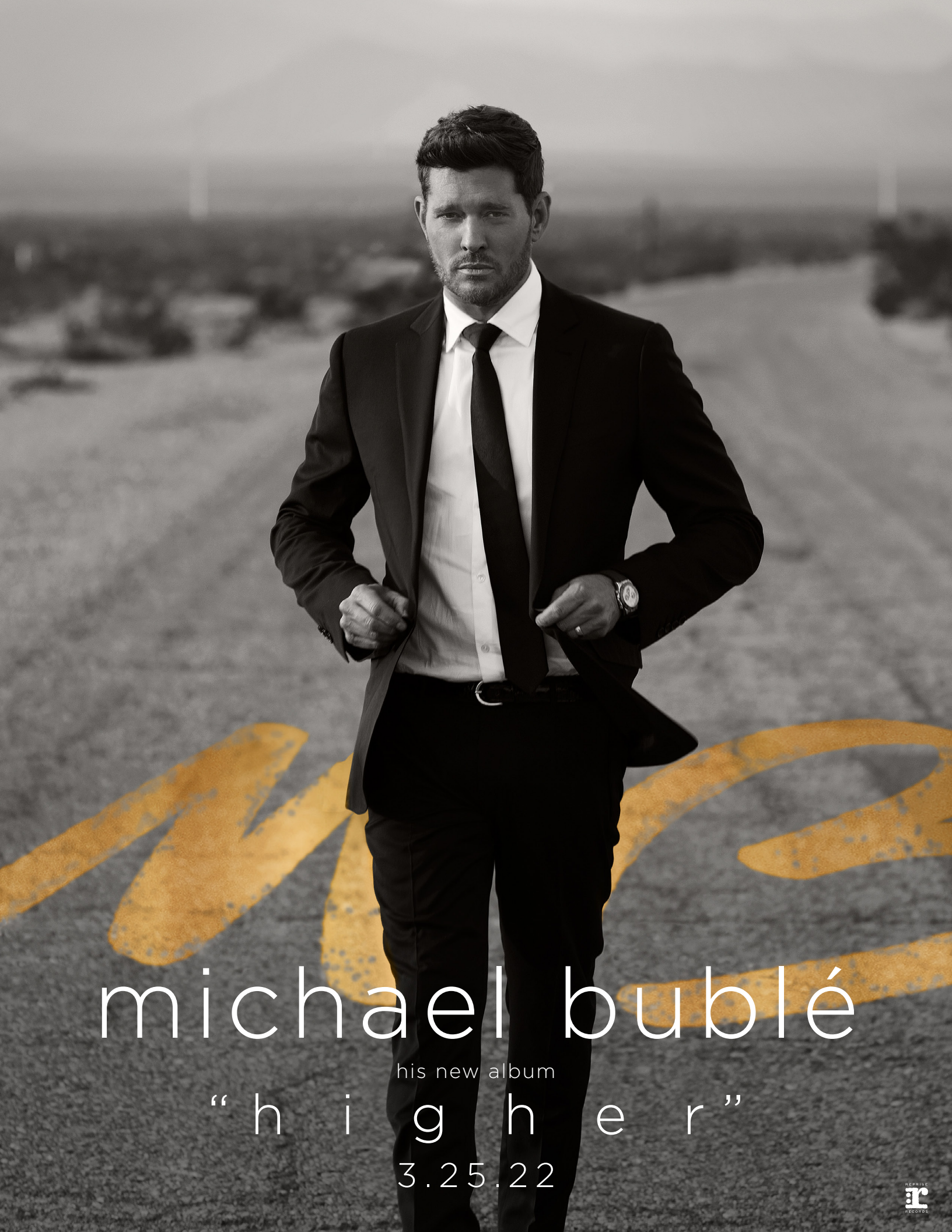
TALENT AND LITIGATION

Kenneth Abdo

Equity partner, Fox Rothschild

Paul Bowles

Cynthia Katz



michael bublé

his new album

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Tim Mandelbaum**Michael Reinert****Leron Rogers****Alex Threadgold****Heidy Vaquerano***Partners, Fox Rothschild***John Rose***Associate, Fox Rothschild*

Fox Rothschild significantly expanded its music department after 2020. Equity partner Abdo is part of a hiring team at the firm that recruited attorneys from diverse backgrounds; Rogers, Rose and Vaquerano are among those who arrived in the past two years. Rogers renegotiated Kanye West's recording agreement with Def Jam ahead of the release of *Donda*. Bowles counseled client A\$AP TyY of the rap collective A\$AP Mob on his distribution deal with AWAL. Katz and Mandelbaum represented Mötley Crüe in the sale of the band's master recording catalog to BMG. She and Reinert advised the estate of Muddy Waters in managing his music catalog and a new administration deal for his publishing. Katz joined Threadgold in helping the digital music/video distributor Symphonic in closing a large round of financing, and she collaborated with Vaquerano in advising former Blink-182 member Tom DeLonge on the sale of his master catalogs. She and Rogers advised Rick Ross on branding and equity deals with the wine and spirits company Sovereign Brands. Rose won dismissal of a defamation suit against Ross resulting from his autobiography, *Hurricanes: A Memoir*.

Gary P. Adelman*Managing partner, Adelman Matz***Sarah M. Matz***Partner, Adelman Matz***Lisa F. Moore***Principal, Moore Pequignot***Andrew Pequignot***Member, Moore Pequignot*

When Cardi B sued a YouTuber for waging a "malicious campaign" to hurt her reputation, the rapper turned to a team of four veteran entertainment litigators from two different firms to represent her. Defamation lawsuits are hard for celebrities to win, but Moore, Pequignot, Matz and Adelman pulled it off, securing nearly \$4 million in damages for Cardi B. The win shouldn't

surprise anyone: Moore Pequignot is a well-known Atlanta entertainment boutique that has repped Offset and The Blind Boys of Alabama, while the New York-based Adelman Matz has repped Migos, Khalid and A\$AP Rocky.

Jenny Afia*Head of legal, Schillings International*

London-based Afia, whose clients include Adele, Elton John and Johnny Depp, says the vast majority of her work has been "below the radar" — stopping the media from publishing intrusive and false stories about her clients. She led the team that won a landmark privacy case for Meghan Markle against Associated Newspapers and successfully defended her victory on appeal. She also advised on battling defamatory allegations published about a Grammy Award-winning client in the media, resulting in an apology and removal of the contested content. The most pressing concern she sees in 2022: "a potential World War III."

Lisa Alter**Katie Baron***Partners, Alter Kendrick & Baron*

Alter Kendrick & Baron advised Primary Wave on how to pour some sugar on its long-standing partnership with Def Leppard with a deal in January that gave the music publisher additional stakes in the band's publishing and master royalty income. Alter has guided deals in the past 12 months collectively worth more than \$2.5 billion, including the representation of Primary Wave on its acquisition of assets from the estate of James Brown and publishing/master recording catalogs of iconic artists and writers that include Stevie Nicks, Luther Vandross, America, Gerry Goffin, Chris Isaak, Patrick Leonard, Olivia Newton-John, The Four Seasons and Culture Club. She was music counsel to HYBE on its merger with Scooter Braun's Ithaca Holdings and advised both Reservoir Media Management in its acquisition of Tommy Boy Music and BMG Rights Management in purchasing the ZZ Top music catalog. With rising interest by private equity in music assets, Alter counsels several equity investors and financial stakeholders in the industry.

Peter Anderson*Partner, Davis Wright Tremaine*

Davis Wright Tremaine's past and present clients include The Weeknd, Max Martin, Gwen Stefani and Lil Nas X, as well as the three major-label groups. In October, Anderson scored a major victory for The Weeknd and Martin when a federal appeals court ruled that their song "A Lonely Night" did not infringe the copyright of another tune written by two British songwriters in a case initially filed in 2019. Looking ahead, Anderson says, "a major concern and something being litigated now is whether Copyright Act statutory termination rights apply to recording contracts, allowing recording artists to claim ownership of a vast number of master sound recordings."

Christian Barker*Equity partner, Shackelford Bowen McKinley & Norton***Lauren Kilgore***Partner, Shackelford Bowen McKinley & Norton*

By 2021, just one year after joining the firm, former artist manager Barker had signed songwriter and producer clients to nearly every Nashville publisher, brokering deals totaling more than eight figures. His biggest wins include landing TikTok breakout Warren Zeiders a recording contract with Warner Records — in what Barker says was a record-setting level in country music history for a new artist. With veteran clients like Bryon Gallimore and Paul Overstreet, Barker is closely watching the evolution of rights management. "We are going to see a future that's ripe with tokenization of intellectual property," he says, "where every songwriter has the ability and know-how to be in tune with real-time ownership and valuation of their assets."

Andy Bart*Partner/co-chair, content, media and entertainment practice, Jenner & Block***Previn Warren***Partner, Jenner & Block*

On behalf of the major music groups and other members of the RIAA, Bart led the team that won a summary judgment in November 2020 on liability in a copyright infringement case against hip-hop mixtape site Spinrilla. On behalf of SoundExchange and other music industry clients, Warren helped lead a Jenner & Block team that last

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June obtained a significant rate increase from the Copyright Royalty Board for royalties paid by ad-supported and subscription digital music services.

Richard Baskind

Partner, Simons Muirhead Burton

London-based Baskind worked on the acquisition, led by his partner Alasdair George, of a substantial interest in the recorded music and publishing assets of Ace Copyrights by Cosmos Music, the oldest independent music company in Scandinavia. The ACE catalog includes some 9,000 recordings and 3,000 songs, including titles by Etta James and B.B. King. The firm's client list includes Nick Cave, Alan Walker and Tion Wayne, and Baskind says he sees a "significant opportunity within the creative industries" in the rapid development of Web3, but notes that "comes with the concern around regulating and managing this growth on behalf of all."

David Beame**Brian Mencher**

Founding partners, Beame & Mencher

Beame and Mencher represent artists and producers Andrew Maury (Shawn Mendes, Mika, Olivia O'Brien) and Mod Sun, who co-steered Avril Lavigne's seventh studio album, *Love Sux*, and co-wrote/directed the upcoming film *Good Mourning With a U* with longtime collaborator Machine Gun Kelly. The firm also works with Global Citizen, the international advocacy organization dedicated to ending extreme poverty. A safe and sustainable return to live events is a paramount issue for the industry, says Mencher, who served as the chief legal architect — managing COVID-19 protocols, artist/talent contracts and insurance issues — for Global Citizen's Vax Live concert in May 2021.

Jill H. Berliner**Ray Garcia**

Partners, Rimon

While the law firm declines to cite specific clients, Garcia says Rimon represents a number of Grammy-winning artists, Rock & Roll Hall of Fame inductees and entertainment entrepreneurs, as well as an independent record company, providing clients "with a virtual business affairs department." Garcia also says the firm has

recently advised clients on cases including Soundgarden's lawsuits with the estate of Chris Cornell and Nirvana's dispute with fashion designer Marc Jacobs and Spencer Elden, the man who appeared as a baby on the cover of the band's *Nevermind* album.

Joshua Binder**Jeremy Mohr****Paul Rothenberg**

Partners/Co-founders, Rothenberg Mohr & Binder

A new publishing deal for songwriter Jon Bellion and a hot Super Bowl ad with Frito-Lay for longtime client Charlie Puth were just two of the agreements Rothenberg guided during the last year. The firm runs point for top executives, songwriters and artists — among them Andra Day, Chloe x Halle, Jazmine Sullivan, A\$AP Ferg and Marshmello. "When I started in the industry, it was often more lucrative to have written the hit than performed it," Rothenberg says. "But now, anything connected to the master [recording] is paying higher. We must address equitable compensation for songwriters." He also predicts that boons in catalog sales and streaming will continue: "If it's a stream of music, somebody is selling it."

Jason Boyarski

Partner, Boyarski Fritz

Boyarski Fritz celebrated its 10th anniversary in 2021, but the boutique entertainment firm has remained focused on the future. Its label work involves steering NFT initiatives for Timbaland's Beatclub, negotiating catalog sales for songwriter-producers Tainy and Louis Bell, and deals for the estates of Prince and Earth, Wind & Fire's Maurice White. "Music catalog valuations have reached their highest levels in modern-day history, garnering a massive appetite from private equity and public markets globally," Boyarski says, but inflation and rising interest rates could result in more supply than demand. The litigator encourages creators to choose their partners and strategies wisely to ensure that their music remains top of mind. "Music is art," he says, "not a commodity."

John Branca**David Lande****David Byrnes**

Partners, Ziffren Brittenham

Branca has long served as the co-executor of the Michael Jackson estate and has helped secure a number of lucrative deals for the late pop singer. The firm steered the deal for a music biopic with Lionsgate and *Bohemian Rhapsody* producer Graham King; the launch of *MJ: The Musical*, which debuted on Broadway in February; and the post-pandemic return of Michael Jackson One — the long-running Las Vegas Cirque du Soleil production set to Jackson's music. The firm's focus in 2022 and beyond remains to support "social justice and accountability and truth on social media," says Branca.

William J. Briggs II

Partner, Venable

Venable's clients include Stevie Wonder, Snoop Dogg, Migos and Gucci Mane. Briggs notes that many artists today "have been sued or have had claims made against them for copyright infringement arising from social media posts. Many have found pictures of themselves [online] and have simply reposted those photographs on their social media accounts. Those posts have been the subject of copyright infringement claims by paparazzi, who often claim entitlement to damages greater than a license fee they could obtain for the photograph. We have resolved a number of these claims."

Jo Brittain**Simon Esplen****Chris Gossage****Gavin Maude****John Reid****Steven Tregear**

Partners, Russells

"How to reconcile the competing claims of record companies and artists to a share of the digital income pot" is the most pressing issue facing the music business, says Tregear. The firm's notable clients include Coldplay, Roger Waters and the estates of George Michael and Prince. The Russells music team also helped close one of the year's biggest deals, advising Kobalt on the sale of its Kobalt Music Royalty Fund II — comprising over 62,000 copyrights — for \$1.1 billion to investment companies KKR and Dundee Partners in October.

Vernon Brown

President/CEO, V. Brown and Company

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2022

INTERNATIONAL POWER PLAYERS

On April 23rd, *Billboard* will publish its annual International Power Players list. This issue will profile the leaders in the global music industry including the label executives, concert promoters, managers, talent agents and lawyers, and recognize their achievements. Advertise and congratulate this year's International Power Players to reach an influential audience of decision-makers worldwide.

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▶ IN BRIEF

Brown, the longtime attorney for Cash Money and its co-CEOs Bryan “Birdman” Williams and Ronald “Slim” Williams, believes artists need to find more ways to generate money. “From my view, the vast majority of artists make no money,” he says, “and the most pressing issue for them is figuring out how to create alternative streams of income.” Founded in 1992, V. Brown and Company continues to help both veteran artists and younger acts including Erykah Badu, Dodgr and ATL Jacob.

Ed Buggé

Partner, Hertz Lichtenstein Young & Polk

Jamie Young

Named partner, Hertz Lichtenstein Young & Polk

Young played a key role in the mediation and settlement of legal actions involving the estate of Tom Petty, “which included creating a business operation and establishing a management and business management team, while continuing to respect Tom Petty and his legacy,” he says. Young also represented Stevie Nicks in the sale of a portion of her music publishing catalog to Primary Wave. Buggé is an adviser to Apple on key music issues and acts as head of business affairs for the creative services company Platoon, including key artist deals in the United States, the United Kingdom and Africa. He has advised artist clients like Jaden Smith, Brent Faiyaz and Joshua Bell “on equity holdings in some of the industry’s most successful disruptive businesses and tech startups,” he says.

Richard Busch

Partner in the litigation section/head of the entertainment and intellectual property sections, King & Ballou

Busch — whose clients include Marvin Gaye’s family (for whom he won the “Blurred Lines” copyright infringement case in 2015) — continues to work to ensure “that owners of intellectual property, and most notably writers of musical and literary compositions, are not only licensed but paid properly.” In addition to pursuing a claim against Spotify on behalf of Eight Mile Style — co-owner, publisher and administrator of some 250 songs by Eminem — he filed suits on behalf of comedians Robin Williams, George Carlin, Bill Engvall, Ron White, Nick

Di Paolo and Andrew “Dice” Clay against Pandora “for alleged copyright infringement of their spoken word compositions, due to the failure to allegedly obtain either public performance or reproduction licenses or pay any royalties for the use of these works.”

Joe Carlone**Leslie Frank****Marjorie Garcia****Joseph Halbardier****Scott McDowell****Peter Paterno****Michael Rexford****Jacqueline Sabec****Laurie Soriano**

Partners, King Holmes Paterno & Soriano

Among the many achievements of his firm and partners, Paterno’s recent negotiations on behalf of Dr. Dre stand out as the most high profile — if little recognized by fans. Paterno directed a team that was involved in all business aspects of Dre’s Super Bowl performance alongside Snoop Dogg, Eminem, Mary J. Blige, Kendrick Lamar and 50 Cent. The work involved dozens of contracts required with the NFL, Pepsi and all artists, designers, manufacturers, suppliers, production managers, choreographers and dancers — along with the clearance of music, trademarks and other intellectual property involved in the event.

Rosemary Carroll**Michael Guido****Elliot Groffman****Gillian Bar****Rob Cohen****Ira Friedman****Paul Gutman****Renee Karalian**

Partners, Carroll Guido Groffman Cohen Bar & Karalian

Groffman’s client Brandi Carlile wrote one of the most heartfelt music memoirs of the past year with *Broken Horses*, while her latest album, *In These Silent Days*, has earned her three Grammy Award nominations, including nods for record and song of the year. He also guided the transition of Paradigm Music to Wasserman. Carroll negotiated Patti Smith’s first endorsement deal with Rimowa luggage and guided the sale of Steve Earle’s publishing catalog. Guido has advised Megan Thee Stallion on her music

and branding relationships, while Friedman negotiated her acting agreement for A24’s upcoming *F–king Identical Twins*. Gutman works with Groffman to offer day-to-day counsel to clients including Carlile, Pearl Jam, Dave Matthews, Eric Church, Hipgnosis Songs Group and ATO Records. Among several catalog deals guided by Karalian is the sale by Julia Michaels of publishing and recording assets to Influence Media Partners. Cohen struck film/TV deals for the Jonas Brothers, Demi Lovato and actress Olivia Culpo. As live music returns, says Bar, “Goth Babe and The Backseat Lovers are two examples of clients whose touring has exploded.”

Uwonada Carter Scott**John Shay****Donald Woodard**

Founding partners, Carter + Woodard

Carter + Woodard’s leading trio of entertainment litigators represents acts including Summer Walker, Kelly Rowland, Lil Yachty, Big Boi and Metro Boomin. Milestones include representing the purchasers in an eight-figure deal for a publishing catalog that includes copyrights of the late R&B star Aaliyah and a “multifaceted” deal between Metro Boomin and Republic Records that included a label deal, an artist deal, a staff producer agreement and a consultant agreement. Additionally, the firm helped score branding/endorsement deals for their clients with companies including Target, Gap, Intel, Chef Boyardee, Reese’s Puffs Cereal, Amazon and FabFitFun.

Robert A. Celestin

Founding partner, The Law Offices of Robert A. Celestin

Alicia Ferriabough Taylor

Senior associate, The Law Offices of Robert A. Celestin

Representing the estates of hip-hop stars XXXTentacion and Pop Smoke, Celestin’s firm negotiated recent major deals including a distribution agreement for a Hulu documentary, an NFT deal and a new distribution pact with Columbia Records for XXXTentacion. The lattermost contract will include his earlier SoundCloud records and another posthumous album to be released later this year. The firm played a major role in the release of Pop Smoke’s second



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▶ IN BRIEF

posthumous album, *Faith*, negotiating, drafting and clearing its producer and side artist agreements. All recording acts, producers and songwriters need to “register their work with the Copyright Office,” says Celestin. “When I speak at various music panels, I urge the creatives to ‘CYS,’ or ‘Copyright yo’ s-t!’”

Ross Charap
Matt Finkelstein

Partners, ArentFox Schiff

After five years at another firm, Charap and Finkelstein returned to ArentFox in 2021, bringing with them top industry names including Mick Jagger and Keith Richards of The Rolling Stones, together with their music publishing company, Promopub; BMG Rights Management; and Wise Music Group. Focused primarily on buying and selling copyrighted works and royalty streams, the firm helped BMG with its acquisition of Mick Fleetwood’s recording stake in the Fleetwood Mac catalog. The firm continues to focus on new technologies for its clients. “In a world where digital music consumption by consumers and the use of music by new business platforms continues to grow exponentially,” says Finkelstein, “it is vital that songwriters are paid fairly for the use of their songs.”

Jacqueline Charlesworth
Principal, Charlesworth Law

Charlesworth brought her experience as a former general counsel with the U.S. Copyright Office and a private litigator to the 2021 launch of her own firm, where, she says, “about half of my practice right now involves termination issues. We recently sued in federal court to reclaim a songwriter’s rights in the famous song ‘After the Love Is Gone’ [by Earth, Wind & Fire] from the publisher, which has refused to honor the writer’s notice of termination under the Copyright Act.”

Stephanie Chopurian
Senior associate, Ritholz Levy Fields
Matt Cottingham
Senior counsel, Ritholz Levy Fields

New York-based Chopurian recently renegotiated contracts for Latin music clients such as Sech, Ovy on the Drums and Myke Towers, while Nashville-based Cottingham did the same for country clients

such as Britney Spencer, Lily Rose, Andrew Jannakos and Ashley Cooke. Both attorneys agree that there’s room for greater diversity in their areas of practice. “There is a wealth of female creative and executive talent out there which is being underutilized,” says Chopurian. “More Latinas need to be involved in the actual creative process and in senior executive roles.”

Jay Cohen
Partner, Paul Weiss Rifkind Wharton & Garrison

“I have had the good fortune to represent ASCAP for more than 25 years in a variety of matters impacting music creators’ efforts to obtain fair compensation for their work,” says Cohen. That work has included ASCAP rate court proceedings and efforts by ASCAP to have the Department of Justice update the consent decrees that ASCAP and BMI have operated under for over 80 years. (The DOJ opted not to take action on the matter last year.) Other notable clients include the National Music Publishers’ Association, Sony Music Entertainment and communications/media company Altice.

Jay Cooper
Jess Rosen
Bobby Rosenbloum
Mathew Rosengart
Paul Schindler

Shareholders, Greenberg Traurig
A former federal prosecutor, Rosengart became a household name in 2021 through his representation of Britney Spears. He helped the pop star secure a win in November to end the 13-year conservatorship imposed by her father, Jamie Spears, and has vowed to continue fighting for an investigation into allegations of wrongdoing. Greenberg Traurig also counts as clients Katy Perry, Kacey Musgraves, the Recording Academy, iHeartMedia and OneOf (a leading music NFT platform). Rosenbloum, who heads the firm’s entertainment group, says that NFTs present “enormous opportunities,” but only if the industry can sort out royalties first. “The industry risks missing out,” he says, “on new revenue streams presented by these innovative technologies.”

Roger Cramer
Of counsel, Winslett Studnicki McCormick & Bomser

Cramer spent 15 years as an artist manager (Living Colour, Lisa Loeb, Wayne Shorter) before launching his two-decade-plus career as a music attorney, with clients including Disturbing Tha Peace, Ludacris, Nelly, Wu-Tang Clan, Stuart Matthewman and Robin Hannibal. He also represents composer-keyboardist-bandleader Robert Glasper and rising acts like \$NOT, Yeat, Autumn! and Lancey Foux, as well as producers, songwriters and mixers such as SephGotTheWaves, Tom Norris and James Francies. His experience also includes handling business and legal affairs for Songs Music Publishing, electronic dance music label OWSLA and Round Hill Music.

Sandra Crawshaw-Sparks
Partner/chair of entertainment, copyright and media practice group, Proskauer Rose
Anthony Oncidi
Partner/co-chair of labor and employment law department/head of West Coast labor and employment practice, Proskauer Rose

Proskauer Rose counts among its clients Sony Music Entertainment, BMG/Chrysalis, Live Nation, the Recording Academy, Madonna, U2 and Daft Punk. Crawshaw-Sparks recently defended Live Nation and Madonna in multiple class actions and arbitrations arising from delayed starts, phone-free policies and environmental conditions at dates on Madonna’s *Madame X* tour and questions over the enforceability of mandatory arbitration clauses in online click-through contracts. Oncidi specializes in employment law in the entertainment/media and financial services industries. He was the lead counsel for the Recording Academy in its dispute with former president/CEO Deborah Dugan, which resulted in a confidential settlement in June 2021.

