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It's J Balvin's World

...AND THE INDUSTRY
IS BANKING ON IT.
WHY THE LATIN STAR
IS UNIVERSAL'S NEXT
GLOBAL PRIORITY



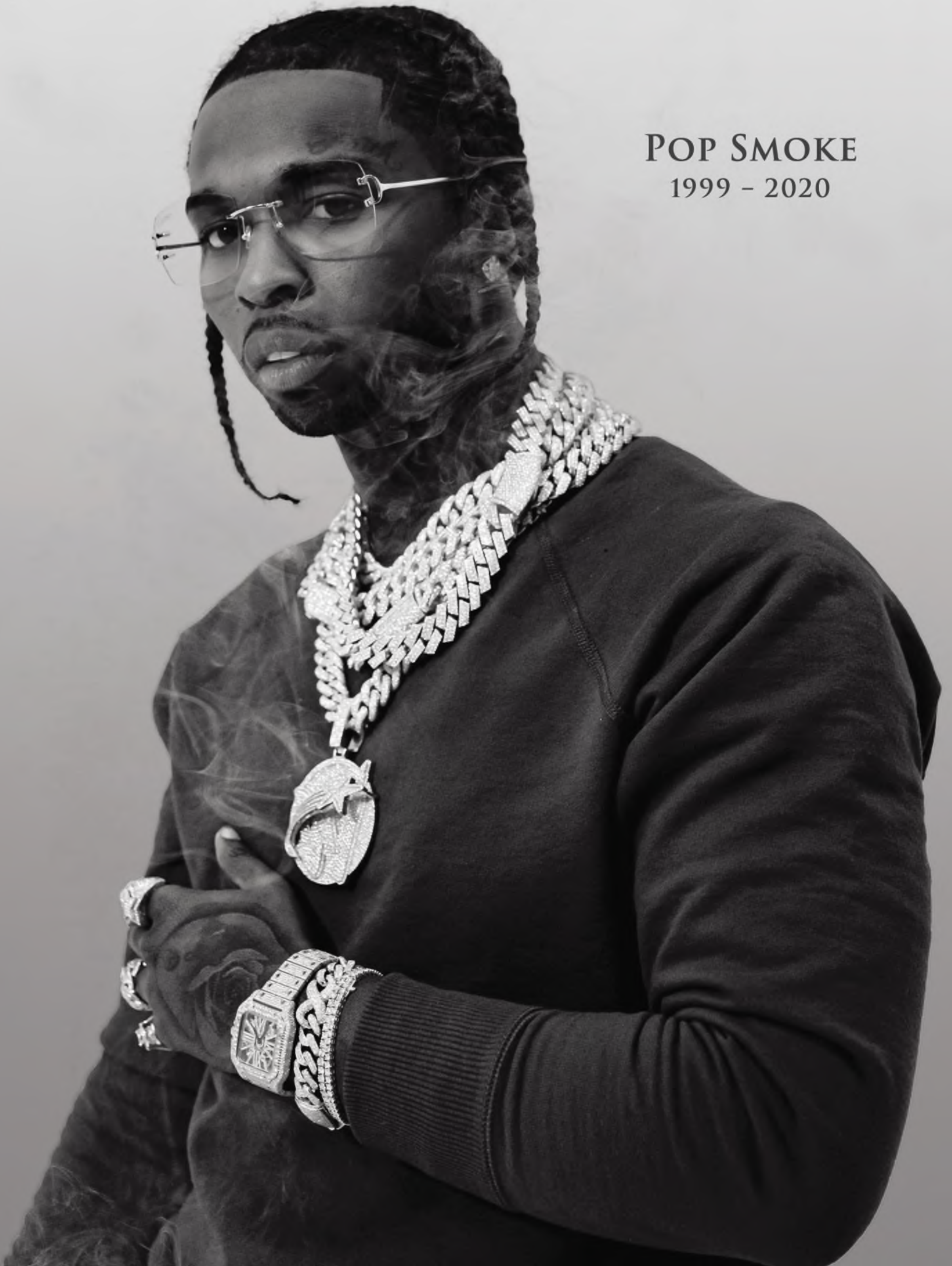


GUESS

J BALVIN

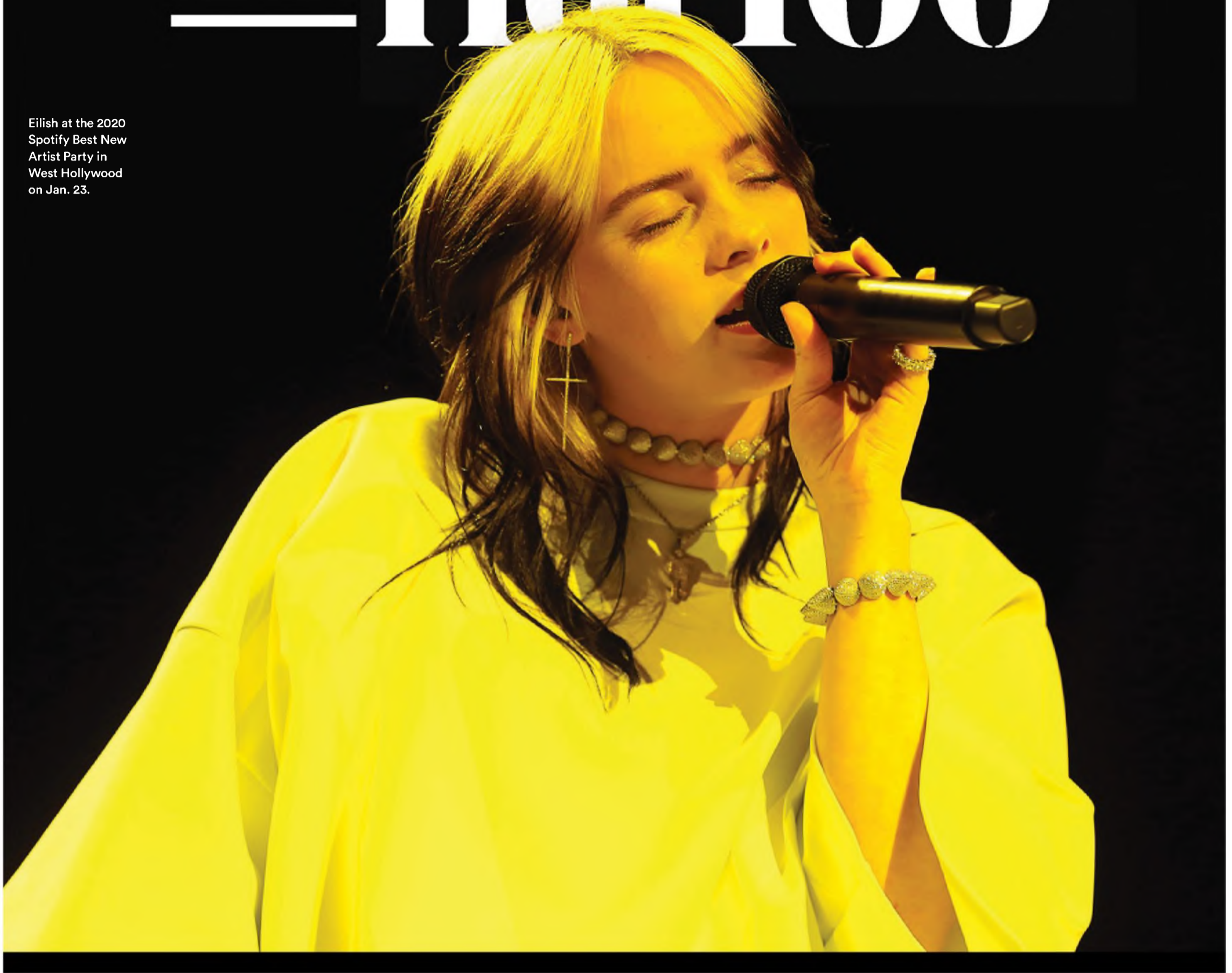


POP SMOKE
1999 - 2020



billboard Hot 100

Eilish at the 2020 Spotify Best New Artist Party in West Hollywood on Jan. 23.



007 In Top 20: Billie Eilish Charts Latest James Bond Theme

BILLIE EILISH HAS SHAKEN (NOT STIRRED) UP THE BILLBOARD Hot 100, as “No Time to Die” debuts at No. 16, marking the newest theme song from a James Bond film to reach the ranking. The ballad accompanies the movie of the same name, due in North American theaters on April 10.

The song is the eighth Bond theme to reach the Hot 100’s top 20 and the first since Adele’s “Skyfall,” which hit No. 8 in 2012. One such entry has topped the chart: Duran Duran’s “A View to a Kill,” for two weeks in 1985.

Eilish co-wrote “Time” — which launches at No. 1 on Digital Song Sales with 25,000 sold and No. 6 on Streaming Songs with 20.6 million U.S. streams, according to Nielsen Music/MRC Data — with her brother, Finneas O’Connell, who goes by Finneas and produced the track with Stephen Lipson. It features orchestral arrangements by Hans Zimmer and Matt Dunkley and guitars from Johnny Marr of ’80s alt icons The Smiths.

“We’ve always wanted to write a James Bond theme song,” Finneas recently told *Billboard*. “It’s a legendary franchise, so we had to convince a lot of people that we were the right choice. And then we had to write a song that everybody liked, so it was a hard-won process.”

—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)		Roddy Ricch BIRD VISION/ATLANTIC	1	11
	2	2	LIFE IS GOOD OZ, D. HILL (N. D. WILBURN, A. GRAHAM, D. HILL, O. YILDRIM, AMBEZZA)		Future Feat. Drake FREEBANDZ/EPIC	2	6
	3	3	CIRCLES POST MALONE, FRANK DUKE, L. BELL (L. B. BELL, A. R. POST, A. FEENY, W. T. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	1	25
5	5	4	DANCE MONKEY ● K. KERSTING (T. WATSON)		Tones And I BAD BATCH/ELEKTRA/EMG	4	20
9	6	5	DON'T START NOW I. KIRKPATRICK (C. AILIN, I. KIRKPATRICK, E. W. SCHWARTZ, D. LIPA)		Dua Lipa WARNER	5	16
7	7	6	ROXANNE 94SKRT, JAE GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L. L. ARUE)		Arizona Zervas ARIZONA ZERVAS/COLUMBIA	4	16
4	4	7	MEMORIES A. LEVINE, THE MONSTERS & STRANGERZ (A. N. LEVINE, M. R. POLLACK, J. D. BELLION, J. K. JOHNSON, S. JOHNSON, J. K. HINDLIN)		Maroon 5 222/ INTERSCOPE	2	22
6	8	8	SOMEONE YOU LOVED ▲ TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)		Lewis Capaldi VERTIGO/CAPITOL	1	41
-	11	9	AIR INTENTIONS POD BEAR, THE AUDIBLES (J. D. BIEBER, J. BOYD, Q. K. MARSHALL, D. JORDAN, J. GIANNOS)		Justin Bieber Feat. Quavo SCHOOLBOY/RAYMOND BRAUN/DEF JAM	9	2
15	12	10	BLINDING LIGHTS MAX MARTIN, O. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O. HOLTER)		The Weeknd XO/REPUBLIC	10	12

WILLY SANJUAN/INVISION/AP/SHUTTERSTOCK
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/100 FOR COMPLETE RULES AND EXPLANATIONS. © 2020 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.
SALES, AIRPLAY & Nielsen MUSIC
STREAMING DATA
COMPILED BY

The 18-year-old Seattle native's fourth Hot 100 entry also hits a No. 16 high on Hot Rap Songs, a career best on the tally.



54
LIL MOSEY
"Blueberry Faygo"

You officially released the song on Feb. 7 after it leaked in November. What happened?

I made it in Seattle — when I heard the beat, I went in and freestyled. It took a while to clear [the sample from Johnny Gill's 1990 song "My, My, My"]. That's why it took a minute to get out and why it leaked. People started showing me it leaked and was blowing up. They were telling me to take it down.

Do you wish things had played out differently?

It's cool. I'm on to the next one. It's the music industry: I'm going to keep dropping shit and moving forward. We didn't know it was going to go crazy until it leaked — that's how we knew it was the one. People started calling me Lil Mozart in the Instagram comments. It's a party song, and people fuck with it. They can relate.

How will you continue to keep up momentum?

We're shooting the [music] video next week in an L.A. mansion — we finna have TikTok dancers and influencers. I'm not sure we're doing a remix, but there are people I think can snap on it. [Then] I have a couple more songs that have a West Coast-type beat that I'm going to put out. I've started gravitating toward more melodic shit. — CARL LAMARRE



1
RODDY RICCH
"The Box"

The track — which sits atop Streaming Songs for an eighth week (52.2 million U.S. streams) — hits the Radio Songs top 10 (13-10, 59.3 million impressions) as it leads Mainstream R&B/Hip-Hop and Rhythmic for a second week each.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS. ON CHART
14	19	11	SAL STM YUMMY		KID CULTURE, POO BEAR, S. SIROTA (J. D. BIBER, J. BOYD, A. BOYD, D. HACKETT, S. SIROTA)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	7
10	10	12	EVERYTHING I WANTED		FINNEAS (F. B. O'CONNELL, B. E. O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	8	15
8	9	13	10,000 HOURS		D. SMYERS (D. SMYERS, S. MOONEY, J. J. DILLON, J. REYNOLDS, J. D. BIBER, J. BOYD)	Dan + Shay & Justin Bieber WARNER MUSIC NASHVILLE/WAR/WARNER	4	20
17	17	14	HEARTLESS		METRO BOOMIN, THE WEEKND, ILL ANGELO, DRE MOON (A. TESFAYE, L. T. WAYNE, ILL ANGELO, A. E. PROCTOR)	The Weeknd XO/REPUBLIC	1	13
19	16	15	HOT GIRL BUMMER		A. M. GOLDSTEIN, BLACK BEAR (A. M. GOLDSTEIN, M. T. MUSTO)	blackbear BEATRAP/ALAMO/INTERSCOPE	15	23
HOT SHOT DEBUT		16	NO TIME TO DIE		FINNEAS, S. LIPSON (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	16	1
12	14	17	BALLIN'		MUSTARD, GYLTRYP (D. I. MCFARLANE, S. R. KHAN ZAMAN KHAN, R. W. MOORE, JR., D. JONES, E. J. ASGHEDOM, J. A. WEST)	Mustard & Roddy Ricch 10 SUMMERS/INTERSCOPE	11	31
13	15	18	BOP		JETSONMADE, STARBOY (J. L. KIRK, T. MORGAN, A. M. MENDO)	DaBaby SOUTHCOST/INTERSCOPE	11	21
18	18	19	THE BONES		G. KURSTIN (M. MORRIS, J. ROBBINS, L. J. VELTZ)	Maren Morris COLUMBIA NASHVILLE/COLUMBIA	18	22
23	22	20	ADORE YOU		KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, A. R. ALLEN, T. JOHNSON)	Harry Styles ERSKINE/COLUMBIA	20	11

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS. ON CHART
11	13	21	LOSE YOU TO LOVE ME		MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J. D. TRANTER, M. LARSSON, R. FREDRIKSSON)	Selena Gomez INTERSCOPE	1	18
16	20	22	GOOD AS HELL		RICKY REED (E. B. FREDERIC, M. JEFFERSON)	Lizzo NICE LIFE/ATLANTIC	3	26
NEW		23	NUMBERS		A Boogie Wit da Hoodie Feat. Roddy Ricch, Gunna & London On Da Track LONDON ON DA TRACK (A BOOGIE WIT DA HOODIE, L. T. HOLMES, R. W. MOORE, JR., S. G. KITCHENS)	A Boogie Wit da Hoodie HIGHBRIDGE THE LABEL/ATLANTIC	23	1
NEW		24	FOREVER		POO BEAR, HARV (J. D. BIBER, J. BOYD, B. HARVEY, J. T. HUIE, A. DARWISH, A. R. POST, L. B. BELL, B. WALSH)	Justin Bieber Feat. Post Malone & Clever SCHOOLBOY/RAYMOND BRAUN/DEF JAM	24	1
31	26	25	MY OH MY		FRANK DUKES (K. C. CABELLO, A. FEENY, L. B. BELL, S. KOTECHEA, A. CLEMONS JR., J. L. KIRK)	Camila Cabello Feat. DaBaby SYCO/EPIC	25	11
21	21	26	HIGH FASHION		MUSTARD, GYLTRYP (R. W. MOORE, JR., D. I. MCFARLANE, S. R. KHAN ZAMAN KHAN)	Roddy Ricch Feat. Mustard BIRD VISION/ATLANTIC	20	8
27	25	27	FALLING		KC SUPREME, CHARLIE HANDSOME, TAZ TAYLOR (T. NEILL, TAZ TAYLOR, CHARLIE HANDSOME, K. CANDILORA II)	Trevor Daniel ALAMO/INTERSCOPE	25	14
24	24	28	WOAH		QUAY GLOBAL (D. JONES, C. ROSSER)	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	16	15
30	31	29	YOU SHOULD BE SAD		G. KURSTIN (G. KURSTIN, A. FRANGIPANE)	Halsey CAPITOL	26	6
25	29	30	BAD GUY		FINNEAS (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	1	47
22	27	31	NO GUIDANCE		VINYLYZ, J. LOUIS, 40, T. WALTON, C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, M. J. SAMUELS, N. A. A. CHARLES, T. J. BRYANT, M. PLEBRUN)	Chris Brown Feat. Drake CBE/RCA	5	37
28	33	32	SENIORITA		ANDREW WATT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSI, C. E. AITCHISON, J. PATTERSON, M. A. HOIBERG)	Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	1	35
29	32	33	WHAT A MAN GOTTA DO		D. STEWART, R. B. TEDDER (D. STEWART, R. B. TEDDER, J. AGOMBAR, N. J. JONAS, P. K. JONAS II, J. JONAS)	Jonas Brothers REPUBLIC	16	5
34	34	34	KINFOLKS		Z. CROWELL (S. L. HUNT, Z. CROWELL, J. FLOWERS, J. OSBORNE)	Sam Hunt MCA NASHVILLE	34	19
26	30	35	HIGHEST IN THE ROOM		OZ, NIK, D. M. G. DEAN (TRAVIS SCOTT, O. YILDRIM, N. FRASCONA, M. G. DEAN)	Travis Scott CACTUS JACK/EPIC	1	20
20	28	36	GODZILLA		D. A. DOMAN (M. MATHERS III, L. E. RESTO, D. L. DOMAN, J. A. HIGGINS, A. VILLASANA)	Eminem Feat. Juice WRLD SHADY/AFTERMATH/INTERSCOPE	3	5
32	35	37	TRAMPOLINE		SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)	SHAED PHOTO FINISH/CAROLINE	13	38
36	38	38	ONE MAN BAND		S. MCANALLY (M. RAMSEY, T. ROSEN, B. F. TURSI, J. OSBORNE)	Old Dominion RCA NASHVILLE	20	26
40	40	39	I DON'T CARE		MAX MARTIN, SHELLBACK, FRED (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J. D. BIBER, J. BOYD)	Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	38
44	30	40	RITMO (BAD BOYS FOR LIFE)		WILL, J. AM, K. HARRIS (W. ADAMS, A. PINEDA, K. HARRIS, J. A. OSORIO, F. BALVIN, F. BONTEMPI, M. GAFFEY, P. W. GLENISTER, A. GORDON, G. SPAGNER)	The Black Eyed Peas X J Balvin BEP/WWE THE BEST/EPIC	36	13
38	37	41	SUCKER		R. B. TEDDER, FRANK DUKES (R. B. TEDDER, J. JONAS, A. FEENY, L. B. BELL, N. J. JONAS, P. K. JONAS II)	Jonas Brothers REPUBLIC	1	46
37	39	42	ONLY HUMAN		SHELLBACK (J. JONAS, P. K. JONAS II, N. J. JONAS, SHELLBACK)	Jonas Brothers REPUBLIC	18	35
51	45	43	HOMESICK		D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS)	Kane Brown ZONE 4/RCA NASHVILLE	43	14
53	48	44	I HOPE		R. COPPERMAN (Z. KALE, J. M. NITE, G. BARRETT)	Gabby Barrett WARNER MUSIC NASHVILLE/WAR	44	8
35	41	45	TRUTH HURTS		RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	Lizzo NICE LIFE/ATLANTIC	1	42
NEW		46	TO DIE FOR		STARGATE, JIMMY NAPES (S. SMITH, J. J. NAPIER, M. S. ERIKSEN, T. E. HERMANSEN)	Sam Smith CAPITOL	46	1
42	42	47	TUSA		O'VY ON THE DRUMS (KAROL G, D. T. MARAJ, D. ECHAVARRIA, OVIEDO, K. M. CRUZ MORENO)	Karol G & Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC/LATINO/REPUBLIC/UMLE	42	12
NEW		48	GNF (GIVE NO FXX)		DJ DUREL, J. L. TRANGER, MURDA BEATZ (TRAVIS SCOTT, Q. K. MARSHALL, K. K. BALL, K. CEPHUS, S. L. LINDSTROM, D. MCPHERSON, J. J. MCINTYRE, J. L. WILLIAMS)	Migos, Young Thug & Travis Scott QUALITY CONTROL/MOTOWN/CAPITOL	48	1
NEW		49	DIOR		BOBMELOBEATS (A. LOBLACK, B. JACKSON)	Pop Smoke VICTOR VICTOR WORLDWIDE/REPUBLIC	49	1
46	49	50	SUM 2 PROVE		TWYSTED GENIUS (D. JONES, D. PORTIS)	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	16	6



10

THE WEEKND
"Blinding Lights"

Up 11% to 19.4 million U.S. streams, according to Nielsen Music/MRC Data, the song is The Weeknd's 10th Hot 100 top 10, and second from his album *After Hours* (due March 20), after the No. 1 "Heartless." (The title track bows at No. 77, with 8.2 million streams.) As reader Jake Rivera notes, "Blinding Lights" grants Max Martin a 14th consecutive year of adding a Hot 100 top 10 as a writer, dating to P!nk's "U + Ur Hand" and "Who Knew" in 2007. The run encompasses 20 of the 22 No. 1s that Martin has penned.

