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How the 'Wakanda Forever' Soundtrack Helped Rihanna Top the Charts Again

BY DAN RYS

Today (Nov. 11), the highly-anticipated sequel to the 2018 blockbuster film *Black Panther*, called *Black Panther: Wakanda Forever*, reaches theaters in the United States. But already, its soundtrack — released today through Roc Nation/Def Jam/Hollywood Records — is making waves: its lead single, "Lift Me Up" by [Rihanna](#), **debuted at No. 2** on the Hot 100 this week, the elusive singer's 32nd top 10 record and first since 2017, and became just the fourth song this century to debut in the top 10 of the all-format Radio Songs chart.

It's a considerable success, not just for Rihanna but for the *Wakanda* soundtrack as a whole, which is full of artists from Nigeria, Mexico, the U.K. and the U.S. and blends local language music and artists with the cultural connectivity of the film — and helps Def Jam's executive vp/chief creative officer and one of the producers of the project, **Archie Davis**, earn the title of *Billboard's* Executive of the Week.

"There's a spiritual connection with this song and the conviction in Rihanna's delivery that engages listeners," Davis says about "Lift Me Up." "I think once audiences see the film, they'll feel that energy even more."

Here, Davis tells *Billboard* about putting the soundtrack together, the impact of Rihanna's involvement, as well as that of filmmaker **Ryan Coogler**, composer and producer **Ludwig Göransson**, and late *Black Panther* actor **Chadwick Boseman**, and the strategies behind marketing soundtrack albums as opposed to an artist's album. "A great soundtrack reminds you of a film, but a great album feels so vivid that you can almost see it play out in your head," he says. "We try to do both."

This week, the lead single from the *Wakanda Forever* soundtrack, Rihanna's "Lift Me Up," debuted at No. 2 on the Billboard Hot 100 and became just the fourth song this century to debut in the top 10 of the Radio Songs chart. What key decision did you make to help make that happen?

It was a team effort, one thousand percent. It was important we set up the release properly on such a short timeline. A key component was carrying this record on tour around the world to make sure the right people heard it before it was released. Shout

(continued)

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Mike Curb Music / Pump House Anthem
Songs About Jack / Twangville Music
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MY BOY

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LEE STARR
RUSSELL SUTTON
Block of Marble Music / Lee Starr Publishing
Rome Phrey Publishing / Sony/ATV Tree
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Songs of Riser House / Sony/ATV Countryside

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Big Loud Mountain / Bridge 1 Music
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Songs of Influence / Songs of Roc Nation Music
Songs of Universal, Inc. / Sony/ATV Tree
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ONE TOO MANY

CUTFATHER
DANIEL DAVIDSEN
PETER WALLEVIK
Reservoir 416 / Songs of Kobalt Music Publishing

SAND IN MY BOOTS

MICHAEL HARDY
Relative Music Group / Sony/ATV Tree

SETTLING DOWN

LUKE DICK
NATALIE HEMBY
MIRANDA LAMBERT
Concord / Emileon Songs / Little Louder Songs
Music of CTM Outlander Music LP / Pink Dog Publishing
Songs of Kobalt Music Publishing / Songs of Universal, Inc.
Sony/ATV Tree / Wrucke For You Publishing

SINGLE SATURDAY NIGHT

MICHAEL HARDY
MARK HOLMAN
Art In The Fodder Music / BMG Platinum Songs US
Hark Molman Songs / Ju Jettsu Music
Redneck Music / Relative Music Group
Songs of Universal, Inc. / Sony/ATV Tree

TEQUILA LITTLE TIME

RHETT AKINS
JON PARDI
Cowboy and Gus Publishing / Happy Song Factory
Ritten By Rhett / Sony/ATV Countryside
Warner-Tamerlane Publishing Corp.

THINGS A MAN OUGHTA KNOW

JASON NIX
Sony/ATV Countryside

THINKING 'BOUNT YOU

DUSTIN LYNCH
WILL WEATHERLY
Chillin Like Villain's Music
Magic Mustang Music, Inc. / Mandy's Favorite Songs
Track House Worldwide Entertainment
Warner-Tamerlane Publishing Corp.

TIL YOU CAN'T

BEN STENNIS
Dead Aim Music / Songs of Kobalt Music Publishing
The Stennis Mightier Music

TO BE LOVED BY YOU

RHETT AKINS
PARKER MCCOLLUM
ParkerMac Publishing / Ritten By Rhettro
Warner-Tamerlane Publishing Corp.

WASTED ON YOU

CHARLIE HANDSOME
ERNEST KEITH SMITH
JOSH THOMPSON
MORGAN WALLEN
Big Loud Mountain / Bo Wallace Publishing
Ern Dog Music / MV2 Music / Red Bandana Publishing
Round Hill Works / Songs of Universal, Inc.
Sony/ATV Songs LLC / Sony/ATV Tree

WAVES

RYAN HURD
CHASE MCGILL
Songs of Universal, Inc.

WE DIDN'T HAVE MUCH

RANDY MONTANA
Warner-Tamerlane Publishing Corp.

WHISKEY AND RAIN

JESSE FRASURE
JOSH THOMPSON
Big Music Machine / MV2 Music
Songs of Influence / Songs of Roc Nation Music
Sony/ATV Tree / Warner-Tamerlane Publishing Corp.

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KEITH URBAN
Big Music Machine / Maroma Music
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ROSS COPPERMAN
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MICHAEL HARDY
BEN JOHNSON
A Boy Named Ford / Artist 101 Publishing Group
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EMI-Blackwood Music, Inc. / Emileon Songs
Hits From the Tape Room
Iris in the Sky with Diamonds
Little Louder Songs / Pen Point Guard Music
Redneck Music / Relative Music Group
Reservoir 416 / Round Hill Compositions
Songs of Kobalt Music Publishing / Sony/ATV Tree
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BEST THING SINCE BACKROADS

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Artist 101 Publishing Group
Ben There Wrote That Publishing
First Cut Is The Deepest, Inc.
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BLAME IT ON YOU

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TULLY KENNEDY
BMG Platinum Songs US / HrbSonMusic
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Warner-Tamerlane Publishing Corp.
Zona Blue Music

BREAKING UP WAS EASY IN THE 90S

ERNEST KEITH SMITH
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CHASING AFTER YOU

BRINLEY ADDINGTON
Adding Tone Music / Sixteen Stars Music

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RANDY MONTANA
Bootleg Lyrics / Cowboy Revival Music
No Man Can Eat 50 Eggs Music
Songs of Universal, Inc.
Warner-Tamerlane Publishing Corp.

COLD BEER

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BRETT TYLER
Anthem Extremely Combustible Music
Anthem Music Publishing / Extremely Combustible Music
SongGroceries Music / Warner-Tamerlane Publishing Corp.

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MV2 Music / Red Bandana Publishing
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COUNTRY AGAIN

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Dack Janiels Publishing / Sony/ATV Countryside

DRUNK (AND I DON'T WANNA GO HOME)

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HELL OF A VIEW

CASEY BEATHARD
ERIC CHURCH
MONTY CRISWELL
Little Louder Songs / Longer And Louder Music
Rust and Chrome Music / Seven Ring Circus Songs
Songs of Kobalt Music Publishing / Sony/ATV Tree
Spirit of Nashville One Crescendo / Tunes of Fluid

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out to our radio teams at both Def Jam and Roc Nation for working tirelessly, leaving no stone unturned. All the records that our radio teams broke helped pave the way for us to debut in the fashion we did. The music video was also an integral component, which we shot on the Monday of release week and had out by that Friday. It was a complete effort by everyone to help us debut “Lift Me Up” with real impact.