Sy Damle
Andrew Gass
Alli Stillman
Jonathan West
Joe Wetzel

Partners, Latham & Watkins
Latham & Watkins advises some of the largest firms and organizations in the music industry, including Live Nation, the National Association of Broadcasters, Meta, Snap, Roblox and Triller, as well as an increasing number of investors in music assets.



ON SALE: MAY. 14, 2022

40 UNDER 40

On May 14th, *Billboard* will publish its annual 40 Under 40 Issue, celebrating the next generation of leaders in the music industry. This issue will profile 40 power players who are making their mark in music, touring and live entertainment.

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ON SALE: 5/14
Issue Close: 5/4
Materials Due: 5/5

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The firm defended online gaming platform Roblox in a copyright infringement action brought by the National Music Publishers' Association — and achieved a settlement for the platform in June that opened the door to licensing talks with music publishers.

Doug Davis

Founder/principal, The Davis Firm

Kim Youngberg

Partner, The Davis Firm

Davis — whose client list includes producers such as Swizz Beatz and Mike WiLL Made-It, as well as artists like Wale and Barry Manilow — notes with pride that in 2021 he oversaw deals “that reflected the elevation of minorities into major leadership positions beyond just department heads.” That included the promotion of Ryan Press to president of North America at Warner Chappell Music, Carolyn Williams to executive vp of marketing at RCA and Jeannette Perez to president/COO of Kobalt Music Publishing, as well as the return of Rani Hancock to Columbia Records as executive vp/head of A&R. Youngberg's clients include Swizz Beatz, LL Cool J and Lil Jon for whom she negotiated a deal on the new HGTV home improvement show, *Lil Jon Wants to Do What?*.

Silvino Edward Díaz

Chair, entertainment law group, EPGD Business Law; founder, Starving Artists

Díaz has focused on independent and rising producers and acts, including producers Caleb Calloway (Cazzu) and Mr. NaisGais (Rauw Alejandro), manager Angelo Torres (Álvaro Díaz) and artist Amarion. For Amarion, Díaz defended and settled a breach of contract action brought by his former management in Puerto Rico. Díaz also founded Starving Artists in Miami, a legal/business counsel service for artists and entrepreneurs. Asked what the biggest ongoing challenge is for the industry, he says, “Properly compensating independent artists for their recording income.”

Scott Edelman**Orin Snyder**

Partners, Gibson Dunn & Crutcher

Snyder, who has handled legal matters for Lady Gaga, Bruce Springsteen, Elton John and others, won a ruling for Bob Dylan in August to dismiss a lawsuit that claimed

the iconic songwriter owed a portion of his massive Universal Music Group catalog sale to the estate of a former collaborator. Edelman, meanwhile, helped UMG beat a \$100 million proposed class action filed by Tom Petty's ex-wife that sought a portion of the money that the label had recovered through litigation over the 2008 warehouse fire that destroyed a trove of master recordings. He is now representing Sony in a different class action over copyright terminations.

Lawrence Engel

Head of music, Lee & Thompson

“Extensive work” on Harry Styles' 42-date Love on Tour U.S. trek — which sold 719,000 tickets and grossed \$94.7 million — kept Engel busy in 2021, his 10th year as head of music at London-based Lee & Thompson. The sale to Primary Wave of songwriter-producer Steve Kipner's publishing catalog — which includes his share of hits by Olivia Newton-John, Christina Aguilera and Chicago — was one of a number of catalog acquisitions that Engel helped guide. Other notable clients include Craig David, Little Mix, MNEK and Styles' former One Direction bandmates Liam Payne and Louis Tomlinson. The firm also successfully represented Steve Jones and Paul Cook in their London High Court trial against John Lydon over the use of the Sex Pistols' songs in a TV drama.

Timothy Liam Epstein

Partner, Duggan Bertsch

Epstein represents over 100 venues, promoters and festivals including Riot Fest, Pitchfork, Baja Beach Fest, Sofar Sounds and Lightning in a Bottle. He helped *Rolling Stone* and PMC (the parent company of *Billboard*) close their acquisition of the Las Vegas festival Life Is Beautiful. The event ranked second on *Billboard*'s Top Boxscore year-end tally in 2021 after drawing over 160,000 in attendance and grossing \$18.3 million in three days. The deal took more than two years to close, following delays due to the pandemic and the untimely loss of festival and Zappos founder Tony Hsieh in 2020.

Ilene S. Farkas

Partner/co-chair, music litigation practice, Pryor Cashman

James G. Sammataro

Partner/co-chair, media and entertainment group, Pryor Cashman

Frank P. Scibilia**Benjamin K. Semel**

Partners, Pryor Cashman

Pryor Cashman's client list spans the industry's top talent, including Ed Sheeran, Justin Bieber, Ariana Grande, Bruno Mars and Paulo Londra, alongside major labels and publishers Universal, Sony, Warner, peermusic, ABKCO and others. The firm represents the National Music Publishers' Association and the Nashville Songwriters Association International in actions before the Copyright Royalty Board, proposing rates and terms payable by interactive streaming and limited download services such as Amazon, Apple, Google and Spotify. Its top priority, says Sammataro, is “the struggle to ensure proper control and compensation for creators from digital uses, particularly as the music marketplace comes to be dominated by new business models.”

Javier Feito

Partner, entertainment, media and technology group, SMGQ Law

Leslie José Zigel

Partner/chair, entertainment, media and technology group, SMGQ Law

With a client list of artists and music companies including Marco Antonio Solís, Wisin and Carlos Vives, SMGQ Law cites recent negotiations such as Pitbull's “I Feel Good” Tour, which ranked at No. 20 on *Billboard*'s 2021 Top Tours chart and HBO's music series *A Tiny Audience*, which nabbed an Emmy Award nomination. The firm negotiated Vives' involvement, through his hit single “Colombia, Mi Encanto,” with Disney's blockbuster *Encanto*, which has spent nine nonconsecutive weeks atop the [Billboard 200](#).

Sid Fohrman**Shane Nix****Alex Weingarten**

Partners, Willkie Farr & Gallagher

Since joining the firm in January as chair of music and digital media practices, Fohrman has overseen transactions for a diverse client base that includes TikTok, Match Group and metaverse companies AmazeVR and Roar Studios. Weingarten represented Jamie Spears in the litigation

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RIAA 70TH ANNIVERSARY

The Recording Industry Association of America® advocates for American music and the people and companies that create it. RIAA's several hundred members – ranging from major labels with global reach to small and local businesses and artist-owned labels they distribute and support – make up the world's most vibrant and innovative music community, partnering with artists to help them reach their potential and connect with fans while supporting hundreds of thousands of American jobs.

In both Washington, DC and the states, RIAA advocates for policies that grow and strengthen the modern music economy and create opportunities for every segment of our industry. Its tech and legal teams are the leading edge of online content protection, working 24/7 to stop unfair and damaging pre-release leaks and ensure artists and songwriters get paid every where and every time their work is used. It is the authoritative source for revenue data and research that reveals important trends and developments in the music business.

And for 60 years it has operated the Gold and Platinum program – a widely recognized benchmark of success in our industry. In 2022, RIAA marks a major milestone – 70 years supporting American music. So, to honor this ongoing evolution and the RIAA's commitment to great music and a strong healthy music ecosystem with opportunities for all, please join Billboard in congratulating RIAA on its 70th Anniversary.

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with his pop-star daughter Britney over her conservatorship and post-termination proceeds. Fohrman adds that Jamie tapped Weingarten for “his expertise in handling high-profile, high-stakes litigation such as the claims being pursued in this instance.”

John Frankenheimer

Chair, music industry, Loeb & Loeb

Debbie White

Vice chair, music industry, Loeb & Loeb

Derek Crownover**Tiffany Dunn**

Co-office administrative partners, Nashville, Loeb & Loeb

The firm that looks out for BTS, Carrie Underwood, Diana Ross, Luke Combs, The Who, Sony Music Publishing and the Academy of Country Music represented Warner Music Group in its acquisition of the David Bowie estate’s music publishing assets and BTS label HYBE’s joint venture and distribution deal with Universal Music, as well as the K-pop superstars’ McDonald’s campaign. “It’s extremely rewarding that the real value of music industry [intellectual property], the artist and the artist’s brand is finally being realized,” says Frankenheimer. “But there’s a responsibility to make sure that the midlevel, young and emerging artists are sharing in that as well.” Steering the live-music business back from its pandemic vacuum represented another critical issue. “COVID-19-related cancellations were not expressly covered in many agreements, so promoters and vendors suffered tremendously and are now pushing to have the artists assume this liability,” says White. “We need to establish the new economic models that balance the risk allocation for all parties.”

Sasha Frid**Louis “Skip” Miller**

Partners, Miller Barondess

Frid and Miller represent groups such as Five Finger Death Punch, Bad Wolves and Backstreet Boys as well as Universal Music Group and Live Nation. Last April, the firm resolved a dispute among members of Journey in which client Neal Schon, as well as Jonathan Cain, settled a \$10 million trademark infringement lawsuit regarding the continued use of the band’s name. Frid adds that he also “litigated and resolved a dispute

between Bad Wolves and its former lead singer, Tommy Vext, allowing Bad Wolves to move on with a new singer.”

Eric German

Partner, entertainment transactions group, Mitchell Silberberg & Knupp

Christine Lepera

Partner/co-chair, entertainment and IP litigation practice group, Mitchell Silberberg & Knupp

Jeffrey Movit**Bradley Mullins**

Partners, entertainment and IP litigation practice group, Mitchell Silberberg & Knupp

The firm’s client Katy Perry prevailed in a yearslong copyright infringement case involving her 2013 hit “Dark Horse.” Earlier in March, Lepera, as lead counsel for the defense, obtained a decision by the district judge to toss a \$2.8 million jury verdict of infringement, which was unanimously affirmed by the Ninth Circuit in a decision that set a precedent on music copyright issues. The firm’s clients also have included Drake, Post Malone, Max Martin, Universal Music Group and Ultra International Music Publishing.

Leah Godesky**David Marroso**

Partners, O’Melveny & Myers

Daniel Petrocelli

Partner/trial practice chair/firm vice chair, O’Melveny & Myers

The firm helped bring client SiriusXM “an August appellate win in a landmark music industry case regarding performance rights for recordings created before 1972,” says Petrocelli. He and Godesky are also representing Kesha in the defamation suit brought by producer Lukasz “Dr. Luke” Gottwald, whom the singer has accused of sexual misconduct. They’re gearing up for the long-awaited trial that is set for early 2023.

Damien Granderson**Colin Morrissey**

Partners, Granderson Des Rochers

Guy Blake

Managing partner, Granderson Des Rochers

Elizabeth Moody

Partner/chair of new media practice, Granderson Des Rochers

While the firm represented J. Cole on

behalf of his *The Off-Season* tour with Live Nation, Granderson Des Rochers also supervised the joint venture between Quality Control’s Solid Foundation Management and SoundCloud. The joint venture’s goal is to discover new talent and provide them with custom resources, tools and access. Given the rise of new music distribution channels such as direct-to-digital service providers and NFTs, Granderson — whose firm also represents H.E.R., J Balvin and songwriter Bernie Taupin — says it’s crucial that “artists be empowered with all information possible to maintain ownership, control and a fair share of proceeds derived from their works.”

Navarro Gray

Founder, The Gray Law Firm

Representing a mix of legacy acts and new artists, Gray has helped secure deals across the R&B and hip-hop sectors for Ron Isley, Taz Taylor, Nick Mira and Internet Money, among others. Recent highlights include negotiating a TV deal with 50 Cent and Starz on behalf of Black Mafia Family co-founder Southwest T, a publishing deal for Chris Brown and Benji Entertainment (the producer of Young Thug) and Capella Grey’s record deal with Capitol Records, following the release of hit single “Gyalis,” which Gray says “took the world by storm.”

Eric Greenspan**Jeffrey Light****Craig S. Marshall****Francois Mobasser****Aaron Rosenberg**

Partners, Myman Greenspan Fox Rosenberg Mobasser Younger & Light

When Justin Bieber launched his *Justice* world tour on Feb. 18 in San Diego, the star used his platform to raise awareness about criminal justice reform, climate issues and voter registration. Representing Bieber behind the scenes is Rosenberg, who also advises Ariana Grande, John Legend, Jennifer Lopez and LVRN. Greenspan counts among his clients Paul Tollett, Dead & Co. and Red Hot Chili Peppers, whom he advised on the sale of their publishing catalog to Hipgnosis Songs Fund. Mobasser advises Common, Jack Johnson and Erykah Badu; Light represents Queens of the Stone Age, Disturbed and Pulse Music; and Marshall works with



2022

THIRD EYE BLIND 25TH ANNIVERSARY

Since 1997, San Francisco's Third Eye Blind has recorded five best-selling albums and assembled one career retrospective. Led by Stephan Jenkins, 3EB has earned worldwide success during a tumultuous group of years when the major-label recording industry was finally losing its grip on an enterprise that for decades it had dominated with steely efficiency.

Third Eye Blind's 2021 album *Our Bande Apart* was recorded when lockdown ended, with Bethany Cosentino of Best Coast and Ryan Olson of Poliça. The band has continued to have gained artistic clarification—and, surprisingly, a fanbase that is larger, younger and more dedicated than ever.

Now celebrating 25 years of their iconic self-titled album, the band has an upcoming summer tour and has teamed up with Smith & Cult to create a series of nail polish colors with proceeds from shade "Jumper" to support True Colors United - a foundation committed to supporting LGBTQ youth. The band will be supporting SeaTrees on their 2022 Summer Gods tour, an organization that helps restore a portion of the Palos Verdes Kelp Forest. The ocean has the power to restore climate change.

The latest science shows that globally, kelp forests can sequester more carbon than mangrove forests - restoring these sequoias of the sea is critical to solving climate change as 93% of all carbon in the carbon cycle is stored in our oceans (meaning just 7% is stored across our atmosphere and land biosphere).

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Kevin Abstract, Elle King and Yeti Beats.

Gary R. Greenstein

Member, Wilson Sonsini Goodrich & Rosati

Specializing in the digital exploitation of intellectual property, the Washington, D.C.-based Greenstein's recent cases include representing Google before the Copyright Royalty Board in the Phonorecords IV rate-setting proceeding, Stingray Music USA and Rockbot before the CRB for the Business Establishment Services IV proceeding and Roblox in its now-settled dispute with the National Music Publishers' Association. He is a fierce opponent of the rampant "consolidation of rights" in today's music industry.

Allen Grubman

Senior partner, Grubman Shire Meiselas & Sacks

David Jacobs

Partner, Grubman Shire Meiselas & Sacks

Kenny Meiselas

Named partner/head of the music department, Grubman Shire Meiselas & Sacks

The firm boasts an all-star client list. Grubman represents Bruce Springsteen, the estate of David Bowie, Paul Simon, Sting, Spotify and senior executives such as Lucian Grainge, Michael Rapino and Jon Platt. Jacobs advises Lil Nas X, Kali Uchis and Take a Daytrip, while Meiselas advocates on behalf of The Weeknd, Lady Gaga, Usher, Lizzo, Sean Combs, GAYLE and the Robin Hood Charity. Among the firm's highlights of the past year are record-setting catalog sales for Springsteen, Bowie, Sting and Simon; The Weeknd's partnership with Amazon and his upcoming stadium tour; Gaga's role in *House of Gucci* and her latest duet album with Tony Bennett; and Lil Nas X's sponsorships and endorsement deals with Uber Eats, Logitech, Taco Bell and Postmates.

Pierre Hachar Jr.

Managing partner, The Hachar Law Firm

Cody Pellicer

General partner, The Hachar Law Firm

Hachar's Miami office represents clients including Gente de Zona, Anitta, Vibras Lab, Deorro and Justin Quiles. Hachar represented Quiles in a complex and multiparty restructuring of the artist's global recording and publishing deals with Warner Music Latin and Kobalt, respectively. The litigator

is passionate about educating newer artists and executives, with his top concern being the shift into consumption of new technologies "that the industry is not ready to execute," he says, citing the metaverse and NFTs.

Jonas Herbsman

Managing partner, Herbsman Hafer Weber & Frisch

Michael Frisch

Dorothy Weber

Partners, Herbsman Hafer Weber & Frisch

Herbsman Hafer oversaw a number of catalog sales in 2021, most recently Regent Music and Jewel Music to Primary Wave. The catalogs include the songs "Pipeline" (Brian Carman, Bob Spickard), "More Today Than Yesterday" (Pat Upton), "Lonely Tears" (Berry Gordy Jr., Gwen Gordy and Roquel "Billy" Davis) and Christmas classics like "I Saw Mommy Kissing Santa Claus" (Tommie Connor) and "Do You Hear What I Hear?" (Noël Regney, Gloria Shayne). "Working on the sale was a journey through the history of 20th-century American music put together by a true independent music publisher," says Herbsman.

Lawrence Iser

Managing partner, Kinsella Weitzman Iser Kump Holley

Jonathan Steinsapir

Partner, Kinsella Weitzman Iser Kump Holley

As the touring business returns, among the most pressing issues is "the dominance of Ticketmaster in the primary and secondary ticketing services market," says Iser. The firm's clients include the estate of Michael Jackson; such artists as Jackson Browne, David Byrne, Cardi B, Offset, Lil Wayne, Swae Lee, French Montana, Trey Songz and Lana Del Rey; and companies like Del Records, Roland, Saban Music Group and Third Side Music. Iser and his team also represented producers Justin Raisen, Jeremiah Raisen and Yves Rothman in the just-settled suit against Lizzo over the authorship of "Truth Hurts."

Erin M. Jacobson

Attorney/CEO, Erin M. Jacobson

Jacobson's client list spans Grammy and Emmy winners, legacy artists and catalogs, music publishers, independent artists and companies, and heirs and estates. Her most

recent cases involved catalog acquisitions, music estate issues, copyright terminations, music publishing agreements and international music licensing agreements. Jacobson has advised on the music rights issues involved in both licensing and selling music and its associated intellectual property in NFTs. She says the industry "is still fighting for proper pay for its artists, and especially its songwriters."

Russell A. Jones Jr.

Attorney, Law Offices of Russell A. Jones Jr. and Associates

Two years into the pandemic, the music industry's artists are "now happily spending more time on tour and personal appearance agreements," says Jones, who counts country artists Garth Brooks, Toby Keith, Tim McGraw and Trisha Yearwood among his clients. He notes that the biggest challenge for the music industry in 2022 is "reintroducing live music to the people."

Olawale "Wale" Kalejaiye

Associate, music group, Sheridans

London-based Kalejaiye helped clinch fashion endorsement deals with Calvin Klein and Tommy Hilfiger's Tommy Jeans for Nigerian newcomers Burna Boy and Tems, respectively. Additionally, he helped negotiate major-label bidding wars for Tems at RCA/Since93 and for former model JNR Choi at Epic Records. His goal moving forward is to help solve "the black-box conundrum" of \$2.5 billion in unallocated royalties for rights owners, he says, noting that the "rise of smart contracts, cloud computing, data security and collective ownership can provide a solution."

Joshua A. Kamen

Founder/owner, The Law Offices of Joshua A. Kamen

Kamen's firm represents City Girls, 6LACK and Givëon, who sold out his first headlining tour, landed six Grammy nominations and collaborated with artists such as Justin Bieber and Drake in the past year. Kamen stresses the importance of artist development. "As attention spans get shorter, we need to figure out how to get kids to meaningfully connect with new artists again and not just listen to music as the soundtrack to viral videos," he says. "There will never be a one-size-fits-all solution."



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'LICENSE' PARKS AT NO. 1
 Sony Music Publishing pulls into No. 1 on the Hot 100 ranking while UMG takes its spot at Top Radio Airplay
 BY AD CHRISTMAS

TOP RADIO AIRPLAY: PUBLISHERS*

RANK	2021	2020	LABEL
1	UMG	UMG	Universal Music Group
2	Sony Music Publishing	Sony Music Publishing	Sony Music Publishing
3	Warner Music Group	Warner Music Group	Warner Music Group
4	Capitol Music Group	Capitol Music Group	Capitol Music Group
5	BMG	BMG	Bertelsmann Music Group
6	ASCAP	ASCAP	American Society of Composers and Authors
7	ASCAP	ASCAP	American Society of Composers and Authors
8	ASCAP	ASCAP	American Society of Composers and Authors
9	ASCAP	ASCAP	American Society of Composers and Authors
10	ASCAP	ASCAP	American Society of Composers and Authors

HOT 100 SONGS: PUBLISHERS*

RANK	2021	2020	LABEL
1	Sony Music Publishing	Sony Music Publishing	Sony Music Publishing
2	UMG	UMG	Universal Music Group
3	Warner Music Group	Warner Music Group	Warner Music Group
4	Capitol Music Group	Capitol Music Group	Capitol Music Group
5	BMG	BMG	Bertelsmann Music Group
6	ASCAP	ASCAP	American Society of Composers and Authors
7	ASCAP	ASCAP	American Society of Composers and Authors
8	ASCAP	ASCAP	American Society of Composers and Authors
9	ASCAP	ASCAP	American Society of Composers and Authors
10	ASCAP	ASCAP	American Society of Composers and Authors

▶ IN BRIEF

Jason Karlov

Chair, entertainment, media and sports practice group, Barnes & Thornburg

Joel Katz

Senior counsel, Barnes & Thornburg

In addition to his continued work with clients Bob Dylan and Michael Bolton, Karlov represented the NFL in production and guild matters and the procurement of music rights for Super Bowl LV. Katz, who represents the Country Music Association and senior executives like Steve Carless, Mike Dungan, John Esposito, Randy Goodman and Monte Lipman, led a team that helped promoter TEG execute a December benefit concert headlined by Kanye West and Drake at the Los Angeles Memorial Coliseum. With expanding opportunities for music licensing, says Karlov, “a more efficient system for synch would unleash a lot of money and uses for all.”

Han Kim

Associate, Sheppard Mullin Richter & Hampton

Kim’s client list ranges from South Korean hip-hop trio Epik High and pop artist Jackson Wang to Spotify for numerous podcast productions, Tinder and Match.com in various music-related transactions and the immersive virtual reality concert producer AmazeVR. On behalf of the lattermost company, Kim says he spearheaded negotiations with Megan Thee Stallion’s team, as well as her label and publisher, for “a one-of-kind *Enter Thee Hottiverse* VR concert that will be exhibited in movie theaters across the United States in the coming months.”

Russell L. King

Director, King Law Firm

Since the beginning of the pandemic, King has negotiated numerous “endorsement deals, non-fungible token drops and other alternative revenue sources” for his clients, he says, structuring an upcoming e-commerce venture for Juan Luis Guerra and clothing and fragrance lines for Maluma with Macy’s, as well as deals for the latter with Anheuser-Busch, Versace, Quay, Oppo and Hennessy. Maluma was one of the first artists to announce a new tour at “a time of great uncertainty,” says King, but the outing ranked as the No. 14 tour of the year. King negotiated the Latin star’s tour agreements

to “protect him through that calculated risk as well as the central withholding agreement [on nonresident income] with the IRS,” he adds.

Christiane Kinney

Entertainment attorney/president, Kinney Law

For its artist clients, Kinney’s firm manages traditional negotiations involving label and publishing deals, terminating transfer rights, catalog sales and partnerships such as future royalty streams. But the work that sets it apart in the music space, she says, is expertise in the burgeoning technology sector, from interactive and virtual reality media experiences and the metaverse to helping on intellectual property due diligence on assets that clients want to mint for NFTs, “which is far more complex in the music space than other areas of intellectual property. There has been so much exciting new ground broken in recent years, largely in response to the pandemic, and we love to help our clients stay on the cutting edge and benefit from these opportunities.”