—G.T.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
67	58	51	SAY SO		Doja Cat	51	7
			TYSON TRAX (A. Z. DLAMINI, L. GOTTWALD, L. ASRAT, D. SPRECHER)	KEMOSABE/RCA			
41	43	52	JUICY		Doja Cat & Tyga	41	17
			TYSON TRAX, YETI (A. Z. DLAMINI, L. GOTTWALD, D. SPRECHER, L. ASRAT, M. R. NGUYEN-STEVENSON)	KEMOSABE/RCA			
65	53	53	MAKE ME WANT TO		Jimmie Allen	53	8
			A. BOWERS, E. TORRES (J. ALLEN, P. SIKES, J. DENMARK)	STONEY CREEK			
-	62	54	BLUEBERRY FAYGO		Lil Mosey	54	2
			CALLAN (L. ECHOLS, C. WONG, BABYFACE, L. A. REID, D. SIMMONS, J. GILL)	MOGUL VISION/INTERSCOPE			
54	56	55	SLIDE		H.E.R. Feat. YG	54	9
			CARDO ON 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			
39	44	56	SUICIDAL		YNW Melly	34	13
			Z3N (J. M. DEMONS, J. GUERRIERI, MARIL)	YNW MELLY/300			
52	54	57	BEST ON EARTH		Russ & BIA	52	11
			BOI-IDA, J. A. SWEET (RUSS, BIA, M. A. SAMUELS, C. LOVE, J. H. SMITH, L. EDWARDS, L. JEFFERSON, J. D. GLAZE, D. PRINCE)	DIEMON/RUSS MY WAY/COLUMBIA			
NEW	58	58	ME AND MY GUITAR		A Boogie Wit da Hoodie	58	1
			ANDREW WATT, L. BELL (A BOOGIE WIT DA HOODIE, A. WOTMAN, L. B. BELL)	HIGHBRIDGE THE LABEL/ATLANTIC			
49	50	59	SOUTH OF THE BORDER		Ed Sheeran Feat. Camila Cabello & Cardi B	49	11
			E. SHEERAN, FRED STEVE MAC (J. THORPE, S. MCCUTCHEON, F. GIBSON, CARDI B, K. C. CABELLO, E. C. SHEERAN)	ATLANTIC			
NEW	60	60	GO STUPID		Polo G Feat. NLE Choppa & Stunna 4 Vegas	60	1
			MIKE WILL MADE-IT, TAY KEITH (T. BARTLETT, M. L. WILLIAMS, B. L. CHAMBERS, K. CALDWELL, B. L. POTTS)	COLUMBIA			
55	55	61	HEART ON ICE		Rod Wave	54	15
			SPEAKER BANGERZ, MALIK DICAPRIO BEATZ (R. GREEN, D. BANKS, L. D. BLEDSOE, M. W. BYNOE-FISHER, J. SMITH-SERVANCE)	ALAMO/INTERSCOPE			
45	51	62	BANDIT		Juice WRLD & YoungBoy Never Broke Again	10	20
			N. MIRA (N. MIRA, J. A. HIGGINS, K. GAULDEN)	GRADE A/INTERSCOPE			
62	60	63	NOBODY BUT YOU		Blake Shelton Duet With Gwen Stefani	43	6
			S. HENDRICKS (T. L. JAMES, R. COPPERMAN, S. MCANALLY, J. OSBORNE)	WARNER MUSIC NASHVILLE/WMN			
64	64	64	WHAT SHE WANTS TONIGHT		Luke Bryan	64	9
			J. STEVENS, J. STEVENS (L. BRYAN, R. COPPERMAN, H. LINDSEY, J. M. NITE)	CAPITOL NASHVILLE			
76	77	65	I HOPE YOU'RE HAPPY NOW		Carly Pearce & Lee Brice	65	7
			BUSBEE (C. PEARCE, L. COMBS, R. MONTANA, J. SINGLETON)	CURB/BIG MACHINE			
NEW	66	66	MIGHT NOT GIVE UP		A Boogie Wit da Hoodie Feat. Young Thug	66	1
			N. MIRA (A BOOGIE WIT DA HOODIE, N. MIRA, J. L. WILLIAMS, R. D. DAVIS, L. DOUGLAS, A. L. WASHINGTON)	HIGHBRIDGE THE LABEL/ATLANTIC			
68	66	67	I WISH GRANDPAS NEVER DIED		Riley Green	66	8
			D. HUFF (R. GREEN, L. BONDS, B. GREEN)	BMLG			
57	59	68	OUT WEST		JACKBOYS Feat. Young Thug	38	8
			BUDDAHBLESS, JABZ (TRAVIS SCOTT, T. B. DOUGLAS, SR., J. BAKER, J. L. WILLIAMS)	CACTUS JACK/EPIC			
72	69	69	WE BACK		Jason Aldean	69	12
			M. KNOX (B. D. WARREN, B. WARREN, T. HUBBARD, J. M. SCHMIDT)	MACON/BROKEN BOW			
71	67	70	MORE HEARTS THAN MINE		Ingrid Andress	67	8
			S. ELLIS, I. ANDRESS (I. ANDRESS, S. ELLIS, D. SOUTHERLAND)	ATLANTIC/WARNER MUSIC NASHVILLE/WEA			
85	81	71	CHASIN' YOU		Morgan Wallen	71	4
			J. MOI (J. MOORE, M. WALLEN, C. WISEMAN)	BIG LOUD			
90	76	72	SLOW DANCE IN A PARKING LOT		Jordan Davis	72	7
			P. DIGIOVANNI (J. DAVIS, L. L. FOWLER)	MCA NASHVILLE			
NEW	73	73	THUG LOVE		A Boogie Wit da Hoodie	73	1
			LONDON ON DA TRACK, M. SPATOLA (A BOOGIE WIT DA HOODIE, L. T. HOLMES, S. F. THOMAS, M. SPATOLA)	HIGHBRIDGE THE LABEL/ATLANTIC			
81	75	74	HOMEMADE		Jake Owen	74	4
			J. MOI, D. COHEN (B. GOLDSMITH, J. MULLINS, D. PARKER, B. PINSON)	BIG LOUD			
58	63	75	TOES		DaBaby Feat. Lil Baby & Moneybagg Yo	28	12
			KENNY BEATS, QUEEN SIXITES (J. L. KIRK, D. JONES, D. D. WHITE, JR., K. C. BLUME III, J. KARNES, J. SCHARFF, J. RUZUMNA)	SOUTHCOST/INTERSCOPE			
79	71	76	BEFORE YOU GO		Lewis Capaldi	71	4
			TMS (L. CAPALDI, T. BARNES, P. KELLEHER, B. KOHN, P. PLESTED)	VERTIGO/CAPITOL			
NEW	77	77	AFTER HOURS		The Weeknd	77	1
			ILL ANGELO, THE WEEKND, DAHEALA (J. QUENNEVILLE, M. WINANS, A. TESFAYE, ILANGELO)	XO/REPUBLIC			
-	57	78	KNOW YOUR WORTH		Khalid x Disclosure	57	2
			DISCLOSURE (K. D. ROBINSON, G. LAWRENCE, J. J. NAPIER)	RIGHT HAND/RCA			
NEW	79	79	IGNORANTES		Bad Bunny & Sech	79	1
			DIMELLO FLOW, E. E. SOTELDOD GUERRERO, K. J. ASSAD (B. A. MARTINEZ OCASIO, C. I. MORALES WILLIAMS)	RIMAS			
NEW	80	80	STAIN		A Boogie Wit da Hoodie Feat. DaBaby	80	1
			SQUAT BEATS, GO GRIZZLY, POOH BEATZ (A BOOGIE WIT DA HOODIE, J. RIVERA III, GO GRIZZLY, D. CLEMONS, M. JONES, C. C. JONES, J. L. KIRK)	HIGHBRIDGE THE LABEL/ATLANTIC			

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
-	23	81	YIKES		Nicki Minaj	23	2
			POOH BEATZ, D. CLEMONS, B. BARRETT, D. T. MARAJ, DERRICK MILANO)	YOUNG MONEY/CASH MONEY/REPUBLIC			
80	79	82	MAKE NO SENSE		YoungBoy Never Broke Again	57	15
			BUDDAHBLESS (K. GAULDEN, T. B. DOUGLAS, SR.)	NEVER BROKE AGAIN/ATLANTIC			
75	73	83	HEARTLESS		Diplo Presents Thomas Wesley Feat. Morgan Wallen	73	7
			DIPLO, KING HENRY, CHARLIE HANDSOME, J. MOI (T. W. PENTZ, H. A. ALLEN, M. WALLEN, E. K. SMITH, R. J. HURD, CHARLIE HANDSOME)	MAD DECENT/COLUMBIA			
-	96	84	WHATS POPPIN		Jack Harlow	84	2
			NOT LISTED (NOT LISTED)	GENERATION NOW/ATLANTIC			
77	78	85	RIDIN' ROADS		Dustin Lynch	47	16
			Z. CROWELL (D. LYNCH, A. GORLEY, Z. CROWELL)	BROKEN BOW			
NEW	86	86	COME AROUND ME		Justin Bieber	86	1
			POOH BEAR, THE AUDIBLES (J. D. BIEBER, J. BOYD, D. JORDAN, J. GIANNOS)	SCHOOLBOY/RAYMOND BRAUN/DEF JAM			
94	92	87	CATCH		Brett Young	87	4
			D. HUFF (B. YOUNG, R. COPPERMAN, A. GORLEY)	BMLG			
59	72	88	B.I.T.C.H.		Megan Thee Stallion	31	4
			HELLUVA (M. PETE, M. R. MCCURTIS, W. E. COLLINS, G. CLINTON, JR., G. L. COOPER, T. A. SHAKUR, D. RASHEED)	1501 CERTIFIED/300			
86	86	89	HOMECOMING QUEEN?		Kelsea Ballerini	76	11
			J. ROBBINS (K. BALLERINI, J. ROBBINS, N. GALYON)	BLACK RIVER			
97	87	90	RARE		Selena Gomez	30	6
			SIR NOLAN, SIMON SAYS (S. GOMEZ, M. LOVE, B. MCL AUGHLIN, N. LAMBROZA, S. ROSEN)	INTERSCOPE			
69	99	91	KING OF MY CITY		A Boogie Wit da Hoodie	69	3
			BOI-IDA, S. DOT, BAND ON THE BEAT (A BOOGIE WIT DA HOODIE, M. J. SAMUELS, S. F. THOMAS, J. Z. DOUMBOULIAS, D. CDS TE)	HIGHBRIDGE THE LABEL/ATLANTIC			
95	85	92	DIVE BAR		Garth Brooks & Blake Shelton	85	4
			G. BROOKS (M. ROSSELL, B. KENNEDY, T. G. BROOKS)	PEARL			
74	82	93	SUGAR		Brockhampton	66	7
			JABARI MANWA, R. HEMNANI (M. CHAMPION, C. MCDONALD, D. SIMPSON, I. SIMPSON, R. BEATY, J. MANWARRING, R. HEMNANI, C. CHIEJINE)	QUESTION EVERYTHING/RCA			
91	89	94	COME THRU		Summer Walker & Usher	42	10
			LONDON ON DA TRACK, A. ROBINSON, K. R. BAILEY (S. WALKER, U. RAYMOND IV, J. DUPRI, M. L. SEAL, JR., L. T. HOLMES, A. ROBINSON, K. R. BAILEY, N. A. CHARLES)	LVRN/INTERSCOPE			
NEW	95	95	CINDERELLA STORY		A Boogie Wit da Hoodie	95	1
			J. A. SWEET, C. LANG, W. WEISS, BOBBIE (A BOOGIE WIT DA HOODIE, J. A. SWEET, C. LANG, W. WEISS, A. ROBINSON, J. SEWELL, ULE P. C. L. BIANCA NELLO, K. RISTO, W. J. NUGENT, SWATTERS, E. TAYLOR)	HIGHBRIDGE THE LABEL/ATLANTIC			
84	91	96	VETE		Bad Bunny	33	12
			LOS NEOS, HAZEN (C. O. BATISTA ESCALERA, I. ORTIZ, J. C. CRUZ, F. MONTALVO ALICEA, X. A. SEMPER VARGAS, E. W. SEMPER VARGAS, B. A. MARTINEZ OCASIO)	RIMAS			
-	93	97	INTO THE UNKNOWN		Idina Menzel & AURORA	46	10
			R. LOPEZ, K. ANDERSON-LOPEZ, D. METZGER (K. ANDERSON-LOPEZ, R. LOPEZ)	WALT DISNEY			
NEW	98	98	HABITUAL		Justin Bieber	98	1
			POOH BEAR, TAINY, J. GUDWIN (J. D. BIEBER, J. BOYD, M. E. MASIS FERNANDEZ, J. GUDWIN)	SCHOOLBOY/RAYMOND BRAUN/DEF JAM			
66	70	99	P*\$\$\$Y FAIRY (OTW)		Jhene Aiko	55	5
			LEJKEYS (J. A. E. CHILOMBO, J. Q. VIET LE, M. POWELL)	ARTCLUB/ARTUM/DEF JAM			
NEW	100	100	ALL AROUND ME		Justin Bieber	100	1
			POOH BEAR, S. SIROTA (J. D. BIEBER, J. BOYD, S. SIROTA)	SCHOOLBOY/RAYMOND BRAUN/DEF JAM			



9

JUSTIN BIEBER
FEAT. QUAVO
"Intentions"

Parent LP *Changes* lands as the seventh Billboard 200 No. 1 (see page 58) by Bieber (above right). The song is his 18th Hot 100 top 10 and the sixth by Quavo (above left), who also has earned four as a member of Migos.



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SAM SMITH
"To Die For"

The ballad begins with 10.1 million streams and 8.8 million in radio reach as it debuts at No. 23 on Adult Contemporary and No. 27 on Adult Top 40. It also rises 35-30 on Mainstream Top 40.

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J Balvin photographed by Alexandra Gavillet on Feb. 6 at MAPS Studio in Miami.

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OH, THE PLACES HE'LL GO!

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FAN GIRL

With her bold new album, **Kelsea Ballerini** is taking charge of her career — and the smart social media strategy that keeps her followers loyal.

Louis Vuitton jacket, shirt and shorts.
Air Jordan x Balvin sneakers.

LAUV

THE BIGGEST INDEPENDENT ARTIST IN THE WORLD
5 BILLION STREAMS



~ **how i'm feeling** ~

OUT MARCH 6

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Kelsea Ballerini photographed by Meredith Jenks on Feb. 13 at Mister Paradise in New York.

Oscar de la Renta gown, Jimmy Choo shoes, Melinda Maria earrings.



BILLBOARD LATIN FEST+

From April 20 to 23 at The Venetian in Las Vegas, *Billboard* will host the first-of-its-kind, weeklong event dedicated to Latin music, culture and entertainment, culminating with the Billboard Latin Music Awards on April 23. Stars both emerging and established — including **Rosalía**, **Ozuna**, **Cazzu** and **Sech** — will speak over the course of the programming. Go to billboardevents.com for tickets and more information.



BILLBOARD MUSIC WEEK

Stick around in Las Vegas April 27-29 for *Billboard*'s 2020 Music Week, a summit featuring dynamic conversations, music performances, lifestyle experiences from global brands and engaging experiential activations — all leading up to the Billboard Music Awards on April 29. Check billboardevents.com for updates and speaker announcements.

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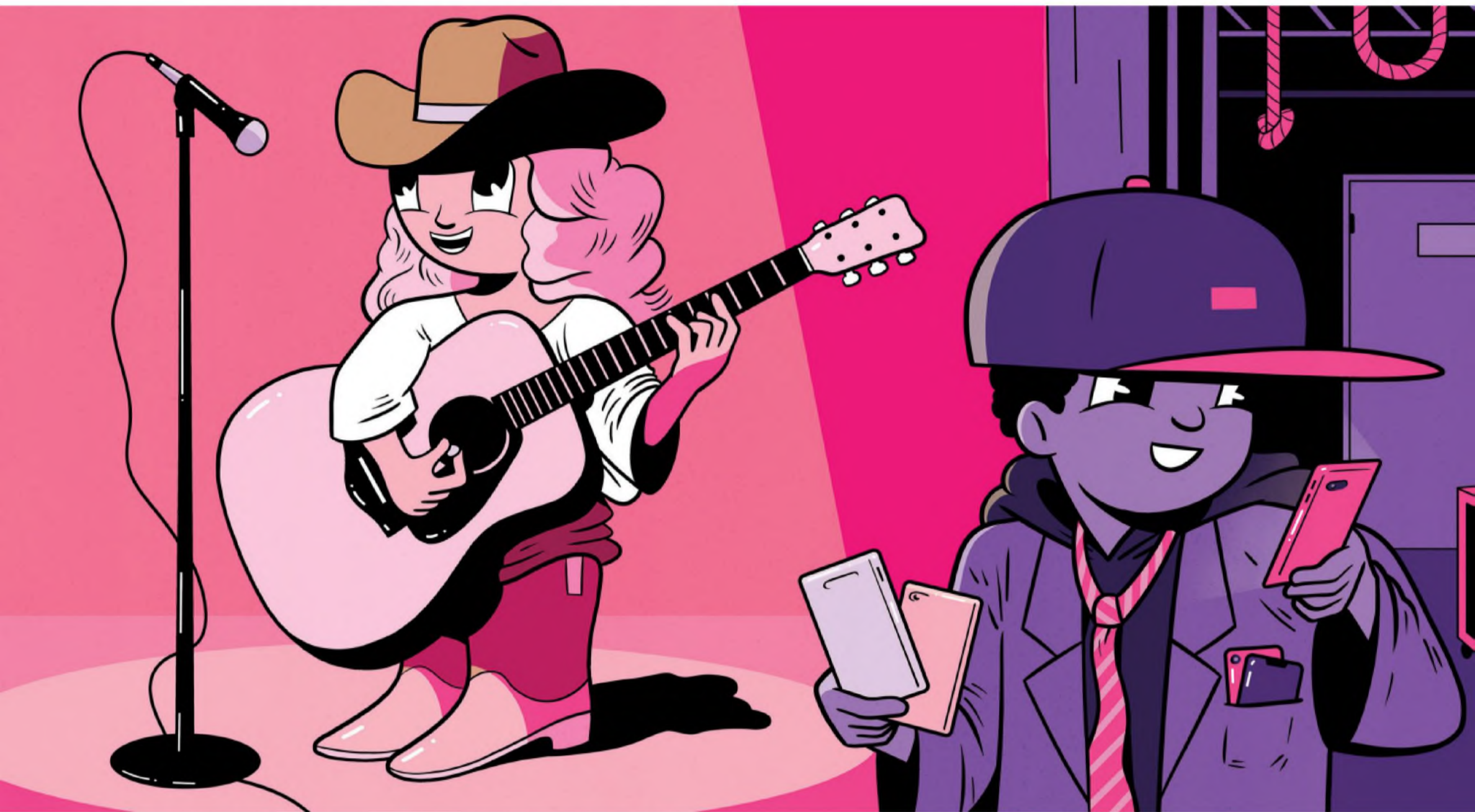
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The Market

PG. 16 TAYLOR SWIFT'S CATALOG ✕ PG. 18 GLOBAL COPYRIGHT REPORT ✕ PG. 22 JIOSAAVN CEO



Are You Experienced?

It's easier than ever for artists to become big online. But things can get complicated for the "friendagers" trying to navigate a daunting industry — without a rulebook

BY STEVE KNOPPER

IN MARCH 2018, THE Indiana-based singer Omar Apollo got his first national break: an opening slot for the British soul band Jungle on its Northwest tour. There was just one problem. No one on Apollo's team was old enough to rent a vehicle. Apollo's manager was a 20-year-old former Atlantic Records intern named Dylan Shanks, whom Apollo had met on Twitter. "I was like, 'Oh, my God, this is amazing!'" recalls Shanks. "But then it was like, 'How do we do this?'"

Shanks' story might sound familiar to the staggering number of young and inexperienced artist managers now winging it through the music business as they run the affairs of their suddenly

trending clients. Careers take less time than ever to go from SoundCloud virality to the stage, where tours need to be booked, backing musicians need to be hired and, sometimes, visas and work permits need to be secured. That's where it gets more complicated.

"When an artist gets their cousin or the guy down the street or one of their boys to manage them, they do it because they trust their guy," says Wendy Day, a consultant who once managed the rappers Twista, C-Murder and David Banner. "But the person doesn't understand the music industry, they don't understand how or when the artist gets paid, and it becomes a clusterfuck."

This can be a bigger issue for young

rappers, says Day, since they tend to build internet buzz faster. Managers looking at online popularity often book clients into 5,000-capacity venues — skipping the crucial 2,500-capacity rooms that can pay \$5,000 to \$25,000 a show. "Those small venues," says Day, "are where the artists cut their teeth and hone their skills."

Of course, pop music management has always been something of a fake-it-until-you-make-it business: Irving Azoff was in his early 20s when he took on REO Speedwagon as his first client in the late 1960s, while Pat Corcoran was still in college when he began managing his friend Chance the Rapper. Now, however, there are only so many experienced

management executives to pass on their knowledge, since college grads during the post-Napster downturn and the 2008 recession eschewed the music business. Even now, as streaming fuels double-digit growth, retaining executive talent remains an issue. And as the industry rebuilds, today's rising class of self-taught managers will have an outside role in shaping the future of their industry.

Label executives are getting frustrated because they must rely on today's less experienced managers to execute their marketing plans. One label executive calls them "uninformed" and "untrained" for setting up gratuitous DJ gigs to bring in cash at the end of grueling tours, or failing to schedule an

● DEF JAM CEO **PAUL ROSENBERG** STEPPED DOWN TO LAUNCH UNIVERSAL MUSIC GROUP JOINT VENTURE GOLIATH RECORDS. ● **MAZZY STAR** CO-FOUNDER/GUITARIST **DAVID ROBACK** DIED AT 61.

adequate number of days off, or not properly clearing samples. “Things [happen] much quicker than they ever have,” this source says. “You have these artists on one album cycle going to arenas, and they turn 20, and they slide down the hill and the manager has no idea what to do.”

On the other hand, “friendagers” — as Ben Baruch, founder and owner of 11Elevn Management, calls them — can also be more determined and aggressive. “The business has become do-it-yourself,” says Barry Bergman, a longtime manager who is president of the Music Managers Forum.

“There’s more young, exciting energy coming into the business,” says Red Light Management executive vp/chief strategy officer Bruce Flohr, who works with Heart, O.A.R. and Switchfoot. “It used to be that

“IT’S A POSITIVE THING. IT KEEPS EVERYONE ON THEIR TOES.”

—BRANDON GINSBERG, RED LIGHT MANAGEMENT

you had to go to school, graduate, move to New York or Los Angeles or Nashville and get a job. Now you come home from class and your roommate is making beats and singing into the laptop and you’re saying, ‘Oh, wow, you’re really good, let me manage you.’ And, all of a sudden, you’re a manager.”

That’s how it happened for Negele “Hospedales,” 25, who cold-called then-unknown rapper YBN

Cordae from his aunt’s house. “I was about to approach him to say, ‘You’re too talented to do this by yourself,’” recalls Hospedales. “And he started the call by saying, ‘I think you should be my manager.’” Hospedales managed Cordae from his first show in 2018 at Rolling Loud Festival before stepping back into a role as a strategist. In January, Cordae was up for two Grammy Awards.

“It’s a positive thing. It keeps everyone on their toes,” says Brandon Ginsberg, who started at Red Light Management as an intern over a decade ago and today manages Bassnectar and others. “If anyone gets comfortable with one way of doing something, you know that someone else is going to come in and disrupt that.”

Friendagers often have social media expertise that can be less intuitive for older managers and is now a crucial part of artist strategy. They just may have more questions about the details. “No one’s mad when I have to call the lawyer and ask, ‘What the fuck do we have to do right here?’” says Jake Markow, 25, who manages the rapper \$not and graduated from the University of Houston last December.

Now a wizened 22-year-old, Shanks was eventually hired to work in Atlantic Records’ A&R department. He still manages Apollo on the side and just landed his first client an opening slot on Halsey’s upcoming *Manic* tour.

“He just trusted me,” says Shanks. “One of the first things I said to him was, ‘Listen, I think you’re going to be one of the biggest stars in the world, with or without me. But if we do it together, it’ll be a lot more fun.’ We’re the same age, and we have similar friends. And it has been fun.”



Swift at WHZT's iHeartRadio Jingle Ball in New York on Dec. 13.

FOR WHAT IT'S WORTH: TAYLOR SWIFT'S CATALOG

Based On UMG's Valuation, The Singer's Recordings May Have Doubled In Value Since July

AFTER SCOOTER BRAUN'S Ithaca Holdings bought Big Machine Label Group (BMLG) for about \$300 million in July, Taylor Swift said she was upset that she wasn't offered the chance to buy the rights to the six albums she had recorded for the label. Her reasons were personal — but she might also have missed out on what would have been a very good investment.

Tencent's December agreement to buy 10% of Universal Music Group in a deal that values the latter company at \$34 billion — an unprecedented multiple of 30 times earnings before interest, taxes, depreciation and amortization (EBITDA) — could change the standard for what recorded-music assets are worth across the industry. If Swift's recording catalog were valued by that same multiple, in fact, it would be worth \$930 million. That's not realistic — UMG is a unique company with enough market share in the recorded-music business to give it a certain degree of pricing power — but it suggests that Braun scored quite a deal and that Swift would have to secure serious financial backing to buy her catalog now if he wanted to sell it. (Ithaca Holdings and Swift's team both declined to comment for this article, and sources say they are not in active negotiations.)

To estimate a valuation for Swift's six-album catalog, *Billboard* analyzed sales and streaming data to estimate the revenue generated by both BMLG, and her catalog specifically, over four years. From 2015 to 2018, BMLG averaged \$98 million in annual revenue, and Swift's catalog accounted for an average of \$53 million a year of that figure — over half the company's

revenue. BMLG's EBITDA was about 40% of revenue, according to media reports when the deal went through — significantly higher than most labels. (*Billboard* could not determine whether that 40% figure applied to one year or a several-year period.)

Swift's catalog could have generated \$31 million of BMLG's \$39 million average annual EBITDA once marketing expenses and packaging costs were subtracted. Assuming that Swift gets the kind of royalty rate commanded by superstars, she could be taking in an average of about \$14.5 million annually. If catalogs traded on artists' royalties at the same multiple that the UMG deal attained, that would value Swift's catalog at \$435 million.

In the deal, Braun also received BMLG's publishing division, which several sources estimate is worth \$1 million in net publisher's share, making it worth as much as \$20 million based on the current multiples at which publishing assets are trading.

It's hard to imagine that Swift would want to buy her catalog for more than Braun paid for it, according to people familiar with the matter. And it's equally hard to imagine that Ithaca and its backer, The Carlyle Group, would want to sell the catalog without making a significant profit.

Even so, the fact that Braun bought BMLG for 8.2 times EBITDA just months before UMG was valued at 30 times its EBITDA shows just how fast valuations for music assets are rising. Before the UMG deal, recorded-music catalogs were typically trading at 15 to 20 times EBITDA, according to an industry dealmaker.

—ED CHRISTMAN

MARKET WATCH

24.94B

↑ 2.7%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Feb. 20.

14.47M

↑ 4.2%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending Feb. 20.

167.6B

↑ 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.

● THE U.S. RECORDED-MUSIC BUSINESS GENERATED \$11.1 BILLION IN 2019, A 13% YEAR-OVER-YEAR INCREASE, AND REVENUE FROM STREAMING WAS \$8.8 BILLION, ACCORDING TO THE RIAA.



Wise Music Group

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Photo by: Antje Jandrig

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INSIGHTS

IS THE MUSIC COPYRIGHT BUSINESS WORTH MORE THAN EVER?

THE GLOBAL VALUE OF THE RECORDING AND PUBLISHING SECTORS SURPASSED \$30 BILLION IN 2018 — A HIGH IN NOMINAL TERMS AND A 9.3% INCREASE OVER 2017

BY WILL PAGE

THE USUAL STORY ABOUT the music industry goes something like this: The recording business hit its peak in 2001, when it was worth \$23.9 billion worldwide, according to the recorded-music business' trade organization IFPI — and then fell, decimated by piracy and the resulting loss of pricing power, to a low of \$14.3 billion in 2014. In the years since, it has come roaring back, up by a third to \$19.1 billion in 2018. It's an incredible comeback — even though the business is still worth a fifth less than it was at its peak before accounting for inflation.

But that feel-good story doesn't do justice to the overall success of the music business. The recording industry is

just part of an overall music copyright business that also includes publishing — the rights to underlying compositions. And that business has grown, too — more gradually, but also more steadily — as songwriters and publishers collect an increasing amount of royalties when their work is distributed, streamed or played in bars, restaurants and on radio stations around the world.

The total global value of the music copyright business reached \$30.1 billion in 2018, an all-time high in nominal terms, based on the best available information, although still shy of its 2001 peak once inflation is taken into account. Currency fluctuations and the lack of exact statistics make it impossible to directly compare more than two consecutive years, but this 2018

total represents a 9.3% increase over 2017 — and an increase of \$2.6 billion when measured in constant currency. (2018 is the most recent year for which accurate statistics are available.)

