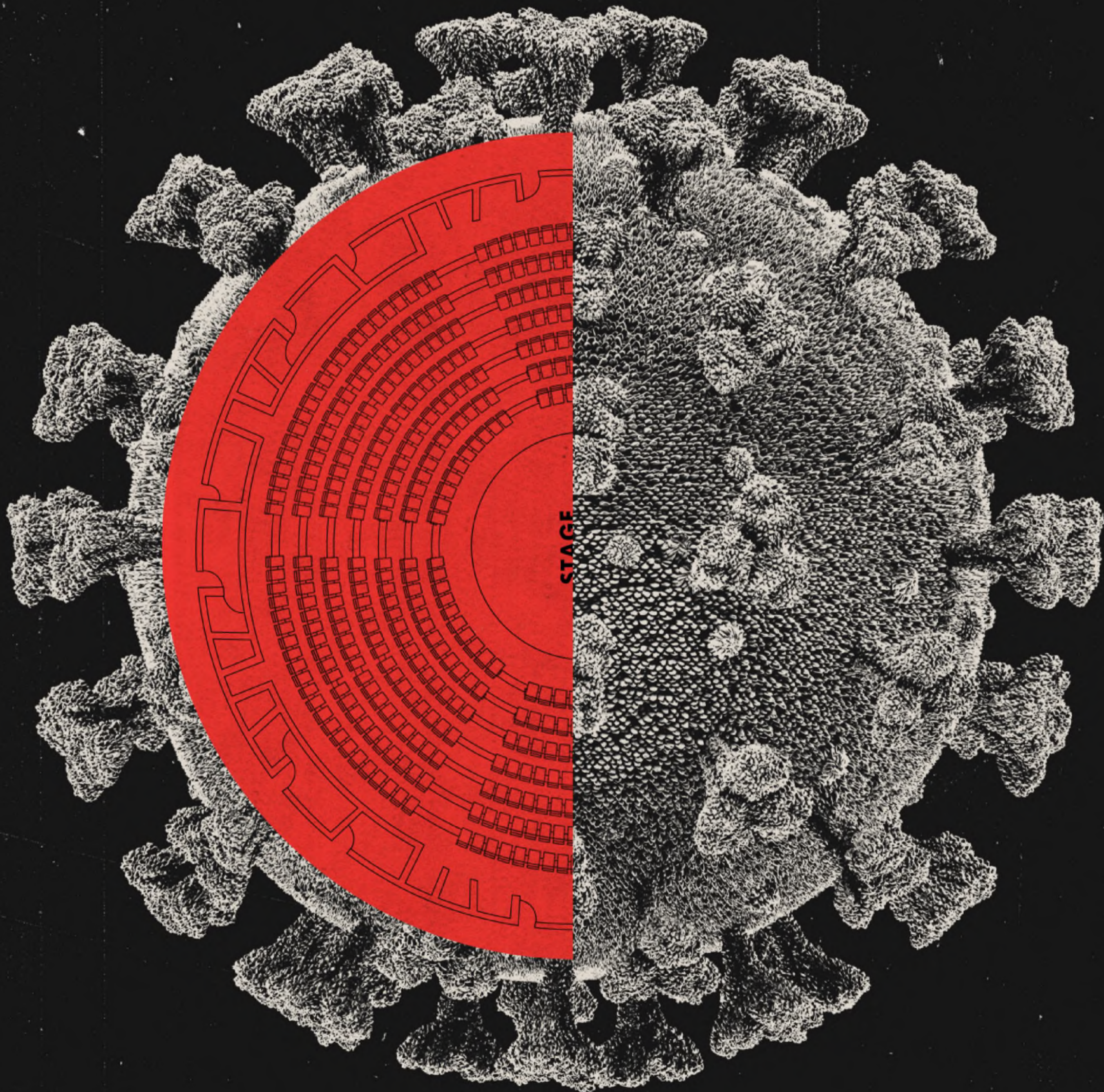


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CARRIE UNDERWOOD

DIERKS BENTLEY

ERIC CHURCH

FLORIDA GEORGIA LINE

KANE BROWN & JOHN LEGEND

KEITH URBAN

KELSEA BALLERINI

LADY ANTEBELLUM

LITTLE BIG TOWN

LUKE BRYAN

LUKE COMBS

MIRANDA LAMBERT

OLD DOMINION

SHANIA TWAIN

SHERYL CROW

THOMAS RHETT

TIM MCGRAW

Performance lineup subject to change.

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Congratulations to all of the incredible executives on this year's list. I'm honored to share this title with you.

Love, Lou and the Tri Star Team

billboard Hot 100



Styles in Los Angeles in 2019.

'Adore'-able: Harry Styles Scores Second Solo Top 10

DRIVEN BY HIS STRONGEST RADIO PERFORMANCE YET, Harry Styles vaults into the Billboard Hot 100's top 10 with "Adore You," which ascends from No. 16 to No. 7.

The single from his December 2019 album, *Fine Line*, becomes Styles' first top five hit on the Radio Songs chart, where it lifts 6-4, up 8% to 76 million in audience, according to Nielsen Music/MRC Data. It also drew 10.7 million U.S. streams and sold 6,000 in the tracking week. Boosting the song's profile, Styles' NPR Tiny Desk Concert premiered March 16, with the track closing the four-song set.

Styles adds his second solo Hot 100 top 10, after "Sign of the Times," which debuted and peaked at No. 4 in 2017. He also made six trips to the region, in 2012-15, as a member of One Direction, rising as high as No. 2 with "Best Song Ever" in 2013.

Styles additionally ties Zayn for the most solo Hot 100 top 10s among 1D members. (Zayn departed the group, which is on hiatus, in 2015.) The latter's "Pillowtalk" ruled for a week in 2016 and "I Don't Wanna Live Forever (Fifty Shades Darker)," with Taylor Swift, hit No. 2 in 2017. The act's Liam Payne has notched one top 10, "Strip That Down," featuring Quavo (No. 10, 2017).

—GARY TRUST

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | CERTIFICATION | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|--|---------------|--|-----------|---------------|
| | 1 | 1 | #1 THE BOX ▲ 30ROC (R.W. MOORE, JR., S. GLOADE, A. MORAGNE, A. Q. TATE) | | Roddy Ricch BIRD VISION/ ATLANTIC | 1 | 15 |
| 7 | 4 | 2 | BLINDING LIGHTS ▲ MAX MARTIN, D. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, D. T. HOLTER) | | The Weeknd XO/REPUBLIC | 2 | 16 |
| 3 | 2 | 3 | DON'T START NOW ● I. KIRKPATRICK (C. AILIN, J. KIRKPATRICK, E. W. SCHWARTZ, D. LIPA) | | Dua Lipa WARNER | 2 | 20 |
| 2 | 3 | 4 | LIFE IS GOOD ▲ OZ, D. HILL, (N. D. WILBURN, A. GRAHAM, D. HILL, D. YILDRIM, M. D. LIVEW) | 2 | Future Feat. Drake FREEBANDZ/ EPIC | 2 | 10 |
| 4 | 5 | 5 | CIRCLES POST MALONE, FRANK DUKES, L. BELL (L. B. BELL, A. R. POST, A. FEENY, W. T. WALSH, K. GUNESBERK) | | Post Malone REPUBLIC | 1 | 29 |
| 6 | 7 | 6 | ROXANNE ▲ 94SKRT, JAE GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L. L. ARUE) | | Arizona Zervas ARIZONA ZERVAS/ COLUMBIA | 4 | 20 |
| 14 | 16 | 7 | ADORE YOU ● KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, A. R. ALLEN, T. JOHNSON) | | Harry Styles ERSKINE/ COLUMBIA | 7 | 15 |
| 10 | 10 | 8 | INTENTIONS ● POD BEAR, THE AUDIBLES (J. D. BIEBER, J. BOYD, Q. K. MARSHALL, D. JORDAN, J. GIANNOS) | | Justin Bieber Feat. Quavo QUALITY CONTROL/SCHOLLEY/MOTOWN/ RAYMOND BRAUN/CAPITOL/DEF JAM | 8 | 6 |
| 11 | 15 | 9 | SOMEONE YOU LOVED ▲ TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES) | | Lewis Capaldi VERTIGO/ CAPITOL | 1 | 45 |
| 12 | 14 | 10 | EVERYTHING I WANTED FINNEAS (F. B. O'CONNELL, B. E. O'CONNELL) | | Billie Eilish DARKROOM/INTERSCOPE | 8 | 19 |

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/101 FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.





39

JAKE OWEN
"Homemade"

The 38-year-old Winter Haven, Fla., native's 17th Hot 100 entry also becomes his eighth No. 1 on the Country Airplay chart.

How did the song become the third single from your 2019 album, *Greetings From... Jake?* [Songwriter] Jared Mullins was having a beer at my house in November 2018, and I said, "Play your best songs you wish somebody would cut." He played "Homemade," and when he got to the chorus, I was like, "That's my life!" We were going to release "Drink All Day," but the [streaming] numbers for "Homemade" were through the roof.

The album is your first since signing to Big Loud in 2017. What inspired the switch from RCA Records? If you feel like you're not getting taken care of, then you need to make a change. [Big Loud co-founder] Joey Moi produced my first No. 1, "Barefoot Blue Jean Night," and [co-founder] Seth England would send me the greatest songs before I was at their label. I knew these guys were going to get behind me.

You've now had a Hot 100 entry in three consecutive decades. How have you achieved such longevity? In my early years, Kenny Chesney told me, "Just put out good songs, and stay on the radio. They're not going to always go No. 1, but just put out the best song that you know." I always took that to heart. This is my eighth No. 1 [on Country Airplay], but I'm far from done.
—TAYLOR WEATHERBY



40
ROD WAVE
"Heart On Ice"

The rapper-singer earns his first top 40 Hot 100 hit, which reaches the R&B/Hip-Hop Airplay top 10 (11-10) and debuts at No. 47 on Radio Songs (19.7 million impressions, up 19%).

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------------------|---|-----------------------------|-------------------------------|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | | |
| 13 | 17 | 11 | HOT GIRL BUMMER ▲ | | blackbear | 11 | 27 |
| | | | A.M. GOLDSTEIN, BLACKBEAR (A.M. GOLDSTEIN, M.T. MUSTO) | BEATRAP/ALAMO/INTERSCOPE | | | |
| 9 | 13 | 12 | MEMORIES | | Maroon 5 | 2 | 26 |
| | | | A. LEVINE, THE MONSTERS & STRANGERZ (A.N. LEVINE, M.R. POLLACK, J.D. BELLION, J.K. JOHNSON, S. JOHNSON, J.K. HINDLIN) | INTERSCOPE | | | |
| | | HOT SHOT DEBUT | MYRON | | Lil Uzi Vert | 13 | 1 |
| | | | ODDIE MANE, SUPAH MARIO (S. WOODS, J.T. ORTIZ, J.D. PRIESTER) | GENERATION NOW/ATLANTIC | | | |
| 16 | 19 | 14 | AIR SAY SO | | Doja Cat | 14 | 11 |
| | | | TYSON TRAX (A.Z. DLAMINI, L. GOTTWALD, L. ASRAT, D. SPRECHER) | KEMOSABE/RCA | | | |
| 8 | 12 | 15 | DANCE MONKEY ▲ | | Tones And I | 4 | 24 |
| | | | K. KERSTING (T. WATSON) | BAD BATCH/ELEKTRA/EMG | | | |
| 17 | 21 | 16 | HEARTLESS ▲ | | The Weeknd | 1 | 17 |
| | | | METRO BOOMIN, THE WEEKND, ILLANGELO, DRE MOON (A. TESFAYE, L. TWAYNE, ILLANGELO, A.E. PROCTOR) | XD/REPUBLIC | | | |
| 19 | 23 | 17 | THE BONES ▲ | | Maren Morris | 17 | 26 |
| | | | G. KURSTIN (M. MORRIS, J. ROBBINS, L. J. VELTZ) | COLUMBIA NASHVILLE/COLUMBIA | | | |
| 25 | 26 | 18 | MY OH MY | | Camila Cabello Feat. DaBaby | 18 | 15 |
| | | | FRANK DUKES (K.C. CABELLO, A. FEENY, L.B. BELL, S. KOTCHA, A. CLEMONS JR., J.L. KIRK) | SYCO/EPIC | | | |
| | | NEW | BEAN (KOBE) | | Lil Uzi Vert Feat. Chief Keef | 19 | 1 |
| | | | P. BOURNE (S. WOODS, J.T. JENKS, K. COZART) | GENERATION NOW/ATLANTIC | | | |
| | | RE-ENTRY | SUICIDAL | | YNW Melly & Juice WRLD | 20 | 16 |
| | | | Z3N (J.M. DEMONS, J. GUERRIERI, MARIL, J.A. HIGGINS) | YNW MELLY/300 | | | |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|------------|-----------|------------|---|-----------------------------------|--------------------------------|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | | |
| 22 | 29 | 21 | BALLIN' ▲ | | Mustard & Roddy Ricch | 11 | 35 |
| | | | MUSTARD, GYLTRYPP (D.I. MCFARLANE, S.R. KHAN ZAMAN, KHAN, R.W. MOORE, JR., D. JONES, E. J. ASGHEDOM, J.A. WEST) | ID SUMMERS/INTERSCOPE | | | |
| 20 | 27 | 22 | 10,000 HOURS ▲ | | Dan + Shay & Justin Bieber | 4 | 24 |
| | | | D. SMYERS (D. SMYERS, S. MOONEY, J.J. DILLON, J. REYNOLDS, J.D. BIEBER, J. BOYD) | WARNER MUSIC NASHVILLE/WAR/WARNER | | | |
| 42 | 32 | 23 | GODZILLA | | Eminem Feat. Juice WRLD | 3 | 9 |
| | | | D.A. DOMAN (M. MATHERS III, L.E. RESTO, D.L. DOMAN, J.A. HIGGINS, A. VILLASANA) | SHADY/AF TERMATH/INTERSCOPE | | | |
| 24 | 35 | 24 | BOP ● | | DaBaby | 11 | 25 |
| | | | JETSONMADE, STARBOY (J.L. KIRK, T. MORGAN, A.M. MENDO) | SOUTHCOAST/INTERSCOPE | | | |
| 5 | 30 | 25 | STUPID LOVE | | Lady Gaga | 5 | 3 |
| | | | BLOODPOP, TCHAMI, MAX MARTIN (S.G. GERMANOTTA, M. TUCKER, MAX MARTIN, M.J.L. BRESSO, E. RISE) | INTERSCOPE | | | |
| | | NEW | YESSIRSKIII | | Lil Uzi Vert & 21 Savage | 26 | 1 |
| | | | P. BOURNE (S. WOODS, J.T. JENKS, S.B.A. JOSEPH) | GENERATION NOW/ATLANTIC | | | |
| - | 6 | 27 | BABY PLUTO | | Lil Uzi Vert | 6 | 2 |
| | | | BRANDON FINESSIN, BUGZ RONIN, COUSIN VINNY, IKE BEATZ (S. WOODS, B.T. VEAL, D. PEREZ, V. DELON, I. SMITH) | GENERATION NOW/ATLANTIC | | | |
| 15 | 31 | 28 | WOAH ▲ | | Lil Baby | 15 | 19 |
| | | | QUAY GLOBAL (D. JONES, C. ROSSER) | QUALITY CONTROL/MOTOWN/CAPITOL | | | |
| 34 | 42 | 29 | FALLING ▲ | | Trevor Daniel | 25 | 18 |
| | | | KC SUPREME, CHARLIE HANDSOME, TAZ TAYLOR (T. NEILL, TAZ TAYLOR, CHARLIE HANDSOME, K. CANDILORA II) | ALAMO/INTERSCOPE | | | |
| 44 | 47 | 30 | RITMO (BAD BOYS FOR LIFE) | | The Black Eyed Peas X J Balvin | 30 | 17 |
| | | | WILL, J. AM. K. HARRIS (W. ADAMS, A. PINEDA, K. HARRIS, J.A. OSORIO, BALVIN, F. BONTEMPI, M. GAFFEY, P.W. GLENISTER, A. GORDON, G. SPAGNER) | BEP/WE THE BEST/EPIC | | | |
| 27 | 38 | 31 | LOSE YOU TO LOVE ME | | Selena Gomez | 1 | 22 |
| | | | MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J.D. TRANTER, M. LARSSON, R. FREDRIKSSON) | INTERSCOPE | | | |
| 37 | 46 | 32 | NO GUIDANCE ▲ | | Chris Brown Feat. Drake | 5 | 41 |
| | | | VINYLYZ, J. LOUIS, 40 T. WALTON (C.M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZART, WALTON, M. J. SAMUELS, N. A. CHARLES, T. J. BRYANT, M. P. LEBRUN) | CBE/RCA | | | |
| 30 | 43 | 33 | HIGH FASHION ● | | Roddy Ricch Feat. Mustard | 20 | 12 |
| | | | MUSTARD, GYLTRYPP (R.W. MOORE, JR., D.I. MCFARLANE, S.R. KHAN ZAMAN KHAN) | BIRD VISION/ATLANTIC | | | |
| 29 | 41 | 34 | YOU SHOULD BE SAD ● | | Halsey | 26 | 10 |
| | | | G. KURSTIN (G. KURSTIN, A. FRANGIPANE) | CAPITOL | | | |
| 39 | 44 | 35 | HOMESICK ▲ | | Kane Brown | 35 | 18 |
| | | | D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS) | ZONE 4/RCA NASHVILLE | | | |
| 51 | 50 | 36 | I HOPE ● | | Gabby Barrett | 36 | 12 |
| | | | R. COPPERMAN (Z. KALE, J.M. NITE, G. BARRETT) | WARNER MUSIC WASHINGTON/WAR | | | |
| - | 71 | 37 | P2 | | Lil Uzi Vert | 11 | 2 |
| | | | TM88 (S. WOODS, B. L. SIMMONS) | GENERATION NOW/ATLANTIC | | | |
| 52 | 53 | 38 | BLUEBERRY FAYGO | | Lil Mosey | 38 | 6 |
| | | | CALLAN (L. ECHOLS, C. WONG, BABYFACE, L.A. REID, D. SIMMONS, J. GILL) | MOGUL VISION/INTERSCOPE | | | |
| 70 | 60 | 39 | HOMEMADE | | Jake Owen | 39 | 8 |
| | | | J. MOI, D. COHEN (B. GOLDSMITH, J. MULLINS, D. PARKER, B. PINSON) | BIG LOUD | | | |
| 55 | 58 | 40 | HEART ON ICE ▲ | | Rod Wave | 40 | 19 |
| | | | SPEAKER BANGERZ, MALIK, DICAPRIO BEATZ (R. GREEN, D. BANKS, L. D. BLEDSOE, M.W. BYNDE, FISHER, J. SMITH, SERVICE) | ALAMO/INTERSCOPE | | | |
| 21 | 20 | 41 | THAT WAY | | Lil Uzi Vert | 20 | 3 |
| | | | SUPAH MARIO, FELIPE SPAIN, YUNG LAN (S. WOODS, J.D. PRIESTER, A.F. ESPANA, M.S. MODI, A.M. CARLSSON, MAX MARTIN) | GENERATION NOW/ATLANTIC | | | |
| - | 8 | 42 | LO MEIN | | Lil Uzi Vert | 8 | 2 |
| | | | BRANDON FINESSIN, BUGZ RONIN (S. WOODS, B.T. VEAL, D. PEREZ) | GENERATION NOW/ATLANTIC | | | |
| - | 18 | 43 | I LOVE ME | | Demi Lovato | 18 | 2 |
| | | | OAKWUD, TEN4, ALEX NICE (D. LOVATO, S.M. DOUGLAS, K. SORRELLS, A.V. NICEFORD, J. DECILVEO, A.M. NICHOLSON, W. FELDER) | ISLAND/REPUBLIC | | | |
| 35 | 49 | 44 | GOOD AS HELL ▲ | | Lizzo | 3 | 30 |
| | | | RICKY REED (E.B. FREDERIC, M. JEFFERSON) | NICE LIFE/ATLANTIC | | | |
| | | NEW | LOTUS | | Lil Uzi Vert | 45 | 1 |
| | | | ODDIE MANE, D. CANNON, TRESHHAUN BEATS (S. WOODS, J.T. ORTIZ, D. CANNON, TRESHHAUN BEATS) | GENERATION NOW/ATLANTIC | | | |
| 60 | 62 | 46 | BEST ON EARTH ● | | Russ & BIA | 46 | 15 |
| | | | BOI IDA, J.A. SWEET (RUSS, BIA, M.A. SAMUELS, C. LOVE, J.H. SMITH, L.A. EDWARDS, L. JEFFERSON, J.D. GLAZE, D. PRINCE) | DIEMON/RUSS MY WAY/COLUMBIA | | | |
| 56 | 61 | 47 | SLIDE | | H.E.R. Feat. YG | 47 | 13 |
| | | | CARDOON THE BEAT (H.E.R., R. LATOUR, T. THOMAS, E. DIAS, K.D.R. JACKSON, S. ARRINGTON, C.C. CARTER, S.C. CARTER, W. HANKERSON, J. DUPRI, R. PARKER) | MBK/RCA | | | |
| 74 | 73 | 48 | WHATS POPPIN | | Jack Harlow | 48 | 6 |
| | | | JETSONMADE, PDDH BEATZ (J. HARLOW, T. MORGAN, D. CLEMONS, J.W. LUCAS) | GENERATION NOW/ATLANTIC | | | |
| 72 | 78 | 49 | WHAT SHE WANTS TONIGHT | | Luke Bryan | 49 | 13 |
| | | | J. STEVENS, J. STEVENS (L. BRYAN, R. COPPERMAN, H. LINDSEY, J.M. NITE) | CAPITOL NASHVILLE | | | |
| 47 | 55 | 50 | DIOR | | Pop Smoke | 30 | 5 |
| | | | BO8MELOBEATS (A. LOBLACK, B. JACKSON) | VICTOR VICTOR WORLDWIDE/REPUBLIC | | | |

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BI FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



2

THE WEEKND "Blinding Lights"

The track, from The Weeknd's album *After Hours*, released March 20, hits a new Hot 100 high and becomes his fifth No. 1 on the Digital Song Sales chart. It leads the latter list despite a 28% drop to 16,000 sold in the week ending March 19, according to Nielsen Music/MRC Data. Reflecting consumer behavior during the coronavirus pandemic (see story, page 16) and a continued decline for download sales — which fell by 25% year-over-year in 2019 — the sum marks the lowest for a No. 1 in the survey's history. —G.T.

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|------------------------------------|--------------------------------------|---------------------------------------|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 26 | 52 | 51 | SUM 2 PROVE | | Lil Baby | 16 | 10 |
| | 9 | 52 | SILLY WATCH | | Lil Uzi Vert | 9 | 2 |
| 67 | 69 | 53 | NOBODY BUT YOU | Blake Shelton Duet With Gwen Stefani | | 43 | 10 |
| NEW | | 54 | WASSUP | | Lil Uzi Vert Feat. Future | 54 | 1 |
| | 89 | 55 | OPRAH'S BANK ACCOUNT | | Lil Yachty, Drake & DaBaby | 55 | 2 |
| 77 | 85 | 56 | MORE HEARTS THAN MINE | | Ingrid Andress | 56 | 12 |
| | 24 | 57 | B.S. | | Jhene Aiko Feat. H.E.R. | 24 | 2 |
| 71 | 70 | 58 | CHASIN' YOU | | Morgan Wallen | 58 | 8 |
| 75 | 77 | 59 | SLOW DANCE IN A PARKING LOT | | Jordan Davis | 59 | 11 |
| NEW | | 60 | STRAWBERRY PEELS | | Lil Uzi Vert Feat. Young Thug & Gunna | 60 | 1 |
| 100 | 40 | 61 | P*\$\$\$ FAIRY (OTW) | | Jhene Aiko | 40 | 9 |
| NEW | | 62 | MOON RELATE | | Lil Uzi Vert | 62 | 1 |
| 41 | 63 | 63 | WHAT A MAN GOTTA DO | | Jonas Brothers | 16 | 9 |
| 62 | 75 | 64 | TUSA | | Karol G & Nicki Minaj | 42 | 16 |
| 87 | 86 | 65 | CATCH | | Brett Young | 65 | 8 |
| NEW | | 66 | I CAN SHOW YOU | | Lil Uzi Vert | 66 | 1 |
| 79 | 81 | 67 | WE BACK | | Jason Aldean | 62 | 16 |
| NEW | | 68 | TRAP THIS WAY (THIS WAY) | | Lil Uzi Vert | 68 | 1 |
| 83 | 82 | 69 | I WISH GRANDPAS NEVER DIED | | Riley Green | 66 | 12 |
| 32 | 56 | 70 | SI VEO A TU MAMA | | Bad Bunny | 32 | 3 |
| NEW | | 71 | DEATH BED | | Powfu Feat. beabadoobee | 71 | 1 |
| NEW | | 72 | LEADERS | | Lil Uzi Vert Feat. NAV | 72 | 1 |
| 18 | 57 | 73 | HEATIN UP | | Lil Baby & Gunna | 18 | 3 |
| 98 | 99 | 74 | SUNDAY BEST | | Surfaces | 74 | 3 |
| 48 | 98 | 75 | GRACE | | Lil Baby & 42 Dugg | 48 | 3 |
| NEW | | 76 | NO AUTO | | Lil Uzi Vert Feat. Lil Durk | 76 | 1 |
| 61 | 80 | 77 | THE OTHER SIDE | | SZA X Justin Timberlake | 61 | 3 |
| 40 | 67 | 78 | YUMMY | | Justin Bieber | 2 | 11 |
| | 59 | 79 | B.I.T.C.H. | | Megan Thee Stallion | 31 | 6 |
| 33 | 54 | 80 | LA DIFICIL | | Bad Bunny | 33 | 3 |

| WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|----------|-----------|-----------|--------------------------------|---------------|--|-----------|---------------|
| | | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 88 | 91 | 81 | I HOPE YOU'RE HAPPY NOW | | Carly Pearce & Lee Brice | 65 | 11 |
| | 22 | 82 | MELODY | | Lil Uzi Vert | 22 | 2 |
| NEW | | 83 | COME THIS WAY | | Lil Uzi Vert | 83 | 1 |
| 84 | 96 | 84 | TO DIE FOR | | Sam Smith | 46 | 5 |
| 31 | 64 | 85 | EMOTIONALLY SCARRED | | Lil Baby | 31 | 3 |
| NEW | | 86 | DOES TO ME | | Luke Combs Feat. Eric Church | 86 | 1 |
| NEW | | 87 | GOT THE GUAP | | Lil Uzi Vert Feat. Young Thug | 87 | 1 |
| NEW | | 88 | SUPALONELY | | BENEE Feat. Gus Dapperton | 88 | 1 |
| NEW | | 89 | MONEY SPREAD | | Lil Uzi Vert Feat. Young Nudy | 89 | 1 |
| NEW | | 90 | CARDIGAN | | Don Toliver | 90 | 1 |
| NEW | | 91 | BEER CAN'T FIX | | Thomas Rhett Feat. Jon Pardi | 91 | 1 |
| 36 | 66 | 92 | VETE | | Bad Bunny | 33 | 16 |
| 86 | 94 | 93 | KNOW YOUR WORTH | | Khalid x Disclosure | 57 | 6 |
| | 48 | 94 | FUTSAL SHUFFLE 2020 | | Lil Uzi Vert | 5 | 11 |
| | 25 | 95 | PRICES | | Lil Uzi Vert | 25 | 2 |
| 65 | 90 | 96 | GO STUPID | | Polo G Feat. NLE Choppa & Stunna 4 Vegas | 60 | 5 |
| RE-ENTRY | | 97 | BEFORE YOU GO | | Lewis Capaldi | 71 | 7 |
| NEW | | 98 | SAVAGE | | Megan Thee Stallion | 98 | 1 |
| RE-ENTRY | | 99 | COME THRU | | Summer Walker & Usher | 42 | 12 |
| RE-ENTRY | | 100 | MAKE NO SENSE | | YoungBoy Never Broke Again | 57 | 18 |



55

LIL YACHTY, DRAKE & DABABY "Oprah's Bank Account"

Following the first full week of tracking after its March 9 release, the collaboration — Drake's record-breaking 208th Hot 100 entry — enters Streaming Songs at No. 31 with 11.8 million U.S. streams.



88

BENEE FEAT. GUS DAPPERTON "Supalonely"

The New Zealand and New York natives, respectively, hit the Hot 100 for the first time, powered by 9.3 million streams. Concurrently, BENEE's EP *Stella & Steve* pushes 10-7 on Alternative Albums.

Contents

MARCH 28, 2020 • VOLUME 132 / NO. 7

UNITED ARTISTS

BE RIGHT BACK
AFTER THESE
MESSAGES

FEATURES

36

THE NEXT STAGE

The concert business shutdown is creating a credit crisis that's choking indie promoters. The industry that emerges when it's done will be more competitive — and concentrated — than ever.

42

LIVE THROUGH THIS

How to create — art, cash flow and new opportunities — amid a crisis.

44

MERCH MADNESS

From light sticks to fish sticks, a dazzling array of branded goods has K-pop fans shelling out the equivalent of thousands of dollars a year to support their favorite acts. How much is too much?

ON THE COVER

Illustration by Mike McQuade

TO OUR READERS

Billboard will publish its next issue on April 18. For 24/7 music coverage, go to billboard.com.

The Theatre at Ace Hotel photographed by Brian Guido on March 17 in Los Angeles.

TOP BUSINESS MANAGER

CLAUDIA ARCAY

billboard's

2020 TOP
BUSINESS
MANAGERS



FELICITACIONES CLAU - FELICITACIONES CLAU - FELICITACIONES CLAU

SER UNA DE LAS MEJORES BUSINESS MANAGERS DE LA INDUSTRIA REQUIERE DE PREPARACIÓN, EXPERIENCIA, CONOCIMIENTO, OLFATO, VOCACIÓN, CONFIANZA Y TODO LO TIENES, PERO TÚ ERES LA MEJOR POR NATURALEZA.

PORQUE SENCILLAMENTE ERES ASÍ, CARISMÁTICA, COMPROMETIDA, DESCOMPLICADA, FAMILIAR Y SIEMPRE TIENES UNA SONRISA PARA TODOS. NOS SENTIMOS PRIVILEGIADOS DE VIVIR ESTA AVENTURA CONTIGO, Y DE TENER TU ALEGRÍA MUY CERCA.



CARLOS VIVES Y WALTER KOLM

Contents

MARCH 28, 2020 • VOLUME 132 / NO. 7



Musician Ben Babbitt photographed by Brian Guido on March 16 in Los Angeles.

BILLBOARD HOT 100

3

Harry Styles scores his second solo top 10 with “Adore You.”

THE MARKET

15

Without traditional promotion available, publicists, managers and label heads discuss what marketing campaigns for artists could look like during the pandemic — and whether they can be successful.

16

Coronavirus-related concerns have led to difficult shutdowns for record stores and retailers, but physical sales aren't dead just yet.

THE SCENE

24

Dublab Radio's Los Angeles Drive-In Concert

THE SOUND

29

Coachella moved to fall first, and other festivals are following its lead. Can the season sustain them all? Plus: how artists are coping with cancellations.

32

Emerald Fennell wanted a pop-driven soundtrack for her directorial debut, *Promising Young Woman* — and a group of powerful executives helped her get one.

THE PLAYERS

49

Billboard's annual list of top music business managers, who play an even more essential role at a time of industry uncertainty and turmoil.

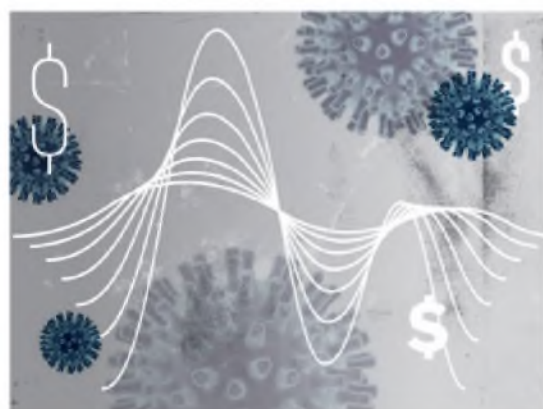
MY BILLBOARD MOMENT

80

Blondie co-founder **Debbie Harry** recalls writing the 1980 hit “Call Me,” which topped the Hot 100 four decades ago.

TUNE IN: CLOSE CALLS

In a new episode of our *Close Calls* discussion series, Cast Management's Jeff Castelaz and MAC Presents' Marcie Allen discuss how touring artists are looking for new ways to connect with audiences and generate revenue from millions of fans ordered to shelter in place. Billboard Pro members can access the conversation, “Coming to a Living Room Near You: The Economics of Streaming During the Coronavirus Crisis,” at billboard.com/close-calls.



CORONAVIRUS DEEP DIVE

Billboard Pro members can read an in-depth analysis of how the coronavirus is affecting the music business with our new Deep Dive, premiering online April 1. You'll find stories about the touring industry's response to the pandemic, what the biz can learn from Hollywood's marshaling of resources, how the collapse of China's nightclub business could be a cautionary tale for Las Vegas and more. Not a member? Subscribe at billboard.com/offer.



2020 billboard

TOP BUSINESS MANAGER



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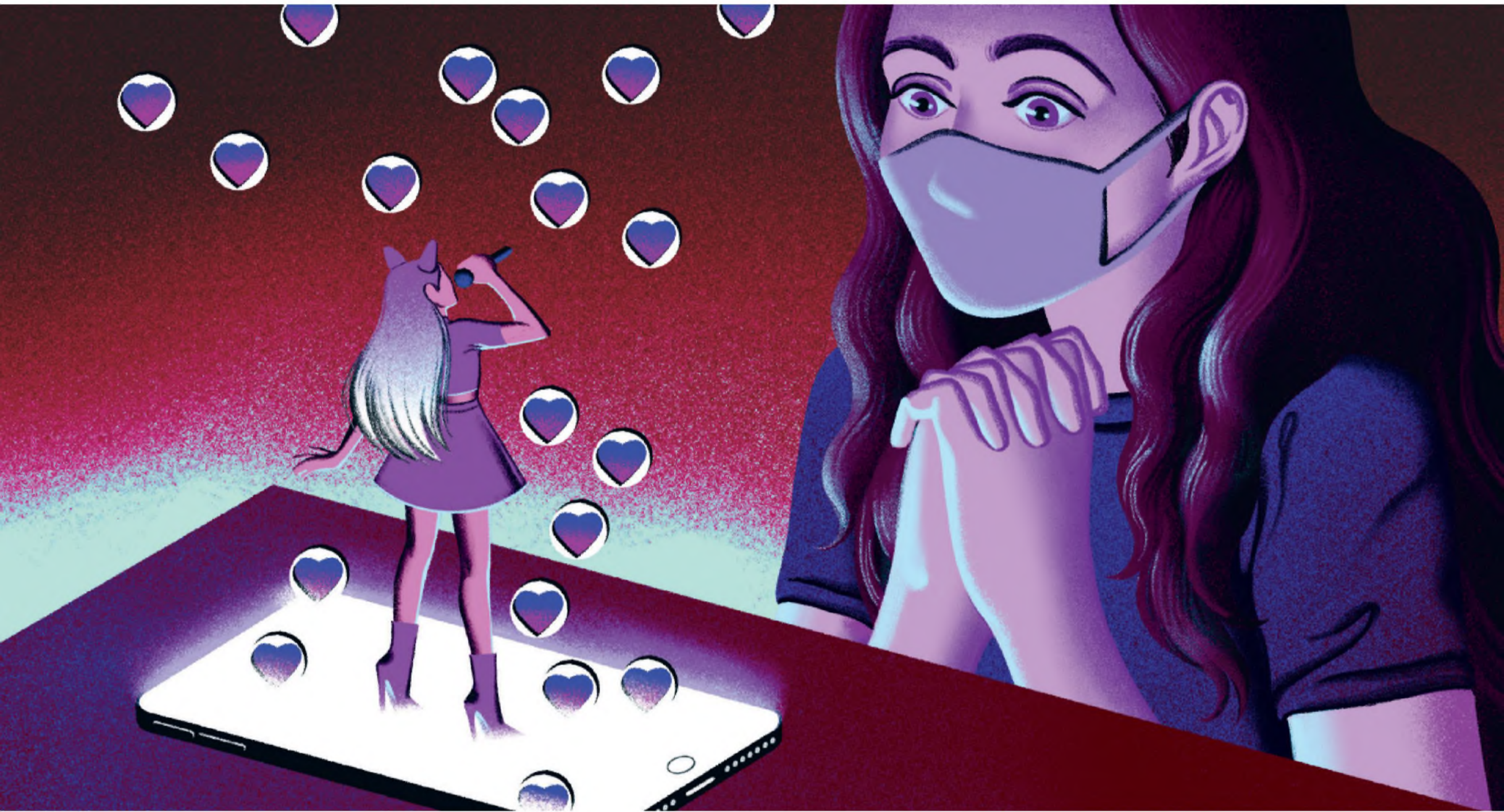
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The Market

PG. 16 PHYSICAL'S FATE * PG. 18 HONG KONG AFTER COVID-19 * PG. 19 MUSICARES RELIEF FUND



Necessity Becomes The Mother Of Promotion

Labels and managers are turning to Instagram, online concerts — and even drones

BY MELINDA NEWMAN

ON MARCH 16, WHEN Atlantic Records employees officially began working from home because of concerns about the coronavirus, the label created a virtual notebook so staffers at all levels could suggest ways artists could connect with fans without touring and most other forms of promotions.

“Getting our technology straight so people could work from home was the first thing,” says Atlantic Records GM/executive vp Paul Sinclair. Then came the notebook. “We update it every day with ideas from around the company — there are well beyond 150 specific ideas” including content,

partners, charity, gaming, wellness and livestreaming.

Amid a shutdown that makes most promotion impossible, labels and managers are adapting swiftly — and under considerable pressure — to keep their artists in front of fans. The situation is especially urgent for acts that have new albums out, like country star Kelsea Ballerini, who released her third album, *Kelsea*, on March 20.

With traditional promotion, such as live TV appearances and touring, off the table, Ballerini’s team had under a month to develop ideas. “Kelsea’s main goal was to make sure she didn’t lose that connection with her fans and that the release still felt personal,”

says Jason Owen, CEO of Sandbox Entertainment, the firm that manages Ballerini, Kacey Musgraves, Little Big Town and others. The night before the set’s arrival, Ballerini hosted an event on Instagram Live that included remote appearances by album guests Kenny Chesney and Halsey, and her team sent flying drones across Tennessee to deliver copies of the album, sweatpants printed with song lyrics and handwritten notes.

“We only did 10,” says Owen, “but it got really loud on social media.”

Ballerini’s team wasn’t the only one that made necessity the mother of inventive promotion: Over the past two weeks, artists have played virtual

concerts, participated in online Q&As and even hosted group meditations, such as the one that rapper Lizzo led “to promote healing.”

At Warner Records, the first order was “to not blink,” says co-chairman/COO Tom Corson. With a wide slate of releases ready, “we didn’t see a reason to postpone them,” he says. Corson expects the label to shift some release dates for artists whose sales “lean physical, as well as touring acts who would do a ticket bundle.” Otherwise, “as people self-isolate, we want to provide those fans with something to do,” he says. “People are going to churn through content at a rate they never have before. The fact that

● HOUSTON-BORN COUNTRY AND POP LEGEND **KENNY ROGERS**, KNOWN FOR SUCH HITS AS “LUCILLE,” “THE GAMBLER” AND “ISLANDS IN THE STREAM,” DIED OF NATURAL CAUSES AT AGE 81.

there are no sports is huge.”

To make sure artists have the equipment they need to stay in contact with fans, Warner Records is coordinating with facilities like SIR and Center Stage to deliver gear — including instruments and recording equipment — to their homes.

At Atlantic, Sinclair says there are “nonstop conversations” about whether to move releases. “Is it someone super-established and really active online versus a brand-new artist who really needs to be out there touring?” he asks. “If the artist can’t touch and talk to fans in venues, there’s a better time to put

“THE FACT THAT THERE ARE NO SPORTS IS HUGE.”

—TOM CORSON, WARNER RECORDS

out the music.” Meanwhile, other performers aren’t changing their plans, including rapper Lil Uzi Vert, whose *Eternal Atake* is spending its second week at No. 1 after coming out March 6, with all 18 of its tracks entering *Billboard*’s Streaming Songs chart dated March 21.

As artists switch to engaging with fans almost exclusively online, label employees are also shifting their roles. Atlantic had its touring department “chase the livestreaming opportunities because there’s so many of them,” says Sinclair.

Executives interviewed for this story stressed that they’re making decisions with extra sensitivity. “Everything we do with our clients is being looked at through a different lens now,” says Kristen Foster, president of Full Coverage

Communications. For example, as rock band Bon Jovi prepares to deliver a new album currently slated for May 15, Foster says frontman Jon Bon Jovi may find himself talking in interviews — over the phone, of course — more about his charitable efforts to feed the homeless during the pandemic at his JBJ Soul Kitchen community restaurants in New Jersey.

The importance of music at a difficult time is why J Balvin did not postpone his March 20 album, *Colores*, says Fabio Acosta, who co-manages the Colombian reggaeton superstar with Scooter Braun. Despite losing some promotion opportunities, Balvin felt strongly about keeping his release date. “If you see video of people in Italy, they are really down,” says Acosta. “What relieves them is the music.”

The one area the coronavirus hasn’t hit yet is radio promotion. Although artists aren’t visiting stations, label promo reps are continuing to work singles to all formats. “That’s business as usual,” says Corson. What could change dramatically is radio listening time as almost all commuting ceases for the short term. “You’ve got a captive audience at home,” he says. “I’m curious to see whether radio can compete with Netflix.”

Executives say it’s far too soon to consider long-term strategies since no one knows how long it will be before a semblance of regular life returns. And while labels will presumably try to monetize some of these online ventures eventually, “this moment in time is about connection,” says Sinclair. “While conversations with lots of partners are going on, right now, let artists and fans connect. You don’t want things to seem overly promotional. We’re all humans suffering through a really gnarly human thing right now.”

What’s In Store For Physical Retail

MUSIC SHOPS ARE STRUGGLING AND AMAZON IS FOCUSING ON HOUSEHOLD GOODS. CAN THE VINYL AND CD BUSINESS SURVIVE?

IN THE WEEK ENDING March 19, Niall Horan sold 26,000 physical copies of his album *Heartbreak Weather* — which made it both the most popular physical album of the week and a sobering sign for the future of physical music. Stores are shutting down to stop the spread of the coronavirus, and in mid-March Amazon announced it would not restock records and CDs until at least early April. As CD sales continue to decline and the high-margin vinyl business faces manufacturing and distribution problems, can the physical business survive?

Retailers were already having a rough year. Problems at Direct Shot Distributing made it hard for stores to get releases promptly, and in February a fire destroyed the Apollo Masters plant in Banning, Calif., one of just two facilities that make the lacquer plate needed to press vinyl. “It’s hard not to be a conspiracy theorist and wonder if the powers that be in the music industry are trying to get rid of physical music,” jokes one independent-label owner.

Most music retailers who spoke to *Billboard* say that they can continue to cover their payroll and rent for weeks — but not months. And if too many physical stores close for good, will labels continue to manufacture physical products? “That is the great unknown,” says Dean Tabaac, who runs Alliance Entertainment’s indie distribution arm, AMPED.

Before the weekend of March 21, at least 120 U.S. record stores had closed because of a government mandate or social concern about spreading the virus. Some are selling music online, and a few others are offering curbside pickup.

“Every day there is something new from the government, whether that be local, state or federal,” says Duncan Browne, GM of Newbury Comics, which has 28 stores in New England and New York state — 23 of which have closed temporarily. The Bull Moose and Silver Platters chains have closed all of their shops but continue to do business on their

websites and through retailers like Amazon Marketplace.

Already, Washington, New York, California, Illinois and several other states have ordered all nonessential businesses to close. As the virus spreads, retailers are also worried about the possibility that manufacturing plants and distribution centers will shutter. So far, Alliance Entertainment’s distribution facilities in Pennsylvania and Kentucky are still running.

Amazon, which is thought to account for about 15% of the vinyl business, said it will not buy more product from music vendors until



Shuga Records in Chicago.

April 4 in order to focus on selling household goods, but the company is still fulfilling orders for music it has in stock, and Alliance is filling other orders when directed by Amazon.

Until recently, this year was shaping up to be strong: CD sales were down 8.3% compared with the same period last year, a far slower decline than in recent years, and vinyl sales were up 45%, even amid distribution problems. Retailers believed that this year’s Record Store Day — now postponed from April to July — was going to be the biggest ever, and retailers are still putting in big orders, according to labels and distributors.

Consumers still want to buy vinyl, even if they won’t have as much money to spend for a while. “The landscape of who’s left and what they do will change,” says a sales rep for a CD manufacturing plant, “but there are ways to twist a pipeline to get consumers what they want.”

—ED CHRISTMAN

MARKET WATCH

24.45B

↓ 3.5%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending March 19.

267.75B

↑ 19.7%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

Number of audio and video streams for 2020 so far over the same period in 2019.

125.4M

↑ 18.8%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week of March 19.



MARTIN BANDIER

P R E S E N T S

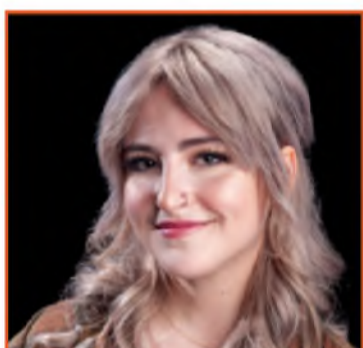
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OUR PASSION FOR MUSIC BROUGHT US HERE

OUR HARD WORK KEPT US HERE

NOW WE ARE READY TO SUCCEED WITH YOU



South Korean boy band EXO at Hong Kong's AsiaWorld-Expo in 2019.

THE LIVE-BUSINESS FORECAST FROM CHINA: THIS TOO SHALL PASS

Experts in China estimate the live sector there will contract by 50% in 2020, but infection numbers are slowing dramatically and offices are opening again

BY ALEXEI BARRIONUEVO

AS EUROPE AND THE United States cope with spiraling numbers of coronavirus cases, Jim Wong has a message from China for his Western counterparts: There's light at the end of the tunnel.

For over two months, Wong, the managing director of Live Nation Electronic Asia, operated under a China-wide lockdown that shuttered Live Nation's offices in Hong Kong, where he works, and Shanghai. The measures, which were more extensive in mainland China, not only restricted everyday life but completely shut down the live-music business. Fortunately, they seem to have contained the virus in China: The government recently reported no new locally transmitted cases in a 24-hour period for the first time. The improved situation allowed Live Nation — which promotes about a dozen festivals a year in China, as well as 600 to 700 club and theater shows — to reopen its Hong Kong office early this month. But that doesn't mean that the economic damage in China won't be severe, says Wong.

The trade organization China Association of Performing Arts (CAPA) said Feb. 20 that over 40% of industry experts — in-

cluding venue owners and those working in film, music and theater — project that revenue for the country's live-music sector will contract by 50% in 2020. Wong, who also runs the artist management company Dancing Dragon as a joint venture with Live Nation, says the temporary shutdown hit China's nightclub business especially hard: Investors overbuilt during the boom, then got overleveraged to the point where they couldn't withstand an economic shock. "The bubble has burst," he says.

Wong, who rarely gives interviews and wasn't authorized to speak on behalf of Live Nation, talked to *Billboard* to reassure his counterparts elsewhere that the situation will turn around. "Everyone's panicking and depressed," he says of U.S. executives. "But we've been through this. We'll come back stronger."

What does the live-music sector in China look like now?