Mark Kraiss

Partner, Bray & Kraiss Solicitors

Over 5.5 million viewers tuned in to Ed Sheeran’s TikTok livestream last June and its two replays, making it the biggest-ever live-music performance on the platform, according to TikTok. For Kraiss, whose London-based firm represents Sheeran, the show was one of several high points in another challenging 12 months for the live sector, boosted by the return of touring in the second half of the year. That included the rescheduled No Filter Tour by Bray & Kraiss client The Rolling Stones. Originally slated for 2020, the outing ranked as the No. 1 tour of the past year with a gross of \$72.3 million, according to Billboard Boxscore. Kraiss’ other clients include Mumford & Sons, Elton John and British rappers Skepta and KSI.

Simon Rust Lamb

Law offices of Simon Rust Lamb; COO/general counsel, Bulldog Digital Media

As the pandemic continued to affect live events, Lamb advised major independent festival promoters, including the dance fest producer Disco Donnie Presents. He helped navigate challenges associated with cancel-

lations and COVID-19-responsive festival operations amid rapidly shifting protocols and co-authored strategic communications in the face of litigation and crisis. “The work of independent promoters is critical to local culture [and] artist development and as an alternative to conglomerates,” he says.

Greg Lapidus

Managing partner (retired), Lapidus Root & Sacharow

In the past year, Lapidus announced his retirement after nearly two decades of leading his Santa Monica, Calif.-based firm, representing superstar artists, producers, major record companies and film studios. He takes special pride in his longtime representation of Disney Music Group and Special Olympics, including his involvement with *A Very Special Christmas*, the compilation series benefiting the annual competition for differently abled athletes.

Dina LaPolt

Founder/owner, LaPolt Law

Sarah Scott

Managing partner, LaPolt Law

Cardi B’s role as *Playboy*’s inaugural creative director-in-residence and founding member of a new creator-led online platform, Centerfold, is just one of the recent trailblazing deals sealed by the firm’s LaPolt and Scott, who also mind the legal business of Offset, 21 Savage, The Kid LAROI, deadmau5 and Steven Tyler. The industry issues that top LaPolt’s list? “Dwindling royalties paid to songwriters due to government regulations and Copyright Royalty Board proceedings, tours still getting canceled due to COVID-19 and issues concerning systemic racism,” she says.

Todd Larson

Partner, intellectual property and media practice, Weil Gotshal & Manges

Benjamin Marks

Head of intellectual property and media practice, Weil Gotshal & Manges

Marks and Larson are on the front lines of the battle over royalty rates. In July, the U.S. Court of Appeals for the District of Columbia Circuit vacated the rate determination of the Copyright Royalty Board for 2018-2022, which sets the mechanical royalties that client Pandora, as well as other interactive streaming services, pay to music publishers.

▶ IN BRIEF

In December, the CRB adjusted the royalty rate for noninteractive webcasters, including the firm's clients Pandora and SiriusXM, under the Web V rate proceeding. They expect podcasting to be the next frontier in the battleground for the ears and dollars of music fans.

Shay M. Lawson

Intellectual property and entertainment attorney, Lawson McKinley

Lawson represents some of hip-hop's biggest names, from artists Offset and Pimp C to producers Sheldon Ferguson (Moneybagg Yo, Travis Scott), Groove (EarthGang) and Chaz Mishan (Ramengvrl, Sofia Reyes, Jason Derulo). She has remained a committed advocate for the Black community, working to combat inequities across the industry as a member of Songwriters of North America, a private working group within the Recording Academy and the Black Music Action Coalition. She also has advocated for federal legislation to curtail the use of rap lyrics as proof of guilt in criminal proceedings.

William R. Leibowitz

Founder, William R. Leibowitz Law Group

In an industry where deal-making is already happening fast and furiously — and accelerating — Leibowitz is at the center of the whirlwind, representing Merck Mercuriadis' Hipgnosis Songs Fund as it tries to close acquisitions for the music assets in its billion-dollar pipeline. In 2021, he negotiated and closed many Hipgnosis acquisitions including deals for rights and/or royalty streams by artists, songwriters and producers like Christine McVie, Andrew Watt, Red Hot Chili Peppers, Carole Bayer Sager, Stefan and Jordan Johnson, Rhett Akins and Andy Wallace.

Jason Lueddeke

Associate, DLA Piper

Lueddeke's most recent achievement comes by way of his work representing songwriter-entrepreneur Philip Lawrence (Bruno Mars) in multiple litigations related to his music publishing catalog and ownership of the iconic Record Plant recording studio in Hollywood and its related trademarks. "For a music fanatic like me, having the opportunity to work on matters involving such a legendary studio where some of the greatest albums ever made were

recorded has been a dream come true," says Lueddeke. "I feel very fortunate to represent Philip, who, in addition to being a world-class musician and entertainer, is a great person."

Kent Marcus

Owner/senior partner, Marcus & Colvin

Clients Jason Aldean, Kings of Leon and Joy Oladokun have long counted on Marcus for straightforward guidance, particularly now as digital video and streaming platforms evolve at a mind-bending pace. "Web3, blockchain/node technology, NFTs and gaming models will disrupt the music industry," says Marcus. "When executed with real value, NFTs and node networks will provide artists and fans with next-level relationships and profitability." Marcus weathered a personal crisis as well after partner Jeff Colvin sustained life-threatening injuries during a series of intense thunderstorms in Nashville in May 2020. "Jeff and his son have just about fully recovered," he says. "We came together as a law firm to support them as best we could — that was the easy part."

Doug Mark**David Ferreria**

Partners, Mark Music & Media Law

Working with acts such as Billie Eilish, FINNEAS and Guns N' Roses, Ferreria and Mark have used their combined 14 years at Mark Music & Media Law to create success, guiding breakout singer-songwriter Lauren Spencer-Smith's new label deal with Island/Republic and negotiating Eilish's headlining slot at Coachella. Their greatest concern? "For the past few years, it has been the same issue: the calculation and collection of royalties received from digital service providers," says Ferreria. "Our industry needs to ensure that an appropriate share of the revenue makes its way back to the creators in every instance."

Angela "Angie" N. Martinez

Attorney at law, Angela N. Martinez

Martinez's roster of clients includes Latin chart-toppers Ozuna, Camilo, CNCO, Ricardo Montaner, Mau y Ricky and Luis Fonsi, whom she most recently represented in the sale of his publishing catalog to HarborView Equity Partners. "With acquisition agreements becoming more prominent in

the Latin music industry," she says, "it is fundamental that artists and their teams have copies of all of their agreements, have access to all of the royalty platforms for the corresponding royalty statements and have realistic expectations of what their catalog is worth."

James E. McMillan

Founder, James E. McMillan

Because he's also busy running his own record label, ART@WAR, McMillan is "selective" about the legal clients he takes on. One artist who fits the bill is Bobby Shmurda, whose team reached out to McMillan last year to help renegotiate the rapper's deal with Epic Records following his release from prison after six years. "I'm personally committed to working with people who are looking to transition from difficult circumstances into leadership roles," says McMillan, who helped Shmurda set up his business infrastructure and "get his show back on the road."

L. Londell McMillan

Chairman/CEO, The McMillan Firm

McMillan has an ownership stake in and manages half of the business and financial interests on behalf of Prince Legacy LLC once it closes probate this year. Prince Legacy includes the artist's remaining siblings who didn't sell to Primary Wave as well as McMillan and Charles Spicer. With a client list including the Mt. Westmore collective (Ice Cube, Snoop Dogg, Too \$hort, E-40), the veteran music attorney's other recent achievements include successfully opposing Primary Wave's efforts to create a single joint holding company to manage the Prince estate's assets. In today's challenge-filled economy, cultural and economic equity remain important, says McMillan: "There should be more senior Black executives in C-suites and more Black-owned companies doing business with global enterprises."

Ed McPherson

Entertainment trial lawyer, McPherson

As artists return to live performances, McPherson has remained vigilant about ensuring crowd safety at his clients' concerts and festivals. He has represented Travis Scott for two years and continues as his attorney following the tragedy in November at the Astroworld festival, where 10 people

▶ IN BRIEF

died and hundreds were injured during a crowd surge at the 50,000-capacity show. (He has said producers would have stopped the concert if requested by the police, as they did with the 2019 Astroworld when it went past curfew.) Looking ahead, his firm's top priority is "how to get back on track with touring and festivals after the pandemic — and how to do it safely."

Matthew Middleton

Founder/principal, Middleton Law

Last August, the late singer Aaliyah's multiplatinum album *One in a Million* hit streaming platforms for the first time. It was soon followed by other classic but long-unavailable albums by Timbaland & Magoo, Tank, Toni Braxton, JoJo and others from the illustrious Blackground Records catalog. After negotiating a distribution deal between the legendary '90s label Blackground Records and distribution company EMPIRE, Middleton says he's especially proud of having helped revitalize a catalog that "hasn't been available to fans for over 10 years." The Harlem native's client list includes rappers Yung Bleu, Fabolous and Cam'ron.

Michael Milom**David Crow**

Partners, Milom Horsnell Crow Kelley Beckett Shehan

In 2021, the firm negotiated artist deals for major TV musical competition series and represented clients in agreements for Las Vegas residencies, while also representing buyers and/or sellers in a dozen catalog sales with an aggregate purchase price of over \$28 million. Luke Bryan, Mickey Guyton, Carly Pearce and Keith Urban are among its clients. According to Crow and Milom, one of the music industry's most pressing concerns this year is how to develop new artists in light of changes forced upon the industry by COVID-19 and the shifting sands at terrestrial radio and digital service providers. How can the industry collectively build and sustain arena-level hard-ticket acts, they ask, if the focus is on social media metrics?

Carron Joan Mitchell

Partner, Nixon Peabody

Mitchell recently joined Nixon Peabody from Hertz Lichtenstein Young & Polk. She brings her experience in representing

artists including Ari Lennox, Brent Faiyaz, Cuco, Freddie Gibbs, Earl Sweatshirt, Vince Staples and EarthGang and in negotiating branding deals for clients with Coca-Cola, Calvin Klein, Facebook and others. On the firm's website, she notes: "Clients are asking to be paid in cryptocurrency, and while in the past companies pushed back on this method of payment, there are companies now open to this new way of accounting. I'm also excited to see how Web3 and the metaverse impact the sports and entertainment industry as more and more clients are starting to explore ways to monetize in the virtual worlds."

Zia F. Modabber

Managing partner, California/chair, entertainment and media litigation, Katten Muchin Rosenman

Modabber is defending the Michael Jackson estate in a class action lawsuit regarding the artist's first posthumous album. (The plaintiffs claim that Jackson wasn't the vocalist on three tracks.) The California Supreme Court has granted a review of a ruling by the trial court, with Modabber to lead "oral arguments that will address previously undecided First Amendment issues on the boundary between protected artistic speech and expression, on the one hand, and pure commercial speech that may be easily regulated, on the other," he says. The firm's other top clients include Trent Reznor, Red Hot Chili Peppers, Stevie Wonder, Usher, Lil Nas X, Céline Dion and the Recording Academy.

Matt Oppenheim

Managing partner, Oppenheim + Zebrak

Scott Zebrak

Co-founding partner, Oppenheim + Zebrak

While representing the three major labels, the firm's partners "won an important case against two of the most popular stream-ripping services in the world, websites FLVTO.biz and 2conv.com," says Oppenheim. A U.S. magistrate recommended — and a district judge then ordered — the owner of the sites to pay the labels nearly \$83 million in damages for copyright infringement. Oppenheim and Zebrak (along with Covington & Burling) also continue to represent the major labels and their publishers in ongoing copyright infringement actions against

internet service providers including Charter Communications and Bright House. "Both ISPs," says Oppenheim, "have repeatedly turned a blind eye to [their] subscribers' repeated infringement of music copyrights."

Don Passman**Ethan Schiffres**

Partners, Gang Tyre Ramer Brown & Passman

Gene Salomon

Managing partner, Gang Tyre Ramer Brown & Passman

With clients that include Adele, Taylor Swift, Neil Diamond and P!nk, the firm was busy with Swift's two 2021 releases, as well Green Day's Hella Mega Tour (with Fall Out Boy and Weezer), which was the first stadium tour to return to the road in 2021. Salomon was the lead lawyer for the sale of Diamond's masters and publishing to Universal Music Group and Universal Music Publishing Group that was announced in February. "The teams at UMG and UMPG are first rate," Salomon says, "and their experience working with Neil's catalog, and his comfort level with them, were critical to the process."

Michael Perlstein**Robert Lieberman**

Partners, Fischbach Perlstein Lieberman & Almond

In the past year, Lieberman and Perlstein have been involved in the trading of music assets on both the buy and sell sides. On the buy side, they helped client GoDigital Media Group navigate some complicated acquisitions, including a few music catalogs. The firm also handled GoDigital's acquisition of Sound Royalties, a company that provides financing solutions to music creators. From the sell side, the firm's representation included working with music creators in selling income streams derived from music used in animated film and TV programs to Cutting Edge Music Holdings. Among other capabilities, Cutting Edge provides a range of music services to films, TV shows and video games, and has put together a \$125 million fund with Blantyre Capital to buy TV and film music rights, according to press reports.

Lee Phillips

Senior partner, Manatt Phelps & Phillips

▶ IN BRIEF

Jordan Bromley

Leader of entertainment, Manatt Phelps & Phillips

Monika Tashman**Eric Custer****Gary Gilbert**

Partners, Manatt Phelps & Phillips

Robert Jacobs

Partner, entertainment litigation, Manatt Phelps & Phillips

Manatt Phelps & Phillips boasts a diverse range of music clients that spans veterans the Eagles, Paul Anka and Neil Young to contemporary acts Migos, ODESZA and Sturgill Simpson. The firm's 2021 docket included representing sports and entertainment agency Wasserman's acquisition of Paradigm Talent Agency's North American live-music business, Dundee Partners' \$1.1 billion deal for Kobalt Capital's music rights portfolio and Marshmello and Bastille's win in a copyright suit over the hit "Happier." "Music consumption and integration is at an all-time high, generating billions in wealth," says Bromley. "Unfortunately, very little is going to the bottom line for those who create the music. It is more critical than ever for all participants in the value chain to work together to drive value to those who create the music."

Vince Phillips

Founding partner, Arrington & Phillips

Aurielle Brooks

Associate attorney, Arrington & Phillips; general counsel, Collective Gallery

Representing buzzworthy R&B/hip-hop clients like YoungBoy Never Broke Again, Wolfpack Global Music/Lil Baby, Bow Wow, SpotemGottem and Muni Long, Phillips says the biggest concern facing the music industry is how artists leverage their star power to monetize their brands. "They need to be smart in a way to not oversaturate themselves by making calculated moves," he says. Over the last year, the firm negotiated a global label deal for YoungBoy Never Broke Again with Motown for his imprint, Never Broke Again Entertainment, and also a separate deal with Atlantic to release his independent album *From the Bayou*, alongside Birdman, which has reached No. 4 on *Billboard's* [Top Rap Albums](#) chart.

Tabetha Plummer

Entertainment lawyer and attorney, Plummer Law Group

Plummer, who represents artists including Anthony Hamilton, Jhené Aiko, BJ the Chicago Kid, India.Arie and How Sweet the Sound, both successfully negotiated a multimillion-dollar publishing deal for Chopsquad DJ and acquired a music beat for a TikTok client after they had gained millions of views. Her goal now? "Staying ahead of how music is used in connection with technology and ensuring that all of the creatives involved in the creation of the music are fairly compensated, from streaming platforms to use of music in NFTs."

Michael Poster

Partner, Michelman & Robinson

Last year, Poster was named head of Michelman & Robinson's corporate and securities department. He earned the promotion after advising longtime client Massarsky Consulting, a boutique investment firm with music assets valued at over \$6.5 billion, in its acquisition by Citrin Cooperman. Poster, who counts principals Barry Massarsky and Nari Matsuura as personal friends, says the acquisition will "enable both companies to grow and prosper for years to come."

Gregor Pryor**Stephen Sessa**

Partners/co-chairs, global entertainment and media industry group, Reed Smith

Joshua Love**Edward Shapiro**

Partners, global entertainment and media industry group, Reed Smith

During the pandemic, the London-based Pryor led an initiative for his firm to author two white papers, a guide to livestreaming and a guide to the metaverse, that were offered for free on the Reed Smith website to support the industry during the COVID-19 shutdown. Sessa, who is co-chair with Pryor of the firm's entertainment and media industry group, serves as outside counsel to Concord Music and has advised on all of the company's numerous recent acquisitions. In addition to negotiating a wide range of deals for artists and companies, Love advises on the sale and acquisition of recorded music and music publishing assets, as well as rights issues related to digital distribution and new technologies. Among Shapiro's

achievements, he handles all business and legal affairs for Avex USA. His clients include Rihanna, Kaskadee, Jon Bon Jovi (with Sessa), Bella Poarch, Saweetie, Anitta, Ali Tamposi, Lord Huron, Josie Maran, Grimes and Angelina Jordan.

Rollin A. Ransom

Partner/co-leader of global commercial litigation and disputes practice, Sidley Austin

Ransom is representing clients including Universal Music Group in a putative class action suit in which the plaintiffs are seeking to reclaim the rights to their recordings under the 1976 Copyright Revision Act. "This major litigation is ongoing and currently proceeding through discovery," says Ransom. The case potentially affects "legions of recording artists from the late 1970s and early 1980s who are looking to take advantage of this statutory provision to attempt to reclaim ownership rights," with later generations of artists to follow. "Commentators have described the matter as a 'ticking time bomb.'"

Berkeley Reinhold

Founder/owner, Reinhold Global

Reinhold Global's client list includes artists Marc Anthony, Thievery Corporation and Spencer X (who has "55 million TikTok followers," she says); companies such as Live Nation, C3 Presents, Magnus Talent Agency and Sound Talent Group; and festivals including Austin City Limits, Bonnaroo, BeachLife, Lollapalooza and Global Citizen. For the 24-hour Global Citizen Live broadcast last September, Reinhold served as chief outside counsel with responsibility for artist contracts, as well as TV production and event production agreements. The concert, which featured performances by over 50 acts including Billie Eilish, Coldplay, Jennifer Lopez and BTS, raised over \$1.1 billion in commitments and pledges to fight poverty and climate change through the planting of 157 million trees worldwide. In Reinhold's view, "climate change" is the most pressing concern facing the music industry in 2022.

Elliot A. Resnik

Partner/chair of entertainment, Masur Griffiths Avidor

Resnik's clients include hip-hop duo Run the Jewels and music agencies All Things

▶ IN BRIEF

Go Music, Convicts Agency and Heard Entertainment. He also represents the National Independent Venue Association in its efforts to help revive the live-entertainment industry. He assisted the tourism agency NYC & Co. to secure the rights to music including Chic's "Good Times" to promote the post-pandemic reopening of New York. "I've never been happier to be able to see both the city and our live business back in full swing,"

Jaimie Roberts

Founding partner, Roberts & Hafitz

Harry Roberts

Attorney, Roberts & Hafitz

Roberts & Hafitz's clients include hitmakers such as The Chainsmokers and Robin Thicke, as well as Arthouse Records & Publishing, whose signee GAYLE topped the [Billboard Global 200](#) in early 2022 with breakout hit "abcdefu." With major labels turning their attention to TikTok in an age of viral-made hits, the father-and-son team helped guide numerous rising talents through label bidding wars such as BoyWithUke, Ricky Montgomery, Chloe George and Lilyisthatyou. Harry, son of founding partner Jaimie, says he is concerned with issues including "the low compensation paid to songwriters, particularly by digital streaming services."

Carlos Rodriguez-Feliz

Founder/managing attorney, RodFel Law

For client Rapetón Networks, led by Angel "El Guru" Vera, Rodriguez-Feliz says his RodFel firm negotiated a joint artist development venture with Yandel's label, Y Entertainment Records. The deal created Rapetón Approved in 2020, a platform "for increasing exposure for Latin artists from the start of their careers," he says. Rodriguez-Feliz — whose notable clients also include Lenny Tavárez, Cerebro (a producer for Sech) and Álvaro Díaz — handles all legal matters for Rapetón Approved, and was co-counsel for its deal with Warner Music Latina to "support the venture in reaching our goals with the artists that participate in the project."

Angela Rogers

Owner, Rogers Law Group

For Rogers, who represents rappers Nardo Wick, Coi Leray, G Herbo, EST Gee and Tink, the most pressing issue facing the

industry is streaming services' royalty rates for songwriters. As the Copyright Royalty Board works to set fair rates for mechanical streaming royalties, Rogers notes that "having more artists and songwriters advocate and be aware of what's happening will only help get the rates up." Music, though, isn't Rogers' sole focus: For visual artist Shantell Martin, the attorney negotiated an exclusive collaboration with Adidas/MakerLab and a deal with the Boston Ballet for Martin's first choreographic work, *ChoreographHER*.

Oswaldo Rossi

Founder/managing partner, Rossi

John Baldivia

Senior associate attorney, Rossi

Rossi, the former vp of business affairs at EMI Latin/Capitol Latin, represents a trove of Latin artists, including Karol G (for the renewal of her publishing agreement with Kobalt and tour sponsorship with AT&T) and Nicky Jam (for his partnership with La Industria Bakery and his European tour). Rossi also advised Noah Assad on his publishing administration agreement with Universal Music Publishing Group and Rich Music on its renewal of Sech's deal. His clients also include Paloma Mami, Manuel Turizo, Danny Ocean and the estate of Jenni Rivera.

Neema Sahni

Partner/co-chair, music industry group/vice chair, sports industry group, Covington & Burling

Jonathan Sperling

Partner/chair, music industry group, Covington & Burling

Adrian Perry

Partner/co-chair, music industry group, Covington & Burling

Covington & Burling (along with co-counsel from Oppenheim + Zebra) represent both the record labels and the publishing companies of the three major music groups in copyright infringement actions against Charter Communications and Bright House based on their failure to take action against subscribers who they knew were pirating music. In another area of focus, Perry looks forward to the "exciting and novel opportunities for platforms, creators and rights holders" presented by NFTs and the metaverse, but is also wary of how they

"present great challenges if not managed thoughtfully."

Diana A. Sanders

Co-chair, music practice group, Russ August & Kabat

Stanton "Larry" Stein

Chair, media and entertainment practice group, Russ August & Kabat

Ashley R. Yeargan

Co-chair, film and TV practice group, Russ August & Kabat

Stein and Yeargan are "currently representing Drake in a number of litigation matters, including prosecution of a right of publicity claim and defense of numerous cases filed in connection with the Astroworld festival," says Stein, adding that Sanders' work with offerings of security tokens and NFTs allows "for investments in companies that entitle investors to potential returns from music royalties." The firm's clients also include Post Malone and Roddy Ricch.

Michael Selverne

Managing partner, Selverne Kelley Bradford

Selverne has been involved in some high-profile music asset transactions over the last few years, including helping Round Hill Music prepare the company to go public prior to its launch as a song catalog royalty fund on the London Stock Exchange. While his firm has been involved in both sides of transactions, the majority of Selverne's work is representing institutions in acquisitions, financing, due diligence and business affairs, he says. The main event at the firm in the past year was adding two name partners, Palisa Kelley and Scott Bradford.

Nyanza Shaw

Owner/managing partner, Shaw Esquire

After watching Blxst celebrate a hit with The Eastie Boyz-produced "Chosen" — which features Tyga and Ty Dolla \$ign, and got a boost last year thanks to TikTok — Shaw is now eager to see her clients The Eastie Boyz enjoy a similar lift thanks to a "major" publishing deal that she negotiated with Warner Chappell. With a client roster that includes recent Atlantic Records signee Jayson Cash and R&B artist Sainvil, Shaw's negotiations remain more important than ever: "Artists and musicians have to be a jack-of-all-trades and be much more entrepreneurial — but are making way less money

▶ IN BRIEF

in return," she says.

Jodie Shihadeh

Founder/owner, Shihadeh Law

Marquis "Quest" Malloy

Associate attorney, Shihadeh Law

With a client list packed with artists, songwriters and producers ranging from El Guincho to producer Roy Lenzo (Lil Nas X), Shihadeh and Malloy are well acquainted with both their clients' specific interests and larger industry trends. Shihadeh recently helped Grammy Award-winning producer J White Did It (Cardi B, Megan Thee Stallion, 21 Savage) form More Hits Publishing in partnership with Milk & Honey and negotiated a publishing venture for it with Downtown Music Publishing. "Transparency in accountings for streaming revenue is an issue that doesn't get a lot of attention," says Shihadeh, "but has an enormous impact on gauging the fairness and accuracy of a creator's royalty income."