The importance of streaming to the music industry's recovery is usually discussed in terms of labels. But this total figure, previously unreported, captures the full value of global music copyright — not just recorded music, but publishing, including performance rights and mechanical royalties, as well as synch licensing — to give the most accurate possible picture of the business. The figures are based on IFPI's Global Music Report 2019 (for recorded music), CISAC's Global Collections Report (for public performance royalties) and estimates of publisher revenue from the industry publication *Music & Copyright*.

Although the recording and publishing businesses are usually discussed separately, the total is important because some creators and companies are involved in both of them. Universal Music Group and Warner Music Group, both of which recently announced plans for initial public offerings, are often referred to as labels, but they also own two of the world's three biggest publishing operations by market share.

Unlike most studies, these figures adjust for revenue that was attributed to record labels but then paid out to publishers as mechanical royalties, which reduces the size of the recording business and increases that of publishing. (While labels pay publishers mechanical royalties for album sales, streaming services pay publishers directly.) Once those payments are taken into account, the recorded-music business grew by \$1.8 billion, or 10.7%, between 2017 and 2018. (All of these figures are measured in U.S. dollars, in constant currency.) The performance and mechanical royalties taken in by collecting societies worldwide grew by just over \$600 million, or 6.6%. Finally, publishing revenue from synch

licensing and other sources collected directly by publishers grew by over \$150 million, or 10%.

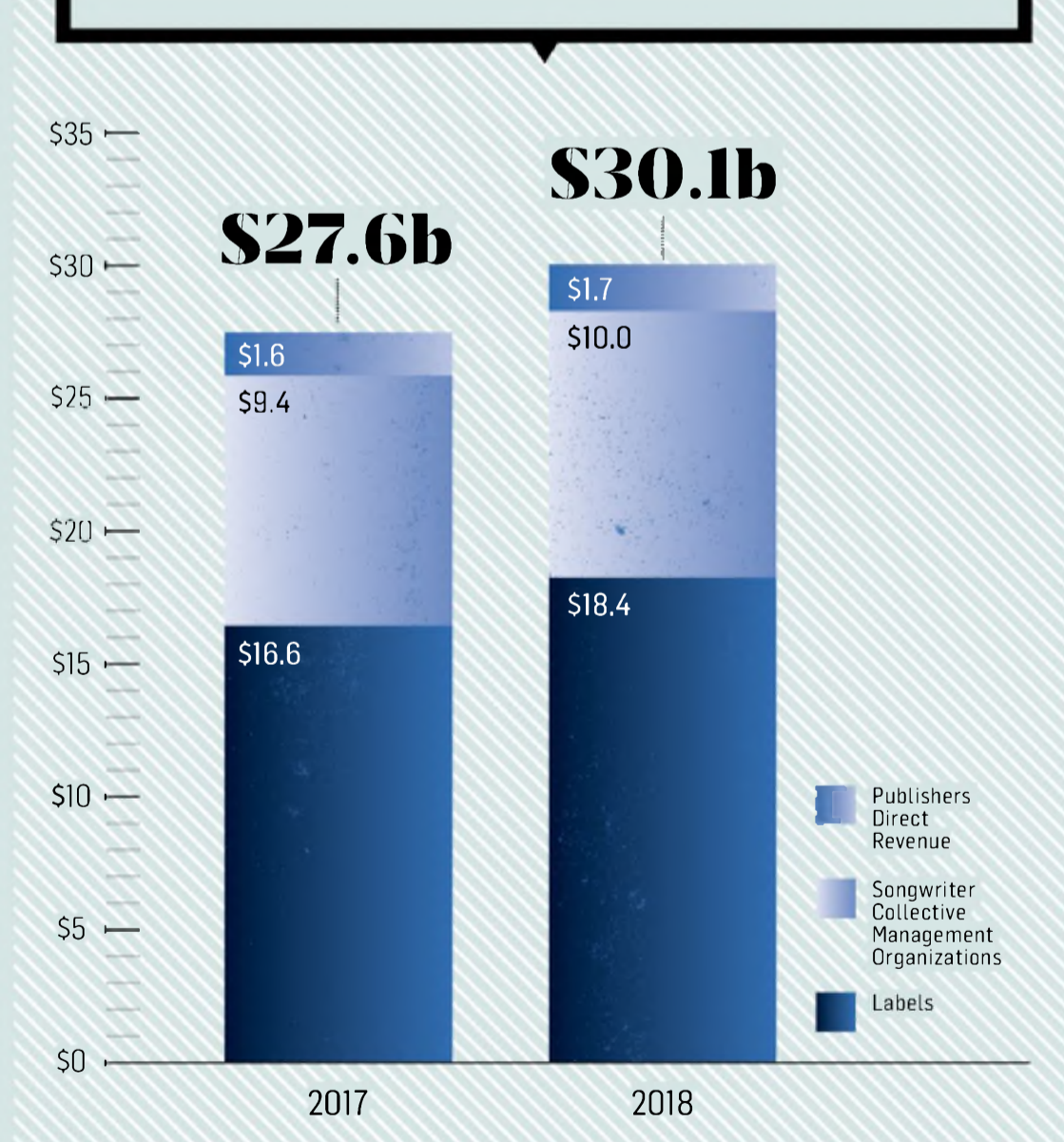
When the global music business began to recover in 2014, all three sources of revenue grew at broadly similar rates. Over the last two years, however, recording revenue has grown much faster, and its share of the global value of music copyright has increased from 60% to 61% — without reducing, in absolute terms, the amount of revenue that went to other rights holders.

Between 2017 and 2018, different sources of revenue grew at different rates. Thanks to streaming, digital revenue from recordings accounted for 80% of the \$2.5 billion growth. On the publishing side, performance royalties accounted for most of the growth, followed by mechanical royalties from on-demand streaming services and sales.

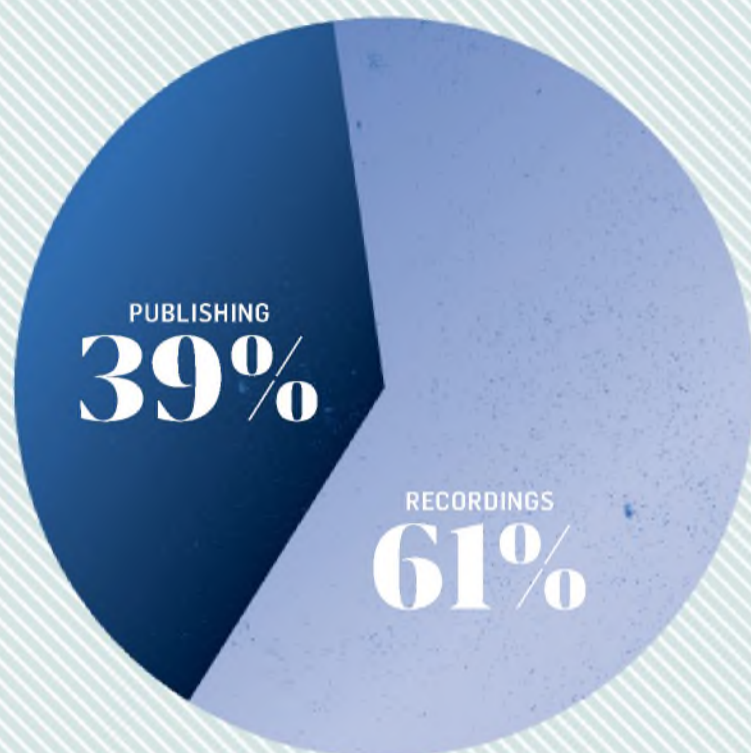
Although it's easier to measure the size of the music business as it gets more digital, these figures come with some caveats: First, it's hard to make consistent comparisons that compensate for varying exchange rates; second, revenue is often earned in one year and accounted for in another, so year-by-year statistics can be inexact; third, advance payments and legal settlements can create spikes in revenue that are unconnected with general trends. It's also important to note that one reason music copyright may be worth more than ever is because historical figures aren't so reliable: Most revenue numbers for the recorded-music business in its heyday represented consumer spending, not revenue collected by rights holders.

It's still possible to make some comparisons, however. IFPI has said that the recorded-music business was worth \$23.9 billion in 2001, the earliest year for which consistent data is available. The industry was 20% short of that figure in 2018, in nominal terms. However, about a tenth of that 2001 revenue was presumably paid out to publishers in the form of mechanical

THE GLOBAL VALUE OF MUSIC COPYRIGHT



THE GLOBAL VALUE OF MUSIC COPYRIGHT IN 2018



royalties, leaving the real revenue figure closer to \$21.5 billion. That means that the industry would now be worth more — at least in nominal terms — as long as publishing revenue was less than \$8.5 billion, or about two-thirds its 2018 value of \$11.8 billion. The best evidence from publishers and performing rights organizations suggests they collected closer to about half as much revenue then, so it's hard to imagine that the overall music copyright business isn't bigger than ever.

Looking at 2001 also shows how different parts of the music business have grown, and then recovered, in very different ways. At that time, the U.S. recorded-music business was taking in \$8.1 billion, over six times as much as the country's two biggest collection societies, ASCAP and BMI, which exclusively handle performance royalties. By 2010, ASCAP reported that the gross revenue it collected — about 30% of which typically comes from abroad — had grown by nearly 50%, while labels saw their revenue fall by about the same percentage. By 2018, however, ASCAP's revenue had grown by 90% over 2001, while the U.S. record labels' revenue is still at only 82% of the 2001 figure, in nominal terms.

Knowing how much the music business has grown in real terms requires factoring in inflation, of course. A global recorded-music business worth \$23.9 billion in 2001 would be worth north of \$31 billion today, when adjusted for inflation in the developed markets that are most important to the industry. And

that figure doesn't include the value of the publishing business.

For all the caveats, however, these figures give everyone involved in the music copyright business a consistent way to describe the total value of their business. And the fact that it has now passed the \$30 billion mark will make it easier to get the attention of policymakers who make decisions about the legal and commercial framework of copyright.

One huge part of the music industry that these figures do not include: the touring business. The value of the global live-music business was estimated by PricewaterhouseCoopers at \$27 billion worldwide in 2018, most of which comes from ticket sales and sponsorship. Since concert promoters don't own rights to the music they present, however, that revenue isn't

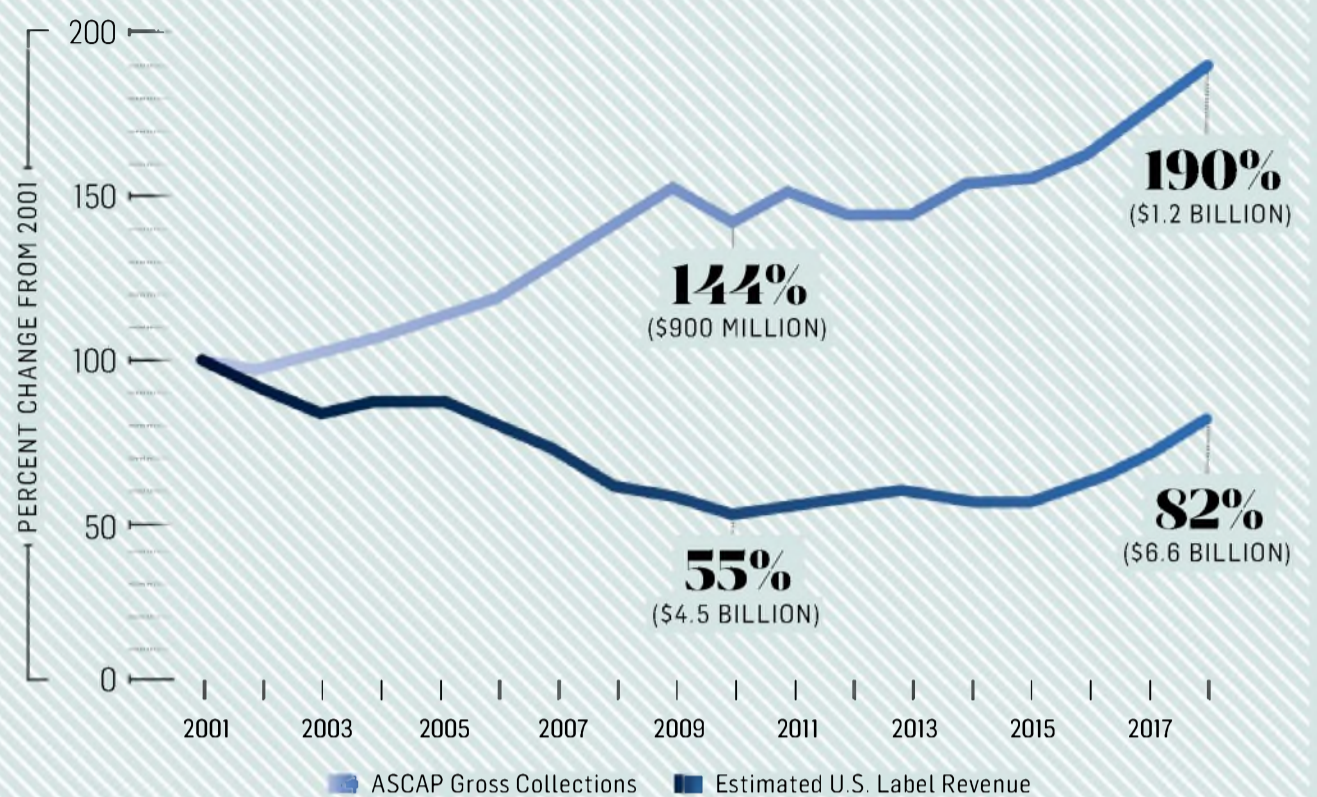
counted here, although these figures do include the performance royalties collected from concert venues.

Obviously, calculating the overall size of the music business doesn't say much about how, or how much, money trickles down to companies — much less individual creators. No one tracks how much money is paid out in royalties by labels, collecting societies and publishers, although the recovery of the industry has already resulted in increased investment that helps creators. Also, as streaming services have removed the music industry's barriers to entry, more people are making and writing music than ever before — which, in turn, means more mouths to feed than ever before. At least one of the reasons some creators might be making less than they were years ago is because there are more creators to pay.

Overall, however, the nominal value of music copyright is higher than it has ever been, and the real value has increased again year over year — for the fifth time in a row since these figures were calculated. Growth in dollar terms is increasing, too: from \$1 billion in 2015 to \$1.5 billion in 2016, and from \$2 billion in 2017 to \$2.5 billion in 2018. And the 2019 data that's beginning to come in suggests that the industry's recovery will continue to accelerate. ■

Will Page is a visiting fellow at the London School of Economics and previously was chief economist at both Spotify and PRS for Music. His forthcoming book, Pivot, will be published by Little, Brown in the United States in January 2021. Additional reporting by Ed Christman (Billboard), David Safir (Music of Economics) and Chris Carey (head of international marketing, TicketSwap).

INDEX OF ASCAP COLLECTIONS AND U.S. LABEL REVENUE



WHY MOST PRICES RISE BUT THE SONG REMAINS THE SAME

INFLATION, THE SUSTAINED INCREASE IN THE general price level of goods and services in an economy, has been relatively steady in the United States for years, generally hovering at about 2% a year. But prices of music copyright goods have not tracked closely with the prices of essentials like food and gasoline. CD and download prices have trended downward, while streaming prices have held remarkably stable.

A subscription to an "all-you-can-eat" music package has cost 9.99 (in U.S. dollars, euros or British pounds) for nearly two decades. Streaming service Rhapsody launched in the United States at \$9.99 in 2002, a full nine years before

Spotify, and its \$9.99 price point was partly based on the cost of a Blockbuster video rental card.

Tracking this unchanged \$9.99 price point since 2002 reveals that by 2018, inflation had eroded it by \$2.28, essentially making a subscription 23% cheaper to the consumer. Given rising personal incomes, streaming subscriptions also represent a shrinking share of consumers' disposable income.

While this unchanged \$9.99 price point represents an increased cost to copyright owners, it also has the important benefit of making more consumers willing to pay it year after year.

South Africa's Copyright Fight

Amid lobbying from American tech companies, artists are smashing guitars in an effort to stop fair use exceptions from exploiting their works

BY DANIEL FRIEDMAN and ALEXEI BARRIONUEVO



JOHANNESBURG — In 2011, as music streaming was spreading to more countries, a group of South African musicians and performers petitioned the government to reform the country's copyright laws to offer more protection.

Led by famed Kwaito producer Gabi Le Roux and performer Eugene Mthethwa, the artists were concerned that weak copyright protection and rampant piracy were harming music creators, who were already struggling to make a living because of largely ineffective collecting societies.

A decade later, amid lobbying from copyright skeptics, that push for reform may be backfiring. South Africa's creative community is battling to stop an amended copyright law passed in the country's National Assembly in December 2018. They say the bill — the first significant update of South Africa's copyright laws since the late 1970s — would actually leave creators worse off than before.

The bill is still sitting on the desk of South African President Cyril Ramaphosa, who needs to sign it for it to become law. In recent months, artists have staged rallies on the steps of the Parliament and recorded a "We Are the World"-style protest anthem called "Vikela Mina" (Protect Me). In the song's video, a musician uses an electric guitar to smash a concrete wall representing the copyright bill.

At the heart of the debate is whether

South Africa should retain its enumerated exceptions to copyright for uses like education and the broadcasting of public speeches, or move to a more flexible system that would be more like U.S. fair use.

Developing countries like South Africa have generally tended to see copyright as an import, not an export. At a parliamentary hearing on the bill, Universal Music South Africa managing director Sipho Dlamini disputed the "myth that international record labels make money in South Africa and then send all their money overseas, instead of reinvesting it into the market." According to Dlamini, from 2014 to 2016, an average of 68% of revenue generated by international record labels remained in South Africa.

South Africa is one of many countries where creators and the media business are locked in a struggle with American technology companies and their supporters over how copyright law should apply online.

Technology companies want governments to adopt policies similar to the U.S. fair use doctrine, which is more flexible than the "fair dealing" laws in Commonwealth countries or the list of exceptions in nations with civil law systems. Their argument is that fair use is essential for digital innovation, and thus economic growth. Countries looking to modernize need systems for machine learning, data mining and large-scale indexing —

and for that, they need more exceptions to copyright than the current laws afford.

But many believe South Africa's fair use plan will create too much ambiguity. South Africa's existing law is modeled on the fair dealing doctrine, which is true of most Commonwealth countries that based their legal systems on that of Britain. The amended law is an expansive "hybrid" model that borrows from various countries' fair use systems, says Neil Turkewitz, a former head of international affairs at the RIAA, who

lobbies on copyright issues but hasn't done any paid work on South Africa's law. "There is no global precedent for this hybrid system," says Turkewitz, adding, "Everything about this introduces greater uncertainty around the environment for creatives. This creates more risks and legal ambiguity."

Supporters of the law disagree. Sean Flynn, a law professor at American University who is part of a coalition of 100 copyright academics around the world, says the amended bill would ensure that "creators have the exceptions

bolstering the power of South African creatives in their dealings with the monopoly labels and publishers."

The government says the updated bill is needed to improve regulation of collecting societies, which were failing to recover millions in royalties from broadcasters and other users. But lawyers say other parts of the bill could damage South Africa's music industry, such as restricting copyright terms to 25 years, a "contract override provision" that could make some contract terms unenforceable and a clause that gives South Africa's minister of trade and industry powers to regulate contract terms and royalty rates.

A Google representative says that the company provided feedback to the government on how the South African law "may impact the way people access content online," adding that it "support[s] updating copyright rules for the digital age."

Le Roux says the wording of the fair use exception is "too vague," and music industry lawyers say it will create ambiguity that could erode investor confidence in the South African music business and harm efforts to develop new local talent. Music lawyer Stephen Hollis, who's against the bill in its current form, predicts that if the bill passes the number of legal claims "would be absolutely staggering."

The government is betting that the bill will help put more money into creators' pockets. South Africa has long struggled with the issue of collecting royalties for music creators. In 2010, the South African music industry collected just 357 million rand (\$45 million) in royalties. The situation has not improved much since then. In 2018, the

South African music rights organization, SAMRO, reported 472 million rand (\$31 million) in music licenses and royalties, up 1.4% from 2017.

The unfortunate irony is that if South Africa's new law is signed as is, it could impede local music production at a time when there is a surge of interest in sub-Saharan music. "If they fail their own community, they may get cheaper access," says Turkewitz, "but it's access to foreign materials." ■

"EVERYTHING ABOUT THIS INTRODUCES GREATER UNCERTAINTY FOR CREATIVES."

—NEIL TURKEWITZ, CONSULTANT

they need to make fair uses of existing works to create new works." (Flynn acknowledges that his university has received "unrestricted gifts" from many corporations, including Google, but says "those contributions are gifts and not contracts." He adds that Google's support never amounted to over 10% of the university's total funding.)

"The provisions of the Copyright Amendment Bill are not about Big Tech," says Flynn. "They are about

George Strait

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Malhotra
photographed at
JioSaavn in New
York on Feb. 18.



FROM THE DESK OF

RISHI MALHOTRA

CEO, JioSaavn

BY AMIT GURBAXANI
PHOTOGRAPHED BY CHRIS CALLOWAY

IN THE EARLY 2000S, DURING THE heyday of the cable TV business, Rishi Malhotra was a young vice president at HBO, charged with figuring out how to sell on-demand programming. Over several years, he turned HBO On Demand into a \$100 million business. “One of the things I learned from HBO was that really premium, unique content helps build a brand,” he says, “and it’s something people will pay for.”

In 2008, Malhotra decided to take his skills to Saavn, a business-to-business company that distributed Indian music to platforms such as iTunes and Amazon. By 2010, Saavn had transitioned into a streaming service, and in 2018, it was renamed JioSaavn after Indian conglomerate Reliance Industries acquired the company and merged it with JioMusic, the streaming service run by telecom Reliance Jio. Now, says Malhotra, JioSaavn has between

100 million and 200 million monthly active users.

Malhotra took over as Saavn’s CEO in 2014, just before mobile data rates plummeted, making India one of the most competitive streaming markets in the world. Since 2019, local champions JioSaavn, Gaana and Wynk Music have competed with startups like Hungama, as well as global titans Spotify, Apple Music, Amazon Prime Music and YouTube Music, for a share of the Indian market and its population of 1.3 billion. In 2018, India’s recording business generated \$156 million in revenue, according to global music industry organization IFPI — a 24.5% increase from 2017 — and streaming accounted for 70% of that total.

Malhotra now leads a team of over 300, divided among the company’s offices in Mumbai, Bengaluru and Gurgaon, India; New York; and Mountain View, Calif. Amid the necessary travel, he makes it a priority to squeeze in five hours of guitar practice every

“FOR US, INDIA IS NOT A SECONDARY MARKET LIKE IT IS FOR SPOTIFY AND APPLE. THIS IS OUR MARKET.”

—MALHOTRA

week. The father of three says it helps keep him connected with his creative side, which he developed playing in bar bands in Nashville, where he grew up, and in St. Louis as a Washington University pre-med student. “In today’s age, you have to be a smart creative,” he says. “You have to look at processes, management and [profit and loss] — but you also have to have a creative touch in how you lead and the kind of work culture you create.”

Saavn was the first audio streaming service in India, so you had a lead. When you came to the company in 2008, what was the biggest problem you needed to solve?

Indian music was so disorganized, and we have over a thousand labels, none of which had categorized their catalog for digital hygiene. There was no metadata, and what was there was inconsistent and inaccurate. We knew we could build a solution; we could organize the disorganized.

India's telecom revolution resulted in a music-streaming explosion, and now you're competing with local companies but also multinationals like Spotify, Apple, Google and Amazon. How has that changed your strategy?

We've been doing this for a long time, so we have the data, products and understanding of regionalization and localization — whether that's playlists or how we speak to consumers or what content deals we greenlight. For us, India is not a secondary market like it is for Apple and Spotify. This is our market.

Only 1% of India's streaming consumers pay for subscriptions. In 2018 JioSaavn cut its prices and it's now among the cheapest mainstream options. How has that helped in attracting subscribers?

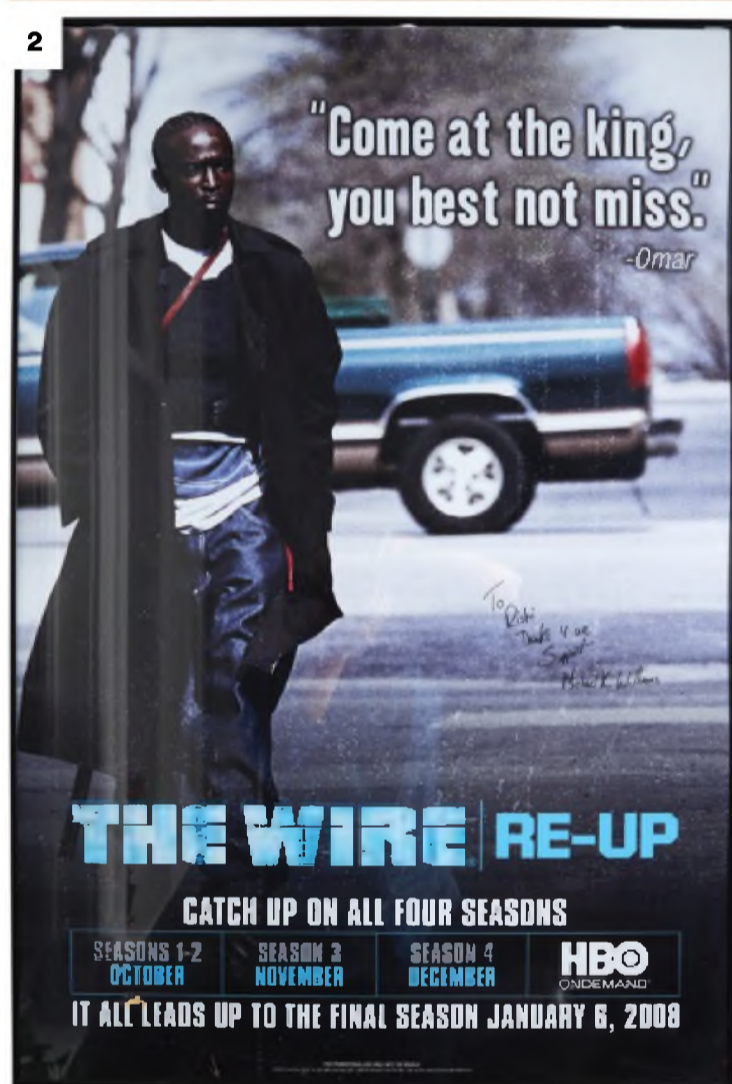
In 2019 we've grown by 300% in paid subscriptions, and 70% of our revenue is driven by subscription. Among the diaspora, we have a pretty good concentration of users who pay. The more valuable a service gets, two things happen simultaneously: The conversion rate goes up, and the number of people leaving the platform goes down. In India, music was pirated for so many years that it was almost equivalent to free. But we know that people want to be on music apps. Well over 100 million users are spending 45 minutes to one hour per day on them — and if you have their time, you can generate value from that.