This is Rihanna’s first song as a lead artist since 2016. How did you get her involved in this project?

I give all credit to the filmmaker for connecting with her when she saw the film. I think that helped move her emotionally to even want to be part of this project. Kudos to Ryan Coogler and Ludwig Göransson, and a million praises to [Tems](#), Rihanna, Tunji, Wale Davies, Jay Brown, Omar Grant, Shari Bryant, and the whole Roc Nation team for pulling it together. I also think, in a way, a lot of this came from Chad.

What was it about this song that you felt resonated so well, not just for the film but also among music fans?

Its relatability. The lyrics “Lift me up / hold me down, keep me close / safe and sound.” There are so many people we wish we could say that to. Those are words we tell our children, wish our ancestors could say to us, maybe even pray at times. There’s a spiritual connection with this song and the conviction in Rihanna’s delivery that

engages listeners. I think once audiences see the film, they’ll feel that energy even more.

What did you want to get across with this soundtrack?

We wanted this project to be an immersive audio experience. I see the music existing as an invisible character, an extension of Wakandan culture that can be heard sonically and felt emotionally. These songs are all tied to emotions in a way I’ve never seen done before in a film. There’s an intentionality behind all the music, and my hope is audiences will be equally submersed in the music as they are experiencing the film. The two entities work hand in hand. There are a few different languages on the soundtrack, but those willing to research will find easter eggs through the music.

This album features a slew of Nigerian and Mexican artists, as well as American and British hip-hop artists. How did you choose who was involved and how did you make sure that it all fit together?

I think we chose by prioritizing authenticity to the story and understanding the nature of our platform. For example, while exploring Mayan Mexican culture it was important to choose artists that could relay such a precious identity. However, that’s not to say we couldn’t hear an artist like [Rema](#) shine the way he does on “Pantera” alongside Aleman. This is where Ludwig’s genius presents itself. He was learning how to construct these sounds with producers

from their respective cultures while simultaneously experimenting. Authenticity was paramount. We also wanted to make sure the voices of many, even some that are lesser known, were represented. To think this movie and music would only resonate in the U.S. would’ve been a disservice.

Soundtracks can be hit or miss on the charts — some come and go, but some become massive hits. What goes into making a great film soundtrack that also translates to chart success?

In my opinion I believe it’s a great story, amazing narrative, and a host of incredible artists that care about the art being created. None of this can be done without amazing artists. If everyone understands the weight of the message we’re trying to convey it helps tremendously. My job is to make sure I help that message resonate within culture and the world. A massive amount of research goes into these projects, and direction from the composer and director helps as well. We’re ultimately trying to create a world that’s portrayed visually with music and there’s a great level of care that goes into each project. Those are general pillars, but each project is different from the last. Being able to learn, adapt and react is important. Sometimes there’s momentum or energy that comes from the least expected places that you must follow. It may lead to a dead end, but there’s something to learn in that process. Being able to harness those

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experiences and channel it holistically with a clear vision in mind all combines to make a great soundtrack.

What goes into developing and marketing a soundtrack like this as opposed to an artist's album?

Soundtracks are worked on by lots of people, with many influences and real deadlines. When it comes to marketing a soundtrack, I feel like you're also marketing the community to ensure it's surrounded by the culture being represented. I think a key difference with a soundtrack is I have a built-in story I'm moving off of, whereas an artist is a blank canvas. An artist's album a lot of times is someone's real life experience. It's a different conversation when you have to put your face out there as an artist. With a soundtrack like this you get to play make believe, in a way. There's more room for imagination and that's where we can expound upon as much as possible for the audience. A great soundtrack reminds you of a film, but a great album feels so vivid that you can almost see it play out in your head. We try to do both. **B**

Here's How 'Red (Taylor's Version)' Performed Compared to Taylor Swift's 'Red' in Its First Year

BY JASON LIPSHUTZ

When [Taylor Swift](#) launched her re-recording project in 2021 — embarking on a six-album endeavor of redoing her first six studio albums, following the acquisition of those albums' master recordings by [Scooter Braun's](#) Ithaca Holdings in 2019 — she did so with a bang. *Fearless (Taylor's Version)*, the re-recording of her 2008 sophomore album, was released in April 2021 and scored the [biggest debut](#)

[week for any 2021 album](#) at that time with 291,000 equivalent album units, according to Luminate.

Yet as significant of a commercial achievement as *Fearless (Taylor's Version)* represented for Swift, *Red (Taylor's Version)*, her second re-recorded album released last November, proved to be much, much bigger. This was evident upon its release — when it [debuted at No. 1](#) with 605,000 equivalent album units, and the 10-minute version of “All Too Well” [shot to the top](#) of the Hot 100 chart — and is even more clear as it turns one year old on Saturday (Nov. 12).

When *Red (Taylor's Version)* was released last year, we compared the commercial performance of Swift's re-recorded *Red* with the 2012 original on a week-to-week basis, to see how both projects performed on different platforms. One year after its release, we can use a much greater sample size to see how listeners interacted with *Red* and *Red (Taylor's Version)* across streaming, radio and sales platforms.

From its release day of Nov. 12, 2021, through the most recent tracking week (ending Nov. 3), *Red (Taylor's Version)* has earned 1.94 million equivalent album units, according to Luminate, while the original *Red* has earned 220,000 equivalent album units over that same time period. The units total for *Red (Taylor's Version)* over the past year not only dwarfs the total of the original *Red*, but nearly doubles the [comparative performance of](#) *Fearless (Taylor's Version)*, which earned 1 million equivalent album units in its first year of release.

Digging deeper into the numbers, *Red (Taylor's Version)* earned 1.5 billion official U.S. on-demand streams over the past year, compared to 280.6 million streams of *Red*. Meanwhile, the re-recorded *Red* scored 784,000 in album sales over that time period, while the original *Red* sold 17,000 copies.

Red (Taylor's Version) also dominated *Red* in terms of radio play over the past year, with 211,000 U.S. radio plays of its songs compared to 38,000 plays for the original *Red* songs. That disparity is the most notable difference between the performance of *Fearless (Taylor's Version)* and *Red (Taylor's Version)*, compared to Swift's original al-

bums. After the release of *Fearless (Taylor's Version)* in April 2021, radio stations still gravitated toward the original versions of hits like “Love Story” and “You Belong With Me” — but last November, upon the release of *Red (Taylor's Version)*, leading U.S. radio station owner iHeartRadio [pledged to play Swift's re-recorded songs](#) moving forward. Consequently, *Red* hits like “We Are Never Ever Getting Back Together” and “I Knew You Were Trouble” were played on iHeartRadio stations in their re-recorded forms, and the radio totals of *Red (Taylor's Version)* songs kept rising.

That included Swift's 2021 editions of “All Too Well,” which were released in both five-minute and 10-minute versions on *Red (Taylor's Version)*, with the latter becoming the longest single to go to No. 1 in Hot 100 history when it [debuted in the top spot last November](#). The re-recorded “All Too Well” versions earned 313.6 million U.S. on-demand streams over the past year, compared to 26.3 million streams for the original, and earned 84,000 in single sales, while the 2012 “All Too Well” earned 8,000. And although a 10-minute song might be difficult to fit into a top 40 radio block, the re-recorded “All Too Well” did score 14,000 U.S. radio plays, compared to a negligible number for the original.

As [previously noted](#) when comparing the commercial performance of *Red (Taylor's Version)* and the 2012 original, the re-recorded album benefited from fan support of Swift's six-album endeavor and more prominent placement across music platforms. The newly released “From The Vault” songs — which included the 10-minute “All Too Well” as well as collaborations with [Ed Sheeran](#), [Phoebe Bridgers](#) and [Chris Stapleton](#) — also contributed to consumption totals.