Daniel Shulman

Owen Sloane

Andrew Tavel

Partners, Eisner

Over the past year, Eisner's music team has negotiated numerous deals to generate alternative sources of revenue for recording artists, including those in the NFT and branding spaces, while also striking residency agreements for clients in Las Vegas and at Carnegie Hall in New York. The firm represents acts such as Matchbox Twenty, Suzanne Vega, G-Eazy, Sophie B. Hawkins, Andreas Vollenweider and Jon Batiste; songwriters and producers including Jasper Lee Harris, Boi-Ida and Barry Eastmond; and, perhaps most notably, the estate of late R&B star Aaliyah.

Simran A. Singh

Managing partner, Singh Singh & Trauben

Christopher R. Navarro

Partner, Singh Singh & Trauben

The firm represented Daddy Yankee in his sponsorship and ambassadorship deals with Airbnb, Sprite and Samsung. For Natti Natasha, the firm helped close a partnership with Amazon for her reality show, *Everybody Loves Natti*, and deals with global brands like MAC, GrubHub and Sugar Bear. Singh and Navarro also assisted Duars Entertainment and Rauw Alejandro with the

renewal and extension of their partnership with Sony Music Latin.

Alex Spiro

Partner, Quinn Emanuel Urquhart & Sullivan

Spiro defended Jay-Z from accusations that he violated an endorsement contract for a Gold Jay-Z cologne brand, eventually winning a trial verdict in November that cleared the rapper of wrongdoing and avoided paying \$67 million in requested damages. A former Manhattan prosecutor who later worked for legendary celebrity defense attorney Benjamin Brafman, Spiro declined to disclose his other industry clients, but he defended rapper Bobby Shmurda on drug and gun charges and has represented Megan Thee Stallion in connection with her shooting by Tory Lanez. He also penned a letter to New York lawmakers on behalf of Meek Mill and many other artists, calling on legislators to ban the use of rap lyrics in criminal prosecutions.

Rachel Stilwell

Founder/CEO, Stilwell Law

Stilwell Law represents country veteran LeAnn Rimes and Argentine singer-songwriter Noel Schajris, as well as the Music-FIRST Coalition, Future of Music Coalition and Lyte, the live-event ticketing platform. The attorney sees fair compensation for musicians as the most pressing concern facing the industry in 2022. "Professional musicians are still woefully undercompensated for the use of their work across all platforms," she says, noting that "this is true with respect to both recording artists and songwriters. Continued challenges to touring make economics brutal for performers and those who support them."

Michael Sukin

President, Sukin Law Group

Sukin Law Group's estate business has kept the firm busy, including initiating the planning for celebrations for what would have been Aretha Franklin's 80th birthday on March 25, as well as this year's 50th anniversary of her landmark *Amazing Grace* album. Working with George Gershwin's heirs, Sukin was able to recover ownership of Gershwin's masterpiece "Rhapsody in Blue." Going forward, Sukin, who also represents the writers of the musical *Les Misérables* and the Johnny Marks estate's St.

Nicholas Music, says the most pressing issue facing the music industry is "the continuing efforts to restrict the income and rights of recording artists and songwriters."

Ron Sweeney

Founder, Ron Sweeney & Co.

A leading attorney in the business for over four decades who has represented artists ranging from James Brown to Lil Wayne, Sweeney perhaps made his biggest impact of this decade outside of his official work with his own firm. In 2020, he wrote an open letter called "Elephant in the Room" to instruct the industry on "how to address the inequities [in the business] as it relates to Black people." The letter's impact was widely felt: "The majors responded, among other things, by eliminating the unrecouped artist royalty accounts for artists signed before 2000, as I suggested in the letter," Sweeney says. "A lot of artists, Black and white, are now getting paid."

Adam Van Straten

Principal, Van Straten Solicitors

Van Straten represented The O'Jays when Round Hill Music Royalty Fund acquired the masters to 532 of the group's original recordings, including classics such as "Love Train" and "Now That We Found Love." His overarching mission? To secure "equitable remuneration in an increasingly tech-centric industry" for clients Craig David, KT Tunstall, Bad Boy Chiller Crew and Koffee, he says. "It is crucial that the music industry adopts technologies in a way that treats artists and songwriters fairly, allowing them to appropriately maximize any potential alternative income streams."

James L. Walker Jr.

President, Walker & Associates

Over the past three decades, Walker's Atlanta-based firm has represented high-profile music clients including Aretha Franklin and Bobbi Humphrey, as well as distinguished civil rights leaders, such as the families of Dr. Martin Luther King Jr., Malcolm X and Dick Gregory, among others. Walker is managing cases in 15 jurisdictions, with two recent copyright infringement cases involving client Andre Sims, whose lawsuit against producer Darhyl "DJ" Camper over the H.E.R. track "Focus" was settled in 2021.

▶ IN BRIEF

Douglas Wigdor*Founding partner, Wigdor***Michael Willemin***Partner, Wigdor*

Wigdor and Willemin represented Deborah Dugan, the former Recording Academy president/CEO, in her claims of gender discrimination, sexual harassment and retaliation that resulted in a confidential settlement in June 2021. Willemin calls that “a case study in leveraging the legal system to effectuate industrywide change,” noting that after Dugan came forward with her allegations, the academy implemented or announced numerous large-scale changes. The firm’s other clients include former Miami Dolphins head coach Brian Flores and former Fox News producer Jennifer Eckhart, in employment discrimination and sexual harassment disputes, respectively.

Jeff Worob**Craig Averill****Joseph Serling***Partners, Serling Rooks Hunter McKoy Worob & Averill*

Serling Rooks Hunter McKoy Worob & Averill’s clients span Maroon 5, Hall & Oates, Leon Bridges and 50 Cent, whose surprise performance at the Pepsi Super Bowl LVI halftime show was negotiated by the firm. In addition, the firm has represented both buyers and sellers in multimillion-dollar asset purchases and sales agreements, including Kobalt Music and Iconoclast. Says Serling: “Always in the music business, one of the most pressing concerns is ascertaining and commercializing the next major area of music exploitation after streaming.”

Andrea Yankovsky*Founder, Yankovsky Law*

Defining her mission as getting power and profits into the hands of individuals and small businesses “who actually make the music,” Yankovsky in 2020 created the OutHouse Counsel program to offer legal and business guidance to independent artists and their allies, “helping them to get their music out into the world, manage their rights — and make damn good money doing it,” she says. Her clients have included ArtistShare, home to Maria Schneider and others, which launched its partner label, Sam First Records, last year.

Helen Yu*Principal attorney, Yu Leseberg*

Yu represented Argentine trap star Paulo Londra in a two-year legal battle with Cristian Salazar and producer Daniel Oviedo (aka Ovy on the Drums), with whom he co-founded Big Ligas in 2018. In August, Yu reached a settlement under which Londra has no further obligations to Big Ligas, clearing the way for Londra to sign a new deal with Warner Music Latina in March. Yu’s clients also include Ty Dolla \$ign, individual members of the Black Eyed Peas (as well as songwriters and producers for the group), Diane Warren, Jeff Gitelman, Gerardo Ortiz, and Jess Jackson, who co-produced four tracks on Pop Smoke’s posthumous album, *Shoot for the Stars Aim for the Moon (Deluxe)*.

Adam Zia*Owner/partner, The Zia Firm***Nate Kuo***Partner, The Zia Firm*

The Zia Firm’s client list includes Machine Gun Kelly, Bia, Tierra Whack, Bandsintown and artist-songwriter Starrah (Rihanna, Maroon 5), who secured a new joint venture with Pulse Music Group in March. Founder Zia describes working with Starrah as a journey that “brought her from a young songwriter to a superstar songwriter to now a publishing executive and owner of her own company, 3:02 Publishing,” he says. The firm ventured into new territory as well, representing the virtual music group Kingship in its precedent-setting record deal with Universal Music Group’s Web3 label, 10:22PM.

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Smirke, Eric Spitznagel, Jaelani Turner-Williams, Andrew Unterberger, Christine Werthman, Jewel Wicker, Deborah Wilker, Nick Williams, Todd “Stereo” Williams

Methodology: *Nominations for Billboard’s executive lists open no less than 120 days in advance of publication. (For a contact for our editorial calendar, please email thom.duffy@billboard.com.) The online nomination link is sent to press representatives who send a request for notification before the nomination period to thom.duffy@billboard.com. Billboard’s Top Music Lawyers for 2022 were chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors. In-house counsels were limited to the companies shown. Otherwise, Top Music Lawyers focused on outside counsels. In addition to information requested with nominations, editors consider attorneys’ representation of clients with notable music industry impact. That impact is measured by metrics including, but not limited to, chart, sales and streaming performance as measured by Luminate (formerly MRC Data) and social media impressions using data available as of Feb. 13.*

Leading Law Schools of the Top Music Lawyers*The most frequently cited alma maters of the 2022 class of honorees.***Benjamin N. Cardozo School of Law, Yeshiva University (New York)***Enrollment: 909***Brooklyn Law School (Brooklyn)***Enrollment: 1,037***Columbia Law School, Columbia University (New York)***Enrollment: 1,263***Fordham University School of Law (New York)***Enrollment: 1,100***Harvard Law School, Harvard University (Cambridge, Mass.)***Enrollment: 1,715***New York University School of Law (New York)***Enrollment: 1,370***Southwestern Law School (Los Angeles)***Enrollment: 670***University of California, Berkeley, School of Law (Berkeley, Calif.)**

▶ IN BRIEF

Enrollment: 1,045


**University of California, Los Angeles,
School of Law (Los Angeles)**

Enrollment: 1,022

**University of Southern California
Gould School of Law (Los Angeles)**

Enrollment: 599

*Enrollments source: U.S. News & World
Report

This story originally appeared in the March
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Glass Animals' 'Heat Waves' Tops Hot 100 For Fourth Week, Doja Cat's 'Woman' Hits Top 10

BY GARY TRUST

Glass Animals' "Heat Waves" tops the [Billboard Hot 100](#) for a fourth week, after completing a record [59-week](#) climb [to No. 1](#).

Meanwhile, [Justin Bieber](#)'s "Ghost" reaches the Hot 100's top five, rising from No. 6 to No. 5 to become his milestone 20th top five hit, and [Doja Cat](#)'s "Woman" enters the top 10 (12-9), marking her fifth top 10 and the third from her album *Planet Her*.

The Hot 100 blends all-genre U.S. streaming (official audio and official video), radio airplay and sales data. All charts (dated April 2, 2022) will update on [Billboard.com](#) tomorrow (March 29). For all chart news, you can follow [@billboard](#) and [@billboard-charts](#) on both Twitter and Instagram.

"Heat Waves," released on Wolf Tone/Polydor/Republic Records, drew 66.7 million radio airplay audience impressions (down 1%) and 15.1 million U.S. streams (essentially even week-over-week) and sold 2,900 downloads (down 7%) in the March 18-24 tracking week, according to Luminate,

formerly MRC Data.

The single, the first Hot 100 No. 1 (and entry on the chart) for the British quartet, adds a third week at No. 1 on the [Radio Songs](#) chart; rebounds from No. 4 to its No. 3 high on [Streaming Songs](#); and holds at No. 20 on [Digital Song Sales](#), where it reached No. 13.

Notably, with its fourth week atop the Hot 100, "Heat Waves" ties for the ninth-longest reign among songs by British groups in the chart's 63-year history. The song boasts the longest command by a British group (since its second week at No. 1) since Spice Girls' "Wannabe" also led for four weeks just over 25 years ago.

Longest-Leading Hot 100 No. 1s by British Groups

Weeks at No. 1, Title, Artist, Date Reached

No. 1

9, "Hey Jude," The Beatles, Sept. 28, 1968

8, "Every Breath You Take," The Police, July 9, 1983

8, "Night Fever," Bee Gees, March 18, 1978

7, "Can't Help Falling in Love," UB40, July 24, 1993

7, "I Want to Hold Your Hand," The Beatles, Feb. 1, 1964

5, "Silly Love Songs," Wings, May 22, 1976

5, "Get Back," The Beatles (with Billy Preston), May 24, 1969

5, "Can't Buy Me Love," The Beatles, April 4, 1964

4, "Heat Waves," Glass Animals, March 12, 2022

4, "Wannabe," Spice Girls, Feb. 22, 1997

4, "Another Brick in the Wall (Part II)," Pink Floyd, March 22, 1980

4, "Crazy Little Thing Called Love," Queen, Feb. 23, 1980

4, "Stayin' Alive," Bee Gees, Feb. 4, 1978

4, "My Love," Paul McCartney and Wings, June 2, 1973

4, "How Can You Mend a Broken Heart?," Bee Gees, Aug. 7, 1971

4, "Honky Tonk Women," The Rolling

Stones, Aug. 23, 1969

4, "Yesterday," The Beatles, Oct. 9, 1965

4, "(I Can't Get No) Satisfaction," The Rolling Stones, July 10, 1965

(The Bee Gees' members were born on the Isle of Man and moved to the U.K. proper, Australia and back to the U.K.; The Police and Wings featured British frontmen

and British and American members.)

Among all British acts (duo/groups and soloists), Mark Ronson's "Uptown Funk!" (featuring American Bruno Mars) and Elton John's "Candle in the Wind 1997 / "Something About the Way You Look Tonight" share the longest Hot 100 domination: 14 weeks each, in 2015 and 1997-98, respectively.

"Heat Waves" concurrently rules the [Hot Rock & Alternative Songs](#) and [Hot Alternative Songs](#) charts, both of which use the same multi-metric methodology as the Hot 100, for a 27th week each.

The Kid LAROI and Justin Bieber's "Stay" holds at No. 2 on the Hot 100, after seven weeks at No. 1. It keeps at No. 2 on Radio Songs (60.4 million, down 7%) and rebounds 13-8 on Streaming Songs (11.3 million, down 2%). The track has spent all 37 of its weeks on the Hot 100 in the top 10, dating to its entrance at No. 3 on the July 24, 2021, chart; it's now only a week from potentially tying Post Malone's "Circles" for the longest consecutive run in the top 10 from a debut, as "Circles" logged its first 38 weeks on the list in the tier in 2019-20.

Kodak Black's "Super Gremlin" is stationary at its No. 3 Hot 100 high, as it leads the multi-metric [Hot R&B/Hip-Hop Songs](#) and [Hot Rap Songs](#) charts for a 10th week each, and GAYLE's "abcdefu" holds at No. 4, after reaching No. 3.

Justin Bieber's "Ghost" rises 6-5 for a new Hot 100 high, becoming his landmark 20th top five hit. He's only the 10th act to reach the threshold.

Most Top Five Hot 100 Hits

29, The Beatles

28, Madonna

27, Mariah Carey

27, Drake

24, Janet Jackson

23, Rihanna

21, Elvis Presley (with the start of his career having predated the chart's inception)

20, Justin Bieber

20, Michael Jackson

20, Stevie Wonder

19, Whitney Houston

19, Elton John

19, Taylor Swift

Meanwhile, with "Stay" and "Ghost,"

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Bieber is the first artist with two songs in the Hot 100's top five simultaneously in over six months, since Drake, on the Sept. 18, 2021, chart, when he joined The Beatles as the only acts ever to infuse the [entire top five in a single week](#).

"Ghost" holds at its No. 3 high on Radio Songs (58.6 million, down 2%) and returns to its best rank (32-22) on Streaming Songs (9 million, up 1%).

"We Don't Talk About Bruno," from *Encanto*, slips 5-6 on the Hot 100 after [five weeks](#) at No. 1, the longest reign ever for a song from a Disney film. The track, by Carolina Gaitán, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz and the *Encanto* Cast, all singing as the characters that they voice in the movie, continues its command on Streaming Songs, where it leads for a 12th week (19.3 million, down 13%), tying for the ninth-longest rule since the chart began in January 2013.

Imagine Dragons and JID's "Enemy" pushes 8-7 on the Hot 100 and Lil Nas X's "That's What I Want" lifts 9-8, as both songs reach new best ranks. The former wins the chart's top Airplay Gainer award for a sixth consecutive week (up 13% to 47.7 million), the longest such streak since Olivia Rodrigo's "Good 4 U" also claimed the honor for six weeks in a row in June-July 2021.

Doja Cat's "Woman" hits the Hot 100's top 10, climbing 12-9, led by its 7-6 advance on Radio Songs (53.1 million, up 8%).

The song is Doja Cat's fifth Hot 100 top 10 and third from her 2021 album *Planet Her*, following "Kiss Me More," featuring SZA (No. 3, July 2021), and "Need to Know" (No. 8, November 2021). She previously reached the region with "Say So," featuring Nicki Minaj (No. 1, one week, May 2020), and as featured, with Megan Thee Stallion, on Ariana Grande's "34+35" (No. 2, January 2021).

"Woman" concurrently crowns the multi-metric [Hot R&B Songs](#) chart for a fourth week.

Rounding out the Hot 100's top 10, Adele's "Easy on Me" drops 7-10, after it collected 10 weeks at No. 1.

Again, for all chart news, you can follow @billboard and @billboardcharts on both Twitter and Instagram and all charts (dated April 2), including the Hot 100 in its entire-

ty, will refresh on Billboard.com tomorrow (March 29).

Luminate, the independent data provider to the Billboard charts, completes an exhaustive and thorough review of all data submissions used in compiling weekly chart rankings. Luminate reviews and authenticates data, removing any suspicious or unverifiable activity using established criteria before final chart calculations are made and published. In partnership with Billboard, data deemed suspicious and unverifiable is disqualified prior to final calculations. ▣

Six Years Later, Capitol Records Is Still Chasing Big Copyright Ruling

BY BILL DONAHUE

Six years after Capitol Records won a \$3.5 million judgment against a music-sharing site called ReDigi, attorneys for the label are still trying to collect it.

In a new lawsuit filed earlier this month in Florida federal court, Capitol accused ReDigi founder **John M. Ossenmacher** of concocting a "fraudulent scheme" to hide millions that he owes the label from [the 2016 judgment](#), in which a New York federal judge ruled ReDigi had infringed the label's copyrights.

At the center of Capitol's allegations is a complex property deal in 2016 involving a parcel of land in Palm Beach County called "Hogarcito," which the label described to a judge as "a Mediterranean-style house built in 1921 by cereal heiress Marjorie Merriweather Post." Post later went on to build Mar-a-Lago, the nearby mansion now owned by former Pres. Donald Trump.

Capitol says the Hogarcito deal saw Ossenmacher rake in a profit of \$3.47 million – just weeks after a federal judge ordered him to pay \$3.5 million in damages. But the label claims that he effectively hid those proceeds "with the specific intent to hinder, delay and

defraud his creditors" and avoid paying up.

Filed more than a decade after Capitol [first sued the website](#) over unauthorized MP3s, the new lawsuit is the latest in years of legal wrangling – spanning state and federal courts and multiple bankruptcy proceedings – to collect the money owed by ReDigi.

CAPITOL OFFENSES

Launched in 2011, the site billed itself as a digital version of a used record store. Employing special technology that purportedly only allowed a single copy of a song to exist at once, ReDigi said it could enable users to legally swap their old MP3s without violating copyright law.

Capitol Records disagreed. The label sued in 2012, calling ReDigi a "clearinghouse for copyright infringement." The next year, a federal judge [sided with Capitol](#) and ruled that ReDigi was technically creating illegal copies of each song, not re-selling the same one. The decision was finalized in 2016, along with a \$3.5 million judgment for which the company and Ossenmacher were jointly liable.

As of 2022, Capitol says that judgment remains "almost entirely unsatisfied." But it's not for a lack of effort.

Court records show that ReDigi and Ossenmacher both filed for bankruptcy in the wake of the 2016 judgment; each listed almost no assets and more than \$6 million in debts. The label participated in both bankruptcies, but each case was eventually dismissed on the grounds that neither ReDigi nor Ossenmacher had sufficient assets to pay almost anything to their creditors.

After a federal appeals court upheld the \$3.5 million copyright ruling in late 2018, Capitol began filing new cases seeking to collect the money. Such "foreign judgment" actions are commonly used by successful litigants to enforce an unpaid court ruling in a different federal jurisdiction. The cases were filed in California and Florida, where Ossenmacher allegedly lived.

FLIPPED HOUSE RAISES FLAGS

In the midst of one of those cases, Capitol says it discovered the Hogarcito deals. The 2016 property sale was reported at the time by the local *Palm Beach Daily News*, which told readers that the "landmarked house" was "sold twice in one week" in a deal

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linked to a “John Ossenmacher, who founded ReDigi.” But Capitol says it only found out in 2020, when it subpoenaed documents from his former attorney who worked on the property sale.

The label quickly filed lawsuits in California and Florida state courts, alleging that the Hogarcito deals amounted to a fraudulent transfer of assets and demanding that the profits be turned over to satisfy the judgment; it also filed similar claims in a federal lawsuit in California. For procedural reasons, those previous cases appear to have been supplanted in favor of the new Florida case, which was filed March 11.

According to Capitol’s attorneys, Ossenmacher orchestrated a plan to buy the Palm Beach property in June 2016 and then resell it the very next day to waiting buyers – a flip that earned him \$3.47 million in profit. The deals closed just three weeks after he was ordered to pay the \$3.5 million to Capitol, but the label says he used complex legal mechanisms to “conceal” his profits and avoid handing them over.

Instead, most of the money from the Florida land deal ultimately ended up with either an LLC controlled by Ossenmacher himself or with Julia Mellerski, his “long-time cohabitating girlfriend.” The lawsuit named Mellerski as a defendant and repeatedly argued they were a “single economic unit.” An attorney representing her and Ossenmacher did not return repeated requests for comment.

LAYERS OF ‘FRAUD’

At the center of the alleged scheme was a “land trust” – a Florida legal entity that Capitol says allowed Ossenmacher to obscure who was actually receiving the proceeds from the transactions. The label claims he used such a corporate structure to purchase the property, and then used the same entity to re-sell it.

“These measures were intended to, and had the effect of, hindering, delaying and defrauding plaintiffs,” wrote Capitol’s attorneys, who hail from the law firms Fox Rothschild LLP and Katten Muchin Rosenman LLP. “This was because, among other reasons, public records do not reveal what natural person has the economic or beneficial interest in a land trust, so a search

of Florida land conveyance records would not have revealed that Ossenmacher ... had an interest.”

As added layers of deception, Capitol says the only beneficiary of the land trust was a “sham” shell company, and that Ossenmacher used his son as the “front man” for the ultimate transaction.

“In this way, Ossenmacher ... created multiple layers of entities to distance himself personally from his interest in the [Hogarcito] property, and enabled himself and his insiders to receive the proceeds from its sale while his creditors (principally plaintiffs) were none the wiser,” the lawsuit said.

The lawsuit even included a detailed chart of the alleged fraud, with bubbles and arrows describing the way the money allegedly changed hands, under the title: “John Mark Ossenmacher’s Fraudulent Scheme to Conceal Assets from Plaintiffs and Transfer Them to His Insiders.”

Ossenmacher did not return a request for comment on the dispute. Reps for Capitol Records, a unit of Universal Music Group, declined to comment. ■

Next Level NFTs: Gamified Tokens Popular Among Dance Artists, But Come With Demands

BY KATIE BAIN

From Detroit to Berlin to the metaverse, electronic dance music has always had a symbiotic relationship with technology’s cutting edge.

Now history is repeating itself as a mega-festival lineup’s worth of electronic artists – including stars like deadmau5, Steve Aoki and Claude VonStroke – have emerged as early adopters and innovators of non-fungible tokens. And some are pushing it a step further, unlocking the potential of NFTs to engage

their audience though gamification.

Vivie-Ann Bakos – the DJ, producer and label owner who performs as Blond:ish – initially got into NFTs as a way of offering value to hardcore fans who were spending upwards of 12 hours a day on her Twitch channel, Abracadabra TV, during the pandemic. Bakos emphasizes that the value of many NFTs is not just the piece of music or visual art itself. Rather, NFTs – as programmable assets that can contain access to air-drops, events, merchandise and more – can offer continued value and create ongoing conversations with fans that aren’t reliant on the opaque algorithms of centralized platforms like Instagram or Facebook.