Gaana just announced it has 152 million monthly active users. Is there a reason you haven't announced your figures since Reliance Industries acquired Saavn in 2018?

The press optics in the country are very dangerous because it costs a lot of money to overmarket. We got caught in that years ago, when we were in our private equity days. Then we decided, "Let's focus on real users and real engagement." If we didn't have those numbers and didn't have that depth, there's no way all of these labels and artists would be coming to work with us.

Is Gaana still your most important rival?

Yes — and we monitor the competition daily. We're always paranoid. There are certain things that they do better, and there are a lot of things that we do better. When you're building a business, it's not just what you're doing that day, but what's your next day's plan. Every service has to achieve scale and meaning before it can monetize. We've reached those measures, and now the entire company is focused on monetization. Even pieces of content we greenlight, we look at how it can be monetized. Everyone says, "Get Indians to pay." I don't look at it that way. I look at it as, "Produce value that's worth paying for."



1. *Illmatic* by Nas (left): "One of the most definitive works in hip-hop. We had the opportunity to develop a record with Nas in 2019. This limited-edition LP was given to me by JioSaavn designer Doug Davala." Right: The December 2007 issue of *XXL* featuring JAY-Z: "He has always been an entrepreneurial inspiration," says Malhotra. "This was given to me framed. The headline is 'Return of the Hustle' — always good advice." **2.** An autographed poster of *The Wire*: "I worked on *The Wire* while at HBO. Michael K. Williams, who played Omar (pictured), sent me this as a thank you." **3.** "I love collectibles with character and energy," says Malhotra. "I found this little guy in Miami, and he's always a conversation starter — made by the company Blamo Toys."

In 2017, you launched Artist Originals, an initiative that you've called an "in-house streaming label."

How does that work?

We realized the service could be a one-stop shop for an artist. We were also sitting on a lot of data, like artists becoming popular on JioSaavn who weren't on the labels' radar. We don't sign anyone who's already on a label — we only sign independent artists. JioSaavn shares ownership of the master recordings and the publishing. Traditional record labels are still, and will always be, our biggest partners. At the beginning, there was a little bit of irritation from labels, but when we met with them, we said to think of it as A&R.

One of the Artist Originals tracks — "Bom Diggy" by Zack Knight and Jasmin Walia — became a huge Bollywood hit. Are you essentially creating a synch operation?

You'll see some job descriptions being posted online for synch. We have film producers calling us, and we just got an inquiry from one of the big, over-the-top

television players for a movie [because] they needed some music recommendations. A lot of the stuff that comes to us — we're the first to hear it. Other labels passed on "Bom Diggy" before it came to us.

Last August, the Indian Music Industry trade organization said the total number of monthly active listeners for the country's streaming services is 250 million. But three services claim to have over 100 million monthly users each. Does that mean there's a need for a third-party validation system?

That would be a great thing for the country. There are all these different platforms available and proxy data you can pull from different telcos, but if there were a group that became the validating source, that couldn't be influenced, it could be really powerful. You'd save a lot of money that's now wasted on marketing and could be allocated toward innovating on product. But it's not just about the number of users — it's how engaged they are and how much data they're using. Those things don't lie. **B**

GROOMING BY CECILIA ROMERO AT ENNIS

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The Scene



BRIT AWARDS 2020

LONDON, FEB. 18

Fresh acts stole the show at the 40th annual BRIT Awards, where rapper Dave and Scottish singer-songwriter Lewis Capaldi led as the two biggest winners of the night. While Dave earned album of the year for his debut full-length, *Psychodrama*, Capaldi scored best new artist and song of the year, thanks to his Billboard Hot 100-topping ballad, “Someone You Loved.” Mabel (pictured above) kicked off the show with a pastel-abundant performance of her breakout hit, “Don’t Call Me Up,” later winning top British female solo artist; international female solo artist winner Billie Eilish live-debuted her new James Bond theme, “No Time to Die,” from the forthcoming film of the same title; and Stormzy, who won top British

male solo artist, made it rain onstage — literally — during a medley of hits from his December album, *Heavy Is the Head*. The event marked the awards show’s first installment since England’s official break with the European Union, and some artists used their stage time to talk politics: Dave labeled current Prime Minister Boris Johnson “a real racist” during his performance of *Psychodrama* single “Black,” while during his acceptance speech for best international male solo artist, Tyler, The Creator sarcastically thanked former Prime Minister Theresa May, who banned him from the United Kingdom in 2015 due to the nature of his lyrics — last September, he returned to London for his first U.K. performance since. —JOSH GLICKSMAN

Virgin EMI president Ted Cockle (left) and Niall Horan, who presented the award for best new artist, at Universal Music Group’s BRIT Awards after-party.





"I know she's at home pissed off," said Tyler, The Creator about May while accepting his award.



▲ Capaldi, who also performed "Someone You Loved" during the show, was the only multiple winner of the evening.



Lizzo performed a medley of hits from 2019 album *Cuz I Love You*, including "Truth Hurts."



Ronnie Wood (left) and Rod Stewart, along with Kenney Jones, closed the show with a Faces reunion performance.



British soul singer Celeste won the inaugural Rising Star award.



During his 10-minute set, Stormzy invited Burna Boy onstage to perform the latter's hit "Anybody."



▲ On Instagram, Dave captioned a set of photos from the night, "Grateful."



FEELING PRESIDENTIAL Rihanna received the President's Award at the 51st annual NAACP Image Awards in Pasadena, Calif., on Feb. 22, for her philanthropic work, including her education and emergency response nonprofit, Clara Lionel Foundation. During her speech, Rihanna stressed the need for unity: "If there's anything that I've learned, it's that we can only fix this world together. We can't do it divided."



Big Machine Label Group founder/CEO Scott Borchetta (right) and Tim McGraw, who announced his return to the label in Nashville on Feb. 21.



▲ Reba McEntire (third from left) announced her return to Universal Music Group Nashville in Music City on Feb. 20 with (from left) UMG's Mike Dungan and Mike Harris, Maverick's Clarence Spalding and UMG's Cindy Mabe, Royce Risser and Brian Wright.



▲ Universal Music Publishing Group's Jody Gerson (left) and Alexandra Lioutikoff on Feb. 19 at the 2020 Martell in Miami dinner, where Lioutikoff was honored.



From left: Key Cash Money Records team members Vernon Brown, Bryan "Birdman" Williams, Monte Lipman, Ronald "Slim" Williams and Avery Lipman at the New York premiere of documentary *New Cash Order*, which chronicles the label's rise, on Feb. 20.



▲ From left: Country Radio Seminar executive director RJ Curtis, BMI's Leslie Roberts, Carrie Underwood, BMI's David Levin and SummitMedia's Beverlee Brannigan attended CRS in Nashville on Feb. 21.

PREMIO LO NUESTRO

MIAMI, FEB. 20



Alejandro Fernández accepted the Legacy award, which he dedicated to his father.



▲ During a performance of his song "Get Ready," Pitbull (left) brought out John Travolta, who appeared in the artist's music video for "3 to Tango" in 2019.



Daddy Yankee dominated the winners list with seven awards, including artist of the year.



▲ Grecia performed "Aguardiente" days after releasing a remix of the track featuring Darell and Mariah.

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The Sound

PG. 34 INSIDE THE NEW BOB DYLAN MUSICAL

* PG. 36 MONSTA X'S U.S. TOUR STRATEGY

GOOD VIBRATIONS

How the use of sound bowls turned
Jhené Aiko's new album into one
"free-flowing jam session"

BY CARL LAMARRE

PHOTOGRAPHED BY GIZELLE HERNANDEZ

Aiko photographed
Feb. 13 at Sunset
Estate in Los Angeles.

JHENÉ AIKO IS BURNING incense inside New York's Germano Studios in NoHo, preparing the space for a listening session of her upcoming album, *Chilombo*, out March 6 on Def Jam. She wants the energy to be pure; after all, the record is Aiko's first deep dive into the idea of sound healing. During the creative process for her third album, the experimental R&B singer was adamant about incorporating crystal alchemy sound bowls — which produce an extended vibrational hum — on each track. Her hope was to open up different chakras within the human body.

"For instance, 'P*\$\$\$Y Fairy (OTW)' — the album's punchiest and most provocative track — "is in the key of D, so I played a bowl in the note of D, and that governs your sexuality," explains Aiko weeks after the listening session. "It helps balance out your sexual organs like your navel and your hips. So even though the song is fun and sexy, there's an actual instrument in there [inspiring that energy]."

It's not the first time Aiko, 31, has explored sound bowls: Last September, she uploaded a six-minute meditation called "Trigger Protection Mantra" to Instagram. *Chilombo* is, however, Aiko at her most confident in the practice.

The Los Angeles-bred singer, born Jhené Aiko Efurú Chilombo, first gained mainstream attention with her 2011 mixtape, *Sailing Souls*, which she released independently. It boasted features from Drake, Kendrick Lamar

and Kanye West. By the end of the year, Aiko had signed a recording contract with ARTium, producer No I.D.'s Def Jam-distributed label. Her 2013 single, the piano-led "The Worst" (off the EP *Sail Out*), established her as a compelling new voice as she sang: "I do not depend on nothing or no one."

When her 2014 debut full-length, *Souled Out*, hit Nos. 1 and 3 on the Top R&B/Hip-Hop Albums chart and the Billboard 200, respectively, Aiko cemented her place as one of R&B's rising stars. She set herself apart from the rest with the hazy, psychedelic *Trip*, a surprise drop that arrived in 2017 and landed in the Billboard 200's top five — without a publicity push.

Trip's success helped inform the "off-cycle" streaming strategy that she and her team employ today, in which they intentionally release a new track just outside of the window when streaming platforms typically update playlists, which "is liberating from a pressurized playlisting strategy," says Def Jam GM/executive vp Rich Isaacson. "It's important to her that each track release is its own ecosystem. Jhené and her team feed each one with unique content strategies to prolong the life cycle, and over the course of eight to 10 to 12 months of steady consumption, she racks up really impressive numbers."

Even without maximizing a track's immediate exposure on streaming services, the three singles already released from *Chilombo* — which finds middle ground between her early, more traditionally styled R&B



"In a sense, I am like a volcano, and this album is an eruption," says Aiko.

with the atmospheric sounds of *Trip* — have collectively garnered 363 million streams, according to Nielsen Music/MRC Data. It doesn't hurt that the first two singles before "P*\$\$\$Y Fairy (OTW)" fueled speculation over Aiko's relationship status with on-again-off-again partner Big Sean. Lead single "Triggered" arrived last May and offered a gripping

take on how bad habits in previous relationships tarnished Aiko's outlook on love, leaving fans to assume that she was trashing the rapper. It became her highest-charting Hot R&B Songs solo hit, landing at No. 3; six months later, she upended expectations with her Big Sean collaboration "None of Your Concern." Elsewhere, Aiko enlists Future and Miguel on the savory "H.O.E. (Happiness Is Everything)," and on the sobering "10K," featuring Nas, she seeks peace and restoration.

Aiko, who will head out on tour this May, believes the notion of the phrase "none of your concern," in particular, extends well beyond her love life, saying that self-discovery played a crucial role in the creation of *Chilombo*, for which she trekked to Hawaii to record. It was there that she decided to turn her last name into the album title. "'Chilombo' is a word that means 'wild beast' — they're strong, confident and grateful," she says. "Beasts are also beautiful."

She likens herself to the many active volcanoes that surrounded her while she recorded on the Big Island, saying: "In a sense, I am like a volcano, and this album is an eruption. It starts with 'Triggered,' and there's a lava flow with all these songs where it's a free-flowing jam session. We didn't settle — and it became this beautiful land where there's new life." **B**

SOUND BOWLS: EXPLAINED

While recording her third album, *Chilombo*, Jhené Aiko used sound bowls, commonly known as singing bowls. When struck or shaken, they release a vibrational hum that resonates throughout the body, producing a calming and tranquil effect. Singing bowls are a common practice in healing and meditation, as they promote chakra balancing as well as stress and anxiety reduction. Here, Aiko shares how they influenced her sound.

[This album] is an introduction to sound bowls for people who don't really know about them — this is me introducing my newfound love. These bowls are crystal alchemy sound bowls, so they are made from gemstones. Gemstones are fused with

things like platinum or made out of rubies and diamonds — and all of these different elements and properties contribute to their healing factors. I basically was recording and had a session at my house where I just played different bowls to the music; every chakra has a note that corresponds to music. For instance, on "P*\$\$\$Y Fairy (OTW)," there's actually two bowls in there: There's a D bowl and there's an A bowl, and they're both playing and resonating within your body when you're listening to that song.

There are bowls on every single song on this album. Some of them you can hear more than others, but they are throughout the whole album. Obviously, there's other instruments, and this isn't [solely] a healing album

— the bowls were just a component I wanted to add because this is something that I'm moving forward with. You'll see a lot more of me owning this.

I'm still in transition, but I'm still me. I still love to write all types of songs and listen to all types of music, but *Chilombo* definitely has a lot more acoustic instruments because I wanted it to be music that you can feel. You can hear what the mic was picking up in the room. Everyone was playing actual instruments, [and] those resonate with you differently than digital. *Chilombo* is all of my projects that I put out prior to this combined. This is the baby — but it's the evolved version.

— AS TOLD TO C.L.

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Austin Scott and Kimber Elayne Sprawl in *Girl From the North Country*.

INSIDE LOOK

He's Not There

Why Bob Dylan stayed hands-off for the production of his Broadway musical

BY REBECCA MILZOFF

S EVEN YEARS AGO, BOB DYLAN'S longtime manager Jeff Rosen sat down for a cup of tea in London with producer Tristan Baker and Steven Lappin (then creative director at Sony Music Television) to discuss a nascent idea: a Dylan musical. Rosen already had experience with one — Twyla Tharp's *The Times They Are A-Changin'*, which debuted on Broadway in 2006 and ran for under a month. Still, a source close to Dylan's team says there was openness to try again.

The result is *Girl From the North Country*, currently in previews at Broadway's Belasco Theatre and opening March 5, following acclaimed runs in London (the Old Vic and West End theaters) and New York (the Public Theater). Award-winning Irish playwright Conor McPherson, who wrote the book, says he wasn't immediately convinced it would be "a slam-dunk." McPherson had never worked on a musical before — and wasn't exactly a Dylan obsessive. "I was a little bit mystified," he recalls. "[Dylan's] music is so thoughtful and wide-ranging, it felt like such vast territory. I just thought, 'I'm sure someone will do a good job on that, but I'm not sure I know how to.'"

However, he submitted a treatment for the musical, and according to the Dylan team source, the singer loved the premise: a group of down-on-their-luck vagabonds who pass through a boarding house in Depression-era Minnesota. Throughout the show, the diverse cast performs over 20 of Dylan's songs — and while a few are recognizable hits ("Like a Roll-

ing Stone," "The Hurricane," "Forever Young"), most are alluringly reinvented and lesser-known, leaning on tracks from the artist's late-1970s Christian conversion period. "What Conor had was a fully imagined idea that didn't have anything to do with who Bob is," says the source. "It was a natural thing to say yes to."

But the most surprising element of the production may not even be the music itself: Dylan was totally hands-off in the show's creation. After submitting the initial treatment, McPherson found out Dylan had granted him free and full use of his catalog — and shortly thereafter, received a care package of nearly 50 Dylan albums delivered to his door. "[Dylan] spends a lot of the year on the road," says the source. "He just trusts he found the right person and doesn't try to make them do something else." It was an unusual move for Broadway, where musicals involving living artists' catalogs typically include some level of input from the artist, ranging from attending rehearsals to coming onboard as producers. (Sony Music Entertainment, Sony/ATV and Len Blavatnik's Access Industries — owner of Warner Music Group — are among the new show's producers.)

Dylan hasn't been entirely absent, though. Around Christmas of 2018, he showed up to a Public Theater production an hour before his own headlining show uptown at the Beacon Theatre, telling the cast how moved he was. McPherson missed his visit. "I haven't met him," he says with a laugh, "and I probably never will." □



ARTIST APPROVED

MIKE POSNER ON LABRINTH'S GIFTS

The "I Took a Pill in Ibiza" singer writes why American audiences should pay closer attention to his longtime friend and collaborator

I first met Labs in 2009 when I arrived, jet-lagged, to a run-down warehouse in London, which housed his studio. He was *totally* obsessed with his current project. His laptop, keyboard, guitar and bass were the only things he paid attention to.

When I walked in the room for our session, which had been arranged through managers and record labels, he had no idea who I was. It didn't result in anything good because we had it backward: He was producing music for my debut album, and he was better than me. He'd sing a melodic idea and I'd repeat it into the microphone, only it sounded worse when I did it. With the possible exception of Bruno Mars, Labrinth (above, right) is the most talented musical soul I've ever encountered.

Labrinth and I both released our debut albums in 2010. We were both intrinsically shy kids pretending not to be, and both really just wanted to stay in that studio. Since then, I released three more studio albums, a collaboration album with blackbear, two poetry projects and walked across America. Labs, on the other hand, became something of an enigma. Periodically, his production would pop up on other artists' albums. In 2014, he blessed the world with what is maybe his best song to date, "Jealous," and also made a collaboration album with Sia and Diplo as LSD last year.

But three months ago, after seven years, Labrinth finally released a new solo album, *Imagination & The Misfit Kid*. The album twists and turns: Its chord changes are that of a mastermind, and its songs almost never repeat the chorus after a bridge, instead mutating into different songs. The snare selections are impeccable, the guitar tones are aural porn. Listening to the album changed my mood from tired to rapturous.

The title *Imagination & The Misfit Kid* seems to describe Labs' strange but pure relationship with wherever his songs materialize from. Perhaps it's as much a curse as it is a blessing — it's the imagination that makes Labs a misfit. He certainly does not fit in. He's different. But he's special. □



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Image: *Studies of the Upper Body of a Man; Separate Studies of an Arm, a Hand, and an Ear; Sketch of a Tree* (recto, detail), 1511–1512, Michelangelo Buonarroti, Red and black chalk, Teylers Museum, Haarlem. Purchased in 1790. © Teylers Museum, Haarlem. Text and design © 2020 J. Paul Getty Trust

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From left: Monsta X's Shownu, I.M, Minhyuk, Joohoney, Kihyun and Hyungwon.

ON THE ROAD

K-Pop's X Factor

Monsta X expands upon the genre's touring blueprint in the U.S. by looking beyond the major markets

BY JEFF BENJAMIN

LESS THAN THREE months after Monsta X released its debut EP, *Trespass*, in May 2015, the Seoul-based boy band, under South Korean label Starship Entertainment, made its first stateside appearance as part of the KCON Los Angeles festival that summer. At the time, the largest-scale K-pop tour had been a nine-date theater run by hip-hop trio Epik High — one of six male K-pop tours to hit the United States that year. This year alone, so far nine South Korea-based acts, both male and female, have completed U.S. treks, with 13 K-pop groups including Monsta X confirmed to play U.S. shows in the coming months. Monsta X's summer

tour will be its most ambitious, with 17 North American dates; in comparison, BTS' upcoming *Map of the Soul* trek includes eight U.S. stadiums and Blackpink played five U.S. cities on its 2019 *In Your Area* world tour. "We never expected to even have shows at big arenas like the Staples Center or, this year, at [L.A.-area venue] The Forum," says Monsta X rapper I.M. "But we've never felt like we've needed to limit ourselves." Jbeau Lewis, the music agent at UTA who works with the group, notes that booking regions besides major cities was vital to planning this outing. "Expanding beyond the limited handful of core K-pop markets into key cities like Detroit, Toronto and Washington,

D.C. — where there is not only an Asian American crowd but also a diverse and widespread pop audience — is a critical piece of [our] strategy," he says. "We want to reach as many fans, both old and new, as we can." The tour follows Monsta X's debut English-language album, *All About Luv*, its first full-length released on Epic Records, which bowed at No. 5 on the *Billboard* 200. The lead single, "Who Do U Love?" (featuring French Montana), made Monsta X the second K-pop group to appear on *Billboard's* Pop Songs chart. The group has heavily promoted the new release stateside with high-profile TV appearances on *Today*, *The Kelly Clarkson Show* and at the 2019 Teen Choice Awards.

But since its 2019 tour, Monsta X has battled internal issues, as original vocalist Wonho announced his departure from the group last October (in part due to a series of accusations made against him on social media that Starship vowed to fight legally) and rapper Joohoney took a leave of absence in January (to deal with anxiety). Now, with the 2020 tour coming up, the group's focus is primarily on self-improvement: Member Kihyun says the band is eating healthier (Minhyuk is regularly eating breakfast for the first time in his life) and working out more frequently to be in the best physical and mental shape. Adds I.M: "And Joohoney is going to join our world tour — don't worry about that."



ONE TO WATCH

Conan Gray

FROM Georgetown, Texas
AGE 21
LABEL Republic Records
FOUNDATION "My whole life I've been a massive outsider: I'm half

Japanese, half white, but neither one of those groups of people accepted me," says Conan Gray, who grew up a military brat and had lived in California, Japan and Texas by the time he was 11. Hearing Adele's "Daydreamer" made him realize he could channel those emotions into songwriting: "I was like, 'Oh, my God. I can tell people how I feel and they will actually listen.'" Gray developed his lo-fi sound with an acoustic guitar and GarageBand, joining YouTube in 2013 when he was 14 years old. Initially using the platform as a vlog, two years later he was posting covers of Adele and Ariana Grande followed by original songs.

DISCOVERY In 2017, Gray uploaded the track "Idle Town," written about his Texas hometown. Within months the video had millions of views and caught the eye of admissions at the University of California, Los Angeles, which offered him a scholarship. As Gray started college, though, he found himself in the middle of a label bidding war. "I didn't even know if [the offers] were real," says Gray. "I was so naive." Republic Records stood out, he says, due to its roster, which includes Lorde, Post Malone and Taylor Swift (the lattermost is his "favorite songwriter of all time"). After signing in August 2018, he left school and released his debut EP,

Sunset Season, that November. **FUTURE** Gray spent 2019 on the road, selling out two headlining tours in North America and one in Europe, while simultaneously recording his first album, *Kid Krow*, out March 20. Soon after its release, he'll play 1,500-capacity venues on a new European tour, and before the end of 2020, he plans to release more music that continues to embrace and normalize sadness. "People feed off the fact that I'm perfectly OK with being sad," says Gray. "We all act like we're so goddamn different, but in reality, we all have a lot of the same problems and feel a lot of the same things." —TAYLOR WEATHERBY

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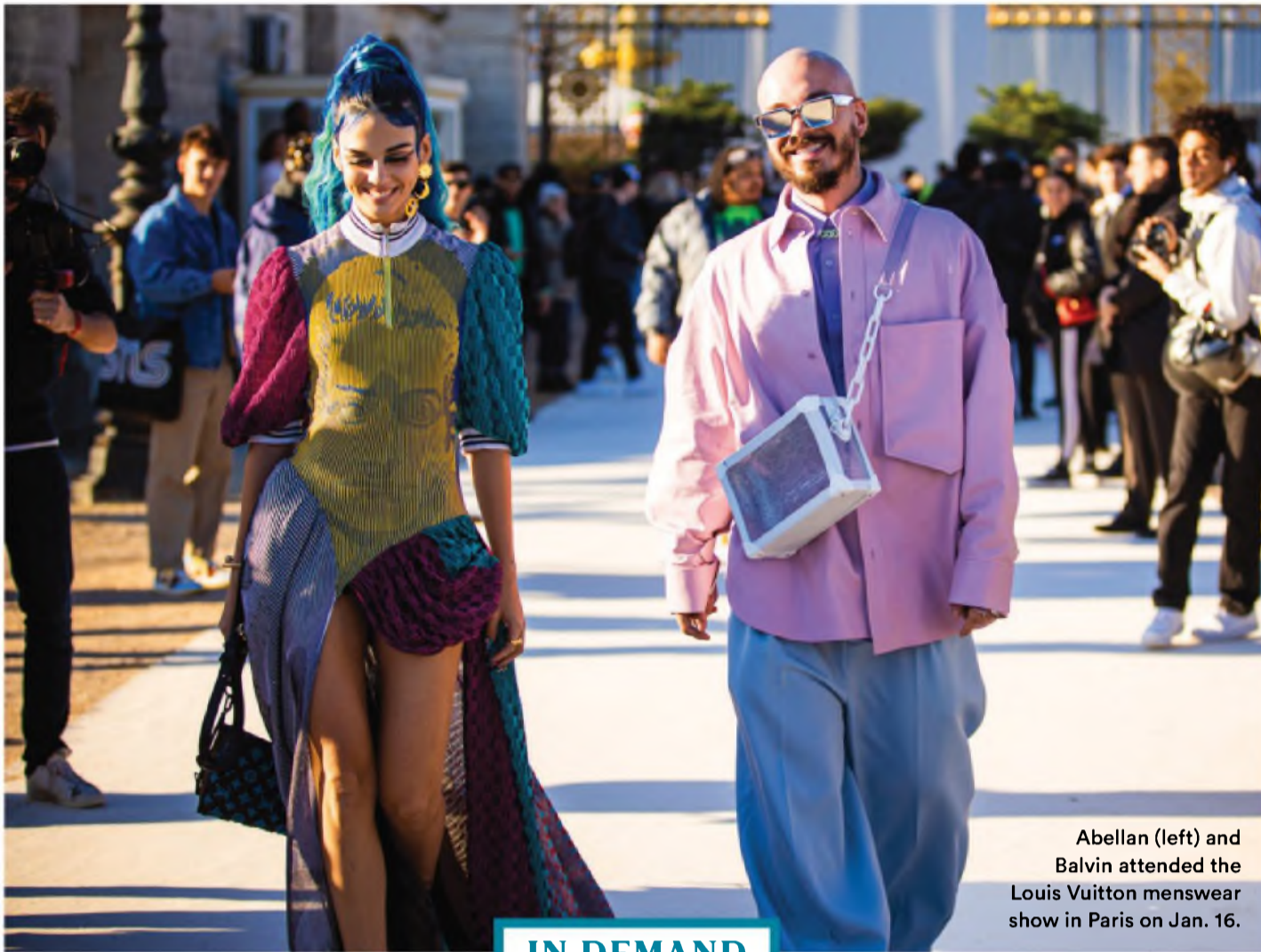
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Abellan (left) and Balvin attended the Louis Vuitton menswear show in Paris on Jan. 16.