“Message in a Bottle,” the delightful pop track which was another “From The Vault” song, proceeded to win over top 40 radio after *Red (Taylor's Version)* arrived. “Bottle” scored 135,000 U.S. radio plays over the past year while reaching No. 17 on the Pop Airplay chart; the song also earned 84 million on-demand streams and 19,000 song sales. Although “I Bet You Think About Me,” another “From The Vault” track that featured



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Stapleton, didn't perform as well on radio — reaching No. 23 on Country Airplay — it did peak higher on the Hot 100 than “Message in the Bottle,” reaching No. 22 on the chart compared to No. 45 for “Bottle.”

Speaking of which, *Red (Taylor's Version)* unsurprisingly peaked higher on the Billboard 200 over the past year than the original *Red*, debuting at No. 1 on the albums tally upon its release last year and spending 35 total weeks in the top 40 of the chart since then. The original *Red* did climb back to No. 21 on the Billboard 200 on the chart dated Nov. 20, 2021 — one week before the chart debut of *Red (Taylor's Version)*, presumably buoyed by fans hyped up for the re-recording.

Two re-records down and four more to go for Swift, who has yet to announce her next Taylor's Version album one year after *Red* and has [fans guessing](#) which project might follow. In the meantime, her brand-new *Midnights*, which scored the [biggest debut week](#) for an album in 7 years, [spends another week atop the Billboard 200](#) this week, and Swift's 2023 Eras Tour just added [another round of stadium dates](#) this morning. 📺

Music Stocks Rise on Positive Inflation News

BY GLENN PEOPLES

Many music companies' stocks soared on Thursday (Nov. 10) on news that U.S. inflation was less than expected in October. The Bureau of Labor Statistics [revealed](#) the consumer price index rose 0.4% last month, [less than the 0.6% Dow Jones estimate](#). Although the annual inflation is still high at 7.7%, it had been as high as 9.1% in June and hadn't been below 7.5% since January.

Spotify shares jumped 9.9% to \$78.44. Universal Music Group shares rose 3.3% to 20.81 euros. Sony shares spiked 6.6% to \$44.15.

Live music companies fared especially well: U.S.-based Live Nation and MSG Entertainment improved 5.1% and 6.6%, respectively, while German promoter CTS

Eventim climbed 3.8%. Ticketing companies Eventbrite and Vivid Seats rose 8.3% and 9.2%, respectively.

Radio company stocks, recently hurt by the softening advertising market, enjoyed the biggest gains as iHeartMedia was up 10.0% and Audacy rose 14.0%. Cumulus Media and Townsquare Media had smaller gains of 3.3% and 2.5%, respectively.

U.S. stocks had their biggest single days since 2020. The Dow Jones Industrial Average, a group of 30 prominent stocks, rose 3.7%. The S&P 500 improved 5.5% and the tech-heavy Nasdaq climbed 7.4%.

The good news quickly spread to Asia after U.S. markets closed. Shares of South Korean music companies [HYBE](#) and SM Entertainment were up 8.3% and 4.5%, respectively, early on Friday morning. Likewise, the Hang Seng Index, a selection of companies on the Hong Kong Exchange, was up 5.0% in early trading Friday.

Persistently high prices have had damaging effects to economies of the U.S. and other countries re-opening from COVID-19 restrictions. Businesses have encountered higher costs for labor, manufacturing and services, and often pass them along to consumers rather than absorb them. Everything from [vinyl manufacturing costs](#) to [tour buses](#) have soared. Some bands, such as Anthrax and Cold, [pulled out](#) of tours because of logistical issues and high costs. “There are tours being canceled left and right,” **Jamie Streetman**, operations manager for Nashville-based Coach Quarters, told *Billboard* in Sept.

To tame inflation, the U.S. Federal Reserve Bank, which targets 2% annual inflation, has raised the federal funds rate six times in 2022 to tame inflation. That has made borrowing more expensive for everyone from investors in music publishing catalogs to consumers with credit card bills.

The pairing of high interest-high inflation has wreaked havoc on stock prices, too. Year to date, the Dow index is down 7.2% and the S&P 500 is off 17.0%. Music companies that are otherwise having a solid year have seen their share prices sink, too. UMG shares are down 16.0% and Spotify shares are off 66.5% this year.

While investors celebrated the improve-

ment in the CPI, inflation is still abnormally high and energy costs — a significant cost for touring musicians — were up 17.6% year-over-year in October. Presidents of the Federal Reserve [indicated](#) on Thursday that more rate hikes would probably be forthcoming, although at a slower pace. 📺

Endeavor Posts \$1.2B in Revenue, Overall Loss in Q3

BY ALEX WEPRIN

Endeavor Group Holdings, the parent company of UFC, WME and IMG, posted revenue of \$1.2 billion in its third quarter, as foreign exchange rate headwinds pushed it to a net loss of \$12.5 million.

Despite the difficult macroeconomic environment being felt across the tech and media sectors, Endeavor remains bullish on its prospects, touting its exposure to sports and live music, which are still posting strong results.

“Our business performed well in the quarter despite a turbulent macroeconomic environment,” said Endeavor CEO Ari Emanuel, in a statement. “Given our unique positioning relative to a set of highly resilient secular industry trends across premium sports and entertainment content and live events, we remain confident in our ability to continue delivering on our long-term growth strategy while also being good stewards of capital.”

Emanuel elaborated on those comments on the earnings call, saying that the company simply isn't seeing demand for live events and experiences slow down.

“Spending habits have shifted, but our company has a presence at every point on the purchase chain,” he said. “During COVID people were buying stuff, and post-COVID, they are more focused on experiences, and we are the benefit of that side of the equation.”

Endeavor also adjusted its full-year 2022 guidance, raising its guidance for adjusted EBITDA to between \$1.145 billion to \$1.175,

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and indicating that revenue will be between \$5.235 billion and \$5.325 billion, on the low end of its prior guidance.

During the earnings conference call, Emanuel reiterated the company's position as a middleman, able to carve out pieces of the content and live sports business, and in its owned and operated segments, to take the entire slice.

"These leading tech companies go head to head with major streaming and media players, including Disney, Netflix, NBCUniversal, Warner Bros. Discovery and Paramount for the best video, podcasts gaming, and social content," Emanuel said.

On the sports side, Emanuel said that "we've positioned ourselves on the supply side of this industry, working directly with rightsholders, and sportsbooks to deliver everything from official data, streaming feeds to betting and mobile apps."

"In sports, the demand for premium talent-led content and shows no sign of slowing. In fact, opportunities for talent are expanding into new formats," he added.

The company is also undergoing significant change in its structure, as it completed the acquisition of OpenBet (and prepares to launch a new sports betting division) and with the sale of 80 percent of Endeavor Content, which impacted revenues at the company's representation unit.

In representation, revenue was \$388.3 million, down 42 percent from the same quarter a year ago. That drop was almost entirely due to the loss of Endeavor Content, which was sold to CJ ENM. When excluding revenue tied to Endeavor Content, the company's representation business was up 17 percent compared to last year, suggesting continued strength in the sector.

In sports, which is led by UFC and Professional Bull Riders, revenue was \$402.3 million, up 39 percent, thanks to increased rights fees, an extra live pay-per-view event, and more live attendance at events.

And in Endeavor's events, experiences and rights segment, revenues were \$440.6 million, down 1 percent compared to last year, due to the timing of some events.

Endeavor says it also paid off some \$250 million in debt in Q3, and plans to pay down the same amount in Q4.