“It feels like music now has more purpose for the intended medium and message,” Bakos says. But the work on these sorts of NFTs is ongoing and demanding. “You can’t just put something out and [expect] it’s going to be successful,” says Bakos. “There’s this whole layer of gamifying, or leaving breadcrumbs along the way. You always have to keep the community engaged. Otherwise they’ll just sell the NFT and say ‘bye-bye,’ so it actually adds a lot of stress.”

Such gamification adds an interactive element that turns any given NFT into a sort of video game, with varying degrees of technical, conceptual and visual complexity. One example is a January NFT drop by German dance-world veteran Boys Noize, whose “Rave Pigs” collection featured 6,666 generative tokens featuring characters made in homage to Berlin’s underground electronic scene. Each of these 6,666 characters was assembled by its purchaser using combinations of 129 traits, spread out over 10 visual categories and five audio layers, making for over 50 trillion potential combinations. Thus, each token was ultimately one-of-a-kind, as designed by its owner – who is also that NFT’s rights holder.

“You think it’s just a picture, but then in the code, that’s where all the magic is,” says Bakos of the collection.


Gamifying requires partnering with a Web3 developer who, working in tandem with designers and 3D visual artists, can take the artist’s vision for an NFT – or help the artist create one – then turn it into something mintable, functional and,

▶ IN BRIEF

hopefully, cool and resonant. “There’s this whole new level of collaboration that happens,” says Bakos. “Artists can’t just do it themselves.” The amount of tech required to gamify NFTs is one of the reasons Web3 agencies, which represent development teams, designers, artists and others, are a gold rush area of the electronic music industry.

But while gamification is a fun way to make an NFT stand out, MODA DAO co-founder Sean Gardner says the success of a gamified NFT is ultimately less about its entertainment aspect and more about how it creates the opportunity to be “an active participant in a creator’s ecosystem — with tangible outcomes” like the rights to music and artwork.

“By comparison,” Gardner adds, “the outcome of my contributions toward playlisting and referrals just adds value to Spotify.”

For more in-depth reporting on music-related blockchain, NFTs and crypto, see [“A Musician’s Guide To Web3”](#) 

The Ledger: Joe Rogan’s Podcast Is Still Insanely Popular at Spotify

BY GLENN PEOPLES

The Ledger is a weekly newsletter about the economics of the music business sent to Billboard Pro subscribers. An abbreviated version of the newsletter is published online.

Spotify’s top podcast, *The Joe Rogan Experience*, appears to be impervious to criticism. Despite attracting worldwide attention and [a good deal of condemnation](#) for COVID-19 misinformation espoused by some of his guests, *TJRE* remains the most popular podcast at Spotify in English-speaking countries United States, Great Britain, Australia, Canada and New Zealand, [according to Chartable](#). Rogan is also popular in European countries where English is commonly spoken: it’s No. 2 in Sweden and Ireland,

No. 4 in India, No. 5 in Finland, No. 6 in Denmark, No. 8 in the Netherlands and No. 12 in Austria. The show even has fans in Spanish-speaking countries that have a lower incidence of English speakers: No. 28 in Spain, No. 61 in Chile and Argentina, No. 69 in Colombia and No. 82 in Mexico.

That’s great news for Spotify. After all, *TJRE* is a cornerstone of the company’s efforts to build an all-around audio platform and expand its margins to compensate for its reliance on recorded music. Spotify paid dearly for *TJRE*’s exclusive rights: most reports put the figure at \$100 million but it’s been reported to be as high as \$200 million. There’s more to the plan, of course. Spotify also [licenses](#) *Call Her Daddy*, another insanely popular podcast, and creates shows with [Barack and Michelle Obama](#) and the former British royals, [Prince Harry and Meghan Markel](#). It acquired production studios The Ringer, Gimlet and Parcast. Two acquisitions, ad-tech company Megaphone and podcast creation app Anchor, have given Spotify an army of independent podcast creators and the means to put advertising in their episodes. But beyond all else *TJRE* helps give podcasts a high profile at Spotify and is likely an effective magnet that attracts and retains some subscribers.

The show’s enduring popularity isn’t a surprise. Podcast listeners tend to stick with their favorite personalities and franchises. Back in [Sept. 2016](#), when Podtrac began releasing its top 20 podcast list, many of the today’s top podcasts were also popular back then: *This American Life*, *Radiolab*, *Stuff You Should Know*; *Wait, Wait Don’t Tell Me*; *Hidden Brain*; *Fresh Air*; *Planet Money*; and *TJRE* are still top 20 podcasts more than five years later.

The risk to Spotify is that competitors can follow the same playbook by building around an English-language podcast with a well-known host. Amazon-owned Wondery produces *Smartless*, a two-year-old podcast created by [Jason Bateman](#), Will Arnett and [Sean Hayes](#) — three Hollywood actors with sudden downtime during the pandemic. Less than two years after launching, *Smartless* ranks No. 6 on Chartable’s global chart. It’s No. 4 in Canada and No. 6 in the U.S. But it’s a steep drop-off from there: No. 30 in France,

No. 49 in India and No. 67 in Brazil. It’s not *TJRE*, but *Smartless* has tentpole potential for Amazon or another streaming company.

Finding another Rogan won’t be easy, though. In recent years, the most popular new podcasts have been limited series that aren’t among today’s top shows. Wondery’s *The Shrink Next Door*, The New York Times’ *Nice White Parents* and Wondery’s *The Apology Line* were tops in 2019, 2020 and 2021, respectively, but aren’t hits today. A publisher such as Wondery and iHeartRadio can have multiple hits from year to year, but they’re usually short-lived. And when a publisher scores a new hit, like iHeartRadio did in 2021 with Chelsea Handler’s *Dear Chelsea*, success means a top-200 rank, not *TJRE* status — at least so far.

Still, Spotify and its competitors have a few options for new licensing or acquisitions. If a streaming service wanted to corner the true crime market, there’s audiobook, the creator of *Crime Junkie*, a top 5 podcast in the U.S. and top 100 in Great Britain and Canada. The Daily Wire has the conservative favorite *The Ben Shapiro Show*, which ranks No. 4 globally on Chartable. Pushkin Industries has two popular podcasts by well-known authors, Malcolm Gladwell and Michael Lewis. And just this week, TV host Bill Maher launched an interview podcast, *Club Random*. A good podcast strategy requires hits, putting these creators and others like them in a good position. Sure, there are more Maher-type personalities out there with the potential to quickly build a loyal fan base — but not many, and they probably won’t be cheap, either.

STOCKS

Through March 25, the % change over the last week, and the year-to-date change.

Tencent Music Entertainment: \$4.96, -2.0%, -27.6% YTD

Spotify: \$146.05, +0.9%, -37.6% YTD

Universal Music Group: 23.43 euros, +2.9%, -5.4% YTD

Warner Music Group: \$37.91, +1.9%, -12.2% YTD

Reservoir Media: \$10.09, +12.6%, +27.6% YTD

CTS Eventim: 58.26 euros, -0.3%, -9.5% YTD

NYSE Composite: 16,792.68, +1.1%, -2.2%

YTD

Nasdaq: 14,169.30, +2.0%, -9.4% YTD

Taylor Hawkins, Foo Fighters Drummer, Dies at 50

BY ANDREW UNTERBERGER

Taylor Hawkins, long time drummer for enduring rock greats the [Foo Fighters](#), has died. The shocking [news](#) was announced tonight (March 25) via a social media statement from the band's accounts, with no cause of death immediately given. Hawkins was 50.

"The Foo Fighters family is devastated by the tragic and untimely loss of our beloved Taylor Hawkins," the statement reads. "His musical spirit and infectious laughter will live on with all of us forever."

The Foo Fighters were scheduled to perform Friday night in Bogotá, Colombia, as part of Festival Estéreo Picnic, an annual rock fest considered one of the biggest festivals in South America. According to [local news reports](#), the drummer was found dead in his Bogotá hotel room. The band has [reportedly canceled](#) their remaining South American tour dates.

"There's no ruling on the cause of death yet," the Bogotá Metropolitan Police said in a [statement](#) reported by El Tiempo and other outlets. "According to statements from those close to him, it could be associated with the use of narcotic substances."

On Saturday (March 26), the Bogota mayor's office issued a press release noting that the city's emergency center received a call Friday night about a patient with "chest pains" in a hotel located in the northern part of Bogota. An ambulance was sent out, but upon arrival the medical staff encountered a team from a private ambulance service. Health workers attempted to revive Hawkins with CPR, but they were unable to do so and he was declared dead.

By Saturday evening, although Hawkins' cause of death had still not been confirmed, the Attorney General's Office of Colombia reported that a urine toxicology test had found traces of 10 types of substances in his system, including THC (marijuana), tricyclic antidepressants, benzodiazepines and opioids. The office noted that the National Institute of Forensic Medicine will continue its medical inquiry to reach "total clarification of the events that led to the death of Taylor Hawkins."

Despite Hawkins playing in the same band as one of the most famous drummers in rock history in frontman Dave Grohl, Hawkins became a well-loved performer in the Foo Fighters, with his controlled fury powering signature hits of the band's like 1997's "Everlong," 2002's "All My Life" and 2007's "The Pretender." He was also the second-most-visible public figure in the band, with his quintessentially West Coast looks and laid-back attitude making him a natural foil for the D.C. punk-reared Grohl.

Hawkins joined the Foo Fighters in 1997, after a stint playing in Alanis Morissette's band on the Can't Not tour supporting her juggernaut *Jagged Little Pill* set. With Morissette in between album cycles and then-Foo Fighters drummer William Goldsmith leaving the band in the midst of a spat with their producer Gil Norton, Hawkins jumped at the chance to join the band. His first album with the Foo Fighters was the multi-platinum success *The Colour and the Shape*, fortifying his place in the group.

Hawkins would spend the next 25 years as the Foes' timekeeper, also occasionally contributing guitar and piano to their recordings. He even sang on a handful of the band's tracks — mostly b-sides and covers, but also the chiming *In Your Honor* highlight "Cold Day in the Sun" in 2005. In 2006, he formed the side project Taylor Hawkins and the Coattail Riders. He served as frontman and drummer for the outfit, which released a trio of albums with star-studded guest lists. He also joined up with Jane's Addiction guitarist Dave Navarro and bassist Chris Chaney to form the super trio NHC, which released a pair of singles in 2021 and the *Intakes & Outtakes* EP earlier this year.

The Foo Fighters most recently released

2021's well-received *Medicine at Midnight* album, which debuted at No. 3 on the Billboard 200 albums chart and spawned a trio of Rock & Alternative Airplay No. 1 hits, "Shame Shame," "Waiting on a War" and "Making a Fire." The band was also inducted into the Rock and Roll Hall of Fame in 2021, in their first year of eligibility, and also received the first-ever Global Icon award at the 2021 MTV Video Music Awards.

The band was nominated for two Grammy Awards for best rock album and best rock performance and was slated to perform at the April 3 Grammy Awards. Sources say the Grammy Awards have not determined how they will fill the Foes slot. Recording Academy CEO Harvey Mason told *Billboard*, "We are deeply saddened by the loss of Taylor Hawkins. He was a beloved member of the entire music community. We send our love and best wishes to Taylor's family and everyone who's grieving him."

"Our hearts go out to his wife, children and family," the band's statement continues, "and we ask that their privacy be treated with the utmost respect in this unimaginably difficult time." See the post in full below.

More details on this story to come. [▶](#)

UMG's Music Health Alliance Partnership Is Literally Saving Musicians' Lives

BY MELINDA NEWMAN

John Dufilho hadn't had a routine physical in 10 years when the email from Universal Music Publishing Group arrived last fall. The film/TV composer and frontman of indie rock band The Deathray Davies worked as an independent contractor and could not afford health insurance.

That changed when Dufilho, 52, learned from the email that UMPG, which handles his publishing, and parent company Univer-

▶ IN BRIEF

sal Music Group (UMG) had partnered with Music Health Alliance (MHA), a Nashville-based nonprofit that since 2013 has saved 18,000 musicians, industry workers and their families an estimated \$85 million in health care costs by helping them find insurance and navigate other healthcare issues, including counseling for survivors of the 2017 Route 91 Harvest festival mass shooting. Its services are free.

Duflho finally got that physical, and as the doctor listened to his heart, she “got this look on her face that you don’t want to see,” he says. Over Christmas, he underwent quintuple bypass surgery.

Duflho is far from the only beneficiary of the program launched by UMG and MHA last April. In its first year, the initiative, which the music company has kept under wraps until now, helped 333 UMG and UMPG independent contractors — including many legacy artists — save more than \$5.3 million in health care costs, estimates MHA founder/CEO **Tatum Hauck Allsep**.

The emails went to anyone who had ever been signed to or released an album through a UMG label or was a qualifying UMPG songwriter. UMG senior vp of royalties and copyright **James Harrington**, who is also on the board of SAG-AFTRA, realized many creatives were losing their insurance during the pandemic because they no longer met eligibility requirements, and he and **Susan Mazo**, UMG executive vp of global corporate social responsibility, events and special projects, led the team that devised the program, which included funding two UMG-dedicated positions at MHA. “This was not a hard sell,” Harrington says. “The whole senior management team really came together and said, ‘We need to do something. What can we do?’”

MHA had never partnered with a company in this way and Allsep says there was a lot of discussion over the infrastructure. “We literally sent emails back and forth like it was a school project in the 10th grade,” she says. “It was so invigorating and inspiring to see these global executives really being invested in what was happening with a songwriter in Timbuktu. It’s the coolest project I have worked on in so long with people who were so willing. They really

wanted to help their roster.”

UMG wanted to provide “a VIP experience,” Harrington says, with the dedicated UMG staffers responding to information requests within 24 hours. “It’s someone who’s listening to you and hearing all the issues you’re dealing with and making all these calls on your behalf,” Harrington says. “They’re providing all this advocacy.” Allsep calls it “customized health care navigation.”

UMG and UMPG were able to look at artists receiving royalty statements from the companies and determine if they were eligible for SAG-AFTRA, as well as those who weren’t and whom they could now alert to the MHA partnership. Mazo estimates that over the first several months, the company sent out more than 5,000 emails in staggered batches — so as not to overwhelm MHA — from the label and publishing divisions.

While many artists reaching out were looking for insurance, Allsep says the needs were “all over the map,” including “someone with a new diagnosis or we had a number of people rotating off of SAG-AFTRA.” Having the two dedicated staffers funded by UMG “allowed us to really focus on this group of people and their needs,” she says.

MHA’s services also extend beyond the obvious: since Duflho was hospitalized over the holidays when there can be a staffing shortage, MHA even provided his family with a list of ways to work with the staff that would make them feel appreciated (and ensure Duflho got the attention he needed). “We had this whole tip sheet of things you can do to get the staff engaged,” Allsep says. “It gave his [11-year-old daughter] the ability to feel like she had control of something, which was [good] because for a little girl, when your dad’s in the hospital at Christmas, it’s a scary place.”

“Tatum was totally right. My wife and daughter made gift baskets or bags to give to the nurses and technicians,” he says. “They make bath bombs and they were putting those in the bags. It was awesome because the nurses kept coming back into the room, like, ‘Hey! Do you have any more of those bath bombs?’ It was great advice.”

MHA also helped Duflho apply for a grant from MusiCares to help cover some of

his expenses.

Allsep hopes the UMG affiliation will broaden MHA’s reach, especially with “communities of color,” as well as geographically since the non-profit, which has an annual budget of \$1.2 million and a staff of 12, is well known in Nashville but not necessarily outside of the country music hub. “We had a number of artists from Detroit, Chicago — areas where we didn’t have a lot of outreach — call. It’s a really good way to build a trusted network for us.”

She also hopes other music companies will follow UMG’s lead, adding that Sony Music recently contacted her, but adds, “I don’t want to go pound the pavement and have anybody feel like we’re trying to pitch them anything because that’s not what we do. We are just here to serve.”

Mazo says that as the program goes into year two UMG plans to market the initiative to its creatives to increase awareness and look at whether more staffing is needed; the company would also like to eventually include mental health care. She adds: “One of the key things we learned is there are people out there that need help and didn’t know where to turn. Neither did we. We found this amazing organization. This is going to be a long partnership with Tatum and her team.”

As for Duflho, his recovery continues apace. For the first two months post-surgery, he couldn’t lift anything over five pounds, including his guitar, so he started writing on a synthesizer. Even better, he’ll return to the stage with The Deathray Davies on April 8, playing with the Old 97’s. “Opening that email saved my life,” he says. **B**

Patrick Moxey Launches Label Group in Alliance With Warner Recorded Music

BY CHRIS EGGERTSEN

Ultra Records founder **Patrick Moxey** has signed a global deal with Warner Recorded Music for his newly launched label group, the companies announced Thursday (March 24). Under the deal, Warner's indie services arm ADA Worldwide will handle digital distribution for Moxey's influential hip-hop/R&B label Payday Records and his newly created EDM imprint Helix Records. The agreement includes an option for both parties to co-sign new repertoire.

Helix Records, which officially launched at Miami Music Week earlier this week, will serve as the flagship EDM label for Moxey's label group. The imprint's roster at launch includes electronic duo **Snakehips**, British-Australian band AR/CO, house DJ/producer **Marshall Jefferson** and tech house artist DJ Susan.

Both Helix and Payday will work closely with Warner Recorded Music and ADA "to maximize audience reach and commercial opportunities," according to a press release. The alliance will also allow Helix, Payday and non-U.S. Warner Music territories to reciprocally license music to one another and facilitate creative collaborations between Helix and Warner Music artists.

Combined, Helix and Payday boast a 36-person team spread across offices in Los Angeles, New York and London, who handle marketing and promotions in Canada, Sweden, Germany, France and Australia. Each office includes a dedicated synch team.

Earlier this month, Warner Chappell Music struck a deal to become the sub-publisher for Moxey's Ultra Music Publishing in the U.K. and collect the company's digital income in the U.K. and the remainder

of Europe. The agreement also opened the door to collaborations between Ultra and WCM clients.

Moxey **departed** Ultra Records, the iconic dance label he founded in 1995, in January after Sony Music acquired full ownership of the label, though he held onto Ultra Music Publishing under the deal.

In a statement, Moxey called the Warner Music deal "an exciting new phase for our recording activities" that would "ensure our labels and the artists we represent get the best global distribution and opportunities available and we are also looking forward to pooling our strengths and collaborating on signings, remixes, and more."

"Patrick and his team have built some of dance music's most influential brands," added Warner Recorded Music CEO **Max Lousada**. "They've discovered diverse, distinctive talents, and taken a bold, entrepreneurial approach to developing their careers. We're very happy he's chosen to partner with us to begin Payday's next chapter as well as create a dynamic new identity with Helix."

ADA Worldwide president **Cat Kreidich** added, "I've known Patrick for years and I'm looking forward to bringing together his amazing roster of artists and his brilliant team with our global expertise, tools, and services. We're excited to both amplify the iconic Payday label and help spearhead the launch of his new venture." 📺

New York Music Workers Seek Eligibility for Pandemic Relief Grants

BY TAYLOR MIMS

New York touring musicians – led by the Music Workers Alliance – are seeking additional pandemic relief from the state after a tumultuous touring season this winter.

Musicians including **Esperanza Spalding** and **Marc Ribot** are advocating on behalf of New York's touring workers to be included in the New York State Legislator's Small Business Recovery Grant – included in the New York State Senate's budget proposal – as micro-businesses. Inclusion in the grant program would give music workers – or "independent arts contractors," as they're described in the budget – access to possibly hundreds of millions of dollars in relief funds.

Pandemic Unemployment Assistance (PUA) ended in September 2021. Shortly thereafter, touring musicians were inundated with another wave of cancellations due to the unprecedented increase in COVID-19 cases brought on by the Omicron variant.

Touring, particularly for smaller artists, can be a business of tight margins. If one member of a band, crew or team contracts COVID-19 and one or more shows are canceled, it can mean the difference between being paid to go on tour and paying out of pocket to be on tour. Additionally, 67% of NYC music workers rely on live or touring income and not recorded music, according to a 2019 survey of American Federation of Musician Local 802 members by the Indie Musicians' Caucus.

Ribot, who is a founding member of the Music Workers Alliance, says touring during the omicron wave was like "swimming three feet ahead of a shark."

"Berlin shut down two nights after we did our gig there [this winter]," Ribot says.

▶ IN BRIEF

“It’s not only the gig cancellations. It’s the travel disruptions. It’s the border restrictions. It’s new testing requirements. You haven’t lived until you’re told the night before entering Switzerland that you need a PCR test to get in.”

While the Shattered Venue Operators Grant and Paycheck Protection Program have helped venue owners and other live music businesses, those funds were not awarded directly to performers, touring musicians or other individual music workers. In the 2022 MWA Lost Wages Survey, 77% of respondents said they lost over 50% of their income in the last year compared to pre-pandemic levels. Music workers also felt the need to turn down touring opportunities due to the risk of cancellations and sunken costs.

“Hotel, travel, testing, all that stuff – venues and promoters aren’t going to cover those on gigs that are canceled,” says Entourage Talent Associates booking agent **Nathaniel Marro**, who also chairs the policy and politics committee for MWA.

Under the Small Business Recovery Grant program, music workers would be eligible for grants between \$5,000 and \$50,000 depending on their annual gross receipts for 2019, which could make a significant impact on New York’s arts and entertainment community that saw an employment decline of 66% – the largest of any work sector in New York City, according to State Comptroller **Tom DiNapoli**.

“A lot of the legislators and the common people don’t understand how music workers live. It is a mystery to them,” says **Olympia Kazi**, founding member of the NYC Artist Coalition and MWA. “In many ways, what we are doing is educating, and if we win this money, that’s proof that they got the lesson. So in the future, we have the benefit of getting quality programs that help this industry.”

According to Kazi, the state Senate has already included music workers as eligible entities for the grant, and several Assembly members – who are next to weigh in on the budget – have also voiced support for their inclusion. On April 1, the budget will be finalized and approved by New York governor **Kathy Hochul**, the state Senate and the state Assembly. 📍

Swedish House Mafia to Headline Ultra 2023

BY TAYLOR MIMS

Ultra Miami has already tapped its 2023 headliner. Next year, **Swedish House Mafia** will return to the Ultra stage after their 2022 world tour.

The headlining spot was subtly revealed Sunday night (March 27) prior to Hardwell’s set at this year’s Ultra festival. A short video appeared on stage with the Swedish House Mafia logo before revealing the group’s name. Throughout the roughly one-minute video, the images reformed into the words “See U Next Year.” Check out the video below.

Swedish House Mafia has a long history with Ultra Music Festival. The group reunited at Ultra 2018 with an unannounced MainStage set after a five-year hiatus. The last performance they gave before splitting in 2013 was also at Ultra, where their massive farewell tour, *One Last Tour*, concluded in Miami.

The news of SHM’s return to Ultra comes weeks before they take the stage at Coachella Music & Arts Festival in Southern California. They will perform over two weekends between April 15 and 24.

Beginning in July, SHM will hit the road for a 45-date world tour. The group will hit arenas in the United States and Canada before heading to the U.K in September. From there, they will perform in Italy, France, Spain, Portugal, Switzerland, Germany, Norway and more. The tour is scheduled to close out on Nov. 13 in Finland.

SHM’s return to Ultra marks the festival’s first lineup announcement for next year’s event, and follows a stacked 2022 event that closed out Sunday. Ultra Miami 2022 saw sets from Kygo, Martin Garrix, Tiesto, Alison Wonderland and Alesso. 📍

Here Are All the Winners From the 2022 Oscars

BY KATIE ATKINSON

The 2022 Academy Awards kicked off with Beyoncé’s epic performance of her Oscar-nominated song from *King Richard* – and she was just one of many music moments throughout the night, including Billie Eilish and Finneas’ “No Time to Die” from the James Bond film of the same name and a Megan Thee Stallion-assisted performance of “We Don’t Talk About Bruno” from *Encanto*.

But who were the night’s biggest winners? Below find the full winners list from the **2022 Oscars**.