IN DEMAND

SITA ABELLAN

DESIGNER/STYLIST

Sita Abellan grew up feeling confined by her small hometown of Murcia, Spain, and turned to Tumblr to feel connected to fashion trends around the world. “I was very attracted to trashy artistic things,” she says, “and the internet was perfect for that.” In 2013, she moved to Milan to study advertising and public relations at the Catholic University of the Sacred Heart; soon after, she signed with local modeling agency Monster Management and started booking campaigns and runway shows. One day, Rihanna found Abellan while searching for models to appear in her 2015 bandit-inspired “Bitch Better Have My Money” video, and the role raised Abellan’s status in the fashion industry. Since then, the now-26-year-old, who moonlights as a techno DJ, has worked with everyone from Kim Kardashian to Rosalía. (Abellan’s new serpent-inspired Lilith jewelry line has been worn by both, as well as Billie Eilish.) The designer, whose personal style is a fusion of ’90s club kid, Harajuku girl and goth dominatrix, found her mirror in J Balvin, who is her sole styling client. The two met at Coachella in 2018. “I’ve been a big fan of reggaetón since I was young,” she says. “I told my friends, ‘I wish I could style for some reggaetón videos’ — then I met [Balvin].” —BIANCA GRACIE



PREMIO LO NUESTRO 2019

PARIS MEN'S FASHION WEEK FALL/WINTER 2020

FEBRUARY 2020 BILLBOARD COVER

For last year’s Premio Lo Nuestro awards, Abellan played off Balvin’s penchant for oversized clothing and chose an emerald green suit from Virgil Abloh’s Off-White label (left). “I wanted him to look cool and comfortable, but I didn’t expect it to be as oversized as it was,” says Abellan. “When he first tried it, I thought he looked like the Grinch!”

Before attending Dior Homme’s fall/winter 2020 collection show in Paris in January, Abellan and Balvin partnered with the label’s creative director/designer, Kim Jones, who proposed specific items he wanted Balvin to wear. Says Abellan: “With other brands, like Louis Vuitton, Casablanca, Off-White” — all shows Balvin attended — “we just go to the fittings and select the coolest looks.”

Ahead of this issue’s cover shoot, Balvin had one request: tons of color. The artist has become known for his ever-changing hair, which for the shoot was colored with rainbow streaks and leopard spots, and the styling in the photos captures the vibrant energy found in his chart-topping singles and personality. Says Abellan: “He really trusts my vision and lets me be free.”



Yo Gotti

ABELLAN: CLAUDIO LAVENIA/GETTY IMAGES; BALVIN: ALEXANDER TAMARODI/GETTY IMAGES; GOTTI: NABIL ELDERKIN

A photograph of Yo Gotti, a Black man with a short haircut, looking upwards and to the left. He is wearing a dark, shaggy fur coat over a black shirt and a multi-strand necklace. The background is a blurred outdoor setting with a building and a light fixture.

Q&A

‘INEVITABLE’ RETURN

Why Yo Gotti left a major label and
reembraced the indie world

BY NADINE GRAHAM

YO GOTTI STARTED 2020 ON A HIGH NOTE, POSTING on Instagram on Feb. 4, “Drop My Album, Out My Deal, Own My MASTERS ALL IN DA 1st Month of da year.” After signing to Epic Records in 2013, the rapper released music on his own imprint, Collective Music Group — with backing from the label that helped push him into the mainstream. By 2017, Yo Gotti had scored his first two top 20 hits on the Billboard Hot 100 with “Down in the DM” and “Rake It Up,” both featuring Nicki Minaj. “A lot of things I’d never accomplished before, I accomplished with Epic,” he says. “I don’t think of [the contract ending] as a bad experience at all.” Still, the MC wanted more control. In January, when he released *Untrapped*, his fourth album on Epic, he fulfilled his contract and obtained an interest in his Epic masters. (Epic declined to comment on the details of his contract.) His new album is the first co-released by Epic and Inevitable II — the umbrella company that Collective Music Group is part of — signaling a return to Yo Gotti’s roots. (He still has a relationship with Epic.) “People from the streets are some of the most business-savvy people you could meet,” the 38-year-old says. “Ain’t no school for the streets, ain’t no textbooks that teach you how to hustle. You learned that shit as you were going.”

There was a bit of confusion online about who owns your masters. After your Instagram post, a fan pointed out that *Untrapped* was co-released under the imprint Inevitable II.

Anybody who really follow me knows that we started out with the label being called INE, which is Inevitable Entertainment — that was the brand I started with on day one. We never got rid of that brand, but when we started doing the *Cocaine Muzik* mixtape series [in 2008], the shit got so popular we just started going with [Collective Music Group].

Would you ever sign another traditional major-label deal?

I don’t know. Somebody may have \$100 million tomorrow and I still have ownership and I can still move how I want to move... I’m a kid from Ridgecrest Apartments [in Memphis]. I don’t know that I would turn down \$100 million. So I’m not going to say it’s impossible for me to do a deal, but if I do, with anybody, it’ll be the dream deal — we’re not taking anything less than everything we want because we can do this shit on our own.

A few years ago, you said that there were three specific steps to your success: accessibility to music, planning and connecting to fans. What other rules have you adopted since then?

After being in the game so long, making so much money and achieving different things, now I think a lot more about impact. “What can we do to affect [change in people’s lives]?” Whether it’s helping them or teaching them... Legacy-type shit. We’re really trying to make sure that we make the right moves, not just for me or artists that I’ve signed, but for my city and young hustlers in general.

What does the album title *Untrapped* really speak to?

Probably more than half my life, I’ve thought from a trap mindset, a hood mind frame in the way I was moving. [Now, I’m] leaving that perspective and growing up. ▀

Balvin photographed Feb. 6
at MAPS Studio in Miami.

Styling by Sita Abellan
Dior jacket, pants, boots and
earring. Casablanca turtleneck.
Alan Crocetti rings.





OW THE PLACES WE'LL GO!

From his eye-popping visuals to his global streaming strategy, **J BALVIN** has always been the captain of his career. Now, with a new album, label deal and management team, he's showing there are no limits for Spanish-language artists

BY LEILA COBO

PHOTOGRAPHED BY ALEXANDRA GAVILLET

Casablanca jacket, Murakami
by Ben Baller necklace,
Rafaello and Co. ring.



A few days before the Super Bowl,

the usually affable J Balvin seems preoccupied. He's barely speaking, quietly answering questions from a small crew of assistants and distracting himself with a round of *Pac-Man*. He systematically pulls the lever on a vintage arcade machine inside his sparsely decorated trailer at the Hard Rock Stadium, located just outside of Miami proper, while wearing a black hoodie emblazoned with the words "Made in Medellín." Come Sunday, when the Colombian reggaetón star will perform his global hit "Mi Gente" during an explosive set by Shakira and Jennifer Lopez that'll be watched by over 100 million people, he'll wear the same one — a billboard for his own success.

The door to the trailer opens. "They're here," says Matt Paris, the young Colombian singer Balvin just signed to his new label, Vibras, which Universal Music Latino — Balvin's main home — is in talks to distribute. Balvin, 34, opens a nearby Nike box and pulls out a pair of rainbow Air Jordans that he designed, which will be widely available this summer — the first time the sports brand has collaborated with a Latin artist on a shoe design, he says. "This is a big cultural deal," he adds, and suddenly it's as if the clouds in his head have parted. He starts to grin as he affixes his logo — a yellow smiley face with thunderbolt eyes — to his heel before popping over to the trailer next door, where he shows off his footwear to his pal Bad Bunny, also slated for a halftime-show cameo. Balvin ambles to the field, shaking hands and waving at Lopez's young dancers, who whisper his name and giggle when he passes. Just as Shakira begins to rehearse, the artist born José Álvaro Osorio Balvín — who has, until now, never been to an American football game in his life — turns around and tightly hugs his longtime co-manager, Fabio Acosta.

To have a place at one of the most-watched TV events alongside the biggest names in Latin music is the kind of success Balvin has been after for some time. He says that while growing up in Medellín, "one day I realized that in Colombia, Shakira is the face of pop, Juanes is rock,

Carlos Vives is vallenato" — a kind of traditional Colombian folk music — "but we're missing the urban genre. From that moment, I decided to do this. I said, 'Let's take on the world.'"

And he did. In 2017, "Mi Gente" (which also features French singer-producer Willy William) became the first Spanish-language song to top Spotify's Global 50 chart. It also rose to No. 3 on the Billboard Hot 100, thanks to a remix featuring Beyoncé. The following year, Balvin hit No. 1 with "I Like It," his bilingual collaboration with Cardi B and Bad Bunny. Then, in 2019, he became the first Latin act to headline Coachella and was the second-most-viewed artist on YouTube in any language (behind Indian singer

few years thanks to artists like Balvin and Ozuna. In 2019, 23 out of the top 25 songs on *Billboard's* year-end Hot Latin Songs chart were reggaetón or reggaetón-inspired, and eight of the top 10 Latin artists that year fell under the urbano umbrella. Balvin, who ranked at No. 3 on the list (behind Bad Bunny and Ozuna, respectively) is one of the de facto leaders of the movement.

But the halftime-show gig, which offers huge streaming, sales and tour boosts to even the most well-known stars, is still something of an introduction to mainstream U.S. audiences for Balvin, who despite his chart successes is not yet a household name — and not shy about wanting to become one. Last fall, after

"One of my great dreams is to be a billionaire. Not because of the money — it's not like you can fly two private jets at the same time. It's about making a statement."

—BALVIN

Alka Yagnik, whose music soundtracks many Bollywood films). He currently ties fellow Latin star Ozuna as the artist with the most videos in the billion-views club, with eight videos as both a lead or featured artist.

In achieving all of this, Balvin has helped reshape Latin popular music as urbano — the catch-all term for more rhythmic-leaning Latin music, predominantly reggaetón — has become its dominant force. Reggaetón, the mix of dancehall, hip-hop and Caribbean rhythms that came out of Puerto Rico in the mid-1990s, first hit the *Billboard* charts around 2004 but has become ubiquitous in the past

amicably parting ways with longtime manager Rebeca León, he joined Scooter Braun's SB Projects, where he's now managed by both Braun and Acosta.

With Braun's help, he renegotiated his Universal Music Latino deal, which, sources tell *Billboard*, is worth hundreds of millions — commensurate with what a major pop star would get and one of the most lucrative contracts ever for a Latin act. As Balvin prepares to release his ambitious new album, *Colores*, in late March, he'll also benefit from a new global priority program at Universal Music Group (see story, page 47) that's available to only a handful of artists across the

company and offers additional marketing and promotion resources to elevate their careers — just ask 2019 breakout star Eilish, who took part in the program's inaugural year.

Yet even as he takes his career to the next level, Balvin insists on doing it his way. Though fluent in English, he sings predominantly in Spanish and posts often on social media about spreading Latino pride and culture. He is open about his struggles with anxiety and depression at a time when the topic remains somewhat taboo in Latino communities. And with *Colores* — a concept album in which each song is named after a different color and will receive an extravagant, fashion-forward video to match — he's aiming to prove that he's not just a go-to collaborator on hit singles, but an auteur in his own right.

"One of my great dreams is to be a billionaire," he tells me in Spanish. "Not because of the money — it's not like you can fly two private jets at the same time if you have a billion dollars instead of 100 million. It's about making a statement: Yes, we can. Carlos Slim is a billionaire in Mexico. Great. But we're talking billionaires in the entertainment world — like JAY-Z, who has been an inspiration for me. Why isn't there a Latino there?"

FOR A GUY WHO MAKES lofty pronouncements about achieving billionaire status, Balvin is surprisingly low-key in person. When we meet again a week after the Super Bowl at a beachside Miami studio complex, he's dressed simply in a T-shirt and jeans, his pink hair buzzed short. He doesn't drink, doesn't like to party and rarely goes out — you're more likely to find him logging hours at the gym than the club. Balvin lived for a while in New York, where he relished being able to run out and get coffee in near anonymity. Even though he's now living back in Medellín, he prefers to travel without security. (He does, however, have an assistant and his personal photographer with him today.) He often appears in photos with his hands folded in front of him, prayer-style, like he's just happy to be there, and he eagerly shares goofy-looking throwback photos of himself — reading comic books as a tween, with an old girlfriend — as if to dispel any mystique. "I don't really feel famous," he says. "I'm always surrounded by my friends, my people. To them I'm not Balvin, I'm José."

Early on, his career was a family affair. As a college student in Medellín — he studied communications and international business at Universidad EAFIT — Balvin played two or three shows a week at local high schools to build his fan base, while his father, Álvaro Osorio, a former economist and marketer, quit his job to manage Balvin full time. (Today, Osorio runs his own artist management firm, Gofar Entertainment.)

Balvin's hustle eventually caught the attention of EMI Latin, which signed him in 2011 and was acquired by Universal Music Latino the following year. Still, Balvin didn't break through outside of Colombia until he released the Farruko team-up "6 AM," off Balvin's 2013 album, *La Familia*. The pulsing track, with a party-all-night video Balvin describes as a "Latin *The Hangover*," mixed Farruko's grit with Balvin's smoother, more melodic stylings — and became an instant radio smash, hitting No. 3 on *Billboard's* Hot Latin Songs chart. By then, Balvin was managed by León, who was simultaneously leading AEG's Latin division and using her connections to land Balvin opportunities, including an opening slot on Enrique Iglesias and Pitbull's joint tour in 2014. León also brought Acosta, a young Colombian executive with a background in management and promotion, into the fold.

Balvin, however, was a savvy strategist in his own right. Five years ago, when he was feeling frustrated by what he saw as a lack of support from Universal Music Latino, he reached out to the label's chairman and CEO, Jesús López. "He phoned me and said, 'I want to see you because I don't feel comfortable with the way things are going,'" recalls López. The CEO was in Mexico but offered to meet the next day when he was back in Miami. Instead, Balvin flew that same night to Mexico with Acosta and met López in his hotel at midnight. "We spoke about the problems he saw and what I saw," says López. "He said, 'I want to be a legend. I want to leave a mark.' And that's when it started."

To this day, Balvin prefers the direct approach. When he launched his 2016 album, *Energía*, with the single "Ginza," he went to Universal armed with numbers about the song's traction in Mexico, which historically has not been a reggaetón-friendly market, and convinced the label to push the song there. He has also been proactive in securing deals in the fashion world, where he has served as the first Latino male face of Guess, among

THE TEAM

MANAGEMENT

SB PROJECTS
Scooter Braun

VIBRAS LAB
Fabio Acosta

LABEL

UNIVERSAL MUSIC LATINO
Jesús López, chairman/CEO,
Universal Music Latin America and
Iberian Peninsula

Angel Kaminsky, executive vp,
Universal Music Latin America
and Iberian Peninsula

AGENT

WME
Richard Lom, agent
Rob Markus, partner

other partnerships. It was Balvin who approached Nike about collaborating, not the other way around. "Of course they weren't going to call us," says Balvin with a laugh. "Because they didn't understand. Now they do. I called, I explained, I showed them numbers and facts."

"I always say 50% of José's success is José," says Acosta. "He's involved in every detail, and he will personally call the head of the label or the Spotify programmer."

In 2015, Balvin was in Los Angeles attending the Special Olympics when he passed Braun and his star client Justin Bieber in a hallway. "He approached us just to say he was a big fan of Justin's music and a big fan of my work as a manager," recalls Braun. "I didn't know who he was, but there was something about his personality and charisma that made me want to stay in touch. We exchanged numbers and became friends, with no agenda or expectations of working together." When Bieber decided to do a Latin remix of his song "Sorry" later that year, Braun called Balvin.

It planted a seed. After Balvin and León parted ways last summer (the two remain close and, by all accounts, speak often), Balvin wanted to find someone who could further grow his career on a global level. "I wasn't trying to get more management clients, but the opportunity to work with him, the respect I have, the friendship I have for him — we just de-

Casablanca pants,
Louis Vuitton sneakers,
Murakami by Ben Baller
necklace, Raffaello and Co.
rings, Protect watch.





cided to work it out,” says Braun. “I had a great moment where Ed Sheeran, a friend of mine, said to me, ‘You got J Balvin? He’s huge!’ He’s so massive all over. Many people don’t even realize how big he is.”

Braun adds that it was “vital” to keep Acosta onboard, given his experience and connections in the Latin world. “I don’t think [my management is] about ‘better,’ but about ‘different,’” says Braun. “What relationships can I bring to the table that weren’t there before?”

After linking up with Balvin, Braun immediately closed two major deals. First, he helped renegotiate Balvin’s contract and secured Balvin’s place in the company’s global priority program. “It wasn’t a tough negotiation,” says Braun. “It was a ‘Let’s continue this business together and go stronger than ever’ [conversation]. They did right by José, and we did right by them.” The second? He secured Balvin’s halftime-show appearance. For

75 seconds in early February, the biggest stage in the world belonged to Balvin.

IN 2016, BALVIN WAS IN THE studio with Pharrell Williams, working on their song “Safari,” when the superproducer gave Balvin some advice: “‘Try to do an album like Michael Jackson,’” recalls Balvin. “Ten tracks, all his biggest hits and most iconic videos [in one place].” Neither *Energía* — the album that contained “Safari” — nor its follow-up, 2018’s guest-packed *Vibras*, were that lean, but Balvin is finally putting the idea into practice with *Colores*: Ten songs that will each get an accompanying music video directed by Colin Tilley (Kendrick Lamar, Nicki Minaj, DJ Khaled) and featuring psychedelic imagery from Japanese artist Takashi Murakami. “I love to collaborate, but albums are made

to create concepts and worlds,” says Balvin. “I put all my energy into creating 10 songs and 10 videos.”

Helping him along the way is his Mexico-born, Texas-bred creative director, Oscar Botello, better known as MLKMAN (pronounced “milkman”). The two met at a Mexico City bar around 2014, and Balvin later recruited him to work on the pop art-inspired visuals for *Energía*. MLKMAN has since worked with Balvin to develop every aspect of his visual aesthetic, including the smiley logo that appears on his merchandise and has become his signature. Today, it’s common for artists of all levels to hire creative directors, but in Latin music, Balvin was an early innovator when it came to branding himself. “I feel that before *Energía*, artists in our world didn’t really have logos or emblems,” says MLKMAN. “That role didn’t really exist before.”

As ambitious and eye-popping as the

visuals are though, Balvin notes that the actual music is not particularly edgy — it's "easy to understand," as he puts it, so it can reach as many people as possible. (A collaboration with Nigerian artist Mr Eazi also suggests a bid for greater international appeal.) When I point out that on the *Colores* track "Negra" it sounds like he's talking about hitting someone during sex, he immediately corrects me and starts annotating his lyrics on the fly: "No, no! Not hitting! She wants mischief. She has a devil hidden inside. That's sensuality. What woman doesn't like a little *palmadita* when she's intimate? That's reality!"

Underneath all that color and sensuality, though, is something a little darker. About six months ago, Balvin started opening up on-stage and on social media about his struggles with depression and anxiety. They began in his early 20s, when he started to experience debilitating panic attacks while on the road touring those high school shows. "I didn't know what was happening to me," he says. "I thought I was going crazy. A panic attack comes out of nowhere and you feel like you're in imminent danger — your heart speeds up, you think your heart is going to burst."

While the conversation about mental health in music is louder than ever, with both pop stars (Justin Bieber, Selena Gomez, Halsey) and rappers (Kanye West, J. Cole) talking about their experiences, it's not so widely discussed in Latin music, especially in countries like Colombia. Balvin, who takes medication and meditates daily, hopes his openness will help reduce any remaining stigma.

"I want to erase that line that has been drawn in the entertainment world that paints artists as a perfect person with an absolutely fantastic life. It's not like that," he says. "There's a human being behind the character, and he has feelings. He suffers, he has friends, he has enemies, he has problems. My great vision as an artist is to humanize. It's saying, 'I'm like you.'"

Things looked pretty perfect for Balvin at the Super Bowl — there he was, singing in the language of his choice, wearing clothes he helped design, shouting out his "Latino gang," bouncing up and down as Lopez shook her booty against him. But even global megastars have to deal with nerves, says Balvin. So just before taking the stage, alone in his trailer, Balvin turned off the lights, put on his favorite reggaetón songs and some funky glasses, and danced till showtime — just as 12-year-old José would. 📺

J Balvin will appear at the 2020 LatinFest+ by *Billboard* and Telemundo, held in Las Vegas April 20-23. For registration and ticket sales, go to [latinfestplus.com](https://www.latinfestplus.com).

BEST OF BOTH WORLDS

AS PART OF UNIVERSAL'S NEW GLOBAL PRIORITY PROGRAM, J BALVIN IS EXPANDING HIS REACH — WITHOUT LEAVING HIS LATIN LABEL



EVER SINCE HE RELEASED 2017's "Mi Gente" — which became that summer's most-listened-to track on Spotify, even before

Beyoncé jumped on a remix — J Balvin and his music have become recognizable around the world. He ended 2019 as the fifth-most-streamed male artist on Spotify and the second-most-viewed on YouTube overall. In 2020 he's poised to expand his reach even farther, thanks to a renegotiated deal with Universal that makes him a global priority for the company — even as he remains signed to Universal Music Latino and delivers his fourth all-Spanish album in March.

Though Universal and Balvin's team declined to share the terms of the deal, Scooter Braun (who manages Balvin in partnership with Fabio Acosta, a member of the artist's previous management team) says it "will have us all in business for a very long time." (Sources tell *Billboard* that the deal is worth hundreds of millions, around what a major pop star would get.) Universal Music Latin America and Iberian Peninsula chairman/CEO Jesús López says Balvin is no longer co-managed by Universal Music Latin Entertainment's Global Talent Services (GTS) division, which handles management and live bookings. Instead, López calls him a "partner" with the label, which will share income with some of Balvin's ventures. And perhaps most significantly, Universal has selected Balvin as one of a small number of artists in its new marketing and promotion program designed to develop select

acts as global priorities. The program was launched last year with Billie Eilish as its first artist.

"Balvin is inside a marketing and promotion system that is very groundbreaking, and he's the first Latin artist to be there," says López. "There are very clear economic objectives in every country in the world and very clear targets. It's very important to me that a Latin artist be able to compete economically with any [other] act." He adds that his goal is "to double both [Balvin's] penetration and his music sales" and "to increase not just consumption, but also revenue." For example, although Balvin has over 56 million monthly listeners on Spotify, López says there's still a "margin for growth" on other platforms in different regions, such as Apple Music in the United Kingdom, Canada, Australia and Japan.

Though Latin acts typically shift to mainstream labels within their companies when they become global priorities or release albums in English, Balvin wanted to stay on Universal Music Latino. "And that goes to José's sense of loyalty," says Braun. "When he told me that even though he speaks in perfect English he will always sing in Spanish, I respected that. This 'Latino gang' he talks about, he lives and breathes it." And with Balvin a member of the global priority program, Universal's Latin label can directly coordinate with company headquarters, even as Balvin remains a "Latin" act in contract.

"It's a global approach, coming from a Latin label," says López. "We've improved the sum of the two worlds." —L.C.



Ballerini photographed
Feb. 13 at Mister Paradise
in New York.

Styling by Molly Dickson
Vintage Celine dress, Tom Ford
shoes, Nickho Rey earrings.



Fan Girl

With a bold new album, Kelsea Ballerini is taking charge of her career — and the smart social media strategy that keeps her followers loyal

BY *Taylor Weatherby*

PHOTOGRAPHED BY *Meredith Jenks*



Balmain blazer,
Nickho Rey earrings.

ON A RECENT RAINY NIGHT IN Manhattan, Kelsea Ballerini kicked back at an East Village bar, wearing a sweater dress and high ponytail after a long photo shoot, and ordered a glass of white wine. Before sitting down to chat though, she posed for one more photo — wine in hand — in the archway of the same room where she had just struck poses for the camera.