Right now no club is open yet. They're slowly opening very small venues, like 200 to 300 capacity. But for a concert or a festival or even the nightclubs to come back, we're looking at June at least. ... No one is taking permit applications, no one is giving you dates for venues for before August.

What does the path out of this look like?

The path forward is to realize how fragile the business is, in a way. I think going forward you have to be a little bit cautious about your strategy, to think, [if something like this happens], how could you survive. [Before, some people thought], "I'll be super aggressive and try to open 55 clubs at the same time." Now [they] realize, if something [happens], the 55 clubs are all going to go out of business.

How did your job change during the outbreak?

What we do every day is book shows and talk to agents in the U.S. After the outbreak, we changed completely because there's no shows happening. What do [we] talk about? Creative stuff: How can we sell tickets better? How can we help our own artists?

Is there any kind of silver lining?

The silver lining is this: A lot of good music is going to come out after the virus because artists did a lot of work when China was locked down. My gut feeling is that it's going to be like a peak [for recorded music] in China. ... And hopefully there'll be hits or new artists that break out from this. ... My fear is that artists will soon be announcing 55 tours. **b**

Additional reporting by Benson Zhang.

Low Money, More Problems

CURRENCY FLUCTUATIONS ARE FURTHER COMPLICATING THE LATIN LIVE BUSINESS

JUST DAYS AFTER LIVE NATION

and AEG suspended all of their concerts in North America, over 40,000 people attended the Vive Latino pop and rock festival in Mexico City. Both the city's mayor and the president of Mexico said that the concert could go on because the pandemic was in "phase one." Around that time, Colombia closed its borders as the value of the dollar rocketed by 50% relative to the Colombian peso.

As the coronavirus ravages the live business, Latin American promoters, who rely on international acts, are preparing to face another problem: currencies that are falling relative to the dollar. Although devaluation is worst in Colombia, most regional currencies are down, making it costlier to pay U.S. acts.

"Devaluation worsens the situation," says Henry Cárdenas, chairman/CEO of CMN, the largest Latin promoter in the United States. "I won't be able to sell any talent in Colombia in the next months, and Mexico will be tough too."



The Vive Latino festival in Mexico City on March 14.

The coronavirus came at a time of growth for the Latin market. For the fourth straight year, Latin America was the fastest-growing recorded-music market, up 16.8% over the previous year, according to IFPI. That growth fueled the region's concert business, too. Promoters and agents are wary of booking shows in Latin America, since countries there are taking such uneven precautions against the coronavirus. "I'm rescheduling festivals for September and October," says a Latin agent, about the situation in Mexico, "but how will that work if they're not taking any measures now?"

When promoters can book shows again, the value of the dollar means they could have to charge more for tickets at a time when consumers can't afford them. "All these things," says the agent, "combine to make a perfect storm." —LEILA COBO

MusiCares Raises Millions For Music Biz Workers

Funds will go directly to those who have lost their livelihoods to the coronavirus shutdown

BY TATIANA CIRISANO

WHEN CORONAVIRUS-related concert and festival cancellations began to descend upon the live-music business in early March, Recording Academy chairman and interim CEO Harvey Mason Jr. realized the situation was going to get out of control — and fast. “I thought, ‘We’re going to have to do something extraordinary to keep up,’” he says.

So on March 17, the academy and its philanthropic arm, MusiCares, each donated \$1 million to launch the COVID-19 Relief Fund for music professionals adversely affected by the virus. Administered by MusiCares, the fund raised \$4 million in under a week through donations from Amazon Music, Facebook, SiriusXM and Pandora, Spotify, TIDAL and YouTube Music, plus fundraising efforts from musicians like Alicia Keys and Better Than Ezra’s Kevin Griffin.

That money will go directly to industry professionals, from artists to lighting engineers and tour crew members, whose livelihoods have been or will be compromised due to government shutdowns. “We’re raising money for people that live paycheck to paycheck,” says Mason. “These are not the artists that are going on worldwide tours on jets.”

A pandemic is the kind of

impossible-to-predict situation that the MusiCares safety net was set up for. Founded in 1989, the nonprofit helps music industry professionals cover a range of financial, medical and personal emergencies. Three days after Hurricane Katrina ravaged the Gulf Coast region in 2005, MusiCares and the academy dedicated \$1 million to help those affected by the storm. During its five-year effort to aid the hurricane’s victims, MusiCares distributed over \$4.5 million to more than 4,500 music professionals — covering everything from medical expenses and relocation costs to instrument repair.

The academy has 12 chapters in major music cities from Atlanta to Los Angeles and MusiCares staff in cities like New York and Nashville, giving the nonprofit “boots on the ground and people in the [music] communities who know what’s going to be a difference-maker for a lot of people,” says Mason. “Some people need help with their rent; some need to buy groceries; some need medical care. Luckily, MusiCares is set up to deal specifically with that.”

Individuals who have at least three years of employment in the music industry, or six commercially released singles or videos, can apply for grants of up to \$1,000 on the MusiCares



Recording Academy chairman Mason.

website, where they will be required to show proof of gig cancellations due to the coronavirus. From there, Mason says, “it’s really a partnership between MusiCares staff looking into it and working with the individual recipient to find out ‘what happened, how did it happen, where am I and where do I need the help?’”

Of course, the coronavirus pandemic comes with new challenges for relief efforts: Not only is it a global problem with far-reaching effects, but it’s ongoing, yielding news updates daily and even hourly. The number of

people MusiCares can directly help depends on how much money it can raise, which is why the academy is soliciting further donations — “whether it’s \$5 or \$5 million,” says Mason.

“It’s ambitious. It’s going to be one of our greatest challenges for the next couple of months to serve as many people as we can,” he adds. “We’re here to help our community. But we also need to be calling on our community to help in this trying time.”

Donate or apply for funds at grammy.com/musicares.

MORE WAYS TO GET HELP

HEAD TO BILLBOARD.COM/CORONAVIRUS FOR A STATE-BY-STATE RESOURCE GUIDE FOR THE MUSIC COMMUNITY



BANDING TOGETHER ATX

Red River Cultural District, an arts advocacy nonprofit in Austin, set up this GoFundMe to support those in the Austin live-music community who have been economically affected by the cancellation of South by Southwest. It is nearly halfway to its goal of reaching \$100,000. Donate and learn how to apply for funds at gofundme.com/f/bandingtogether2020.



TOUR SUPPORT

Tour Support, a division of LightHopeLife, which promotes mental health in the live-music business, has partnered with counseling service BetterHelp to offer independent artists and tours affected by coronavirus-related cancellations free online therapy. Get help at lighthopelife.org/tour-support.



GEMA

The German collection society is rolling out a 40 million euros (\$43.2 million) emergency aid program for songwriter/composer members. The program will have two tiers: 1) Members whose performances were canceled due to the pandemic will receive a blanket advance payment based on their previous income. 2) Members can apply for additional grants through GEMA’s Corona Relief Fund.



Clockwise from top left: A man plays guitar on his balcony during a flash mob performance in Milan on March 13; Uruguayan musician Jorge Drexler in an empty theater in Costa Rica on March 10; participants in a flash mob in Rome on March 15; Otero's Instagram show in Spain on March 18; Cinelli serenading with her viola in Campodolcino, near Milan; street band Fanfaroma at a flash mob in Italy.

Fighting The Lockdown Blues

As the European concert business reels amid the coronavirus, music lives, with flash mobs in Italy and virtual concerts in Spain

BY MARK WORDEN and JUDY CANTOR-NAVAS

MILAN — Facing deepening isolation from a nationwide coronavirus lockdown, Roby Perissin, a medical marketing specialist by day and Latin jazz bassist by night, broke the monotony with a performance in the courtyard of his apartment building. With Perissin on bass, daughter Eva on ukulele and Dutch-born wife Marijke providing vocals, they ran through blues songs and even The Rolling Stones' "Sympathy for the Devil."

These Milan residents were among tens of thousands of Italians who took to balconies, courtyards and open windows as part of the "Sound Flash Mob," a countrywide event to alleviate the frustrations of a national ban on public gatherings.

For Italy, a country reeling from the second-highest number of COVID-19 cases (69,000 infections) and the most deaths (over 6,800) as of press time, the flash mob was a moment of release and spurred more organic musical celebrations in the following days.

"It helped break the eerie silence that had begun to creep over our cities," says Luciano Bevilacqua, one of the flash mob's organizers. "And it fought the other virus — loneliness."

In recent weeks, artists in other

countries badly affected by the outbreak — including Spain, China and South Korea — also turned to ad hoc concerts to keep their spirits up.

In Spain, where the number of virus cases has topped 39,000, with over 2,800 deaths — the third-most fatalities in the world — manager-promoter Franchejo Blázquez organized the virtual festival #YoMeQuedoEnCasa (I'm Staying Home). The event featured 40 artists playing live sets on Instagram, including Rozalén, David Otero and Diana Navarro. An hour after it kicked off, roughly 60,000 people had logged on, says Blázquez, who works for management agency Must Productions.

These bursts of spontaneous musical expression and altruism mask the economic hardship throttling Italy's and Spain's music industries due to the shutdown of live events and retail activity. The losses to Italy's music industry could top 100 million euros (\$107 million), estimates Enzo Mazza, president of FIMI, Italy's major-labels organization. In addition to the live sector, FIMI is seeing a 60% drop in physical record sales, a 70% drop in synch revenue and a 70% drop in background music revenue collected from shopping establishments.

The situation is just as dire in Spain. The Spanish Music Federation, known as Es Música, estimates the country's live-music sector will lose 764 million euros (\$824 million) between March and September. Until the virus struck, the sector had been growing steadily: Live-music income grew by over 14% in 2019 to 382 million euros (over \$412 million), according to Spain's Association of Music Promoters.

In Spain and Italy, the virus has shown no signs of slowing. Italy went into lockdown on March 9 when Prime Minister Giuseppe Conte declared there would be "no more nightlife." The move led a group of frustrated musicians from Rome — a 20-piece street band called Fanfaroma — to come up with the Sound Flash Mob. "Things got worse with the lockdown," says Bevilacqua, a founding member of Fanfaroma. "We couldn't get together to rehearse!"

The original plan was for musicians around the country to play whatever music they wanted at an appointed hour. Some groups urged everyone to play the Italian national anthem, "L'Inno Mameli" (The Mameli Hymn). But not everyone did.

Many established artists took part: Giuliano Sangiorgi of pop group

Negramaro gave a short concert from the balcony of his Rome apartment. Rock star Morgan sped around on the street outside his Milan apartment on a skateboard while singing an unaccompanied version of his track "Sincero" (Sincere).

The flash mob was also a moment for lesser-known musicians to shine. Music student Marta Cinelli, 15, stood at a window in the Alpine village of Campodolcino and played a selection of pieces on her viola. In Cisternino, a small town in southern Italy, 3D graphics artist Alfonso Miceli and his 5-year-old daughter, Nina, banged pots and pans from their balcony.

The event seemed to light a fire. The following day at noon, Italians gathered on their balconies to clap their hands for five minutes to show their appreciation for the nation's beleaguered doctors and nurses.

In the wake of the flash mob, though not necessarily related, the Italian government passed emergency measures on March 16 that included 130 million euros to be shared between the film and live-music industries, with a further 10 million euros (\$10.8 million) for all authors and visual artists.

In Spain, a second "lineup" of artists contacted Blázquez about wanting to participate in the Instagram festival. Another virtual event featuring independent acts, Cuarentena Fest (Quarantine Fest), also offered sets on Instagram through March 27.

The crisis has pushed Spaniards to return "to a time when neighbors and friends helped each other," says Blázquez. For artists like Andalusian singer-songwriter Javier Ruibal, who will have to deal with the financial blows of canceled concerts for the foreseeable future, the virtual performances offer an emotional payoff they need right now.

"After the concert I collapsed in a heap of tears," Ruibal wrote to fans on his Facebook page after a recent set. "The situation is so strange and so worrisome... Thank you for being there, without your company this is going to be very hard." □

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Thomson photographed March 20 at her home office in Alveston, Warwickshire, England.

FROM THE DESK OF

AMY THOMSON

Manager and Author,
Artist Management & Marketing: A Beginners Guide

BY DAN RYS • PHOTOGRAPHED BY RIEKO RIDLEY

AMY THOMSON HAD JUST RETURNED to London from her annual trip to India, only to find Heathrow Airport nearly empty as all nonessential travel in England was shutting down due to the coronavirus. “I had no idea what was going on until I got home and was just like, ‘Oh, my God,’” says Thomson, 45, the founder and, until February, CEO of management firm ATM Artists. “I’m watching all these people panic-buy toilet rolls, and you’re just like, ‘My God, do I have enough toilet rolls? Do I feed my dog before I feed me?’”

As reality sank in, Thomson realized she needed to do something to help her peers whose livelihoods would be besieged by the pandemic. In just five days, the former manager and marketer adapted the

curriculum of a music business class she had taught in London in 2018 into a book called *Artist Management & Marketing: A Beginners Guide*, which she will soon publish for free online in order to help aspiring managers during this period of isolation.

Thomson has plenty of experience to draw upon. During her 20-plus-year career, she has worked with DJ Snake, Kanye West and, most famously, Swedish House Mafia, whom she shepherded to global success and headlining slots at Madison Square Garden, Coachella and Ultra Music Festival. Thomson will also reboot her original class as a free online seminar for interested youth looking to learn from one of the most successful managers in the business.

Teaching is just part of Thomson’s next act. In

September, she plans to launch a new company to develop software that will help artists organize their catalogs as a clear portfolio with asset values and royalty information in one place, at a time when streaming’s ubiquity has led to people earning royalties from the streams of old songs. “To me, management now is 50% artists and 50% artists’ portfolios,” she says. “Streaming changed music from ‘Is my CD still in Tower Records, so I might be owed two bucks?’ to ‘I now have a retirement plan that I’m going to leave to my kids! And who is going to look after those assets for them?’”

How did you learn to become a manager when you started out?

At first, I was a promoter — I used to run raves in the middle of England — and by the time I was 21, Ministry of Sound asked me to run their DJ management company. I had literally no idea what I was doing. Then I started my own company. How you teach yourself to be a manager is, honestly, half instinct and half learning from others around you and from your mistakes. Because you also can’t do something new unless you’re ready to make the mistake that comes

with being the first to do something. In the case of Swedish House Mafia playing Madison Square Garden the first time around, we were in a record deal that was giving us tour support, and they actually said, “If you do this, then Amy, you personally have to underwrite the financial cost because we think you’re absolutely insane.” We sold it out in four minutes. We crashed Ticketmaster. But did I understand fully how the show costs and finances of Madison Square Garden worked? No, I did not. (*Laughs.*) So you make some mistakes there, and then the next time you play Madison Square Garden, you get that bit right.

How will management evolve in the next five years?

The older you get, the management side is really crafted by having good lawyers, having good business managers. In the future, there will be two kinds of record contracts: a license deal and a relicense deal. And record companies are going to have to offer a whole new service to get you to keep your back catalog with them, which is a huge portion of their revenue. There will have to be promises of how they’ll keep servicing the records, transparent accounting, better royalty rates. And for me, that whole sector of how to service that is not just the catalog sales that you’re seeing now, but the hundreds of thousands of artists that will have a pension.

If you think of the average car, it’s \$20,000. Well, a song is five cars over the period of 100 years. And that’s a small song. If you’re looking at a song like [DJ Snake’s] “Taki Taki,” you’re talking about houses. So people are gathering asset pools of cars and houses, but they don’t have the paperwork for them. And when they pass away, do they think their families are going to have the first clue?

Over the next five years, you’ll see a huge shift of people coming forward to ... organize their catalogs and have a real sense of, “Everything I’m owed, I get paid.” And not going to bed at night wondering, “What’s neighboring rights?” And I think that great management now is about changing the rates of pay because of the sheer volumes of money involved, because of what Spotify did to the music business.

How do the skills that managers have apply to dealing with these issues?

In the last three years or so, I inherited a catalog to work on — 200 songs, with some really big ones. And when I started to work on it — and as a new manager, you don’t take a commission on the songs you didn’t work on — I could see there were some problems with it. We found that 50% of the songs were not registered correctly; 29 were missing featured artist agreements, which meant that once the repertoire comes back to the artist, he may well have real issues owning that catalog and reuploading with a distributor. We found so many issues — we won a huge lawsuit against a major company, which we signed an NDA about, so I can’t say who it was — and we won the catalog back.

I think that gap in the market is going to be the organizing of an artist’s asset portfolio. I can’t say too much about it now, but me and the three biggest investors that I have are going to launch what we think is the solution to that in September. And when we do, it will be something that managers [will utilize].



1



2



3

Why did you close ATM Artists?

It just got to a point where I turned 45, my daughter finished school and one day I just woke up and was like, “I’m done.” It took two years to actually be able to do it because you don’t want to leave people high and dry. It was a hard decision, because it’s scary. It’s scary to change what you’ve done for 25 years.

What advice would you give managers and artists to survive this pandemic?

I think how you behave as an employer right now will be remembered for several years to come. If you can’t afford to pay people, then that’s down to how you communicate that to people. But then don’t just tell them and not support them after; people are going to be devastated. If you’ve got the budget to keep people on, then keep them on in some other way. You’ve got photographers who’ve been on the road with you and earn a daily rate; when was the last time they archived all your pictures? Should the videographer be putting together a miniseries or documentary? There’s a million ways to be creative.

And for artists, [engage in] just as much positive fan communication, making sure that the fans are being safe and following the rules and showing empathy. If you’ve got a set of stems from a song and you’re OK with letting them have it, let the kids remix you, upload it on SoundCloud, do a competition where you’re going to FaceTime them if they win, or they’re going to get a big package when deliveries are allowed next. This is the time to invest in yourself while staying at home and being responsible to everybody else. **B**



4

1. Thomson’s Billboard Women in Music Awards, which she earned as CEO of ATM Artists. 2. A plaque commemorating Swedish House Mafia’s first sold-out Madison Square Garden show from 2011. “We sold it out in four minutes actually, not 10,” she says. “We made the artwork too quickly.” 3. A draft of her book, which is less a chapter-driven guide than a 250-slide peek into the mind and process of one of the most successful managers and marketers in dance music history. 4. Framed artwork, signed by West, of “when we went No. 1 on iTunes in every country with no radio play ahead of the album *Yeezus*,” she says.

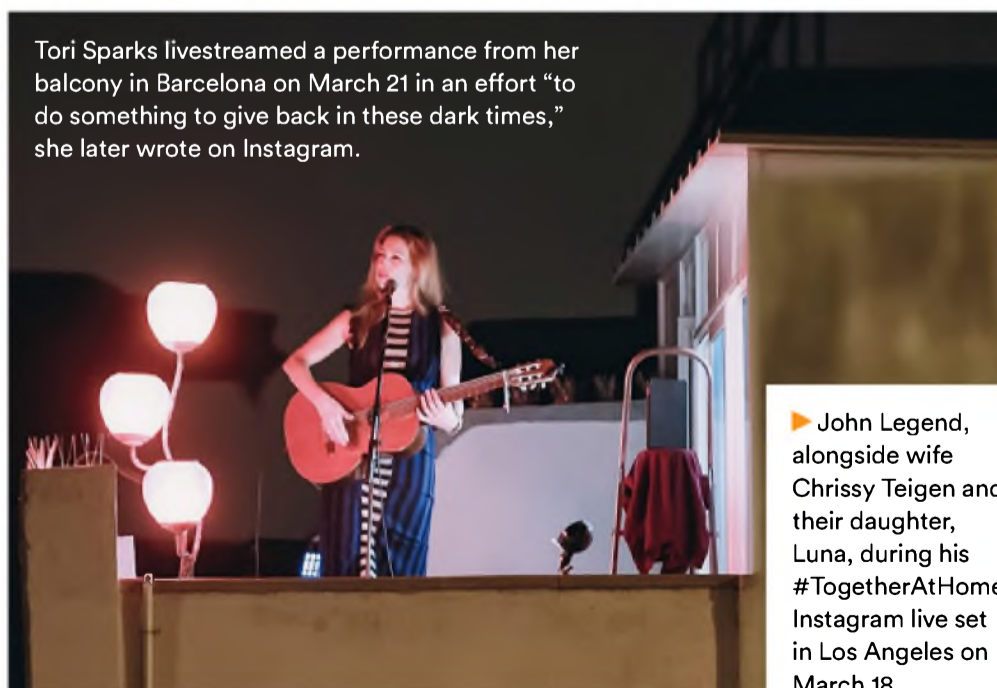
The Scene



The Dropkick Murphys livestreamed their annual St. Patrick's Day set — which they performed in Derry, N.H. — on March 17 after canceling their six-show tour of Boston venues due to coronavirus-related concerns. The decision reflected an ever-growing trend of musicians around the globe playing virtually to fans in absence of in-person concerts.



▲ Macy Gray (left) and Cyndi Lauper at the benefit concert Love Rocks NYC on March 12. After local government banned mass gatherings, the concert was livestreamed without an audience, raising \$3 million for charity God's Love We Deliver, which delivers meals to the medically ill.



Tori Sparks livestreamed a performance from her balcony in Barcelona on March 21 in an effort “to do something to give back in these dark times,” she later wrote on Instagram.



► John Legend, alongside wife Chrissy Teigen and their daughter, Luna, during his #TogetherAtHome Instagram live set in Los Angeles on March 18.



▲ Billie Eilish kicked off her *Where Do We Go? World Tour* in Miami on March 9 before announcing a week later (March 16) she would reschedule the remainder of her North American dates due to the coronavirus.



▲ From left: Willie Nelson with sons Micah and Lukas Nelson during Luck Reunion's 'Til Further Notice livestream in Austin on March 19, which also included sets from Margo Price, Paul Simon and Jewel.



Erykah Badu (center) accepted the Texas Film Awards soundtrack award for her crossover work in film in Austin on March 12, alongside actress Parker Posey (left) and Austin Film Society CEO Rebecca Campbell.

▼ Niall Horan (right) appeared on *The Late Late Show* in Los Angeles during a weeklong residency to promote his new album, *Heartbreak Weather*. He's pictured on March 10 with host James Corden.



DJ I Hate Models wore a face mask during his set at San Diego's CRSSD Festival on March 7. Representatives for the event have since confirmed that two attendees have tested positive for the coronavirus.



▲ Carlos Vives performed at Vive Latino in Mexico City on March 14, which controversially carried on while other musical festivals were canceled or postponed amid the pandemic.



▲ *The Late Late Show* bandleader Reggie Watts was among the attendees. Host James Corden announced March 13 that production for the program has been suspended.



Chiu and the other performers pivoted to the drive-in idea after their show at local venue Zebulon, scheduled for the same night, was canceled.



▲ Hollander described the event on Instagram as a place “for us to gather safely — isolated, yet together.”



While the majority of listeners at the Vons/Taco Zone lot remained inside their cars, a few, including cinematographer Jake Magee (left) and musician Amber Coffman (formerly of Dirty Projectors), sat on their roofs at a safe distance from others.

DRIVE-IN CONCERT

LOS ANGELES, MARCH 16
PHOTOGRAPHED BY BRIAN GUIDO

APART, TOGETHER

Despite being unable to perform for crowds due to coronavirus-related restrictions on public gatherings, Los Angeles-based musicians Ben Babbitt, Booker Stardrum (right), Celia Hollander, Jeremiah Chiu and Marta Sofia Honer teamed with nonprofit radio station dublab to organize a “drive-in concert” in a grocery-store parking lot in the city’s Echo Park neighborhood. Over the course of the evening, the performers used a hyperlocal FM radio transmitter to broadcast their sets to listeners in about 50 cars parked in the lot and around 900 people who tuned in from home using dublab’s website livestream.



During the show, dublab collected donations for the performers through PayPal and Venmo.



▲ On Instagram, dublab encouraged followers “to come hang out (in the safety of your own car) and be in the present energy of other people.”



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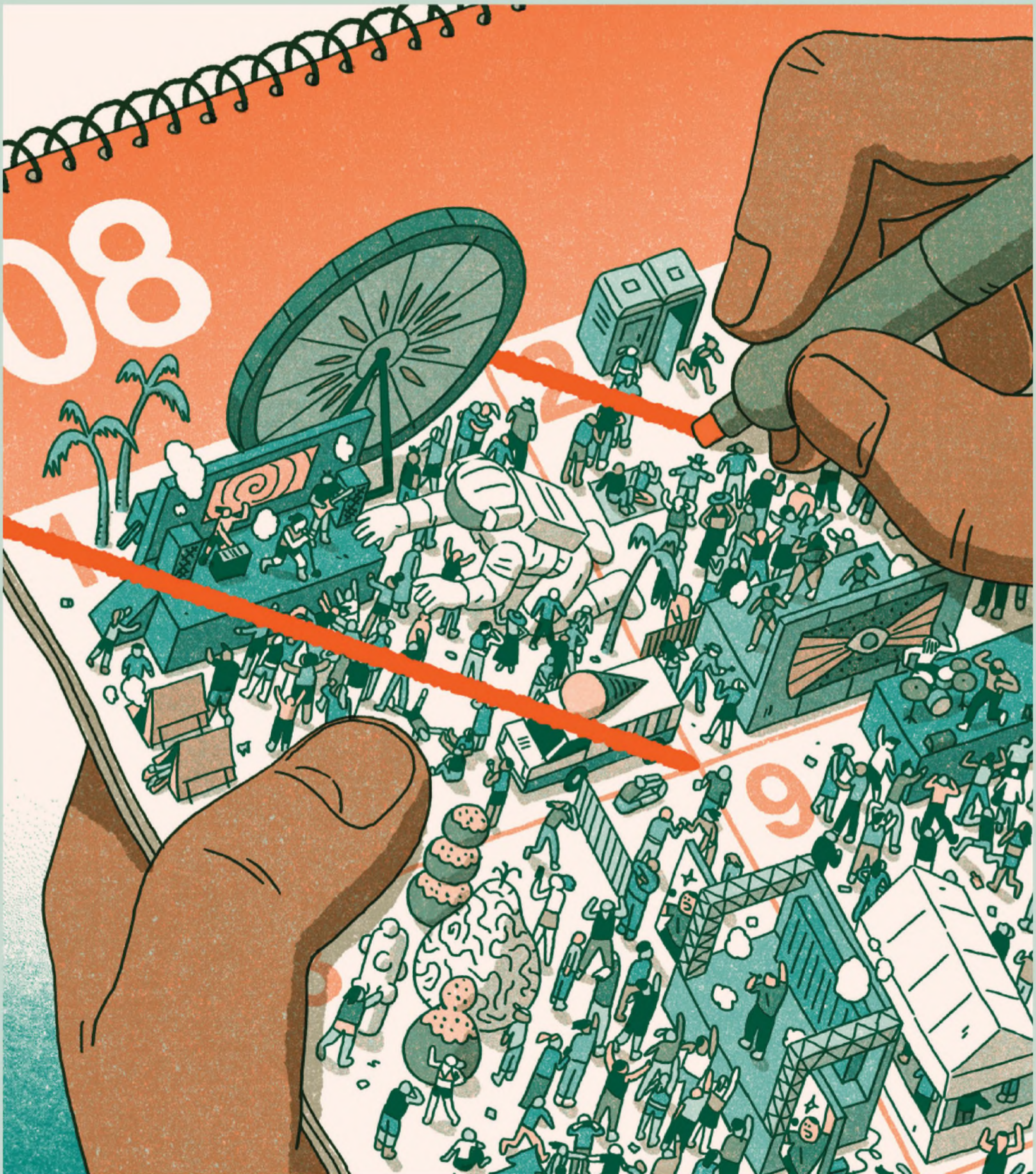
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THE NEW SUMMER?

Coachella moved to fall first, and other festivals are following its lead.

Can the season sustain them all?

BY DAVE BROOKS • ILLUSTRATION BY WREN McDONALD

AT THE END OF February, Live Nation president/CEO Michael Rapino told investors on a conference call that he expected the coronavirus to affect less than 1% of their overall business. A week later, Miami's Ultra Music Festival was called off; two days after that, Austin's South by Southwest was canceled. That same day, March 6, Rapino and AEG COO Jay Marciano, along with heads of the top four talent agencies, formed a private task force. Now, executives at AEG credit that alliance with helping Coachella avoid a cancellation, too.

Within days of AEG learning that public health officials from Riverside County in California — which includes Indio, Coachella's event grounds — would not permit the festival to take place as planned starting on April 10, Marciano quickly received approval to move it to October. It wasn't hard, sources say, to get at least some scheduled performers and their agents to commit to the new dates because the artists wouldn't get paid if they didn't perform — and the agents wouldn't get their commissions. (Plus, AEG did promote the one-off Desert

Trip in October 2016, so the regulatory framework for a fall Coachella was already in place to some degree.) By March 10, Goldenvoice had officially announced that both weekends of Coachella, as well as its country music festival Stagecoach, would still happen in 2020 — only six months later than planned. More recently, Bonnaroo announced its four-day festival, which this year features headliners Tool, Lizzo and Tame Impala, will take place in September. And while Chicago's Lollapalooza typically happens in early August, it recently delayed announcing its lineup, saying in a statement that the festival will take place "as soon as it's safe for us all to be together."

However, industry sources at Goldenvoice and elsewhere say that saving Coachella was much more difficult than many realize, revealing that some of the headliners still

haven't agreed to perform in October. It shows how many hurdles promoters face in order to reschedule just *one* large-scale live-music event. Plus, no one at AEG or Goldenvoice admits to having a concrete sense of how, or even if, a 125,000-person festival that costs nearly \$100 million can be seamlessly moved and if enough people will even be available to build and stage Coachella in the fall. "But we don't want to give up being first," said one AEG executive of announcing a new slate of dates as soon as possible instead of pulling the plug. "That's really valuable." (Veteran promoter and Coachella co-founder Paul Tollett, 54, declined to comment for this article.)

Since Coachella's inaugural year in 1999, the event has remained the unofficial festival season kickoff. And now, by being the first such event to seemingly avoid cancellation, Coachella has

continued to lead the way. The festival, whose headliners for the original April dates included Travis Scott, Frank Ocean and Rage Against the Machine, has now become a peculiar litmus test for the fate of several similar gatherings whose immediate futures are still uncertain. "If we can't pull this festival off in October, then we're going to be in a really bad place as a civilization," says one booking agent who has booked headliners and support acts at Coachella for over a decade. "At a minimum, it's going to be a very bad sign for the business."

Presuming that Goldenvoice does pull off a fall Coachella, though, there's the unknown level of disruption it may cause to that touring season. Pushing festivals that normally take place earlier in the summer to the fall will surely affect the schedules of many artists playing those lineups, with dates that bump up against carefully plotted radius clauses that were put into place to avoid this exact kind of overlap in bookings. Already, a delayed festival season is taking its toll on artist promotional cycles. As Doris Muñoz, founder of Mija Mgmt — whose clients include Cuco and Jasper Bones — puts it: "Everything is on pause. These festivals are essentially tentpoles to build content around. We have to shift our plans."


Moving Coachella, in particular, to October also means its first weekend falls on the same dates as the second weekend of the annual Austin City Limits gathering. While the festivals will be 1,400 miles apart, AEG is left to guess if the entire industry has employed enough people to staff two massive events at the same time. And before Coachella 2020 is even here yet, its organizers are already wondering what to do about 2021. "Can [Coachella] come back six months later and do another festival? Will that work?" asks one AEG executive who chooses to remain anonymous.

It's possible that having another Coachella so soon might diminish demand, and a hypothetical 20% drop in attendance, according to AEG, could lead to millions in losses. But for now, thanks to the task force, Rapino and Marciano have agreed to continue supporting each other through this ongoing crisis. "That's all they could do because no one has any idea if it's going to be safe to do a concert in October or if fans will come out," says one source. "There's so much uncertainty right now, it's very hard to plan the next chapter until things settle down." **B**

"If we can't pull this festival off in October, then we're going to be in a really bad place as a civilization."



Empty Coachella festival grounds.



Clockwise from left: Code Orange, Rose and Muñoz.

THE NEW NORMAL

As live music shuts down, different parts of the industry have had to get creative and keep spirits high. Metal band Code Orange pulled together an album-release livestream show, manager Doris Muñoz comforted clients, and singer-songwriter Caroline Rose was looking at her first sold-out tour — but then she just wanted to get home

AS TOLD TO CHRIS PAYNE, ERIKA RAMIREZ and LYNDSEY HAVENS

CODE ORANGE

*The same day Code Orange released its fourth album, **Underneath**, on Roadrunner Records, coronavirus precautions canceled its hometown show the next night (March 14). But the Pittsburgh metalcore act quickly pivoted — and livestreamed itself playing to an empty 1,500-capacity venue on Twitch. Vocalist Jami Morgan recalls how it happened.*

“We had 48 hours max to pull it together... Instead of sitting there and saying ‘Woe is me’ when this shit happens, you have to activate. I talked to some people close to me, and we were like, ‘I don’t know why nobody’s talking about doing something like this. Everyone’s going to start doing [livestreamed concerts], so let’s be first.’ Our roots in the hardcore community are a lot of what allowed it: I called [videographer] Sunny Singh from hate5six; he was down to drive to Pittsburgh from Philadelphia to film it, and he brought Jeff Davis from Feet First Productions, another hardcore YouTube [channel]. My two buddies — Justin Boyd, who was Mac Miller’s photographer before he passed, and Tim Semega, another great photographer from Pittsburgh — were taking photos. Roadrunner has a really great relationship with Twitch, and we had invested so much time into the video content for the tour, with [keyboardist Eric] “Shade” [Balderose] creating all the original HD animation over the past months. We utilized the content to make it more like a movie than a show. Even festival livestreams aren’t like that.

“We didn’t want to charge [for the

livestream], so it was important to have all our merch up for sale because that was the only way we’d make money. Our merch store is totally run by us. I was nervous because it was in front of so many people and 1,000% live; if something went wrong, it would have been really embarrassing. But my guys came through. Metal and hardcore — especially hardcore — can be a niche thing, so they’ve always had to be resourceful and creative in order to survive...

“[*Underneath*] matches up to this situation in a weird way. It’s not based on the coronavirus pandemic, but it’s about where we’re heading in this overcrowded, disconnected world [and] having to look at yourself and the decisions you make.”

DORIS MUÑOZ

The Mija Mgmt founder spent a car ride from Los Angeles to San Francisco, where her artist La Doña was scheduled to perform a release show for her debut EP, on endless calls with clients and their larger teams. In the end, the show did not go on.

“On March 12, when we released La Doña’s EP, *Algo Nuevo*, we decided to drive as a team from Los Angeles to San Francisco instead of fly, obviously, to her release show. That same day is when news started circulating: The California governor released a statement [recommending] no gatherings over 250 people. The first call I made that morning was at 8 a.m. to La Doña’s agent. The entire drive was me on the phone with publicists, attorneys and our artists, having

to figure out whether or not to postpone her release show. The venue was down to move forward, even though it was promoted by Live Nation and they were shutting down everything; at that moment, they were asking us to make the decision. Ultimately, we postponed the show. La Doña’s mariachi class [that she teaches] was supposed to perform, and her mom was supposed to perform, but her mom is over 60. We didn’t want to play a role in furthering this pandemic. That’s the first time I had to talk through it with one of my clients.

“I’m seeing a panic ensue between band and crew members that rely on just touring income. I’m seeing my friends who are touring managers, lighting designers, production managers, seeing their entire first half of the year’s [worth of] work completely disappear. I’m seeing people move toward livestream to feel proactive; it’s great, and it’s a way for artists to stay connected with their fans who may need it as a driving force of healing, but at the same time, it’s not going to bring people’s touring jobs back. There needs to be a call to action for a directory for resources. Even as a manager, I’m struggling to see where those resources lie. How do I step up for the extended team of my clients, the band or crew members that rely on these checks to survive? I’m seeing so many posts from creatives saying how they are not going to be able to pay rent this month. The entire live space has crumbled right now. All of these shows are postponed until the fall, but we don’t know what will happen in the fall or what’s next. We don’t know how this virus is going to play out in the next couple of months; we don’t know how it’s going to ultimately

affect our economy. We’re going to have to deal with the ramifications of this for a minute. We are collectively suffering right now. We need to figure out how to help each other heal.”

CAROLINE ROSE

*Though the Austin-based independent artist had a long drive home ahead of her, she was eager to start picking up the pieces of a tour that was just kicking off — and exploring how else she can promote her recently released fourth album, **Superstar**.*

“Our tour got canceled while we were in Pittsburgh. Everybody lives in a different city, but a couple of my bandmates live in Vermont and we were close enough that I ended up just driving them, and then I have been trying, desperately, to make my way home to Austin. I feel like I’m in this zombie movie and I really need to get home before the zombies arrive. It’s definitely a strange time — everything is very up in the air. I feel strangely calm about the whole thing. We have to be positive, or else panic will ensue even further. First and foremost, I have to think about my band because I feel personally responsible for them as their boss to make sure that they can pay rent. Right off the bat, people have been really generous. I’ve gotten messages from people like, ‘Hey, I had tickets to your show. Can I just give you the money for the tickets?’ I gave that money directly to my band and crew. There’s a second wave of funds that I’m holding for them so that they can pay rent and their bills, and pay for groceries and \$50 toilet paper, whatever. But then after that, it’s like, ‘OK, what’s the next step?’ I’m going to try and sell merch so that I can pay my rent for the next two or three months, because right now I’m out of work.

“I personally don’t have faith that any government plans are going to cover everyone in the country. It’s just not the way that works, and it’s going to hit the poorest people the hardest and the worst. It’s times like these where you have to put everything in perspective and be like, ‘Yeah, OK, I was looking at the first sold-out tour of my career,’ but there are people that are so much worse off who have kids and families to take care of, and they’re looking at not being able to work for months and not getting any government help. I have to take this all with a grain of salt. I feel like people need to be comforted in these times, and it’s going to be a really interesting experiment to see what people come up with. What better time to make stuff, even if it’s just recording it on your iPhone or into a voice recorder, whatever you’ve got.”

INSIDE LOOK

Delivering On A Promise

Emerald Fennell wanted a pop-driven soundtrack for her directorial debut — and a group of powerful executives helped her get one

BY TAYLOR WEATHERBY

LAST YEAR, *KILLING EVE* season two showrunner Emerald Fennell approached Sue Jacobs, a 30-year veteran music supervisor for films such as *Little Miss Sunshine* and *American Hustle*, with a lofty task: Secure a handful of massive pop hits for Fennell's upcoming directorial debut, *Promising Young Woman*. Fennell already had a lengthy playlist of songs she wanted in the film — including Paris Hilton's "Stars Are Blind," Charli XCX's "Boys" and Britney Spears' "Toxic" — and Jacobs helped her secure those three. But she also knew that the movie's "super low" independent budget would create challenges.

By August, Jacobs was sending screeners to major labels; two months later, Capitol Records signed on to distribute the soundtrack, thanks to her long-standing relationship with Capitol Music Group executive vp soundtracks and A&R Anton Monsted. The film also resonat-

ed with Capitol vp creative sync licensing Jenny Swiatowy, who says she appreciated Fennell's take on female revenge in the #MeToo era. (The film chronicles a woman, played by Carey Mulligan, who tricks men into taking her home from bars and clubs only to teach them a lesson.) With Capitol onboard, Swiatowy set up screenings for about 20 of the label's artists, from newcomers to arena acts, all of whom were women.

Working with a three-month deadline, about half the usual time, Swiatowy secured a lineup of rising Capitol stars, including alternative-pop artists Cyn, Fletcher, Death-by-Romy, Carmen DeLeon and Donna Missal. Though a slate of up-and-comers wasn't Swiatowy's initial goal, Jacobs says it perfectly fit her mantra: "Independent film is the place to break artists." Swiatowy also tapped female producers Alex Hope (Troye Sivan), AG (Rachel Platten) and Jenn Decilveo (Andra Day), as well as Grammy-winning engineer Emily



Jacobs



Fennell



A still from the Focus Features film *Promising Young Woman*.

Lazar (Beck), to master the soundtrack.

Only one man appears on the *Promising Young Woman* soundtrack, composer Anthony Willis, whom Fennell knew from high school — his standout composition is a chilling orchestral arrangement of "Toxic," which is featured in the film's final act. (A different version, by Italian quartet Archimia, is heard in the trailer before Willis came onboard.) "You're hearing a strange and horrific piece of music, and creating a connection to a song that's so fun and well-

loved," says Willis. "My first instinct was 'pop music turned on its head.'"

Now, even though the April release of *Promising Young Woman* and its soundtrack has been postponed until further notice due to the coronavirus, Swiatowy hopes that, no matter when it comes out, the film "shakes some reality in front of people." As for Fennell, Jones says, "I think she wakes up every day pinching herself that all this music ended up in her movie." **b**

SIGNED

Joshua Bassett

LABEL WARNER RECORDS



MONTHS BEFORE THE NOVEMBER

2019 premiere of the Disney+ show *High School Musical: The Musical: The Series*, in which emerging actor-musician Joshua Bassett stars as Ricky Bowen, his manager helped him land a meeting with Nate Albert, executive vp A&R at Warner Records. Bassett arrived with a dozen demos ready to perform on guitar. "I was blown away," says Albert, who notes CEO Aaron Bay-Schuck and COO Tom Corson were also immediately interested when he played them the tracks later. "He struck me as wildly developed for somebody his age — a triple threat producing, writing and performing."

Bassett, 19, first took an interest in

music at 6 years old, when his father asked him to drum for his church; by 15, he wanted to pursue it full time after asking a girl to homecoming with an original song he played on a ukulele. Since then, the Oceanside, Calif., native has taken on a variety of roles, from performing in a local production of *The Sound of Music* to appearing on *Grey's Anatomy* last year.

At the top of 2020, he signed a recording contract with Warner, which will make the announcement official on March 27 to coincide with the release of Bassett's debut single, "Common Sense" — a polished version of the demo that initially attracted the Warner co-chairs.

Since the premiere of *High School Musical: The Musical: The Series*, Bassett's fan base has grown exponentially: He has racked up over 1 million Instagram followers, and his first TikTok post — which arrived mid-March and teased his original song "I'm Still in Love With You" — has over 2 million views. An official debut project, as well as season two of the Disney+ show, are both in the works, though the release dates are pending due to the coronavirus pandemic. Albert says Bassett is "obviously rising because of the show, but there's all this depth in his work that people are yet to discover. There's this whole other level."

—JOSH GLICKSMAN

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Hirshland

**LABEL
LOOK**
RENEW RECORDS

In the fall of 2019, BMG CEO Hartwig Masuch came to his team with a mission in mind: He wanted to make an aggressive move into the Americana recording market. By this spring, the company unveiled its second-ever BMG-launched label, Renew Records. Masuch tapped BMG's resident roots expert, executive vp David Hirshland, a two-decade publishing veteran, to take the lead. Hirshland worked closely with the estates of Johnny Cash, Woody Guthrie and Muddy Waters during his 17 years at Los Angeles-based independent music publisher Bug Music (he came on as vp business and legal affairs, later becoming president); when BMG acquired Bug Music in 2011, Hirshland came with it. He says that Bug's roster — which in addition to legacy acts includes contemporary artists like Wilco — accounted for “pretty much 75% of what people consider Americana.” So when Masuch started talking about growing BMG's presence in the genre, Hirshland said, “We could hardly be more involved on the publishing side. The only way we could be more involved is to start a label.” Masuch replied: “Good idea, you do it.”

—HILARY HUGHES

BACKGROUND

Last November, BMG launched its first label — Berlin-based Modern Recordings, which focuses on new classical jazz — since the company restarted in 2008. Now, Renew joins BMG's roster of U.S.-based labels including Rise Records and Broken Bow Records. Hirshland tapped longtime clients for Renew's first releases: a pressing of *Wilcovered*, a Wilco tribute album out on Record Store Day (postponed to June 20 due to the coronavirus), and a 1968 Johnny Cash set recorded by Grateful Dead sound man Owsley Stanley.

ARTISTS

Hirshland is also excited about an Americana collection of “train” songs featuring Carla Olson, Dave Alvin and I See Hawks in L.A.'s Rob Waller. “The fact that vinyl sales are increasing plays right into what I'm trying to do,” he says. But he is quick to add: “I don't want to limit us,” which is why Renew is also prioritizing emerging acts in the genre, like singer-songwriter Matt Lorenz who performs as The Suitcase Junket. “People are going to want to stream his music,” says Hirshland. “We're ready to service a shrinking CD and expanding digital market as well.”

KEY STATS

Hirshland — who is L.A.-based and has one Renew colleague in New York — is planning on no more than six to eight projects for this calendar year, partly because he's still splitting his time between Renew and his “day job” at BMG. “Obviously, if there are [records] we cannot live without, we will go after them,” he says of Renew's tight focus on special Americana projects. Considering that BMG closed 2019 with a 6.09% share on *Billboard's* Top Radio Airplay chart, it's a pace Renew can afford to maintain.

WHAT'S NEXT

For now, Hirshland can't wait to deliver that 1968 gem from the Man in Black. “It's a key moment in his career,” he says of Cash's live album, which Renew will release in 2021. “He had just come out of a deep, dark place. He married June [Carter] a month before, so here he was, playing for 700 hippies in San Francisco and just having a blast doing it. Gordon Lightfoot's in the audience; he previews a few Bob Dylan songs that Dylan hadn't released yet. It's a remarkable recording.”



Wilco's
Jeff Tweedy

TREND

DISCO'S NEW RULE

OVER THE PAST TWO YEARS, TOP 40 radio has been dominated by down-tempo hits from artists like Post Malone, Halsey and Billie Eilish. Which is why Erik Bradley, music brand manager at WBBM and WBMX Chicago, clearly recalls the first time he heard Dua Lipa's “Don't Start Now,” about a month before its November 2019 release. “I instantly thought it was going to be one of the biggest songs of the year,” he says. By February, more high-profile disco-infused tracks arrived with Lady Gaga's comeback, “Stupid Love,” and the Justin Timberlake-SZA collaboration “The Other Side,” off the *Trolls World Tour* soundtrack. Now, not only are all three songs in the top 20 of *Billboard's* Mainstream Top 40 chart, but they're also bringing energy back to top 40.

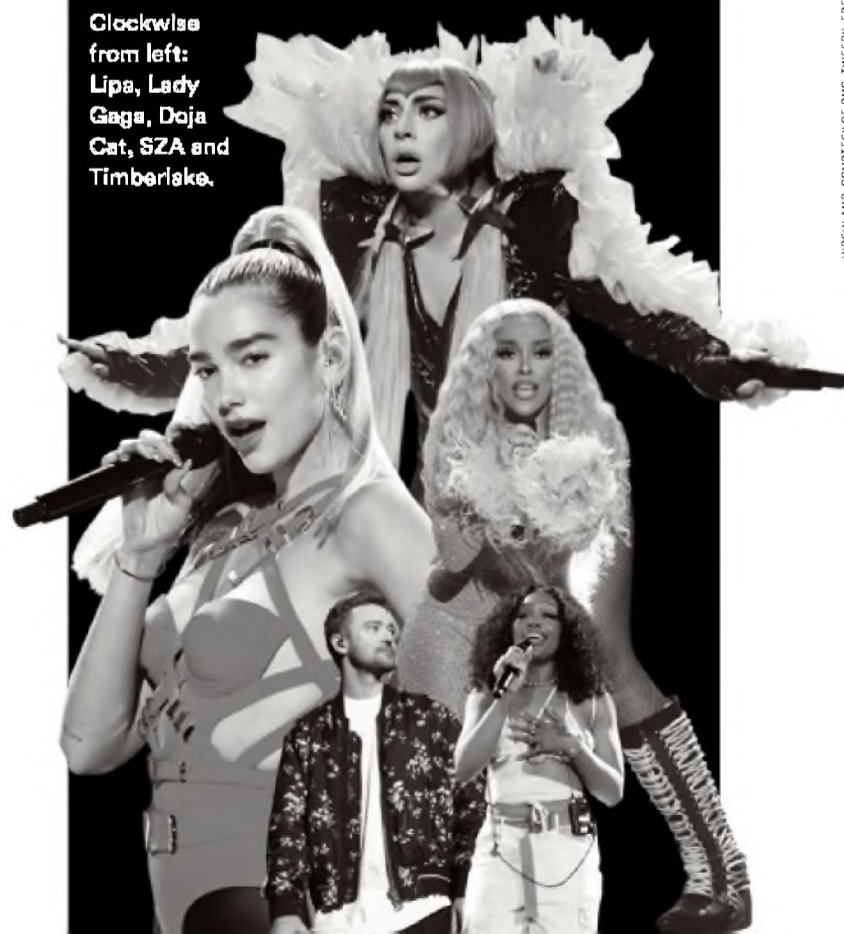
“It seems like it all came at once,” says R Dub, director of programming at XHTZ and XHRM San Diego. He says Lipa in particular has the ability to keep this trend going: “She's the consummate entertainer — and the door was wide open for a new superstar to emerge.” Bradley agrees, saying that Lipa has been crafting this energetic throwback vibe for some time, pointing to “Be the One” and her U.S. breakthrough, “New Rules.”