BEST PICTURE

Belfast (Laura Berwick, Kenneth Branagh, Becca Kovacic and Tamar Thomas, Producers)

WINNER: CODA (Philippe Rousselet, Fabrice Gianfermi and Patrick Wachsbarger, Producers)

Don’t Look Up (Adam McKay and Kevin Messick, Producers)

Drive My Car (Teruhisa Yamamoto, Producer)

Dune (Mary Parent, Denis Villeneuve and Cale Boyter, Producers)

King Richard (Tim White, Trevor White and Will Smith, Producers)

Licorice Pizza (Sara Murphy, Adam Somner and Paul Thomas Anderson, Producers)

Nightmare Alley (Guillermo del Toro, J. Miles Dale and Bradley Cooper, Producers)

The Power of the Dog (Jane Campion, Tanya Seghatchian, Emile Sherman, Iain Canning and Roger Frappier, Producers)

West Side Story (Steven Spielberg and Kristie Macosko Krieger, Producers)

BEST DIRECTOR

Paul Thomas Anderson (*Licorice Pizza*)

Kenneth Branagh (*Belfast*)

WINNER: Jane Campion (*The Power of the Dog*)

Ryūsuke Hamaguchi (*Drive My Car*)

Steven Spielberg (*West Side Story*)

▶ IN BRIEF

BEST ACTRESS

WINNER: Jessica Chastain (*The Eyes of Tammy Faye*)

Olivia Colman (*The Lost Daughter*)

Penélope Cruz (*Parallel Mothers*)

Nicole Kidman (*Being the Ricardos*)

Kristen Stewart (*Spencer*)

BEST ACTOR

Javier Bardem (*Being the Ricardos*)

Benedict Cumberbatch (*The Power of the Dog*)

Andrew Garfield (*Tick, Tick ... Boom!*)

WINNER: Will Smith (*King Richard*)

Denzel Washington (*The Tragedy of Macbeth*)

BEST SUPPORTING ACTRESS

Jessie Buckley (*The Lost Daughter*)

WINNER: Ariana DeBose (*West Side Story*)

Judi Dench (*Belfast*)

Kirsten Dunst (*The Power of the Dog*)

Aunjanue Ellis (*King Richard*)

BEST SUPPORTING ACTOR

Ciarán Hinds (*Belfast*)

WINNER: Troy Kotsur (*CODA*)

Jesse Plemons (*The Power of the Dog*)

J.K. Simmons (*Being the Ricardos*)

Kodi Smit-McPhee (*The Power of the Dog*)

BEST COSTUME DESIGN

WINNER: Cruella (**Jenny Beavan**)

Cyrano (Massimo Cantini Parrini and Jacqueline Durran)

Dune (Jacqueline West and Robert Morgan)

Nightmare Alley (Luis Sequeira)

West Side Story (Paul Tazewell)

BEST SOUND

Belfast (Denise Yarde, Simon Chase, James Mather and Niv Adiri)

WINNER: *Dune* (**Mac Ruth, Mark Mangini, Theo Green, Doug Hemphill and Ron Bartlett**)

No Time to Die (Simon Hayes, Oliver Tarney, James Harrison, Paul Massey and Mark Taylor)

The Power of the Dog (Richard Flynn, Robert Mackenzie and Tara Webb)

West Side Story (Tod A. Maitland, Gary Rydstrom, Brian Chumney, Andy Nelson and Shawn Murphy)

BEST ORIGINAL SCORE

Don't Look Up (Nicholas Britell)

WINNER: *Dune* (**Hans Zimmer**)

Encanto (Germaine Franco)

Parallel Mothers (Alberto Iglesias)

The Power of the Dog (Jonny Greenwood)

BEST ADAPTED SCREENPLAY

WINNER: *CODA* (**Screenplay by Siân**

Heder)

Drive My Car (Screenplay by Ryusuke

Hamaguchi, Takamasa Oe)

Dune (Screenplay by Jon Spaihts and Denis Villeneuve and Eric Roth)

The Lost Daughter (Written by Maggie Gyllenhaal)

The Power of the Dog (Written by Jane

Campion)

BEST ORIGINAL SCREENPLAY

WINNER: *Belfast* (**Written by Kenneth**

Branagh)

Don't Look Up (Screenplay by Adam McKay;

Story by Adam McKay & David Sirota)

King Richard (Written by Zach Baylin)

Licorice Pizza (Written by Paul Thomas

Anderson)

The Worst Person in the World (Written by

Eskil Vogt, Joachim Trier)

BEST ANIMATED SHORT

Affairs of the Art

Bestia

Boxballet

Robin Robin

WINNER: *The Windshield Wiper*

BEST LIVE ACTION SHORT

Ala Kachuu – Take and Run

The Dress

WINNER: *The Long Goodbye*

On My Mind

Please Hold

BEST FILM EDITING

Don't Look Up (Hank Corwin)

WINNER: *Dune* (**Joe Walker**)

King Richard (Pamela Martin)

The Power of the Dog (Peter Sciberras)

Tick, Tick... Boom! (Myron Kerstein and

Andrew Weisblum)

BEST MAKEUP AND HAIRSTYLING

Coming 2 America

Cruella

Dune

WINNER: *The Eyes of Tammy Faye*

House of Gucci

BEST ANIMATED FEATURE

WINNER: *Encanto* (**Jared Bush, Byron**

Howard, Yvett Merino and Clark Spencer)

Flee (Jonas Poher Rasmussen, Monica Hell-

ström, Signe Byrge Sørensen and Charlotte De La Gournerie)

Luca (Enrico Casarosa and Andrea Warren)

The Mitchells vs. The Machines (Mike

Rianda, Phil Lord, Christopher Miller and Kurt Albrecht)

Raya and the Last Dragon (Don Hall, Carlos López Estrada, Osnat Shurer and Peter Del Vecho)

BEST DOCUMENTARY FEATURE

Ascension

Attica

Flee

WINNER: *Summer of Soul*

Writing With Fire

BEST DOCUMENTARY SHORT

Audible

Lead Me Home

WINNER: *The Queen of Basketball*

Three Songs for Benazir

When We Were Bullies

BEST ORIGINAL SONG

“Be Alive” – Beyoncé Knowles-Carter & Darius Scott (*King Richard*)

“Dos Oruguitas” – Lin-Manuel Miranda (*Encanto*)

“Down to Joy” – Van Morrison (*Belfast*)

WINNER: “No Time to Die” – **Billie Eilish & Finneas O’Connell** (*No Time to Die*)

“Somehow You Do” – Diane Warren (*Four Good Days*)

BEST CINEMATOGRAPHY

WINNER: *Dune* (**Greig Fraser**)

Nightmare Alley (Dan Laustsen)

The Power of the Dog (Ari Wegner)

The Tragedy of Macbeth (Bruno Delbonnel)

West Side Story (Janusz Kaminski)

BEST INTERNATIONAL FEATURE

WINNER: *Drive My Car* (**Japan**)

Flee (Denmark)

The Hand of God (Italy)

Lunana: A Yak in the Classroom (Bhutan)

The Worst Person in the World (Norway)

BEST PRODUCTION DESIGN

WINNER: *Dune* (**Zsuzsanna Sipos & Patrice Vermette**)

Nightmare Alley (Tamara Deverell & Shane Vieau)

The Power of the Dog (Grant Major & Amber Richards)

The Tragedy of Macbeth (Stefan Dechant & Nancy Haigh)

West Side Story (Rena DeAngelo & Adam

▶ IN BRIEF

Stockhausen)

BEST VISUAL EFFECTS

WINNER: *Dune* (Paul Lambert, Tristan Myles, Brian Connor and Gerd Nefzer)
Free Guy (Swen Gillberg, Bryan Grill, Nikos Kalaitzidis and Dan Sudick)
No Time to Die (Charlie Noble, Joel Green, Jonathan Fawcner and Chris Corbould)
Shang-Chi and the Legend of the Ten Rings (Christopher Townsend, Joe Farrell, Sean Noel Walker and Dan Oliver)
Spider-Man: No Way Home (Kelly Port, Chris Waegner, Scott Edelstein and Dan Sudick) **B**

Questlove, Will Smith & More 2022 Oscar Record-Setters

BY PAUL GREIN

CODA won best picture at the 94th annual [Academy Awards](#), which were presented Sunday (March 27) at the Dolby Theatre in Hollywood. The feel-good movie, directed by Siân Heder, is the third film directed by a woman to win best picture. *Nomadland*, directed by Chloé Zhao, won last year. *The Hurt Locker*, directed by Kathryn Bigelow, won 12 years ago.

Heder won an Oscar for best adapted screenplay, but she wasn't even nominated for best director. *CODA* is the third film in the past decade to win best picture without its director being nominated for best director. It follows *Argo*, directed by Ben Affleck (2012); and *Green Book*, directed by Peter Farrelly (2018).

Prior to the past decade, only three other films in all of Oscar history had won best picture without their directors being nominated. They were: *Wings*, directed by William A. Wellman (1927/28); *Grand Hotel*, directed by Edmund Goulding (1931/32); and *Driving Miss Daisy*, directed by Bruce Beresford (1989). For whatever reason or combination of reasons, this trend is picking up steam.

Here are more fun facts about the 2022 [Oscars](#).

Summer of Soul won best documentary feature: Ahmir “Questlove” Thompson won for directing the film, which makes a strong case that this concert event, held in Harlem in the summer of 1969 – the same summer as Woodstock – was unjustly overshadowed. **It won the same Oscar** that Woodstock won 51 years ago. *Summer of Soul (Or, When the Revolution Could Not Be Televised)* – the film's full title – is the first music-themed film to win in this category since *Amy*, a documentary about Amy Winehouse, six years ago.

In accepting the award, an emotional Questlove noted that it was a movie that his mother, who accompanied him to the Oscars, and his late father should have been able to take him to the movie when he was five years old, but because it wasn't released, they didn't have that opportunity. “This is about marginalized people in Harlem that needed to heal from pain. Just know that in 2022 this is not just a 1969 story about marginalized people in Harlem,” he said, before being too overcome with emotion to continue speaking.

Encanto won best animated feature: It's the fifth film released by Walt Disney Animation Studios to win in this category (which was introduced in 2001). It follows *Frozen*, *Big Hero 6*, *Zootopia* and last year's *Soul*. (This doesn't count 10 winning films released through Pixar Animation Studios.)

Hans Zimmer won for best original score for Dune: In so doing, he set a record. He waited longer to win his second scoring Oscar than any other composer in history. Zimmer won his first Oscar for best original score 27 years ago for *The Lion King*. The late [Henry Mancini](#) was the former record-holder for having waited the longest to win a second scoring Oscar. Mancini won his first for *Breakfast at Tiffany's* (1961) and waited 21 years to win his second, for *Victor/Victoria* (1982).

Billie Eilish and Finneas won best original song for “No Time to Die”: They are the first siblings to win in this category since Robert B. Sherman and Richard M. Sherman, who won the 1964 award for “Chim Chim Cher-ee” from *Mary Poppins*. “No Time to

Die” from the James Bond film of the same name is the third song from a Bond film to win an Oscar; the first that was written by American songwriters. The first two winners, “Skyfall” and “Writing's on the Wall,” were both written by pairs of English writers.

Will Smith won best actor for King Richard: Smith is the fifth Black actor to win in this category – the fourth since 2000. Sidney Poitier was the first, for *Lilies of the Field* (1963). The pace has picked up considerably in this century with Denzel Washington winning for *Training Day* (2001), Jamie Foxx for *Ray* (2004), Forest Whitaker for *The Last King of Scotland* (2006) and now Smith. The last three have won for playing a wide range of real-life characters – music legend Ray Charles, dictator Idi Amin and father and coach Richard Williams.

Smith stepped on his own widely expected moment of triumph by [overreacting to a joke](#) Chris Rock told about his wife, Jada Pinkett Smith. Smith walked up to the stage during Rock's remarks and appeared to slap him in the face. In his acceptance speech, Smith [apologized to the Academy](#), but not to Rock. He also repeated something he said Denzel Washington had told him, “At your highest moment, be careful. That's when the devil comes for you.”

Jessica Chastain won best actress for The Eyes of Tammy Faye: She won for playing televangelist Tammy Faye Messner, widely mocked in her time and now seen much more sympathetically. Chastain spoke of Bakker's strong championship of LGBTQ people, which was revolutionary in evangelical Christian circles at the time. Chastain received her first Oscar nomination for her role in the 2012 film *The Help*. Chastain is the fifth principal member of that cast to win an Oscar. Octavia Spencer won for that film, Emma Stone for *La La Land* (2016) Viola Davis for *Fences* (also 2016), and Allison Janney for *I, Tonya* (2017).

Ariana DeBose won best supporting actress for West Side Story: Rita Moreno won in the same category 60 years ago for playing the same part, Anita. This is only the third time in Oscar history that two actors have won for playing the same role in different films. Marlon Brando won best actor for playing Vito Corleone in *The Godfather*

▶ IN BRIEF

(1972). Robert DeNiro won best supporting actor for playing the same role in *The Godfather: Part II* (1974). Heath Ledger won best supporting actor for playing The Joker in *The Dark Knight* (2008). Joaquin Phoenix won best actor for playing the same role in *Joker* (2020).

Troy Kotsur won best supporting actor for CODA: He's the second deaf actor to win an Oscar, following Marlee Matlin, who won best actress for *Children of a Lesser God* 35 years ago.

Jane Campion won best director for *The Power of the Dog*: This is the second year in a row that a woman has won in this category. As noted above, Chloé Zhao won last year for *Nomadland*. Only one other woman in Oscar history has won in this category. Kathryn Bigelow won 12 years ago for *The Hurt Locker*.

Kenneth Branagh won best original screenplay for *Belfast*: It's his first Oscar, following five previous nominations – and three more this year for *Belfast*. Remarkably, Branagh's eight career nominations have been in seven different categories – an Oscar record. He has been nominated, over the course of his career, for best picture, director (twice), acting (both lead and support), screenplay (both original and adapted), and short film (live action). 📌

Facebook, Google Hail Data Transfer Deal Between U.S. & E.U. to Ease Privacy Concerns

BY THE ASSOCIATED PRESS

BRUSSELS (AP) — The [European Union](#) and United States made a breakthrough in their yearslong battle over the privacy of data that flows across the Atlantic with a preliminary agreement Friday that paves the way for Europeans' personal information to be stored in the U.S.

President [Joe Biden](#) and European Commission President [Ursula von der Leyen](#) announced the deal during Biden's stop in Brussels while on a European tour amid Russia's war in Ukraine.

Business groups hailed the announcement, saying it will provide relief to thousands of companies, including tech giants like Google and Facebook, that faced uncertainty over their ability to send data between the U.S. and Europe, which has much stricter regulations on data privacy. Data may be related to employees or customers and users, and companies use it for all types of online advertising, purchases and communications.

The agreement came hours after EU officials agreed on sweeping new digital rules to rein in the power of big tech companies such as Facebook and Google.

"Today we've agreed to unprecedented protections for data privacy and security for our citizens," Biden said. "This new arrangement will enhance the Privacy Shield framework, promote growth and innovation in Europe and the United States, and help companies — both small and large — compete in the digital economy."

Von der Leyen said the agreement "will enable predictable and trustworthy data flows between the EU and the U.S., safeguarding privacy and civil liberties."

The data includes "any information that we voluntarily provide or generate when using services and products online," said Alexandre Roure, an official with the tech trade group CCIA. That includes names, ID numbers and geolocation data, online identifiers like IP addresses and emails, and other information that tech companies use to target ads.

The deal stems from a complaint filed a decade ago by Austrian lawyer and privacy activist Max Schrems, who was concerned about how Facebook handled his data in light of revelations about U.S. government cybersnooping from former U.S. National Security Agency contractor Edward Snowden.

Along the way, a ruling by the EU's top court struck down the Privacy Shield agreement covering transatlantic data transfers because it fell afoul of stringent data privacy

standards in the 27-nation bloc. Companies were forced to rely on stock legal contracts to continue the transfers, while some scrambled to localize their data or suspend transfers.

In a joint statement, the U.S. and EU said the agreement addresses concerns raised by the court, with the U.S. bringing in reforms to beef up privacy and civil liberties protections "applicable to signals intelligence activities," referring to the collection of emails, text messages and other electronic communications by intelligence agencies.

The U.S. will put in place "new safeguards to ensure signals surveillance activities are necessary and proportionate in the pursuit of defined national security objectives," the statement said.

The dispute had raised the prospect that Facebook would have to revamp its data centers to ensure European data is kept out of the U.S.

The new agreement "will help keep people connected and services running," Facebook head of global affairs Nick Clegg tweeted. "It will provide invaluable certainty for American & European companies of all sizes, including Meta, who rely on transferring data quickly and safely."

Google said it commended the work by the EU and U.S. to "safeguard transatlantic data transfers."

Schrems said the latest deal could get tied up in the courts because his Vienna-based group NOYB would analyze it in depth and challenge anything that's not in line with EU law.

"Customers and businesses face more years of legal uncertainty," Schrems said.

Chan reported from London. AP Technology Writer Tali Arbel contributed from New York. 📌

▶ IN BRIEF

Chris Rock Declines to Press Charges Against Will Smith After Oscars Attack

BY GIL KAUFMAN

The [smack heard 'round the world](#) will not result in any charges — for now. According to [NBC News](#), comedian [Chris Rock](#) declined to press charges against [Will Smith](#) after the Oscar-winning actor stormed the stage at the [2022 Academy Awards](#) Sunday (March 27) and smacked Rock across the face with an open hand following a joke about Smith's wife, actress [Jada Pinkett Smith](#).

"LAPD investigative entities are aware of an incident between two individuals during the Academy [Awards](#) program," the department said in a statement, NBC reported. "The incident involved one individual slapping another. The individual involved has declined to file a police report. If the involved party desires a police report at a later date, LAPD will be available to complete an investigative report."

When contacted by *Billboard*, a spokesperson for the LAPD confirmed the report.

NBC News reported that spokespeople for Rock did not return requests for comment, and that senior sources at the LAPD said officers typically don't take action in this kind of suspected misdemeanor battery investigation unless the victim wants to press charges or help fill out an incident report.

Presenting the award for best documentary feature, Rock took the stage with some playful jabs at celebs in the audience. After making jokes about Javier Bardem, Penelope Cruz and Denzel Washington, Rock said, "Jada, I love you, *G.I. Jane 2*, can't wait to see it," seemingly referring to the actress's bald head. Pinkett Smith previously opened up about [living with alopecia](#) — an autoimmune disorder that causes hair loss — in

2018, and more recently in a December [Instagram video](#).

Though Smith seemed to laugh at first, the actress frowned and did not seem amused. The actor then jumped up from his seat soon after and walked onto the stage in what seemed at first to be a planned comedic bit. But after Smith appeared to angrily slap Rock in the face, the stunned-looking comedian stammered a bit, then remarked, "Will Smith just smacked the s-t out of me," which was followed by a long silence on the live broadcast in which the actor repeatedly demanded that the comedian "keep my wife's name out of your f—ing mouth." Unedited international broadcasts of the incident provided the heated audio in full.

A short time after the incident that became an instantly viral moment, eliciting wildly ranging responses from comedians, fellow actors and the Smith's son, [Jaden](#) (who tweeted "And That's How We Do It"), Will Smith took the stage to accept the best actor award for his portrayal of Venus and Serena Williams' father, Richard Williams, in *King Richard*. In the [tearful speech](#), Smith referred to the often-controversial Williams patriarch as a "fierce defender of his family," and went on to apologize to the Academy and his fellow nominees, but not to Rock.

It was not the first time that Rock and Jada Pinkett Smith have clashed over his comments at the Oscars. When [Rock hosted in 2016](#) and Pinkett Smith was boycotting the event over the "Oscars So White" controversy, Rock joked at the event, "Jada boycotting the Oscars is like me boycotting Rihanna's panties. I wasn't invited." She later [responded](#), "Hey, look, it comes with the territory. We gotta keep it moving." 🗨️

The Academy Responds After Will Smith Slaps Chris Rock at 2022 Oscars

BY STARR BOWENBANK

The Academy has responded after the 2022 Oscars on Sunday night (March 27) left viewers with one of the most talked about moments in recent awards show history. While presenting the Academy Award for best documentary feature, Chris Rock aimed a joke at Jada Pinkett Smith, which resulted in Will Smith taking the stage and smacking Rock in the face.

"The Academy does not condone violence of any form," the organization tweeted. "Tonight we are delighted to celebrate our 94th Academy Awards winners, who deserve this moment of recognition from their peers and movie lovers around the world."

The joke in question saw Rock poking fun at Pinkett Smith's shaved head. "Jada, I love you, *G.I. Jane 2*, can't wait to see it," the comedian said, [seemingly](#) referring to the actress' struggles with alopecia, an autoimmune disorder that causes hair loss. Pinkett Smith has openly talked about having the condition since 2018 in interviews and on social media.

After Smith slapped Rock, the comedian attempted to continue his initially planned banter, but the actor reiterated his point once he sat down and told Rock to "keep my wife's name out your f—ing mouth."

Rock has [declined to press charges](#) against Smith for the incident, according to the Los Angeles Police Department. Authorities noted that a lack of charges at the present time does not rule out the possibility of the comedian filing a report in the future.

"LAPD investigative entities are aware of an incident between two individuals during the Academy [Awards](#) program," the department said in a statement to [NBC News](#).

▶ IN BRIEF

“The incident involved one individual slapping another. The individual involved has declined to file a police report. If the involved party desires a police report at a later date, LAPD will be available to complete an investigative report.”

Smith later went on to accept the best actor award for playing Venus and Serena Williams’ father, Richard Williams, in *King Richard*. The actor was [tearful during his speech](#), calling the Williams patriarch a “fierce defender of his family,” and took a moment to apologize to the Academy and nominees for his actions during the awards ceremony. He did not apologize to Rock.

See the Academy’s statement below: [▶](#)

Jeff Carson, Country Singer Known for ‘Not on Your Love,’ Dies at 58

BY RYAN GAJEWSKI

Country singer [Jeff Carson](#), who topped the charts with 1995 single “Not on Your Love,” has died. He was 58.

Carson died of a heart attack at Williamson Medical Center in Franklin, Tennessee, publicist Jeremy Westby told *The Hollywood Reporter* on Saturday (March 26).

Born Jeffrey Lee Herndon in Tulsa, Oklahoma, on Dec. 16, 1963, he got his start singing in church. He later moved to Branson, Missouri, where he wrote songs and performed locally, before heading to Nashville.

Carson landed a deal with Curb Records in 1995, with his single “Yeah Buddy” released soon thereafter and giving the performer his first song on the charts. Next up that same year was “Not on Your Love,” which hit No. 1.

Subsequent single “The Car” also cracked the top five and earned Carson the Academy of Country Music Award for video of the year.

After a career that included three studio

albums, in addition to 14 singles on the *Billboard* charts, Carson stepped away from the music business in 2009 and started a new career as a law enforcement officer. He remained a member of the Franklin Police Department in Williamson County, Tennessee, until his death.

More recently, Carson had returned to music, inking a deal with MC1 Nashville and releasing a new version of previously recorded tune “God Save the World” in 2019. He had since signed with Encore Music Group and was working on music with such vocalists as Michael Ray and Darryl Worley.

He is survived by wife Kim Cooper Carson, son Dayton Grei Herndon Carson and other family members.

This article was originally published by [The Hollywood Reporter](#). [▶](#)

Toronto Music Management Company CAMP Officially Launches

BY LYNDSEY HAVENS

CAMP, the Toronto-based music management firm founded by [Logan Kearns](#), made its official launch on Monday (March 28).

Kearns, who landed his first industry job at Bedlam Music Management/Dine Alone Records in 2014, laid the groundwork for CAMP just two years later. He says it wasn’t until the pandemic hit, though, that he could finally dedicate his full attention to the company.

“I decided it was time to focus on the growth, branding and restructuring,” he says. “Formally launching as we come out of the pandemic with an incredibly strong team of people behind it felt right. We also signed some incredible new artists during this downtime who are about to come out swinging.”

One of the newest and key components

of CAMP’s growing team is partner [Riley Kirkwood](#), who started in management in 2014 (previously working at The Beat Academy, offering educational workshops for producers) whose most notable current client is rising alt-pop artist renforshort. Kirkwood and Kearns have been friends for years, having often crossed paths within the relatively small Toronto music scene.