Hours later, the image ended up on her Instagram with the caption, “press day, vino night” — a typical post for the bubbly but savvy Ballerini, who, since her 2015 breakout, has focused on social media as a crucial tool to telegraph the fact that yes, she’s a chart-topping country artist, but she’s also a 26-year-old from a small town in Tennessee. Emphasizing the latter has become increasingly challenging since her last album, 2016’s Grammy Award-nominated *Unapologetically*, and it’s a big reason why her next, due March 20, is simply titled *Kelsea*.

“I’ve just started to regain ownership over my life,” says Ballerini, who signed with Jason Owen’s Sandbox Entertainment in 2018 after parting ways with her longtime manager, Icon Management’s Fletcher Foster. She credits Owen with pushing her to take some time off the road while finishing the project. “I was so nervous to not run myself into the ground for four months,” she admits,

“because that’s all I knew.”

During her downtime, she remained active on social media, cryptically tweeting lyrics and posting studio shots on Instagram, while also sharing glimpses into her world outside of music: a Grecian getaway with her husband, country singer Morgan Evans; early mornings with her dog, Dibs (named after her second No. 1 on *Billboard*’s Country Airplay chart); happy hour with fellow Nashville star Maren Morris. Her approach is working: With 2 million Instagram followers and nearly 1 million on Twitter, Ballerini is the most-followed female country artist among those who have debuted in the past five years.

Ballerini’s widespread appeal of course stems first from her music, which incorporates more pop production than many of her country peers — something especially prevalent on *Kelsea*. Though none of her own songs have landed on pop radio, Ballerini is on the cusp of a crossover: She featured on The Chainsmokers’ 2018 hit “This Feeling” (which reached No. 9 on the Pop Songs chart in February 2019) and opened on Kelly Clarkson’s *Meaning of Life* tour last spring. And lyrically, *Kelsea* is Ballerini’s boldest album yet, whether she’s reveling in the joys of downing a bottle of wine, talking about sex or

revealing her struggles with anxiety.

Those may sound like perfectly acceptable topics for a 26-year-old to sing about — and in Nashville today, it’s true that they’re no longer as taboo for female artists like Ballerini and her contemporaries. Still, she is ever-conscious of the image she’s projecting to fans — especially younger ones — and maintaining an unfiltered presence on Instagram helps reassure them that she hasn’t changed, even if her lyrical content has. “I always lead with the young-fan lens,” she says. “I’m so protective of that because I know that there’s not many females right now, especially in country, for little girls to look to. But I also think being a role model means [being] someone that is authentic, talks about their real life and isn’t just cookie-cutter.”

She learned that approach firsthand as a fan herself, watching acts like Miley Cyrus, Jonas Brothers and, above all, Taylor Swift engage directly with their followers. “Even as [Swift has] reinvented herself for every season and record, she has always kept her fans right at the front of every decision she makes,” says Ballerini. “I think I always was like, ‘Well, Miley’s doing it, Taylor’s doing it. I want to do it too.’”

“Kelsea knows who she is, whether it’s when she’s writing songs, at a

fashion show or onstage,” says Lucia Kaminsky, head of digital at Sandbox. “That translates onto socials.”

Kaminsky’s team — which manages Ballerini’s social media, streaming strategy, overall brand design, digital content and fan club — meets with Ballerini a few times a month to ensure that their communication isn’t “just an approval process.” But when it comes to social media, Ballerini mostly takes the reins. “She really does know how to use all of [the platforms],” says Kaminsky. “That’s unique, to be honest — not all artists are comfortable doing that.” (She notes that Ballerini particularly “shines on Twitter at midnight”).

Though Ballerini says she has no plans to join TikTok (“That’s for the kiddos,” she says with a laugh), she knows developing her social media presence is as important as anything she does in the studio. She’s already thinking about starting a line dance challenge to promote her next new song. “It’s the way that I hear directly from the people who give a shit,” says Ballerini. “It has become my way of measuring success. For so long, I was searching for it in a No. 1; I was searching for it by selling out a club or theater. That connection with fans — them being honest with me, me being honest with them — has become how I value where I’m at.”

How to Own Your Social Status



Keep It Real — And Consistent

Ballerini wants her fans to see the same person on Instagram that they would if they spied her out to dinner with her husband or on *Good Morning America*. Instagramming a recent trip to New York, she juxtaposed a shot of herself in an Yves-Saint Laurent top and Alexander Wang skirt with one of herself messily eating a hot dog on a city street corner. “I’ll make sure that I’m not over-posting just looking like I have my life together,” she says, adding that she follows advice she once received from Swift: “In a nutshell: ‘Don’t stress. Just be yourself.’” Kaminsky calls her approach “intentional, but also very natural to her.”

Get Personal

Ballerini finds the most value in direct-messaging fans, whether it’s to clue in loyalists on a new release or cheer up someone having a bad day, and she tries to do so a couple of times a week. “That’s not about anyone else,” she says. “I don’t need people to see me doing that” — though she did recently use an Instagram post to offer an encouraging response to a fan’s handwritten letter. She’s also known to sign on to Twitter for spontaneous Q&As. (Her filter-free answers have won her the name “Spillerini” from fans.)

Know Your Platform...

Though Ballerini has a say in all of her social media activity, she’s most confident navigating Instagram — and is, in fact, the only person who knows her password, guaranteeing that she’s the sole poster. She’s also honest about where she’s less comfortable. “I have help with Twitter and Facebook because I’m so bad at saying, ‘I have a new merch bundle,’” she says. “Even though I’m

excited about it, it’s just not what I want to post.” Content that Ballerini doesn’t share herself gets a “Team KB” signoff.

...And Make It Work For You

Ballerini often shares clips of herself covering her favorite artists’ songs on Instagram and Twitter, but not YouTube, which she uses purely for official music videos and tour clips. “I want people to know I’m a music artist, and the best way for me to do that isn’t always posting a photo from a tour,” she says. Posting covers “is my way of reminding people that’s what I do in a way that I feel they can absorb without feeling like self-promotion.”



To all the ladies that bust their asses to have half the opportunities that men do, I’m really sorry that in 2020, after YEARS of conversation of equal pay, there are still some companies that make their stations play by these rules. It’s unfair and it’s incredibly disappointing

98 KCQ @98fmKCQ · 1d
Replying to @ChrisWillman
We cannot play two females back to back. Not even Lady Antebellum or Little Big Town against another female. I applaud their courage.

Do Your Homework

Ballerini has been vocal about the gender disparity on country music radio for the majority of her career, most recently in a January Instagram post: “It’s my job to say it out loud and post about it,” she wrote, “because of the girls moving to Nashville (or wherever) that are ready to outrun and outwork and outplay everyone.” But to bolster her own confidence, she’ll always do research before making a

serious statement — in the above case, getting perspective from CMT vp music strategy Leslie Fram, other artists and country radio executives. “That helps me be like, ‘Here’s my role, and here’s what I can do.’”

To Think Big, You Have To Think Small

For her most recent album launch, Ballerini invited to a Nashville party 50 of her biggest fans — some of whom she knows on a first-name basis. They didn’t know she would be there to unveil the news herself, and she snapped a picture with the fans alongside the album’s artwork to effectively serve as the project’s announcement. “Telling 50 people in a room was the thing that I wanted to be blown up,” says Ballerini. “We were able to collect [footage from] that and then make that the announcement that we hoped more people would see and people would talk about more. To think big, you have to think small.”



Remind Fans That You’re One Of Them

Ballerini isn’t afraid to gush over other artists on social media. She has shared an old meet-and-greet photo with Swift, completely lost her cool upon spotting Blake Lively during New York Fashion Week (“SHE’S REAL GUYS,” she tweeted) and paired a pic with the Jonas Brothers with a video of her teenage self trying to meet them in 2008. Though Ballerini can’t help calling the latter “cringey,” both she and Kaminsky know the value of being relatable. “That’s the kind of thing that can’t be contrived,” says Kaminsky. “She knows when something is gold.”

Rock Steady

As the touring industry enters a post-New Year's lull, bands like Tool and Slipknot are pulling in some of the biggest grosses of their careers

BY ERIC FRANKENBERG

Maynard James Keenan of Tool in Copenhagen in 2019.



WHILE 2020 HAS KICKED OFF IN GRAND fashion with new albums from megastars like Justin Bieber, BTS, Selena Gomez and Lil Wayne, the January Boxscore report is notably quiet: Following a final 2019 surge from late-in-the-year tours by Trans-Siberian Orchestra and U2, the

pickings in live entertainment get slim after New Year's Day, with a small handful of A-list tours carrying over from the prior year and a few new heavy-hitters kicking off at the tail end of the month.

In the post-holiday lull, Billboard Boxscore regulars Elton John, Céline Dion and George Strait crown the newest Top Tours ranking. But just behind them is a swarm of hard rock acts. After sneaking onto the chart in November, Tool claims the No. 4 spot in January with \$9.5 million as it continues its latest North American tour. According to figures reported to Boxscore, the band moved 84,202 tickets from seven shows during the month.

Tool's January run included shows in California, Texas and Nevada, peaking with 15,024 tickets sold for a \$1.7 million gross at the T-Mobile Arena in Las Vegas. Six of its seven shows crossed the million-dollar threshold, with a Jan. 15 performance at the Save Mart Center in Fresno, Calif., barely missing the mark at \$995,766.

Tool has been on the road since May 2019 in support of its fifth studio album, the Billboard 200 chart-topping *Fear Inoculum*. Though it is the band's first release since 2006's *10,000 Days*, Tool has maintained a regular presence on the touring circuit, playing

quick stints of shows in almost every calendar year in between. Its business has steadily increased since its last proper album cycle, scaling from an average of \$478,000 per night in 2006-07 to \$1.341 million in 2019-20.

Rock's global footprint can be felt lower in the top 10, as Slipknot holds January's No. 6 position with \$3.5 million grossed from four shows on its European tour. Despite hailing from Des Moines, Iowa, the heavy metal band has a long history of outperforming its domestic tours with international shows in South America, Europe and Australia. On the group's previous North American run, the tour's final four shows combined to earned \$885,000, while its four European dates in 2020 averaged \$871,000 each.

Rounding out the top 10 is Korn and Breaking Benjamin's co-headlining bill. Both bands have shared a marquee before, and this joint tour

is quite literally greater than the sum of its parts: By combining six reports from each band's most recent solo headlining tour, the total gross amounts to \$2.1 million. But the first six shows of their ongoing run clears \$2.4 million and 40,000 tickets sold, proving the power of joining forces to maximize fan engagement.

On the poppier end of the rock spectrum, Elton John claims not only his fourth month at No. 1 on the Top Tours ranking — he topped the chart in February, September and November 2019 — but also his first time crowning the Top Boxscores chart with his Farewell Yellow Brick Road tour. His three-show run at Sydney's Qudos Bank Arena earned \$6.1 million and sold 44,436 tickets. The blockbuster trek, which he intends to be his final world tour, began in fall 2018 and has shows booked through 2021, including repeat legs in North America, Europe and Oceania. **■**

TOP TOURS

	ARTIST	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	ELTON JOHN	\$19,712,220	152,942	9
2	CÉLINE DION	\$17,999,801	100,122	8
3	GEORGE STRAIT	\$10,036,058	65,153	4
4	TOOL	\$9,510,713	84,202	7
5	ANDRÉRIEU	\$5,527,456	60,749	7
6	SLIPKNOT	\$3,485,841	52,929	4
7	COLDCHISEL	\$2,965,580	34,641	2
8	MADONNA	\$2,930,802	15,493	6
9	BILLY JOEL	\$2,564,160	18,679	1
10	KORN & BREAKING BENJAMIN	\$2,397,847	40,218	6
11	KEITH URBAN	\$2,340,874	14,540	4
12	KELLY FAMILY	\$2,199,698	39,627	7
13	MIRANDA LAMBERT	\$1,934,793	28,529	4
14	DANCING WITH THE STARS	\$1,807,225	27,511	8
15	JOJO SIWA	\$1,651,905	36,500	7
16	FATBOY SLIM	\$1,312,382	24,737	3
17	ONE VISION OF QUEEN	\$1,223,379	22,807	9
18	IMPRACTICAL JOKERS	\$1,218,509	16,936	3
19	FIVE FINGER DEATH PUNCH	\$1,189,742	19,803	2
20	JURASSIC WORLD LIVE	\$1,115,403	29,424	7
21	MAC DeMARCO	\$1,015,327	17,807	5
22	STRAY KIDS	\$976,137	7,081	2
23	TEDESCHI TRUCKS BAND	\$960,860	13,970	4
24	SEBASTIAN MANISCALCO	\$957,138	8,723	1
25	REX ORANGE COUNTY	\$867,431	21,464	5
26	JACK WHITEHALL	\$811,211	15,884	1
27	MARCO ANTONIO SOLÍS	\$802,054	12,006	1
28	MARTIN LAWRENCE	\$792,163	11,498	1
29	SEVENTEEN	\$768,868	7,233	1
30	BRANDICARLILE	\$749,309	14,097	6

TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	AEG PRESENTS	\$77,568,213	921,759	444
2	LIVE NATION	\$32,827,510	413,100	118
3	SPANISH BROADCASTING SYSTEM	\$6,533,259	55,889	4
4	SEMMELE CONCERTS	\$6,461,722	117,666	70
5	PHIL McINTYRE ENTERTAINMENTS	\$3,593,908	61,149	11
6	ANOTHER PLANET ENTERTAINMENT	\$3,045,870	47,511	23
7	OCESA-CIE	\$2,959,411	71,422	10
8	CAESARS ENTERTAINMENT	\$2,895,148	24,600	21
9	STAGE ENTERTAINMENT	\$2,444,010	36,386	4
10	EVENKO	\$2,425,708	52,998	24



Madonna
in New York
in 2019.

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	ELTON JOHN Qudos Bank Arena, Sydney Jan. 7, 9, 14	\$6,139,830 \$207.54/\$68.72	44,436 3	Frontier Touring
2	GEORGE STRAIT Sprint Center, Kansas City, Mo. Jan. 25-26	\$5,463,566 \$247/\$147/\$97/\$73	35,778 2	Messina Touring Group/ AEG Presents
3	CÉLINE DION American Airlines Arena, Miami Jan. 17-18	\$5,222,838 \$252/\$160/\$96/\$64	24,763 2	AEG Presents/ Concerts West
4	ELTON JOHN Hope Estate Winery, Hunter Valley, Australia Jan. 11-12	\$5,217,200 \$233.35/\$68.15	38,200 2	Frontier Touring
5	ELTON JOHN Hanging Rock, Woodend, Australia Jan. 25-26	\$4,456,150 \$179.80/\$70.04	40,327 2	Frontier Touring
6	CALIBASH Staples Center, Los Angeles Jan. 11-12	\$3,503,144 \$205/\$150/\$99/\$39	29,936 2	Spanish Broadcasting System
7	MADONNA Coliseu dos Recreios, Lisbon, Portugal Jan. 12, 14, 16, 18, 21, 23	\$2,930,802 \$444.63/\$83.37	15,493 6	Live Nation
8	GEORGE STRAIT INTRUST Bank Arena, Wichita, Kan. Jan. 24	\$2,697,988 \$249.75/\$199.75/ \$149.75/\$99.75/ \$79.75	14,442 1	Messina Touring Group/ AEG Presents
9	BILLY JOEL Madison Square Garden, New York Jan. 25	\$2,564,160 \$149.50/\$65.50	18,679 1	MSG Live
10	ELTON JOHN Carrington Park, Bathurst, Australia Jan. 22	\$2,330,340 \$232.44/\$67.88	19,149 1	Frontier Touring
11	CÉLINE DION State Farm Arena, Atlanta Jan. 11	\$2,323,672 \$247/\$161/\$107/\$67	11,212 1	AEG Presents/ Concerts West
12	CÉLINE DION Amalie Arena, Tampa, Fla. Jan. 15	\$2,254,145 \$225/\$132/\$96/\$55	12,749 1	AEG Presents/ Concerts West

BEHIND THE BOXSCORE

VEGAS HEATS UP

T-Mobile Arena GM Dan Quinn explains how the venue has turned one of the slowest times of the year into a cash cow

BY TAYLOR MIMS

TOP BOXSCORES			
ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13 CÉLINE DION Spectrum Center, Charlotte, N.C. Jan. 21	\$2,161,228 \$236/\$138/\$89/\$56	13,458 1	AEG Presents/ Concerts West
14 CÉLINE DION Bridgestone Arena, Nashville Jan. 13	\$2,103,662 \$198/\$139/\$92/\$56	13,023 1	AEG Presents/ Concerts West
15 CÉLINE DION AT&T Center, San Antonio Jan. 30	\$2,021,746 \$196/\$118/\$90/\$58	13,645 1	AEG Presents/ Concerts West
16 CÉLINE DION VyStar Veterans Memorial Arena, Jacksonville, Fla.; Jan. 8	\$1,912,510 \$197/\$110/\$99/\$66	11,272 1	AEG Presents/ Concerts West
17 GEORGE STRAIT T-Mobile Arena, Las Vegas Jan. 31	\$1,874,504 \$499/\$50	14,933 1	Messina Touring Group/AEG Presents
18 COLD CHISEL Mt. Duneed Estate, Geelong, Australia Jan. 11	\$1,858,670 \$83	22,526 1	Frontier Touring
19 CALIBASH T-Mobile Arena, Las Vegas Jan. 25	\$1,769,661 \$577.25/\$40.43	13,673 1	Spanish Broadcasting System
20 TOOL T-Mobile Arena, Las Vegas Jan. 17	\$1,709,900 \$150/\$55	15,024 1	Live Nation
21 ELTON JOHN Brisbane Entertainment Centre, Brisbane, Australia; Jan. 16	\$1,568,700 \$206.22/\$68.28	10,830 1	Frontier Touring
22 TOOL Bridgestone Arena, Nashville Jan. 29	\$1,473,067 \$143.50/\$58.50	12,775 1	Beaver Productions
23 TOOL American Airlines Center, Dallas Jan. 22	\$1,471,076 \$144/\$119.50/ \$79.50/\$59.50	12,532 1	Live Nation
24 TOOL SAP Center, San Jose, Calif. Jan. 14	\$1,316,260 \$149.50/\$59.50	10,961 1	Another Planet Entertainment
25 TOOL State Farm Arena, Atlanta Jan. 28	\$1,299,920 \$157/\$72	11,751 1	Live Nation
26 IHEARTRADIOALTEREGO The Forum, Inglewood, Calif. Jan. 18	\$1,289,869 \$201/\$141/\$96/ \$46/\$26	14,722 1	iHeartRadio
27 JERRY SEINFELD Beacon Theatre, New York Jan. 10-11	\$1,263,004 \$195/\$99.50/\$87.50	11,169 4	JS Touring
28 KEITH URBAN The Colosseum at Caesars Palace, Las Vegas; Jan. 17-18	\$1,260,501 \$224/\$164/\$114/ \$94/\$64	8,067 2	Caesars Entertainment, Live Nation
29 DIANACIONAL DELA BANDA T-Mobile Arena, Las Vegas Jan. 24	\$1,260,454 \$439.91/\$39.88	12,280 1	Spanish Broadcasting System
30 TOOL Frank Erwin Center, Austin Jan. 21	\$1,244,724 \$150/\$59.50	10,827 1	C3 Presents

JANUARY CAN BE A slow touring month for any venue, but the T-Mobile Arena in Las Vegas kicked off its 2020 with a bang, grossing nearly \$18 million with seven engagements — \$11 million more than the No. 2 venue on Billboard Boxscore's Top Venues chart for arenas with capacities of 15,000-plus.

The arena brought in its impressive haul thanks to a weekend of Latin music — the regional Mexican music event Dia Nacional de la Banda and KXOL (Mega 96.3FM) Los Angeles' Calibash concert — that together brought in over \$3 million on Jan. 24 and 25. In addition, the arena welcomed a sold-out Tool show, a date from country legend George Strait's residency and a UFC Fight Night that grossed close to \$11 million in a single night. T-Mobile Arena GM Dan Quinn explains how the MGM-booked facility pulled it off.

How did you turn Calibash, a Latin radio show, into an annual destination event for the arena?

With the success of the shows in L.A. at Staples Center, they created the Vegas version. What's nice is that it has turned into an entire weekend play. While it is the third year of Calibash for us, it is the second year where we also did the Banda show. It's a nice rock for us to put in the calendar — kind of an annual staple.



Quinn

Does it take a package instead of a single show to get fans traveling to Las Vegas in January?

Vegas is such a good destination market. With all of our events, it's definitely a one-plus-one-equals-three in that people are always looking for an excuse to come to Vegas. If we can package it together with great shows like that, then it becomes an easy decision for people to make the trek to our fine city.

What's the demand for Latin shows in Las Vegas like?

The city does a really good job of maximizing marquee weekends, whether it is Cinco de Mayo weekend or Mexican Independence Day



Strait

weekend [in September], which started off as a boxing weekend. Now, boxing serves as an anchor, and there's an insane amount of Latin shows going on that week. Just in our three venues [T-Mobile Arena, MGM Grand Garden Arena and Mandalay Bay Events Center], I think we had nine shows in three days over that weekend. The entire city is programmed that way, with Latin shows at every major venue.

Since opening in 2016, T-Mobile has hosted 26 shows from George Strait. What has that residency meant for the venue?

It was a big gift for us when we opened the building. From a booking perspective, [having] three to four weekends of two sold-out shows is a great pillar to build around. It is great having a semi-exclusive. He doesn't tour anymore. He doesn't play a lot of dates in North America, period. We have become the destination play for that fan base.

Arena residencies are not common in the industry. Why did T-Mobile attempt one with Strait?

Only two artists have made this model work: George and Billy Joel at Madison Square Garden. It's an interesting model, and it's a tough one because you're talking 30,000-plus seats every weekend we do this. We have to have an artist with that kind of draw, and there's not many of them out there. Luckily, we have one of the greatest artists in the history of country music partnering with us. 📺

TOP VENUES

15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	T-Mobile Arena Las Vegas	\$17,818,771	82,668	7
2	Qudos Bank Arena Sydney	\$6,630,334	55,410	5
3	State Farm Arena Atlanta	\$5,802,286	48,350	5
4	Madison Square Garden New York	\$5,497,985	85,658	8
5	Sprint Center Kansas City, Mo.	\$5,463,566	35,778	2
6	American Airlines Arena Miami	\$5,222,838	24,763	2
7	Hope Estate Winery Hunter Valley, Australia	\$5,217,200	38,200	2
8	Manchester Arena Manchester, England	\$4,857,450	96,291	13
9	Hanging Rock Woodend, Australia	\$4,456,150	40,327	2
10	Staples Center Los Angeles	\$4,185,506	42,900	3



10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Barclaycard Arena Hamburg, Germany	\$3,438,811	66,270	12
2	INTRUST Bank Arena Wichita, Kan.	\$3,060,397	26,190	8
3	Brisbane Entertainment Centre Brisbane, Australia	\$2,040,745	22,727	3
4	Toyota Arena Ontario, Calif.	\$1,636,537	44,533	10
5	SSE Arena, Wembley London	\$1,397,512	26,890	2
6	NYCB Live, Home of Nassau Veterans Memorial Coliseum Uniondale, N.Y.	\$1,236,215	33,622	8
7	Rochford Wines Yarra Valley, Australia	\$1,106,910	12,115	1
8	Van Andel Arena Grand Rapids, Mich.	\$1,053,645	24,646	4
9	SSE Hydro Glasgow	\$1,017,694	16,388	3
10	Pechanga Arena San Diego San Diego	\$971,833	33,449	8



Mick Thomson of Slipknot in Milan on Feb. 11.



Céline Dion in Miami on Jan. 17.



Billy Joel in Miami Beach, Fla., in 2019.