Both R Dub and Bradley cite a handful of other artists who have recently tapped into retro production, like Doja Cat's “Say So,” The Weeknd's “Blinding Lights” and BENE's “Supalonely.” While R Dub believes this slew of disco-pop tracks is “absolutely a trend,” he says, “the question is, how big will it grow and how long will it last? It will be interesting to see if artists like Cardi B and Drake find their way over to a disco-sounding track.”

And while R Dub isn't sure if there has been a true disco phase since the disco era itself, he says songs like soulDecision's “Faded” in 2000 and Daft Punk's “Get Lucky” in 2013 “attempted to stoke the fire, but with little success of actually igniting an inferno.” Now, it seems like Lipa may be the one to do just that; “Don't Start Now” is at No. 3 on the *Billboard* Hot 100 and at the Radio Songs summit. As Bradley says, it “became this juggernaut that can't be stopped.”

—LYNDSEY HAVENS

Clockwise from left: Lipa, Lady Gaga, Doja Cat, SZA, and Timberlake.



Flying Lotus (left) and Thundercat in Los Angeles in 2019.

Q&A

Dynamic Duo

Why friends and collaborators Thundercat and Flying Lotus crave creative complications

BY ROSS SCARANO

WHEN PRODUCER and Brainfeeder label boss Flying Lotus first worked with renowned bassist Thundercat in 2011 on his debut album, *The Golden Age of Apocalypse*, the duo was tempted to lean on Auto-Tune. Nearly a decade later, Thundercat's falsetto is stronger than ever on his upcoming album's second single, "Dragonball Durag." Says Flying Lotus: "He wasn't excited about singing when we first met. Now he has turned into that motherfucker." The pair had met at South by Southwest around the time the producer released his own debut album — and quickly formed a deep connection. In 2008, Flying Lotus (born Steven Ellison) founded his label Brainfeeder and signed Thundercat to its roster, which has gone on to include acts like Teebs and Kamasi

Washington. Come April 3, Thundercat (born Steven Bruner) will release his fourth album, *It Is What It Is*, entirely produced by Flying Lotus. It's a tight, reflective project, influenced by heartache and loss, specifically the 2018 death of close friend and collaborator Mac Miller. But Thundercat says that even though the album came together "under unfortunate circumstances, it's still beautiful."

What are you proud of with this album?

THUNDERCAT I'm proud that there is an album, period. Kamasi [Washington] used to say it to me: "Any day you get to play your instrument is a good day."

FLYING LOTUS It's such a somber record in a lot of ways. There are a lot of possibilities with bangers and dance songs — music he can make that's more accessible and easily enjoyable. But with

this record, he had to be honest. He took the darker path, and it's beautiful.

What complications arise when you mix friendship and business?

THUNDERCAT The reality is, you want that. You want somebody who cares. Closeness can breed contempt, and it can feel like somebody's overstepping boundaries, but these are productive problems. My mom would say, "It's going to hurt falling downhill or climbing uphill, but which way would you rather be going?"

FLYING LOTUS I do believe that those relationships make the work better and deeper. It can get a little slippery. Running Brainfeeder has complicated my friendships. Me and Cat have been through shit that no one knows about, but I can always see past any kind of weirdness between us, because the work is the most important. I'll fight for the work always.

How would you describe Brainfeeder?

THUNDERCAT It's like-minded individuals who want to explore different places, who want something else. Lotus has always been a fine purveyor of *other*.

FLYING LOTUS It's a place for the misfits. A lot of people are doing things that are very same-y. And it's great — let those people do that. I'm curious about the outsiders.

What advice would you have for someone starting a label in 2020?

FLYING LOTUS Don't! Don't do it. Just run. I'm in a unique situation, and I have good people around me that I can trust 100% — but I don't recommend it. A few years ago, I wasn't as inspired and was thinking about stopping. But because of all our amazing new artists, we're entering a second phase of the label. **b**

ONE TO WATCH

Caylee Hammack

FROM Ellaville, Ga.

AGE 26

LABEL Capitol Nashville

FOUNDATION In 2012, when Caylee Hammack was 17, she passed up an opportunity to attend Nashville's Belmont University on scholarship; her then-boyfriend convinced her to stay home in Georgia with him,

much to her father's disapproval. "I wandered around playing more shows, building a fan base, but was ultimately lost," she recalls. At the end of 2013, Hammack packed up and drove to Nashville, where she slept in her car at a Target parking lot for weeks before getting a regular gig on Lower Broadway at Tootsies Orchid Lounge.

DISCOVERY After two years of playing shows on Nashville's famed Broadway and co-writing with anyone who would work with her, Hammack was

introduced to Universal Music Publishing Group Nashville vp creative Cyndi Forman by her longtime ASCAP rep, Robert Filhart. Forman signed Hammack to a contract as a staff writer and a year later arranged for her to meet Red Light Management's Mary Hilliard Harrington. "What I really love, looking back, is that I've had a lot of female champions," says Hammack, adding that Harrington "helped me rebuild my life."

FUTURE In 2018, Hammack signed a recording contract with

Capitol Nashville. Her debut single, "Family Tree," arrived last year, peaking at No. 32 on *Billboard's* Country Airplay chart. In February, she released the confessional "Small Town Hypocrite," about the ex she left behind in Georgia; her first album, which she coproduced with Mikey Reeves, will arrive later in 2020. "The theme is the universal thought of if you're not growing, you're dying," she says. "That's something that I tried to focus on — I want to keep growing." —ANNIE REUTER





THE NE



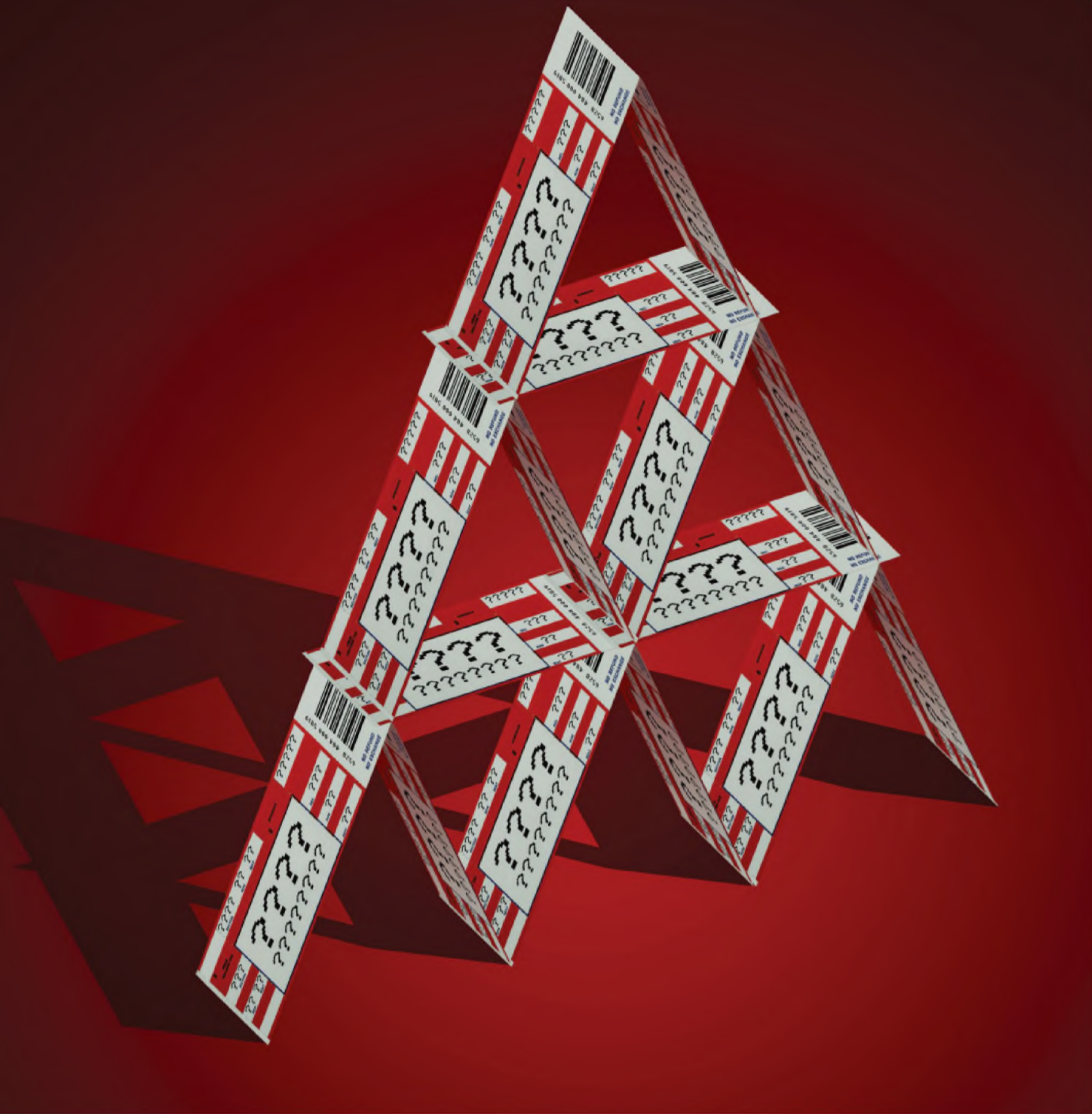


EXT STAGE

The concert business shutdown is creating a credit crisis that's choking indie promoters. The industry that emerges when it's done will be more competitive — and concentrated — than ever

BY DAVE BROOKS





MOST LIVE-MUSIC executives began the new decade with an optimistic outlook, expecting it to begin with record grosses

in the touring business. Over the last month, however, the outbreak of COVID-19 completely changed that, as what initially seemed like a pause for live music turned into a longer break, then a complete standstill. Now that, combined with an increasingly uncertain economy, is threatening the already fraught balance of power among concert giants Live Nation and AEG, the independent promoters struggling to compete against them and the major talent agencies that are already coming to terms with a rapidly consolidating business.

In less than a week — starting with the March 6 cancellation of South by Southwest (SXSW) and ending with Live Nation and AEG’s March 12 decision to temporarily stop presenting concerts — the live-music business went from preparing for a summer with over 50 million advance tickets sold and a 30% year-over-year increase in shows scheduled to facing a nationwide directive prohibiting gatherings of 10 or more people. Overnight, billions of dollars in ticket revenue and artist payments were frozen in accounts controlled by, respectively, Live Nation and AEG, and the four major talent agencies: WME, Creative Artists Agency (CAA), Paradigm and UTA.

Everyone else in the business — indie promoters, staging companies and food/merchandise vendors — continued to receive bills but not the money they were counting on to pay them.

When concerts do start happening again, the industry behind them will have changed significantly. Venue contracts will be renegotiated to account for months of inactivity, and the brands that sponsor tours and festivals will almost certainly slash their budgets. Most importantly, at least some indie promoters (and promoters that lack the resources of their larger competitors) may shutter, unable to weather the storm or get the credit they need to endure it — leaving their giant rivals with even more power.

The most immediate change will be layoffs. A week after Live Nation and AEG suspended shows, Cirque



THE CATERER

Shelleylyn Brandler, owner of Ta-Da! Catering, is facing a big loss of business — and a new set of challenges when shows start again.

We’re contracted to do backstage catering with Coachella, Stagecoach, The Forum, Hollywood Bowl lease shows, the Greek Theatre, Dodger Stadium and all the venues at L.A. Live. The day before the Strokes show at The Forum on March 14, we were out shopping when I got the call from their team that the show had been canceled. We had a super-busy season ahead of us — we’re booked a year in advance — and within 48 hours the calendar for the next two to three months was wiped out.

We have about 50 people on call, with about 20 who

work constantly. For Coachella, we do job fairs locally and hire close to 200 people. They work for us year after year, look forward to and depend on it. We have cooks who are fathers. Now they don’t know how they’re going to feed their families. The heartbreak for me is the guys who stay with us all year and count on the work. They make good money and work hard, because rock’n’roll is consistent. But the work’s just not there right now. It has vanished.

I have a little savings and told my workers I can Venmo them if they’re in a bind. But I

don’t think that’s going to be enough. Even with Coachella moved, it’s called “Rocktober” for a reason — it’s one of the busiest months for music. We’re quadruple-booked in October. The pendulum is going to swing back, and that comes with its own set of challenges.

This is a massive loss because it’s the kickoff of the season, and most of [our employees] are coming off of months without steady jobs because they were counting on hardcore work from now through the fall. Now they have nothing.

—AS TOLD TO ANDREA DOMANICK

du Soleil and Feld Entertainment, which produces the Jurassic World Live tour and Marvel Universe Live!, pink-slipped over 6,000 employees between them, representing 90% of their collective workforce. On March 20, talent agency Paradigm furloughed over 200 employees. Right now, at least, there aren't any jobs in the concert business that need filling. "There is no opportunity for work," says Gregg Perloff, CEO of Berkeley, Calif.-based indie promoter Another Planet Entertainment, "so people who lost their jobs aren't going to be able to find work elsewhere."

With virtually all live events canceled or postponed through at least July, the industry as a whole — which, before the pandemic, had employed 50,000 salaried and contract employees and 200,000 part-time and seasonal workers — could be on track to lose \$10 billion to \$12 billion.

Live Nation and AEG, which together control about three-quarters of the concert business based on ticket revenue, have both the resources to weather the economic fallout and the kind of scale that will allow them to mitigate it. They have the bargaining clout to get the best deals possible, to the point where they can get very different terms from agencies, and the acts they represent, than their indie-promoter competitors.

Right now, when so much revenue is tied up, the most important terms

involve the guarantees that promoters give acts — especially how much is due when the performance is scheduled compared with when it takes place. Already, Live Nation and AEG pay less upfront, partly because agencies know they're well capitalized. Smaller promoters pay more, which means more of their capital is already tied up in concerts that have been postponed. It's hard for them to borrow money right now, so agencies are asking for more upfront than usual, for fear of cancellation.

It's a vicious cycle: the more money they need for advances, the less financial stability they have; the more money they need for advances. And it's creating a liquidity crisis that couldn't have come at a worse time. Promoters that have gone without revenue for several months need to book as many shows as possible, even as agencies are asking for the kind of advance payments that makes that impossible.

"Most indie promoters operate brick-and-mortar venues and having to totally shut down will have a devastating effect on their staff and partners," says Rev. Moose, the co-founder and managing partner of media and marketing firm Marauder, which organizes Independent Venue Week. Worse, he adds, those who are betting that future shows will enable them to rebound "are facing impossible demands from agents." Stephen Chilton, the

owner of Psyko Steve Presents in Arizona, says his earning potential from future shows has been pushed out months without any new money coming in.

Live Nation and AEG have different size venues all over the world, "but independent operators have to fill their venues five to six nights a week," says Steve Sternschein, managing partner of Austin-based indie promoter Heard Presents, who's faced with laying off employees after the cancellation of SXSW wiped out a slate of over two dozen shows at the two Austin clubs he owns, Empire Control Room & Garage and The Parish. With so much money locked up, some in deposits and some with ticketing companies, "the cash you had available to book 20 nights per month can now only cover deposits for five shows."

When the concert industry does open for business again, Live Nation and AEG will have the smoothest path forward. But that could disrupt the rest of the business. In the long run, fewer indie promoters would

PREVIOUS SPREAD Globe Theatre, Hollywood Pantages Theatre, Teragram Ballroom, Fonda Theatre, The Regent, Theatre at Ace Hotel, Greek Theatre, Orpheum Theatre and El Rey Theatre photographed by Brian Guido on March 17 in Los Angeles. The Wiltern photographed by Lindsey Byrnes on March 16 in Los Angeles. Radio City Music Hall and Beacon Theater photographed by Matt Salacuse on March 17 in New York. Exit/In and Robert's Western World photographed by Kyle Dean Reinford on March 17 in Nashville.



THE TALENT BUYER

For independent venue employees like the Lodge Room's Raghav Desai, an unimaginable situation could have a silver lining.

Over the next two weeks, we have 13 or 14 shows we have to reschedule [for the 500-capacity Lodge Room in Los Angeles]. We've been able to reschedule about half of them. It's a work in progress. In a perfect world, we would reschedule for the moment that we're allowed to do shows, but these bands are playing all over the country and the world.

When people look at it from afar, they see, "Oh, Coachella canceled," or "Ultra canceled." But they forget about how it affects the independent venue

and tour managers and bartenders and security guards. It is this whole network that is being propped up by the assumption that artists and venues are going to be able to operate. This is people's fucking livelihood at stake.

When you hear that South by Southwest has to cut a third of their staff or Big Ears is canceling and they don't know if they can come back, those are major institutions. So obviously this is going to have a pretty profound impact on the littler guys. I hope everyone has some sort of piggy

bank or rainy day fund they can tap into. Not having 15 shows that you depend on is unimaginable.

As venues, a lot of the time we are battling each other for the same shows and from what I have seen a lot of in the past week from fellow bookers or agents, it feels like we're all on the same team. It's actually really cool to see this community come together and try our best to weather this storm and be positive and just be there for each other. It has been kind of heartwarming.

—AS TOLD TO TAYLOR MIMS



THE MANAGER

Brooklyn-based SKH Media co-owner Keith Hagan had to shift entire tours in an attempt to dodge the outbreak.

Management is like every other point on the music business food chain: a disaster. I've been spending most of my days moving tours to the fall. If this business gets up off the mat in the summer, it's going to be fatiguing getting back into things. People are going to be financially hurting. Running out to buy concert tickets or a T-shirt isn't going to be first on the list.

The tipping point for me was when I saw Italy get locked down. When I saw that, I was like, "We need to take evasive action." And now everybody's trying to move their stuff. You have what would have been 12 months of the concert business trying to cram itself into a three- or six-month window — it's a mess. I don't know anybody who's not [taking a hit financially]. All of our artists are touring artists. There's plenty of tour managers or techs or merch sellers I talk to, and their entire livelihood is being on a tour bus. I'm an asthmatic, so I'm being overly cautious. Luckily, [managers] can do our jobs from our house, our office or a hut in Guam.

We're all in the same boat, horrified by what's happening. We've never seen anything like this in our lifetime. You try to make the best out of a bad situation. I mean, I have a job still. Income is drastically affected by it, but you have to kind of press on to do right by your artists and to plan ahead for eventually when there's a break from this — and relief.

—AS TOLD TO DAN RYS

mean fewer potential bidders for talent. That means the concert industry that does return will be both even more consolidated and competitive than it is now.

EVERY DAY AFTER April 1 that Live Nation can't put on concerts, it misses \$30.3 million in revenue, based on 2019 second-quarter financial results.

Already, the company's stock price has dropped by half, wiping out \$9 billion in market value.

It's harder to know how AEG is faring, since it's a private company. In 2019, AEG reported \$550 million in ticket sales to Billboard Boxscore, but that doesn't include revenue from venues it owns outright, such as the O2 Arena in London and Staples Center in Los Angeles (which grossed \$159.1 million and \$57.3 million, respectively, in a 12-month period, according to *Billboard's* 2019 Arena Power List) or ASM, its joint venture with SMG that manages 300 stadiums, arenas and other venues.

Still, both Live Nation and AEG should emerge from the shutdown with their market share intact. AEG has a steady venue business, and deep-pocketed owners in the form of The Anschutz Corporation, which owns sports teams and

events in addition to venues. Live Nation is coming off its best year ever: Its 2019 revenue was up 7% to \$11.5 billion, with operating income up 19% to \$325 million. It also holds \$2 billion in cash reserves, another \$950 million in accounts receivable and owns Ticketmaster, which is sitting on hundreds of millions of dollars in future ticket sales for shows that are slated to be rescheduled and thus haven't been refunded. In addition, the company has a variety of revenue sources, since it operates on the "Flywheel Model," where concerts, ticketing, management, sponsorships and other ventures all strengthen one another, while each generates revenue on its own.

That gives Live Nation an enormous number of levers with which to exercise power. It is already trying to negotiate no-advance "door deals," in which artists don't get a guarantee but rather a share of ticket revenue — usually 80%, with the company taking 20%. That reduces Live Nation's risk while still allowing it to make money in its other businesses, from ticketing to concessions. It would also mean that agencies and artists wouldn't get paid until after a show takes place. "Nothing is set yet," says a Live Nation executive who requested anonymity, adding that the company and AEG have formed a task force with the heads of

CAA, WME, Paradigm and UTA to develop "a few ideas to help all." That coalition is credited with helping to orchestrate the Coachella music festival's planned move from April to October, but indie promoters are skeptical of the group's intentions.

Agency sources also say that Live Nation and AEG are postponing shows, rather than canceling them, because that allows them to keep ticket revenue instead of refunding it to consumers. It also creates the possibility they'll pressure agencies to renegotiate deals.

Live Nation and AEG are the only promoters that own their own ticketing operations (Ticketmaster and AXS, respectively), which gives them more control over the flow of revenue. Generally, ticketing companies pay promoters when tickets are sold, before a show takes place, on the condition that the money is refunded if an event is canceled. Promoters, in turn, rely on that revenue to finance these shows and future bookings. But the postponement and cancellation of so many concerts at once has led ticket companies to freeze those funds.

On March 12, Julia Hartz, CEO of event management and ticketing website Eventbrite, emailed the hundreds of indie promoters it does business with to tell them that "to ensure your funds are readily available in the event you need to



THE LIGHTING DESIGNER

When SXSW was canceled, Kelly Ostrander's packed schedule started to empty. Now the freelancer is looking for a different kind of work entirely.

People started canceling small business conferences about two weeks before South by Southwest was officially canceled. It happened really slowly at first — in the Facebook groups, people were kind of making fun of it, making jokes. Then there was the first post: "Hey, a gig got canceled over coronavirus, this is kind of crazy." Over the next three days, that's all you saw anyone post: "My gig got canceled." It [started to] happen so quick. It was a joke three days before; we had our own stagehand memes about it. Now it's real.

[SXSW] was going to be 10 days of work and \$450 per day for me some days, \$250 for others — that's a decent chunk of income. Probably a fifth of my audiovisual income for the year comes from this week. Unless you work directly with a production crew, you don't get a schedule. So whenever an event comes through, we'll get contacted by text usually. But a week ago I stopped getting texts, and I don't think I'm going to get texts until the summer. It's kind of scary — when you only have a week or two booked into the future, at the most, and then this happens? It's upsetting.

[After SXSW] I had one job left standing — a nightclub gig two nights a week for \$400 per week, which was the only thing keeping me alive, really. Now that has been shut down indefinitely. I feel like I live in a movie now, and it hurts because I'm losing something I love. I had a dream job. Now I'm applying at Walmart.

—AS TOLD TO NATHAN MATTISE



THE TOUR PHOTOGRAPHER

A week into touring season, Catherine Powell's annual spring arena run was cut down to nothing.

We got through about one week of the Dan + Shay tour and had flown to Philadelphia in anticipation for weekend two. Dan + Shay took a night flight, but the band and crew got in in the middle of the day on Wednesday [March 11] for the show the following night. We were playing at the [Wells Fargo Center], and they had very graciously offered us a suite for the 76ers' game that night. Me and the band and a few of our tour guys went to the game, and immediately after it ended ESPN put out an announcement saying

the entire NBA season was suspended.

We thought, "We're playing in NBA arenas all year, there's no way our tour is going to happen." As I was at that game, they pulled the plug on the South American tour with Kacey Mugraves I was going to shoot for. They pulled the plug on [the Dan + Shay tour] by the next morning, and we all just sat on the bus for a 16-hour ride home. Slowly but surely, everything was getting canceled. I'm on a gig-to-gig basis — if there's no show, I don't get paid. That's how most of us are.

By that Friday [March 13],

I started reaching out to artists and my team and some friends who I had shot who are in music or entertainment in some capacity. I said, "I know everyone is taking a hit right now. Here is something I am trying to do to support myself. If you are cool with it, can I sell photos of your face?" Everyone has pretty much said yes. So on March 17, I launched a limited print store that I'm keeping open until April 25, which would have been the end of my eight-week touring cycle that turned into a one-week touring cycle.

—AS TOLD TO T.M.

Demanding 100% upfront could put some indie promoters out of business, leaving even more of the industry to Live Nation and AEG. That, in turn, could put more pressure on agents.

issue refunds to your attendees, we are holding your scheduled payouts for all published and future events.” That protected Eventbrite and consumers, but it further squeezed promoters. Since Live Nation and AEG control their own ticketing, they don’t have to worry about this. Moving forward, Hartz continued, payouts would be held until “five days after your event ends.”

That puts indie promoters in a tough position, says Matthew Smith, GM of the UC Theater in Berkeley, Calif. “We’re pushing back against agents’ demands for all [of an artist’s] money in advance and asking them to let us pay them night of show,” he says, “only to have the ticketing company we’ve contracted tell us we can’t have it until five days after we need it.”

Danny Hayes, CEO of concert promoter Danny Wimmer Presents, predicts that agencies’ heavy-handed demands will boomerang in the long term. Demanding 100% upfront could put some indie promoters out of business, leaving even more of the industry to Live Nation and AEG. That, in turn, could put more pressure on agents.

“If there are only two major promoters left,” says Hayes, “artists are going to ask themselves why they’re paying an agency commission.” Already, artists such as JAY-Z, U2 and Madonna have avoided paying an agent commission on eight and nine-figure tours by signing direct deals with Live Nation. Others, including Taylor Swift, Shawn Mendes, George Strait and Kenny Chesney, use agents for aspects of their career that don’t

involve touring and work closely with AEG on global tour deals.

On March 12, about 75 indie promoters held an emergency conference call to discuss a path forward in the wake of the coronavirus. Entertainment lawyer Tim Epstein advised them to halt all capital improvements, hold as much cash as possible in reserve and maintain their insurance policies, because, he said, “even though they don’t contain coverage for coronavirus, slips and falls and workers comp accidents typically go up during an economic downturn, and you want to make sure your business is covered.”

There wasn’t much more he could say.

FOR NOW, AT LEAST, every promoter in the country is relying partly on holding on to money consumers have already spent on tickets for shows that still need to be rescheduled — and probably won’t take place for months. Depending on how long the concert business stays dark (and how bad the economy gets), at least some ticket-holders are likely to ask for it back.

Under the terms of sale for tickets, promoters have the right to postpone shows without issuing refunds. “But we’ve never had a situation

where every show in the country, for months on end, gets postponed at the same time, indefinitely,” says veteran promoter James “Disco” Donnie Estopinal. “How are you not going to give someone a refund when they’ve lost their job and haven’t been paid in months?”

How the promoters and ticketing companies eventually deal with that, as well as the innumerable hassles caused by rescheduled shows and festivals with new lineups, will determine what consumers think about them — and the live-music business as a whole. Once restrictions on public gatherings ease up, will the concert industry be seen as essential, an important part of both life and commerce, much as airlines are? Or, by failing to meet consumer expectations, will it come to seem like just the high-end part of nightlife?

“Music is so vital to everybody, and there’s a lot of people who make their living on the road and bring joy to so many people,” says Another Planet Entertainment’s Perloff. At the same time, “it’s also a business that works on a very low margin, very much like a grocery store.” The live-music business will inevitably come back from the current shutdown, but it could look very different, with a few big companies even more dominant and their smaller rivals more uncertain than ever. **■**



THE CEO

Sean Miyashiro
of the Asian music
collective 88Rising
can handle a canceled
festival. Racism was
another story.

Our [Head in the Clouds Jakarta] festival was supposed to be on March 7. A week prior, we were all packed, getting ready to get on a plane the next day for Indonesia. At the time, there were no known cases in Indonesia, but we were scared. We took a bunch of precautionary measures; I really wanted to make sure that people were going to be as safe as possible. But then that night we saw a news article about the first case of coronavirus in Indonesia and we were like, “Nah, it’s over.”

The festival was already built, all the people were on-site making the stage, so certainly financially — because we’re doing it in Indonesia, there’s no insurance — we lost

a lot. That was hard. We’re a small company, so something like that happening to us is quite drastic. You’re talking millions of dollars. This is still ongoing — we have another date, but nobody knows what the climate will be every single day. I’m of the mind that, unfortunately, this thing might not happen.

But some of the things we’re seeing as Asians, we’ve gotten quite emotional and upset about. Because, look, I grew up here, I was born here, I’m Asian-American. I’ve never felt this way personally [before], and it’s a shared feeling with all of our employees and artists, too. Not to get political, but it was already bad [before President

Trump called it the “Chinese virus”]. Going to Target, or getting in an elevator, and feeling like I don’t want to cough. I try so hard to not make other people uncomfortable. I was standing in line and this girl was so annoyed that I was behind her. I was just like, damn. It’s a crazy feeling for us to experience this, in 2020. Some gnarly things have happened to our employees and artists in a restaurant, in a parking lot — things that can escalate real quick if cooler heads don’t prevail. It enhances the danger so much more when you have the leader of the country — regardless of the origins of the virus — [saying something that] puts people in danger. It’s irresponsible. And

that’s what we’re dealing with. It has been a reminder, or a reinforcement, of who we are and what we represent generally to the world, but especially within music. At the same time, it’s confusing. We’re just kind of moving through it. But if anything, it’s an important time to be safe and tolerant and together. This is an unprecedented global pandemic, and hopefully the world can be more careful in a crisis and not single out a whole continent of people for this. Even though this is horrific, I think that Asian people in non-Asian countries, there’s a cloud over us right now. And hopefully we can get through all that.

—AS TOLD TO D.R.

LIVETHROUGH

INSTEAD OF TOURING Australia and New Zealand, then returning to the United States to play Colorado's Red Rocks Amphitheatre in April, Marc Rebillet is at home in New York, livestreaming in a brown flowered bathrobe. "We're coming right out the gate with the apocalypse!" he tells the 20,000 viewers tuning in live to his two-hour "Quarantine Stream: Day One" broadcast on YouTube, Facebook, Twitter and Twitch.

Rebillet, the goateed electro-soul singer known for making up songs on the spot, raised \$15,000 for charity by selling merchandise and soliciting donations during the livestream. "I'm giving 100% to the GlobalGiving Coronavirus Relief Fund — and now I'm a little bit regretting saying 100%. I wish maybe I had said 50% or something," he says the day after the stream. "Looking six months in the future, I probably will need a little bit of scratch."

Like so many artists, Rebillet says he makes "exponentially" more money touring than from other income streams, so the coronavirus shutdown has decimated his future earnings. But he's adapting, at least in part, by tapping into his robust online following — that first quarantine stream drew over 1.57 million viewers overall, and he launched "Quarantine Stream: Day Two" a few days later. "You can drive yourself crazy thinking about this stuff, or you can get your ass on the internet," he says. "We're just seeing the beginning of this, and it's going to be a ride." It's just one of many ways — from the obvious to the outré — that artists like him can (and must) adapt right now.

LIVESTREAM FOR FREE

▶ **AS THEY RETURNED HOME FROM** canceled tours in mid-March, artists began hosting online concerts for the massive self-isolation audience: Coldplay's Chris Martin on Instagram; Dropkick Murphys' annual St. Patrick's Day concert in Boston (held this year in Derry, N.H.) on multiple platforms; Keith Urban from home in Australia as his wife, Nicole Kidman, danced



along. Revenue could eventually follow — John Legend teased his single "Actions" during his livestream series, then released it on streaming services days later.

Such opportunities aren't limited to veterans, though — rising artists can also use this time to grow their audiences. After abruptly cutting off her European tour of 800-capacity venues a few days before it was supposed to begin, British pop singer L Devine returned home to Newcastle, England, and launched a five-show "URL Tour" on different social media platforms. The first, a March 16 acoustic living-room set on Instagram, drew 32,000 viewers. "There is a chance you can reach a much wider audience when you do stuff online," she says. "It gives people something to look forward to."

Stars with means are willing to perform for free or give proceeds to charity for the foreseeable future. "We've just got to think out of the box and adapt," says British rocker Yungblud, who drew 300,000 viewers for his YouTube talk show, in which musicians and special guests pointedly did not hug or shake

hands. "Even though I'm not earning money, I'm in a fortunate position where I'm earning royalties."

LIVESTREAM FOR CASH

▶ **IN NEW ORLEANS, BELOVED** jazzman Kermit Ruffins played his trumpet alone at his closed Treme Mother-in-Law Lounge, streaming via Facebook Live, then posted a link to his Basin Street Records label, which discounted CDs to \$10. The label quickly drew 30 new customers, who purchased \$30 to \$100 apiece in music and merch. "It seems to be something there's a demand for," adds Basin Street labelmate Jon Cleary, a pianist who adapted his weekly local Chickie Wah Wah gig to Facebook Live and drew 14,000 viewers for the first night, many of whom made donations. "You have to have an audience already for it to make sense."

Some platforms are easier to monetize than others. Since the shutdown, Diplo has performed DJ sets daily

on Twitch (which specializes in video games but draws musicians through its easy-to-use functions for paid subscriptions, tipping and ads) and recently announced that all the artists whose music he plays will get royalty payouts. After canceling two scheduled New Orleans shows, Texas singer-songwriter Jamie Lin Wilson linked Venmo and PayPal to Facebook Live and encouraged virtual tipping. "I don't know how long people are going to go, 'I love watching shows in my living room; here's five bucks,'" she says. "But for us, those five bucks add up to: 'OK, I might survive now.'" She managed to make 75% of the lost revenue for the two shows and has since taken regular breaks from home-schooling her four young children in order to play hourlong sets for 7,000 to 10,000 viewers.

Patreon adapted its planned three days of South by Southwest programming to a three-hour "weird stream-a-thon" that featured Amanda Palmer, Open Mike Eagle and others; Ben Folds and Zola Jesus have increased their paid and free Patreon posts during the coronavirus crisis. "We hope that's a safety net," says Kerri Pollard, the

company's senior vp go-to-marketing.

But the biggest beneficiary of the no-concert era may be Stageit, the Los Angeles company that sells tickets for livestreams and has recently posted 30 to 40 shows a day, mostly by singer-songwriters like Amy Ray of Indigo Girls. Founder/CEO Evan Lowenstein (once half of pop duo Evan & Jaron) says the company grossed nearly \$100,000 on March 15, the Sunday after most tours had been canceled, and \$25,000 the following day. "It's absolutely bonkers," he says. "People are at home with a lot more time on their hands, and there's so much bingeing."

SEEK CORPORATE SPONSORSHIP

▷ **THE INTENSITY OF LIVESTREAMING** activity among the world's biggest stars will soon change the landscape of music sponsorship — at least for now, according to Marcie Allen, founder/president of MAC Presents, an agency that connects corporations with artists and events. No major deals have emerged yet, but "the floodgates are beginning to open," says Allen. "Everyone's trying to figure out what works best. All the conversations are happening."

Artists are open to the idea, and some hint that their reps are already pursuing opportunities. Melissa Etheridge — who set up daily Facebook Live singalongs that drew thousands of viewers after her tour was canceled — says she's open to some kind of sponsorship: "If there's someone who wants to help me monetize it, sure! I'm a businesswoman, too, and I have bills to pay. I'm sure my manager's thinking all kinds of things up — that's his job." Tommas Arnby, Yungblud's manager, says he has fielded calls from companies: "Brands are looking to move their spend from the live industry elsewhere."

HAWK THAT MERCH

▷ **FOR STRUGGLING OFF-THE-ROAD** bands, merch sales have become even more of a lifeline than GoFundMe

donations. Raleigh, N.C.-based American Aquarium enlisted its fans to "answer that rally call," says frontman BJ Barham, who has been making daily trips to the post office to distribute T-shirt orders. The band recently slashed T-shirt prices by \$10, then tripled its usual merch income in the first week after shows were canceled. "[Fans] understood the reasoning behind the fire sale, with the future being as uncertain as it is," says Barham.

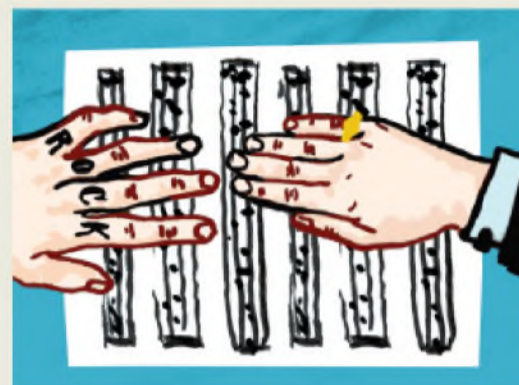
An Horse added new T-shirt designs on March 17 "in an attempt to ease the burden of this current hellscape," the New York indie-rock band posted on Twitter. "We had a bunch of leftover



merch from the tour, so we put it up on our Bandcamp and handled all the postage ourselves just to try to create any kind of income," says drummer Damon Cox, who also works as a drum tech for Modest Mouse and other acts, and is entirely dependent on the concert business. For 24 hours on March 20, Bandcamp also waived its revenue-sharing fees for musicians' sales to put more money in the hands of creators.

LEVERAGE YOUR PUBLISHING

▷ **WITH A RECESSION LOOMING** and the market in turmoil, is now the time for songwriters and producers to cash out and sell their future royalty streams for a lump sum that could get them through hard times ahead? Maybe. Catalogs may be more valuable, but the market crash of recent weeks means fewer investors may still have money to spend. "The number of players buying these catalogs is going to go down substantially," says Larry Mestel, founder/CEO of publisher



Primary Wave. "Prices are going to, for sure, come down."

Artists feeling momentarily desperate shouldn't rush to give up a revenue stream that could provide financial security for decades to come. "I wouldn't jump to any conclusions," says Dan Weisman, an AllianceBernstein vp and former artist manager. If cash flow becomes an issue, artists can sell portions of their catalog through services like Royalty Exchange or take out advances based on future income without selling their entire portfolio of songs. Nashville-based Sound Royalties recently allocated \$20 million in no-fee funding for artists who qualify after applying online. So an artist can take out \$25,000 now, then generate \$25,000 over the next year to repay it. The company's applications jumped "several hundred percent" since the March 17 offer, says founder/CEO Alex Heiche: "We'll do what we can to help."

DEVELOP A SIDE HUSTLE

▷ **AFTER THE WIDESPREAD** shutdown of concerts, country singer Caylee Hammack's band started Family Tree Lawn Care in Nashville, rustling up a lawn mower and a chain saw from her publishers and charging \$50 to \$70 a job. "I just go out and help whenever they need an extra hand," she



says. "I can lug stuff — that's something I'm good at. We've just got to pay the bills so we can keep doing music." (For more about Hammack, see page 35.)

Justin Bell, keyboardist for Chicago band Rookie, has a background in teaching and is contemplating hourly virtual pay-what-you-can lessons. "Income's income right now," he says. Bowling for Soup frontman Jaret Reddick has taken to Cameo, the personalized video service, where he charges \$30 for custom greetings, \$23 of which he gets to keep. "I could probably do upwards of 10, 20 a day if I wanted to," he says. "But my first-grader is being home-schooled now, so that's part of our day."

For artists, the coronavirus crisis is the latest reminder to diversify when possible. Cypress Hill has been contemplating ramping up its livestreams in response, but lead rapper B-Real isn't worried. "Fortunately for me," says the owner of Dr. Greenthumb's Dispensary in Sylmar, Calif., "I got into the cannabis industry long before all this stuff started to happen."

CHURN OUT SINGLES

▷ **FREAKING OUT OVER THE** coronavirus, Cardi B posted a "shit is getting real!" clip on Instagram that went viral and prompted endless remixes, including one by Brooklyn DJ iMarrkkeyz that hit the iTunes Top 10 sales chart. While they're sitting at home, artists have nothing to do but get creative. Hammack has been learning Nat "King" Cole and Merle Haggard classics on her kitchen floor. "I've written one-and-a-half songs — is that bad?" she asks with a laugh. "Every few hours, I sit down and get a few notes and see if I can get a verse-chorus, then go back and reorganize my closet again."

For bigger stars, home studios make producing music while self-quarantining even easier. Deborah Mannis-Gardner of DMG Clearances, which represents Logic and Drake, predicts a massive wave of new material. "You know how everyone's making that joke that in nine months we're going to have a lot of babies?" she asks. "I think we're going to have a lot of music." **B**

**SEVENTEEN
BUCKET HAT**

\$26.79

Featuring the title of fan-favorite B-side “Holiday,” the hat was inspired by the headgear that the band’s members often wear.

Pledis Entertainment

TXT SCARF

\$35.10

This fleece scarf is embroidered with the name of boy band Tomorrow X Together, often abbreviated as TXT.

Big Hit Entertainment

TWICE JERSEY

\$40.18

Fans can customize the back of this shirt with the name of one of TWICE’s nine members.

JYP Entertainment

**BLACKPINK
LIGHT STICK**

\$29

A must-have for the Blinks, as the girl group’s die-hards call themselves.

YG Entertainment

RED VELVET BAG

\$23

An eco-friendly tote emblazoned with the bleeding heart logo associated with the girl group’s hit “Bad Boy.”

SM Entertainment

SUPERM FACE MASK

\$23.50

Fashion-forward face masks have been mainstays in Asia for years, particularly among K-pop stars and fans.

SM Entertainment

NCT 127 LANYARD

\$20

The strap depicts cartoon clouds and the band’s logo.

A clip-on cardholder has a slot for an ID or a photo of a favorite band member.

SM Entertainment

**EXO “LUCKY ONE”
BRACELET**

\$28

The Swarovski crystal-adorned bracelet reimagines the insignia that appeared on the boy band’s *Ex’Act* album.

SM Entertainment

BTS SWEATPANTS

\$60

These were sold exclusively during BTS’ Love Yourself: Speak Yourself world tour and are popular among BTS fans, who call themselves ARMY.

Big Hit Entertainment

**BTS “BT21” CHIMMY
INDOOR SLIPPERS**

\$5.95-\$32.95

This furry footwear depicts the BT21 LINE FRIENDS character designed by BTS member Jimin.

Big Hit Entertainment/LINE FRIENDS



Merch Madness

From light sticks to fish sticks, a dazzling array of branded goods has K-pop fans shelling out the equivalent of thousands of dollars a year to support their favorite acts. How much is too much?

By Tamar Herman and Raphaël Rashid

ON A CHILLY NIGHT in New York last November, thousands of flashing multicolored lights illuminated Madison Square Garden. Fans danced in the stands to the songs of K-pop group SuperM, waving light sticks overhead. Controlled via Bluetooth by one of the band's engineers, they pulsed in time with the bass and shimmered along with softer melodies.

Sales of the \$60 magenta-hued lights bearing the band's logo were brisk at the venue, but they weren't the only ones on display. SuperM is a K-pop supergroup featuring members of four different boy bands — EXO, SHINee, NCT 127 and WayV — and many in the audience jammed along with similar, Bluetooth-enabled sticks representing those acts as well. Some held two or more.

These light sticks, known in Korean as *bongs*, have become an integral part of the K-pop concert experience. The newest answer to the cellphone flashlight (and before that, the old-school cigarette lighter), they are just one example of a staggering variety of fan-oriented goods marketed by the South Korean music industry, which is based as much on consumerism as it is sonic artistry. “K-pop merch is so dramatic,” says Ahomari T., a 28-year-old SHINee fan from South Carolina. (Like other K-pop fans in this story, she requested some anonymity for privacy.) “You buy an album, and it's almost like a gift bag.”

Albums are just the gateway to a massive market for branded tie-ins that, in addition to light sticks and the more conventional concert T-shirts and posters, includes tea, beer, soju, chocolates, stuffed animals, smartphones, shoes, neck pillows and moisturizing face masks. There's

even food — for instance, pop duo TVXQ!, Red Velvet and SHINee each endorse a brand of fish sticks.

Fans purchase the products to show their loyalty — and they feed a multibillion-dollar industry in the process. The corporate powers behind K-pop's artists and merchandise strategies are largely tight-lipped about their operations, but industry sources say that album and merch sales can create a cycle, bringing in more advertising opportunities or sponsorships for a group, which boosts its popularity and leads to additional events and concerts. But for K-pop enthusiasts with limited incomes, the cost of keeping current with the latest in fan gear can be exorbitant.

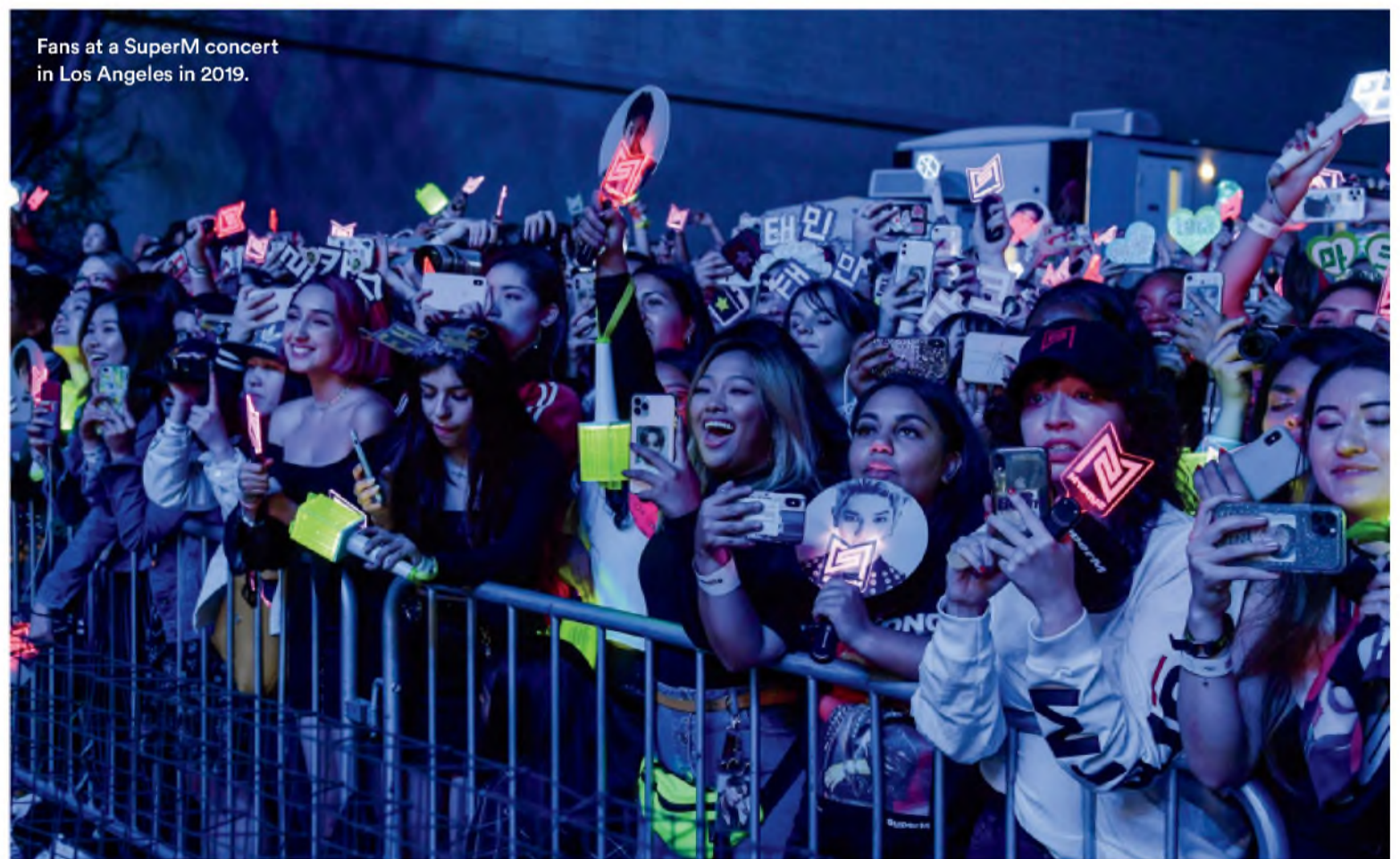
“I guess it's like, ‘Which came first: the chicken or the egg?’” asks Chris

Lee, CEO of SM Entertainment, which manages a roster that includes SuperM, EXO, Red Velvet and NCT 127. “Is it merchandising, or is it a way to sell the music?”