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

3LAU Accused of Not Paying Songwriter Her Fair Share From Massive 'Ultraviolet' NFT Auction

BY BILL DONAHUE

3LAU is facing a new lawsuit that claims the DJ refused to properly share the earnings from an \$11 million NFT auction with a musical collaborator who co-authored one of the songs involved.

In a complaint filed Wednesday (Nov. 9) in New York federal court, **Luna Aura** (real name Angela Anne Flores) says she has a 50% royalty stake in the song "Walk Away" from his album *Ultraviolet* — but that 3LAU (real name Justin Blau) offered her just \$25,000 from the much-publicized NFT auction tied to the record.

"Despite this financial windfall, defendants only offered Luna Aura a flat one-time payment of twenty-five thousand dollars as compensation in connection with the sale of *Ultraviolet* and 'Walk Away' NFTs," her lawyers wrote.

In a statement to *Billboard*, 3LAU's manager Andrew Goldstone strongly denied the allegations: "These claims are without merit, and we will vigorously defend the lawsuit that was just filed yesterday without any prior notice. There are no set standards for how to approach an NFT project like this, which involved much more than just the music. Justin's team tried for months to reach a deal with Flores in good faith, but she stopped responding and instead chose to file a lawsuit."

Even during last year's fever-dream craze

for NFTs (non-fungible tokens), 3LAU's Feb. 2021 auction stood out as notable. By selling 33 collectible tokens linked to his 3-year-old album *Ultraviolet* — the NFTs gave the buyers access to vinyl copies, unreleased music and other special experiences — the DJ-producer raked in \$11.7 million. "It was one of those moments in my life where I was like, 'Holy s—,'" **3LAU told *Billboard* at the time**. "I think we just changed everything."

But according to Aura's new lawsuit, he didn't share those profits with a key person who helped create the album. She says the auction was done without any notice to her, and that the sale breached her 2017 agreement with Blau, which guaranteed her a 50 percent publishing royalty on "Walk Away."

"Luna Aura has not received any compensation from revenues generated from the NFT project, nor has Luna Aura [received] appropriate credit in connection with the 'Walk Away' and *Ultraviolet* NFTs," her lawyers wrote. "Despite the commercial and financial success of the NFT auction, defendants only offered Luna Aura an after-the-fact, one-time payment."

The lawsuit did not specify how much Aura believes is an appropriate cut from the *Ultraviolet* NFTs but demanded an accounting to determine how much is owed. ▣

Warner Music Launches 'OUT OF ORDER' Label to Highlight Emerging Markets

BY DAN RYS

The Warner Music Group has launched a new label, called **OUT OF ORDER**, that will highlight artists from emerging markets including Africa, India, the Middle East, Southeastern Europe and the Eastern Mediterranean, the company announced Thursday (Nov. 10). The new label will partner with Parlophone in the U.K. and Atlantic in

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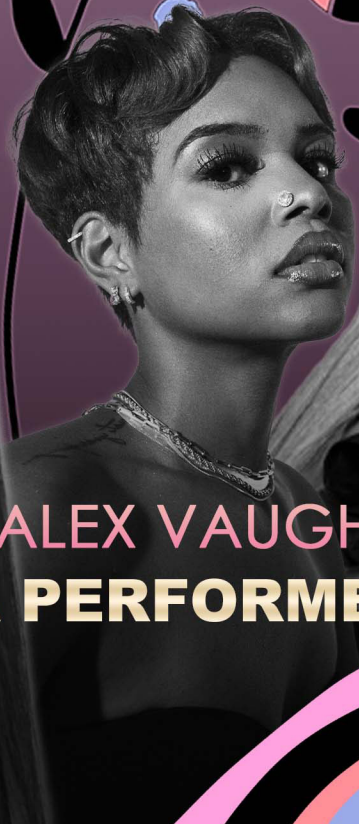
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the U.S., as well as the local WMG affiliates in respective markets, according to a press release; its tagline is “a diverse collection of sounds in no particular order.”

OUT OF ORDER plans to put a spotlight on several different types of creators in each region with a focus on “dance-leaning records,” with artwork created by local designers and a weekly radio show with hour-long DJ sets inspired by tracks from each of the albums, with the mixes hosted on Audiomack, SoundCloud and YouTube.

“I’m incredibly passionate about this initiative,” said **Selina Chowdhury**, Warner Music’s head of emerging markets, who will run OUT OF ORDER, in a statement. “There’s so much unique and inspired international music that often doesn’t have a global platform. We hope that OUT OF ORDER will take music fans on an adventure and introduce them to sounds and artists they might not otherwise have had the chance to hear.”

The label’s first release, out Thursday, is called *OOO: AFRO*, which Warner says “features a mix of Afrobeats, Amapiano and House tracks from the likes of Da Capo, Makhadzi, Moelogo, Oscar Mbo, P-Priime and Rouge,” with artwork by Ghanaian designer **Nyahan Tachie-Menson**, who said in a statement, “There’s so much going on with the music emerging from individuals on the continent; something we can all relate to is the vibrancy of the music, and that’s what I captured here.”

“Africa is a continent rich with various sounds, which have for the longest time influenced popular culture, but is only now really being spotlighted for its contributions,” Warner Music Africa’s creative lead **Garth Brown** said in a statement about the release. “This album showcases some of the music from across the continent. It’s an opportunity to give the world a peek of what Africa sounds like.”

OUT OF ORDER’s next release, set for early next year, will be in partnership with Warner Music India. **■**

Executive Turntable: Deezer Appoints CMO; Berklee College of Music Names Executive Director

BY CHRIS EGGERTSEN

Deezer named **Maria Garrido** chief marketing officer. Based in Paris, Garrido will lead the company’s marketing team and help further the development of the Deezer brand. She will report directly to CEO **Jeronimo**.

Ron Savage was named vp and executive director of the **Berklee College of Music**, where he previously served as dean of the college’s professional performance division and chair of the ensemble department; he also attended Berklee as a student. Savage will be responsible for oversight and direction of all academic programs, facilities, operations and faculty and staff for the college’s three divisions. He will additionally join the core leadership team at Berklee and help devise a strategy for the organization as a whole. He reports to executive vp and provost **Dr. David Bogen**. Savage can be reached at rsavage@berklee.edu.

Universal Music Canada promoted **Craig “Big C” Mannix** to vp of Black music. In the role, Mannix will continue leading UMC’s commitment to Black music with “an integrated approach to marketing and A&R,” according to a press release. His expanded purview includes an A&R remit to discover, sign and support Black music created by Canadians while continuing to lead the teams responsible for domestic international Black music marketing. He reports to Universal Music Canada chairman & CEO **Jeffrey Remedios**. Mannix can be reached at craig.mannix@umusic.com.

ASM Global named **Gary Jacobus** president of business development. He will

oversee the company’s plans to grow its sales efforts and strategies for securing new accounts across the Americas while providing support to ASM Global’s European and APAC business development teams. Jacobus can be reached at gjacobus@asmglobal.com.

Sound Royalties is expanding its West Coast team, tapping **Andrew Stess** and **David Blumenthal** of StessCo Consulting Group as new representatives for the music financing company in the western U.S. Out of Los Angeles, the pair will help songwriters, artists, rights holders and other music creatives seek out funding solutions to support their careers. Stess can be reached at andrew@stess.co.

iHeartMedia Los Angeles named **Doug Hall** regional digital program director for the iHeartMedia radio clusters in Los Angeles and San Francisco that encompass 14 stations. In the role, Hall will handle strategy, audience growth and maximizing iHeartMedia’s digital platforms in those markets while reporting to **John Peake**, senior vp of programming for iHeartMedia in Los Angeles. He was previously senior digital director on the national iHeartRadio team out of Nashville.