5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Radio City Music Hall New York	\$6,177,771	86,388	18
2	Harder Pavilion Sydney	\$1,228,664	23,366	6
3	Mohegan Sun Arena Uncasville, Conn.	\$1,194,077	29,404	5
4	The Anthem Washington, D.C.	\$1,179,794	25,765	7
5	Bill Graham Civic Auditorium San Francisco	\$1,129,702	18,474	2
6	Microsoft Theater Los Angeles	\$1,068,217	14,434	3
7	Agganis Arena Boston	\$805,856	9,104	2
8	The Plenary Melbourne, Australia	\$646,124	12,938	3
9	Hovet Stockholm	\$603,441	8,797	1
10	Arena Leipzig Leipzig, Germany	\$598,710	10,607	2

5,000 Or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	DeVos Performance Hall Grand Rapids, Mich.	\$4,147,876	34,237	20
2	Eventim Apollo London	\$3,510,243	36,330	15
3	Broward Center for the Performing Arts, Au-Rene Theater Fort Lauderdale, Fla.	\$3,439,468	46,344	21
4	Coliseu dos Recreios Lisbon, Portugal	\$2,930,802	15,493	6
5	Durham Performing Arts Center Durham, N.C.	\$2,393,821	31,634	13
6	The Colosseum at Caesars Palace Las Vegas	\$2,340,874	14,540	4
7	Fox Theatre Atlanta	\$2,191,541	32,501	10
8	Beacon Theatre New York	\$1,787,526	22,061	9
9	Chicago Theatre Chicago	\$1,512,707	25,986	11
10	Orpheum Theatre Minneapolis	\$1,460,307	19,523	8



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
13	6	1	#1 12 WKS JUSTIN BIEBER	SCHOOLBOY/RAYMOND BROWN/DEF JAM	1	261
			RE-ENTRY 2 TAME IMPALA	MODULAR/INTERSCOPE/JIGA	2	2
1	1	3	BILLIE EILISH	DARKROOM/INTERSCOPE/JIGA	1	78
3	2	4	POST MALONE	REPUBLIC	1	191
4	3	5	RODDY RICCH	BIRD VISION/ATLANTIC/AG	2	11
			NEW 6 MONSTA X	EPIC	6	1
78	77	7	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	7	76
15	10	8	THE WEEKND	XD/REPUBLIC	1	241
12	8	9	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	155
10	7	10	DABABY	SOUTHCOAST/INTERSCOPE/JIGA	2	45
9	11	11	HALSEY	CAPITOL	1	219
28	27	12	BTS	BIGHIT ENTERTAINMENT	1	176
20	15	13	LEWIS CAPALDI	VERTIGO/CAPITOL	11	40
18	14	14	ED SHEERAN	ATLANTIC/AG	1	289
17	13	15	JONAS BROTHERS	REPUBLIC	1	51
6	9	16	TAYLOR SWIFT	REPUBLIC	1	291
14	12	17	LIZZO	NICE LIFE/ATLANTIC/AG	2	44
19	19	18	DUA LIPA	WARNER	10	94
21	18	19	MAROON 5	222/INTERSCOPE/JIGA	1	295
16	17	20	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	93
23	20	21	HARRY STYLES	ERSKINE/COLUMBIA	1	34
26	21	22	DRAKE	OVO SOUND/REPUBLIC	1	295
22	16	23	KHALID	RIGHT HAND/RCA	1	155
25	22	24	JUICE WRLD	GRADE A/INTERSCOPE/JIGA	1	92
7	5	25	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JIGA	1	287
30	24	26	TONES AND I	BAD BATCH/ELEKTRA/EMG	24	17
32	26	27	ARIZONA ZERVAS	ARIZONA ZERVAS/COLUMBIA	26	16
27	23	28	SELENA GOMEZ	INTERSCOPE/JIGA	1	224
67	53	29	SAM SMITH	CAPITOL	1	198

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	31	30	FUTURE	FREEBANDZ/EPIC	1	167
33	25	31	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	198
40	33	32	BLACKBEAR	BEARTRAP/ALAMO/INTERSCOPE/JIGA	32	37
47	48	33	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKE AGAIN/ATLANTIC/AG	2	82
29	28	34	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	11	117
34	30	35	KANE BROWN	RCA NASHVILLE/SMN	2	140
35	34	36	CAMILA CABELLO	SYCO/EPIC	1	162
-	73	37	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	37	2
			RE-ENTRY 38 BARRY MANILOW	STILETTO	16	3
37	32	39	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	264
			RE-ENTRY 40 EDEN	MCMXCV LTD./ASTRALWERKS	40	2
42	36	41	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	153
57	54	42	BRUNO MARS	ATLANTIC/AG	1	279
43	38	43	IMAGINE DRAGONS	KID IN A KORN/INTERSCOPE/JIGA	1	263
49	44	44	MORGAN WALLEN	BIG LOUD	34	50
45	40	45	ARIANA GRANDE	REPUBLIC	1	263
46	43	46	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	109
48	35	47	QUEEN	HOLLYWOOD	1	95
55	58	48	BAD BUNNY	RIMAS	23	101
52	52	49	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	116
51	50	50	SHAWN MENDES	ISLAND	1	263

NO. 1

JUSTIN BIEBER

Bieber rules the Artist 100 for the first time since April 2016 as his album *Changes* opens as his seventh No. 1 on the Billboard 200 (see page 58).

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC. RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND PAN-INTERACTION SOCIAL NETWORKING SITES AS COMPILED BY NEXT BIG SOUND. SEE CHARTS.LEE@NIELSEN.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



EMERGING ARTISTS

billboard

FEB. 29 2020

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
44	42	51	CHRIS BROWN	CBE/RCA	1	243
58	51	52	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	179
39	37	53	LIL NAS X	COLUMBIA	3	49
63	49	54	SAM HUNT	MCA NASHVILLE/UMGN	5	222
41	45	55	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	273
65	47	56	DOJA CAT	KEMOSABE/RCA	47	11
RE-ENTRY		57	LYNYRD SKYNYRD	CURTIS LOEW	40	81
64	41	58	THE BEATLES	APPLE/CAPITOL/UME	3	118
61	57	59	OLD DOMINION	RCA NASHVILLE/SMN	10	157
60	55	60	ROD WAVE	ALAMO/IIGA	55	10
59	46	61	SUMMER WALKER	LVRN/INTERSCOPE/IIGA	3	21
72	59	62	LAUREN DAIGLE	CENTRICITY/12TONE	3	103
79	75	63	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	286
68	63	64	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	122
NEW		65	HUEY LEWIS & THE NEWS	NEW HULEX/BMG	65	1
-	4	66	GREEN DAY	REPRISE/WARNER	2	19
76	68	67	TREVOR DANIEL	ALAMO/IIGA	67	8
66	56	68	MUSTARD	10 SUMMERS/INTERSCOPE/IIGA	39	30
56	60	69	YNW MELLY	YNW MELLY/300/AG	35	34
NEW		70	ALEJANDRO FERNANDEZ	UNIVERSAL MUSIC/LATINO/UME	70	1
84	29	71	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	239
RE-ENTRY		72	NCT 127	SM	6	8
90	67	73	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	226
95	84	74	GABBY BARRETT	WARNER MUSIC NASHVILLE/WMN	74	5
74	78	75	SHAED	PHOTO FINISH	38	29
73	71	76	JON PARDI	CAPITOL NASHVILLE/UMGN	14	95
81	61	77	METALLICA	BLACKENED	2	235
75	66	78	XXXTENTACION	BAD VIBES FOREVER	1	131
RE-ENTRY		79	NATHANIEL RATELIFF	STAX/CONCORD	21	7
88	85	80	GUNNA	YOUNG STONER LIFE/300/AG	10	51
-	62	81	ELTON JOHN	MERCURY/ISLAND	11	36
85	82	82	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IIGA	1	193
-	97	83	BRETT YOUNG	BMLG	15	140
96	81	84	THOMAS RHETT	VALORY/BMLG	1	263
87	86	85	PINK	RCA	1	187
62	72	86	MEGAN THEE STALLION	ISO1 CERTIFIED/300/AG	34	32
RE-ENTRY		87	CARLY PEARCE	BIG MACHINE/BMLG	34	7
77	76	88	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	134
100	74	89	THE LUMINEERS	DUALTONE	1	56
93	91	90	H.E.R.	MBK/RCA	26	9
RE-ENTRY		91	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	61	12
RE-ENTRY		92	NLE CHOPPA	NLE CHOPPA/WARNER/UNITEDMASTERS	42	26
89	92	93	DUSTIN LYNCH	BROKEN BOW/BMG/BBMG	11	65
-	99	94	ADELE	XL/COLUMBIA	1	234
RE-ENTRY		95	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	11	47
99	89	96	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	5	53
RE-ENTRY		97	LADY GAGA	INTERSCOPE/IIGA	1	145
-	79	98	FLEETWOOD MAC	UNSIGNED	46	47
82	94	99	LADY ANTEBELLUM	BMLG	6	71
-	69	100	ANUEL AA	REAL HASTA LA MUERTE/SONY MUSIC LATIN	69	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	2	1	#1 GABBY BARRETT	WARNER MUSIC NASHVILLE/WMN	1	39
3	5	2	NLE CHOPPA	NLE CHOPPA/WARNER/UNITEDMASTERS	1	52
6	6	3	RILEY GREEN	BMLG	3	60
7	7	4	INGRID ANDRESS	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	4	28
5	9	5	DON TOLIVER	CACTUS JACK/ATLANTIC/AG	1	12
9	10	6	NATANAEL CANO	RANCHO HUMILDE	6	7
8	12	7	ALI GATIE	LISN/WARNER	7	35
NEW		8	BEACH BUNNY	MDM - POP	8	1
11	13	9	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	2	32
23	17	10	JACK HARLOW	GENERATION NOW/ATLANTIC/AG	10	4
10	15	11	PINKFONG	SMART STUDY	1	73
12	16	12	WE THE KINGDOM	SPARROW/CAPITOL CMG	12	8
13	18	13	RYAN HURD	RCA NASHVILLE/SMN	13	31
14	19	14	BIA	I AM OTHER/RCA	14	16
15	20	15	BABY KEEM	BABY KEEM/COLUMBIA	14	11
-	32	16	SURFACES	SURFACES/TENTHousand PROJECTS	16	2
20	24	17	TRAVIS DENNING	MERCURY NASHVILLE/UMGN	17	8
NEW		18	TENNIS	MUTUALLY DETRIMENTAL/THIRTY TIGERS	18	1
22	25	19	DANILEIGH	DEF JAM	14	41
RE-ENTRY		20	JOYNER LUCAS	TWENTY NINE/TULLY	6	35
-	1	21	KHRUANGBIN	DEAD OCEANS	1	3
18	22	22	TOKYO'S REVENGE	BLAC'N'OUT/TOKYO'S REVENGE	13	10
30	31	23	NOAH CYRUS	RECORDS/COLUMBIA	19	17
29	30	24	JOHN K	EPIC	21	7
38	11	25	SNOH AALEGRA	ARTIUM/AWAL-KOBALT	11	8
-	39	26	CORY ASBURY	BETHEL	3	56
21	33	27	CALUM SCOTT	CAPITOL	4	95
NEW		28	BLACK SWAN	FRONTIERS	28	1
39	37	29	AURORA	GLASSNOTE	8	12
26	35	30	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	64
27	29	31	OLIVIA RODRIGO	WALT DISNEY	11	8
NEW		32	IZ*ONE	OFF THE RECORD/GENIE/STONE MUSIC ENTERTAINMENT	32	1
28	28	33	ANT SAUNDERS	TRASH BIN/ARISTA	11	16
34	41	34	JP SAXE	ARISTA	31	13
32	44	35	SUB URBAN	NCS/WARNER	32	11
RE-ENTRY		36	TOMORROW X TOGETHER	BIGHIT ENTERTAINMENT/REPUBLIC	1	39
25	45	37	LOVELYTHEBAND	RED	1	98
47	49	38	MAHALIA	ATLANTIC/AG	38	3
RE-ENTRY		39	CONAN GRAY	REPUBLIC	15	3
31	34	40	ATEEZ	KQ/RCA	7	22
42	48	41	DJ REGARD	MINISTRY OF SOUND/EPIC	15	20
43	50	42	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	62
RE-ENTRY		43	YELLA BEEZY	YELLA BEEZY/HITCO	7	69
NEW		44	SB19	SHOWBT/SONY MUSIC PHILIPPINES/LEGACY	44	1
RE-ENTRY		45	MYKE TOWERS	CASABLANCA/ONE WORLD/GLAD EMPIRE	20	9
NEW		46	MO3	HSM/EMPIRE	46	1
RE-ENTRY		47	PUBLIC	ISLAND	41	7
-	42	48	RED VELVET	SM	3	23
RE-ENTRY		49	24KGOLDN	RECORDS/COLUMBIA	15	19
40	46	50	JAYDAYOUNGAN	ATLANTIC/AG	28	8



Gabby Barrett Hits No. 1

Gabby Barrett (above) rises 2-1 on Emerging Artists, ruling for the first time thanks to her breakthrough single, "I Hope." The track from the 2018 third-place finalist on *American Idol* hits a new Hot Country Songs high (7-6), with 19.8 million airplay audience impressions (up 9%), 8.7 million U.S. streams (up 5%) and 8,000 downloads sold (up 12%), according to Nielsen Music/MRC Data.

Plus, Beach Bunny enters Emerging Artists at No. 8 as the group's debut studio LP, *Honeymoon*, opens at No. 21 on Alternative Albums and No. 38 on Top Rock Albums with 6,000 equivalent album units.

—XANDER ZELLNER

CHART BEAT



DUA LIPA LEADS AGAIN

"Don't Start Now" by Dua Lipa (above) crowns the Mainstream Top 40 radio airplay chart, marking her second No. 1 after "New Rules" led for four weeks in 2018. She is the first female artist with multiple No. 1s released on Warner Records since the chart launched in 1992. The only other woman to top the tally with a single on the label: Madonna, whose "Take a Bow" reigned for five weeks in 1995.

—GARY TRUST

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 JUSTIN BIEBER		SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Changes	1	1
NEW	2	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	2	1
NEW	3	TAME IMPALA		MODULAR/INTERSCOPE/IGA	The Slow Rush	3	1
1	4	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	1	11
NEW	5	MONSTA X		EPIC	ALL ABOUT LUV	5	1
2	6	POST MALONE		REPUBLIC	Hollywood's Bleeding	1	24
5	7	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	47
7	8	GG POP SMOKE		VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	7	2
3	9	EMINEM		SHADY/AFTERMATH/INTERSCOPE/IGA	Music To Be Murdered By	1	5
8	10	HALSEY		CAPITOL	Manic	2	5
12	11	SOUNDTRACK		WALT DISNEY	Frozen II	1	14
9	12	DABABY		SOUTHCOST/INTERSCOPE/IGA	KIRK	1	21
11	13	HARRY STYLES		ERSKINE/COLUMBIA	Fine Line	1	10
10	14	TAYLOR SWIFT		REPUBLIC	Lover	1	26
6	15	LIL WAYNE		YOUNG MONEY/REPUBLIC	Funeral	1	3
14	16	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	15
13	17	JACKBOYS		CACTUS JACK/EPIC	JACKBOYS	1	8
15	18	SUMMER WALKER		LVRN/INTERSCOPE/IGA	Over It	2	20
16	19	LIZZO		NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	44
18	20	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	19
17	21	ROD WAVE		ALAMO/IGA	Ghetto Gospel	10	16
25	22	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	113
21	23	POST MALONE		REPUBLIC	beerbongs & bentleys	1	95
24	24	LEWIS CAPALDI		VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	40
19	25	YOUNG THUG		YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	27
NEW	26	EDEN		MCMXCVLTD/ASTRALWERKS	No Future	26	1
22	27	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	92
27	28	CAMILA CABELLO		SYCO/EPIC	Romance	3	11
36	29	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	142
NEW	30	SUICIDEBOYS		G'59	Stop Staring At The Shadows	30	1
34	31	QUEEN		HOLLYWOOD	Greatest Hits	11	374
NEW	32	BARRY MANILOW		STILETTO	Night Songs II	32	1
26	33	MONEYBAGG YO		N-LESS/INTERSCOPE/IGA	Time Served	3	6
31	34	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Death Race For Love	1	50
35	35	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	86
29	36	TRIPPIE REDD		TENTHOUSAND PROJECTS	A Love Letter To You 4	1	13
37	37	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	81
39	38	DOJA CAT		KEMOSABE/RCA	Hot Pink	19	16
38	39	ED SHEERAN		ATLANTIC/AG	No.6 Collaborations Project	1	32
40	40	TONES AND I		BAD BATCH/ELEKTRA/EMG	The Kids Are Coming (EP)	30	20
28	41	MAC MILLER		WARNER	Circles	3	5
42	42	POST MALONE		REPUBLIC	Stoney	4	167
41	43	CHRIS BROWN		CBE/RCA	Indigo	1	34
NEW	44	SOUNDTRACK		WALT DISNEY	ZOMBIES 2	44	1
33	45	SELENA GOMEZ		INTERSCOPE/IGA	Rare	1	6
50	46	ELTON JOHN		ROCKE T/ISLAND/UMG	Diamonds	7	119
43	47	MUSTARD		10 SUMMERS/INTERSCOPE/IGA	Perfect Ten	8	34
32	48	LIL NAS X		COLUMBIA	7 (EP)	2	35
49	49	KHALID		RIGHT HAND/RCA	Free Spirit	1	46
48	50	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	54

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
45	51	BLAKE SHELTON		WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	2	10
55	52	MORGAN WALLEN		BIG LOUD	If I Know Me	35	73
47	53	VARIOUS ARTISTS		DREAMVILLE/INTERSCOPE/IGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	33
52	54	XXXTENTACION		BAD VIBES FOREVER	?	1	101
58	55	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	155
30	56	YO GOTTI		INEVITABLE/CMG/EPIC	Untrapped	10	3
56	57	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	230
53	58	YNW MELLY		YNW MELLY/300/AG	Melly vs. Melvin	8	13
54	59	LIL TJAY		COLUMBIA	True 2 Myself	5	19
51	60	EMINEM		SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	484
20	61	BRENT FAIAZ		LOST KIDS	Fuck The World	20	2
62	62	KHALID		RIGHT HAND/RCA	American Teen	4	155
23	63	SOUNDTRACK		DC/ATLANTIC/AG	Birds Of Prey: The Album	23	2
61	64	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	61
NEW	65	ALEJANDRO FERNANDEZ		UNIVERSAL MUSIC LATINO/UMLE	Hecho En Mexico	65	1
65	66	SHAWN MENDES		ISLAND/REPUBLIC	Shawn Mendes	1	91
70	67	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	459
46	68	RUSS		DIE MON/RUSS MY WAY/COLUMBIA	SHAKE THE SNOW GLOBE	4	3
60	69	DABABY		SOUTHCOST/INTERSCOPE/IGA	Baby On Baby	7	51
68	70	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	232
NEW	71	HUEY LEWIS AND THE NEWS		NEW HULEX/BMG	Weather	71	1
64	72	NF		NF REAL MUSIC/CAROLINE	The Search	1	30
NEW	73	CARLY PEARCE		BIG MACHINE/BMLG	Carly Pearce	73	1
63	74	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	614
59	75	LIL TECCA		GALACTIC/REPUBLIC	We Love You Tecca	4	25
44	76	KEY GLOCK		PAPER ROUTE EMPIRE	Yellow Tape	14	3
66	77	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	130
NEW	78	NATHANIEL RATELIFF		STAX/CONCORD	And It's Still Alright	78	1
69	79	TREVOR DANIEL		ALAMO/IGA	Homesick (EP)	64	14
75	80	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	67
77	81	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	604
78	82	LAUREN DAIGLE		CENTRICITY/12TONE	Look Up Child	3	76
83	83	MAREN MORRIS		COLUMBIA NASHVILLE/SMN	GIRL	4	50
73	84	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	98
78	85	THE BEATLES		APPLE/CAPITOL/UMG	1	1	408
80	86	THE BEATLES		APPLE/CAPITOL/UMG	Abbey Road	1	349
71	87	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	149
82	88	DAN + SHAY		WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	87
91	89	FLEETWOOD MAC		WARNER BROS./RHINO	Rumours	1	360
96	90	THE WEEKND		XO/REPUBLIC	Starboy	1	169
72	91	TYLER, THE CREATOR		COLUMBIA	IGOR	1	40
81	92	JONAS BROTHERS		REPUBLIC	Happiness Begins	1	37
94	93	THE WEEKND		XO/REPUBLIC	Beauty Behind The Madness	1	233
79	94	SOUNDTRACK		WALT DISNEY	Frozen	1	142
85	95	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	364
84	96	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	115
74	97	VARIOUS ARTISTS		QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	27
87	98	BAD BUNNY		RIMAS	X 100PRE	11	61
NEW	99	TINK		WINTER'S DIARY/WD/EMPIRE	Hopeless Romantic	99	1
89	100	POLO G		COLUMBIA	Die A Legend	6	37



Big Changes

Justin Bieber scores his seventh No. 1 on the Billboard 200 as *Changes* debuts atop the tally. The set earned 231,000 equivalent album units in the United States in the week ending Feb. 20, according to Nielsen Music/MRC Data. It's his first album since 2015's *Purpose* arrived at No. 1 on the Dec. 5, 2015-dated chart with 649,000 units.

Changes also starts at No. 1 on Top R&B/Hip-Hop Albums and Top R&B Albums.

Of *Changes*' first-week sum, 126,000 are album sales, bolstered by a concert ticket/album sale redemption offer with the star's upcoming tour and many merchandise/album bundles sold via Bieber's official web store.

At 25, Bieber is the youngest solo artist to log seven Billboard 200 No. 1s. (He turns 26 on March 1.) He beats Elvis Presley, who earned his seventh No. 1 (of 10 total) when he was 26 years and 11 months old (with *Blue Hawaii* on Dec. 11, 1961). —KEITH CAULFIELD

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
92	101	SOUNDTRACK WALT DISNEY	2	Moana	2	169
97	102	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	3	2014 Forest Hills Drive	1	272
86	103	TAYLOR SWIFT BIG MACHINE/BMLG	9	1989	1	271
88	104	MEEK MILL MAYBACH/ATLANTIC/AG		Championships	1	64
99	105	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	10	Greatest Hits	3	312
106	106	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	12	Greatest Hits	2	345
95	107	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	6	Views	1	199
98	108	OLD DOMINION RCA NASHVILLE/SMN		Old Dominion	9	17
101	109	KENDRICK LAMAR TOP DAWG/AF TERMATH/INTERSCOPE/IGA	3	good kid, m.A.A.d city	2	382
109	110	LADY GAGA & BRADLEY COOPER INTERSCOPE/IGA	2	A Star Is Born (Soundtrack)	1	72
4	111	GREEN DAY REPRISE/WARNER		Father Of All...	4	2
90	112	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG		I'm Him	4	21
108	113	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG		9	2	13
104	114	XXXTENTACION BAD VIBES FOREVER/EMPIRE		17	2	130
107	115	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	2	Evolve	2	139
102	116	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		Drip Harder	4	72
133	117	BRUNO MARS ELEKTRA/EMG	5	Doo-Wops & Hooligans	3	458
113	118	AC/DC COLUMBIA/LEGACY	25	Back In Black	4	399
110	119	THE NOTORIOUS B.I.G. BAD BOY/RHINO		Greatest Hits	1	210
117	120	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		Victory Lap	2	56
103	121	TORY LANEZ MAD LOVE/INTERSCOPE/IGA		Chixtape 5	2	14
114	122	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	152
115	123	TRAVIS SCOTT GRAND HUSTLE/EPIC		Birds In The Trap Sing McKnight	1	180
100	124	TAYLOR SWIFT BIG MACHINE/BMLG	3	reputation	1	117
NEW	125	HOLLYWOOD UNDEAD BMG		New Empire, One	125	1
120	126	H.E.R. MBK/RCA		H.E.R.	23	121
125	127	MICHAEL JACKSON EPIC/LEGACY	4	The Essential Michael Jackson	31	312
123	128	SZA TOP DAWG/RCA		Ctrl	3	141
146	129	SAM SMITH CAPITOL	2	In The Lonely Hour	2	291
126	130	GUNS N' ROSES GEFFEN/UME	18	Appetite For Destruction	1	219
RE	131	BRANTLEY GILBERT VALORY/BMLG		Fire & Brimstone	9	8
111	132	MYKE TOWERS WHITE WORLD/GLAD EMPIRE		Easy Money Baby	55	4
129	133	KANE BROWN ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	168
145	134	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	98
121	135	NF NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	124
NEW	136	BOOSIE BADAZZ & MO3 HSM/BADAZZ/EMPIRE		Badazz MO3	136	1
138	137	NIRVANA SUB POP/DGC/GEFFEN/UME	10	Nevermind	1	461
124	138	TRIPPIE REDD TENTHOUSAND PROJECTS		Life's A Trip	4	52
112	139	MAC MILLER WARNER		Swimming	3	81
RE	140	THE ROLLING STONES ABKCO	12	Hot Rocks 1964-1971	4	324
128	141	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UME	10	Greatest Hits	8	317
136	142	EAGLES ASYLUM/ELEKTRA/RHINO	38	Their Greatest Hits 1971-1975	1	314
152	143	MICHAEL JACKSON EPIC/LEGACY	33	Thriller	1	406
118	144	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Born To Die	2	345
116	145	RODDY RICCH BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	61
155	146	METALLICA BLACKEED/RHINO	16	Metallica	1	562
RE	147	OZUNA AURA/SONY MUSIC LATIN		Nibiru	41	8
161	148	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	34
127	149	21 SAVAGE SLAUGHTER GANG/EPIC		I Am > I Was	1	60
149	150	ADELE XL/COLUMBIA	14	21	1	453



5

MONSTA X
All About Luv

The South Korean act makes its Billboard 200 debut with its first all-English-language album (52,000 equivalent album units earned in the week ending Feb. 20, according to Nielsen Music/MRC Data).



8

POP SMOKE
Meet the Woo, V.2

The set gains 11% (growing to 40,000 units) in the wake of the rapper's Feb. 19 death. On the Billboard Hot 100, the album's "Dior" debuts at No. 49, while the track soars 49-20 on Hot R&B/Hip-Hop Songs.