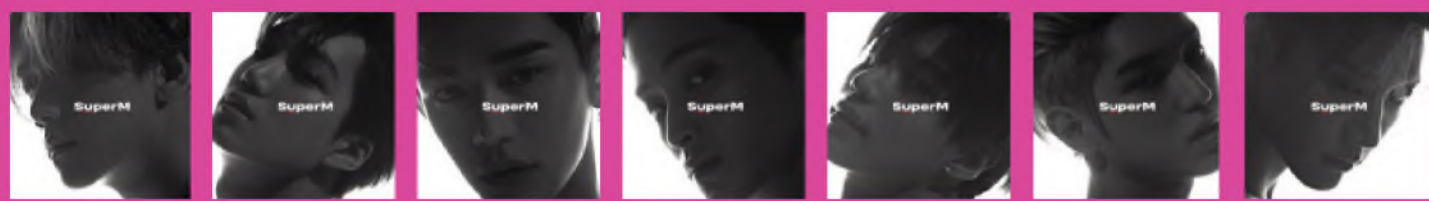
THE SIZE AND SUCCESS OF the K-pop merch market in South Korea is inextricably linked to physical music sales — CDs and vinyl albums — at a time when streaming has become the dominant platform for music consumption globally. South Korea is now the world's sixth-largest music market, which accounts for 3.1% of global sales, and revenue from physical sales jumped 29% in 2018 — more than it did in any other market — even as physical revenue declined by 10%

globally, according to global music industry organization IFPI. “Our impression from talking to people [in Korea] is that it is a natural increase in demand for physical product,” says IFPI director of insights David Price. “People want to buy the CDs for the ability to have that CD and to listen to the music.”

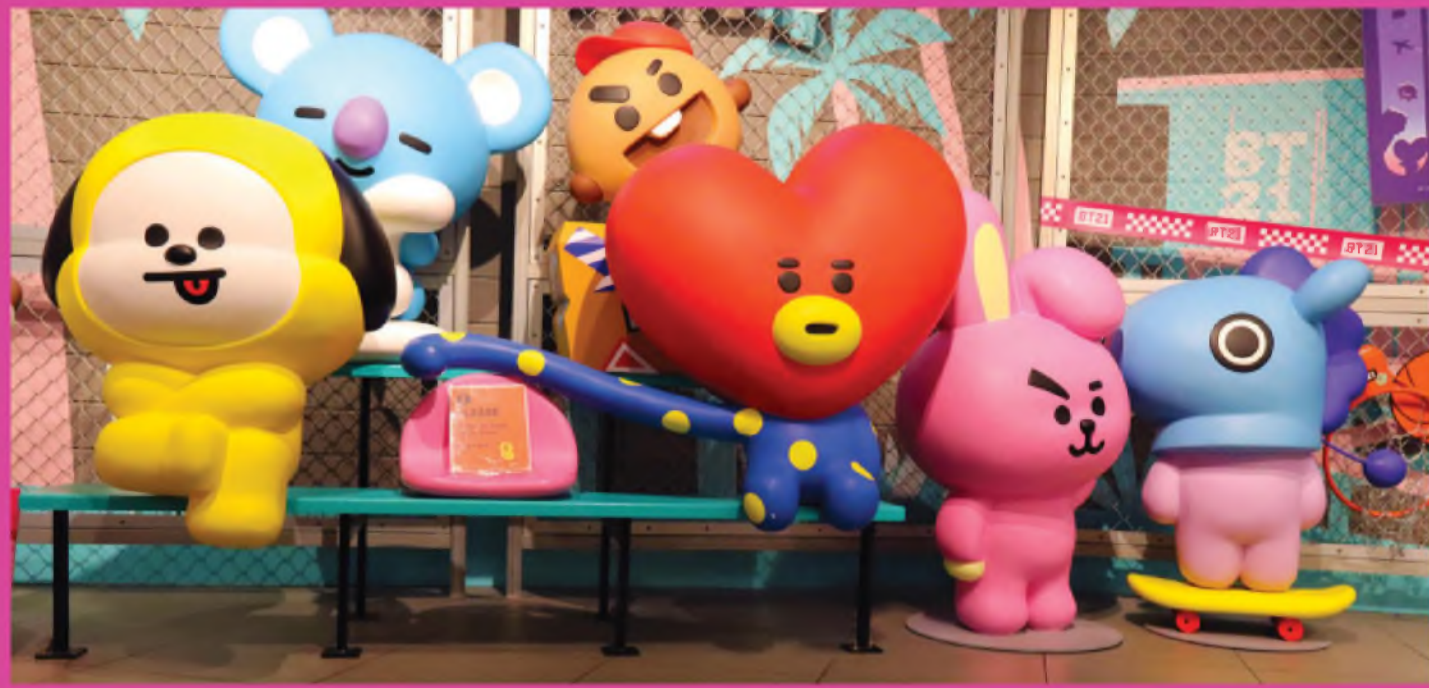
Overall, South Korean music sales, which K-pop dominates, reached almost \$5.5 billion in 2018, or 6.49 trillion in South Korean won, up 11.9% from a year earlier, according to the Korea Creative Content Agency. And as K-pop's global audience grows in size and maturity — with acts' careers and popularity lasting longer than ever — the market for K-pop merch has grown and evolved with it. Trademark applications in



Fans at a SuperM concert in Los Angeles in 2019.



Clockwise from left: Red Velvet, SHINee and TVXQ!-branded fish sticks; merch on display at SMTOWN Coex Artium in Seoul in 2015; SuperM's *The First Mini Album* EP covers featuring the faces of the band's members; a LINE FRIENDS/BT21 pop-up store in Los Angeles in 2019.



Korea filed by the country's music giants have climbed 71% since 2015, cumulatively reaching 656 last year, according to the Korea Intellectual Property Office (KIPO). SM Entertainment alone accounted for 48% of the 4,794 applications filed over the past 20 years.

The trademark applications, once focused largely on music- and entertainment-related ventures, have diversified to include cosmetics, clothing, accessories, stationery and food products, according to KIPO data. Not all of the merch that is produced bears an obvious connection to a K-pop act or band member, and that's by design: Lee says fans like goods that feature subtle, insidious references to their favorite stars and groups that are recognizable only by other true believers. "It's like sharing secrets," he says.

For instance, SM Entertainment has collaborated with color-matching company Pantone on a line of blankets, luggage tags and other home goods in which the connection to an act is made solely through color: gray for EXO, peach for Red Velvet and lime green for NCT 127.

Big Hit Entertainment, the company behind BTS, has collaborated with LINE FRIENDS — which first produced stickers for mobile-phone texting app Line — to manufacture the BT21 brand of merch based on cartoon-style characters that the boy band created. The characters, which adorn everything from T-shirts to bathmats, do not actually resemble BTS members, but fans know the correlations: J-Hope's character is Mang, a dancing creature wearing a pony mask; a gray-and-white robot named Van represents the BTS fan base, known as ARMY (an acronym

for Adorable Representative MC for Youth). When a plush Cooky doll (a rabbit designed by BTS member Jungkook) was found abandoned after one of the August 2019 Hong Kong political protests, it became an image associated with the rebellion.

As merchandising efforts have significantly increased, so too have the bottom lines of the trio of publicly listed K-pop companies known as the "Big Three" — SM Entertainment, JYP Entertainment and YG Entertainment. According to SM's 2018 investor relations report,

For K-pop enthusiasts with limited incomes, the cost of keeping current with the latest in fan gear can be exorbitant.

approximately 25% of its revenue of \$516 million that year (612.2 billion won) came from sources reported as "other," including merch and fan clubs. That same year, YG's "goods and other products" category accounted for 14% of a total revenue of \$241 million (285.8 billion won), according to its 2018 investor relations report, while a company representative says that JYP's merch sales constituted 10% to 15%

of overall revenue of \$105 million (124.8 billion won).

Now there's potential for even more growth as these companies that create, develop and manage K-pop acts look for partnerships outside of South Korea. In November 2019, SM Entertainment struck a deal with U.S.-based Creative Artists Agency that is expected to generate film, TV and branding opportunities stateside and internationally. But as the companies' constant output of K-pop merch explodes, they risk alienating fans by excluding those whose pockets are not deep enough to keep up.

In the early 2010s, it became the norm for K-pop groups to release multiple versions of an album, each featuring different exclusive photos. SuperM's *The 1st Mini Album* EP arrived last October with seven variants (one for each member of the group) in addition to the standard cover that blended the individual variants. These multiple covers don't just cater to fans' individual loyalties — they can also boost sales and chart position. SuperM's EP debuted at No. 1 on the Billboard 200, and of the 290,000 copies (physical and digital) that it has sold as of Feb. 4, 102,000 of those CDs were variants, according to Nielsen Music/MRC Data.

"When you usually buy a CD, it's assumed you're buying a plastic disc that happens to have a booklet," says Bernie Cho, head of Korean music export agency DFSB Kollektive. "In Korea, with a lot of the big releases, it's almost the other way around: You are buying an elaborate book that just happens to have a CD." To gain entry to many autograph signings and fan club-only events in South Korea, people will buy hundreds, sometimes thousands, of albums

priced at \$15 to \$20 apiece. Each comes with a lottery number that, if chosen, provides access to the event — so the more albums purchased, the greater the chances of getting past the velvet rope.

And there are plenty of even more exorbitant forms of K-pop fandom. Kang Yuri, a 17-year-old EXO follower who lives in the city of Ansan outside Seoul, says that weekly TV programs featuring K-pop stars often require attendees to bring specific pieces of merch — as many as eight, including CDs and light sticks — if they wish to join the studio audience, even if they have purchased tickets to the show. "[The bands] upload on the official fan cafe [portal site] what items you need to bring if you want to get in," says Yuri. "No items? No entry."

The additional price of admission makes for good TV, when audience shots reveal a band's fans waving light sticks or other swag for the cameras. And it's also considered a way of identifying fellow hardcore fans — or at least those who can afford to buy all of the requisite merch. But it's this type of treatment (along with the poor quality of some of the merch that is marketed) that has some grousing that K-pop marketers see them as human ATMs without financial limitations, despite the fact that many of them are tweens and teens.

"Companies are out to make as much money as possible by any means necessary in the shortest amount of time," says 32-year-old Virginia-based K-pop fan Jessica C., a follower of K-pop singer IU. "If that means throwing a collectible photo card inside of a wallet that costs \$1 to make and marking it up to \$15, they will put it out on the market. They know there are fans that will purchase it." **b**

A Stan Is Born

How far will K-pop superfans go to support their idols? Stacy Kim spent \$10,000 on a group that didn't even last two years

THE K-POP ACT WANNA ONE LASTED a mere 18 months, but its legacy lives on in a nondescript two-story building in the Itaewon district of Seoul, South Korea's capital.

There, Stacy Kim and her mother run a guesthouse that doubles as a shrine to Kim's favorite K-pop group. Memorabilia is almost everywhere: One kitchen wall is adorned with framed photos and empty coffee bottles bearing the faces of the band's 11 members. In another room, Kim, 28, opens storage boxes to reveal more of her trove: dozens of collectible CDs still in their elaborate packaging; Wanna One-branded vitamin C gummies; a menu leaflet for a fried-chicken brand the group once promoted; the band's official concert light stick; magazines, shoes, puzzles and much more.

"Some things I don't even know what they are," says Kim, who opened two bank accounts to get Wanna One-themed checkbooks. "I just buy them needlessly. I want to be minimalist, but for merchandise, I just can't throw it away. I can't throw away anything that has the face of Wanna One on it."

Kim's fervor is hardly an anomaly in the world of K-pop, where sales of physical albums and merchandise are especially important drivers of success for artists (though it's unclear whether the artists receive much, if any, of the proceeds). And with the way labels incentivize fans to make repeat purchases to bolster their favorite pop idols' careers, the financial toll of fandom is often huge: *Billboard* estimates conservatively that over the 18 months that Wanna One existed, Kim spent more than \$10,000 on the group, including about \$7,000 on merchandise. Her biggest single purchase? A \$1,000 ticket to the act's final show that she bought from another fan. "I've never really calculated how much I've spent because I know it's going to destroy me," says Kim. The fact that the group was designed to be short-lived — Wanna One formed on the reality competition *Produce 101* in 2017 and was contracted through January 2019 — only encouraged her to spend. "You know everything will be limited. That's why you have to buy it," she says.

Born in Los Angeles, Kim grew up living alternately in the United States and South Korea, without any great love for K-pop. She preferred alt-rock acts like Fall Out Boy — until she returned to South Korea in 2017 for family reasons after graduating from New York University. New to Seoul, she felt overwhelmed and struggled to adjust to her life even after landing a job at the Korean cable station Channel A.

She found unexpected comfort in *Produce 101*, which ran for a total of four seasons from 2016 through 2019. As the show's title suggests, viewers "produce" a short-term pop group by choosing members from dozens of trainees through elimination rounds and both online and live voting. During its second season, the

members of Wanna One collectively drew over 11 million votes. "The program itself is the extreme version of having this personal relationship with the trainee or the member you're supporting because you are seeing them as a regular person that's not in a K-pop group yet," says Kim.

She didn't just support the band with her wallet. She joined an online community, known as a fan cafe in South Korea, for her favorite member, Bae Jin-young, and the cafe formed what's known as a union with the other band members' fan cafes to coordinate support

of CDs at \$15 to \$20 a pop to increase their chances. Kim, who doesn't even own a CD player, chose not to participate. "I was already spending so much money on other stuff, I couldn't afford to spend thousands of dollars on albums," she says. She's aware that labels designed the system to boost album sales but notes that many K-pop fans don't mind: "I think people are proud to do this for their artist."

And, perhaps, for each other. Kim is effusive about the community of superfans she's found; several have stayed at her guesthouse. Another attended one of



for Wanna One. In hopes of bumping up the group's chart positions, Kim and other fans played its music on continuous loops using various paid streaming services. (She estimates she spent around 100,000 won — \$82 — a month on the services alone.) They also organized fundraisers for fan-related events and designed posters and banners they'd put up in Seoul's subways. "I'd stay up all night managing the fan cafe on top of my daily job," says Kim.

Despite the money — and hours — Kim has dedicated to Wanna One, she has never actually met the group. K-pop fan meetings run on a lottery system, and lottery numbers come with each album purchase. The meetings are so popular — and space is so limited — that it's not unusual for fans to purchase hundreds

of Wanna One's final concerts with Kim. "We instantly became K-pop friends," says Kim. "We talked about everything, and we cried together."

Though Wanna One is no more, Kim's passion lives on. She's still supporting the careers of its 11 members — especially that of Bae, who recently debuted in the five-member boy band CIX. Kim has already begun stocking up on CIX merchandise, though her collection so far is more modest: four copies of the band's debut album, two banners and a light stick that was sold at the group's debut showcase. "All the thousands of dollars I've spent have been worth it," she says as she carefully puts away her box of Wanna One treasures, neatly placing the posters back in a portfolio. She breaks into a wistful smile. "No regrets." —T.H. and R.R.



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The Players



Business managers say artist splurges have included (from left) reservations on the Virgin Galactic spacecraft, schooners and exotic cats.

2020 Top Business Managers

THE EXECUTIVES WHO WATCH OVER THE FINANCES OF RISING ACTS AND SUPERSTARS PLAY AN EVEN MORE ESSENTIAL ROLE AT A TIME OF INDUSTRY UNCERTAINTY AND TURMOIL

ON THE EAGLES' *HOTEL CALIFORNIA* TOUR THIS year, the band's set includes "Life's Been Good," a Joe Walsh classic that might well be rock'n'roll's greatest tribute to business managers.

"I live in hotels, tear out the walls," sings Walsh. "I have accountants pay for it all."

Business managers play a little-seen but essential role for every successful artist, dealing with increasingly varied sources of revenue, complex tax questions and financial investments, as well as professional and personal budgets (including unanticipated hotel bills).

Their contributions may go unnoticed until the unexpected happens — say, a pandemic-driven pause in the international touring industry throws a spotlight on that one executive who urged an artist to take out concert cancellation insurance.

The roles of business managers have changed in recent years as a wave of consolidation has swept their sector of the music industry, as online transactions have made digital security more essential than ever and as changes in tax laws have eliminated a number of deductions.

In the wake of the Wall Street turmoil following the coronavirus outbreak, business managers also have been the voice of reason. "My advice is, stay the course," says Julie Boos, owner/business manager/chairman of Nashville firm



Alarcon



Arcay



A. Barajas



L. Barajas

FBMM. "Our clients are invested for the long game. So you're going to have these moments, but we've planned for them. If anything, we view this as an opportunity." (Long-term investors can benefit by buying during market declines.)

Beyond balance sheets, business managers can also discipline and inspire their creative clients. "I'm a registered investment adviser," says Tony Peyrot, a partner in Dunn Pariser & Peyrot. "But mostly what I am is a coach or a shrink, and sometimes I have to kick [clients] in the ass, and sometimes I have to put my arm around them and say, "It's going to be OK.'"

Ivan Alarcon CO-FOUNDER/CEO, VIBRAS LAB

Alarcon, 41, teamed up with managers Fabio Acosta and Ramiro Agudelo to create Vibras Lab, which last year worked with J Balvin (and Balvin's co-manager Scooter Braun) on a new deal with Universal Music Latino, believed to be one of the most lucrative contracts ever for a Latin act. Vibras Lab has brought together some 20 diverse professionals, including accountants, lawyers and business administrators, at the service of Latin stars such as Karol G, Piso 21, Sky, The Rude Boyz, Manuel Medrano and others.

FOLLOW THE MONEY "Streaming, music publishing, touring and brand deals — if you are an artist [with a fully integrated career] you will be able to make great money from any of them."

Claudia Arcay

BUSINESS MANAGER; CARLOS VIVES, WK ENTERTAINMENT AND VIVAS VENTURES

"Nothing compares to selling thousands of tickets in multiple countries," says Arcay, 42, whose client Carlos Vives has been playing festivals worldwide over the past two years and, in late 2019, sold out five consecutive shows in his native Colombia at Bogotá's 14,000-capacity Movistar Arena. "Brands notice this fan base in their country and have an incentive to create partnerships with the artist." Working with Walter Kolm's WK Entertainment (Vives' personal management firm), Arcay oversees branding partnerships for the superstar that include Pepsi and Target. Vives' upcoming projects include a May 2020 album, a documentary, a podcast and a book about Colombian music.

CLIENT INVESTMENTS AND SPLURGES "Carlos' label, Gaira Música Local, focuses on developing local Colombian artists. He also expanded his restaurant, Gaira, franchising it in the most-visited airports in Colombia — Bogotá and Medellín."

Angie Barajas

CO-FOUNDER/COO, BUSINESS MANAGEMENT LAB

Louis Barajas
CO-FOUNDER/CEO, BUSINESS MANAGEMENT LAB
With a client roster that's all Latin artists, including Nicky Jam, Yandel, Mau & Ricky and Ricardo



Bercovici



Kobay



Seckendorf



Bolno



Feldstein



Karlin



Tyler



Boos



Boyer



Cheek



Clark

Montaner, Angie Barajas, 57, and Louis Barajas, 58, have made it a priority “to give them peace of mind by having almost all of them prepare their estate plans,” says Louis. The husband-and-wife team, which reports 60% revenue growth for its business last year, brings another priority to its financial advice. “We create a ‘fuck you fund’ for all of our artists — a fund that will allow them to one day walk away from a bad contract or negotiations,” says Louis, “or from the entertainment business.”

Marius Bercovici
PARTNER, LL BUSINESS MANAGEMENT
Justin Kobay
PARTNER, LL BUSINESS MANAGEMENT
Bruce Seckendorf
FOUNDER/PARTNER, LL BUSINESS MANAGEMENT

For musicians who have chosen to stay independent both as recording artists and composers, education in financial literacy and the business of their creativity is essential, says Kobay, 30, who works with the music clients of LL Business Management along with Bercovici, 50, and firm founder Seckendorf, 61. “I can’t tell you how many clients we onboard that have songs or have had songs out for a year or two and aren’t even registered on SoundExchange,” says Kobay. “Or maybe we get a producer that’s a client and we can’t collect on SoundExchange because the artist never registered. We have to chase down the artists on that.”

David Bolno
PARTNER, NKSFB
Richard Feldstein
PARTNER, NKSFB
Michael Karlin
PARTNER, NKSFB
Larry Tyler
PARTNER, NKSFB

“Music consumption continues to increase, especially globally, and that will continue to drive the value of our clients’ intellectual property,” says Tyler, who counts Bruno Mars, Anderson .Paak, Alex Da Kid and Tori Kelly among his clients. “In touring, artists have so much control over when, where, how long and how profitably they tour. [Tyler spoke before the coronavirus outbreak.] Doing 15 to 20 budget revisions or scenarios is not unheard of in our practice to ensure our clients understand how much net revenue they will earn at the end of the tour.”

GIVING BACK NKSFB this year began a campaign to support a charity “that directly impacts the lives of children struggling with cancer and severe illnesses,” says Tyler. “Having lost my niece at a very young age to cancer in 2019, this is close to me.”

Julie Boos
OWNER/BUSINESS MANAGER/CHAIRMAN, FBMM
David Boyer
OWNER/BUSINESS MANAGER/VP, FBMM



Brown



Brown



Gudvi



Oppenheim



Callaghan



Kolbrenner



Smith



Winters



Chaudoin



Karlin (left) with rapper-activist Itef Vita in Los Angeles in 2019.

Jamie Cheek
OWNER/BUSINESS MANAGER/PRESIDENT, FBMM
Duane Clark
OWNER/BUSINESS MANAGER/VICE CHAIRMAN, FBMM

Carmen Romano
OWNER/BUSINESS MANAGER/VP, FBMM
Founded in 1990, with offices in Nashville, New York and Los Angeles, FBMM this year promoted key staff and celebrated the success of its clients. Longtime business manager Boyer added owner/vp stripes and, says Boos, “a client reached their lifetime financial goal — lots and lots of zeros! — that we established together over 12 years ago. For a business manager, that’s the holy grail.” With “so many new streams of income available” to their clients (whom FBMM declines to identify), “we are committed to making certain we follow the dollar from each new service,” says Boos.

FOLLOW THE MONEY “Brand opportunities certainly offer huge upsides for clients,” says Boos. “We are continually vetting and helping negotiate new ventures and partnerships being presented to our artists.”

Nicholas Brown
PARTNER, NKSFBGO (A DIVISION OF NKSFB)
Bernard Gudvi
PARTNER, NKSFBGO
Michael Oppenheim
PARTNER, NKSFBGO

During the past months, the business management

firm NKSFB absorbed Gudvi’s BGO, David Weise and Associates, and Harley Neuman and Associates. “We basically merged four firms to create a super-firm,” says Oppenheim, who counts Eminem, Beyoncé, Steve Aoki, Slipknot, Smashing Pumpkins and YG among his clients. NKSFB itself was acquired by Focus Financial Partners in 2018. “Now, collectively, we’re the largest business management firm out there, so I’m proud of that,” says Oppenheim. “Creating that superfirm where you know you can provide everything that your client needs is important.”

Joseph Callaghan
PARTNER, PRAGER METIS
Bruce Kolbrenner
PARTNER, PRAGER METIS
Thomas Smith
PARTNER, PRAGER METIS
Simon Winters
PARTNER, PRAGER METIS

The partners at Prager Metis have a clear definition of achievement: “the personal and professional growth of our clients,” says Kolbrenner, who also takes pride in “clients who have struggled for years and have a renewed level of success.” With 17 offices worldwide, the firm “is always looking for other opportunities for mergers,” says Callaghan. It’s important to expand, he says, “because [our] clients are all over the world.”

Legina Chaudoin
PARTNER, O’NEIL HAGAMAN

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C. Harris



O'Neil



Williams



Fasbender



Flowers



Gelfand



Mozenter



Nash



Phillips

Alvin G. Hagaman Jr.

PARTNER, O'NEIL HAGAMAN

Cheryl Harris

PARTNER, O'NEIL HAGAMAN

Kerry O'Neil

PARTNER, O'NEIL HAGAMAN

Lillian Williams

PARTNER, O'NEIL HAGAMAN

For musicians, “freedom” is just another word for owning their recording masters and music publishing, and paying off their mortgages, says Williams, who with her partners at Nashville-based O’Neil Hagaman represents a roster of superstar clients. “With us, the education runs deep,” she says of the financial mentoring all clients receive. “When performers have no debt they can focus on the creative side; they can take six months off if they need to recharge; they can reinvest in their own careers. They work so hard. So on my watch they’re going to have something to show for it.”

FOLLOW THE MONEY “What we are all seeing for the first time in a long time is that streaming is becoming real money for our artist clients,” says Williams. “It has become more stable and predictable. Therefore, because it is more predictable, it becomes a crucial part of negotiation and deal structures.”

Tina Fasbender

FOUNDER/BUSINESS MANAGER, FASBENDER FINANCIAL MANAGEMENT

Fasbender’s Los Angeles firm has actors, directors and film producers among its clients, but musicians represent 90% of its roster. “Music is the root of our passion,” she says. Fasbender in the past decade began working with musicians under 18 whose employers, under California’s Coogan Law, must designate 15% of their earnings into a trust. “It made me so proud to have an 18-year-old text me to check on whether they had money in their account to buy something,” she says. “That helps keep a young artist from growing up to be a financially reckless rock star surrounded by yes men.”

Stan Flowers

CFO, ZAC BROWN COLLECTIVE/HOME GROWN MUSIC

In late 2018, Zac Brown, frontman of his eponymous band, announced the creation of the Zac Brown Collective to offer artist services to other acts and function as the umbrella for a portfolio of lifestyle brands. Flowers, the artist’s in-house CFO, says, “Our boss is an interesting guy who lives life to the fullest. His adventures bring lots of interesting people into our lives, and many of them present us with business opportunities — both traditional and nontraditional. There are no shortage of investment opportunities to evaluate.”

Todd Gelfand

CEO, GELFAND RENNERT & FELDMAN

Rick Mozenter

MANAGING PARTNER, GELFAND RENNERT & FELDMAN

Ronald Nash

MANAGING PARTNER, GELFAND RENNERT & FELDMAN

David Phillips

MANAGING PARTNER, GELFAND RENNERT & FELDMAN

Eric Wasserman

MANAGING PARTNER, GELFAND RENNERT & FELDMAN

GRF has thrived amid the consolidation in the business management sector after it was acquired in 2017 by Focus Financial Partners. In May 2019, GRF absorbed U.K.-based Skeet Kaye Hopkins, adding further accounting, management, royalty and taxation expertise. Touring (apart from recent coronavirus-driven cancellations) remains the core revenue stream for music clients, but other avenues are bearing fruit. “Certain artists have taken advantage of increased branding opportunities,” says Mozenter, while affirming the increased interest by investors in acquiring music publishing catalogs.

ADVICE FOR YOUNG MUSICIANS “Make sure you hire

someone [for financial guidance] very early on that has experience in the music industry,” says Mozenter. “There are very good business managers that don’t have experience, and that can end up costing time and money.”

Sean Granat

PARTNER, COHNREZNICK

With clients earning income from business ventures around the world, Granat, 38, works with his firm’s international tax department to keep artists in compliance with “a multitude of tax laws related to foreign activities, which have become much more complex in recent years,” he says. “When our firm helps a client implement tax strategies that enable them to retain more of their income, that’s what I am most proud of.”

Becky Harris

PRESIDENT, HUSKINS-HARRIS BUSINESS MANAGEMENT

Harris, 58, guides the finances of acts including Kane Brown, Chris Young, CeCe Winans, Riley Green and Frankie Ballard. Of her clients she says: “Helping them grow in all phases of their careers — from finding a way to afford that first tour bus to budgeting and strategically planning for multibus/multitruck tours with larger staging and everything else that means — never gets old.” As artists become more successful, she adds, “the importance of a strong financial structure becomes even more necessary to them.”

ADVICE FOR YOUNG MUSICIANS “Hire someone who’ll always answer your calls. I answer my clients 24/7/365. They all have my cellphone number.”

Wayne Kamemoto

PARTNER, DWA (A DIVISION OF NKSFB)

Jaime Masuda

PARTNER, DWA

Beth Sabbagh

PARTNER, DWA

Robert Salzman

PARTNER, DWA

David Weise

PARTNER, DWA

Weise, who handles finances for The Weeknd, Marshmello, deadmau5, Jack White and Carole King, among others, is excited by the “continued growth and entrepreneurial spirit of many of our clients. It’s not just entertainment; they’re getting into brands, they’re getting into investments,” he says. While sharing credit with his partners at DWA, Weise also praises the adviser teams that savvy artists assemble: “To work with these brilliant people who have this vision and these ideas and this creativity — it’s really fun and it keeps me young.”

FOLLOW THE MONEY “It’s not just tracking royalty streams,” says Weise. “It’s making sure all songs are registered properly to the artist throughout the world.”



Wasserman



Granat



B. Harris



Kamemoto



Masuda



Sabbagh



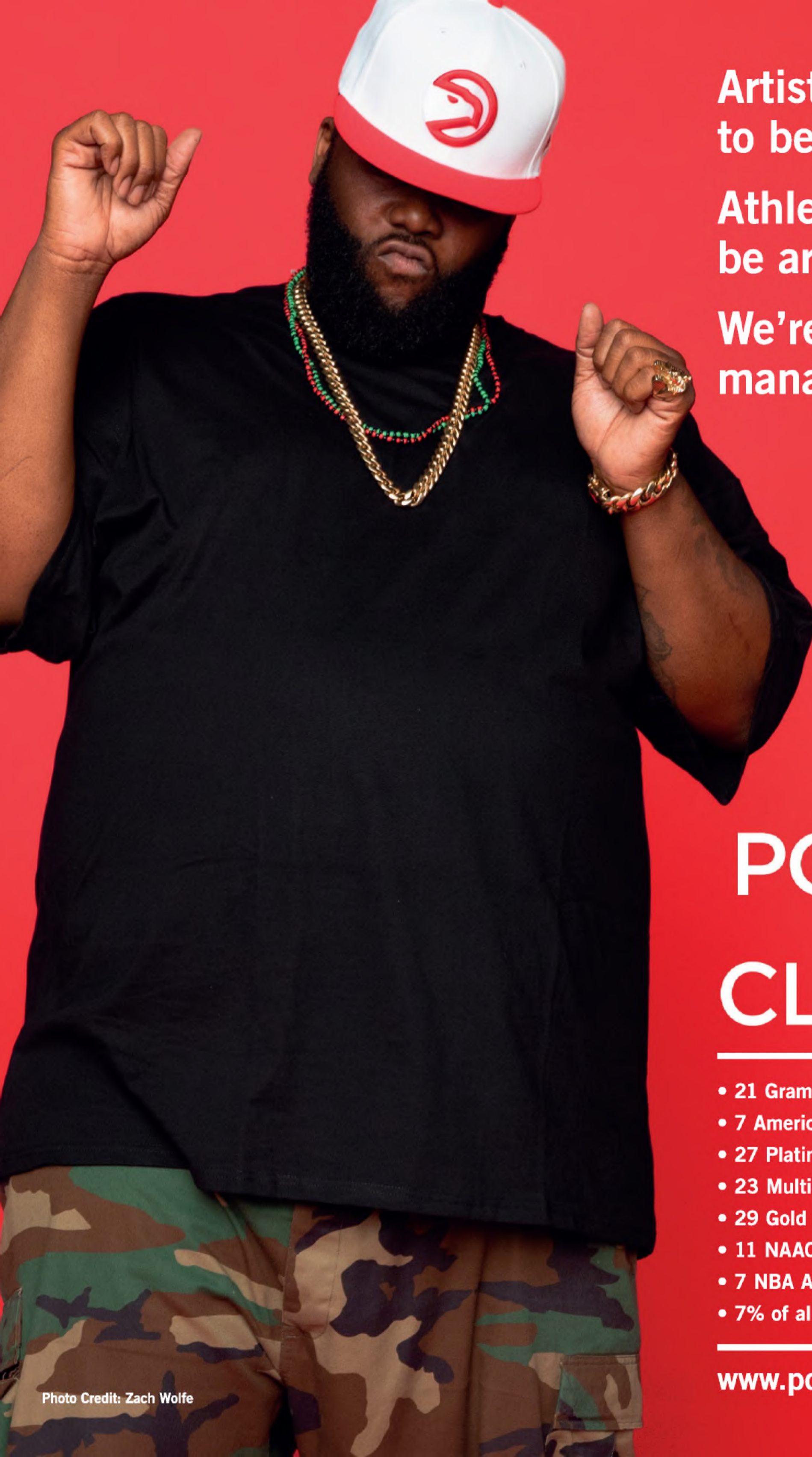
Salzman



Weise



From left: Becky Harris with TV host Bill Dance and singer-songwriter Young in Hendersonville, Tenn., in 2017.



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Mark Kaplan

PARTNER, CITRIN COOPERMAN

Victor Wlodinguer

CO-PRACTICE LEADER, MUSIC BUSINESS MANAGEMENT (EAST COAST), CITRIN COOPERMAN

The past year was “pretty stellar for us,” says Wlodinguer of Citrin Cooperman’s merger with Kaplan’s firm, Mejia & Kaplan, last December, the second of two deals for Citrin with Los Angeles-based partnerships. “We had been looking to have a footprint in California,” says Wlodinguer, whose clients include The Strokes, Interpol, Thievery Corporation, Ben Folds, Snow Patrol, Gipsy Kings and 88rising, and who has a three-decade relationship with managers Cliff Burnstein and Peter Mensch, both of Q Prime. Kaplan says the merger gives his clients — Portugal. The Man, The Black Eyed Peas and The Beach Boys, among others — access to new resources, including “a great team of international tax guys.” While part of a larger firm, “we can keep our boutique approach because this business is still a very personal business,” he says.

Michael Kaplan

PARTNER, MILLER KAPLAN

Kaplan, 49, practices professional discretion when asked about his client roster but proudly notes that Miller Kaplan “signed some great new household names” last year. Asked to identify the forces shaping the broader business management sector, Kaplan suggests there is “probably a three-way tie among firm consolidation, digital security and piracy, and increasing expectations.” Older business managers see mergers as a succession strategy, he says, while concerns with digital security bring “more emphasis on royalty audits.” He adds: “Clients have

higher expectations these days. Being a successful business manager means always having an eye on what’s next and helping clients secure new opportunities that further develop their brand.”

ADVICE FOR YOUNG ARTISTS “It starts with ownership. If you own your content, you have the control to use it in more ways, which obviously creates more income opportunities.”

Matt Klarberg

DIRECTOR, MONARCH BUSINESS AND WEALTH MANAGEMENT

“We aren’t the typical check-cutters,” says Klarberg, 35, of Monarch, which guides finances for The Chainsmokers, Logic, Big Sean and Kelly Rowland, among others. His own clients include DJ-producer Kaskadee, DJ duo Babo and R&B singer Quincy, son of Sean Combs. “We truly act as our client’s CFO/COO,” he says. “Whether it’s private-equity deals, brand partnerships or other investment opportunities, we really dive deep into the due diligence process. It circles back into the core business management services of planning these deals around tax and savings purposes.”

CLIENT INVESTMENTS AND SPLURGES “We’ve done a lot of deals with our clients for ownership stakes in professional sports franchises.”

David Levin

MANAGING DIRECTOR, DL BUSINESS MANAGEMENT/ADEPTUS PARTNERS

Levin, 61, whose DL Business Management merged in the past year with accounting firm Adeptus Partners, watches over “the continued growth of the John Legend and Chrissy Teigen brands and partnerships,” he says. He also helped negotiate the publication of the memoir *Open Book* from longtime client Jessica Simpson, which reached No. 1 in March on the *New York Times* hardcover nonfiction bestseller list. Levin — who guides the financial affairs of Live, Wyclef Jean, Lake Street Dive, Madison Beer, The O’Jays and Hailey Baldwin — reports that a two-year-long federal tax audit of a “prominent” client was resolved with “no change” to the client’s tax liability.

ADVICE FOR YOUNG ARTISTS “Understand the potential volatility of a career in music, and budget wisely both in your business and personal life.”

Matt Lichtenberg

PARTNER, LEVEL FOUR BUSINESS MANAGEMENT

The loss of state, local and property tax deductions under the 2017 tax law “has been painful, to say the least,” says Lichtenberg. “That said, not one client has chosen to relocate specifically to reduce the tax burden.” Among the income sources available to musicians, “for legacy artists, touring continues to be lucrative as ticket prices and the sale of VIP packages at live events remain strong.” In addition, says Lichtenberg, he has seen a resurgence in the market to purchase royalty streams that “has created a revenue source for songwriters and producers.”

CLIENT SPLURGE “A ticket for a 90-minute flight to space on Virgin Galactic.”

Mike Merriman

FOUNDER/PRESIDENT, PARR3

In the past year at Parr3, as the firm doubled in size, “we have taken on some notable new clients and

have seen some of our long-standing clients rise to new levels,” says Merriman, 39, who watches the finances of 6LACK, Alison Wonderland, Louis Bell and LVRN Records, among others. What he calls “royalty hunting” has become more essential as revenue streams in music diversify. “It is amazing what you will find if you look hard enough in domestic and foreign royalty accountings,” says Merriman. “We have developed a state-of-the-art list of every stone to turn over in almost every territory of the world. The pennies add up to sometimes hundreds of thousands of dollars.”

ADVICE FOR YOUNG ARTISTS “Set a portion of your gross income aside for savings from day one, even if it’s small. Call it [paying] a commission to yourself.”

Harley Neuman

PARTNER, NEUMAN AND ASSOCIATES (A DIVISION OF NKSFB)

The merger of Neuman’s firm with NKSFB was his company’s biggest news of the past year, but another high point was attending the Golden Globe Awards, where five of his clients were nominees. Neuman, who counts Melissa Etheridge, Pete Dinklage, Cee Lo Green, A Great Big World and Dave Koz among his clients, notes that “any client [living] in a high-tax state has been adversely affected” by the 2017 tax law. “Picking up and moving to a low-tax state is not an easy thing to do, but people are, in fact, considering it.”

ADVICE FOR YOUNG ARTISTS “Pay yourself first [by saving], and spend less than you make.”

Tony Peyrot

PARTNER, DUNN PARISER & PEYROT

Financial guidance creates a uniquely personal connection between artist and business manager. That’s why Peyrot is glad to see an increased focus on mental health in the music business lately. “We handle our clients’ money, and when you do that, it touches on every aspect of their life,” he says. “For a particular client, [they were] grateful in [our] helping them deal with this and some addiction issues — I was able to help my client get into treatment and access some of the great resources available, one of which was through MusiCares. They were very helpful and that was something to be proud of.”

ADVICE FOR YOUNG ARTISTS “The best thing is writing and owning their copyrights, because licensing comes with that, and the next thing that comes up is catalog sales or partial sales of catalogs.”

Robert Polay

FOUNDING PARTNER, POLAY + CLARK

While Atlanta-based Polay + Clark expanded in the past year to work with professional baseball and football players, its roster of music clients includes India Arie, Mike Will Made-It, Dallas Austin, Mastodon and Manchester Orchestra. Says Polay, 52: “The sale of publishing and production rights couldn’t be hotter than right now.” But, he adds, “on an ongoing basis, live performance [and] fan connection have and always will be in demand. And it’s the one thing that can’t be substituted digitally. Music is personal, intimate and social, all at the same time.”

Michelle Richburg

FOUNDER/OWNER, RICHBURG ENTERPRISES

From executives like Sean Combs to rising stars like



Mark Kaplan



Wlodinguer



Michael Kaplan



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Levin



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Polay



Richburg



Levin (left) and Legend in New York in 2019.

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A Boogie Wit Da Hoodie and SAINT JHN, all of Richburg's clients have benefited from her mantra to diversify their portfolios from day one. "You never know where success will come from first," says Richburg, 53, pointing to SAINT JHN's early crossover from music to fashion. "He has created a model that allows him to fully maximize his brand both financially as well as creatively." Indeed, Richburg says her days of focusing mainly on taxes, bills and long-term investments have given way to "creating financial strategies that match my clients' creative goals."

ADVICE FOR YOUNG ARTISTS "Today's artists are more entrepreneurial and need to think of themselves as the CEO of their brand and not just a musician."

Murray Richman

PARTNER, RICHMAN BUSINESS MANAGEMENT
Nathan Richman

PARTNER, RICHMAN BUSINESS MANAGEMENT "The relationship and trust we have with the client is our No. 1 priority," says Nathan Richman, 45, who with his father, Murray, 73, oversees tour accounting, wealth management and taxes for artists such as Sia, Lana Del Rey and Panic! at the Disco. With traditional recording and publishing deals changing dramatically, the Richmans see digital security and diversified income tracking as key trends in business management. "Now artists own much more of their content," says Nathan, "and collecting royalties from all the different sources



M. Richman



N. Richman



Rodriguez



Sarna



Shaheen

is a major responsibility for business managers."

THE BITE OF THE 2017 TAX LAW "The biggest effect is the cap on state, local and property tax deductions," says Nathan. "Most of our clients are L.A.- or New York City-based so there is a big tax penalty to live in those states."

Steves Rodriguez

PARTNER, FREEMARK FINANCIAL

"The one thing I believe we do incredibly well," says Rodriguez, 49, "is simply to communicate with our clients. I am in constant touch with them so that they are aware of their finances in a meaningful way." For one client, that recently included oversight of a transaction "in the half a billion [dollar] range," says Rodriguez. "It was pretty tremendous to be a part of it and run point on the financial side." Amid consolidation in the business management sector, "we are thrilled to remain independent," he says. "We believe it allows us to be more nimble and maintain the firm culture we have tried very hard to create."

CLIENT SPLURGE "A significant private plane subscription."

Phil Sarna

SENIOR MANAGING DIRECTOR, PS BUSINESS MANAGEMENT

Sarna — whose list of clients includes Billie Eilish, Camila Cabello, Sara Bareilles, Arcade Fire, Halsey, The National, Benny Blanco and Lizzo — sees "a

new renaissance in the music business. There are more opportunities for artists who are entrepreneurial." He adds, "The cost to record and distribute has totally come down and it has opened the doors and made independent artists fully viable. Back in the day, there was a trade-off between financial success and control. Now there isn't."

GUIDANCE FOR YOUNG ARTISTS "The best advice — and the hardest advice for a client to understand — is always [to focus on] long-term planning."

John Shaheen

PARTNER, BUSINESS WEALTH & TAX MANAGEMENT

The widespread consolidation of firms in the business management sector is a concern for artists and songwriters, says Shaheen, 34, who counts Bas, Matoma and Burna Boy among his clients. "Business managers are selling their businesses and checking out or retiring," he says. "There aren't enough people with the right experience or talent to run the lives of wealthy entertainers and performing artists. This is a recipe for failure." Within the broader music business, while many companies tout their transparency on royalties, Shaheen says getting clients "paid is a real mess and a problem. It takes a highly skilled and steadfast team to ensure accountability and ensure clients are paid what they are due."

CLIENT INVESTMENTS AND SPLURGES "Sphynx cats and a house on Venice Beach."

GAGA: KEVIN MAZUR/GETTY IMAGES; CYRANA: SWEET; ZYSBLAT: COURTESY OF RZO; GULA: SHAWN EHLERS; N. RICHMAN: N. RICHMAN; HÉLÈNE: MCCRURE PHOTOGRAPHIE; RODRIGUEZ: LARISSA MOORE; SARNA: C. TAYLOR; BROTHERS: SHAHEEN; JAMIL DAVIS

RZO And Crucial Coverage

ROLLING STONES BUSINESS MANAGER BILL ZYSBLAT ON MANAGING RISK WITH TOURING INSURANCE

Tom Cyrana

PARTNER/MANAGING DIRECTOR, RZO

John Gula

PARTNER/MANAGING DIRECTOR, RZO

Lila Sweet

PARTNER/MANAGING DIRECTOR, RZO

Bill Zysblat

OWNER, RZO

Last spring, Bill Zysblat was awaiting the April opening of a stadium tour by a band he has worked with since 1975 — The Rolling Stones. What followed instead was the most high-profile tour postponement of 2019 as Mick Jagger underwent a successful heart valve procedure. The Stones' No Filter Tour resumed in June at Chicago's Soldier Field and capped a three-year

run in Miami in August with a \$415 million gross, according to Billboard Boxscore.

On March 17, the Stones announced that the next leg of the No Filter Tour, due to start May 8 in San Diego, has joined the growing list of canceled performances due to coronavirus concerns. Speaking before the outbreak, Zysblat said of show cancellations and postponements: "For decades, insurance has covered it." And one of the most important roles of a business manager is assuring an artist has appropriate insurance coverage in place.

The challenge, says Zysblat, is that underwriting costs — insurance premiums — are only increasing with the age of veteran artists (if only because of actuarial tables). And those

premiums, like all other costs, affect the overall budget of a tour — and, ultimately, ticket prices or a band's net income.

Among those guiding the finances of the Stones for decades, Zysblat also was their business manager during the SARS outbreak of the early 2000s. Although it was far less widespread and serious than the coronavirus, severe acute respiratory syndrome struck Toronto particularly hard. The band's response: It headlined a massive benefit concert to help boost the city's economy.

Zysblat and his late business partner Joe Rascoff formed RZO in 1988, and the business management firm has been distinguished among its peers not only by its focus solely on artists — "No managers, agents,

Lady Gaga is among RZO's high-profile clients.



Cyrana



Gula



Sweet



Zysblat

executives, labels, merchandisers or publishers," says Zysblat — but also the stature of those artists. RZO also represents U2, Steely Dan, David Byrne,

Luis Miguel, Lady Gaga, Shania Twain, Sting, Yoko Ono and the estates of John Lennon and David Bowie, among others.

—THOM DUFFY



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Charles Sussman

PRESIDENT, SUSSMAN & ASSOCIATES

The streaming age presents a double-edged sword for business managers, in Sussman's view. While transparency in the tracking of music streaming income is increasing, "the security of financial information in the world of cyberattacks" is a top concern, he says. But Sussman, who declines to reveal the identity of his clients, notes other positives that come with the digital age, like the increased prices paid for music publishing catalogs due to the growth in interest from Wall Street investors.

GIVING BACK "I'm honored to have had the opportunity to support [clients'] efforts in aiding breast cancer research, fighting the Malibu [Calif.] brush fire [and] the Australia brush fires, [and aiding] homeless veterans, community nonprofit restaurants and more."