“I remember first meeting Riley and being blown away by how passionate and driven he was for the artists he works with,” says Kearns. “We instantly aligned with our approach to prioritizing artist development on a global level, rather than focussing mainly in our home country.”

Kirkwood adds he has long respected Kearns and the way in which he “helps build real businesses” around each of his artists. “If there’s one thing this pandemic has taught us,” he continues, “it is the importance of establishing multiple revenue streams for your clients and to not rest solely on one part of their business.”

In addition to Interscope signee renforshort, CAMP’s roster also includes singer-songwriter Anna Sofia (signed to Troy Carter’s distribution company Venice Music), producer Jeff Hazin (Tai Verdes, renforshort, Glaive), singer-songwriter and producer Cam Kahin, Australian indie-rockers Sticky Fingers (along with its bassist’s side project F-Pos), Juno-nominated alternative artist Ruby Waters, R&B-pop singer PRICIE (signed to a label and co-management deal with Pat Corcoran’s Nice Works), and the company’s latest addition, TikTok breakout Harriette.

“We’ve got a very eclectic and diverse roster, yet one we can easily put in the room or on tour together,” says Kearns. “All the bands and artists we work with are releasing music this year, so it will be exciting to hear it live for the first time and see everyone back on the road.”

Kirkwood alludes to another goal in formally launching CAMP: ushering in a new crop of Toronto-based managers.

“It’s something Toronto is missing, there are very few places for people who want to learn about management to go to seek mentorship,” he says. “Logan and I plan to put a large emphasis on fostering an environment

▶ IN BRIEF

where people who are eager to learn, can. It's something both of us wish we had access to when we first started out." ■

Taylor Hawkins Had 10 Substances in His System When He Died, Colombian Officials Report

BY ASHLEY IASIMONE

Authorities in Colombia have released preliminary information from their investigation into Taylor Hawkins' death.

The [shocking news](#) of the longtime [Foo Fighters](#) drummer's passing at age 50 was announced Friday night (March 25) in a social media statement published on the band's accounts.

Although Hawkins' cause of death has not been confirmed, the Attorney General's Office of Colombia on Saturday evening (March 26) reported an update that a urine toxicology test had found traces of 10 types of substances in his system, including THC (marijuana), tricyclic antidepressants, benzodiazepines and opioids.

The office noted that the National Institute of Forensic Medicine will continue its medical inquiry to come to "total clarification of the events that led to the death of Taylor Hawkins."

The Office of the Attorney General will report any further results, the statement said.

Foo Fighters were scheduled to perform Friday night in Bogotá as part of Festival Estéreo Picnic, but the well-loved performer, who had been with the band since 1997, was found dead in his hotel room.

On Saturday, the Bogotá mayor's office issued a press release that said the emergency center received a call Friday night about a patient with "chest pains" in a hotel located in the northern part of the city. An

ambulance was sent out, and upon arrival the medical staff encountered a team from a private ambulance service. Health workers attempted to revive Hawkins with CPR, but they were unable to do so and he was declared dead.

Throughout the weekend, Hawkins' friends and musical peers mourned his death and [paid tribute to him](#), celebrating his "spirit and unstoppable rock power," as Tom Morello put it. Miley Cyrus [dedicated](#) her Saturday night performance in Brazil to Hawkins, "the most bad ass dude I know who would want me to shine and sing LOUD for the love of rock n roll." ■

The Rise, Fall and Afterlife of the CD, As Seen Through Billboard's Archives

BY JOE LYNCH

Old formats never die — they just spin around again. Compact disc sales first outpaced vinyl in 1987, but the [CD](#) has been slipping for almost 20 years, eclipsed by downloads and then streaming. But hold on to those CD towers: In 2021, new releases from Adele, BTS and Taylor Swift drove disc sales up 1.1% in the first annual increase since 2004, according to Luminate, formerly MRC Data. Could a future "CD Store Day" spark an eventual comeback?

Laser-Focused — On Money

"According to insiders, Sony's launch of its Compact Disc digital audio disk system within the next year will be unparalleled in consumer electronics history in terms of ad and promo mega bucks," reported the Feb. 13, 1982, *Billboard*. Big bucks weren't just for the ad campaigns, though. Early CD players cost around \$750, or about \$2,100 in today's dollars, adjusted for inflation — about the

cost of 17 years of Spotify.

My Digital Romance

More affordable models were introduced the following year, and the Oct. 1, 1983, issue reported that Sony would launch a \$470 player "aimed at the 'man-in-the-street' audio fans rather than the up-market hi fi buffs." The Oct. 22 *Billboard* detailed Sony's "A Date With Digital" push to target younger consumers. Among the enticements: "an index search feature designed to help the user locate a specific subcoded portion of a long classical movement." Swoon!

Never Mind the Bollocks, Here's Gustav Holst

Early adopters don't always have the hippest taste. The Oct. 29, 1983, *Billboard* cited a 137-store survey that found classical music accounted for 74% of CD sales, followed by pop at 21%. PolyGram revealed that its "hottest titles" were the soundtracks to *Chariots of Fire* and *Fame*, plus a recording of Gustav Holst's *The Planets*. "We know who will be buying the player," a PolyGram executive said in the June 19, 1982, issue, "and they're not people who will be buying punk."

The Longbox Goodbye

It took years to standardize CD packaging. In the March 7, 1992, issue, *Billboard* reported that the six major-label groups had finally settled on CD-size packaging, a move that "seals the coffin of the infamous 6-by-12-inch cardboard longbox." Not everyone took a shine to the jewel case, however. "It's outrageous. The longbox is a good anti-theft package," said one record store owner. "Also, I am going to have to get new fixtures." Tower Records' Russ Solomon was equally angry. "We're dealing with people called 'suits,'" he said in the March 28, 1992, issue, "and suits don't speak the same language we do."

Sales Freeze

For the last two decades, *Billboard* has tracked the format's decline. "CD sales are falling precipitously and digital sales continue to accelerate," according to the Dec. 22, 2007, issue. On Dec. 20, 2008, *Billboard* reported that most retailers had "plans to reduce CD floor space in the new year." One California record store owner fought cooling sales with ice-cold treats: "I can make a 50% margin on ice cream, while on CDs I can lose two bucks."

▶ IN BRIEF

This story originally appeared in the March 26, 2022, issue of [Billboard](#). 

Glass Animals' 'Heat Waves' Tops Billboard Global Charts, Anitta's 'Envolver' Enters Top Five

BY GARY TRUST

Glass Animals' "Heat Waves" continues as the hottest song in the world, as it leads the [Billboard Global 200](#) chart for a fourth week and the [Billboard Global Excl. U.S.](#) list for a third frame.

Meanwhile, Anitta's "Envolver" soars to the top five of both tallies, bounding from No. 19 to No. 5 on the Global 200 and 12-2 on Global Excl. U.S.

The two charts (which began in September 2020) rank songs based on streaming and sales activity culled from more than 200 territories around the world, as compiled by Luminate, formerly MRC Data. The Billboard Global 200 is inclusive of worldwide data and the Billboard Global Excl. U.S. chart comprises data from territories excluding the U.S.

Chart ranks are based on a weighted formula incorporating official-only streams on both subscription and ad-supported tiers of audio and video music services, as well as download sales, the latter of which reflect purchases from full-service digital music retailers from around the world, with sales from direct-to-consumer (D2C) sites excluded from the charts' calculations.

'Heat Waves' Makes History Atop Global 200

Glass Animals' "Heat Waves" posts a fifth week at No. 1 on the Billboard Global 200 chart. The British quartet's first leader on the list drew 56.7 million streams (essentially even week-over-week) and sold 5,100

(down 8%) worldwide in the March 18-24 tracking week.

Notably, "Heat Waves" claims outright the longest Global 200 reign so far among groups, surpassing the four-week rule of BTS' "Dynamite" in 2020-21.

GAYLE's "abcdefu" holds at No. 2 on the Global 200, after four weeks at No. 1; The Kid LAROI and Justin Bieber's "Stay" keeps at No. 3, after an overall-record 11 weeks at No. 1; and Imagine Dragons and JID's "Enemy" is steady at No. 4, after reaching No. 3.

"Envolver" by Anitta, from Brazil, blasts 19-5 on the Global 200, up 54% to 48.7 million streams and 35% to 1,400 sold worldwide.

The reggaeton hit has surged on TikTok via a viral dance challenge in which fans imitate Anitta's dance moves. "This is incredible," [she said](#) of the song's reception during an Instagram Live with Billboard Latin. "It's nothing before seen in Brazil."

Anitta has charted one prior top 40 entry on the Global 200: "Mu Gusta" (No. 37, 2020). That track also marks the highest-charting of her three top 10s on the U.S.-based Hot Latin Songs survey, where it rose to No. 5. "Machika," with J Balvin and Jeon, hit No. 10 in February 2018; "Envolver" reaches the region on the latest list, jumping 12-7.

'Heat Waves' No. 1, 'Envolver' No. 2 on Global Excl. U.S.


Glass Animals' "Heat Waves" concurrently tops the Billboard Global Excl. U.S. chart for a third week, with 42.4 million streams (on par with its prior-week performance) and 2,100 sold (down 9%) in territories outside the U.S. in the March 18-24 tracking week.

Anitta's "Envolver" roars 12-2 on the Global Excl. U.S. chart, up 55% to 44.2 million streams and 38% to 600 sold outside the U.S. As on the Global 200, Anitta achieves her first Global Excl. U.S. top 10 with "Envolver"; likewise, "Me Gusta" marked her prior best on the latter list (No. 38, 2020).

Rounding out the Global Excl. U.S. chart's top five, GAYLE's "abcdefu" slips 2-3, following its record-tying nine-week reign; The Kid LAROI and Bieber's "Stay" drops 3-4, after nine weeks at No. 1 ("abcdefu," "Stay" and Olivia Rodrigo's "Drivers License" share the mark for the most weeks spent atop the tally); and Imagine Dragons

and JID's "Enemy" backtracks 4-5, after reaching No. 3.

The Billboard Global 200 and Billboard Global Excl. U.S. charts (dated April 2, 2022) will update on Billboard.com tomorrow (March 29). For both charts, the top 100 titles are available to all readers on Billboard.com, while the complete 200-title rankings are visible on Billboard Pro, *Billboard's* subscription-based service. For all chart news, you can follow @billboard and @billboardcharts on both Twitter and Instagram.

Luminate, the independent data provider to the Billboard charts, completes an exhaustive and thorough review of all data submissions used in compiling weekly chart rankings. Luminate reviews and authenticates data, removing any suspicious or unverifiable activity using established criteria before final chart calculations are made and published. In partnership with Billboard, data deemed suspicious and unverifiable is disqualified prior to final calculations. 

How Doris Muñoz Went from Managing Local Acts to Landing a Deal With Disney & Beyond

BY GRISELDA FLORES

When you ask Doris Muñoz how she's feeling, expect a long-winded, multi-layered answer.

"Everything is moving at lightning speed," she says during our animated conversation via Zoom. "I'm feeling the full range of emotions from excitement to all the wondrous possibilities that this is going to open up my life to. I know this is setting the tone of like my career. I think I've come to terms with like how high the stakes are."

In these past three months alone, Muñoz — an L.A.-based creative who made a

▶ IN BRIEF

splash in the industry as a young manager to emerging acts such as Cuco and La Doña — has in the past year made some life-altering moves.

During the pandemic, Muñoz made the executive decision to leave her management days behind, transitioning her Mija Mgmt company to Casa Mija — a space for music mentorship — and take up a “life-changing” fellowship at USC that she says, “allowed me to reconnect with creating as just a place of expression with no expectation.”

Post-fellowship, her next move was still up in the air when she received an offer to work a full-time job in the music industry. “I was put at a very big crossroads,” explains Muñoz, who also founded Solidarity for Sanctuary, a non-profit that amplifies voices of immigrant communities through music, advocacy and the arts. “But last summer when I went to Mexico with my parents for the first time, I was already sitting on a few demos of music that I just made throughout the course of the pandemic.”

While in Mexico, she met up with artist and producer [Camilo Lara](#). What was supposed to be a meeting to “catch up” turned into a pivotal conversation that led Muñoz to turn down the full-time position and launch her own career as an artist. With the help of Lara, her first single — “Que Sufras,” a heartbreak bolero — was born.

“This was never really part of my plan,” she says about releasing her own music. “I grew up performing and, when I was in college, I was writing music. But all the doors opening for me to work in the music industry were behind the scenes; I was booking shows, I started doing merch and tour managing. I was like, ‘Oh, the universe is telling me to do this. And my upbringing as an artist is helping me do this.’ Then the pandemic was like, ‘Just kidding.’ It’s now very clear that the universe is shouting at me to finally put myself first for once, and help myself the way I’ve helped others for years.”

Launching herself as an artist was just the beginning of the “wildest rollercoaster” she’s been on. In January, the groundbreaking documentary *Mija*, which is an ode to daughters of immigrants and is based on Muñoz’s life, premiered at Sundance.

Directed by **Isabel Castro**, the story follows Muñoz — who is hustling to create opportunities for her indie-pop clients, while also carrying a lot of weight on her shoulders as the first U.S.-born member for undocumented family.

“It was a long process. And being vulnerable about not just my career dynamics that were in flux but also the big question mark over my family’s immigration status and what was happening there,” Muñoz, who’s in her late 20s, says. “The film really catches that in real time; the parallels of like how as immigrant daughters, we have to hold space for that and continuously think, ‘Oh my God, my career is doing X, Y and Z and will I lose a gig and fall on my face. But then also, what’s going to happen for my family? I need to succeed for my family. I can’t let my family down.’ It paints a very clear picture of that.”

Earlier this month, it was announced that Disney Original Documentary had acquired worldwide rights to *Mija* and, as part of the deal, FX would retain the rights to develop scripted content based on the film. “I wish I would’ve recorded my reaction when the team told me, because it was epic,” she says. “It’s a dream come true and a pleasant surprise. I mean, Disney wasn’t even in my periphery.”

Below, *Billboard* talks with Muñoz about the meaning of landing a Disney deal, and what’s next for her.

It’s been a busy 2022 for you with Sundance, going on tour with Silvana Estrada, the release of your first single — and you were just at SXSW. How have you been processing all of this?

In my life and my career, I’m taking it day by day. The news of the Sundance premiere really set the tone of the year. I had the butterflies, the excitement, but also allowing myself to be nervous because there was a huge question mark over what this year will bring. I understand the grandeur of all of this. But at the same time, I’m like, “Oh my God, can I handle all of this?” It’s like the *Inside Out* characters and they’re all like talking to each other in my head right now.

You stopped managing acts in 2020 during the pandemic and now have officially launched your career as a singers-

songwriter. How was your first single born?

When I met up with Camilo Lara, he asked me if I was writing my own stuff and I said yes so he asked me if I could play something for him. I played a demo of “Que Sufras” it was just guitar and vocals and he was like, ‘Can I contribute to this?’ And I was like this is your song now, dude. Do whatever you want with it. Camilo is one of my favorite producers, musicians, composers of all time — and all of a sudden, I’m sitting on his couch and he wants to contribute to my music. A week later he turned it around, and brought the song to the universe that I always wanted to live in.

How has your experience as a manager played out in your own career as an artist?

It’s a blessing and a curse, I will say. My left and right brain are competing with each other at all times. And I’m really in this process trying to get them to just groove together. In my era of management from 2017 to 2020, everything that happened, I was able to see the groundwork that is laid down for things to happen in the next year and the next year. It’s kind of like this gift that you have to tap into, of seeing into the future. And so now that I’m here in this place and I’m seeing all these things develop the way that they are... It’s like, “Oh s–t, I can see what this is leading into.” As scary as it is, it’s giving me the perspective now, like I know exactly what I want.

And Mija Mgmt transitioned into Casa Mija.

The first pivot for me after management was to launch that mentorship program that I started hosting last year on a monthly basis. I did it so that way we can create partnerships and just be super intentional with the programming throughout the year, but still holding space for people to connect and develop and be mentored. Because initially, I was like, “I don’t want to leave management” — because I need to still contribute to the movement. Then I thought I can still contribute by planting seeds into the people that I do want to go and work directly with, the artists who want their own change in their communities.

How did the opportunity to create a

▶ IN BRIEF

documentary like *Mija* come about?

I was first approached by Isabel in January 2019 because she wanted to talk about an initial idea that didn't really pan out. But she was very persistent, and that summer, I heard back from her. She wanted to make a feature surrounding this movement that happened with [Latin](#) indie, how it's reflective of first-generation kids and tying in the ethos of like the really complex experience it is to try to navigate this country and that extra layer of pursuing creative dreams. Her original idea was to put it through the lens of someone else — but now she was coming to me and being like, "Wait a second, this is you."

Every fear rushed in for me. I thought, "Am I ready for this? Am I in the right headspace?" I'm super busy. We were about to do Selena for sanctuary in Central Park. We're touring the rest of 2020. Then I met her for the first time in New York days before the Selena for Sanctuary concert, and it was like as if I knew her forever. We clicked just, and in my gut it was just like an immediate yes.

I just knew that this was going to be bigger than me and that I had to set aside any fears that I had surrounding myself, because it was beyond just my experience.

What was your reaction to Disney acquiring the rights to the film? And what impact do you hope the film will have when it reaches a global audience?

I was home and they called me into a zoom meeting. When they said Disney, I was like, "Say that again." My mom was in her room and I was like "Ama, ven pa' aca," she was so surprised. We grew up poor, and my mom would save up every single year no matter what to take me to Disney for my birthday, just us two. My core memories are surrounding the Disneyverse — so to hear that, I was floored. I never thought Disney would back a film about an undocumented family but times are changing. This is what the global audience of Disney needs to see.

That was my thing, whoever distributed the film I just wanted this to be accessible to Latin America. I not only wanted folks in the States who are dealing with a mixed status family to connect with the film, but also people who have to go back home in Latin America. I wanted that bridge to happen. Landing Disney is a shock to the system and

a consistent reminder to continue to dream bigger and bigger. I was thinking small compared to what happened. I wanted to be a Disney channel star as a child, and it came true, but in a different way. When I heard Disney, my mind went to: "Hi my name is Doris, and you're watching *Mija* on Disney."

Knowing that this will impact so many young folks that grew up like me or adults like me that are still healing from a similar experience. That's my biggest takeaway of the impact this will create. I needed to see an artist like myself growing up. I was a little *rockera*, I was the girl at the emo show. How life-changing it would've been to see a plus-size Latina onstage making music that doesn't just sit in a box of what I thought I needed to be. Growing up, either I had to super assimilate or super dive into the *cultura*. As an adult I now understand that it's a spectrum, and I can honor whatever I want.

Are you working on any new music right now?

There will be more music, for sure. This first single was really to see how people would receive it and then we'd go from there. I'm planning on releasing an EP and it's going to be like a two-part series of music that I'm putting out this year. The project will be called *Aprendiendo Por Las Malas (Learning the Hard Way)* because sometimes it be like that. In the Spring, it'll be an EP of originals leading into an EP of the classics in the fall that will be paired with a short film that we made in Mexico City last year. It honors music from my ancestors, boleros, *románticas*. The music will go hand in hand with the film *Mija*, which will be hitting the film festival circuit until the end of summer, then theatrical run in the Fall and Disney+ to follow. **B**

Supreme Court Will Hear Case Over Warhol's Prince Portraits

BY BILL DONAHUE

The U.S. Supreme Court said Monday it would hear a closely-watched copyright case over a series of images of [Prince](#) created by [Andy Warhol](#).

The battle before the high court will center on whether the late Warhol made a legal "fair use" of a copyrighted photograph of Prince — snapped by [Lynn Goldsmith](#) — when he used it as the basis for the paintings.

As is typical, the justices did not offer any explanation for why they had agreed to tackle the case. They will hear arguments in the fall and likely rule on the case at some point during the first half of 2023.

Warhol created his Prince images in 1984 as artwork for a *Vanity Fair* article called "Purple Fame." To do so, he used a portrait of the star taken in 1981 by Goldsmith, which *Vanity Fair* had licensed for use in the magazine.

Goldsmith says she didn't find out about Warhol's use of her images until 2016, when *Condé Nast* magazine re-used them on the cover a tribute issue following Prince's sudden death from a painkiller overdose. After she threatened to sue the Andy Warhol Foundation for copyright infringement, the group filed a preemptive lawsuit to prove that the works were legal.

The foundation argued the iconic artist had "transformed" the image from a basic photo into a new work of art, meaning Warhol was covered by copyright's fair use doctrine, which allows for the limited reuse of copyrighted material in new forms and contexts.


In 2019, a federal judge agreed with that argument, ruling that Warhol's images had "transformed Prince from a vulnerable, uncomfortable person to an iconic, larger-than-life figure." But last year, a federal ap-

▶ IN BRIEF

peals court overturned that decision – ruling that Warhol’s work still had the “essential elements of its source material.” Merely adding his “signature style” to Goldsmith’s image had not created something “fundamentally different and new,” the court wrote at the time.

In December, Warhol’s foundation asked the Supreme Court to tackle the case, arguing that the ruling had restricted the definition of fair use and posed serious risks for artists. The group said the decision “casts a cloud of legal uncertainty over an entire genre of visual art.”

In a statement to *Billboard*, attorneys for the Warhol Foundation cheered the court’s decision to take the case. “The ‘fair use’ doctrine has for centuries been a cornerstone of creativity in our culture,” said **Andy Gass** of the law firm Latham & Watkins. “Our goal in this case is to preserve the breadth of protection it affords for all – from the Andy Warhols of the world, to those just embarking on their own process of exploration and innovation.”

An attorney for Goldsmith did not immediately return a request for comment. The photos at issue in the case are owned solely by Goldsmith, and Prince’s estate is not involved in the case. 

Music Superstars Join Forces for Global ‘Stand Up for Ukraine’ Social Media Rally

BY LARS BRANDLE

On April 8, stars from across the entertainment and sports sectors will join together for Stand Up for [Ukraine](#), a social media movement that boasts a who’s who of participants including Abel “The Weeknd” Tesfaye, Adam Durica, Aitana, Alanis Morissette, Alejandro Sanz, Alexandra Stan, Angélique Kidjo, Annie Lennox, Billie Eilish,

Billy Joel, Celine Dion, Chris Isaak, Chris Rock, Demi Lovato, Elton John and David Furnish, FINNEAS, Garth Brooks and Trisha Yearwood, Gloria Steinem, Green Day, Herbert Grönemeyer, Hugh Jackman and Deborra-lee Furness, Igo, Jon Batiste, Jonas Brothers, Juanes, Kacey Musgraves, Katy Perry, Leon Bridges, Luke Combs, Madonna, Miley Cyrus, Mirai, Ozzy Osbourne, Pearl Jam, Pharrell Williams, Priyanka Chopra Jonas, Radiohead, Red Hot Chili Peppers, Ryan Tedder, Sarsa, Shaquille O’Neal, Stevie Nicks, Stevie Wonder, Tame Impala, U2, Usher, Vito Bambino and Young Leosia.

On that day, it’s hoped anyone who logs onto social media will be swamped with messages from entertainers and activists calling for tangible support for Ukraine and a solution to the humanitarian crisis that continues to escalate following the Russian army’s invasion on Feb. 24. The pledging summit intends to rally people on social media to pressure government and corporate leaders to provide additional emergency funding needed to help the millions displaced by the invasion in Ukraine and other conflicts around the world including Yemen, South Sudan and Afghanistan.

Powered by [Global Citizen](#), the Stand Up for Ukraine summit was unveiled Saturday (March 26) by European Commission President Ursula von der Leyen and Canadian Prime Minister Justin Trudeau, and is intended to play much more than a feel-good role in these difficult times. With the social movement spanning the globe, it’s hoped the hearts, minds and wallets of the world will open up for refugees and drive billions of dollars in aid.

“Millions of people are fleeing the bombs falling on Ukrainian cities,” comments President Ursula von der Leyen. “The world must stand up for them. The European Union is catering for the needs of the millions of refugees it hosts. And we will further step up. But so much is needed – and the brave people of Ukraine deserve solidarity from citizens and states around the globe. Together, we can give them a safe home and bring some light in their lives at this dark hour.”

Some 12 million people need assistance currently because of the war in Ukraine,

according to UNHCR. More than 6.5 million are displaced internally. And in less than three weeks, over 3.2 million people have left Ukraine and fled into neighboring countries, including nearly 2 million women and children.