UTA promoted a slew of staff members in its music department, including **Brennan Duffy**, **Noah Friedlander**, **Alana Gift**, **Akhil Hegde** and **Lauren Holland** to manager and **Mackenzie Coberley**, **Alexis Lesko**, **Gabriella Librizzi**, **Lauren McClusky** and **Hope Murray** to coordinator.

Bailey Sattler and **Stephanie Marlow** formed **another/side**, a new creative and public relations agency. The company “will focus on where the underground and mainstream culture collide,” according to a press release. Sattler comes from Grandstand Media and Marlow built her own brand independently before joining forces with Sattler. The roster at launch includes **Blessed**, **Circle Jerks**, **Cold Cave**, **Drab Majesty**, **Emma Ruth Rundle**, **Have A Nice Life**, **High Vis**, **Knocked Loose**, **Narrow Head**, **Power Trip**, **The Spits** and **Trust Records**. Sattler can be reached at bailey@another-side.net and Marlow can be reached at stephanie@another-side.net.

Vickie Nauman, founder & CEO of music and tech consulting company CrossBor-

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YEAR IN MUSIC

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MATERIALS DUE 11/30

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billboard's Year in Music, the No. 1's, will wrap up 2022 with an extraordinary editorial package.

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

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

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derWorks, joined the board of directors for **Evan Bogart's Seeker Music**, which boasts a portfolio of music publishing, master recordings and ancillary rights as well as a roster of songwriters, producers and artists.

Jessica Bonner was named vp of publicity at **Milestone Publicity**, where she was previously an account executive. In addition to continuing to serve clients, she will be more involved in an internal leadership role at the firm. Bonner can be reached at jbonner@milestonepublicity.com.

DJ and music journalist **Dani Deahl** was named head of communications and creator insights at **BandLab Technologies**. She will serve as a cultural liaison, highlighting the company's impact on the music industry and surveying industry changes. 📌

Takeoff's Streams Rocket 435% in Week After His Death, 'Infinity Links' Album Back in Top 15

BY TREVOR ANDERSON

The late [Takeoff's death on Nov. 1](#) sparked a surge of activity surrounding both his solo catalog and that of [Migos](#), comprised of Takeoff, [Quavo](#) (his uncle) and [Offset](#) (his cousin).

The group's song streams rallied 182.2% in the seven days after his death, while his solo material grew 434.9% in the same period, according to initial reports to Luminate. (The sums here include both official and user-generated content, the latter of which does not factor into *Billboard's* charts.)

Among the chart impacts, Takeoff and Quavo's collaborative album, *Only Built for Infinity Links* (released Oct. 7), rockets 84-12 on the all-genre [Billboard 200](#) dated Nov. 12, in its fourth week on the list.

Takeoff, born Kirshnik Ball, was [fatally](#)

[shot](#) on Nov. 1 in Houston at age 28. His death drew [tributes](#) from dozens of celebrities, including Beyoncé, Drake, Future, Cardi B and many other friends and musical collaborators.

Migos' song catalog (defined as tracks where the group is the lead act) registered 56.6 million U.S. on-demand streams for Nov. 1-7, a 182.2% increase from the 20.1 million collected from Oct. 25-31. In addition, Takeoff's solo material logged 46.4 million U.S. on-demand streams in the week after his death, compared with 8.7 million in the week prior, a swell of 434.9%.

For the latest chart tracking week, which ran Oct. 28 – Nov. 3, fans' support through streaming in the latter half of the week leads to several gains across multiple charts. As mentioned, *Only Built for Infinity Links*, rallies 84-12 on the [Billboard 200](#), with 23,000 equivalent album units, a 109% week-over-week upgrade. Streaming powers its rebound, with 32.1 million official streams of its songs in the week ending Nov. 3, up 110% from the prior week.

In addition to the [Billboard 200](#) jump, *Infinity Links* leaps 40-6 on the [Top R&B/Hip-Hop Albums](#) chart and 19-4 on the [Top Rap Albums](#) list.

Lead *Links* single "Hotel Lobby (Unc & PheW)" was the most streamed song of Takeoff's solo offerings in the previous chart tracking week, with 7.5 million official U.S. streams (up 101% from the prior week). Three songs from the album — "Messy" (4.8 million, up 452%); "To the Bone," featuring YoungBoy Never Broke Again, (4.2 million, up 41%); and "Nothing's Changed" (3.2 million, up 78%) — were next in line, with the track "Last Memory," from his 2018 solo effort, *The Last Rocket*, in fifth place, with 2.9 million clicks.

"Messy" debuts on the [Hot R&B/Hip-Hop Songs](#) chart at No. 43, aided by the release of its official music video on Oct. 31. "To the Bone" returned to [Hot R&B/Hip-Hop Songs](#) at No. 45, having reached a previous No. 24 best upon its debut three weeks ago.

Among Migos cuts, the most streamed tracks were the group's most successful hits: "Bad and Boujee," featuring Lil Uzi Vert, led with 3.7 million official streams (up 93%),

followed by "Stir Fry" (3 million, up 85%), "Walk It Talk It," featuring Drake (2.98 million, up 85%), and "Motorsport," with Nicki Minaj and Cardi B (2.4 million, up 71%). The four songs are the full slate of Migos' top 10 hits on the multi-metric, all-genre [Billboard Hot 100](#) chart, with "Bad and Boujee" a standout as the group's sole No. 1 with its three-week reign in 2017. 📌

Aaron Carter's Managers Slam Planned Music & Book Releases as 'Heartless Money Grabs'

BY KATIE ATKINSON

In the first statement released since [his death](#) Saturday at age 34, [Aaron Carter's](#) management team is decrying "obscenely disrespectful and unauthorized releases" planned from the late star, including an album, single and book.

The statement, sent from Taylor Helgeson of Big Umbrella Management, thanked Carter's ex-girlfriend Hilary Duff for speaking out against a posthumous book release, titled [Aaron Carter: An Incomplete Story of an Incomplete Life](#). An excerpt from the memoir published by [Page Six](#) claims that the stars lost their virginity to each other, and Duff is taking issue with the lack of fact checking for the project. "It's really sad that within a week of Aaron's death, there's a publisher that seems to be recklessly pushing a book out to capitalize on this tragedy without taking appropriate time or care to fact check the validity of his work," Duff said in a statement provided to *Billboard*.

In the statement from Carter's management team, they thank Duff for her response to the book, which they say is "unauthorized," along with a single and album release.

"In the few short days following our dear friend's passing we have been trying



2022

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to grieve and process while simultaneously having to deal with obscenely disrespectful and unauthorized releases including an album, a single and now it seems a book,” the statement reads. “This is a time for mourning and reflection not heartless money grabs and attention seeking. We would ask the parties responsible to remove the aforementioned content and that no further content be released without approval from his family, friends, and associates.”

The book’s author, Andy Symonds, tells *Billboard* in a statement that Carter chose him to write about the singer’s life. “[Aaron Carter](#) hired me to help him tell the world his story,” Symonds says. “That story, while tragically cut short, was filled with good and bad. His life was far from pretty, and understandably certain people in the public eye don’t want some of the stories Aaron tells in his book to come to light. That doesn’t make them any less true or newsworthy. Aaron had a right — as we all do — to tell his story. As a journalist, I am honored that he chose me to help him do that. In addition to being cathartic for him, Aaron hoped this book would help others struggling with addiction and mental illness. I hope and believe it will do that.”

Billboard has reached out to Ballast [Books](#), the publisher behind the planned memoir release, for response to the managers’ claims.

As for music, an independent album called *Blacklisted* was released on Sunday, the day after Carter’s death, by producers Morgan Matthews and John Wyatt Johnson. “We decided to release *Blacklisted* tomorrow to honor him and share his exceptional artistry with his fans around the world as we all mourn his loss,” the producers said in a statement on the day of Carter’s death.