Sussman



Taylor



Torres

Lou Taylor

FOUNDER/CEO, TRI STAR SPORTS AND ENTERTAINMENT GROUP

"Business management," says Taylor, 54, "is about translating complicated information simply. If you can provide transparency and [clear] information, you win." Leading her Tri Star team, with offices in Los Angeles and Nashville, Taylor has provided financial guidance for a superstar roster that includes Florida Georgia Line, Steven Tyler and the Prince estate. After helping Britney Spears break ground with her first Las Vegas residency in 2013, Taylor is now involved with the Vegas residences of Jennifer Lopez and Aerosmith. The latter includes a multimillion-dollar, state-of-the-art THX sound system for the band's show.

ADVICE FOR YOUNG ARTISTS "Budget to live way below your means."



Vaden



Velazquez



Venerus



Vuylsteke



Wiatr

José Juan Torres

ATTORNEY/CERTIFIED PUBLIC ACCOUNTANT, TORRES LLC

Torres, 41, works with Latin music stars in Puerto Rico and notes that the U.S. territory "brings very attractive tax incentives and benefits not only to music artists but to the creative industries" overall. To be eligible, an artist needs to be a full-time resident of the island, but, says Torres, "the benefits are worth exploring." Signing new clients (whose identities he declines to reveal), Torres says his business has grown 40% in the past year. But in the digital music era, he adds, "tracking streaming income is still one of the top challenges we face."

CLIENT INVESTMENTS AND SPLURGES "Luxury cars and works of art."

Mike Vaden

PRINCIPAL, VADEN GROUP/ELLIOTT DAVIS

Vaden is discreet about the identity of his clients, but they include recent Grammy winners and top touring artists. Amid the shift of music consumption to streaming, "live shows, music publishing and branding offer [the] greatest income sources for entertainers," he advises, urging self-employed young musicians to "pay your taxes quarterly and start a savings plan." One bright side of the 2017 tax law: "Our clients are more knowledgeable about deductions and expense tracking because we train them," he says.



Velazquez (left) with client 21 Savage in L.A. in February.

CLIENT INVESTMENTS AND SPLURGES "A sand mine. A macadamia farm. A three-masted schooner."

Sally Velazquez

OWNER/PARTNER, ICON BUSINESS MANAGEMENT

"I handpick my clients," says Velazquez, 36. "I think about whether I wouldn't mind waking up at 3 a.m. on a Saturday night to help them." For client 21 Savage, the phone call came at 1 a.m. on a Sunday morning — Feb. 3, 2019 — alerting the rapper's team that he had been detained by U.S. Immigration and Customs Enforcement officials, and faced deportation proceedings for overstaying a visa that had expired in 2006. "As his most trusted adviser, I had to make a lot of decisions on his behalf," says Velazquez, who was trained as a tax lawyer. ICE action against 21 Savage has since been delayed indefinitely. "Besides managing his finances, we work closely together on his financial literacy campaign," says Velazquez. "Regardless of his immigration status, he always makes it a point to give back to his community."

THE BITE OF THE 2017 TAX LAW "I can write an article on this question alone. W-2 employees are no longer allowed to deduct items such as buying an instrument, sheet music, supplies or equipment, required concert clothing [and more]. They will be paying lawyers, managers and agent commissions with after-tax dollars, costing them more money."

Rit Venerus

FOUNDER/PRESIDENT, CAL FINANCIAL GROUP

The past year "was very hectic, with so many of our clients touring heavily worldwide," says Venerus, 48, who advises the Dave Matthews Band, Dead & Company, John Mayer, Bon Iver and The Lumineers. "To cap off the year, we expanded with a new office in Los Angeles." With 18 years in practice, Venerus suggests his clients set this financial goal: "Keep your lifestyle reasonable. If you can control your spending, you can save your money and work when you want to — not because you have to."

GIVING BACK "We had clients this year make huge financial commitments to issues such as affordable housing, supporting combat veterans with PTSD and addressing domestic violence."

Most of these were done through smaller, local organizations where you can more easily measure the impact of a contribution."

Bill Vuylsteke

CO-OWNER/MANAGING DIRECTOR, PROVIDENT FINANCIAL MANAGEMENT

Vuylsteke draws on 25 years of business management experience as he notes that "touring continues to grow and be the most profitable sector." However, he adds, "we have been very involved in generating very high multiples on music catalog sales. There has definitely been a large shift in the valuations of music catalogs." Another top issue that Vuylsteke is watching: legislation in California and elsewhere that seeks to clarify whether a worker is an employee or an independent contractor. "That will affect every aspect of the [music] industry," he says, "as people now considered contract laborers will have to go on payroll."

ADVICE FOR YOUNG ARTISTS "Listen to your business manager."

Kris Wiatr

PRESIDENT, WIATR & ASSOCIATES

With clients including Chris Stapleton, Maren Morris and Naomi Judd, Wiatr's firm has grown from two employees to 30 over the past decade and celebrated its 10th anniversary in 2019. The Nashville-based accountant has become one of Music City's most trusted money managers by investing in the city's next generation — Chris Lane, Logan Mize, songwriter Hardy and others — and by tailoring business plans so clients can focus on their core asset: music. "A true artist doesn't want to be out there pimping products," says Wiatr, 48. "The Maren Morrises and Chris Stapletons of the world, they sing songs. They're not crossing over and trying to sell [branded] things to people."

CLIENT INVESTMENT "Growing hemp for CBD oil. It has actually worked out to be a pretty decent investment."

Contributors Megan Armstrong, Steve Baltin, Dave Brooks, Dean Budnick, Judy Cantor-Navas, Ed Christman, Jonathan Cohen, Thom Duffy, Suzette Fernandez, Adrienne Gaffney, Gil Kaufman, Steve Knopper, Geoff Mayfield, Taylor Mims, Cathy Applefeld Olson, Bryan Reesman, Jewel Wicker, Deborah Wilker, Nick Williams

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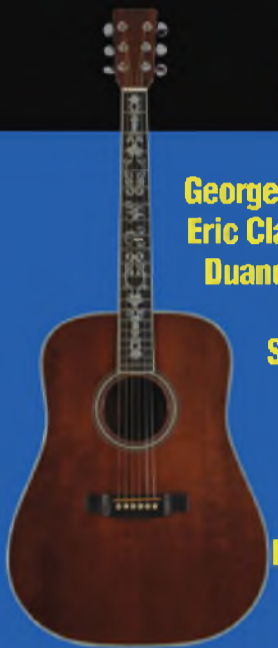
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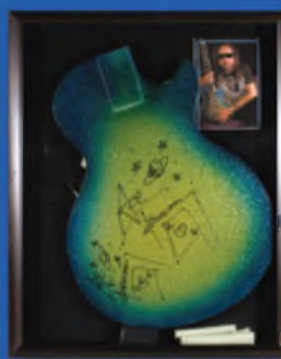
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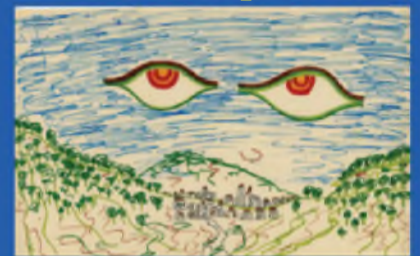
Gene Simmons KISS "Hotter Than Hell" Album Cover Used Goblet



Gene Simmons KISS "Hotter Than Hell" Album Cover Worn Costume

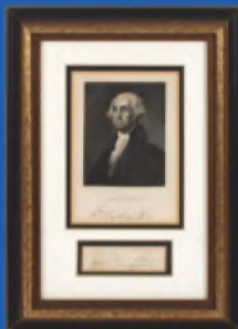


Keith Richards Owned & Played Iconic Gibson Flying V Guitar Prototype



George Harrison Hand-Drawn Artwork Created While Beatles Staying with Maharishi, India, 1968

Paul Simon and Art Garfunkel Signed "Tom and Jerry" Original Promotional Photograph



George Washington Signature Display JSA LOA



Steve McQueen Extremely Rare Signed Letter JSA LOA



AC/DC Bon Scott and Angus Young Stage Worn Davy Crockett Hat



Jimmy Page Stage Played Red Fender Stratocaster Guitar



Led Zeppelin Robert Plant Handwritten & Signed Letter



Rush Neal Peart Stage Used Drumsticks and Guitar Picks with Band Signed Concert Ticket March 16, 1979



Lady Gaga 2009 German TV Show "Poker Face" Performance Worn Black and White Jacket



Nicki Minaj "Givenchy" Concert Worn Elaborately Embellished Stage Outfit and Thigh High Boots



Cardi B "Femme It Forward" Tour Stage Worn Custom Purple Fringe Costume



Rihanna "Giorgio Baldi" Worn Donnybrook Vintage Faux Fur Coat



Abraham Lincoln Signature Display JSA LOA



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From left: Dion in Miami on Jan. 17; Post Malone in Uniondale, N.Y., on Feb. 19.



Runaway Success

Post Malone's arena tour dominates once again — but not without some close competition from Céline Dion

BY ERIC FRANKENBERG



LAST JULY, THE NO. 1 SPOT ON *BILLBOARD'S* Top Tours chart came down to a fraction of a percent. P!nk's \$61.5 million gross just narrowly beat The Rolling Stones' \$61.1 million total, making it the closest race in the monthly recap's history — until now. In February, Post Malone's Runaway Tour was the biggest of the month with \$27.2 million, a near tie with Céline Dion's *Courage* world tour at No. 2, which also had a total gross of \$27.2 million. The difference amounts to a minuscule \$8,948, or a margin of 0.03%.

Both artists — one a genre-busting superstar of pop and hip-hop, the other a legendary diva and balladeer — took similar routes to the peak of the Top Tours chart. Both consistently played North American arenas throughout February, with Post Malone performing 15 shows and Dion 13. At two fewer dates, Dion posted the better per-show average, logging \$2.1 million per night, as opposed to Post Malone's \$1.8 million. Dion also sported a slightly higher average ticket (\$169 vs. \$137), leaving Post Malone with the stronger per-night attendance (13,293 tickets vs. 12,390).

The Runaway Tour's highlight of the month was a Feb. 21 show at Philadelphia's Wells Fargo Center that grossed \$2.2 million, falling just short of the month's Top Boxscores chart. Dion, on the other hand, makes four appearances on the tally, bolstered by two double-headers: a Feb. 28-29 stand at Brooklyn's Barclays Center (\$5.1 million, No. 9) and a pair of shows at Montreal's Bell Centre Feb. 18-19 (\$3.6 million, No. 16).

The two tours began four days apart, with Post Malone's kicking off Sept. 14 at the Tacoma Dome in Washington and Dion's on Sept. 18 at Québec City's Videotron Centre. It's the fourth monthly Top Tours showing for the Runaway Tour and its second month at No. 1, following an impressive October run in the fall.

Meanwhile, February marks the *Courage* tour's fifth consecutive month on the chart and its second consecutive month in the runner-up position. Through Feb. 29, Dion's world tour has earned \$96.4 million and sold 596,813 tickets across 48 shows, while Post Malone has grossed \$84.1 million and sold 657,031 tickets from 50 shows. Both tours were scheduled to play through 2020 but sit in a holding pattern due to the coronavirus.

Post Malone and Dion aren't the only ones wrestling for the No. 1 position. After topping the tally for

the fourth time in January, Elton John falls to No. 3 with a 29-day gross of \$26.9 million. That means his monthly gross trails that of Post Malone by \$356,540 (1.31%).

On his latest leg, John played stadiums in New Zealand, performing just nine shows for a per-night average of \$3 million and 24,314 tickets. His is the month's best-attended tour with a total of 218,830 tickets sold.

The top 30 tours of the month collectively earned \$263.1 million, representing a 9.2% increase over the biggest tours of February 2019. The uptick is a small bright spot at an uncertain time for the touring industry, which has been upended by mass postponements and cancellations due to the COVID-19 pandemic. Amid the chaos, the increase in business is a sign that the appetite for live entertainment could be stronger than ever when the industry eventually resumes. **B**

TOP TOURS

| | ARTIST | TOTAL GROSS All Promotions | TOTAL ATTENDEES | NO. OF SHOWS |
|----|------------------------------|-------------------------------|--------------------|-----------------|
| 1 | POST MALONE | \$27,228,240 | 199,389 | 15 |
| 2 | CÉLINE DION | \$27,219,292 | 161,064 | 13 |
| 3 | ELTON JOHN | \$26,871,700 | 218,830 | 9 |
| 4 | EAGLES | \$23,305,217 | 93,258 | 7 |
| 5 | AVENTURA | \$17,860,733 | 128,264 | 10 |
| 6 | THE LUMINEERS | \$11,125,417 | 190,265 | 17 |
| 7 | TOOL | \$10,974,402 | 112,411 | 9 |
| 8 | JONAS BROTHERS | \$10,165,812 | 159,967 | 14 |
| 9 | KISS | \$10,133,101 | 100,801 | 15 |
| 10 | OPRAH WINFREY | \$9,453,221 | 53,040 | 4 |
| 11 | MADONNA | \$8,174,437 | 21,658 | 10 |
| 12 | BLAKE SHELTON | \$7,073,682 | 85,422 | 7 |
| 13 | MICHAEL BUBLÉ | \$6,910,399 | 60,950 | 6 |
| 14 | MARC ANTHONY | \$6,259,627 | 56,603 | 5 |
| 15 | ANDREA BOCELLI | \$5,891,125 | 33,736 | 3 |
| 16 | AEROSMITH | \$5,746,123 | 26,818 | 6 |
| 17 | BILLY JOEL | \$4,776,597 | 36,607 | 2 |
| 18 | BACKSTREET BOYS | \$4,311,739 | 55,184 | 4 |
| 19 | MAROON 5 | \$4,183,114 | 72,383 | 2 |
| 20 | JURASSIC WORLD LIVE | \$3,848,002 | 95,217 | 13 |
| 21 | MARIAH CAREY | \$3,571,093 | 26,459 | 8 |
| 22 | STRICTLY COME DANCING LIVE! | \$3,525,109 | 58,700 | 7 |
| 23 | BANDA MS DE SERGIO LIZARRAGA | \$3,471,316 | 34,639 | 3 |
| 24 | VAN MORRISON | \$3,400,544 | 15,645 | 4 |
| 25 | BRANTLEY GILBERT | \$3,327,786 | 67,355 | 13 |
| 26 | LUKE COMBS | \$3,025,724 | 60,909 | 5 |
| 27 | THE 1975 | \$2,968,085 | 51,810 | 4 |
| 28 | TOBYMAC | \$2,855,411 | 80,408 | 12 |
| 29 | COLD CHISEL | \$2,747,511 | 33,655 | 2 |
| 30 | RICKY MARTIN | \$2,725,143 | 31,927 | 3 |

TOP PROMOTERS

| | PROMOTER | TOTAL GROSS All Promotions | TOTAL ATTENDEES | NO. OF SHOWS |
|----|------------------------------|-------------------------------|--------------------|-----------------|
| 1 | LIVE NATION | \$153,951,830 | 1,416,361 | 257 |
| 2 | AEG PRESENTS | \$101,073,520 | 1,011,922 | 134 |
| 3 | OCESA-CIE | \$28,600,749 | 571,809 | 31 |
| 4 | CAESARS ENTERTAINMENT | \$10,888,721 | 97,340 | 52 |
| 5 | CARDENAS MARKETING NETWORK | \$8,632,496 | 84,334 | 11 |
| 6 | TEG DAINITY/LIVE | \$8,379,617 | 81,152 | 10 |
| 7 | MGM RESORTS INTERNATIONAL | \$7,063,629 | 35,071 | 8 |
| 8 | GELB PRODUCTIONS | \$5,891,125 | 33,736 | 3 |
| 9 | SJM CONCERTS | \$3,999,385 | 66,765 | 7 |
| 10 | ANOTHER PLANET ENTERTAINMENT | \$3,580,983 | 73,697 | 47 |



The Eagles' Timothy B. Schmit in Las Vegas in 2019.

TOP BOXSCORES

| | ARTIST(S) Venue Date(s) | GROSS Ticket Prices | TOTAL ATTENDEES No. of Shows | PROMOTER(S) |
|----|---|--|------------------------------------|--|
| 1 | EAGLES Madison Square Garden, New York Feb. 14-15, 18 | \$10,707,033 \$750/\$299/ \$189/\$129 | 41,058 3 | Live Nation |
| 2 | EAGLES State Farm Arena, Atlanta Feb. 7-8, 11 | \$9,273,525 \$753/\$132 | 39,375 3 | Live Nation |
| 3 | MADONNA Palladium, London Feb. 1-2, 5-6, 8-9, 12-13, 15-16 | \$8,174,436 \$625.11/\$78.14 | 21,658 10 | Live Nation |
| 4 | ELECTRIC DAISY CARNIVAL Autodromo Hermanos Rodriguez, Mexico City Feb. 28-29 | \$8,100,323 \$40.91 | 197,888 2 | OCESA-CIE |
| 5 | AVENTURA The Forum, Inglewood, Calif. Feb. 5-8 | \$7,131,966 \$509.50/\$169.50/\$94.50/ \$64.50/\$49.50 | 52,162 4 | Live Nation |
| 6 | ELTON JOHN Mission Estate Winery, Napier, New Zealand Feb. 6, 15 | \$5,838,600 \$257.33/\$96.50 | 52,989 2 | Frontier Touring |
| 7 | AEROSMITH Park Theater, Las Vegas Feb. 3, 5, 8, 10, 13, 15 | \$5,746,123 \$895/\$75 | 26,818 6 | Live Nation, MGM Resorts International |
| 8 | AVENTURA United Center, Chicago Feb. 27-29 | \$5,499,944 \$500/\$49.50 | 40,442 3 | Live Nation |
| 9 | CÉLINE DION Barclays Center, Brooklyn Feb. 28-29 | \$5,115,713 \$240/\$160/ \$107/\$62 | 25,177 2 | AEG Presents/ Concerts West |
| 10 | ELTON JOHN Mount Smart Stadium, Auckland, New Zealand Feb. 16 | \$4,825,010 \$320.87/\$65.66 | 35,350 1 | Frontier Touring |
| 11 | ELTON JOHN AAMI Park, Melbourne, Australia Feb. 22 | \$4,430,850 \$263.80/\$65.45 | 29,967 1 | Frontier Touring |
| 12 | MAROON 5 Foro Sol, Mexico City Feb. 23-24 | \$4,183,114 \$57.79 | 72,383 2 | OCESA-CIE |

BEHIND THE BOXSCORE

AT A LOSS

Canceled and postponed March/April concerts will cost the industry over half a billion dollars —and that's just the start

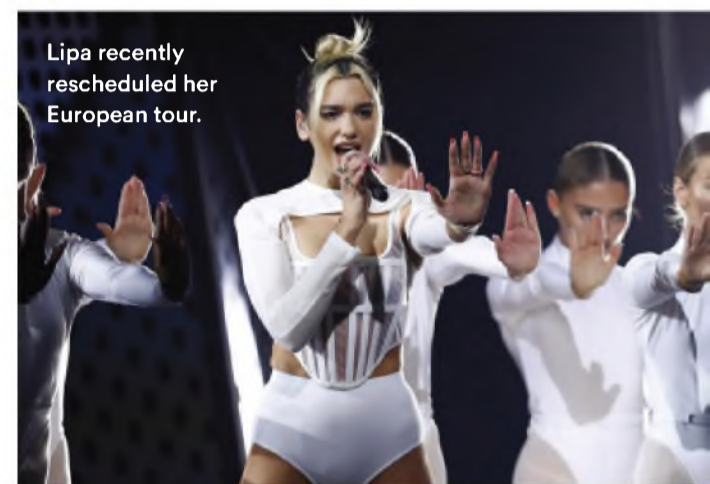
BY ERIC FRANKENBERG

| TOP BOXSCORES | | | | |
|---------------|---|--|------------------------------------|--|
| | ARTIST(S) Venue Date(s) | GROSS Ticket Prices | TOTAL ATTENDEES No. of Shows | PROMOTER(S) |
| 13 | ELTON JOHN Forsyth Barr Stadium, Dunedin, New Zealand Feb. 4 | \$4,117,990 \$219.19/\$63.99 | 33,731 1 | Frontier Touring |
| 14 | ELTON JOHN International Sports Stadium, Coffs Harbour, Australia Feb. 25-26 | \$3,992,190 \$223.86/\$65.38 | 33,055 2 | Frontier Touring |
| 15 | EAGLES American Airlines Center, Dallas Feb. 29 | \$3,726,569 \$774.50/\$293.50/ \$183.50/\$123.50 | 12,825 1 | Live Nation |
| 16 | CÉLINE DION Bell Centre, Montreal, Quebec Feb. 18-19 | \$3,587,437 \$192.65/\$147.32/ \$71.77/\$49.11 | 28,257 2 | AEG Presents/ Concerts West |
| 17 | BACKSTREETBOYS Palacio de los Deportes, Mexico City Feb. 20-22 | \$3,560,696 \$82.10 | 43,370 3 | OCESA-CIE |
| 18 | AVENTURA Toyota Center, Houston Feb. 14, 22 | \$3,308,230 \$500/\$59.50 | 22,734 2 | Live Nation |
| 19 | BANDAMS DE SERGIO LIZARRAGA Staples Center, Los Angeles Feb. 14-15 | \$3,166,581 \$249/\$39 | 31,035 2 | Goldenvoice Presents |
| 20 | TOOL Qudos Bank Arena, Sydney Feb. 17-18 | \$2,782,730 \$120.95/\$71.58 | 27,306 2 | Frontier Touring |
| 21 | RICKY MARTIN Coliseo de Puerto Rico, San Juan, Puerto Rico Feb. 7-9 | \$2,725,143 \$650/\$20 | 31,927 3 | TM Entertainment |
| 22 | MICHAEL BUBLÉ Qudos Bank Arena, Sydney Feb. 7-8 | \$2,685,360 \$145.35/\$89.94 | 23,010 2 | TEG Dainty |
| 23 | STRCITLY COME DANCING LIVE! O2 Arena, London Feb. 7-9 | \$2,664,127 \$123.12/\$45.08 | 42,033 5 | Phil McIntyre Entertainments |
| 24 | OPRAH WINFREY Barclays Center, Brooklyn Feb. 8 | \$2,663,299 \$299.50/\$49.50 | 13,244 1 | Live Nation |
| 25 | CÉLINE DION American Airlines Center, Dallas Feb. 3 | \$2,657,817 \$237/\$166/ \$150/\$90 | 12,634 1 | AEG Presents/ Concerts West |
| 26 | VAN MORRISON The Colosseum at Caesars Palace, Las Vegas Feb. 5, 7-8 | \$2,572,193 \$229/\$183/ \$138/\$91/\$55 | 11,881 3 | Caesars Entertainment, Live Nation |
| 27 | ANDREA BOCELLI Amalie Arena, Tampa, Fla. Feb. 14 | \$2,498,351 \$179.34 | 13,931 1 | David A. Straz Jr. Center for the Performing Arts, Gelb Productions |
| 28 | CÉLINE DION Atlantic City Boardwalk Hall, Atlantic City, N.J. Feb. 22 | \$2,470,305 \$246/\$223/ \$153/\$84 | 11,252 1 | AEG Presents/ Concerts West |
| 29 | OPRAH WINFREY The Forum, Inglewood, Calif. Feb. 29 | \$2,462,102 \$299.50/\$49.50 | 13,505 1 | Live Nation |
| 30 | MICHAEL BUBLÉ RAC Arena, Perth, Australia Feb. 21-22 | \$2,452,890 \$144.75/\$60.08 | 22,794 2 | TEG Dainty |

AS CITIES, STATES AND entire countries shut down to flatten the curve of the coronavirus, the touring industry is facing an unprecedented crisis. Live Nation, AEG and major booking agencies WME, Creative Artists Agency, UTA and Paradigm released a joint statement on March 12, effectively halting all major tours worldwide. In the days that followed, concert venues of all sizes closed to stop mass gatherings. As artists and executives scramble to reschedule album rollouts and get in on the livestreaming boom, an analysis of boxscore data from 2019 offers insight into the hundreds of millions of dollars the industry will likely miss out on from major tours in the coming months.

In 2019, the top 30 tours of March and April collectively grossed \$697.5 million and sold over 6.5 million tickets during the 61-day period, according to figures reported to Billboard Boxscore. That marks an 11% increase in revenue from the same period in 2018, which was already up 9% from 2017. These year-over-year increases can be explained by standard inflation, an ever-growing ticketing market and the broadening scope of global attractions, which are more inclusive of hip-hop, Latin and K-pop acts than ever before.

Assuming that 2020 earnings would increase another 5% to 10%, the top 30 tours of March and April would have been expected to gross approximately \$750 million. That doesn't mean that March 2020 grosses will collapse to \$0, however. Initial reports for the early-March tour dates that took place before cancellation recommendations are in the multimillions thanks to A-listers like Billy Joel, Halsey and Blake Shelton, not to mention February's leaders Post Malone and Céline Dion. As more artists, venues and promoters report figures for shows during the March 1-12 period, the month's top 30 tours are likely to exceed \$100 million to \$125 million in earnings — not far off from the totals the industry sees in the typically slow month of January, when this year's top tours collectively grossed \$144.5 million.



Lipa recently rescheduled her European tour.

In addition to the superstar tours already mentioned, March was the planned launch (or relaunch) of tours by Cher, Ozuna, Lynyrd Skynyrd and Chris Stapleton. A number of acts were also making the transition to full national arena treks, including Tame Impala, Dan + Shay, Jojo Siwa and Billie Eilish. Because many artists rely on live shows to build buzz and boost sales (often through ticket bundles), several have had to adjust their album rollouts as they rejigger routings. Dua Lipa rescheduled a European tour that was supposed to begin in April, but she softened the blow to fans by pushing the release date of her album *Future Nostalgia* up a week. Lady Gaga indefinitely postponed her April release, *Chromatica*, tweeting that it “just doesn't feel right with all that is going on,” while noting that she had planned a surprise Coachella set to help unveil the record.

Some of the biggest hits to the touring industry won't be felt till summer, when artists such as BTS, Guns 'N Roses and Kenny Chesney were all supposed to begin stadium tours. While arena shows often earn \$1 million to \$2 million, stadium dates generally reap anywhere from \$3 million to \$10 million each night. The Rolling Stones — perhaps the world's most bankable touring act — averaged over \$11 million per show on the 2019 leg of the No Filter Tour, but the band's 2020 leg, originally scheduled for 15 shows beginning May 8, is also among the postponed stadium tours. As agents and promoters work to schedule new routings for what is sure to be the most crowded fall season on record, a return to normalcy remains elusive. **D**

TOP VENUES

15,001 Or More Capacity

| | VENUE Location | TOTAL GROSS | TOTAL ATTENDEES | NO. OF SHOWS |
|----|--|---------------------|--------------------|-----------------|
| 1 | Madison Square Garden New York | \$25,820,138 | 220,268 | 15 |
| 2 | O2 Arena London | \$18,320,571 | 236,437 | 25 |
| 3 | The Forum Inglewood, Calif. | \$12,254,051 | 104,431 | 8 |
| 4 | Coliseo de Puerto Rico José Miguel Agrelot San Juan, Puerto Rico | \$11,999,316 | 162,767 | 12 |
| 5 | T-Mobile Arena Las Vegas | \$11,894,100 | 67,410 | 5 |
| 6 | Saitama Super Arena Saitama, Japan | \$10,343,858 | 43,225 | 2 |
| 7 | Barclays Center New York | \$8,593,605 | 111,668 | 11 |
| 8 | TD Garden Boston | \$8,346,890 | 58,496 | 6 |
| 9 | Rod Laver Arena Melbourne, Australia | \$7,994,560 | 51,556 | 4 |
| 10 | Chase Center San Francisco | \$7,890,257 | 65,276 | 5 |



The Jonas Brothers in Barcelona on Feb. 17.

10,001-15,000 Capacity

| | VENUE Location | TOTAL GROSS | TOTAL ATTENDEES | NO. OF SHOWS |
|----|--|---------------------|--------------------|-----------------|
| 1 | MGM Grand Garden Las Vegas | \$16,916,440 | 14,500 | 1 |
| 2 | Barclaycard Arena Hamburg, Germany | \$4,866,185 | 89,510 | 18 |
| 3 | RAC Arena Perth, Australia | \$4,424,419 | 45,356 | 5 |
| 4 | Mercedes-Benz Arena Berlin | \$4,347,958 | 78,428 | 9 |
| 5 | Van Andel Arena Grand Rapids, Mich. | \$3,980,553 | 67,322 | 9 |
| 6 | Brisbane Entertainment Centre Brisbane, Australia | \$3,528,168 | 34,925 | 5 |
| 7 | NYCB Live, Home of Nassau Veterans Memorial Coliseum Uniondale, N.Y. | \$3,136,083 | 48,034 | 14 |
| 8 | SSE Hydro Glasgow | \$2,838,577 | 57,479 | 8 |
| 9 | Atlantic City Boardwalk Hall Atlantic City, N.J. | \$2,470,305 | 11,252 | 1 |
| 10 | Infinite Energy Center Duluth, Ga. | \$2,270,786 | 14,877 | 2 |



Halsey on *Saturday Night Live* on Jan. 25.



The 1975's Matty Healy in London on Feb. 21.



Mariah Carey in London in 2019.



Aventura's Max (left) and Henry Santos in Dallas on Feb. 13.

5,001-10,000 Capacity

| | VENUE Location | TOTAL GROSS | TOTAL ATTENDEES | NO. OF SHOWS |
|----|--|--------------------|--------------------|-----------------|
| 1 | Park Theater Las Vegas | \$7,063,629 | 35,071 | 8 |
| 2 | Auditorio Nacional Mexico City | \$4,247,065 | 72,780 | 8 |
| 3 | Radio City Music Hall New York | \$3,471,198 | 41,329 | 7 |
| 4 | Zappos Theater at Planet Hollywood Las Vegas | \$2,409,993 | 21,612 | 6 |
| 5 | Hulu Theater at Madison Square Garden New York | \$2,291,757 | 39,569 | 18 |
| 6 | Bill Graham Civic Auditorium San Francisco | \$2,265,875 | 39,861 | 5 |
| 7 | Microsoft Theater Los Angeles | \$2,203,905 | 27,878 | 5 |
| 8 | Mohegan Sun Arena Uncasville, Conn. | \$2,024,273 | 21,147 | 3 |
| 9 | Rochford Wines Yarra Valley, Australia | \$1,778,410 | 17,780 | 2 |
| 10 | First State Super Theatre Sydney | \$1,733,516 | 27,591 | 4 |

5,000 Or Less Capacity

| | VENUE Location | TOTAL GROSS | TOTAL ATTENDEES | NO. OF SHOWS |
|----|---|--------------------|--------------------|-----------------|
| 1 | The London Palladium London | \$8,174,437 | 21,658 | 10 |
| 2 | The Colosseum at Caesars Palace Las Vegas | \$7,218,895 | 45,472 | 13 |
| 3 | DeVos Performance Hall Grand Rapids, Mich. | \$4,389,916 | 34,039 | 17 |
| 4 | Durham Performing Arts Center Durham, N.C. | \$2,908,954 | 44,391 | 20 |
| 5 | Eventim Apollo London | \$2,649,132 | 44,887 | 12 |
| 6 | Fox Theatre Atlanta | \$2,372,889 | 37,145 | 13 |
| 7 | Altria Theater Richmond, Va. | \$1,863,362 | 27,877 | 9 |
| 8 | Chicago Theatre Chicago | \$1,812,974 | 28,837 | 10 |
| 9 | Broward Center for the Performing Arts, Au-Rene Theater Fort Lauderdale, Fla. | \$1,441,597 | 21,368 | 13 |
| 10 | State Theatre Minneapolis | \$1,364,001 | 20,886 | 13 |



| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|----------------------------|------------------------------------|-----------|---------------|
| 28 | 1 | 1 | #1 LIL UZI VERT | GENERATION NOW/ATLANTIC/AG | 1 | 126 |
| | RE-ENTRY | 2 | NIALL HORAN | NEON HAZE/CAPITOL | 1 | 88 |
| 5 | 5 | 3 | POST MALONE | REPUBLIC | 1 | 195 |
| 1 | 6 | 4 | LIL BABY | QUALITY CONTROL/MOTOWN/CAPITOL | 1 | 97 |
| 6 | 8 | 5 | BILLIE EILISH | DARKROOM/INTERSCOPE/IGA | 1 | 82 |
| 3 | 4 | 6 | BTS | BIGHIT ENTERTAINMENT | 1 | 180 |
| 10 | 9 | 7 | THE WEEKND | XD/REPUBLIC | 1 | 245 |
| 8 | 10 | 8 | RODDY RICCH | BIRD VISION/ATLANTIC/AG | 2 | 15 |
| 7 | 11 | 9 | JUSTIN BIEBER | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 1 | 265 |
| 2 | 7 | 10 | BAD BUNNY | RIMAS | 2 | 105 |
| 11 | 12 | 11 | LUKE COMBS | RIVER HOUSE/COLUMBIA NASHVILLE/SMN | 1 | 159 |
| 14 | 13 | 12 | HARRY STYLES | ERSKINE/COLUMBIA | 1 | 38 |
| 67 | 3 | 13 | JHENE AIKO | ARTCLUB/ARTIUM/DEF JAM | 3 | 17 |
| 17 | 14 | 14 | DUA LIPA | WARNER | 10 | 98 |
| 15 | 15 | 15 | DABABY | SOUTHCOAST/INTERSCOPE/IGA | 2 | 49 |
| 16 | 16 | 16 | HALSEY | CAPITOL | 1 | 223 |
| - | 2 | 17 | NCT 127 | SM | 2 | 10 |
| 33 | 35 | 10 | JUICE WRLD | GRADE A/INTERSCOPE/IGA | 1 | 96 |
| 20 | 20 | 19 | LEWIS CAPALDI | VERTIGO/CAPITOL | 11 | 44 |
| 27 | 25 | 20 | DOJA CAT | KEMOSABE/RCA | 20 | 15 |
| 23 | 21 | 21 | DRAKE | OVO SOUND/REPUBLIC | 1 | 299 |
| 19 | 27 | 22 | TAYLOR SWIFT | REPUBLIC | 1 | 295 |
| 21 | 23 | 23 | ED SHEERAN | ATLANTIC/AG | 1 | 293 |
| 18 | 18 | 24 | JONAS BROTHERS | REPUBLIC | 1 | 55 |
| 24 | 28 | 25 | KHALID | RIGHT HAND/RCA | 1 | 159 |
| 22 | 26 | 26 | MAROON 5 | 222/INTERSCOPE/IGA | 1 | 299 |
| 35 | 34 | 27 | EMINEM | SHADY/AFTERMATH/INTERSCOPE/IGA | 1 | 291 |
| 13 | 17 | 28 | YOUNGBOY NEVER BROKE AGAIN | NEVERBROKE AGAIN/ATLANTIC/AG | 2 | 86 |
| 31 | 32 | 29 | KANE BROWN | RCA NASHVILLE/SMN | 2 | 144 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|---------------------|-------------------------------|-----------|---------------|
| | RE-ENTRY | 30 | DON TOLIVER | CACTUS JACK/ATLANTIC/AG | 30 | 5 |
| | NEW | 31 | JAY ELECTRONICA | ROC NATION | 31 | 1 |
| | | 32 | FUTURE | FREEBANDZ/EPIC | 1 | 171 |
| 12 | 29 | 33 | LADY GAGA | INTERSCOPE/IGA | 1 | 149 |
| 32 | 36 | 34 | TONES AND I | BAD BATCH/ELEKTRA/EMG | 24 | 21 |
| 85 | 24 | 35 | MEGAN THEE STALLION | 1501CERTIFIED/300/AG | 24 | 36 |
| 25 | 31 | 36 | LIZZO | NICE LIFE/ATLANTIC/AG | 2 | 48 |
| 26 | 30 | 37 | ARIZONA ZERVAS | ARIZONA ZERVAS/COLUMBIA | 26 | 20 |
| 36 | 39 | 38 | BLACKBEAR | BEARTRAP/ALAMO/INTERSCOPE/IGA | 32 | 41 |
| 41 | 41 | 39 | CAMILA CABELLO | SYCO/EPIC | 1 | 166 |
| 29 | 33 | 40 | SELENA GOMEZ | INTERSCOPE/IGA | 1 | 228 |
| 39 | 45 | 41 | TRAVIS SCOTT | CACTUS JACK/GRAND HUSTLE/EPIC | 1 | 202 |
| 4 | 22 | 42 | JAMES TAYLOR | FANTASY/CONCORD | 3 | 8 |
| 44 | 43 | 43 | MORGAN WALLEN | BIG LOUD | 34 | 54 |
| 40 | 44 | 44 | SAM SMITH | CAPITOL | 1 | 202 |
| 65 | 51 | 45 | THE BEATLES | APPLE/CAPITOL/UME | 3 | 122 |
| 46 | 46 | 46 | QUEEN | HOLLYWOOD | 1 | 99 |
| 42 | 42 | 47 | MAREN MORRIS | COLUMBIA NASHVILLE/SMN | 10 | 157 |
| 43 | 40 | 48 | BLAKE SHELTON | WARNER BROS. NASHVILLE/WMN | 1 | 268 |
| 37 | 48 | 49 | J BALVIN | UNIVERSAL MUSIC LATIN/UMLE | 16 | 113 |
| 45 | 47 | 50 | DAN + SHAY | WARNER MUSIC NASHVILLE/WMN | 11 | 121 |

NO. 1

LIL UZI VERT

Lil Uzi Vert logs his second week at No. 1 on the Artist 100 as his new album, *Eternal Atake*, tallies its second frame atop the Billboard 200 (see page 66).

| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | CERTIFICATION | Title | PEAK POS. | WKS. ON CHART |
|----------------|-----------|---|---------------|--|-----------|---------------|
| 1 | 1 | #1 LIL UZI VERT GENERATION NOW/ATLANTIC/AG | 2 WKS | Eternal Atake | 1 | 2 |
| 4 | 2 | LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL | | My Turn | 1 | 3 |
| 3 | 3 | BAD BUNNY RIMAS | | YHLQMDLG | 2 | 3 |
| NOT SHOT DEBUT | 4 | NIALL HORAN NEONHAZE/CAPITOL | | Heartbreak Weather | 4 | 1 |
| 2 | 5 | JHENE AIKO DEF JAM | | Chilombo | 2 | 2 |
| 6 | 6 | RODDY RICCH BIRD VISION/ATLANTIC/AG | | Please Excuse Me For Being Antisocial | 1 | 15 |
| NEW | 7 | DON TOLIVER CACTUS JACK/ATLANTIC/AG | | Heaven Or Hell | 7 | 1 |
| 7 | 8 | POST MALONE REPUBLIC | | Hollywood's Bleeding | 1 | 28 |
| 9 | 9 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM | | Changes | 1 | 5 |
| 18 | 10 | SOUNDTRACK WALT DISNEY | | Frozen II | 1 | 18 |
| 8 | 11 | BTS BIGHIT ENTERTAINMENT | | MAP OF THE SOUL : 7 | 1 | 4 |
| NEW | 12 | JAY ELECTRONICA ROC NATION | | A Written Testimony | 12 | 1 |
| 11 | 13 | BILLIE EILISH ² DARKROOM/INTERSCOPE/JGA | | When We All Fall Asleep, Where Do We Go? | 1 | 51 |
| 14 | 14 | EMINEM ¹ SHADY/AFTERMATH/INTERSCOPE/JGA | | Music To Be Murdered By | 1 | 9 |
| 17 | 15 | HARRY STYLES ¹ ERSKINE/COLUMBIA | | Fine Line | 1 | 14 |
| 12 | 16 | YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG | | Still Flexin, Still Steppin | 2 | 4 |
| 15 | 17 | POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC | | Meet The Woo, V.2 | 7 | 6 |
| 13 | 18 | A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG | | Artist 2.0 | 2 | 5 |
| 19 | 19 | DOJA CAT KEMOSABE/RCA | | Hot Pink | 17 | 20 |
| 21 | 20 | LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN | | What You See Is What You Get | 1 | 19 |
| 10 | 21 | MEGAN THEE STALLION 1501 CERTIFIED/300/AG | | Suga | 10 | 2 |
| 24 | 22 | DABABY SOUTHCOST/INTERSCOPE/JGA | | KIRK | 1 | 25 |
| 23 | 23 | POST MALONE ³ REPUBLIC | | beerbongs & bentleys | 1 | 99 |
| NEW | 24 | RICH THE KID REPUBLIC | | BOSS MAN | 24 | 1 |
| 22 | 25 | HALSEY ¹ CAPITOL | | Manic | 2 | 9 |
| 27 | 26 | ROD WAVE ALAMO/JGA | | Ghetto Gospel | 10 | 20 |
| 25 | 27 | TRIPPIE REDD TENTHousand PROJECTS | | A Love Letter To You 4 | 1 | 17 |
| 26 | 28 | TAYLOR SWIFT ² REPUBLIC | | Lover | 1 | 30 |
| 30 | 29 | LUKE COMBS ³ RIVER HOUSE/COLUMBIA NASHVILLE/SMN | | This One's For You | 4 | 146 |
| 32 | 30 | JUICE WRLD ¹ GRADE A/INTERSCOPE/JGA | | Goodbye & Good Riddance | 4 | 96 |
| 29 | 31 | SUMMER WALKER ¹ LVRN/INTERSCOPE/JGA | | Over It | 2 | 24 |
| 35 | 32 | LEWIS CAPALDI VERTIGO/CAPITOL | | Divinely Uninspired To A Hellish Extent | 20 | 44 |
| 20 | 33 | G HERBO EPIC/MACHINE ENTERTAINMENT GROUP | | PTSD | 7 | 3 |
| 37 | 34 | YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG | | AI YoungBoy 2 | 1 | 23 |
| 92 | 35 | GG YNW MELLY YNW MELLY/300/AG | | Melly vs. Melvin | 8 | 17 |
| NEW | 36 | JACK HARLOW GENERATION NOW/ATLANTIC/AG | | Sweet Action | 36 | 1 |
| 38 | 37 | QUEEN ⁸ HOLLYWOOD | | Greatest Hits | 11 | 378 |
| 39 | 38 | DRAKE ⁵ YOUNG MONEY/CASH MONEY/REPUBLIC | | Scorpion | 1 | 90 |
| 42 | 39 | BILLIE EILISH ² DARKROOM/INTERSCOPE/JGA | | Dont Smile At Me | 14 | 117 |
| 36 | 40 | POST MALONE ³ REPUBLIC | | Stoney | 4 | 171 |
| 34 | 41 | LIZZO ¹ NICE LIFE/ATLANTIC/AG | | Cuz I Love You | 4 | 48 |
| 44 | 42 | JUICE WRLD ¹ GRADE A/INTERSCOPE/JGA | | Death Race For Love | 1 | 54 |
| 45 | 43 | CAMILA CABELLO ¹ SYCO/EPIC | | Romance | 3 | 15 |
| 46 | 44 | MORGAN WALLEN ¹ BIG LOUD | | If I Know Me | 35 | 77 |
| 41 | 45 | YOUNG THUG ¹ YOUNG STONER LIFE/300/ATLANTIC/AG | | So Much Fun | 1 | 31 |
| 33 | 46 | JACKBOYS CACTUS JACK/EPIC | | JACKBOYS | 1 | 12 |
| 5 | 47 | NCT 127 SM | | NCT #127: Neo Zone, The 2nd Album | 5 | 2 |
| 47 | 48 | TRAVIS SCOTT ³ CACTUS JACK/GRAND HUSTLE/EPIC | | ASTROWORLD | 1 | 85 |
| 16 | 49 | LAUV LAUV/AWAL-KOBALT | | -how i'm feeling- | 16 | 2 |
| 53 | 50 | LIL MOSEY MOGUL VISION/INTERSCOPE/JGA | | Certified Hitmaker | 12 | 16 |

| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | CERTIFICATION | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|---|---------------|---|-----------|---------------|
| 62 | 51 | XXXTENTACION ¹ BAD VIBES FOREVER | | ? | 1 | 105 |
| 56 | 52 | TONES AND I BAD BATCH/ELEKTRA/EMG | | The Kids Are Coming (EP) | 30 | 24 |
| 54 | 53 | CHRIS BROWN ¹ CBE/RCA | | Indigo | 1 | 38 |
| 58 | 54 | ELTON JOHN ¹ ROCKET/ISLAND/UMG | | Diamonds | 7 | 123 |
| 59 | 55 | KHALID ¹ RIGHT HAND/RCA | | Free Spirit | 1 | 50 |
| 40 | 56 | MAC MILLER WARNER | | Circles | 3 | 9 |
| 49 | 57 | LIL UZI VERT ¹ GENERATION NOW/ATLANTIC/AG | | Luv Is Rage 2 | 1 | 134 |
| 52 | 58 | ED SHEERAN ¹ ATLANTIC/AG | | No.6 Collaborations Project | 1 | 36 |
| 48 | 59 | BLAKE SHELTON ¹ WARNER MUSIC NASHVILLE/WMN | | Fully Loaded: God's Country | 2 | 14 |
| 50 | 60 | SELENA GOMEZ INTERSCOPE/JGA | | Rare | 1 | 10 |
| 57 | 61 | MONEYBAGG YO N-LESS/INTERSCOPE/JGA | | Time Served | 3 | 10 |
| 61 | 62 | MUSTARD ¹ 10 SUMMERS/INTERSCOPE/JGA | | Perfect Ten | 8 | 38 |
| 64 | 63 | ARIANA GRANDE REPUBLIC | | Thank U, Next | 1 | 58 |
| NEW | 64 | BLUEFACE CASH MONEY/REPUBLIC | | Find The Beat | 64 | 1 |
| 66 | 65 | LIL NAS X ¹ COLUMBIA | | 7 (EP) | 2 | 39 |
| 67 | 66 | ED SHEERAN ⁴ ATLANTIC/AG | | ÷ (Divide) | 1 | 159 |
| 65 | 67 | ORIGINAL BROADWAY CAST ⁶ HAMILTON UPTOWN/ATLANTIC/AG | | Hamilton: An American Musical | 3 | 234 |
| 55 | 68 | LIL WAYNE YOUNG MONEY/REPUBLIC | | Funeral | 1 | 7 |
| 79 | 69 | THE BEATLES ¹¹ APPLE/CAPITOL/UMG | | 1 | 1 | 412 |
| 69 | 70 | KANE BROWN ¹ ZONE 4/RCA NASHVILLE/SMN | | Experiment | 1 | 71 |
| 76 | 71 | BOB MARLEY AND THE WAILERS ¹⁵ TUFF GONG/ISLAND/UMG | | Legend: The Best Of... | 5 | 618 |
| 72 | 72 | KHALID ³ RIGHT HAND/RCA | | American Teen | 4 | 159 |
| 51 | 73 | OZZY OSBOURNE EPIC | | Ordinary Man | 3 | 4 |
| 68 | 74 | LIL TJAY ¹ COLUMBIA | | True 2 Myself | 5 | 23 |
| 28 | 75 | JAMES TAYLOR FANTASY/CONCORD | | American Standard | 4 | 3 |
| 71 | 76 | CREEDENCE CLEARWATER REVIVAL ¹⁰ FANTASY/CONCORD | | Chronicle: The 20 Greatest Hits | 22 | 463 |
| 70 | 77 | VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/JGA | | Dreamville & J. Cole: Revenge Of The Dreamers III | 1 | 37 |
| 74 | 78 | CHRIS STAPLETON ⁴ MERCURY NASHVILLE/UMGN | | Traveller | 1 | 236 |
| 83 | 79 | JOURNEY ¹⁵ COLUMBIA/LEGACY | | Journey's Greatest Hits | 10 | 608 |
| 88 | 80 | FLEETWOOD MAC ²⁰ WARNER BROS./RHINO | | Rumours | 1 | 364 |
| 85 | 81 | SHAWN MENDES ¹ ISLAND/REPUBLIC | | Shawn Mendes | 1 | 95 |
| 80 | 82 | CARDI B ³ THE KSR GROUP/ATLANTIC/AG | | Invasion Of Privacy | 1 | 102 |
| 77 | 83 | NF ¹ NF REAL MUSIC/CAROLINE | | The Search | 1 | 34 |
| 73 | 84 | MAREN MORRIS ¹ COLUMBIA NASHVILLE/SMN | | GIRL | 4 | 54 |
| 93 | 85 | SOUNDTRACK ² WALT DISNEY | | Moana | 2 | 173 |
| 78 | 86 | DABABY ¹ SOUTHCOST/INTERSCOPE/JGA | | Baby On Baby | 7 | 55 |
| 84 | 87 | THE WEEKND ³ XO/REPUBLIC | | Starboy | 1 | 173 |
| 81 | 88 | TORY LANEZ MAD LOVE/INTERSCOPE/JGA | | Chixtape 5 | 2 | 18 |
| 60 | 89 | TAME IMPALA MODULAR/INTERSCOPE/JGA | | The Slow Rush | 3 | 5 |
| 82 | 90 | A BOOGIE WIT DA HOODIE ¹ HIGHBRIDGE THE LABEL/ATLANTIC/AG | | Hoodie SZN | 1 | 65 |
| 89 | 91 | THE WEEKND ⁴ XO/REPUBLIC | | Beauty Behind The Madness | 1 | 237 |
| RE | 92 | SOUNDTRACK ⁴ WALT DISNEY | | Frozen | 1 | 144 |
| 87 | 93 | DAN + SHAY ¹ WARNER MUSIC NASHVILLE/WMN | | Dan + Shay | 6 | 91 |
| NEW | 94 | GROUPOLOVE CANVASBACK/ATLANTIC/AG | | Healer | 94 | 1 |
| 149 | 95 | PS BILLY JOEL ³ COLUMBIA/LEGACY | | The Essential Billy Joel | 15 | 183 |
| 90 | 96 | KENDRICK LAMAR ³ TOP DAWG/AFTERMATH/INTERSCOPE/JGA | | DAMN. | 1 | 153 |
| NEW | 97 | JELLY ROLL WAR DOG/STRANGE/IT GOES UP | | A Beautiful Disaster | 97 | 1 |
| 97 | 98 | TREVOR DANIEL ALAMO/JGA | | Homesick (EP) | 64 | 18 |
| 99 | 99 | SOUNDTRACK WALT DISNEY | | ZOMBIES 2 | 44 | 5 |
| 95 | 100 | DRAKE ⁶ YOUNG MONEY/CASH MONEY/REPUBLIC | | Take Care | 1 | 368 |



Round Two For Lil Uzi

Lil Uzi Vert's *Eternal Atake* secures a second week at No. 1 on the Billboard 200 as the set earned 247,000 equivalent album units in the United States during the week ending March 19, according to Nielsen Music/MRC Data.