“History has shown us that conflict and poverty are closely interconnected, resulting in the weakening of the rule of law, a collapse in economic development and often catastrophic humanitarian situations,” said Global Citizen CEO Hugh Evans. “There is no doubt that the conflict in Ukraine has led to a humanitarian crisis – members of Global Citizen saw this ourselves at the Ukrainian-Polish border. More than three million refugees have fled their homes, with millions more likely on their way.”

The music industry has moved en masse to condemn the actions of [Russia](#), with all the leading players suspending or withdrawing their activities in the territories, including the three majors (Universal Music Group, Sony Music, Warner Music), Spotify, YouTube and Live Nation.

For more information on Stand Up for Ukraine [head here](#). 

San Jose’s Only Country Station Sells Its Signal to EMF

BY JESSICA NICHOLSON

Nonprofit Christian broadcast company Educational Media Foundation is set to acquire the 95.3 FM signal for San Jose, Calif., country music radio station KRTY from Empire Broadcasting for \$3.138 million. EMF owns Contemporary Christian networks K-LOVE and Worship AIR1.

KRTY is San Jose’s only country station and has programmed country music since 1989. Bob Kieve acquired the station in 1993 and the station has remained one of the few independently owned FM stations operating in a market of its size. Kieve [died](#) in 2020

▶ IN BRIEF

at age 98. Thus, the station has had more leeway in programming, with KRTY vp/general manager Nate Deaton becoming an outspoken voice within the country format. During his tenure at KRTY, Deaton has won awards, including 2022's market manager/GM honor at the CRS/Country Aircheck awards.

KRTY's country programming will remain on the air through June 1. Though EMF purchased the frequency, KRTY retains the station's intellectual property, including its call letters, branding, website and concert events, [according](#) to *The Mercury News*.

"It's entirely possible, perhaps probable, that somebody else — perhaps an underperforming station — picks up the country format in the Bay Area and builds upon the success we've had," Deaton [told](#) *The Mercury News*. He added that after June 1, "We will still do something as KRTY in the digital space. So we're not saying goodbye; we're saying, 'What's next?'"

Deaton also said via a separate statement, "This is the end of a magical era. Bob would be sorry to see the end of country radio in San Jose, but we know he would be proud to see how the employees at the station have honored his legacy since they lost Bob two years ago. We extend our congratulations and compliments to the entire team at EMF—they have been extraordinarily helpful and respectful during the entire transaction. We wish them the very best."

Joe Miller, vp of signal development at EMF, added, "We have appreciated working with Nate and his team on this transaction and applaud the service KRTY (as well as KARA/KLIV previously) under the Kieve ownership has brought to the Bay Area over the years. They have been a credit to radio industry."

News of San Jose losing its country signal follows last October's news of New York City [losing](#) its only metropolitan country station, Audacy's WNSH-FM 94.7, which flipped from a country format to classic hip-hop. **B**

Palomino Festival: Kacey Musgraves and Willie Nelson to Headline New Roots Event

BY DAVE BROOKS

Kacey Musgraves will headline Southern California's largest festival celebrating Americana, alt-country and roots music when she takes the stage for [Goldenvoice's](#) brand-new [Palomino Festival](#), July 9 at the Rose Bowl's Brookside grounds.

Joining the six-time Grammy winning superstar is fellow Texan and outlaw country legend [Willie Nelson and Family](#), his long-time touring and recording group formed in the 1970s on the beer-soaked floors of Austin's [Armadillo World Headquarters](#). Accompanying Musgraves and Nelson are more than a dozen of the genre's mostly celebrated acts including [Jason Isbell and the 400 Unit](#), whose sound draws heavily from his home state of Alabama and the influence of Athens, Georgia; the recently reunited red dirt touring outfit [Turnpike Troubadours](#), Nashville string band [Old Crow Medicine Show](#) and the mysteriously masked cowboy crooner [Orville Peck](#).

The one-day festival, booked and curated by head Goldenvoice talent buyer [Stacy Vee](#), is an homage to a musical tradition deeply rooted in the American experience that defies any single unifying description. For some, the genre is a mix of country and western themes combined with influences from indie rock, punk and alternative, while for others the musical form is a careful deconstruction, stripping away modernity to create an authentic sound inspired by the past.

"I've always wanted to do this type of festival, focused on music that lives on the edge lives of what is and isn't country," Vee tells *Billboard*, noting that the name Palomino is in part a tribute to the former North Hollywood Palomino country music club. "It's

very important to me that these artists that I cultivated amazing relationships with get their own look and moment."

Alt-country and Americana have never neatly fit in to Southern California's live music landscape until recent years, thanks largely in part to the Stagecoach music festival Goldenvoice books every April in the Coachella Valley. As a talent buyer for Stagecoach, Vee has reliably booked acts like the Sturgill Simpson and Tyler Childers on the festival's Palomino stage alongside Nashville powerhouse acts like Luke Combs, Carrie Underwood, and Garth Brooks.

Besides producing carefully crafted live sets for artists, Goldenvoice has helped book and grow countless Americana acts and helps support the careers of artists like Musgraves, whose appeal to both mainstream and alt-country audiences is in small part boosted by Vee and other music execs' effort to keep her in front of different audiences

Besides the genre's popularity, Stagecoach has been an important medium for establishing the sound's unique fashion aesthetic. Few artists have had as much influence on the modern look of country western like artist Nikki Lane, whose High-class Hillbilly pop-up boutique and market has long been a staple at Stagecoach and will be featured at Palomino.

"I can't seem to do anything without Nikki Lane these days and she'll be out there performing on stage and curating a vintage market," Vee says.

Palomino festival will also include specially create culinary items for fans, artwork celebrating Americana and alt-country's rich culture and appearances by Compton Cowboys horseback riding club.

"It's going to be a mix of amazing artists and fans who have long supported this music and the community we have all been building together," Vee said.

General admission passes for Palomino start at \$179 + fees, and VIP passes are \$399 + fees. Tickets go on sale April 1 at 12 p.m. PST. Click [here](#) to register in advance. **B**

▶ IN BRIEF

Aerosmith's Joey Kramer Takes 'Temporary Leave of Absence' From Band

BY RANIA ANIFTOS

Aerosmith drummer Joey Kramer will not be joining the band when they return from a two-year hiatus in June for their Las Vegas residency.

"[Kramer] regrettably made the decision to sit out the band's concerts in 2022 so he can focus his full attention on his family during these uncertain times," the band said in a [statement to USA Today](#) on Friday (Mar. 25) "He and the band look forward to his future performances with Aerosmith."

The statement adds that Kramer's departure is a "temporary leave of absence" and "he and the band look forward to his future performances with Aerosmith." John Douglas will replace Kramer as the drummer for the upcoming shows.

Kramer, a founding member of Aerosmith, previously took a break from his drumming role in April 2019 to recover from a shoulder injury. Kramer joined the band onstage to accept the MusiCares Person of the Year award before the 2020 Grammys, though he did not play with the quintet due to the [legal battle](#) that found him suing his bandmates for making him audition to rejoin the band, which excluded him from playing with them at MusiCares, as well as the following night's Grammys and at their recent Las Vegas residency gigs.

After the injury took him out of service, Kramer claimed that despite his recovery, and the audition to get his gig back, the other members of the band have not allowed him back into the fold.

"Joey Kramer is our brother," Aerosmith [responded in a statement](#). "His wellbeing is of paramount importance to us. However he has not been emotionally and physically

able to perform with the band, by his own admission, for the last 6 months. We have missed him and have encouraged him to rejoin us to play many times but apparently he has not felt ready to do so.

"Joey has now waited until the last moment to accept our invitation, when we unfortunately have no time for necessary rehearsals during Grammys week. We would be doing a disservice to him, to ourselves and to our fans to have him play without adequate time to prepare and rehearse. Compounding this, he chose to file a lawsuit on the Friday night of the holiday weekend preceding the Grammys with total disregard for what is our limited window to prepare to perform these important events. Given his decisions he is unfortunately unable to perform but of course we have invited him to be with us for both the Grammys and our MusiCares honor. We are bonded together by much more than our time on stage." **B**

John Legend to Receive Recording Academy's First Global Impact Award

BY PAUL GREIN

John Legend, who became an EGOT in 2018, probably doesn't need another award, but they're still nice to get. Legend will receive the first-ever Recording Academy Global Impact Award at the Recording Academy Honors presented by the Black Music Collective. The in-person event is set to take place at Resorts World Las Vegas on Saturday, April 2, the night before the 64th Annual Grammy Awards.

Summer Walker is set to perform at the event, D-Nice will spin music, MC Lyte will be the voice of the evening and Adam Blackstone will serve as musical director. Blackstone served in the same capacity at the 2022 Oscars. D-Nice, whose virtual Club Quarantine parties over the past two years

have boosted his profile, also performed on the March 27 Oscar telecast.

Jimmy Jam, honorary chair of the Black Music Collective and the first Black chair of the Recording Academy's board of trustees, will make remarks.

In a letter to Recording Academy members on Monday (March 28), Harvey Mason Jr., the Academy's CEO, said: "The Black Music Collective launched in September 2020 and is a hub for power players in Black music, across all genres, under the Grammy roof, bringing together creative geniuses and business leaders to set unified goals, align on a shared agenda, and build community. We're thrilled to bring [Black Music Collective] to Grammy Week this year as we are just getting started!"

"It is our distinct honor to celebrate John Legend as the inaugural recipient of the Recording Academy Honors' Global Impact Award," Valeisha Butterfield Jones, co-president of the Recording Academy, said in a statement. "John is one of the most important artists of our time, someone who leads by example and pushes important boundaries consistently across music, philanthropy and activism."

"On behalf of the Black Music Collective, we are honored to bring together some of the most influential creatives of our time to celebrate John Legend ahead of Music's Biggest Night," said Riggs Morales, chair of the Black Music Collective. "This event is a reflection of our continued work as we strive to celebrate the greatest and brightest in Black music who transcend beyond race and genre."

MC Lyte has been heavily involved in the Recording Academy over the past eight years as chair of the rap committee, president of the Los Angeles chapter, national trustee and governor. She also sits on several awards and nominations committees.

MVD Inc will produce the invite-only event, which has a dress code of avant garde (black tie optional). **B**

Every Song on Cardi B's 'Invasion of Privacy' Is Now Certified Platinum or Higher

BY RANIA ANIFTOS

Cardi B's debut album, 2018's *Invasion of Privacy*, has officially made RIAA history — again.

All 13 songs on the album is now certified platinum or higher by the Recording Industry Association of America, making Cardi the first female to achieve this feat. The accomplishment further extends the rapper's initial record as the first female artist to have every track on an album RIAA certified Gold.

Her major-label debut LP with Atlantic Records is the gift that keeps on giving for Cardi, earning her a Billboard 200 No. 1, a 2019 Grammy for best rap album, a diamond-certified single "Bodak Yellow" and two Billboard Hot 100 No. 1 singles ("Bodak Yellow" and "I Like It" with Bad Bunny and J Balvin), among other milestones for the rapper.

Invasion of Privacy was the top female rap album of the 2010s, according to the Billboard 200 Decade-End chart. Cardi charted 13 songs (12 from the album, minus "Bodak Yellow" after its three-week stint at the top) on the Hot 100, allowing her to pass Beyoncé for the most simultaneous titles on the ranking by a solo female.

In April 2021, Cardi B celebrated the three-year anniversary of *Invasion of Privacy* with a sweet message on Twitter. "Thank you everyone that's been showing IOP love today .It feels like a birthday lols," she tweeted. "I get real sweet and bitter-sweet memories when I listen to the album, I faced many challenges thru the process and after but the outcome was beautiful and successful. Love you forever." 📺

Kidd Creole's Murder Trial Opens With Self-Defense Claim

BY THE ASSOCIATED PRESS

The trial of rapper Kidd Creole has begun in New York City with his lawyer telling a jury it was self-defense when the hip-hop pioneer stabbed a homeless man to death in 2017.

The artist, a founding member of Grandmaster Flash & The Furious Five, is charged with murder and went on trial Friday (March 25) in a Manhattan criminal court.

Prosecutors said the rapper, whose real name is Nathaniel Glover, stabbed John Jolly twice in the chest with a steak knife after becoming enraged because he thought Jolly was gay and hitting on him. The stabbing happened as Glover was walking to his maintenance job in midtown Manhattan shortly before midnight on Aug. 1, 2017, and Jolly asked him "What's up?" authorities said.

"Ladies and gentlemen, this is New York City. It's 12 o'clock at night. Who's saying 'What's up?' to you with good intentions?" Glover's lawyer, Scottie Celestin, told the jury. "His fear for his life was reasonable."

Celestin also said Jolly died from a dose of the sedative benzodiazepine that was given to him at a hospital, not the stab wounds.

Assistant District Attorney Mark Dahl told the jury Glover confessed to police and didn't stab Jolly in self-defense, but rather in anger because he thought Jolly was hitting on him.

"The defendant confessed to pulling out a kitchen knife and repeatedly thrusting it into the body of a stranger on the street, killing him," Dahl said. "Was there anything that would prevent him from simply running away from Mr. Jolly? No."

Grandmaster Flash & The Furious Five is best known for their 1982 rap song, "The Message." The group formed in the late 1970s in the Bronx and became the first rap act to be inducted into the Rock and Roll

Hall of Fame in 2007.

The trial resumes Monday. 📺

Muse Announce Pair of Intimate London Shows to Aid Ukraine

BY GIL KAUFMAN

Muse will play a pair of intimate benefit shows to raise money for two organizations aiding the people of war-torn Ukraine. "We're honoured to be able to play these shows over two nights for three outstanding organisations," the band announced on Monday morning (March 28). "They're out there delivering vital services time after time for the most vulnerable people in society, both in the UK and abroad."

Scaling down from the stadiums and arenas they typically play, the prog rock trio will set up at the 5,000-capacity London Eventim Apollo on May 9 and 10; the first show will raise money for War Child — which aids children and young people affected by war — with night two's proceeds going to Médecins Sans Frontières (Doctors Without Borders), who provide medical care to people trapped in war zones and global disasters.

The May 10 show will also serve as a 30th anniversary celebration of the British Magazine *The Big Issue*, with fellow British rockers Razorlight opening that night's show. Tickets for the show will go on sale on Wednesday (March 30) here.

Muse join a growing list of acts playing shows to support the besieged citizens of Ukraine, who have been under assault by Russian troops for more than a month as part of Russian dictator Vladimir Putin's unprovoked war on the former Soviet republic. Arcade Fire recently played a benefit in New Orleans for Ukrainian relief, and Ed Sheeran, Camila Cabello, Snow Patrol and more acts are slated to perform at Tuesday night's (March 29) all-star "Concert for Ukraine"

▶ IN BRIEF

at the Resorts World Arena in Birmingham, England.

Check out the Muse announcement below. **B**

Charli XCX Collects First U.K. No. 1 With 'Crash'

BY LARS BRANDLE

Charli XCX has her first U.K. chart crown as *Crash* (Atlantic) smashes its way to No. 1.

Just hours after *Crash* hit the summit of Australia's chart, the British artist produces the same result on the Official U.K. Albums Chart.

Crash is Charli's fifth studio album, and her first to crack the U.K. Top Ten. Her previous best was a No. 14 for 2019's *Charli*, while her most recent lockdown LP, the Mercury Prize-nominated *How I'm Feeling Now*, peaked at No. 33 in 2020.

The new album crashes the Official Vinyl Albums Chart at No. 1, as physical formats generate over 70% of *Crash*'s total chart sales over the course of the week, the OCC reports.

Expect the new collection to continue motoring along, thanks to the release last Friday of a deluxe version, featuring four new tracks.

Coming in at No. 2 on the latest frame is Brighton, England rapper ArrDee (real name Riley Davies) with his first mixtape, *Pier Pressure* (Island), while London indie rockers Sea Girls are new entry at No. 3 with *Homesick*.

Also arriving in the top tier is British rock veterans Feeder with *Torpedo* (Big Teeth), new at No. 5 for the group's 10th Top 10 album, while Sam Tompkins' debut EP *Who Do You Pray To?* (Island) starts at No. 7.

Finally, Spanish star Rosalia misses out on the Top 40, but makes a first impression on the U.K. chart with *Motomami* (Columbia). It's new at No. 42. **B**

Sting Drops New Version of 'Russians' With Profits to Benefit Ukraine

BY RANIA ANIFTOS

It's been nearly 40 years since Sting unveiled "Russians" during the Cold War, and given the Russia's devastating attacks on Ukraine, the lyrics are still just as relevant.

As a result, the star re-recorded and released a guitar and cello version of "Russians" on Friday (Mar. 25), with net profits to benefit www.helpukraine.center, which Sting explained in an Instagram post is "a volunteer storage center established by Ukrainian business owners where humanitarian and medical aid can be sent from all over the world – with funds being processed through the German charity foundation, Ernst Prost, People for Peace – Peace for People."

Earlier in the month, Sting took to Instagram to perform the song, saying, "I've only rarely sung this song in the many years since it was written, because I never thought it would be relevant again. But, in the light of one man's bloody and woefully misguided decision to invade a peaceful, unthreatening neighbor, the song is, once again, a plea for our common humanity."

"For the brave Ukrainians fighting against this brutal tyranny and also the many Russians who are protesting this outrage despite the threat of arrest and imprisonment – We, all of us, love our children. Stop the war," he continued.

Additionally, following the Russian invasion of Ukraine, multiple songs – including "Russians" – have appeared on *Billboard*'s LyricFind U.S. and LyricFind Global charts dated March 5.

"Russians" led all such songs on both charts, debuting at Nos. 3 and 4 on LyricFind U.S. and LyricFind Global, respectively. It reached No. 16 on the *Billboard* Hot 100

in March 1986. The song, which was critical of the Cold War then occurring between the United States and the Soviet Union, featuring the line "I hope the Russians love their children too," sees an increase of 4,183% in lyric views and usages in the U.S. and 3,744% globally, according to LyricFind. **B**

Dave's 'Starlight' Enters Week Three Atop U.K. Singles Chart

BY LARS BRANDLE

Dave's "Starlight" (Neighbourhood Recordings) continues to glow bright in the U.K., where its snags a third consecutive week at No. 1.

"Starlight," which debuted atop the Official U.K. Singles Chart after its surprise release, is the most-streamed song of the week in this territory, racking up 7.3 million plays over the past cycle, the OCC reports.

"Starlight" leads an unchanged Top 7 this week. Though the gap between Dave's longest-running No. 1 hit and the current No. 2-ranked U.K. single, Aitch and Ashanti's "Baby" (Capitol), begins to close, the charts company reports.

Further down the list, there are new peak positions for tracks by Cat Burns ("Go" up 10-8 via RCA/Since 93), Bad Boy Chiller Crew ("BMW" up 21-9 via Relentless), George Ezra ("Anyone for You" 14-12 via Columbia), Tiesto and Ava Max ("The Motto" up 15-13 via Atlantic), Camila Cabello and Ed Sheeran ("Bam Bam" up 18-16 via Asylum/Columbia), Lilz and ZieZie ("Glad U Came" up 35-17 via Robots & Humans), and Tate McRae ("She's All I Wanna Be" up 27 – 21 via Ministry of Sound).

Two new songs enter the Top 40 on the current frame, the highest of which is "What Would You Do" (Atlantic), a collaboration from Joel Corry, David Guetta and Bryson Tiller. It's new at No. 31. Finally, Machine Gun Kelly scores his fourth Top 40

▶ IN BRIEF

entry with “Maybe” (Bad Boy/Interscope), the U.S. pop-punk artist’s collab with Bring Me The Horizon. “Maybe” is lifted from MGK’s new album *Mainstream Sellout*, and it’s new at No. 39. **■**

Aitch and Ashanti’s ‘Baby’ Takes Pole Position In U.K. Chart Race

BY LARS BRANDLE

The U.K. singles chart race is shaping up as a homegrown hip-hop battle, as Aitch looks set to bump Dave from the summit.

Based on sales and streaming data collected from the first 48 hours in the cycle, Aitch (real name Harrison Armstrong) moves into pole position with “Baby,” which samples Ashanti 2003 song “Rock Wit U (Awww Baby)” and credits the R&B artist as its feature singer.

The Manchester rapper’s lead is a narrow one. According to the Official Charts Company, just a small handful of chart sales separate “Baby” from Dave’s “Starlight,” which has ruled the weekly chart for three consecutive frames.

If “Baby” can maintain its momentum, it’ll be Aitch’s first ever U.K. No. 1, and Ashanti’s second, after 2004’s “Wonderful” with Ja Rule and R. Kelly.

Positions 3-9 are unchanged on the First Look chart, which ranks songs based U.K. music consumption from the weekend.

Also enjoying gains on the chart blast are recordings from Jax Jones (“Where Did You Go?” featuring MNEK up 7-6); Tiesto & Ava Max (“The Motto” up 13-10); Joel Corry, David Guetta and Bryson Tiller (“What Would You Do?” up 31-15); Becky Hill & Galantis (“Run” up 25-16), and Tate McRae (“She’s All I Wanna Be” up 21-17).

The Official U.K. Singles Chart is presented late Friday local time. **■**

Taylor Swift Launches 2022 Graduation Collection for Scholarly Swifties

BY RANIA ANIFTOS

Graduating can feel “happy, free, confused and lonely in the best way” — and Taylor Swift is celebrating her Class of 2022 fans with an homage to her *Red* hit, “22.”

The “I’m Feeling ‘22” graduation merch collection launched on Friday (Mar. 25) with everything a Swiftie needs to celebrate their scholarly accomplishments, from graduation cap patches, stickers, balloons and party supplies to tote bags, t-shirts and sweatshirts.

Shop the full collection while supplies last here. Prices range from \$10 to \$65.

“22 (Taylor’s Version)” was recently released on the 2021 re-recording of her 2012 album, *Red*.

Red (Taylor’s Version) topped the Billboard 200 albums chart dated Nov. 27, 2021. The new 30-track release, including the “From the Vault” songs, gives Swift a milestone 10th No. 1 on the chart, making her just the second woman with 10 or more No. 1s in chart’s 65-year history. Barbra Streisand has the most No. 1s among women, with 11.

Red (Taylor’s Version) is Swift’s second re-recorded album, following *Fearless (Taylor’s Version)*, which also debuted at No. 1, in April 2021.

Red (Taylor’s Version) contains new versions of the original album’s 16 songs, along with four deluxe edition bonus tracks and the 2012 charity single “Ronan.” Nine additional “From the Vault” recordings complete the updated project, including six previously unreleased tracks that were written for *Red*, a 10-minute version of the album’s “All Too Well,” and Swift’s solo renditions of the songs “Better Man” and “Babe.” The

latter two tracks were written for *Red*, but not released by Swift at the time and later recorded and released by Little Big Town and Sugarland, respectively. **■**

Japan’s LiSA Set to Release Netflix Original Documentary ‘Another Great Day’

BY BILLBOARD JAPAN

J-pop artist LiSA is set to release a Netflix documentary entitled *LiSA Another Great Day*, chronicling the veteran anime singer’s 10th-anniversary project.

LiSA has a loyal following both in her home country and around the world for her numerous anime hits, some of the most recent being the openers of the hugely popular *Demon Slayer: Kimetsu no Yaiba* series and movie. The documentary will be the first Netflix original movie by a Japanese solo artist and marks the conclusion of the 34-year-old’s solo debut 10th-anniversary project entitled *LiSA*, in progress since last April.

Directed by Taketoshi Sado — who recently helmed Haruomi Hosono’s U.S. Tour documentary *Sayonara America* — the film looks back at the ups and downs of the “Homura” singer’s career while exploring how she heads into a new phase during her 10th anniversary year. The film captures the human side of the artist as she earnestly strives to make “each day as good as it can be” in a creative environment where the songs and live performances that form her foundation are born.

“LiSA is a superstar, but she’s also an ordinary person who feels anxiety in her daily life,” shares Sado. “Trouble seems to follow her around for some reason when she’s working, but I can always relate to

▶ IN BRIEF

the way she overcomes those problems and continues to grow day by day. It's my great pleasure to share her true face with Netflix viewers around the world."

LiSA Another Great Day is due this fall. **B**