[Carter was found dead](#) Saturday at age 34. No cause of death has been announced for the pop star, TV personality and brother of Backstreet Boys’ Nick Carter.

Also in their statement, the Big Umbrella team thanks fans for their “overwhelming support and kind words during this difficult time,” adding: “We love you Aaron, you are so deeply missed.”

Read the full statement from Carter’s management below:

We as Aaron’s Management are grieving deeply for the loss of our dear friend and colleague Aaron, the silence is deafening and our world is different without you here. We would like to thank everyone for their overwhelming support and kind words During this difficult time. Our thoughts and prayers are with his family, friends, and beautiful son Prince. We love you Aaron, you are so deeply missed.

We would also like to thank Hillary Duff for her statement regarding the Book that is set to be released. In the few short days following our dear friends passing we have been trying to grieve and process while simultaneously having to deal with obscenely disrespectful and unauthorized releases including an album, a single and now it seems a book.

This is a time for mourning and reflection not heartless money grabs and attention seeking. We would ask the parties responsible to remove the aforementioned content and that no further content be released without approval from his family, friends, and associates. 📺

Lorde Details the Harsh Reality of Touring in 2022: ‘Things Are at an Almost Unprecedented Level of Difficulty’

BY TAYLOR MIMS

Lorde is dishing about the reality of [touring](#) in 2022.

On Wednesday (Nov. 9), the “Solar Power” singer sent a [news-letter](#) to fans that included a “spiel” on the difficulties artists are facing on the road, highlighting “a storm of factors” that have led to this moment.

“Basically, for artists, promoters and crews, things are at an almost unprecedented level of difficulty,” she wrote. “Let’s start with three years’ worth of shows happening

in one. Add global economic downturn, and then add the totally understandable wariness for concertgoers around health risks.”

Lorde went on to cite crew shortages, overbooked trucks and tour buses and venues, the inflated prices of flights and hotel rooms and COVID-related costs, among other issues. She added that freight costs are “truly mindboggling,” with prices three times higher than they were pre-pandemic.

While Lorde counts herself lucky in the current touring market, she explained to her fans that this is not the case for most artists, stating, “for pretty much every artist selling less tickets than I am, touring has become a demented struggle to break even or face debt.”

“Ticket prices would have to increase to start accommodating even a little of this, but absolutely no one wants to charge their harried and extremely-compassionate-and-flexible audience any more f—ing money,” she wrote. “Nearly every tour has been besieged with [cancellations](#) and postponements and promises and letdowns, and audiences have shown such understanding and such faith, that between that and the post-COVID wariness about getting out there at all, scaring people away by charging the true cost ain’t an option. All we want to do is play for you.”

For some artists, Lorde continued, touring is financially unfeasible even if they sell out the entire run of dates, given the price of production and how much they’re willing to charge their fans. She cited this dilemma as a likely cause for the spate of recent tour cancellations due to mental health concerns.

“Understandably, all of this takes a toll — on crews, on promoters, and on artists,” she added. “You’ll notice a ton of artists canceling shows citing mental health concerns in the past year, and I really think the stress of this stuff is a factor — we’re a collection of the world’s most sensitive flowers who also spent the last two years inside, and maybe the task of creating a space where people’s pain and grief and jubilation can be held night after night with a razor thin profit margin and dozens of people to pay is feeling like a teeny bit much.”

In 2022, acts like [GAYLE](#), [Shawn Mendes](#), [Justin Bieber](#) and [Anuel AA](#)

▶ IN BRIEF

have canceled tours to focus on their mental health. In addition, artists including Animal Collective and [Santigold](#) have called off their runs due to various economic issues, including those cited by Lorde.

The last year of touring has proven a difficult time for many artists, most prominently mid-tier and emerging acts — some of whom have gone public with their struggles. According to many independent promoters in the concert business, the live music industry is [no longer enjoying the post-lockdown boon](#) thanks to oversaturation in the market, high ticket prices and budget-conscious consumers. Among other myriad issues, [tours are struggling to get tour buses](#), while many experienced drivers have left the touring sector during the pandemic. Items that used to be easy to come by — such as cymbals, in-ear monitors and lighting fixtures — have also been [a struggle to procure](#) for even major acts like [Coldplay](#) and [Jack White](#).

Even with her rescheduled *Solar Power* tour selling well, Lorde wrote that she still feels the immense pressure and was even forced to cancel her March 3 show at Bowl of Brooklands in New Plymouth, New Zealand due to low ticket sales.

“I’m not immune to the stress — just a month ago I was looking at a show that was pretty undersold and panicking, only for it to sell the remaining 2000 tickets in ten days. Wild stuff,” she wrote. “I wanted to put all of this in your minds to illustrate that nothing’s simple when it comes to touring at the moment, and if your faves are confusing you with their erratic moves, some of this could be playing a part.” **B**

Christina Aguilera Documentary on the Way From TIME Studios & Jay-Z’s Roc Nation

BY SIERRA PORTER

TIME Studios and [Jay-Z’s Roc Nation](#) are teaming up to produce a feature documentary on [Christina Aguilera](#). The project is set to be directed by Ting Poo, who earned acclaim for the documentary *Val* about the life of actor Val Kilmer.

“[Christina Aguilera](#) is one of the most iconic artists of our time, whose music has inspired millions of people around the world,” Poo said in a statement. “I am truly honored to tell the story of the person behind the music because I know it will equally inspire.”

The Aguilera documentary will give fans access to the [five-time](#) Grammy-winning artist’s life, from her early days as a pre-teen Disney star to her present status as a music icon. There will be exclusive footage showing the 41-year-old as a mother as she reflects on her career fighting for creative and gender equality in the music business.

Aguilera, who has five No. 1 hits on the [Billboard’s Hot 100](#), has had production following her for the past 18 months, a press release revealed.

“We are beyond excited to extend our creative partnership with Roc Nation through this film,” said TIME Studios Co-Head of Documentary Loren Hammonds. “Christina has been such an enduring talent and inimitable entertainer throughout the years. Hers is truly one of the great voices of our time, and this is the perfect moment for her story to be told. We are incredibly honored that she has chosen to work with TIME Studios and Roc Nation to finally share her truth with the world.”

“Christina is a true icon, a beacon of never-ending authenticity,” said Roc Na-

tion’s EVP of TV and Film Lori York. “As a young artist, she broke rules and blazed paths for future voices. We’re proud to work with Christina and TIME Studios, bringing to life such an intimate project.”

This isn’t the first time TIME Studios and Roc Nation have teamed up: The companies previously announced a [multi-part documentary series](#) on Grammy-winning artist [Megan Thee Stallion](#). **B**

Nas Is Finally Headlining Madison Square Garden for the First Time

BY STARR BOWENBANK

All he needs in one mic, one beat, one stage — and The Garden will do just fine. Following the release of [Nas’](#) new album, *King’s Disease III*, the rapper announced on Friday (Nov. 11) that he will be performing a special one-night-only concert at Madison Square Garden, a show that marks the rap icon’s first time hitting the stage at the historic music venue.

The show — which is set to take place on Feb. 24 — will be produced by Live Nation. Tickets go on sale to the general public Nov. 18 at 10 a.m. ET via Ticketmaster. Chase cardholders will have early access to tickets starting on Tuesday, Nov. 15, at 10 a.m. through Thursday, Nov. 17, at 10 p.m. And for those wanting to score tickets the old-fashioned way, they can be purchased in person at Madison Square Garden and the box offices of its affiliated venues, Radio City Music Hall and the Beacon Theatre.