That's down just 14% compared with its debut atop the list a week ago with 288,000 units. The lack of a large second-week decline is owed to the album's surprise reissue on March 13, when a new deluxe edition arrived with 14 additional songs, expanding upon the original 18-song set. (All versions of the album are combined together for tracking and charting purposes.)

Eternal Atake would have most likely held at No. 1 for a second week without the help of its reissue. Even if the album had declined by 70% in its second week, it still would have ranked ahead of the chart's No. 2 album, Lil Baby's former No. 1 *My Turn* (77,000 units).

—KEITH CAULFIELD



A Note From Michael Huppe on SoundExchange Distributions and Operations During the Coronavirus

March 18, 2020

Dear SoundExchange Family,

I'm reaching out to share some thoughts on the tragedy gripping our world, and how SoundExchange is reacting.

Like you, I've been glued to the news to better understand the impact of the spread of coronavirus, which in such a short time has completely altered our reality. And, like you, I am concerned for my family, my friends, and the impact this outbreak will have on our industry and on the world. Many industries will be hit hard by this pandemic, and I know you are among the people who will feel its impact the most.

Sir Elton John said that "music has healing power. It has the ability to take people out of themselves for a few hours." It's the music that you create which helps me and billions of people across the world find the solace we need, particularly in times like these.

And yet, despite so many people turning to your music for help, the widespread cancellation of festivals, tours, concerts and even large gatherings is an economic weight that may feel devastating.

I want you to know that SoundExchange is doing everything within our power to ensure that your royalty payments are not interrupted. We will run our regular monthly March distribution next week – as scheduled, and all payments should be out the door by the end of the month. And we expect our monthly payments to continue unabated.

We initiated steps last month to prepare operationally for this emergency. And last week, in order to continue providing you with excellent service and to protect the health and safety of our employees, we announced a mandatory work from home policy for 100% of our workforce. We are doing this to help "flatten the curve." We also are doing this to reduce our employees' exposure to the coronavirus, ensuring that we can continue to support music creators like you with regular royalty payments.

Please know that we will continue to do everything within our power to ease your financial concerns during this national emergency and are considering other creative ways that we might help. We will continue to provide you with updates via email or through our SoundExchange Direct platform.

Here's to getting through this safely and together, and to emerging on the other side as a stronger community.

Stay safe,

A handwritten signature in black ink that reads "Michael Huppe".

Michael Huppe
President & CEO

| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|---|---------------------------------|-----------|---------------|
| 96 | 101 | LIL TECCA GALACTIC/REPUBLIC | We Love You Tecca | 4 | 29 |
| 91 | 102 | THE BEATLES 12 APPLE/CAPITOL/UME | Abbey Road | 1 | 353 |
| 86 | 103 | LAUREN DAIGLE CENTRICITY/12TONE | Look Up Child | 3 | 80 |
| 49 | 104 | FIVE FINGER DEATH PUNCH BETTER NOISE | F8 | 8 | 3 |
| 116 | 105 | OLD DOMINION RCA NASHVILLE/SMN | Old Dominion | 9 | 21 |
| 148 | 106 | 2PAC 10 AMARU/DEATH ROW/INTERSCOPE/UME | Greatest Hits | 3 | 316 |
| 98 | 107 | TOM PETTY AND THE HEARTBREAKERS 12 MCA/GEFFEN/UME | Greatest Hits | 2 | 349 |
| 109 | 108 | XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE | | 17 | 2 |
| 101 | 109 | SOUNDTRACK 3 FOX/20TH CENTURY FOX/ATLANTIC/AG | The Greatest Showman | 1 | 119 |
| NEW | 110 | SOUNDTRACK WILL A 40/DREAMWORKS/RCA | TROLLS: World Tour | 110 | 1 |
| 104 | 111 | DRAKE 6 YOUNG MONEY/CASH MONEY/REPUBLIC | Views | 1 | 203 |
| 31 | 112 | JADAKISS RUFF RYDERS/DEF JAM | Ignatius | 31 | 2 |
| 102 | 113 | POLO G COLUMBIA | Die A Legend | 6 | 41 |
| 114 | 114 | IMAGINE DRAGONS 2 KIDINAKORNER/INTERSCOPE/IGA | Evolve | 2 | 143 |
| 108 | 115 | KEVIN GATES BREAD WINNERS ASSOCIATION/ATLANTIC/AG | I'm Him | 4 | 25 |
| 100 | 116 | J. COLE 3 DREAMVILLE/ROC NATION/COLUMBIA | 2014 Forest Hills Drive | 1 | 276 |
| 110 | 117 | RUSS DIEMON/RUSS MY WAY/COLUMBIA | SHAKE THE SNOW GLOBE | 4 | 7 |
| 103 | 118 | JONAS BROTHERS REPUBLIC | Happiness Begins | 1 | 41 |
| 94 | 119 | BAD BUNNY RIMAS | X 100PRE | 11 | 65 |
| 105 | 120 | AC/DC 25 COLUMBIA/LEGACY | Back In Black | 4 | 403 |
| 112 | 121 | KENDRICK LAMAR 3 TOP DAWG/AFTERMATH/INTERSCOPE/IGA | good kid, m.A.A.d city | 2 | 386 |
| 120 | 122 | TAYLOR SWIFT 8 BIG MACHINE/BMLG | 1989 | 1 | 275 |
| 106 | 123 | MEEK MILL ▲ MAYBACH/ATLANTIC/AG | Championships | 1 | 68 |
| 117 | 124 | EMINEM 10 WEB/AFTERMATH/INTERSCOPE/UME | The Eminem Show | 1 | 369 |
| 132 | 125 | SURFACES SURFACES/TENTHousand PROJECTS | Where The Light Is | 125 | 4 |
| 111 | 126 | VARIOUS ARTISTS Quality Control: Control The Streets, Volume 2 QUALITY CONTROL/MOTOWN/CAPITOL | | 3 | 31 |
| 115 | 127 | LIL BABY & GUNNA ▲ YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL | Drip Harder | 4 | 76 |
| 123 | 128 | KANE BROWN 2 ZONE 4/RCA NASHVILLE/SMN | Kane Brown | 5 | 172 |
| 124 | 129 | DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC | More Life | 1 | 156 |
| 118 | 130 | LADY GAGA & BRADLEY COOPER 2 INTERSCOPE/IGA | A Star Is Born (Soundtrack) | 1 | 76 |
| 137 | 131 | THOMAS RHETT VALORY/BMLG | Center Point Road | 1 | 41 |
| 107 | 132 | THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO | Greatest Hits | 1 | 214 |
| 119 | 133 | TRAVIS SCOTT ▲ GRAND HUSTLE/EPIC | Birds In The Trap Sing McKnight | 1 | 184 |
| 125 | 134 | NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG | Victory Lap | 2 | 60 |
| 131 | 135 | MICHAEL JACKSON 4 EPIC/LEGACY | The Essential Michael Jackson | 31 | 316 |
| 129 | 136 | 24KGOLDN RECORDS/COLUMBIA | Dropped Outta College | 122 | 5 |
| 142 | 137 | BRUNO MARS 5 ELEKTRA/EMG | Doo-Wops & Hooligans | 3 | 462 |
| 160 | 138 | BENEE REPUBLIC | Stella & Steve (EP) | 138 | 2 |
| 113 | 139 | TYLER, THE CREATOR COLUMBIA | IGOR | 1 | 44 |
| 128 | 140 | JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG | | 9 | 2 |
| 133 | 141 | SOUNDTRACK DC/ATLANTIC/AG | Birds Of Prey: The Album | 23 | 6 |
| 141 | 142 | TIM MCGRAW CURB | 35 Biggest Hits | 47 | 34 |
| 140 | 143 | H.E.R. ▲ MBK/RCA | H.E.R. | 23 | 125 |
| 136 | 144 | NF ▲ NF REAL MUSIC/CAPITOL/CAROLINE | Perception | 1 | 128 |
| RE | 145 | RED HOT CHILI PEPPERS 2 WARNER | Greatest Hits | 18 | 233 |
| 150 | 146 | ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG | Greatest Hits So Far... | 20 | 249 |
| 127 | 147 | GUNS N' ROSES 18 GEFFEN/UME | Appetite For Destruction | 1 | 222 |
| 139 | 148 | EAGLES 38 ASYLUM/ELEKTRA/RHINO | Their Greatest Hits 1971-1975 | 1 | 318 |
| 144 | 149 | BAZZI ZZZ/IAMCOSMIC/ATLANTIC/AG | Cosmic | 14 | 100 |
| 138 | 150 | SZA ▲ TOP DAWG/RCA | Ctrl | 3 | 145 |



7

DON TOLIVER
Heaven or Hell

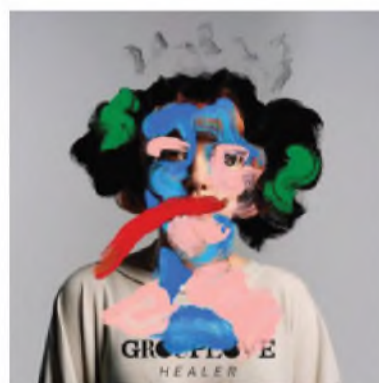
Toliver's debut studio set bows with 44,000 equivalent album units earned in the week ending March 19, according to Nielsen Music/MRC Data. Album sales drive just 3,000 of that sum. It's the fourth top 10 for Travis Scott's Cactus Jack label.



35

YNW MELLY
Melly vs. Melvin

The album surges with a 70% increase in units thanks to the success of a remix of the set's track "Suicidal." The redux arrived March 13 and includes the late Juice WRLD. "Suicidal" re-enters the Billboard Hot 100 at a new peak of No. 20.



94

GROUPLOVE
Healer

As the album's "Deleter" rises 10-9 on Alternative, the act's new album starts with 9,000 units earned. The band's last set, 2017's *Big Mess*, debuted and peaked at No. 40 with 12,000 units earned in its first week.

| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|---|---|-----------|---------------|
| 146 | 151 | TRIPPIE REDD ● TENTHousand PROJECTS | Life's A Trip | 4 | 56 |
| 154 | 152 | TWENTY ONE PILOTS ▲ FUELED BY RAMEN/EMG | Blurryface | 1 | 253 |
| 147 | 153 | ELLA MAI ● 10 SUMMERS/INTERSCOPE/IGA | Ella Mai | 5 | 74 |
| 143 | 154 | NIRVANA 10 SUB POP/DGC/GEFFEN/UME | Nevermind | 1 | 465 |
| NEW | 155 | CODE ORANGE ROADRUNNER/EMG | Underneath | 155 | 1 |
| 152 | 156 | 21 SAVAGE ▲ SLAUGHTER GANG/EPIC | I Am > I Was | 1 | 64 |
| 153 | 157 | RODDY RICCH ● BIRD VISION/ATLANTIC/AG | Feed Tha Streets II | 67 | 65 |
| 155 | 158 | MAC MILLER ● WARNER | Swimming | 3 | 85 |
| 166 | 159 | TAME IMPALA ● MODULAR/INTERSCOPE/IGA | Currents | 4 | 32 |
| 162 | 160 | ADELE 14 XL/COLUMBIA | | 21 | 1 |
| 145 | 161 | FIVE FINGER DEATH PUNCH PROSPECT PARK | A Decade Of Destruction | 29 | 107 |
| 171 | 162 | IMAGINE DRAGONS 2 KIDINAKORNER/INTERSCOPE/IGA | Night Visions | 2 | 386 |
| 130 | 163 | YO GOTTI INEVITABLE/CMG/EPIC | Untrapped | 10 | 7 |
| 165 | 164 | SAM SMITH 2 CAPITOL | In The Lonely Hour | 2 | 295 |
| 175 | 165 | RILEY GREEN BMLG | Different 'Round Here | 95 | 5 |
| 159 | 166 | DARYL HALL JOHN OATES ▲ RCA/LEGACY | The Very Best Of Daryl Hall & John Oates | 34 | 77 |
| 157 | 167 | DRAKE 4 YOUNG MONEY/CASH MONEY/REPUBLIC | Nothing Was The Same | 1 | 325 |
| 63 | 168 | KING VON ONLY THE FAMILY/EMPIRE | Levon James | 63 | 2 |
| 173 | 169 | FRANK OCEAN ▲ BOYS DON'T CRY | Blonde | 1 | 170 |
| 167 | 170 | TAYLOR SWIFT 3 BIG MACHINE/BMLG | reputation | 1 | 121 |
| 174 | 171 | ED SHEERAN 4 ATLANTIC/AG | x | 1 | 296 |
| 163 | 172 | ELVIS PRESLEY ▲ RCA/SONY STRATEGIC MARKETING GROUP/LEGACY | The Essential Elvis Presley | 42 | 38 |
| 170 | 173 | FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME | Ultimate Sinatra | 32 | 102 |
| 156 | 174 | MICHAEL JACKSON 33 EPIC/LEGACY | Thriller | 1 | 410 |
| 176 | 175 | RIHANNA 3 WESTBURY ROAD/ROC NATION | ANTI | 1 | 212 |
| 189 | 176 | YOUNGBOY NEVER BROKE AGAIN ▲ NEVER BROKE AGAIN/ATLANTIC/AG | Until Death Call My Name | 7 | 93 |
| 179 | 177 | BRYSON TILLER 2 TRAPSOUL/RCA | TRAPSOUL | 8 | 214 |
| 169 | 178 | THE BEACH BOYS 3 CAPITOL/UME | Sounds Of Summer: The Very Best Of The Beach Boys | 16 | 202 |
| 183 | 179 | JASON ALDEAN ● MACON/BROKEN BOW/BMG/BBMG | Rearview Town | 1 | 97 |
| 164 | 180 | BTS ▲ BIGHIT ENTERTAINMENT | Love Yourself: Answer | 1 | 65 |
| 126 | 181 | BROCKHAMPTON QUESTION EVERYTHING/RCA | GINGER | 3 | 16 |
| 180 | 182 | PANIC! AT THE DISCO ▲ DGDZ/FUELED BY RAMEN/EMG | Pray For The Wicked | 1 | 91 |
| 181 | 183 | EMINEM 7 SHADY/AFTERMATH/INTERSCOPE/IGA | Curtain Call: The Hits | 1 | 488 |
| 161 | 184 | LIL BABY ▲ QUALITY CONTROL/MOTOWN/CAPITOL | Harder Than Ever | 3 | 94 |
| 180 | 185 | JORDAN DAVIS MCA NASHVILLE/UMGN | Home State | 47 | 14 |
| 184 | 186 | ARIANA GRANDE ▲ REPUBLIC | Sweetener | 1 | 83 |
| 151 | 187 | BOB SEGER & THE SILVER BULLET BAND 10 HIDEOUT/CAPITOL/UME | Greatest Hits | 8 | 321 |
| 185 | 188 | BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN | Reloaded: 20 #1 Hits | 5 | 177 |
| 192 | 189 | JON PARDI ▲ CAPITOL NASHVILLE/UMGN | California Sunrise | 11 | 172 |
| 177 | 190 | BON JOVI ▲ ISLAND/UME | Greatest Hits: The Ultimate Collection | 5 | 157 |
| 187 | 191 | JOJI ● BRRISING/12TONE | BALLADS I | 3 | 68 |
| 168 | 192 | BRENT FAIAZ LOST KIDS | Fuck The World | 20 | 6 |
| 197 | 193 | GEORGE STRAIT 7 MCA NASHVILLE/UMGN | 50 Number Ones | 1 | 131 |
| 158 | 194 | METALLICA 16 BLACKENED/RHINO | Metallica | 1 | 566 |
| 200 | 195 | BEYONCE 2 MUSIC WORLD/COLUMBIA | I Am...Sasha Fierce | 1 | 193 |
| RE | 196 | FLORIDA GEORGIA LINE ● BMLG | Can't Say I Ain't Country | 4 | 45 |
| 191 | 197 | KACEY MUSGRAVES ● MCA NASHVILLE/UMGN | Golden Hour | 4 | 83 |
| 195 | 198 | LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA | Born To Die | 2 | 349 |
| RE | 199 | THE BEATLES 24 APPLE/CAPITOL/UME | The Beatles [White Album] | 1 | 214 |
| 198 | 200 | LIL PEEP LIL PEEP/AUTNMY/COLUMBIA | EVERYBODY'S EVERYTHING | 14 | 5 |

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S MOST POPULAR ALBUMS BY NEW OR DEVELOPING ACTS, OFFERED AS THOSE WHO HAVE NEVER APPEARED ON THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 100 OF 888HIP, HIP-HOP ALBUMS, COUNTRY ALBUMS, LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THESE LEVELS, IT AND THE ACTS SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. COMPILER BY NIELSEN MUSIC. BASED ON MULTI-METRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING (EQUIVALENT ALBUMS, SOUNDTRACKS). THE WEEK'S MOST POPULAR SOUNDTRACKS: AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING (EQUIVALENT ALBUMS, SOUNDTRACKS). SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

ALBUM SALES

billboard

MAR. 28 2020

| TOP ALBUM SALES™ | | | | | |
|------------------|-----------|-------------------------------------|------------------------------------|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART |
| | | IMPRINT/DISTRIBUTING LABEL | | | |
| | 1 | #1 NIALL HORAN | NEON HAZE/CAPITOL | Heartbreak Weather | 1 |
| 3 | 2 | BTS | BIGHIT ENTERTAINMENT | MAP OF THE SOUL : 7 | 4 |
| 1 | 3 | NCT 127 | NCT #127: Neo Zone, The 2nd Album | 2 | |
| | 4 | JAY ELECTRONICA | ROC NATION | A Written Testimony | 1 |
| 4 | 5 | JAMES TAYLOR | FANTASY/CONCORD | American Standard | 3 |
| | 6 | GROUPOVE | CANVASBACK/ATLANTIC/AG | Healer | 1 |
| 14 | 7 | SOUNDTRACK | WALT DISNEY | Frozen II | 18 |
| 8 | 8 | LIL UZI VERT | GENERATION NOW/ATLANTIC/AG | Eternal Atake | 2 |
| 13 | 9 | HARRY STYLES | ERSKINE/COLUMBIA | Fine Line | 14 |
| 2 | 10 | JHENE AIKO | DEF JAM | Chilombo | 2 |
| 9 | 11 | BILLIE EILISH | DARKROOM/INTERSCOPE/JGA | When We All Fall Asleep, Where Do We Go? | 51 |
| 6 | 12 | JUSTIN BIEBER | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | Changes | 5 |
| | 13 | CODE ORANGE | ROADRUNNER/EMG | Underneath | 1 |
| 40 | 14 | LIL BABY | QUALITY CONTROL/MOTOWN/CAPITOL | My Turn | 3 |
| | 15 | JELLY ROLL | WAR DOGS/STRANGE/IT GOES UP | A Beautiful Disaster | 1 |
| 18 | 16 | EMINEM | SHADY/AFTERMATH/INTERSCOPE/JGA | Music To Be Murdered By | 9 |
| 5 | 17 | FIVE FINGER DEATH PUNCH | BETTER NOISE | F8 | 3 |
| 10 | 18 | OZZY OSBOURNE | EPIC | Ordinary Man | 4 |
| 20 | 19 | TAME IMPALA | MODULAR/INTERSCOPE/JGA | The Slow Rush | 5 |
| 22 | 20 | HALSEY | CAPITOL | Manic | 9 |
| | 21 | SOUNDTRACK | VILLA 40/DREAMWORKS/RCA | TROLLS: World Tour | 1 |
| | 22 | DON TOLIVER | CACTUS JACK/ATLANTIC/AG | Heaven Or Hell | 1 |
| 34 | 23 | SOUNDTRACK | MARVEL/HOLLYWOOD | Guardians Of The Galaxy: Awesome Mix Vol. 1 | 280 |
| 30 | 24 | BILLIE EILISH | DARKROOM/INTERSCOPE/JGA | Dont Smile At Me | 63 |
| 15 | 25 | MAC MILLER | WARNER | Circles | 4 |
| 24 | 26 | TAYLOR SWIFT | REPUBLIC | Lover | 30 |
| | 27 | EDEN | MCMXCVLTD/ASTRALWERKS | No Future | 2 |
| 32 | 28 | LUKE COMBS | RIVER HOUSE/COLUMBIA NASHVILLE/SMN | What You See Is What You Get | 19 |
| 21 | 29 | BLAKE SHELTON | WARNER MUSIC NASHVILLE/WMN | Fully Loaded: God's Country | 14 |
| 29 | 30 | QUEEN | HOLLYWOOD | Greatest Hits | 323 |
| 39 | 31 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND/UMI | Legend: The Best Of... | 460 |
| 33 | 32 | THE BEATLES | APPLE/CAPITOL/UMI | Abbey Road | 130 |
| 37 | 33 | VARIOUS ARTISTS | UNIVERSAL/SONY MUSIC/LEGACY | NOW 73 | 8 |
| 16 | 34 | JADAKISS | RUFF RYDERS/DEF JAM | Ignatius | 2 |
| 46 | 35 | CREEDENCE CLEARWATER REVIVAL | FANTASY/CONCORD | Chronicle The 20 Greatest Hits | 341 |
| | 36 | MONOPHONICS | COLEMINE | It's Only Us | 1 |
| 43 | 37 | PINK FLOYD | PINK FLOYD/LEGACY | The Dark Side Of The Moon | 286 |
| 49 | 38 | SOUNDTRACK | WALT DISNEY | ZOMBIES 2 | 5 |
| 47 | 39 | FLEETWOOD MAC | WARNER BROS./RHINO | Rumours | 186 |
| 38 | 40 | POST MALONE | REPUBLIC | Hollywood's Bleeding | 28 |
| 44 | 41 | LAUREN DAIGLE | CENTRICITY/IZTONE | Look Up Child | 80 |
| 41 | 42 | LIZZO | NICE LIFE/ATLANTIC/AG | Cuz I Love You | 48 |
| 52 | 43 | METALLICA | BLACKENED/RHINO | Metallica | 535 |
| 42 | 44 | THE LUMINEERS | DUALTONE | III | 22 |
| 54 | 45 | BTS | BIGHIT ENTERTAINMENT | Map Of The Soul: PERSONA | 48 |
| 17 | 46 | MANDY MOORE | VERVE FORECAST/VLGE | Silver Landings | 2 |
| 55 | 47 | CHRIS STAPLETON | MERCURY NASHVILLE/UMGN | Traveller | 236 |
| 35 | 48 | HUEY LEWIS AND THE NEWS | NEW HULEX/BMG | Weather | 5 |
| 59 | 49 | ELTON JOHN | ROCKET/ISLAND/UMI | Diamonds | 99 |
| 57 | 50 | MONSTA X | EPIC | ALL ABOUT LUV | 5 |



Weather Rolls In

Niall Horan's sophomore album, *Heartbreak Weather*, debuts at No. 4 on the Billboard 200, securing the pop singer-songwriter his second solo top five-charting set. It arrives with 59,000 equivalent album units earned in the week ending March 19, according to Nielsen Music/MRC Data, with 42,000 of that sum in album sales.

The LP got an assist from a concert ticket/album sale redemption offer with his upcoming tour, as well as an assortment of merchandise/album bundles sold through his webstore.

Heartbreak Weather also starts at No. 1 on the Top Album Sales chart, marking Horan's second leader on the list following his debut album, *Flicker*.

Flicker bowed at No. 1 on the Nov. 11, 2017-dated Billboard 200 with 152,000 units. Of that sum, 128,000 were in album sales (aided by a ticket/album sale redemption offer).

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART |
|-----------|-----------|-----------------------------|-----------------------------------|------------------------------------|---------------|
| | | IMPRINT/DISTRIBUTING LABEL | | | |
| 1 | 1 | #1 24KGOLDN | RECORDS/COLUMBIA | Dropped Outta College | 11 |
| 2 | 2 | BENEE | REPUBLIC | Stella & Steve (EP) | 3 |
| 8 | 3 | ALEC BENJAMIN | ARTIST PARTNERS GROUP/ATLANTIC/AG | Narrated For You | 15 |
| 3 | 4 | ASHE | MGM - POP | Moral Of The Story: Chapter 1 (EP) | 4 |
| 5 | 5 | FLIPP DINERO | CINEMATIC/WE THE BEST/EPIC | LOVE FOR GUALA | 11 |
| 9 | 6 | GG JP SAXE | ARISTA | Hold It Together (EP) | 6 |
| 7 | 7 | BABY KEEM | BABY KEEM | DIE FOR MY BITCH | 11 |
| 6 | 8 | JIMMIE ALLEN | STONEY CREEK/BMG/BBMG | Mercury Lane | 23 |
| 11 | 9 | J.I. | G*STARR/INTERSCOPE/JGA | Hood Life Krisis, Vol. 1 | 10 |
| 4 | 10 | \$NOT | 300/AG | - Tragedy + | 2 |
| 17 | 11 | HARDY | TREE VIBEZ/BIG LOUD | HIXTAPE, Vol. 1 | 8 |
| 10 | 12 | SHAD | PHOTO FINISH | MELT | 7 |
| 13 | 13 | SNOH AALEGRA | ARTIUM/AWAL-KOBALT | - Ugh, those feels again | 11 |
| 12 | 14 | TOKYO'S REVENGE | BLAC NOIZE/TOKYO'S REVENGE | Mdnght (Side B) (EP) | 9 |
| 18 | 15 | ALAN WALKER | MER MUSIKK/RCA | Different World | 12 |
| 16 | 16 | ALI GATIE | LISN/WARNER | YOU | 12 |
| 15 | 17 | LUH KEL | CINEMATIC | Mixed Emotions | 11 |
| 21 | 18 | JOHN K | EPIC | If We Never Met (EP) | 3 |
| 19 | 19 | DANILEIGH | DEF JAM | The Plan | 11 |
| 14 | 20 | SURFACES | SURFACES/TENTHOUSAND PROJECTS | Horizons | 3 |
| | 21 | HERENCIA DE PATRONES | LUMBRE/RANCHO HUMILDE | Sorry For The Wait (EP) | 1 |
| | 22 | MATT STELL | RECORDS/ARISTA NASHVILLE/SMN | Everywhere But On (EP) | 6 |
| | 23 | FIVIO FOREIGN | RICHFISH/COLUMBIA | Pain And Love (EP) | 1 |
| 24 | 24 | MABEL | CAPITOL | High Expectations | 4 |
| 25 | 25 | FINNEAS | OYOY/AWAL-KOBALT | Blood Harmony | 9 |



Frozen Chills In Top 10

The soundtrack to *Frozen II* returns to the top 10 of the Billboard 200 for the first time in two months thanks to the film's early arrival at digital retail and rental services, as well as the Disney+ platform (on March 14).

The former No. 1 album rebounds with an 18-10 jump on the list, earning 31,000 equivalent album units in the United States in the week ending March 19, according to Nielsen Music/MRC Data. The set was last in the top 10 on Jan. 25, when it ranked at No. 8.

In a statement, Disney announced the film's accelerated digital release — three months earlier than scheduled — “for families during these challenging times.” The film's digital arrival was likely embraced by families and kids in self-quarantine at home due to the coronavirus pandemic. —K.C.

SOUNDTRACKS™

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART |
|-----------|-----------|----------------------------|-----------------------------------|--|---------------|
| | | IMPRINT/DISTRIBUTING LABEL | | | |
| 1 | 1 | #1 SOUNDTRACK | WALT DISNEY | Frozen II | 18 |
| 2 | 2 | SOUNDTRACK | WALT DISNEY | Moana | 174 |
| | 3 | SOUNDTRACK | WALT DISNEY | Frozen | 277 |
| 3 | 4 | SOUNDTRACK | WALT DISNEY | ZOMBIES 2 | 5 |
| 4 | 5 | SOUNDTRACK | FOX/20TH CENTURY FOX/ATLANTIC/AG | The Greatest Showman | 119 |
| | 6 | SOUNDTRACK | VILLA 40/DREAMWORKS/RCA | TROLLS: World Tour | 1 |
| 5 | 7 | SOUNDTRACK | INTERSCOPE/JGA | A Star Is Born (Lady Gaga & Bradley Cooper) | 76 |
| 6 | 8 | SOUNDTRACK | DC/ATLANTIC/AG | Birds Of Prey: The Album | 6 |
| 8 | 9 | SOUNDTRACK | WE THE BEST/EPIC | Bad Boys For Life: The Soundtrack | 9 |
| 11 | 10 | SOUNDTRACK | VILLA 40/DREAMWORKS/RCA | Trolls | 181 |
| 9 | 11 | SOUNDTRACK | G O O D/DEF JAM | JESUS IS KING (Jay-Z) | 21 |
| 13 | 12 | SOUNDTRACK | NET FLIX/INTERSCOPE/JGA | 13 Reasons Why, Season 2 | 95 |
| 12 | 13 | SOUNDTRACK | DISNEY+/WALT DISNEY | High School Musical: The Musical, The Series | 10 |
| 15 | 14 | SOUNDTRACK | TOP DAWG/AFTERMATH/INTERSCOPE/JGA | Black Panther: The Album, Music From And Inspired By | 110 |
| 18 | 15 | SOUNDTRACK | WALT DISNEY | Aladdin (2019) | 43 |
| 14 | 16 | SOUNDTRACK | REPUBLIC | Spider-Man: Into The Spider-Verse | 66 |
| 16 | 17 | SOUNDTRACK | ATLANTIC/AG | K-12 (Melanie Martinez) | 28 |
| 10 | 18 | SOUNDTRACK | HOLLYWOOD | Bohemian Rhapsody (Queen) | 74 |
| 17 | 19 | SOUNDTRACK | NPG/WARNER BROS./RHINO | Purple Rain (Prince And The New Power Generation) | 442 |
| 19 | 20 | SOUNDTRACK | DC/ATLAS/WATERTOWER/ATLANTIC/AG | Suicide Squad: The Album | 184 |
| 20 | 21 | SOUNDTRACK | MARVEL/HOLLYWOOD | Guardians Of The Galaxy: Awesome Mix Vol. 1 | 295 |
| 21 | 22 | SOUNDTRACK | WALT DISNEY | Descendants 3 | 33 |
| 25 | 23 | SOUNDTRACK | WALT DISNEY | The Lion King | 137 |
| 22 | 24 | SOUNDTRACK | WALT DISNEY | Tangled | 108 |
| 23 | 25 | SOUNDTRACK | WALT DISNEY | The Little Mermaid: Greatest Hits | 17 |

| SOCIAL 50™ | | | |
|------------|-----------|--|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/LABEL | WKS. ON CHART |
| 1 | 1 | 1 BTS BIGHIT ENTERTAINMENT | 180 |
| 10 | 2 | EXO SM | 139 |
| 2 | 3 | NCT 127 SM | 84 |
| 16 | 4 | CARDI B THE KSR GROUP/ATLANTIC/AG | 143 |
| 6 | 5 | ARIANA GRANDE REPUBLIC | 372 |
| 4 | 6 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 444 |
| 12 | 7 | SB19 SHOWB/T/SONY MUSIC PHILIPPINES/LEGACY | 14 |
| 33 | 8 | THE WEEKND XO/REPUBLIC | 145 |
| 38 | 9 | NIALL HORAN NEON HAZE/CAPITOL | 114 |
| 3 | 10 | LIL UZI VERT GENERATION NOW/ATLANTIC/AG | 23 |
| 5 | 11 | TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC | 53 |
| 20 | 12 | SEVENTEEN PLEDIS/KAKAO M | 144 |
| 11 | 13 | FIERSA BESARI UNSIGNED | 52 |
| RE | 14 | STRAY KIDS JYP | 74 |
| 8 | 15 | BILLIE EILISH DARKROOM/INTERSCOPE/JGA | 87 |
| 17 | 16 | GOT7 JYP | 135 |
| 15 | 17 | ATEEZ KQ/RCA | 42 |
| 23 | 18 | LIL NAS X COLUMBIA | 51 |
| RE | 19 | JACKSON WANG WESTERN AND 6TH | 18 |
| 21 | 20 | BLACKPINK YG/INTERSCOPE/JGA | 126 |
| 30 | 21 | J BALVIN UNIVERSAL MUSIC LATINO/UMLE | 76 |
| 37 | 22 | SELENA GOMEZ INTERSCOPE/JGA | 413 |
| 26 | 23 | MONSTA X EPIC | 120 |
| 36 | 24 | DUA LIPA WARNER | 108 |
| 24 | 25 | ITZY JYP | 13 |
| NEW | 26 | YO-YO MA SOUND POSTINGS/SONY CLASSICAL/SONY MASTERWORKS | 1 |
| 42 | 27 | LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL | 7 |
| RE | 28 | MILEY CYRUS RCA | 360 |
| 9 | 29 | LADY GAGA INTERSCOPE/JGA | 448 |
| 13 | 30 | YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG | 38 |
| 7 | 31 | BAD BUNNY RIMAS | 36 |
| RE | 32 | WIZKID STAR BOY | 7 |
| 28 | 33 | VICTON PLAN A/KAKAO M | 7 |
| 14 | 34 | IZ*ONE OFF THE RECORD/GENIE/STONE MUSIC ENTERTAINMENT | 9 |
| 32 | 35 | THE BOYZ CRE KER/KAKAO M | 22 |
| NEW | 36 | DROPKICK MURPHYS BOSTON SCALLY PUNK/ROUND HILL | 1 |
| 27 | 37 | MEGAN THEE STALLION 1501 CERTIFIED/300/AG | 45 |
| RE | 38 | ASTRO INTERPARK | 69 |
| 43 | 39 | TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC | 53 |
| 18 | 40 | KATY PERRY CAPITOL | 409 |
| RE | 41 | MARILIA MENDONCA SOM LIVRE | 42 |
| RE | 42 | DAN + SHAY WARNER MUSIC NASHVILLE/WMN | 2 |
| 25 | 43 | POST MALONE REPUBLIC | 101 |
| RE | 44 | WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG | 392 |
| RE | 45 | A.C.E BEAT INTERACTIVE | 7 |
| 31 | 46 | JHENE AIKO ART CLUB/ARTIUM/DEF JAM | 9 |
| 41 | 47 | DOJA CAT KEMOSABE/RCA | 5 |
| RE | 48 | KEHLANI TSUNAMI MOB/ATLANTIC/AG | 32 |
| RE | 49 | LOUIS TOMLINSON 78/SYCO/ARISTA | 128 |
| 40 | 50 | EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA | 334 |



Dropkick Debuts

Despite the global outbreak of the coronavirus putting a damper on St. Patrick's Day's celebrations, Celtic rockers Dropkick Murphys (above) didn't let that spoil their annual holiday concert. The group opted to perform a livestreamed concert across multiple social media and video streaming platforms, helping the act debut at No. 36 on the Social 50.

The Boston-bred band had gains in all social media categories, led by 41,000 new subscribers on YouTube (one of the platforms that streamed the show) in the week ending March 19 (up 2,628%), according to Next Big Sound. Dropkick Murphys' Wikipedia page also racked up 28,000 views.

Further, during the tracking week, the group's song catalog was streamed 7.3 million times in the United States, up 169%, according to Nielsen Music/MRC Data.

—KEVIN RUTHERFORD

| STREAMING SONGS™ | | | | |
|------------------|-----------|---|---------------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | 1 THE BOX BIRD VISION/ATLANTIC | Roddy Ricch | 15 |
| NEW | 2 | MYRON GENERATION NOW/ATLANTIC | Lil Uzi Vert | 1 |
| 6 | 3 | LIFE IS GOOD FREEBANDZ/EPIC | Future Feat. Drake | 10 |
| NEW | 4 | BEAN (KOBE) GENERATION NOW/ATLANTIC | Lil Uzi Vert Feat. Chief Keef | 1 |
| 12 | 5 | BLINDING LIGHTS XO/REPUBLIC | The Weeknd | 14 |
| RE | 6 | SUICIDAL YMW MELLY/300 | YNW Melly & Juice WRLD | 13 |
| NEW | 7 | YESSIRSKIII GENERATION NOW/ATLANTIC | Lil Uzi Vert & 21 Savage | 1 |
| 2 | 8 | BABY PLUTO GENERATION NOW/ATLANTIC | Lil Uzi Vert | 2 |
| 19 | 9 | GODZILLA SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Juice WRLD | 9 |
| 18 | 10 | INTENTIONS QUALITY CONTROL/SCHOOLBOY/MOTOWN/RAYMOND BRAUN/CAPITOL/DEF JAM | Justin Bieber Feat. Quavo | 6 |
| 20 | 11 | ROXANNE ARIZONA ZERVAS/COLUMBIA | Arizona Zervas | 20 |
| 24 | 12 | DON'T START NOW WARNER | Dua Lipa | 13 |
| 21 | 13 | SAY SO KEMOSABE/RCA | Doja Cat | 6 |
| 5 | 14 | P2 GENERATION NOW/ATLANTIC | Lil Uzi Vert | 2 |
| 27 | 15 | DANCE MONKEY BAD BATCH/ELEKTRA/EMG | Tones And I | 22 |
| 26 | 16 | HIGH FASHION BIRD VISION/ATLANTIC | Roddy Ricch Feat. Mustard | 11 |
| 3 | 17 | LO MEIN GENERATION NOW/ATLANTIC | Lil Uzi Vert | 2 |
| 7 | 18 | THAT WAY GENERATION NOW/ATLANTIC | Lil Uzi Vert | 3 |
| 32 | 19 | BLUEBERRY FAYGO MOGUL VISION/INTERSCOPE | Lil Mosey | 6 |
| NEW | 20 | LOTUS GENERATION NOW/ATLANTIC | Lil Uzi Vert | 1 |
| 30 | 21 | CIRCLES REPUBLIC | Post Malone | 29 |
| 35 | 22 | FALLING ALAMO/INTERSCOPE | Trevor Daniel | 17 |
| 29 | 23 | WOAH QUALITY CONTROL/MOTOWN/CAPITOL | Lil Baby | 19 |
| 4 | 24 | SILLY WATCH GENERATION NOW/ATLANTIC | Lil Uzi Vert | 2 |
| NEW | 25 | WASSUP GENERATION NOW/ATLANTIC | Lil Uzi Vert Feat. Future | 1 |
| 48 | 26 | WHATS POPPIN GENERATION NOW/ATLANTIC | Jack Harlow | 4 |
| 38 | 27 | BALLIN' 10 SUMMERS/INTERSCOPE | Mustard & Roddy Ricch | 27 |
| 11 | 28 | B.S. DEF JAM | Jhene Aiko Feat. H.E.R. | 2 |
| NEW | 29 | STRAWBERRY PEELS GENERATION NOW/ATLANTIC | Lil Uzi Vert Feat. Young Thug & Gunna | 1 |
| NEW | 30 | MOON RELATE GENERATION NOW/ATLANTIC | Lil Uzi Vert | 1 |
| NEW | 31 | OPRAH'S BANK ACCOUNT QUALITY CONTROL/MOTOWN/CAPITOL | Lil Yachty, Drake & DaBaby | 1 |
| 44 | 32 | SOMEONE YOU LOVED VERTIGO/CAPITOL | Lewis Capaldi | 37 |
| 46 | 33 | BOP SOUTHCOAST/INTERSCOPE | DaBaby | 24 |
| NEW | 34 | I CAN SHOW YOU GENERATION NOW/ATLANTIC | Lil Uzi Vert | 1 |
| 37 | 35 | SUM 2 PROVE QUALITY CONTROL/MOTOWN/CAPITOL | Lil Baby | 10 |
| NEW | 36 | TRAP THIS WAY (THIS WAY) GENERATION NOW/ATLANTIC | Lil Uzi Vert | 1 |
| 41 | 37 | DIOR VICTOR VICTOR WORLDWIDE/REPUBLIC | Pop Smoke | 5 |
| 33 | 38 | SI VEO A TU MAMA RIMAS | Bad Bunny | 3 |
| NEW | 39 | LEADERS GENERATION NOW/ATLANTIC | Lil Uzi Vert Feat. NAV | 1 |
| RE | 40 | ADORE YOU ERSKINE/COLUMBIA | Harry Styles | 12 |
| 47 | 41 | EVERYTHING I WANTED DARKROOM/INTERSCOPE | Billie Eilish | 17 |
| NEW | 42 | NO AUTO GENERATION NOW/ATLANTIC | Lil Uzi Vert Feat. Lil Durk | 1 |
| 8 | 43 | HOMECOMING GENERATION NOW/ATLANTIC | Lil Uzi Vert | 2 |
| RE | 44 | 10,000 HOURS WARNER MUSIC NASHVILLE/WAR | Dan + Shay & Justin Bieber | 20 |
| RE | 45 | HOT GIRL BUMMER BEAR TRAP/ALAMO/INTERSCOPE | blackbear | 19 |
| 23 | 46 | P*\$\$\$ FAIRY (OTW) DEF JAM | Jhene Aiko | 6 |
| NEW | 47 | COME THIS WAY GENERATION NOW/ATLANTIC | Lil Uzi Vert | 1 |
| 34 | 48 | HEATIN UP QUALITY CONTROL/MOTOWN/CAPITOL | Lil Baby & Gunna | 3 |
| RE | 49 | GRACE QUALITY CONTROL/MOTOWN/CAPITOL | Lil Baby & 42 Dugg | 2 |
| RE | 50 | HEART ON ICE ALAMO/INTERSCOPE | Rod Wave | 12 |

CHARTS LEGEND

● Bullets indicate titles with greatest weekly gains.

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

● Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).

▲ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

DIGITAL SONG SALES CHARTS

● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).

▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

AWARDS

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

SAL (Sales Gainer)

AIR (Airplay Gainer)

STM (Streaming Gainer)

Publishing song index available on Billboard.com.

Visit Billboard.com for complete rules and explanations.

MAR.
28
2020

HOT 100 SONGWRITERS™

| | | |
|--------|-------------|-------------------|
| 1 | #1 2 WKS | LIL UZI VERT |
| 2 | | LIL BABY |
| 3 | | TONES AND I |
| 4 | | JORDAN T. ORTIZ |
| 5 | | RODDY RICCH |
| 6 | | PI'ERRE BOURNE |
| 7 | | JONATHAN PRIESTER |
| 8 | | MAX MARTIN |
| 9 | | THE WEEKND |
| TIE 10 | | BILLIE EILISH |
| TIE 10 | | FINNEAS |

ROCK SONGWRITERS™

| | | |
|--------|-------------|-------------------|
| 1 | #1 7 WKS | KEVIN PARKER |
| TIE 2 | | BRENDON URIE |
| TIE 2 | | JAKE SINCLAIR |
| TIE 2 | | SAM HOLLANDER |
| 5 | | PAUL CARRACK |
| 6 | | JOHN LENNON |
| 7 | | AARON BRUNO |
| 8 | | DAVE BAYLEY |
| 9 | | DAYGLOW |
| TIE 10 | | COOK CLASSICS |
| TIE 10 | | ILSEY JUBER |
| TIE 10 | | JENNY OWEN YOUNGS |
| TIE 10 | | JONAS JEBERG |
| TIE 10 | | LOLO |
| TIE 10 | | TAYLA PARX |

CHRISTIAN SONGWRITERS™

| | | |
|-------|-------------|----------------|
| 1 | #1 2 WKS | OSINACHI OKORO |
| 2 | | JASON INGRAM |
| 3 | | MATTHEW WEST |
| TIE 4 | | LAUREN DAIGLE |
| TIE 4 | | PAUL MABURY |
| 6 | | BRYAN FOWLER |
| 7 | | TOBYMAC |
| 8 | | JONATHAN SMITH |
| TIE 9 | | BERNIE HERMS |
| TIE 9 | | MARK HALL |



Bourne,
Uzi Reign

Pi'erre Bourne (above) tops the Hot 100 Producers chart for the first time thanks to four sole production credits on the Billboard Hot 100. They all are from the deluxe edition of Lil Uzi Vert's new LP, *Eternal Atake*, which scores its second week atop the Billboard 200 (see page 66). "Bean (Kobe)," featuring Chief Keef, leads the four-pack of songs at No. 19 on the Hot 100.

Meanwhile, Lil Uzi Vert tops Hot 100 Songwriters for a second week as the rapper tallies 22 songs on the Hot 100, all of which he co-wrote.

Plus, We the Kingdom hits No. 1 on Christian Producers on the strength of its hit "Holy Water," which the quintet wrote and produced.

—XANDER ZELLNER

HOT 100 PRODUCERS™

| | | |
|----|------------|-----------------|
| 1 | #1 1 WK | PI'ERRE BOURNE |
| 2 | | 30ROC |
| 3 | | DANN HUFF |
| 4 | | IAN KIRKPATRICK |
| 5 | | GREG KURSTIN |
| 6 | | OOGIE MANE |
| 7 | | FRANK DUKES |
| 8 | | TMS |
| 9 | | SUPAH MARIO |
| 10 | | QUAY GLOBAL |

ROCK PRODUCERS™

| | | |
|-------|--------------|----------------|
| 1 | #1 35 WKS | JAKE SINCLAIR |
| 2 | | JONAS JEBERG |
| 3 | | TYLER SMYTH |
| 4 | | KEVIN PARKER |
| 5 | | BILL HAM |
| 6 | | RYAN METZGER |
| 7 | | DILLON FRANCIS |
| TIE 8 | | JONATHAN RADO |
| TIE 8 | | SHAWN EVERETT |
| 10 | | JOHN ANTHONY |

CHRISTIAN PRODUCERS™

| | | |
|-------|------------|-----------------|
| 1 | #1 1 WK | WE THE KINGDOM |
| 2 | | MARK MILLER |
| 3 | | BEN GLOVER |
| 4 | | ED CASH |
| 5 | | BRYAN FOWLER |
| TIE 6 | | JASON INGRAM |
| TIE 6 | | PAUL MABURY |
| 8 | | ANDREW PRUIS |
| 9 | | AARON ROBERTSON |
| 10 | | KYLE LEE |

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Mar. 28, 2020. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

PROMOTION

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HOT COUNTRY SONGS™

| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
|-----------|-----------|--|---------------|--|-----------|---------------|
| | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 1 | 1 | #1 THE BONES ▲ | 3 WKS | Maren Morris | 1 | 55 |
| | | G. KURSTIN (M. MORRIS, J. ROBBINS, L. J. VELTZ) | | COLUMBIA NASHVILLE | | |
| 2 | 2 | 10,000 HOURS ▲ | | Dan + Shay & Justin Bieber | 1 | 25 |
| | | D. SMYERS (D. SMYERS, S. MOONEY, J. J. DILLON, J. REYNOLDS, J. D. BIEBER, J. BOYD) | | WARNER MUSIC NASHVILLE/WAR | | |
| 3 | 3 | HOMESICK ▲ | | Kane Brown | 3 | 52 |
| | | D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS) | | ZONE 4/RCA NASHVILLE | | |
| 4 | 4 | I HOPE ● | | Gabby Barrett | 4 | 47 |
| | | R. COPPERMAN (Z. KALE, J. M. NITE, G. BARRETT) | | WARNER MUSIC NASHVILLE/WAR | | |
| 5 | 5 | HOMEMADE ▲ | | Jake Owen | 5 | 27 |
| | | J. MOI, D. COHEN (B. GOLDSMITH, J. MULLINS, D. PARKER, B. PINSON) | | BIG LOUD | | |
| 6 | 6 | KINFOLKS ▲ | | Sam Hunt | 3 | 24 |
| | | Z. CROWELL (S. L. HUNT, Z. CROWELL, J. FLOWERS, J. OSBORNE) | | MCA NASHVILLE | | |
| 7 | 7 | ONE MAN BAND ▲ | | Old Dominion | 2 | 51 |
| | | S. MCANALLY (M. RAMSEY, T. ROSEN, B. F. TURS, J. OSBORNE) | | RCA NASHVILLE | | |
| 11 | 8 | SAL WHAT SHE WANTS TONIGHT ▲ | | Luke Bryan | 8 | 22 |
| | | J. STEVENS, J. STEVENS (L. BRYAN, R. COPPERMAN, H. LINDSEY, J. M. NITE) | | CAPITOL NASHVILLE | | |
| 8 | 9 | AIR NOBODY BUT YOU ▲ | | Blake Shelton Duet With Gwen Stefani | 6 | 14 |
| | | S. HENDRICKS (T. L. JAMES, R. COPPERMAN, S. MCANALLY, J. OSBORNE) | | WARNER MUSIC NASHVILLE/WMN | | |
| 14 | 10 | STM MORE HEARTS THAN MINE ● | | Ingrid Andress | 10 | 37 |
| | | S. ELLIS, I. ANDRESS (I. ANDRESS, S. ELLIS, D. SOUTHERLAND) | | ATLANTIC/WARNER MUSIC NASHVILLE/WEA | | |
| 9 | 11 | CHASIN' YOU ● | | Morgan Wallen | 9 | 31 |
| | | J. MOI (J. MOORE, M. WALLEN, C. WISEMAN) | | BIG LOUD | | |
| 10 | 12 | SLOW DANCE IN A PARKING LOT ▲ | | Jordan Davis | 10 | 35 |
| | | P. DIGIOVANNI (J. DAVIS, L. L. FOWLER) | | MCA NASHVILLE | | |
| 15 | 13 | CATCH ● | | Brett Young | 13 | 38 |
| | | D. HUFF (B. YOUNG, R. COPPERMAN, A. GORLEY) | | BMLG | | |
| 13 | 14 | I WISH GRANDPAS NEVER DIED ● | | Riley Green | 12 | 33 |
| | | D. HUFF (R. GREEN, L. BONDS, B. GREEN) | | BMLG | | |
| 16 | 15 | I HOPE YOU'RE HAPPY NOW ▲ | | Carly Pearce & Lee Brice | 12 | 23 |
| | | B. BUSBEE (C. PEARCE, L. COMBS, R. MONTANA, J. SINGLETON) | | CURB/BIG MACHINE | | |
| 17 | 16 | DOES TO ME ▲ | | Luke Combs Featuring Eric Church | 16 | 10 |
| | | S. MOFFATT (L. COMBS, R. M. L. FULCHER, T. M. REEVE) | | RIVER HOUSE/COLUMBIA NASHVILLE | | |
| 19 | 17 | BEER CAN'T FIX ▲ | | Thomas Rhett Featuring Jon Pardi | 17 | 12 |
| | | D. HUFF, J. BUNETTA, T. THOMAS RHETT (T. THOMAS RHETT, J. BUNETTA, Z. SKELTON, R. B. TEDDER) | | VALORY | | |
| 18 | 18 | HOMECOMING QUEEN? ● | | Kelsea Ballerini | 14 | 28 |
| | | J. ROBBINS (K. BALLERINI, J. ROBBINS, N. GALYON) | | BLACK RIVER | | |
| 21 | 19 | AFTER A FEW ▲ | | Travis Denning | 19 | 23 |
| | | J. S. STOVER (T. DENNING, K. ARCHER, J. WEAVER) | | MERCURY | | |
| 22 | 20 | HERE AND NOW ▲ | | Kenny Chesney | 20 | 4 |
| | | B. CANNON, K. CHESNEY (C. WISEMAN, D. L. MURPHY, D. A. GARCIA) | | BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA | | |
| 28 | 21 | BLUEBIRD ▲ | | Miranda Lambert | 21 | 16 |
| | | J. JOYCE (M. LAMBERT, L. DICK, N. HEMBY) | | VANNER/RCA NASHVILLE | | |
| 24 | 22 | DIE FROM A BROKEN HEART ● | | Maddie & Tae | 22 | 35 |
| | | J. ROBBINS, D. WELLS (M. MARLOW, T. DYE, J. SINGLETON, D. RUTTAN) | | MERCURY | | |
| 27 | 23 | IN BETWEEN ▲ | | Scotty McCreery | 23 | 20 |
| | | F. ROGERS (S. MCCREERY, F. ROGERS, J. L. ALEXANDER, J. SINGLETON) | | TRIPLE TIGERS | | |
| 25 | 24 | GOD WHISPERED YOUR NAME ▲ | | Keith Urban | 21 | 3 |
| | | K. URBAN, D. MCCABRILL (C. AUGUST, M. CARTER, SHY CARTER, J. T. SLATER) | | HIT RED/CAPITOL NASHVILLE | | |
| | 25 | HOT SHOT DEBUT ONE MARGARITA ▲ | | Luke Bryan | 25 | 1 |
| | | J. STEVENS, J. STEVENS (M. R. CARTER, M. DRAGSTREM, J. THOMPSON) | | ROW CROP/CAPITOL NASHVILLE | | |
| 23 | 26 | LONELY IF YOU ARE ▲ | | Chase Rice | 23 | 29 |
| | | C. DESTEFANO, C. RICE (C. RICE, L. RIMES, H. PHELPS) | | DACK JANIELS/BROKEN BOW | | |
| 26 | 27 | BETTER TOGETHER ▲ | | Luke Combs | 14 | 19 |
| | | S. MOFFATT (L. COMBS, D. ISBELL, R. MONTANA) | | RIVER HOUSE/COLUMBIA NASHVILLE | | |
| 29 | 28 | MONSTERS ▲ | | Eric Church | 28 | 18 |
| | | J. JOYCE (E. CHURCH, J. HYDE) | | EMINASHVILLE | | |
| 20 | 29 | GASLIGHTER ▲ | | Dixie Chicks | 20 | 3 |
| | | J. M. ANTONOFF, D. XIE CHICKS (M. MAGUIRE, E. STRAYER, N. MAINES, J. M. ANTONOFF) | | COLUMBIA/INZUNE | | |
| 34 | 30 | DROWNING ▲ | | Chris Young | 18 | 26 |
| | | C. CROWDER, C. YOUNG (C. A. YOUNG, C. CROWDER, J. HOGUE) | | RCA NASHVILLE | | |
| 36 | 31 | ONE BEER ▲ | | HARDY Featuring Lauren Alaina & Devin Dawson | 31 | 12 |
| | | J. MOI, D. WELLS (M. W. HARDY, H. LINDSEY, J. MITCHELL) | | TREE VIBEZ/BIG LOUD | | |
| 32 | 32 | DRINKING ALONE ▲ | | Carrie Underwood | 32 | 19 |
| | | D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, B. R. JAMES) | | CAPITOL NASHVILLE | | |
| 34 | 33 | MY TRUCK ▲ | | Breland | 33 | 6 |
| | | K. A. L. V. TAYLOR (D. BRELAND, T. TAYLOR, K. AUSTIN, D. BARTON, T. ZEIGLER) | | BAD REAL/ATLANTIC | | |
| 35 | 34 | HER WORLD OR MINE ▲ | | Michael Ray | 31 | 21 |
| | | S. HENDRICKS (J. PAULIN, T. DENNING, B. BEAVERS) | | WARNER MUSIC NASHVILLE/WEA | | |
| 39 | 35 | HARD TO FORGET ▲ | | Sam Hunt | 35 | 6 |
| | | Z. CROWELL, L. LAIRD (S. L. HUNT, A. GORLEY, L. LAIRD, S. MCANALLY, J. OSBORNE, A. GRISHAM, M. J. SHURTZ, R. HULL) | | MCA NASHVILLE | | |
| 30 | 36 | BLESSINGS ▲ | | Florida Georgia Line | 23 | 19 |
| | | J. MOI, FLORIDA GEORGIA LINE (T. HUBBARD, B. KELLEY, T. DOUGLAS, J. FRASURE, J. M. SCHMIDT, E. K. SMITH) | | BMLG | | |
| 38 | 37 | ONE BIG COUNTRY SONG ▲ | | LOCASH | 36 | 14 |
| | | 770 PRODUCTIONS (J. FRASURE, A. GORLEY, M. W. HARDY) | | WHEELHOUSE | | |
| 37 | 38 | ONE NIGHT STANDARDS ▲ | | Ashley McBryde | 35 | 12 |
| | | J. JOYCE (A. MCBRYDE, S. MCANALLY, N. HAYFORD) | | ATLANTIC/WARNER MUSIC NASHVILLE/WAR | | |
| 41 | 39 | WHY WE DRINK ▲ | | Justin Moore | 39 | 7 |
| | | J. S. STOVER, S. BORCHETTA (J. MOORE, C. BEATHARD, D. L. MURPHY, J. S. STOVER) | | VALORY | | |
| 42 | 40 | JUST THE WAY ▲ | | Parmalee x Blanco Brown | 40 | 5 |
| | | D. FANNING (M. THOMAS, K. BARD, N. WIPE) | | STONE CREEK | | |
| 40 | 41 | WHAT COULD'VE BEEN ▲ | | Gone West | 38 | 16 |
| | | J. KENNEY (C. CAILLAT, J. K. YOUNG, J. REEVES, D. J. KENNEY) | | TRIPLE TIGERS | | |
| 33 | 42 | GETTING GOOD ▲ | | Lauren Alaina | 33 | 6 |
| | | D. GARCIA (E. L. WEISBAND) | | 19/MERCURY | | |
| 44 | 43 | COVER ME UP ▲ | | Morgan Wallen | 35 | 20 |
| | | J. MOI, D. COHEN (M. J. ISBELL) | | BIG LOUD | | |
| 43 | 44 | BIG, BIG PLANS ▲ | | Chris Lane | 33 | 23 |
| | | J. MOI (J. DURRETT, C. LANE, E. K. SMITH) | | BIG LOUD | | |
| 46 | 45 | DONE ▲ | | Chris Janson | 45 | 4 |
| | | C. JANSON, T. CECIL (C. JANSON, M. OGLESBY, J. PAULIN, M. ROY) | | WARNER MUSIC NASHVILLE/WAR | | |
| 47 | 46 | THIS BAR ▲ | | Morgan Wallen | 29 | 11 |
| | | J. MOI (M. W. HARDY, J. MORGAN, J. SCOTT, E. K. SMITH, R. VOJTESAK, M. WALLEN) | | BIG LOUD | | |
| NEW | 47 | EVERYWHERE BUT ON ▲ | | Matt Stell | 47 | 1 |
| | | A. BOWERS, M. STELL (M. STELL, P. SIKES, L. MILLER) | | RECORDS/ARISTA NASHVILLE | | |
| 48 | 48 | DETAILS ▲ | | Billy Currington | 47 | 4 |
| | | M. TRUSSELL (M. TRUSSELL, N. GALYON, S. L. OLSEN) | | MERCURY | | |
| RE | 49 | ALL IS FOUND ▲ | | Kacey Musgraves | 31 | 10 |
| | | I. FITCHUK, D. TASHIAN (K. ANDERSON-LOPEZ, R. LOPEZ) | | WALT DISNEY | | |
| RE | 50 | ANYTHING SHE SAYS ▲ | | Mitchell Tenpenny Featuring Seaforth | 47 | 7 |
| | | J. M. SCHMIDT (M. TENPENNY, J. M. SCHMIDT, T. W. JORDAN, A. ALBERT) | | RISER HOUSE/COLUMBIA NASHVILLE | | |



Owen No. 1; Shelton, Stefani Surge

Jake Owen (above) earns his eighth Country Airplay No. 1 as "Homemade" lifts 2-1, up 7% to 36.1 million audience impressions, according to Nielsen Music/MRC Data. "I think we all can relate right now to taking the time to focus on the people and small, daily moments that really matter, the ones that make your home, at the core, the most important thing in life," Owen tells *Billboard* (see story, page 4).

Plus, Blake Shelton and Gwen Stefani's "Nobody but You" pushes 12-10 on the survey (22.6 million, up 14%). Shelton scores his 34th top 10, tying for the 10th-most in the chart's history, while Stefani earns her first. She previously reached the top 10 on adult, alternative, dance, pop and R&B/hip-hop airplay surveys as a soloist, while also boasting a robust chart history fronting No Doubt.

—JIM ASKER

TOP COUNTRY ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|-----------|-----------|----------------------|---------------|---|------------------------------|---------------|
| 1 | 1 | #1 LUKE COMBS | 3 | RIVER HOUSE/COLUMBIA NASHVILLE/SMN | What You See Is What You Get | 19 |
| 2 | 2 | LUKE COMBS | 3 | RIVER HOUSE/COLUMBIA NASHVILLE/SMN | This One's For You | 146 |
| 3 | 3 | MORGAN WALLEN | ● | BIG LOUD | If I Know Me | 94 |
| 4 | 4 | BLAKE SHELTON | ● | WARNER MUSIC NASHVILLE/WMN | Fully Loaded: God's Country | 14 |
| 5 | 5 | KANE BROWN | ▲ | ZONE 4/RCA NASHVILLE/SMN | Experiment | 71 |
| 7 | 6 | CHRIS STAPLETON | 4 | MERCURY/UMGN | Traveller | 255 |
| 6 | 7 | MAREN MORRIS | ● | COLUMBIA NASHVILLE/SMN | GIRL | 54 |
| 8 | 8 | DAN + SHAY | ▲ | WARNER MUSIC NASHVILLE/WMN | Dan + Shay | 91 |
| 9 | 9 | OLD DOMINION | ● | RCA NASHVILLE/SMN | Old Dominion | 21 |
| 10 | 10 | KANE BROWN | 2 | ZONE 4/RCA NASHVILLE/SMN | Kane Brown | 172 |
| 12 | 11 | THOMAS RHETT | ● | VALORY/BMLG | Center Point Road | 42 |
| 11 | 12 | JASON ALDEAN | ● | MACON/BROKEN BOW/BMG/BBMG | | 9 |
| 13 | 13 | TIM MCGRAW | ● | CURB | 35 Biggest Hits | 63 |
| 14 | 14 | ZAC BROWN BAND | ● | ROAR/SOUTHERN GROUND/ATLANTIC/AG | Greatest Hits So Far... | 241 |
| 16 | 15 | RILEY GREEN | ● | BMLG | Different 'Round Here | 25 |
| 15 | 16 | ELVIS PRESLEY | ▲ | RCA/SONY STRATEGIC MARKETING GROUP/LEGACY | The Essential Elvis Presley | 53 |
| 18 | 17 | JASON ALDEAN | ● | MACON/BROKEN BOW/BMG/BBMG | Rearview Town | 101 |
| 20 | 18 | JORDAN DAVIS | ● | MCA NASHVILLE/UMGN | Home State | 89 |
| 19 | 19 | BLAKE SHELTON | ● | WARNER MUSIC NASHVILLE/WMN | Reloaded: 20 #1 Hits | 230 |
| 22 | 20 | JON PARDI | ▲ | CAPITOL NASHVILLE/UMGN | California Sunrise | 196 |
| 23 | 21 | GEORGE STRAIT | 7 | MCA NASHVILLE/UMGN | 50 Number Ones | 203 |
| 24 | 22 | FLORIDA GEORGIA LINE | ● | BMLG | Can't Say I Ain't Country | 57 |
| 21 | 23 | KACEY MUSGRAVES | ● | MCA NASHVILLE/UMGN | Golden Hour | 98 |
| 25 | 24 | BRETT YOUNG | ▲ | BMLG | Brett Young | 162 |
| 17 | 25 | TYLER CHILDERS | ● | HICKMAN HOLLER/THIRTY TIGERS | Purgatory | 36 |

COUNTRY AIRPLAY™

| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
|-----------|-----------|---------------------------------------|--------------------------------------|---------------|
| | | IMPRINT/PROMOTION LABEL | | |
| 2 | 1 | #1 HOMEMADE ▲ | Jake Owen | 42 |
| | | 1 WK | BIG LOUD | |
| 1 | 2 | HOMESICK ▲ | Kane Brown | 33 |
| | | ZONE 4/RCA NASHVILLE | | |
| 4 | 3 | WHAT SHE WANTS TONIGHT ▲ | Luke Bryan | 22 |
| | | CAPITOL NASHVILLE | | |
| 3 | 4 | KINFOLKS ▲ | Sam Hunt | 24 |
| | | MCA NASHVILLE | | |
| 5 | 5 | CATCH ● | Brett Young | 43 |
| | | BMLG | | |
| 6 | 6 | SLOW DANCE IN A PARKING LOT ▲ | Jordan Davis | 48 |
| | | MCA NASHVILLE | | |
| 9 | 7 | I HOPE ● | Gabby Barrett | 30 |
| | | WARNER MUSIC NASHVILLE/WAR | | |
| 10 | 8 | MORE HEARTS THAN MINE ▲ | Ingrid Andress | 39 |
| | | ATLANTIC/WARNER MUSIC NASHVILLE/WEA | | |
| 8 | 9 | WE BACK ▲ | Jason Aldean | 28 |
| | | MACON/BROKEN BOW | | |
| 12 | 10 | GG NOBODY BUT YOU ▲ | Blake Shelton Duet With Gwen Stefani | 12 |
| | | WARNER MUSIC NASHVILLE/WMN | | |
| 11 | 11 | BEER CAN'T FIX ▲ | Thomas Rhett Feat. Jon Pardi | 13 |
| | | VALORY | | |
| 13 | 12 | CHASIN' YOU ● | Morgan Wallen | 34 |
| | | BIG LOUD | | |
| 14 | 13 | DOES TO ME ▲ | Luke Combs Feat. Eric Church | 9 |
| | | RIVER HOUSE/COLUMBIA NASHVILLE | | |
| 15 | 14 | HOPE YOU'RE HAPPY NOW ▲ | Carly Pearce & Lee Brice | 24 |
| | | CURB/BIG MACHINE | | |
| 16 | 15 | I WISH GRANDPAS NEVER DIED ● | Riley Green | 33 |
| | | BMLG | | |
| 17 | 16 | AFTER A FEW ▲ | Travis Denning | 54 |
| | | MERCURY | | |
| 18 | 17 | HOMECOMING QUEEN? ● | Kelsea Ballerini | 29 |
| | | BLACK RIVER | | |
| 19 | 18 | HERE AND NOW ▲ | Kenny Chesney | 5 |
| | | BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA | | |
| 20 | 19 | IN BETWEEN ▲ | Scotty McCreery | 50 |
| | | TRIPLE TIGERS | | |
| 21 | 20 | MONSTERS ▲ | Eric Church | 29 |
| | | EMINASHVILLE | | |
| 23 | 21 | DRINKING ALONE ▲ | Carrie Underwood | 20 |
| | | CAPITOL NASHVILLE | | |
| 22 | 22 | ONE BIG COUNTRY SONG ▲ | LOCASH | 45 |

| HOT ROCK SONGS™ | | | | | | |
|-----------------------|-----------|--|---------------|--|-----------|---------------|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
| | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 1 | 1 | #1 HIGH HOPES | | Panic! At The Disco | 1 | 96 |
| 2 | 2 | HEY LOOK MA, I MADE IT | | Panic! At The Disco | 1 | 77 |
| 26 | 3 | SAL AIR STM CAUTION | | The Killers | 3 | 2 |
| HOT SHOT DEBUT | 4 | IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE) | | R.E.M. | 4 | 1 |
| 3 | 5 | BANG! | | AJR | 3 | 6 |
| 16 | 6 | I JUST WANNA SHINE | | Fitz And The Tantrums | 6 | 8 |
| 7 | 7 | OH YEAH! | | Green Day | 3 | 9 |
| 4 | 8 | POPULAR MONSTER | | Falling In Reverse | 4 | 18 |
| 5 | 9 | NOVOCAINE | | The Unlikely Candidates | 5 | 21 |
| 17 | 10 | HURRICANE | | I Prevail | 10 | 20 |
| 9 | 11 | LOST IN YESTERDAY | | Tame Impala | 5 | 11 |
| 6 | 12 | INSIDE OUT | | Five Finger Death Punch | 3 | 16 |
| 8 | 13 | HOW LONG | | Ace | 8 | 3 |
| 15 | 14 | LIFE IN THE CITY | | The Lumineers | 12 | 28 |
| RE | 15 | IMAGINE | | John Lennon | 15 | 2 |
| 14 | 16 | SHARP DRESSED MAN | | ZZ Top | 14 | 2 |
| 11 | 17 | THE BEST | | AWOLNATION | 11 | 19 |
| 21 | 18 | BLACK MADONNA | | Cage The Elephant | 18 | 8 |
| 12 | 19 | LA GRANGE | | ZZ Top | 12 | 2 |
| 13 | 20 | YOUR LOVE (DEJA VU) | | Glass Animals | 10 | 4 |
| 27 | 21 | DELETER | | Grouplove | 21 | 9 |
| 22 | 22 | USED TO LIKE | | Neon Trees | 21 | 17 |
| 20 | 23 | UNDER THE GRAVEYARD | | Ozzy Osbourne | 3 | 19 |
| 19 | 24 | WHY ARE YOU HERE | | Machine Gun Kelly | 4 | 13 |
| 23 | 25 | MIGHT BE RIGHT | | White Reaper | 6 | 25 |
| 18 | 26 | BREATHE DEEPER | | Tame Impala | 2 | 5 |
| 28 | 27 | CAN I CALL YOU TONIGHT? | | Dayglow | 23 | 20 |
| 44 | 28 | LOST IN THE WOODS | | Weezer | 11 | 13 |
| 32 | 29 | FAR AWAY | | Breaking Benjamin Featuring Scooter Ward | 12 | 8 |
| 29 | 30 | BAD DECISIONS | | The Strokes | 18 | 4 |
| 39 | 31 | HONEYBEE | | The Head And The Heart | 31 | 12 |
| 35 | 32 | LONELINESS FOR LOVE | | lovelytheband | 30 | 7 |
| 31 | 33 | ORDINARY MAN | | Ozzy Osbourne Featuring Elton John | 4 | 7 |
| 40 | 34 | SHINE A LITTLE LIGHT | | The Black Keys | 29 | 4 |
| NEW | 35 | STRAWBERRY'S WAKE | | Dance Gavin Dance | 35 | 1 |
| 25 | 36 | A LITTLE BIT OFF | | Five Finger Death Punch | 8 | 3 |
| 37 | 37 | YUVE YUVE YU | | The Hu Featuring From Ashes To New | 35 | 12 |
| 33 | 38 | VAN HORN | | Saint Motel | 33 | 5 |
| 30 | 39 | DANCE OF THE CLAIRVOYANTS | | Pearl Jam | 3 | 9 |
| 36 | 40 | HISTORY OF VIOLENCE | | Theory Of A Deadman | 15 | 14 |
| 43 | 41 | AND IT'S STILL ALRIGHT | | Nathaniel Rateliff | 33 | 5 |
| 42 | 42 | TEXAS SUN | | Khruangbin & Leon Bridges | 20 | 9 |
| 38 | 43 | WARS | | Of Monsters And Men | 34 | 16 |
| 34 | 44 | DIE TO LIVE | | Volbeat Featuring Neil Fallon | 32 | 7 |
| 49 | 45 | DRUGS | | UPSAHL | 45 | 2 |
| RE | 46 | PNEUMA | | Tool | 4 | 9 |
| NEW | 47 | I'M YER DAD | | GRLwood | 47 | 1 |
| 47 | 48 | ME & YOU TOGETHER SONG | | The 1975 | 5 | 8 |
| 46 | 49 | GO EASY | | Matt Maeson | 46 | 2 |
| RE | 50 | SIMMER | | Hayley Williams | 7 | 6 |



R.E.M., Lennon Leap

Amid the global outbreak of the coronavirus, "It's the End of the World As We Know It (And I Feel Fine)," a 1987 chart hit by R.E.M. (above), debuts at No. 4 on Hot Rock Songs, while John Lennon's 1971 classic "Imagine" returns at No. 15. The former, with its apocalyptic vibe, surged by 482% to 5,000 downloads sold and 169% to 1.7 million U.S. streams in the week ending March 19, according to Nielsen Music/MRC Data. The latter gained by 138% to 1,000 sold and by 7% to 1.3 million streams after it was covered in a Gal Gadot-led celebrity video aiming to lift collective spirits.

On the Alternative airplay chart, Sub Urban's "Cradles" climbs 3-1 as the New Jersey native (born Danny Maison-neuve) leads in his first visit to the list.

—KEVIN RUTHERFORD

| TOP ROCK ALBUMS™ | | | | | | |
|-----------------------|-----------|--|---------------|--------------------------------|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART | |
| | | IMPRINT/DISTRIBUTING LABEL | | | | |
| 2 | 1 | #1 QUEEN | | Greatest Hits | 118 | |
| 5 | 2 | ELTON JOHN | | Diamonds | 123 | |
| 9 | 3 | PS THE BEATLES | | 1 | 165 | |
| 4 | 4 | OZZY OSBOURNE | | Ordinary Man | 4 | |
| 1 | 5 | JAMES TAYLOR | | American Standard | 3 | |
| 7 | 6 | CREEDENCE CLEARWATER REVIVAL | | Chronicle The 20 Greatest Hits | 165 | |
| 10 | 7 | JOURNEY | | Journey's Greatest Hits | 165 | |
| 11 | 8 | FLEETWOOD MAC | | Rumours | 159 | |
| 6 | 9 | TAME IMPALA | | The Slow Rush | 5 | |
| HOT SHOT DEBUT | 10 | GROUPLOVE | | Healer | 1 | |
| 21 | 11 | GG BILLY JOEL | | The Essential Billy Joel | 111 | |
| 12 | 12 | THE BEATLES | | Abbey Road | 156 | |
| 3 | 13 | FIVE FINGER DEATH PUNCH | | F8 | 3 | |
| 13 | 14 | TOM PETTY AND THE HEARTBREAKERS | | Greatest Hits | 133 | |
| 15 | 15 | IMAGINE DRAGONS | | Evolve | 143 | |
| 14 | 16 | AC/DC | | Back In Black | 152 | |
| RE | 17 | RED HOT CHILI PEPPERS | | Greatest Hits | 137 | |
| 17 | 18 | GUNS N' ROSES | | Appetite For Destruction | 51 | |
| 18 | 19 | EAGLES | | Their Greatest Hits 1971-1975 | 137 | |
| 23 | 20 | TWENTY ONE PILOTS | | Blurryface | 253 | |
| 19 | 21 | NIRVANA | | Nevermind | 131 | |
| NEW | 22 | CODE ORANGE | | Underneath | 1 | |
| 26 | 23 | TAME IMPALA | | Currents | 79 | |
| 20 | 24 | FIVE FINGER DEATH PUNCH | | A Decade Of Destruction | 120 | |
| 27 | 25 | IMAGINE DRAGONS | | Night Visions | 278 | |

| ALTERNATIVE AIRPLAY™ | | | | | | |
|----------------------|-----------|---|-------------------------|---------------|--|--|
| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART | | |
| | | IMPRINT/PROMOTION LABEL | | | | |
| 3 | 1 | #1 CRADLES | Sub Urban | 25 | | |
| 2 | 2 | EVERYTHING I WANTED | Billie Eilish | 18 | | |
| 1 | 3 | NOVOCAINE | The Unlikely Candidates | 35 | | |
| 5 | 4 | OH YEAH! | Green Day | 9 | | |
| 6 | 5 | LIFE IN THE CITY | The Lumineers | 24 | | |
| 4 | 6 | THE BEST | AWOLNATION | 20 | | |
| 7 | 7 | USED TO LIKE | Neon Trees | 18 | | |
| 8 | 8 | BLACK MADONNA | Cage The Elephant | 10 | | |
| 10 | 9 | DELETER | Grouplove | 10 | | |
| 25 | 10 | GG CAUTION | The Killers | 2 | | |
| 9 | 11 | THE HYPE | twenty one pilots | 36 | | |
| 13 | 12 | LONELINESS FOR LOVE | lovelytheband | 7 | | |
| 11 | 13 | RUNNING UP THAT HILL | Meg Myers | 50 | | |
| 15 | 14 | LOST IN YESTERDAY | Tame Impala | 9 | | |
| 12 | 15 | DISSOLVE | Absofacto | 40 | | |
| 19 | 16 | BANG! | AJR | 4 | | |
| 17 | 17 | VAN HORN | Saint Motel | 19 | | |
| 16 | 18 | SHINE A LITTLE LIGHT | The Black Keys | 9 | | |
| 21 | 19 | YOUR LOVE (DEJA VU) | Glass Animals | 4 | | |
| 20 | 20 | LET'S FALL IN LOVE FOR THE NIGHT | FINNEAS | 7 | | |
| 22 | 21 | BAD DECISIONS | The Strokes | 5 | | |
| 23 | 22 | ME & YOU TOGETHER SONG | The 1975 | 8 | | |
| 24 | 23 | SIMMER | Hayley Williams | 8 | | |
| 18 | 24 | GO EASY | Matt Maeson | 17 | | |
| 29 | 25 | BEAUTIFUL FACES | Declan McKenna | 6 | | |

CHRIS CARROLL/CORBISGETTY IMAGES
HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY AND STREAMING SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, AND STREAMING EQUVALENT ALBUM SALES. ALTERNATIVE AIRPLAY: THE WEEK'S MOST POPULAR ALTERNATIVE SONGS, RANKED BY RADIO AIRPLAY DETECTIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. LEGEND ON BILLBOARD.COM/BI FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

| HOT LATIN SONGS™ | | | | | | |
|------------------|-----------|--|---------------|--|-----------|---------------|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART |
| | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | |
| 1 | 1 | #1 RITMO (BAD BOYS FOR LIFE) | 9 WKS | The Black Eyed Peas X J Balvin | 1 | 23 |
| 5 | 2 | TUSA | | Karol G & Nicki Minaj | 1 | 19 |
| 3 | 3 | SI VEO A TU MAMA | | Bad Bunny | 1 | 3 |
| 2 | 4 | LA DIFICIL | | Bad Bunny | 2 | 3 |
| 4 | 5 | VETE | | Bad Bunny | 1 | 18 |
| 7 | 6 | SAFAERA | | Bad Bunny, Jowell & Randy & Nengo Flow | 6 | 3 |
| 6 | 7 | IGNORANTES | | Bad Bunny & Sech | 3 | 5 |
| 9 | 8 | YO PERRO SOLA | | Bad Bunny | 8 | 3 |
| 8 | 9 | LA SANTA | | Bad Bunny X Daddy Yankee | 6 | 3 |
| 10 | 10 | PERO YA NO | | Bad Bunny | 8 | 3 |
| 11 | 11 | BICHIVAL | | Bad Bunny & Yaviah | 11 | 3 |
| 22 | 12 | MUEVELO | | Nicky Jam & Daddy Yankee | 12 | 11 |
| 21 | 13 | AMOR TUMBADO | | Natanael Cano | 8 | 11 |
| 18 | 14 | ME GUSTA | | Shakira & Anuel AA | 6 | 10 |
| 35 | 15 | AIR SUBELO (FURTHER UP) | | Static & Ben El & Pitbull & Chesca | 15 | 7 |
| 12 | 16 | SOLIA | | Bad Bunny | 12 | 3 |
| 13 | 17 | ESTA CABRON SER YO | | Bad Bunny X Anuel AA | 13 | 3 |
| 24 | 18 | MORADO | | J Balvin | 13 | 10 |
| 14 | 19 | 25/8 | | Bad Bunny | 14 | 3 |
| 23 | 20 | KEII | | Anuel AA | 3 | 6 |
| 25 | 21 | SIGUES CON EL | | Arcangel x Sech | 12 | 14 |
| 30 | 22 | ROJO | | J Balvin | 22 | 3 |
| 15 | 23 | A TU MERCED | | Bad Bunny | 15 | 3 |
| 16 | 24 | LA ZONA | | Bad Bunny | 15 | 3 |
| 17 | 25 | QUE MALO | | Bad Bunny & Nengo Flow | 14 | 3 |
| 20 | 26 | BLANCO | | J Balvin | 18 | 18 |
| 19 | 27 | UNA VEZ | | Bad Bunny & Mora | 18 | 3 |
| 33 | 28 | FANTASIA | | Ozuna | 21 | 14 |
| 32 | 29 | YO YA NO VUELVO CONTIGO | | Lenin Ramirez Featuring Grupo Firme | 22 | 17 |
| 26 | 30 | P FKN R | | Bad Bunny, Kendo Kaponi & Arcangel | 19 | 3 |
| 31 | 31 | SE ME OLVIDO | | Christian Nodal | 31 | 2 |
| 39 | 32 | STM PALABRA DE HOMBRE | | El Fantasma | 32 | 5 |
| 27 | 33 | HABLAMOS MANANA | | Bad Bunny, Duki & Pablo Chile | 22 | 3 |
| 36 | 34 | DEFINITIVAMENTE | | Daddy Yankee & Sech | 25 | 7 |
| 34 | 35 | MEDUSA | | Jhay Cortez, Anuel AA & J Balvin | 12 | 6 |
| 28 | 36 | PUESTO PA GUERRIAL | | Bad Bunny X Myke Towers | 21 | 3 |
| 29 | 37 | <3 | | Bad Bunny | 20 | 3 |
| 37 | 38 | SAL DISFRUTO LO MALO | | Natanael Cano | 24 | 20 |
| 38 | 39 | GIRL | | Myke Towers | 23 | 8 |
| 40 | 40 | SOLO TU | | Calibre 50 | 27 | 13 |
| 41 | 41 | ESCONDIDOS | | La Adictiva Banda San Jose de Mesillas | 19 | 19 |
| 42 | 42 | ELLA | | Natanael Cano Featuring Junior H | 29 | 15 |
| HOT SHOT DEBUT | 43 | DORMIDA | | Edwin Luna y La Trakalosa de Monterrey | 43 | 1 |
| 50 | 44 | CARITA DE INOCENTE | | Prince Royce | 44 | 2 |
| 48 | 45 | TE OLVIDE | | Alejandro Fernandez | 43 | 4 |
| 47 | 46 | CORONAO NOW | | Lil Pump x El Alfa | 30 | 12 |
| 45 | 47 | HOLA | | Dalex | 35 | 13 |
| RE | 48 | TIBURONES | | Ricky Martin | 44 | 3 |
| 46 | 49 | DIOSA | | Myke Towers | 38 | 4 |
| RE | 50 | LO QUE TE DI | | Marc Anthony | 41 | 10 |



Here Comes A No. 1

As "Subelo (Further Up)" by Static & Ben El, Pitbull and Chesca pushes 8-1 on the Latin Airplay chart, the Israeli pop duo and Chesca earn their first No. 1, while Pitbull collects his eighth. "We are thrilled to be part of such a fantastic achievement," Static & Ben El (above) tell *Billboard*.

"Subelo," which interpolates Ini Kamozé's 1994 No. 1 Billboard Hot 100 hit, "Here Comes the Hotstepper," climbs to the top with a robust 94% gain (to 16 million) in audience impressions earned in the week ending March 22, according to Nielsen Music/MRC Data.

Oddly enough, "Hotstepper" is red-hot on Latin Airplay, as it is also channeled in the No. 3 hit, "Muevelo," by Nicky Jam and Daddy Yankee. It rises one spot with 12.9 million in audience (up 13%).

—PAMELA BUSTIOS

| TOP LATIN ALBUMS™ | | | | | | |
|-------------------|-----------|---------------------------------|---------------|---------------------------------------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | WKS. ON CHART | |
| | | IMPRINT/DISTRIBUTING LABEL | | | | |
| 1 | 1 | #1 BAD BUNNY | 3 WKS | YHLQMDLG | 3 | |
| 2 | 2 | BAD BUNNY | | X100PRE | 65 | |
| 3 | 3 | MYKE TOWERS | | Easy Money Baby | 8 | |
| 4 | 4 | J BALVIN & BAD BUNNY | | Oasis | 38 | |
| 5 | 5 | NATANAEL CANO | | Corridos Tumbados | 20 | |
| 6 | 6 | AVENTURA | | Todavía Me Amas: Lo Mejor de Aventura | 194 | |
| 7 | 7 | OZUNA | | Odisea | 134 | |
| 9 | 8 | JHAY CORTEZ | | Famouz | 43 | |
| 8 | 9 | OZUNA | | Nibiru | 16 | |
| 10 | 10 | ARCANGEL | | Historias de Un Capricornio | 13 | |
| 18 | 11 | GG OZUNA | | Aura | 82 | |
| 11 | 12 | LUNAY | | Epico | 21 | |
| 12 | 13 | BECKY G | | Mala Santa | 22 | |
| HOT SHOT DEBUT | 14 | HERENCIA DE PATRONES | | Sorry For The Wait (EP) | 1 | |
| 14 | 15 | SELENA | | Ones | 227 | |
| 13 | 16 | LUIS FONSI | | Vida | 59 | |
| 16 | 17 | FARRUKO | | Gangalee | 47 | |
| 15 | 18 | SECH | | Suenos | 48 | |
| 20 | 19 | ROMEO SANTOS | | Formula: Vol. 2 | 260 | |
| 19 | 20 | ANUEL AA | | Real Hasta La Muerte | 88 | |
| 17 | 21 | KAROL G | | Ocean | 46 | |
| 21 | 22 | ENRIQUE IGLESIAS | | Greatest Hits (2019) | 24 | |
| 22 | 23 | J BALVIN | | Vibras | 95 | |
| 28 | 24 | ROMEO SANTOS | | Utopia | 50 | |
| 24 | 25 | NICKY JAM | | Intimo | 20 | |

| LATIN AIRPLAY™ | | | | | | |
|----------------|-----------|--|---------------|--|---------------|--|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | WKS. ON CHART | |
| | | IMPRINT/PROMOTION LABEL | | | | |
| 8 | 1 | #1 GG SUBELO (FURTHER UP) | 1 WK | Static & Ben El & Pitbull & Chesca | 7 | |
| 2 | 2 | TUSA | | Karol G & Nicki Minaj | 18 | |
| 4 | 3 | MUEVELO | | Nicky Jam & Daddy Yankee | 11 | |
| 5 | 4 | FANTASIA | | Ozuna | 10 | |
| 6 | 5 | RITMO (BAD BOYS FOR LIFE) | | The Black Eyed Peas X J Balvin | 21 | |
| 9 | 6 | ME GUSTA | | Shakira & Anuel AA | 9 | |
| 3 | 7 | VETE | | Bad Bunny | 16 | |
| 1 | 8 | BLANCO | | J Balvin | 17 | |
| 7 | 9 | QUE TIRE PA LANTE | | Daddy Yankee | 22 | |
| 15 | 10 | TE QUEMASTE | | Manuel Turizo & Anuel AA | 15 | |
| 10 | 11 | SOLO TU | | Calibre 50 | 15 | |
| 13 | 12 | MORADO | | J Balvin | 9 | |
| 14 | 13 | FANTASIAS | | Rauw Alejandro X Farruko | 7 | |
| 18 | 14 | DORMIDA | | Edwin Luna y La Trakalosa de Monterrey | 13 | |
| 17 | 15 | KEII | | Anuel AA | 6 | |
| 26 | 16 | CARITA DE INOCENTE | | Prince Royce | 3 | |
| 24 | 17 | TIBURONES | | Ricky Martin | 7 | |
| 25 | 18 | PALABRA DE HOMBRE | | El Fantasma | 6 | |
| 20 | 19 | TE OLVIDE | | Alejandro Fernandez | 6 | |
| 16 | 20 | LA MEJOR VERSION DE MI | | Natti Natasha & Romeo Santos | 25 | |
| 12 | 21 | QUE PENA | | Maluma x J Balvin | 12 | |
| 22 | 22 | DEFINITIVAMENTE | | Daddy Yankee & Sech | 5 | |
| 27 | 23 | VALLENATO APRETAO | | Silvestre Dangond | 6 | |
| 33 | 24 | LO QUE TE DI | | Marc Anthony | 21 | |
| 19 | 25 | ESCONDIDOS | | La Adictiva | 20 | |

CHRISTIAN/GOSPEL



MAR. 28 2020



HOT CHRISTIAN SONGS™

| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | PRODUCER (SONGWRITER) | Artist | IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|-----------|-----------|-----------------------|---------------|---|---|----------------------------|-----------|---------------|
| 1 | 1 | #1 YOU SAY | 79 WKS | J. INGRAM, P. MABURY, L. DAIGLE, J. INGRAM, P. MABURY | Lauren Daigle | CENTRICITY | 1 | 89 |
| 2 | 2 | HOLY WATER | | WE THE KINGDOM (E. CASH, S. M. CASH, F. CASH, M. CASH, A. BERGT, HOLD) | We The Kingdom | SPARROW/CAPITOL CMG | 2 | 27 |
| 4 | 3 | ALMOST HOME | | B. GLOVER, B. MILLARD, M. SCHEUCHZER, N. COCHRAN, R. SHAFFER, B. GRAUL, B. GLOVER | MercyMe | FAIR TRADE | 3 | 22 |
| 3 | 4 | THE GOD WHO STAYS | | A. J. PRUIS, (M. WEST, J. L. SMITH, A. J. PRUIS) | Matthew West | STORY HOUSE COLLECTIVE/PLG | 3 | 34 |
| 10 | 5 | I KNOW | | J. REDMON, (M. WEAVER, B. COWART, H. BENTLEY) | Big Daddy Weave | CURB-WORD | 5 | 11 |
| 7 | 6 | BURN THE SHIPS | | T. EDD, T. M. HALE, S. MOSLEY, FOR KING & COUNTRY (J. SMALLBONE, L. SMALLBONE, S. MOSLEY, M. HALE) | for KING & COUNTRY | CURB-WORD | 3 | 46 |
| 6 | 7 | NOBODY | | M. A. MILLER, (M. HALL, M. WEST, B. HERMS) | Casting Crowns Featuring Matthew West | BEACH STREET/REUNION/PLG | 3 | 45 |
| 3 | 8 | WAYMAKER | | M. W. SMITH, K. W. LEE, (O. K. OKORO) | Michael W. Smith Featuring Vanessa Campagna & Madelyn Berry | ROCKETOWN/THE FUEL | 8 | 23 |
| 1 | 9 | EDGE OF MY SEAT | | B. FOWLER, TOBYMAC, (T. MCKEEHAN, B. FOWLER) | tobyMac Featuring Cochren & Co. | FOREFRONT/CAPITOL CMG | 9 | 26 |
| 12 | 10 | THE FATHER'S HOUSE | | E. CASH, (C. ASBURY, B. W. HASTINGS, E. HULSE) | Cory Asbury | BETHEL | 10 | 8 |
| 14 | 11 | SEE A VICTORY | | A. ROBERTSON, (S. FUR TICK, C. BROWN, B. FIELDING, J. INGRAM) | Elevation Worship | ELEVATION WORSHIP | 11 | 32 |
| NEW | 12 | GRAVES INTO GARDENS | | A. ROBERTSON, C. BROWN, (S. FUR TICK, C. BROWN, T. HAMMER, B. LAKE) | Elevation Worship Featuring Brandon Lake | ESSENTIAL WORSHIP/PLG | 12 | 1 |
| 13 | 13 | YOUR NAME IS POWER | | T. PROFIT, G. GILKESON, (G. GILKESON, C. LLEWELLYN) | Rend Collective | REND FAMILY/CAPITOL CMG | 13 | 32 |
| 15 | 14 | WAY MAKER (LIVE) | | K. W. LEE, (O. K. OKORO) | Leeland | INTEGRITY | 11 | 11 |
| 16 | 15 | ONE DAY | | B. FOWLER, (M. COCHRAN, B. FOWLER, M. ARMS, TRONG) | Cochren & Co. | GOTEE | 15 | 16 |
| 20 | 16 | AMEN | | J. SOJKA, A. CHAFIN, (M. TYLER, J. HENRY, J. PARDO) | Micah Tyler | FAIR TRADE | 16 | 12 |
| 18 | 17 | LIKE YOU LOVE ME | | C. BUTLER, J. SAPP, (T. WELLS, C. BUTLER, J. SAPP) | Tauren Wells | REUNION/PLG | 17 | 12 |
| 21 | 18 | ALIVE & BREATHING | | M. PARKS, (M. MAHER, E. LIMEBEAR) | Matt Maher Featuring Elle Limebear | ESSENTIAL/PLG | 18 | 9 |
| 19 | 19 | LOVE MOVED FIRST | | M. A. MILLER, (M. HALL, M. WEST, B. HERMS) | Casting Crowns | BEACH STREET/REUNION/PLG | 19 | 8 |
| 22 | 20 | I WILL FEAR NO MORE | | J. MOHILOWSKI, (J. HAVENS, M. F. UQUA, D. OST TEB, J. MOHILOWSKI, J. INGRAM) | The Afters | FAIR TRADE | 20 | 26 |
| 17 | 21 | FOLLOW GOD | | K. WEST, B. BOGGZ, D. ABEAST, XCELLENCE (K. O. WEST, J. GWIN, B. BELL, A. A. BUTTS, C. EUBANKS, C. EUBANKS) | Kanye West | G.O.O.D./DEF JAM | 1 | 21 |
| 23 | 22 | GODNESS OF GOD (LIVE) | | E. CASH, (J. JOHNSON, J. INGRAM, B. FOLDS, E. CASH, B. JOHNSON) | Bethel Music & Jenn Johnson | BETHEL | 22 | 30 |
| 27 | 23 | RUN TO THE FATHER | | D. LEONARD, (C. CARNES, R. JACKSON, M. MAHER) | Cody Carnes | CARNES/SPARROW/CAPITOL CMG | 23 | 33 |
| 25 | 24 | LOVE (WON'T LET GO) | | K. WILLIAMS, (D. MULLIGAN, K. WILLIAMS) | We Are Messengers | CURB-WORD | 24 | 7 |
| 24 | 25 | SMILE | | J. PARDO, (B. McDONALD, D. FREY, J. T. BRONLEE, W. H. ELLIS) | Sidewalk Prophets | CURB-WORD | 21 | 22 |