The one-night-only show comes on the heels of Nas’ recently wrapped NY State of Mind Tour, which saw him hit the road with Wu-Tang Clan and special guest Busta Rhymes for a series of 25 dates across the U.S. and Canada, including stops at Los Angeles, Toronto, Atlanta, and Newark.

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King's Disease III, which contains a total of 17 songs, was produced and executive produced by Hit-Boy. Nas — who found success in the late '90s and early 2000s — also participated in the executive production of the record. The album marks Nas' first offering since the release of his surprise nine-song LP, *Magic*, which was released last year on Dec. 24. 📺

CMA Awards Enjoy Healthy Ratings Boost Over 2021

BY RICK PORTER

The [CMA Awards](#) grew their audience Wednesday, leading ABC to a ratings win Wednesday (Nov. 9).

Co-hosted by [Luke Bryan](#) and football star [Peyton Manning](#), the 2022 awards brought in 7.57 million viewers, up from 6.83 million (an all-time low) in 2021 — an 11 percent gain. Wednesday's telecast, which saw [Luke Combs](#) take home entertainer of the year and album of the year honors, was also up over the 2020 show's 7.08 million viewers. Other big winners at the ceremony included [Chris Stapleton](#) (male vocalist of the year) and [Carly Pearce](#) and [Ashley McBryde](#) (musical event of the year for "Never Wanted to Be That Girl").

The CMAs slipped a little in the key ad demographic of adults 18-49, scoring a 1.05 rating (equivalent to about 1.37 million viewers in that age group) vs. 1.12 a year ago. The awards haven't recovered much of their pre-pandemic draw yet — in 2019, ABC's broadcast averaged more than 11 million viewers and a 2.0 rating in the 18-49 demo.

The CMA Awards also appeared to push down the audience for some of its competition on Wednesday. Fox's *The Masked Singer* (3.16 million viewers, 0.55 in adults 18-49) and NBC's *Chicago Med* (6.03 million, 0.58), *Fire* (6.19 million, 0.63) and *PD* (4.74 million, 0.53) all were below their same-day averages for the season so far. CBS' *Survivor* (4.73

million, 0.72) and *The Amazing Race* (2.88 million, 0.39), on the other hand, edged up week to week.

A post-election edition of *Tucker Carlson Tonight* on Fox News was the most-watched show on cable Wednesday, drawing 4.43 million viewers.

This story was originally published by [The Hollywood Reporter](#). 📺

Taylor Swift Completes Third Sweep of Australia's Charts

BY LARS BRANDLE

For the third consecutive week, [Taylor Swift](#) dominates Australia's main charts with *Midnights* (Universal) and its hit single, "Anti-Hero."

Midnights continues its upbroken streak atop the latest [ARIA Albums Chart](#), published Nov. 11, while "Anti-Hero" remains unchallenged atop the [ARIA Singles Chart](#).

Swift's 10th and latest studio album gets the better of four new releases, as [Drake](#) and [21 Savage's](#) collaborative album *Her Loss* (Republic/Universal), debuts at No. 2. The new LP has a notable impact on the ARIA Singles Chart, with four songs from it splashing in the top 10 — "Rich Flex" (at No. 3), "P***y & Millions" (No. 5), "Circo Loco" (No. 9) and "Major Distribution" (No. 10).

A trio of homegrown recordings complete the top 5.

Japanese-Australian singer and songwriter [Joji](#) arrives at No. 3 with his sophomore set *Smithereens* (88R/Warner), his second No. 1 album after 2020's *Nectar*.

Smithereens includes the [ARIA song of the year](#)-nominated number "Glimpse of Us," which peaked at No. 1 on the national singles survey.

[Dean Lewis](#) lands at No. 4 with *The Hardest Love* (Island/Universal), the followup to 2019's *A Place We Knew*, which hit No. 1 on the ARIA Albums Chart. *The Har-*

est Love features the heartbreaking song "How Do I Say Goodbye," which is climbing charts in the Lewis' homeland and in the U.K. It's up 31-29 on Australia's current singles survey.

Homegrown indie act Slowly Slowly bows at No. 5 with *Daisy Chain* (UNFD/Orchard). That's a career best for the Victorian act, besting the No. 7 peak for their third album, 2020's *Race Car Blues*.

Over on the [ARIA Singles Chart](#), [Meghan Trainor's](#) return to doo-wop pays dividends as "Made You Look" (Epic/Sony) lifts 19-12, for a new peak position.

Finally, [Glass Animals'](#) hit "Heat Waves" (Polydor/Universal) gathers steam as it passes a chart milestone. The slow-burner lifts 26-23 in its 101st week on the chart. "Heat Waves" broke early in Australia, where it won triple j's [Hottest 100 countdown](#) in January 2021, and led the ARIA Chart for several months earlier this year. 📺

Polyphia Rules Top Hard Rock Albums Chart With 'Remember That You Will Die'

BY KEVIN RUTHERFORD

Polyphia hits No. 1 on a *Billboard* rock chart for the first time with *Remember That You Will Die*, which crowns the [Top Hard Rock Albums](#) list dated Nov. 12.

Remember launches with 16,000 equivalent album units earned in the week ending Nov. 3, according to Luminate. Of that sum, 10,000 units are from album sales.

Polyphia previously peaked as high as No. 4 on Top Hard Rock Albums with 2016's *Renaissance*.

Remember also begins at No. 3 on [Top Alternative Albums](#), surpassing the No. 5 debut and peak of 2018's *New Levels New Devils*. It also opens at Nos. 5 and 6 on [Top Rock Albums](#) and [Top Rock & Alternative](#)

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Albums, respectively, also both new bests for the band.

On the all-genre **Billboard 200**, *Remember* is Polyphia's first top 40 album, starting at No. 33 and outperforming the No. 61 peak of Devils.

Concurrently, three songs from *Remember* place on *Billboard's* multi-metric **Hot Hard Rock Songs** chart. "Ego Death," featuring **Steve Vai**, leads the way at No. 18 with 759,000 official U.S. streams in the week ending Nov. 3. 📺

Gotye's 'Somebody That I Used to Know' Soars to 2 Billion Views on YouTube

BY SIERRA PORTER

Gotye just hit a major milestone: The 42-year-old Belgian musician has now reached 2 billion views on YouTube for his 11-year-old smash-hit music video "Somebody That I Used to Know," featuring New Zealand art-pop artist **Kimbra**.

In the video, Gotye can be seen with Kimbra appearing naked while standing in front of a canvas that gets colored with different shades. The two sing their parts of the breakup song while fading into the wall print. While the video may be a simple concept, the message of the song goes deep and helped define the 2010s music scene.

The song **topped** the **Billboard Hot 100** for eight consecutive weeks from April to June 2012. It went on to win Grammys for record of the year and best pop duo/group performance, while Gotye's *Making Mirrors* album won as best alternative music album.

Fans in the comment section of the video describe Gotye's new accomplishment as "well deserved."

During the year of the track's release, Gotye was already an established artist in Australia. He was gearing up to release *Mak-*

ing Mirrors and had dropped the lead single, "**Eyes Wide Open.**" "Based upon that, I didn't have any expectations," Gotye told **Billboard** in 2019 of the reception to "Eyes."

Before its official release, the audio of "Somebody That I Used to Know" leaked onto iTunes, with Australia, Belgium and Netherlands starting to play the track. The video arrived, and the rest was history.

"iTunes, YouTube and Facebook — at the different points they were at — all had a pretty big impact on how this song and video were shared initially," Gotye told **Billboard**. "To even have a few hundred million views, it was one of the most-watched music videos at that time." 📺

Lizzo to Receive People's Champion Award at 2022 People's Choice Awards

BY PAUL GREIN

Lizzo is slated to receive the People's Champion Award at the 2022 People's Choice **Awards**, *Billboard* can exclusively announce.