HOT GOSPEL SONGS™

| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | PRODUCER (SONGWRITER) | Artist | IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|-----------|-----------|----------------------|---------------|--|--|------------------------------------|-----------|---------------|
| 1 | 1 | #1 FOLLOW GOD | | K. WEST, B. BOGGZ, D. ABEAST, XCELLENCE (K. O. WEST, J. GWIN, B. BELL, A. A. BUTTS, C. EUBANKS, C. EUBANKS) | Kanye West | G.O.O.D./DEF JAM | 1 | 21 |
| 2 | 2 | LOVE THEORY | | K. FRANKLIN, S. MARTIN, M. S. TARK, R. HILL (K. FRANKLIN) | Kirk Franklin | FO YO SOUL/RCA/RCA INSPIRATION/PLG | 1 | 60 |
| 3 | 3 | CLOSED ON SUNDAY | | K. WEST, BRIAN ALLDAY, F. VINDVER, A. LOPEZ, T. MBALAND, (K. O. WEST, B. MILLER, F. VINDVER, A. LOPEZ, T. MOSLEY, T. THORNTON, G. THORNTON, R. EAST, V. E. BOYD, C. FARIAS, GOMEZ) | Kanye West | G.O.O.D./DEF JAM | 2 | 21 |
| 4 | 4 | BIG | | R. TURNER, (M. MCCLURE, JR., C. GLENN, R. TURNER) | Pastor Mike Jr. | BLACKSMOKE | 3 | 33 |
| 7 | 5 | OPEN DOOR SEASON | | M. HODGE, D. V. HADDON, (D. V. HADDON) | Deitrick Haddon | DIVISIONS/EONE | 5 | 21 |
| 6 | 6 | WON'T LET GO | | M. EDWARDS, T. GREENE, (T. GREENE) | Travis Greene | RCA INSPIRATION/PLG | 5 | 29 |
| 5 | 7 | YOU DON'T KNOW | | A. LEWIS, (Z. CORTEZ, J. FORTUNE, K. DOUGLAS) | Zacardi Cortez | BLACKSMOKE | 5 | 39 |
| 8 | 8 | JUST FOR ME | | K. FRANKLIN, S. MARTIN, M. S. TARK, R. HILL (K. FRANKLIN) | Kirk Franklin | FO YO SOUL/RCA/RCA INSPIRATION/PLG | 6 | 30 |
| 9 | 9 | PULL US THROUGH | | J. DOLLY, (J. DOLLY) | Jermaine Dolly Featuring Maranda Curtis | BY ANY MEANS NECESSARY | 9 | 19 |
| 16 | 10 | VICTORY | | J. D. SHEARD II, (K. CLARK-SHEARD, J. D. SHEARD II) | The Clark Sisters | KAREW/MOTOWN GOSPEL | 10 | 12 |
| 14 | 11 | KEEP THE FAITH | | C. JENKINS, R. L. JONES JR. (C. JENKINS, R. L. JONES JR.) | Charles Jenkins & Fellowship Chicago | INSPIRED PEOPLE | 11 | 20 |
| 10 | 12 | SELAH | | K. WEST, E. MAST, F. VINDVER, J. GWIN, J. L. VALLEY, C. C. YOUNG, T. THORNTON, G. THORNTON, R. EAST, D. R. MILLS, JR.) | Kanye West | G.O.O.D./DEF JAM | 3 | 21 |
| 12 | 13 | ON GOD | | K. WEST, B. BOGGZ, D. ABEAST, C. AMEDEO, P. BOURNE (K. O. WEST, J. GWIN, C. C. YOUNG, J. T. JENKS, M. CERDA, F. VINDVER) | Kanye West | G.O.O.D./DEF JAM | 4 | 21 |
| 11 | 14 | USE THIS GOSPEL | | K. WEST, F. VINDVER, A. LOPEZ, T. MBALAND, (R. T. W. P. BOURNE, B. BOGGZ, D. ABEAST, (K. O. WEST, F. VINDVER, T. THORNTON, G. THORNTON, A. LOPEZ) | Kanye West Featuring Clipse & Kenny G | G.O.O.D./DEF JAM | 3 | 21 |
| 13 | 15 | EVERYTHING WE NEED | | K. WEST, RONNY J. FINE, F. VINDVER, B. BOGGZ, D. ABEAST (K. O. WEST, R. SPENCE, JR., M. MULE, J. DEBONT, W. GRIFFIN, JR., A. CLEMONS, JR., F. VINDVER) | Kanye West Featuring Ty Dolla Sign & Ant Clemons | G.O.O.D./DEF JAM | 5 | 21 |
| 15 | 16 | GOD IS | | K. WEST, W. CAMPBELL, B. ABRINTH, F. VINDVER, A. LOPEZ, (K. O. WEST, T. W. S. CAMPBELL, B. ABRINTH, V. E. BOYD, F. VINDVER, A. LOPEZ, R. J. FRYSON) | Kanye West | G.O.O.D./DEF JAM | 4 | 21 |
| 18 | 17 | ALRIGHT | | F. W. HAMMOND, (A. A. WARD, F. W. HAMMOND) | Fred Hammond | FACE TO FACE PRODUCTIONS | 17 | 5 |
| 23 | 18 | OH HOW GOOD IT IS | | D. J. KIMBROUGH, (C. BYRD) | Byron Cage | ATLANTA INTERNATIONAL/MALACO | 18 | 6 |
| 17 | 19 | EVERY HOUR | | K. WEST, B. BOGGZ, F. VINDVER (K. O. WEST, B. SCHOLEFIELD, F. VINDVER) | Kanye West Featuring Sunday Service Choir | G.O.O.D./DEF JAM | 8 | 21 |
| 22 | 20 | STRONG NAME | | K. KANHAI, (D. PAULK) | Darius Paulk | ATLANTA/MALACO | 20 | 6 |
| 19 | 21 | WATER | | K. WEST, B. BOGGZ, D. ABEAST, F. VINDVER, A. LOPEZ, T. MBALAND, (K. O. WEST, J. GWIN, A. CLEMONS, JR., A. N. KLEIN, V. E. BOYD, F. VINDVER, A. LOPEZ, T. MOSLEY, B. HAACK) | Kanye West Featuring Ant Clemons | G.O.O.D./DEF JAM | 9 | 21 |
| 21 | 22 | THIS WEEK | | A. J. BROWN, J. SAVAGE (A. J. BROWN) | Anthony Brown & group therAPY | KEY OF A/FAIR TRADE/TYSCOT | 22 | 2 |
| 21 | 23 | HAVE IT ALL | | M. BOONE, J. L. WILLIAMS, (M. BOONE, C. CARTER, M. MOSBY) | Fresh Start Worship Featuring Sarai | FRESH START/MARQUIS BOONE | 21 | 3 |
| 20 | 24 | HANDS ON | | K. WEST, F. VINDVER, A. LOPEZ, T. MBALAND, (K. O. WEST, A. A. BUTTS, F. VINDVER, A. LOPEZ, T. V. MOSLEY, F. W. HAMMOND) | Kanye West Featuring Fred Hammond | G.O.O.D./DEF JAM | 10 | 21 |
| 24 | 25 | JESUS IS LORD | | K. WEST, BRIAN ALLDAY, F. VINDVER, A. LOPEZ, T. MBALAND, (K. O. WEST, F. VINDVER, A. LOPEZ, T. V. MOSLEY, B. MILLER, C. J. G. LEVILLER) | Kanye West | G.O.O.D./DEF JAM | 11 | 21 |



Asbury's 'House' Hits Top 10

"The Father's House" by Cory Asbury (above) climbs 12-10 on the streaming-, airplay- and sales-based Hot Christian Songs chart. It pushes 10-7 on Christian Airplay, up by 6% to 7.3 million audience impressions, and it logged 742,000 U.S. streams and 1,000 downloads in the tracking week, according to Nielsen Music/MRC Data.

The track is the second Hot Christian Songs top 10 for Asbury, who is part of the Bethel Music collective. His solo debut, "Reckless Love," ruled for 18 weeks starting in March 2018.

The Clark Sisters' *The Return* arrives at No. 2 on Top Gospel Albums with 2,000 equivalent album units. The release is the foursome's fifth top 10 and first since 2007's *Live... One Last Time*, the act's lone No. 1. Meanwhile, Deitrick Haddon's *Time: Truth Is My Energy* starts at No. 4 (1,000 units). It's his 14th top 10, a sum that includes five leaders.

—JIM ASKER

TOP CHRISTIAN ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|----------------|-----------|-------------------------|---------------|--|--|---------------|
| 1 | 1 | #1 LAUREN DAIGLE | 64 WKS | CENTRICITY/12TONE | Look Up Child | 80 |
| 2 | 2 | KANYE WEST | | JESUS IS KING (Soundtrack) | JESUS IS KING (Soundtrack) | 21 |
| 13 | 3 | GG JEREMY CAMP | | I Still Believe: The Greatest Hits | I Still Believe: The Greatest Hits | 6 |
| 4 | 4 | FOR KING & COUNTRY | | Burn The Ships | Burn The Ships | 76 |
| 3 | 5 | LAUREN DAIGLE | | How Can It Be | How Can It Be | 259 |
| 7 | 6 | CASTING CROWNS | | Voice Of Truth: Ultimate Hits Collection | Voice Of Truth: Ultimate Hits Collection | 20 |
| 8 | 7 | NF | | Therapy Session | Therapy Session | 204 |
| 6 | 8 | MERCYME | | I Can Only Imagine: The Very Best Of MercyMe | I Can Only Imagine: The Very Best Of MercyMe | 108 |
| 11 | 9 | BETHEL MUSIC | | Victory: Recorded Live | Victory: Recorded Live | 59 |
| 15 | 10 | SKILLET | | Awake | Awake | 305 |
| 17 | 11 | HILLSONG UNITED | | People | People | 47 |
| HOT SHOT DEBUT | 12 | CODY CARNES | | Run To The Father | Run To The Father | 1 |
| 16 | 13 | NF | | Mansion | Mansion | 243 |
| 9 | 14 | CASTING CROWNS | | Only Jesus | Only Jesus | 70 |
| 23 | 15 | ELEVATION WORSHIP | | Here As In Heaven | Here As In Heaven | 215 |
| 22 | 16 | ALAN JACKSON | | Precious Memories Collection | Precious Memories Collection | 144 |
| 26 | 17 | HILLSONG WORSHIP | | There Is More | There Is More | 102 |
| 14 | 18 | TOBYMAC | | The Elements | The Elements | 75 |
| 28 | 19 | HILLSONG UNITED | | Zion | Zion | 331 |
| 25 | 20 | HILLSONG WORSHIP | | Awake | Awake | 23 |
| 19 | 21 | ZACH WILLIAMS | | Chain Breaker | Chain Breaker | 169 |
| 12 | 22 | WE THE KINGDOM | | Live At The Wheelhouse (EP) | Live At The Wheelhouse (EP) | 12 |
| 24 | 23 | TAUREN WELLS | | Hills And Valleys | Hills And Valleys | 139 |
| 20 | 24 | MERCYME | | Lifer | Lifer | 154 |
| 32 | 25 | CORY ASBURY | | Reckless Love | Reckless Love | 108 |

TOP GOSPEL ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|-----------|-----------|---|---------------|--|--|---------------|
| 1 | 1 | #1 KANYE WEST | | JESUS IS KING (Soundtrack) | JESUS IS KING (Soundtrack) | 21 |
| NEW | 2 | THE CLARK SISTERS | | The Return | The Return | 1 |
| 2 | 3 | SUNDAY SERVICE | | Jesus Is Born | Jesus Is Born | 13 |
| NEW | 4 | DEITRICK HADDON | | Time: Truth Is My Energy | Time: Truth Is My Energy | 1 |
| 6 | 5 | GG KIRK FRANKLIN | | Hello Fear | Hello Fear | 186 |
| 3 | 6 | TASHA COBBS LEONARD | | Heart. Passion. Pursuit | Heart. Passion. Pursuit | 134 |
| 4 | 7 | MARVIN SAPP | | Playlist: The Very Best Of Marvin Sapp | Playlist: The Very Best Of Marvin Sapp | 244 |
| 5 | 8 | KIRK FRANKLIN | | Long Live Love | Long Live Love | 42 |
| 7 | 9 | KORYN HAWTHORNE | | Unstoppable | Unstoppable | 88 |
| 9 | 10 | TASHA COBBS | | Grace (EP) | Grace (EP) | 313 |
| 10 | 11 | TASHA COBBS | | One Place: Live | One Place: Live | 238 |
| 11 | 12 | TRAVIS GREENE | | The Hill | The Hill | 228 |
| RE | 13 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION | | God's Property | God's Property | 125 |
| 12 | 14 | JONATHAN MCREYNOLDS | | Make Room | Make Room | 106 |
| 13 | 15 | TRAVIS GREENE | | Broken Record | Broken Record | 20 |
| 16 | 16 | TAMELA MANN | | Best Days | Best Days | 315 |
| 20 | 17 | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS | | Goshen | Goshen | 48 |
| 14 | 18 | TORI KELLY | | Hiding Place | Hiding Place | 79 |
| 18 | 19 | ARETHA FRANKLIN | | Gospel Greats | Gospel Greats | 99 |
| 22 | 20 | YOLANDA ADAMS | | The Best Of Me | The Best Of Me | 129 |
| 21 | 21 | ANTHONY BROWN & GROUP THERAPY | | 2econd Wind: Ready | 2econd Wind: Ready | 21 |
| 19 | 22 | WILLIAM MCDOWELL | | The City: A Live Worship Experience | The City: A Live Worship Experience | 25 |
| 23 | 23 | TAMELA MANN | | One Way | One Way | 170 |
| 8 | 24 | KIRK FRANKLIN | | The Nu Nation Project | The Nu Nation Project | 170 |
| 17 | 25 | TASHA COBBS LEONARD | | Heart. Passion. Pursuit | Heart. Passion. Pursuit | 72 |

| HOT DANCE/ELECTRONIC SONGS™ | | | | | | | |
|-----------------------------|-----------|---|---------------|--|-----------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. | WKS. ON CHART | |
| | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | | | |
| 1 | 1 | #1 AIR STUPID LOVE | | Lady Gaga | 1 | 3 | |
| 2 | 2 | RITMO (BAD BOYS FOR LIFE) | | The Black Eyed Peas X J Balvin | 1 | 23 | |
| 3 | 3 | HAPPIER | | Marshmello & Bastille | 1 | 83 | |
| | 4 | ROSES | | SAINT JHN | 4 | 1 | |
| 4 | 5 | HIGHER LOVE | | Kygo X Whitney Houston | 2 | 38 | |
| 5 | 6 | RIDE IT. | | DJ Regard | 3 | 34 | |
| 6 | 7 | POST MALONE | | Sam Feldt Featuring RANI | 4 | 43 | |
| 7 | 8 | GOOD THINGS FALL APART | | Illenium & Jon Bellion | 3 | 45 | |
| 8 | 9 | LOSE CONTROL | | Meduza x Becky Hill x GOODBOYS | 4 | 23 | |
| 30 | 10 | SAL STM THE DIFFERENCE | | Flume Featuring Toro y Moi | 10 | 2 | |
| 11 | 11 | FAMILY | | The Chainsmokers With Kygo | 6 | 15 | |
| 24 | 12 | SOMETHING COMFORTING | | Porter Robinson | 12 | 2 | |
| 39 | 13 | IN YOUR EYES | | Robin Schulz Featuring Alida | 13 | 10 | |
| 16 | 14 | FOREVER YOURS (TRIBUTE) | | Kygo With Avicii & Sandro Cavazza | 9 | 8 | |
| 18 | 15 | BODY BACK | | Gryffin Featuring Maia Wright | 14 | 22 | |
| 26 | 16 | ILY | | surf mesa Featuring Emilee | 16 | 2 | |
| 14 | 17 | FAITH | | Galantis & Dolly Parton Featuring Mr. Probz | 10 | 21 | |
| 15 | 18 | DROWN | | Martin Garrix Featuring Clinton Kane | 12 | 3 | |
| 17 | 19 | USED TO LOVE | | Martin Garrix & Dean Lewis | 10 | 20 | |
| 19 | 20 | PURPLE HAT | | Sofi Tukker | 15 | 22 | |
| 12 | 21 | EVERY COLOR | | Louis The Child & Foster The People | 12 | 2 | |
| 21 | 22 | THERAPY | | Duke Dumont | 21 | 9 | |
| 23 | 23 | ALONE, PT. II | | Alan Walker & Ava Max | 11 | 12 | |
| 28 | 24 | END OF TIME | | K-391, Alan Walker & Ahrix | 24 | 2 | |
| 29 | 25 | FALLING IN LOVE | | Dennis Kruissen Featuring Andrew Langston | 18 | 9 | |
| 20 | 26 | CRUSADE | | Marshmello x SVDDEN DEATH | 13 | 3 | |
| 32 | 27 | LONELY | | Joel Corry | 27 | 6 | |
| NEW | 28 | IT'S CORONA TIME | | Chumino | 28 | 1 | |
| 41 | 29 | BORN TO LOVE | | Meduza Featuring SHELLS | 28 | 5 | |
| 22 | 30 | I FEEL LOVE | | Sam Smith | 8 | 20 | |
| 36 | 31 | ILUV U | | Sofia Carson & R3HAB | 21 | 8 | |
| 37 | 32 | ON MY MIND | | Diplo & SIDEPiECE | 25 | 14 | |
| 34 | 33 | NIGHTS LIKE THIS | | Loud Luxury X CID | 26 | 3 | |
| 40 | 34 | THIS IS REAL | | Jax Jones & Ella Henderson | 25 | 18 | |
| 44 | 35 | FREE | | Louis The Child With Drew Love | 27 | 19 | |
| NEW | 36 | GIVE ME STRENGTH | | Love Regenerator | 36 | 1 | |
| 31 | 37 | DELETE FOREVER | | Grimes | 14 | 6 | |
| NEW | 38 | SCHOOL | | Four Tet | 38 | 1 | |
| 46 | 39 | GET YOUR WISH | | Porter Robinson | 12 | 8 | |
| 45 | 40 | GREENLIGHTS | | Krewella | 21 | 9 | |
| 42 | 41 | ONE NIGHT | | MK x Sonny Fodera Featuring Raffaella | 28 | 11 | |
| 25 | 42 | ARE YOU FEELING SAD? | | Little Dragon Featuring Kali Uchis | 25 | 2 | |
| 47 | 43 | TOKYO | | 3LAU Featuring XIRA | 43 | 2 | |
| 43 | 44 | KEEP IT SIMPLE | | Matoma & Petey Featuring Wilder Woods | 41 | 3 | |
| NEW | 45 | ANTHEM | | Connor Bvrns, Bonn | 45 | 1 | |
| RE | 46 | COLD FEET | | Loud Luxury | 22 | 3 | |
| 27 | 47 | DETROIT 3 AM | | David Guetta & MORTEN | 27 | 2 | |
| 38 | 48 | HALFWAY DEAD | | Steve Aoki Featuring Global Dand And Travis Barker | 38 | 2 | |
| NEW | 49 | ATTENTION | | Todrick Hall | 49 | 1 | |
| NEW | 50 | BABY | | Four Tet | 50 | 1 | |



Ross Leads With 'Love'

Diana Ross (above) adds her eighth Dance Club Songs No. 1 with "Love Hangover 2020." The track, remixed by Frankie Knuckles, Ralphi Rosario and Eric Kupper, among others, is Ross' fourth straight remixed classic to reign supreme after "The Boss 2019" (April 2019), "I'm Coming Out/Upside Down 2018" (August 2018) and "Ain't No Mountain High Enough 2017" (January 2018).

Ross is making her second Dance Club Songs run with "Hangover," which hit No. 3 in 1989; it originally topped the Billboard Hot 100 for two weeks in 1976, prior to the inception of the Dance Club Songs chart.

Note that after this issue, Dance Club Songs will go on hiatus until further notice due to the coronavirus pandemic and related closures.

Also amid the outbreak, Gloria Gaynor's "I Will Survive" jumps 9-4 on Dance/Electronic Digital Song Sales, up 81% to 1,000 downloads sold, according to Nielsen Music/MRC Data. Plus, Chumino enters at No. 7 with "It's Corona Time" (1,000 sold).

—GORDON MURRAY

| TOP DANCE/ELECTRONIC ALBUMS™ | | | | | | | |
|------------------------------|-----------|---|--------|---------------|--|--|--|
| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART | | | |
| | | IMPRINT/DISTRIBUTING LABEL | | | | | |
| 2 | 1 | #1 THE CHAINSMOKERS World War Joy | | 15 | | | |
| 1 | 2 | LADY GAGA The Fame | | 314 | | | |
| 3 | 3 | MARSHMELLO Marshmello: Fortnite Extended Set | | 59 | | | |
| 5 | 4 | THE CHAINSMOKERS Collage (EP) | | 176 | | | |
| 9 | 5 | THE CHAINSMOKERS Memories...Do Not Open | | 154 | | | |
| 6 | 6 | DJ SNAKE Carte Blanche | | 35 | | | |
| 8 | 7 | ILLENIUM Ascend | | 31 | | | |
| 10 | 8 | GRYFFIN Gravity | | 22 | | | |
| 13 | 9 | ALAN WALKER Different World | | 66 | | | |
| 7 | 10 | GORILLAZ Demon Days | | 269 | | | |
| 12 | 11 | ODESZA A Moment Apart | | 132 | | | |
| 4 | 12 | GRIMES Miss Anthropocene | | 4 | | | |
| 14 | 13 | CALVIN HARRIS Funk Wav Bounces Vol. 1 | | 142 | | | |
| 15 | 14 | THE CHAINSMOKERS Sick Boy | | 100 | | | |
| 16 | 15 | CLEAN BANDIT What Is Love? | | 65 | | | |
| 19 | 16 | DAVID GUETTA Nothing But The Beat | | 270 | | | |
| 21 | 17 | AVICII True | | 179 | | | |
| 20 | 18 | SAM FELDT Magnets EP | | 36 | | | |
| 17 | 19 | LADY GAGA Born This Way | | 183 | | | |
| 18 | 20 | DAFT PUNK Random Access Memories | | 228 | | | |
| 22 | 21 | DAFT PUNK Discovery | | 147 | | | |
| NEW | 22 | FOUR TET Sixteen Oceans | | 1 | | | |
| RE | 23 | RL GRIME NOVA | | 29 | | | |
| RE | 24 | M83. Hurry Up, We're Dreaming. | | 91 | | | |
| 24 | 25 | MAJOR LAZER Peace Is The Mission | | 175 | | | |

| DANCE/ELECTRONIC DIGITAL SONG SALES™ | | | | | | | |
|--------------------------------------|-----------|----------------------------------|--|---------------|--|--|--|
| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART | | | |
| | | IMPRINT/PROMOTION LABEL | | | | | |
| 1 | 1 | 1 STUPID LOVE | Lady Gaga | 3 | | | |
| 2 | 2 | RITMO (BAD BOYS FOR LIFE) | The Black Eyed Peas X J Balvin | 23 | | | |
| NEW | 3 | ROSES | SAINT JHN | 1 | | | |
| 9 | 4 | I WILL SURVIVE | Gloria Gaynor | 55 | | | |
| NEW | 5 | THE DIFFERENCE | Flume Feat. Toro y Moi | 1 | | | |
| 4 | 6 | RIDE IT. | DJ Regard | 31 | | | |
| NEW | 7 | IT'S CORONA TIME | Chumino | 1 | | | |
| 6 | 8 | HAPPIER | Marshmello & Bastille | 83 | | | |
| 3 | 9 | HIGHER LOVE | Kygo X Whitney Houston | 38 | | | |
| 5 | 10 | LOSE CONTROL | Meduza x Becky Hill x GOODBOYS | 18 | | | |
| 7 | 11 | SOMETHING JUST LIKE THIS | The Chainsmokers & Coldplay | 161 | | | |
| RE | 12 | HAPPY NOW | Kygo Feat. Sandro Cavazza | 3 | | | |
| 20 | 13 | FADED | Alan Walker | 209 | | | |
| RE | 14 | BAILA CONMIGO | Dayvi & Victor Cardenas Feat. Kelly Ruiz | 15 | | | |
| RE | 15 | CLOSER | The Chainsmokers Feat. Halsey | 180 | | | |
| 13 | 16 | BAD ROMANCE | Lady Gaga | 187 | | | |
| 22 | 17 | I GOTTA FEELING | The Black Eyed Peas | 379 | | | |
| 25 | 18 | SOMETHING COMFORTING | Porter Robinson | 2 | | | |
| 10 | 19 | POKER FACE | Lady Gaga | 251 | | | |
| 17 | 20 | GOOD THINGS FALL APART | Illenium & Jon Bellion | 45 | | | |
| 16 | 21 | DANCING ON MY OWN | Robyn | 59 | | | |
| 12 | 22 | THE MIDDLE | Zedd, Maren Morris & Grey | 109 | | | |
| RE | 23 | WAKE ME UP! | Avicii | 253 | | | |
| RE | 24 | LEAN ON | Major Lazer & DJ Snake Feat. MO | 93 | | | |
| 18 | 25 | TURN DOWN FOR WHAT | DJ Snake & Lil Jon | 186 | | | |

DANCE CLUB SONGS™

| LAST WK. | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS ON CHART |
|----------------|-----------|---|--|--------------|
| 2 | 1 | #1 LOVE HANGOVER 2020 MOTOWN/CAPITOL | Diana Ross | 8 |
| 1 | 2 | THE THERAPY VIRGIN/ASTRALWERKS/CAPITOL | Duke Dumont | 7 |
| 5 | 3 | FOREVER YOURS (TRIBUTE) INEFFABLE/ISLAND/REPUBLIC | Kygo With Avicii & Sandro Cavazza | 7 |
| 6 | 4 | PERSONAL JESUS LOVE ANIMAL | Michelle Kash | 7 |
| 4 | 5 | GIRLS NIGHT OUT STARGIRL/DAUMAN | Debbie Gibson | 10 |
| 10 | 6 | ANTHEM ASTRALWERKS/CAPITOL | Connor Bvrns, Bonn | 9 |
| 13 | 7 | BORN TO LOVE DEFECTED | Meduza Feat. SHELLS | 5 |
| 3 | 8 | USED TO LOVE STMPD RCRDS/RCA | Martin Garrix & Dean Lewis | 10 |
| 14 | 9 | DON'T LEAVE ME LONELY RCA | Mark Ronson Feat. YEBBA | 6 |
| 11 | 10 | ALL NIGHT LONG ELECTRONIC NATURE/ASTRALWERKS/CAPITOL | Jonas Blue & RetroVision | 15 |
| 9 | 11 | SAD SPINNIN' | Chico Rose Feat. Afrojack | 13 |
| 17 | 12 | DEEP INSIDE OF ME SPINNIN' | Vintage Culture & Adam K Feat. MKLA | 5 |
| 8 | 13 | CP-1 COLUMBIA | Love Regenerator | 6 |
| 21 | 14 | GG STUPID LOVE INTERSCOPE | Lady Gaga | 3 |
| 7 | 15 | TURN YOUR WORLD AROUND RADIKAL | Bimbo Jones & Thelma Houston | 9 |
| 18 | 16 | GOOD MAN RED SONGBIRD/DAUMAN | Hilary Roberts | 7 |
| 15 | 17 | AMERICAN BEAUTY JAPANICA | Alya | 8 |
| 16 | 18 | (I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE | Elton John & Taron Egerton | 13 |
| 19 | 19 | MONEY RADIKAL | Klaas | 7 |
| 20 | 20 | PHYSICAL WARNER | Dua Lipa | 5 |
| 22 | 21 | FEELS LIKE LOVE HOUSE OF PRIDE | Raquela | 6 |
| 25 | 22 | HAPPY TOGETHER PEACEMAN | Sir Ivan | 5 |
| 23 | 23 | ON MY MIND HIGHER GROUND | Diplo & SIDEPiece | 12 |
| 24 | 24 | ALIVE AUDIO4PLAY | Joey Suarez | 11 |
| 31 | 25 | TIME MACHINE RCA | Alicia Keys | 3 |
| 26 | 26 | LIVING FOR THE MUSIC SWISHCRAFT | Brett Oosterhaus & Debby Holiday | 11 |
| 12 | 27 | BAILA CONMIGO SONY MUSIC LATIN | Jennifer Lopez | 12 |
| 28 | 28 | IMPULSE PERRY TWINS | The Perry Twins Feat. Jania | 4 |
| 29 | 29 | AIN'T NO TAYLOR SWIFT CIRCLE II | Ladi Rosa | 4 |
| 33 | 30 | A PALE COLUMBIA | Gesafelstein & Rosalia | 3 |
| 30 | 31 | DON'T START NOW WARNER | Dua Lipa | 18 |
| 42 | 32 | SECOND CHANCE GLIT TERBOX/DEFECTED | The Shapeshifters Feat. Kimberly Davis | 2 |
| 34 | 33 | I WANT IT ALL CUTTING | Julio Mena | 7 |
| 38 | 34 | REACT ACCESS | The Pussycat Dolls | 3 |
| 39 | 35 | I'M ALIVE INSPIROS | Gaurika Feat. Sean Kingston | 3 |
| 41 | 36 | DRUNK ON YOU 4 CHORD | Betty Reed | 3 |
| 43 | 37 | CHAKA KHAN SIDEWALK/CURB | Andreas Moss Feat. Sinclair | 3 |
| 36 | 38 | DANCE MONKEY BAD BATCH/ELEKTRA/EMG | Tones And I | 15 |
| 46 | 39 | WATCHING YOU WATCHING ME AUDACIOUS | Luciana & Dave Aude | 2 |
| 47 | 40 | TONIGHT RADMILLA LOLLY | Radmila Lolly | 2 |
| HOT SHOT DEBUT | 41 | BOY, YOU CAN KEEP IT ATLANTIC | Alex Newell | 1 |
| 27 | 42 | I DON'T SEARCH I FIND LIVE NATION/INTERSCOPE | Madonna | 15 |
| NEW | 43 | GOOD SOURCE/SPINNIN' | Lodato | 1 |
| 48 | 44 | BLINDING LIGHTS XO/REPUBLIC | The Weeknd | 2 |
| NEW | 45 | FAMILY DISRUPTOR/COLUMBIA | The Chainsmokers With Kygo | 1 |
| 37 | 46 | RAISING HELL KEMOSABE/RCA | Kesha Feat. Big Freedia | 14 |
| 32 | 47 | ANYTHING FOR YOU CARRILLO | Rosabel Feat. Tamara Wallace | 14 |
| NEW | 48 | I LUV U HOLLYWOOD | Sofia Carson & R3HAB | 1 |
| 44 | 49 | RITMO (BAD BOYS FOR LIFE) BEP/WETHEBEST/EPIC | The Black Eyed Peas X J Balvin | 20 |
| NEW | 50 | HEELS MUSIC FILES | Mike Jay | 1 |

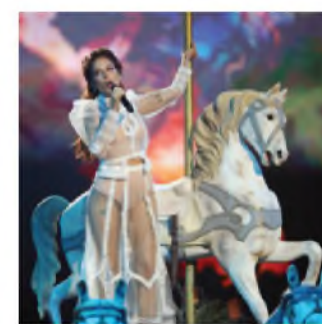
BOXSCORE

billboard

MAR. 28 2020

CONCERT GROSSES

| | GROSS PER TICKET PRICE(S) | ARTIST VENUE DATE | ATTENDANCE CAPACITY | PROMOTER |
|----|--|--|--------------------------------------|------------------------------|
| 1 | \$10,707,033 (\$750/\$299/\$189/\$129) | EAGLES MADISON SQUARE GARDEN, NEW YORK FEB. 14-15, 18 | 41,058 THREE SHOWS THREE SELLOUTS | LIVE NATION |
| 2 | \$5,838,600 (\$9,041.870 NEW ZEALAND) \$259.27/\$97.22 | ELTON JOHN MISSION ESTATE WINERY, NAPIER, NEW ZEALAND FEB. 6, 15 | 52,979 TWO SHOWS TWO SELLOUTS | FRONTIER TOURING |
| 3 | \$5,115,713 \$240/\$160/\$107/\$62 | CELINE DION BARCLAYS CENTER, BROOKLYN FEB. 28-29 | 25,177 TWO SHOWS TWO SELLOUTS | AECPRESENTS/CONCERTS WEST |
| 4 | \$4,825,010 (\$7503.677 NEW ZEALAND) \$320.87/\$63.66 | ELTON JOHN MT SMART STADIUM, AUCKLAND, NEW ZEALAND FEB. 16 | 35,350 35,453 | FRONTIER TOURING |
| 5 | \$4,430,850 (\$6,701.808 AUSTRALIAN) \$263.80/\$65.45 | ELTON JOHN AAMI PARK, MELBOURNE, AUSTRALIA FEB. 22 | 29,967 30,536 | FRONTIER TOURING |
| 6 | \$4,117,990 (\$6,370.989 NEW ZEALAND) \$219.19/\$63.99 | ELTON JOHN FORSYTH BARR STADIUM, DUNEDIN, NEW ZEALAND FEB. 4 | 33,731 34,035 | FRONTIER TOURING |
| 7 | \$3,992,190 (\$6,045.144 AUSTRALIAN) \$223.86/\$65.38 | ELTON JOHN INTERNATIONAL SPORTS STADIUM, COFFS HARBOUR, AUSTRALIA FEB. 25-26 | 33,055 33,241 TWO SHOWS | FRONTIER TOURING |
| 8 | \$3,587,437 (\$4,852.478 CANADIAN) \$192.65/\$147.32/\$71.77/\$49.11 | CELINE DION BELL CENTRE, MONTREAL, QUEBEC FEB. 18-19 | 28,257 TWO SHOWS TWO SELLOUTS | AECPRESENTS/CONCERTS WEST |
| 9 | \$3,560,696 (\$66,938,240 PESOS) \$82.10 | BACKSTREET BOYS PALACIO DE LOS DEPORTES, MEXICO CITY FEB. 20-22 | 43,370 43,767 THREE SHOWS | OCESA-CIE |
| 10 | \$2,470,305 \$246/\$223/\$153/\$84 | CELINE DION ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. FEB. 22 | 11,252 SELLOUT | AECPRESENTS/CONCERTS WEST |
| 11 | \$2,452,890 (\$3,699,164 AUSTRALIAN) \$144.75/\$60.08 | MICHAEL BUBLE RAC ARENA, PERTH, AUSTRALIA FEB. 21-22 | 22,794 TWO SHOWS TWO SELLOUTS | TEG DAINTY |
| 12 | \$2,389,860 (\$3,610,900 AUSTRALIAN) \$99.17/\$56.20 | TOOL ROD LAVER ARENA, MELBOURNE, AUSTRALIA FEB. 22-23 | 25,771 TWO SHOWS TWO SELLOUTS | FRONTIER TOURING |
| 13 | \$2,323,100 (\$3,563,913 AUSTRALIAN) \$220.97/\$64.53 | ELTON JOHN QUEENSLAND COUNTRY BANK STADIUM, TOWNSVILLE, QLD FEB. 29 | 21,535 21,817 | FRONTIER TOURING |
| 14 | \$2,011,920 \$180/\$150/\$90/\$60 | CELINE DION WELLS FARGO CENTER, PHILADELPHIA, PA FEB. 26 | 13,269 SELLOUT | AECPRESENTS/CONCERTS WEST |
| 15 | \$1,918,953 (\$6,682,134,239 PESOS) \$72.53 | SODA STEREO ESTADIO EL CAMPIN, BOGOTA, COLOMBIA FEB. 29 | 26,457 SELLOUT | OCESA-CIE |
| 16 | \$1,862,872 (\$2,967,600 NEW ZEALAND) \$94.64/\$53.63 | TOOL SPARK ARENA, AUCKLAND, NEW ZEALAND FEB. 28-29 | 22,946 TWO SHOWS TWO SELLOUTS | FRONTIER TOURING |
| 17 | \$1,862,615 (\$2,787,309 AUSTRALIAN) \$80.44 | COLD CHISEL SIRROMET WINERY, BRISBANE, AUSTRALIA FEB. 8-9 | 23,154 SELLOUT | FRONTIER TOURING |
| 18 | \$1,591,232 \$226/\$133/\$79/\$52 | CELINE DION ROYAL FARMS ARENA, BALTIMORE, MD FEB. 24 | 11,181 SELLOUT | AECPRESENTS/CONCERTS WEST |
| 19 | \$1,361,220 (\$2,024,341 AUSTRALIAN) \$123.05/\$73.60 | TOOL RAC ARENA, PERTH, AUSTRALIA FEB. 14 | 13,044 14,155 | FRONTIER TOURING |
| 20 | \$1,343,960 (\$2,005,855 AUSTRALIAN) \$110.04 | ELTON JOHN ROCHFORD WINES, YARRA VALLEY, AUSTRALIA FEB. 1 | 12,213 SELLOUT | FRONTIER TOURING |
| 21 | \$1,121,224 (\$1,695,177 AUSTRALIAN) \$119.19/\$96.96 | TOOL BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA FEB. 20 | 10,776 SELLOUT | FRONTIER TOURING |
| 22 | \$1,036,770 (\$42,173 EUROS) \$92.30/\$40.88 | PETER MAFFAY MERCEDES-BENZ ARENA, BERLIN FEB. 29 | 13,241 13,416 | SEMMELE CONCERTS |
| 23 | \$987,390 (\$93,526 EUROS) \$53.04/\$41.99 | THE EDITORS SPORTPALEIS, ANTWERP, BELGIUM FEB. 1 | 19,533 20,422 | LIVE NATION |
| 24 | \$884,896 (\$1,320,702 AUSTRALIAN) \$84.27 | COLD CHISEL HEIFER STATION WINES, NSW, AUSTRALIA FEB. 1 | 10,501 SELLOUT | FRONTIER TOURING |
| 25 | \$859,301 (\$793,450 EUROS) \$81.22/\$54.15 | SLIPKNOT MERCEDES-BENZ ARENA, BERLIN FEB. 17 | 13,110 13,197 | LIVE NATION |
| 26 | \$751,043 (\$4,359,720 PESOS) \$63.57 | BACKSTREET BOYS ARENA VFG, GUADALAJARA, MEXICO FEB. 26 | 11,814 11,891 | OCESA-CIE |
| 27 | \$701,450 \$256/\$156/\$106/\$80/\$60 | JILL SCOTT RADIO CITY MUSIC HALL, NEW YORK FEB. 20 | 5,771 SELLOUT | LIVE NATION |
| 28 | \$609,096 (\$54,186 EUROS) \$72.29/\$36.41 | ANDREA BERG MERCEDES-BENZ ARENA, BERLIN FEB. 7 | 9,965 11,445 | GLOBAL EVENT & ENTERTAINMENT |
| 29 | \$544,443 (\$823,487 AUSTRALIAN) \$45.37 | LOST CITY SPOTLESS STADIUM, SYDNEY FEB. 22 | 12,000 SELLOUT | FRONTIER TOURING |
| 30 | \$410,354 (\$82,425 EUROS) \$63.95/\$32.52 | HALSEY, PALE WAVES ZIGGO DOME, AMSTERDAM, NETHERLANDS FEB. 15 | 8,767 12,974 | LIVE NATION |
| 31 | \$409,780 (\$324,494) \$50.93/\$29.66 | HALSEY, PALE WAVES MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 12 | 9,939 10,648 | LIVE NATION |
| 32 | \$397,878 (\$52,473 EUROS) \$57.29/\$55 | HALSEY, PALE WAVES 3 ARENA, DUBLIN, IRELAND MARCH 10 | 7,657 8,937 | LIVE NATION |
| 33 | \$388,516 (\$51,583 EUROS) \$49.25/\$30.02 | SILBERMOND MERCEDES-BENZ ARENA, BERLIN FEB. 1 | 9,547 12,486 | TRINITY MUSIC |
| 34 | \$344,143 (\$17,336 EUROS) \$103.03/\$69.41 | DAVE CHAPPELLE VERTI MUSIC HALL, BERLIN FEB. 24-25 | 3,749 4,292 TWO SHOWS | LIVE NATION |
| 35 | \$335,121 (\$251,645) \$45.48/\$38.33 | HALSEY SSE HYDRO, GLASGOW, SCOTLAND MARCH 7 | 7,967 9,118 | LIVE NATION |



Halsey Takes Europe

Halsey (above) kicked off her *Manic* world tour on Feb. 6 at the WiZink Center in Madrid and played a sweep of shows, closing out March 12 at England's Manchester Arena. Her biggest European tour yet resulted in her most robust Boxscore showing so far: Four engagements that charted at Nos. 30, 31, 32 and 35.

All 16 reported shows grossed \$4.7 million and sold 97,645 tickets, according to figures submitted to Boxscore. Notably, Halsey's London O2 Arena show on March 8 grossed \$681,000 and sold over 15,000 tickets, up 99% from her previous arena play in 2018.

As of this issue, the Boxscore chart will be on hiatus while tours are postponed due to concerns surrounding the coronavirus pandemic.

—ERIC FRANKENBERG

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My Billboard Moment

Debbie Harry

ARTIST

As frontwoman of Blondie, Debbie Harry has been a pop culture fixture for nearly half a century. The new wave pioneer co-wrote the band's biggest hit, 1980's "Call Me," with Giorgio Moroder for the Paul Schrader film *American Gigolo* — then watched the single reach No. 1 on the *Billboard* Hot 100 40 years ago this April. Harry recalls the song's unexpected rise.

The *Billboard* Hot 100 was the bottom line for the industry at a time when labels ruled. Airplay was the main goal for a commercial band, and the charts favored a blues-rock sound [at the time]. We had come out of a club scene, but tastes were slowly changing. When "Call Me" hit No. 1 in April 1980, we were on the road. I was doing a lot of promo, going out to radio stations, and we did a lot of appearances and performances of that song, which was really exciting and fabulous.

To spend six weeks at No. 1 was a complete amplification of everything we had achieved outside of the United States. We didn't expect it, but it legitimized us in this country and made people realize that we were adventurous and had a vision that could transcend the styles of the day. We embraced the punk attitude — we were happy but belligerent at the same time. Music either works or it doesn't work. It was the right place, right time, right sound. It all just sort of fell into place. What could be better? What more could you ask for, really?

—AS TOLD TO NICK WILLIAMS

THE LEGACY

Blondie has released 11 studio albums and sold an estimated 40 million albums worldwide, according to Sony.

"Call Me" finished 1980 as the No. 1 single of the year in *Billboard's* year-end issue.

In 2006, Blondie was inducted into the Rock & Roll Hall of Fame.

"As soon as I heard Deborah Harry singing a rough version of 'Call Me,' I knew we had a hit."

—MORODER

DEAR *BILLBOARD* MEMBERS,

Right now, the live music business is grappling with unprecedented uncertainty, with countless musicians and touring professionals facing months without income as concerts have ground to a halt across the globe.

As the industry's most trusted source of news, *Billboard* is committed to providing the information and insight to help it get through this pandemic and emerge stronger. In this issue, we examine COVID-19's effects on every part of the music world, highlighting both the challenges and opportunities these unsettling new global conditions present. Please continue to send us your stories, your coping strategies, your inventive business ideas and your calls to action — we want to share your wisdom with our community at a time when we've never needed one another more.

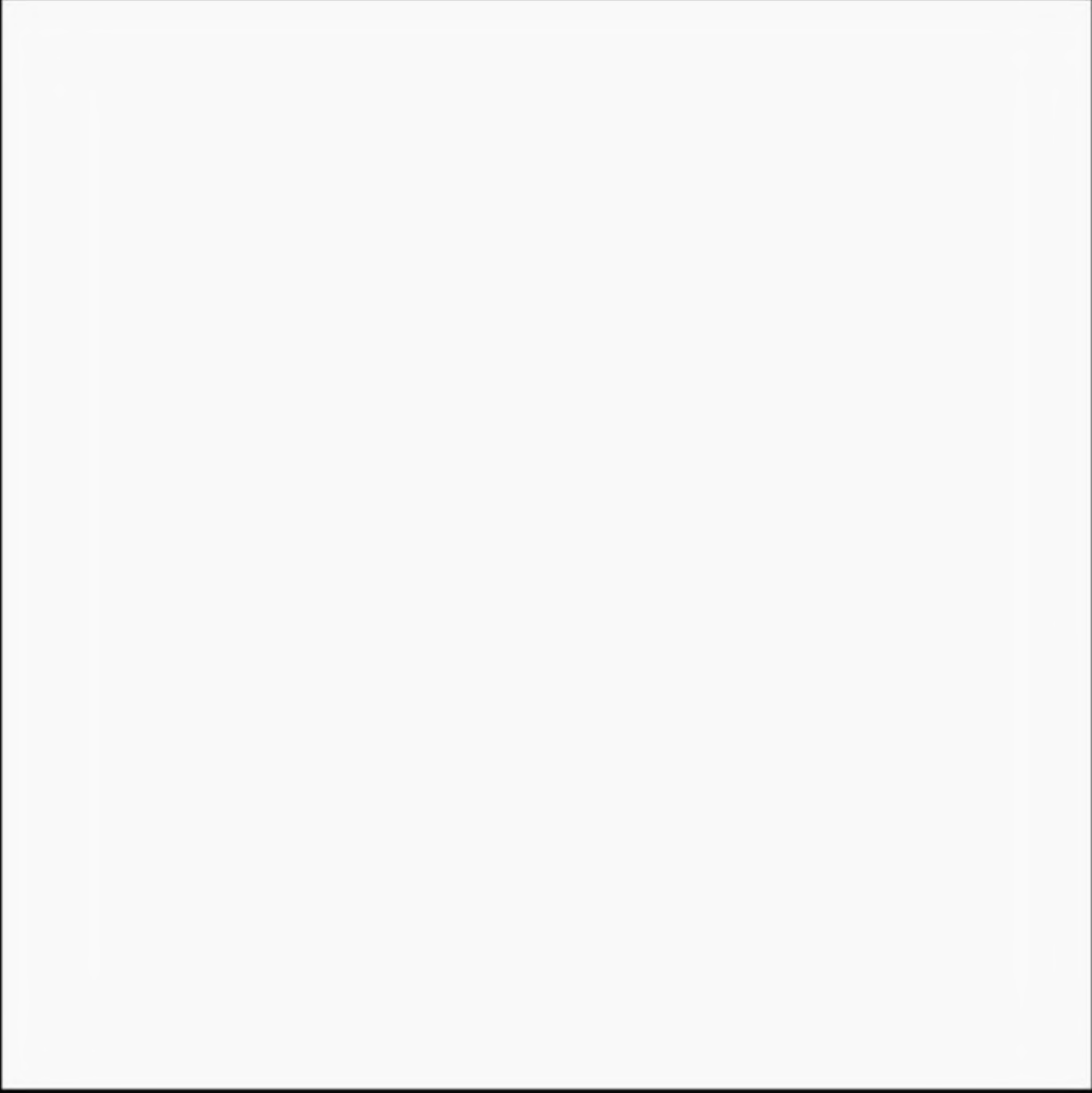
In the meantime, we are continuing to make *Billboard* available to you through multiple channels so that you can still access our music world coverage as usual:

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For all of its power struggles, the music business is a remarkably interconnected and resilient family that not only comes together to weather its own crises but also reaches out to help the larger world. We're honored to serve you through these trying times, and we thank you for your support.

HANNAH KARP,
Editorial director

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