Lizzo will be recognized "for her groundbreaking contributions to music and television, as well as her commitment to championing overall diversity and inclusivity across race, gender, sexuality, and size," according to a statement.

In addition to this special award, Lizzo is nominated in four music categories — the female artist of 2022, the song of 2022 ("About Damn Time"), the album of 2022 (*Special*) and the social celebrity of 2022. Her Prime Video show *Lizzo's Watch Out for the Big Grrrls* is also nominated for the competition show of 2022.

The 2022 People's Choice Awards will air simultaneously on NBC and E! on Tuesday, Dec. 6, at 9 p.m. ET/PT from the Barker Hangar in Santa Monica, Calif. Actor and comedian **Kenan Thompson** will host the annual

ceremony for the second consecutive year.

The People's Champion Award recognizes a person who uses their platform to fight important social causes and embodies being a champion of the people. Previous recipients are social justice activist Bryan Stevenson (2018), **P!nk** (2019), director/screenwriter **Tyler Perry** (2020) and actor Dwayne Johnson, a.k.a. **The Rock** (2021).

"Lizzo is not only an incredibly talented performer and groundbreaking entertainer, she is also a role model and inspiration to fans worldwide," Cassandra Tryon, svp, entertainment live events, NBCUniversal Television and Streaming, said in a statement. "She leads with kindness, advocates for inclusivity, and champions increased diversity and equity in the industry and beyond. Her commitment to breaking barriers and empowering others to use their own voices to create change makes her a true 'People's Champion.'"

Lizzo has performed at the Grammys, American Music Awards, MTV Video Music Awards, BET Awards and *Saturday Night Live*, where she was both host and musical performer.

Lizzo won three Grammys in 2020 and is expected to receive several more nominations when the nods for the 65th annual Grammy Awards are announced on Tuesday, Nov. 15. Her three 2020 Grammys are best pop solo performance for "Truth Hurts," a No. 1 hit on the *Billboard* Hot 100; best traditional R&B performance for "Jerome"; and best urban contemporary album for the deluxe edition of *Cuz I Love You*, which contained both tracks.

She won a Primetime Emmy in September as an executive producer of *Lizzo's Watch Out for the Big Grrrls*, which was voted outstanding competition program.

Actor and budding director **Ryan Reynolds** was previously announced as the recipient of this year's People's Icon Award. The show also recognizes a Music Icon each year. That award has yet to be announced.

Bad Bunny and **Harry Styles** are the top **music nominees for the 2022 People's Choice Awards**, with seven and six nominations, respectively. Styles' tally includes a nod as the drama movie star of 2022 for his performance in *Don't Worry Darling*.

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Newly minted CMA entertainer of the year [Luke Combs](#), 2022 Primetime Emmy nominee [Selena Gomez](#), hitmaker Charlie Puth and the aforementioned Lizzo each received four nominations. Gomez's tally includes two nominations for her work on the hit TV show *Only Murders in the Building*.

Live From E!: The 2022 People's Choice Awards will kick off the night with a red carpet special at 7 p.m. ET/PT on E!

People's Choice Awards and *Live From E!: The 2022 People's Choice Awards* are both produced by Den of Thieves with executive producers Jesse Ignjatovic, Evan Prager and Barb Bialkowski. **■**

50 Cent Is Hosting 'The Drew Barrymore Show' While She Recovers From COVID-19

BY STARR BOWENBANK

D[rew Barrymore](#) is taking a break from her eponymous talk after testing positive for COVID-19. She announced on Thursday (Nov. 10) via Instagram that two celebs will be filling in for her while she recuperates.

"I've got covid and lucky the cat! Im good and will be back soon. In the meantime @helloross and @50cent are taking over," Barrymore captioned a photo of herself lying in bed with pink glasses on and a cat at her side. "So only good news to report!!!! Maybe some other special surprises too!"

While [50 Cent](#) did not share a personal statement regarding his temporary stint on *The Drew Barrymore Show*, he did use his Instagram Story to repost a message from his PR company, AKR PR, wishing Barrymore well. "Feel better @drewbarrymore the show is in good hands with @50cent," the post read.

Ross Mathews, TV show host and personality, hopped in the comments section to give his love to the actress. "LOVE YOU SO MUCH!! I'll keep your seat warm for you until you come back. Rest. Take care of you. Watch the new season of *The Crown*. Text me if you need anything," he wrote.

Mathews also shared a repost to his Instagram Story of his husband Dr. Wellinthon García wishing the actress well. "Sending love to our favorite flower girl @drewbarrymore – my hubby @helloross has you covered! We love you!!!" García wrote.

The hosting gig is hardly the first time the "In da Club" rapper has dabbled in the talk show space. In 2016, he guest co-hosted a 2016 episode of *The View*, and gave interviewing a try on the 2018 episode of *The Late Show With Stephen Colbert*, when he asked Colbert some burning questions. **■**

Chris Rock to Go Live on Netflix For Stand-Up Special

BY ASSOCIATED PRESS

Chris Rock is going where no comedian has gone before — live on [Netflix](#).

The streaming giant said Thursday (Nov. 10) that Rock will be the first artist to perform on the company's first-ever live, global streaming event. The [comedy](#) special is set to stream in early 2023, but few other details were revealed.

"Chris Rock is one of the most iconic and important comedic voices of our generation," Robbie PRAW, Netflix vice president of stand-up and comedy formats said in a statement. "We're thrilled the entire world will be able to experience a live Chris Rock comedy event and be a part of Netflix history. This will be an unforgettable moment and we're so honored that Chris is carrying this torch."

This will be the first significant test of live streaming on Netflix, potentially opening the door for other programs to get the live treatment. It will be Rock's second Netflix

stand-up special. His first, *Chris Rock: Tamarine*, debuted in February 2018; Rock also appeared on the streamer's *Netflix Is a Joke* comedy festival earlier this year alongside friend Dave Chappelle.

The as-yet-unnamed special will be Rock's seventh stand-up special to date. The comedian is currently on his Ego Death world tour, which will keep him on the road through a Nov. 20 date at the Dolby Theatre in Hollywood; he will then play a series of dates with Chappelle that kick off on Dec. 1 in San Diego and run through a Dec. 16 gig at Seattle's Climate Pledge Arena. **■**

Bob Dylan's Teenage Love Letters Going Under the Hammer

BY ASSOCIATED PRESS

A deeply personal collection of love letters in which a teenage [Bob Dylan](#) tells his high-school sweetheart that he envisions changing his name and selling a million records is going up for sale in Boston.

The Hibbing, Minnesota, boy — still known then as Bob Zimmerman — wrote the 42 letters totaling 150 pages to Barbara Ann Hewitt between 1957 and 1959. The missives, to be auctioned by RR Auction, have never before been made public and shed light on a period in the folk-rock icon's life for which not much firsthand information is known.

The Hibbing, Minnesota, boy — still known then as Bob Zimmerman — wrote the 42 letters totaling 150 pages to Barbara Ann Hewitt between 1957 and 1959. The missives, to be auctioned by RR Auction, have never before been made public and shed light on a period in the folk-rock icon's life for which not much firsthand information is known.

Hewitt was a redhead, and Livingston

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speculates that Dylan's references to red-headed or auburn-haired women in some songs were inspired by Hewitt, including "Tangled Up in Blue" where in one line he wonders "if her hair was still red."

Hewitt moved on, apparently. She married another Hibbing man, but divorced in the late 1970s after seven years and never remarried, her daughter told the auction house.

*This article originally appeared in [AP](#). **B***