32

BARRY MANILOW
Night Songs II

Manilow celebrates his sixth consecutive decade of top 40-charting albums as *Night Songs II* becomes his 27th top 40 set (18,000 units, nearly all from album sales). His first top 40 visit was on Jan. 11, 1975, with *Barry Manilow II*.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
131	151	THOMAS RHETT VALORY/BMLG		Center Point Road	1	37
134	152	ELLA MAI 10 SUMMERS/INTERSCOPE/IGA		Ella Mai	5	70
144	153	BILLY JOEL COLUMBIA/LEGACY	3	The Essential Billy Joel	15	179
164	154	ED SHEERAN ATLANTIC/AG	4	x	1	292
150	155	BAZZI ZZZ/IAMCOSMIC/ATLANTIC/AG		Cosmic	14	96
135	156	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	90
137	157	TWENTY ONE PILOTS FUELED BY RAMEN/EMG	4	Blurryface	1	249
198	158	PS TAME IMPALA MODULAR/INTERSCOPE/IGA		Currents	4	28
151	159	KACEY MUSGRAVES MCA NASHVILLE/UMGN		Golden Hour	4	79
142	160	PANIC! AT THE DISCO DODZ/FUELED BY RAMEN/EMG		Pray For The Wicked	1	87
141	161	FIVE FINGER DEATH PUNCH PROSPECT PARK		A Decade Of Destruction	29	103
154	162	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	4	Nothing Was The Same	1	321
162	163	RIHANNA WESTBURY ROAD/ROC NATION	3	ANTI	1	208
143	164	BRYSON TILLER TRAPSOUL/RCA	2	TRAPSOUL	8	210
171	165	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	245
140	166	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	89
132	167	BROCKHAMPTON QUESTION EVERYTHING/RCA		GINGER	3	12
119	168	JOJI 88RISING/I2TONE		BALLADS I	3	64
156	169	FRANK OCEAN BOYS DON'T CRY		Blonde	1	166
177	170	THE BEACH BOYS CAPITOL/UME	3	Sounds Of Summer: The Very Best Of The Beach Boys	16	198
195	171	BRUNO MARS ATLANTIC/AG	3	24K Magic	2	162
158	172	TYLER, THE CREATOR COLUMBIA		Flower Boy	2	69
122	173	SOUNDTRACK DISNEY+/WALT DISNEY		High School Musical: The Musical, The Series	31	6
178	174	DARYL HALL JOHN OATES RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	73
159	175	ARIANA GRANDE REPUBLIC		Sweetener	1	79
170	176	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	2	Night Visions	2	382
175	177	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	2	Culture II	1	104
153	178	PLAYBOI CARTI AWGE/INTERSCOPE/IGA		Die Lit	3	86
RE	179	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC		Meet The Woo, V. 1 Mixtape	173	2
147	180	LIL WAYNE YOUNG MONEY/REPUBLIC		Tha Carter V	1	71
157	181	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Norman Fucking Rockwell!	3	25
174	182	BON JOVI ISLAND/UME		Greatest Hits: The Ultimate Collection	5	153
165	183	DUSTIN LYNCH BROKEN BOW/BMG/BBMG		Tullahoma	38	5
93	184	MEGHAN TRAINOR EPIC		TREAT MYSELF	25	3
RE	185	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	4	Purpose	1	156
NEW	186	24KGOLDN RECORDS/COLUMBIA		Dropped Outta College	186	1
169	187	EMINEM SHADY/AF TERMATH/INTERSCOPE/IGA		Kamikaze	1	73
NEW	188	YUNG GRAYV & BBNOS BABY GRAYV		Baby Gravy II	188	1
RE	189	RAGE AGAINST THE MACHINE EPIC/LEGACY	3	Rage Against The Machine	45	95
RE	190	WHITNEY HOUSTON ARISTA/RCA/LEGACY		I Will Always Love You: The Best Of Whitney Houston	14	38
186	191	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	59
180	192	J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATIN/UME		Oasis	9	32
148	193	SOUNDTRACK WE THE BEST/EPIC		Bad Boys For Life: The Soundtrack	63	5
192	194	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG		Rearview Town	1	93
176	195	WALE MAYBACH/WARNER		Wow... That's Crazy	7	18
NEW	196	LYNYRD SKYNYRD CURTIS LOEW		Last Of The Street Survivors Farewell Tour Live!	196	1
167	197	THE CHAINSMOKERS DISRUPTOR/COLUMBIA		World War Joy	65	10
163	198	YNW MELLY YNW MELLY/300/AG		I Am You	20	55
200	199	STEVIE WONDER MOTOWN/UTV/UME		The Definitive Collection	35	84
RE	200	FLEETWOOD MAC WARNER BROS.	8	Greatest Hits	14	147

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Changes	1
NEW	2	TAME IMPALA	MODULAR/INTERSCOPE/IGA	The Slow Rush	1
NEW	3	MONSTA X	EPIC	ALL ABOUT LUV	1
NEW	4	BARRY MANILOW	STILETTO	Night Songs II	1
NEW	5	EDEN	MCMXCV LTD./ASTRALWERKS	No Future	1
2	6	BILLIE EILISH ²	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	47
NEW	7	HUEY LEWIS AND THE NEWS	NEW HULEX/BMG	Weather	1
NEW	8	ALEJANDRO FERNANDEZ	UNIVERSAL MUSIC LATINO/UMLE	Hecho En Mexico	1
3	9	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Music To Be Murdered By	5
NEW	10	NATHANIEL RATELIFF	STAX/CONCORD	And It's Still Alright	1
7	11	SOUNDTRACK	WALT DISNEY	Frozen II	14
6	12	HALSEY	CAPITOL	Manic	5
1	13	GREEN DAY	REPRISE/WARNER	Father Of All...	2
NEW	14	SOUNDTRACK	WALT DISNEY	ZOMBIES 2	1
8	15	TAYLOR SWIFT ¹	REPUBLIC	Lover	26
10	16	HARRY STYLES ¹	ERSKINE/COLUMBIA	Fine Line	10
RE	17	LYNYRD SKYNYRD	CURTIS LOEW	Last Of The Street Survivors Farewell Tour Live!	6
NEW	18	HOLLYWOOD UNDEAD	BMG	New Empire, One	1
12	19	BILLIE EILISH ¹	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	59
RE	20	BRANTLEY GILBERT	VALORY/BMLG	Fire & Brimstone	8
NEW	21	CARLY PEARCE	BIG MACHINE/BMLG	Carly Pearce	1
20	22	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	2
17	23	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	15
21	24	THE BEATLES ¹²	APPLE/CAPITOL/UME	Abbey Road	126
NEW	25	BEACH BUNNY	MOM + POP	Honeymoon	1
14	26	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 73	4
18	27	LIZZO ¹	NICE LIFE/ATLANTIC/AG	Cuz I Love You	44
23	28	QUEEN ⁸	HOLLYWOOD	Greatest Hits	319
22	29	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	276
5	30	SOUNDTRACK	DC/ATLANTIC/AG	Birds Of Prey: The Album	2
15	31	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	10
NEW	32	BOOSIE BADAZZ & MO3	HSM/BADAZZ/EMPIRE	Badazz MO3	1
NEW	33	SUICIDE SILENCE	NUCLEAR BLAST	Become The Hunter	1
27	34	VARIOUS ARTISTS	GRAMMY/WARNER	Grammy 2020 Nominees	5
28	35	BOB MARLEY AND THE WAILERS ¹⁵	TUFF GONG/ISLAND/UME	Legend: The Best Of...	456
26	36	THE LUMINEERS	DUAL TONE	III	19
4	37	KHRUANGBIN & LEON BRIDGES	LISASAWYER63/COLUMBIA/DEAD OCEANS	Texas Sun (EP)	2
NEW	38	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	1
NEW	39	TENNIS	MUTUALLY DETRIMENTAL/THIRTY TIGERS	Swimmer	1
29	40	POST MALONE	REPUBLIC	Hollywood's Bleeding	24
36	41	LAUREN DAIGLE ¹	CENTRICITY/IZTONE	Look Up Child	76
39	42	CREDENCE CLEARWATER REVIVAL ¹⁰	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	337
47	43	METALLICA ¹⁶	BLACKENED/RHINO	Metallica	531
43	44	FLEETWOOD MAC ²⁰	WARNER BROS./RHINO	Rumours	182
40	45	PINK FLOYD ¹⁵	PINK FLOYD/LEGACY	The Dark Side Of The Moon	282
42	46	ELTON JOHN ¹	ROCKE T/ISLAND/UME	Diamonds	95
45	47	TYLER, THE CREATOR ¹	COLUMBIA	IGOR	21
50	48	NIRVANA ⁵	DGC/GEFFEN/UME	MTV Unplugged In New York	110
32	49	LANA DEL REY ¹	POLYDOR/INTERSCOPE/IGA	Born To Die	171
35	50	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG		9



Roddy's Unique Chart Claim

Roddy Ricch draws an interesting chart statistic as his *Please Excuse Me for Being Antisocial* falls from No. 1 to No. 4 on the Billboard 200. With the descent, the title has now racked up four nonconsecutive weeks at No. 1 — all through single-week visits to the top (a debut at No. 1 on the Dec. 21, 2019-dated chart, followed by reigns on Jan. 18, 2020, Feb. 8 and Feb. 22).

In turn, *Please* is the first album to make four single-week visits to No. 1 since 2011-12, when Adele's *21* had seven one-week visits among its total of 10 engagements at the top.

Further down the chart rabbit hole, the only other set to notch its first four visits at No. 1 with single-week stanzas was way back in 1975: Jefferson Starship's *Red Octopus*. It climbed to No. 1 on Sept. 6, then returned on Sept. 27, Nov. 1 and Nov. 29.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
11	1	#1 24KGOLDN	RECORDS/COLUMBIA	Dropped Outta College	7
NEW	2	BEACH BUNNY	MOM + POP	Honeymoon	1
1	3	FLIPP DINERO	CINEMATIC/WE THE BEST/EPIC	LOVE FOR GUALA	7
6	4	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	11
4	5	BABY KEEM	BABY KEEM	DIE FOR MY BITCH	7
10	6	SURFACES	SURFACES/TENTHOUSAND PROJECTS	Where The Light Is	5
5	7	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	Mercury Lane	19
RE	8	SHAED	PHOTO FINISH	Melt (Deluxe)	3
8	9	TOKYO'S REVENGE	BLAC NOIZE/TOKYO'S REVENGE	Mdngh (Side B) (EP)	5
9	10	JP SAXE	ARISTA	Hold It Together (EP)	2
7	11	SNOH AALEGRA	ARTIUM/AWAL-KOBALT	- Ugh, those feels again	7
13	12	LUH KEL	CINEMATIC	Mixed Emotions	7
2	13	D SMOKE	WOODWORKS/EMPIRE	Black Habits	2
14	14	ALI GATIE	LISN/WARNER	YOU	8
16	15	DANILEIGH	DEF JAM	The Plan	7
17	16	ALAN WALKER ¹	MER MUSIKK/RCA	Different World	8
18	17	J.I.	G*STAR/INTERSCOPE/IGA	Hood Life Krisis, Vol. 1	6
NEW	18	MARLO	QUALITY CONTROL	1st & 3rd	1
3	19	TOOSII	SOUTHCOAST	Platinum Heart	2
24	20	HARDY	TREE VIBEZ/BIG LOUD	HIXTAPE, Vol. 1	4
RE	21	RYAN HURD	RCA NASHVILLE/SMN	Platonic (EP)	3
RE	22	RED VELVET	SM	The ReVe Festival: Finaie (EP)	6
22	23	KAASH PAIGE	BORNSTAR/DEF JAM	Parked Car Convos	7
NEW	24	BLACK SWAN	FRONTIERS	Shake The World	1
25	25	DALEX	RICH	Climaxxx	5

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 TAME IMPALA	MODULAR/INTERSCOPE/IGA	The Slow Rush	1
3	2	BILLIE EILISH ²	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	47
6	3	HARRY STYLES ¹	ERSKINE/COLUMBIA	Fine Line	10
7	4	QUEEN ⁸	HOLLYWOOD	Greatest Hits	93
9	5	THE BEATLES ¹²	APPLE/CAPITOL/UME	Abbey Road	368
NEW	6	NATHANIEL RATELIFF	STAX/CONCORD	And It's Still Alright	1
5	7	LANA DEL REY ¹	POLYDOR/INTERSCOPE/IGA	Born To Die	158
10	8	BILLIE EILISH ¹	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	40
8	9	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	219
2	10	KHRUANGBIN & LEON BRIDGES	LISASAWYER63/COLUMBIA/DEAD OCEANS	Texas Sun (EP)	2
12	11	FLEETWOOD MAC ²⁰	WARNER BROS./RHINO	Rumours	167
14	12	PINK FLOYD ¹⁵	PINK FLOYD/LEGACY	The Dark Side Of The Moon	151
13	13	NIRVANA ⁵	DGC/GEFFEN/UME	MTV Unplugged In New York	22
11	14	BOB MARLEY AND THE WAILERS ¹⁵	TUFF GONG/ISLAND/UME	Legend: The Best Of...	244
18	15	MICHAEL JACKSON ³³	EPIC/LEGACY	Thriller	168
17	16	TYLER, THE CREATOR ¹	COLUMBIA	IGOR	10
NEW	17	TENNIS	MUTUALLY DETRIMENTAL/THIRTY TIGERS	Swimmer	1
16	18	AMY WINEHOUSE ²	REPUBLIC	Back To Black	238
20	19	PRINCE AND THE REVOLUTION ¹³	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	155
NEW	20	THE WONDER YEARS	HOPELESS	Burst & Decay (Volume II)	1
24	21	NIRVANA ¹⁰	SUB POP/DGC/GEFFEN/UME	Nevermind	11
25	22	THE BEATLES ¹¹	APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	130
NEW	23	BEACH BUNNY	MOM + POP	Honeymoon	1
19	24	CREDENCE CLEARWATER REVIVAL ¹⁰	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	65
1	25	GREEN DAY	REPRISE/WARNER	Father Of All...	2



Weather Rolls In

Huey Lewis & The News debut on the Billboard 200 for the first time in nearly a decade as *Weather* arrives at No. 71. It's the highest-charting nonhits package from the band since 1994's *For Chords & Several Years Ago* topped out at No. 55 (June 4, 1994).

Weather is the band's first album since Lewis announced in 2018 he has Ménière's disease. The disorder has affected his hearing and rendered him unable to perform live. *Weather's* release has drawn much media coverage, including features on CBS' *Sunday Morning* (Jan. 26) and NPR's *All Things Considered* (Feb. 15).

Weather starts with a little over 11,000 equivalent album units earned in the week ending Feb. 20, according to Nielsen Music/MRC Data. Nearly all of that sum was in album sales — the act's best sales week since the chart dated July 1, 2006, when *Greatest Hits* sold 13,000 in its fourth week on the list.

—K.C.

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, DEFINED AS THOSE WHO HAVE NEVER APPEARED ON THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF R&B/HIP-HOP ALBUMS. COUNTRY ALBUMS, LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS: THE WEEK'S TOP-SELLING ALBUMS IN THESE CATEGORIES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND: *NEW ALBUMS; **REISSUES; ***RECORDS; ****RECORDS; *****RECORDS. ALL RIGHTS RESERVED.

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SOCIAL/STREAMING

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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	176
4	2	NCT 127 SM	80
2	3	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	440
7	4	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	83
3	5	ARIANA GRANDE REPUBLIC	368
9	6	MONSTA X EPIC	116
6	7	SEVENTEEN PLEDIS/KAKAO M	140
49	8	IZ*ONE OFF THE RECORD/GENIE/STONE MUSIC ENTERTAINMENT	5
8	9	ATEEZ KQ/RCA	38
5	10	LIL NAS X COLUMBIA	47
11	11	SB19 SHOWBUT/SONY MUSIC PHILIPPINES/LEGACY	10
14	12	BLACKPINK YG/INTERSCOPE/IGA	122
12	13	LALI ARIOLA/SONY MUSIC ARGENTINA	148
13	14	NCT SM	86
15	15	FIERSA BESARI UNSIGNED	48
43	16	THE WEEKND XO/REPUBLIC	141
21	17	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	49
18	18	EXO SM	135
10	19	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	330
23	20	CARDI B THE KSR GROUP/ATLANTIC/AG	139
33	21	JENNIFER LOPEZ NUYORICAN/EPIC	376
RE	22	JO1 LAPONE	2
37	23	GOT7 JYP	131
19	24	THE BOYZ CRE KER/KAKAO M	18
42	25	DUA LIPA WARNER	104
RE	26	SIA MONKEY PUZZLE/ATLANTIC/AG	9
30	27	PENTAGON CUBE/LOEN ENTERTAINMENT	26
RE	28	MAMAMOO RBW/LOEN ENTERTAINMENT	20
RE	29	TROYE SIVAN CAPITOL	95
RE	30	KEHLANI TSUNAMI MOB/ATLANTIC/AG	31
RE	31	ITZY JYP	9
RE	32	BECKY G KEMOSABE/RCA/SONY MUSIC LATIN	80
31	33	GFRIEND SOURCE MUSIC/KAKAO M	10
38	34	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	34
24	35	STRAY KIDS JYP	73
RE	36	KAROL G UNIVERSAL MUSIC LATIN/UMLE	16
RE	37	LEWIS CAPALDI VERTIGO/CAPITOL	4
RE	38	A.C.E BEAT INTERACTIVE	6
17	39	NIALL HORAN NEON HAZE/CAPITOL	110
RE	40	ANITTA WARNER LATINA	65
RE	41	GUCCI MANE GUWOP/ATLANTIC/AG	49
22	42	SHAKIRA SONY MUSIC LATIN/RCA	388
25	43	TAYLOR SWIFT REPUBLIC	396
RE	44	NATTI NATASHA PINA/SONY MUSIC LATIN	3
48	45	SELENA GOMEZ INTERSCOPE/IGA	409
NEW	46	DOJA CAT KEMOSABE/RCA	1
RE	47	MARSHMELLO JOYTIME COLLECTIVE	134
RE	48	POST MALONE REPUBLIC	99
RE	49	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	3
RE	50	BAD BUNNY RIMAS	33



IZ*ONE Blossoms On Social 50

IZ*ONE (above) blasts into the Social 50 chart's top 10 for the first time (flying 49-8) after the Feb. 17 release of the 12-member girl group's debut full-length album, *BLOOM*IZ*. The South Korean/Japanese act gains in nearly all chart metrics in the week ending Feb. 20, led by 554,000 Twitter reactions (up 333%), as well as 22,000 new Twitter followers and 4,000 new Facebook page likes, according to Next Big Sound.

The act, which debuted in late 2018 after being formed via the Mnet TV reality competition *Produce 48*, previously reached No. 18 on the Social 50 dated Nov. 16, 2019.

Concurrently, *BLOOM*IZ* bows at No. 15 on World Albums, earning 1,000 equivalent album units in the United States in the week ending Feb. 20, 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	11
2	2	LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	6
3	3	INTENTIONS SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber Feat. Quavo	2
14	4	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	7
NEW	5	NUMBERS A Boogie Wit da Hoodie Feat. Roddy Ricch, Gunna & London On Da Track HIGHBRIDGE THE LABEL/ATLANTIC		1
NEW	6	NO TIME TO DIE DARKROOM/INTERSCOPE	Billie Eilish	1
5	7	DANCE MONKEY BAD BATCH/ELECTRA/EMG	Tones And I	18
4	8	HIGH FASHION BIRD VISION/ATLANTIC	Roddy Ricch Feat. Mustard	7
8	9	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	16
9	10	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	10
NEW	11	FOREVER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber Feat. Post Malone & Clever	1
12	12	DON'T START NOW WARNER	Dua Lipa	9
11	13	FALLING ALAMO/INTERSCOPE	Trevor Daniel	13
6	14	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard & Roddy Ricch	23
13	15	CIRCLES REPUBLIC	Post Malone	25
15	16	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	13
10	17	BOP SOUTHCOST/INTERSCOPE	DaBaby	20
7	18	GODZILLA SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Juice WRLD	5
17	19	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	33
18	20	10,000 HOURS WARNER MUSIC NASHVILLE/WAR	Dan + Shay & Justin Bieber	17
19	21	WOAH QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	15
24	22	SUM 2 PROVE QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	6
22	23	MEMORIES 222/INTERSCOPE	Maroon 5	19
21	24	HIGHEST IN THE ROOM CACTUS JACK/EPIC	Travis Scott	20
35	25	BLUEBERRY FAYGO MOGUL VISION/INTERSCOPE	Lil Mosey	2
NEW	26	ME AND MY GUITAR HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	1
20	27	SUICIDAL YNW MELLY/300	YNW Melly	11
27	28	HOT GIRL BUMMER BEAT RAP/ALAMO/INTERSCOPE	blackbear	17
NEW	29	GO STUPID COLUMBIA	Polo G Feat. NLE Choppa & Stunna 4 Vegas	1
25	30	MY OH MY SYCO/EPIC	Camila Cabello Feat. DaBaby	8
NEW	31	DIOR VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke	1
23	32	BANDIT GRADE A/INTERSCOPE	Juice WRLD & YoungBoy Never Broke Again	20
31	33	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	9
NEW	34	GNF (GIVE NO FXX) QUALITY CONTROL/MOTOWN/CAPITOL	Migos, Young Thug & Travis Scott	1
33	35	YOU SHOULD BE SAD CAPITOL	Halsey	6
28	36	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	69
29	37	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	46
NEW	38	MIGHT NOT GIVE UP HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. Young Thug	1
26	39	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	49
NEW	40	TO DIE FOR CAPITOL	Sam Smith	1
32	41	OUT WEST CACTUS JACK/EPIC	JACKBOYS Feat. Young Thug	7
42	42	THE BONES COLUMBIA NASHVILLE	Maren Morris	4
NEW	43	THUG LOVE HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	1
30	44	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	27
34	45	TOES SOUTHCOST/INTERSCOPE	DaBaby Feat. Lil Baby & Moneybagg Yo	9
44	46	SAY SO KEMOSABE/RCA	Doja Cat	2
36	47	HEART ON ICE ALAMO/INTERSCOPE	Rod Wave	11
40	48	TUSA YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	Karol G & Nicki Minaj	5
NEW	49	STAIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. DaBaby	1
41	50	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	36

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.

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HOT 100 SONGWRITERS™

1	#1 6 WKS	RODDY RICCH
TIE 2		BILLIE EILISH
TIE 2		FINNEAS
4		TONES AND I
5		30ROC
TIE 6		JUSTIN BIEBER
TIE 6		POO BEAR
8		LOUIS BELL
9		LIL BABY
10		A BOOGIE WIT DA HOODIE

COUNTRY SONGWRITERS™

1	#1 1 WK	JOSH OSBORNE
2		LUKE COMBS
3		JIMMY ROBBINS
4		ROSS COPPERMAN
TIE 5		LAURA VELTZ
TIE 5		MAREN MORRIS
7		JON NITE
8		RAY FULCHER
9		NATALIE HEMBY
TIE 10		JORDAN DAVIS
TIE 10		LONNIE FOWLER

R&B SONGWRITERS™

TIE 1	#1 1 WK	JUSTIN BIEBER
TIE 1	#1 1 WK	POO BEAR
3		THE WEEKND
TIE 4		DJ MECCA
TIE 4		JIMMY G
TIE 6		LIZZO
TIE 6		RICKY REED
8		ILLANGELO
9		DAHEALA
10		SASHA SIROTA



Osborne
Hunts
Down
No. 1

Josh Osborne (above) tops Country Songwriters for the first time, powered by three writing credits on the Hot Country Songs chart, all in the top 10. Sam Hunt's "Kinfolks" places at No. 3 — and hits No. 1 on Country Airplay (see page 65) — followed by Old Dominion's "One Man Band" at No. 4 and Blake Shelton and Gwen Stefani's "Nobody but You" at No. 10.

Plus, Justin Bieber and Poo Bear (real name Jason Boyd) ascend to No. 1 on R&B Songwriters thanks to 11 co-written entries on Hot R&B Songs from Bieber's new LP, *Changes*. Among them, Bieber's "Intentions" (featuring Quavo) rules Hot R&B Songs for a second week, with former four-week leader "Yummy" at No. 3.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 7 WKS	30ROC
2		FINNEAS
3		POO BEAR
4		TMS
5		GREG KURSTIN
6		FRANK DUKES
7		KONSTANTIN KERSTING
8		IAN KIRKPATRICK
9		DANN HUFF
10		OZ

COUNTRY PRODUCERS™

1	#1 29 WKS	DANN HUFF
2		DAN SMYERS
3		SCOTT MOFFATT
4		JOEY MOI
5		GREG KURSTIN
6		ZACH CROWELL
7		SHANE MCANALLY
8		SCOTT HENDRICKS
9		ROSS COPPERMAN
10		MICHAEL KNOX

R&B PRODUCERS™

1	#1 2 WKS	POO BEAR
2		THE AUDIBLES
3		RICKY REED
4		THE WEEKND
5		TYSON TRAX
6		SASHA SIROTA
7		HARV
8		CARDO ON THE BEAT
TIE 9		MAX MARTIN
TIE 9		OSCAR HOLTER

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 Feb. 29, 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.

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DEEP
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The State Of Radio

Who says radio's dead? Although broadcast ad revenue is creeping downward, audiences are aging and streaming has surpassed the medium as a vehicle for music discovery. In its inaugural Deep Dive report, *Billboard* assesses the radio industry today and provides a glimpse of its future by comparing streaming and radio users, automobile audio usage, the growth rates of programming formats – and by looking at why labels and artists still need airtime even in a streaming world.



Hit Songs Are Staying On The Radio Airplay Charts Longer Despite Peaking Faster On Streaming Platforms



These Three Singles Broke On Radio Instead Of Streaming: Here's How It Happened



Double-Digit Growth Projected For Digital Radio Ad Revenue Through 2023, But It's No Panacea

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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)	6 WKS	The Black Eyed Peas X J Balvin	1	19
2	2	TUSA		Karol G & Nicki Minaj	1	15
HOT SHOT DEBUT	3	IGNORANTES		Bad Bunny & Sech	3	1
4	4	VETE		Bad Bunny	1	14
5	5	LOCO CONTIGO		DJ Snake, J. Balvin & Tyga	4	36
3	6	KEII		Anuel AA	3	2
7	7	CALLAITA		Bad Bunny & Jhay Cortez	2	38
8	8	AMOR TUMBAO		Natanael Cano	8	7
6	9	LA CANCION		J Balvin & Bad Bunny	1	34
10	10	NO ME CONOCE		Jhay Cortez, J Balvin & Bad Bunny	4	40
11	11	SAL QUE TIRE PA LANTE		Daddy Yankee	7	18
16	12	SIGUES CON EL		Arcangel x Sech	12	10
15	13	MUEVELO		Nicky Jam & Daddy Yankee	12	7
13	14	ME GUSTA		Shakira & Anuel AA	6	6
17	15	QUE PENNA		Maluma x J Balvin	13	21
14	16	ADICTO		Tainy, Anuel AA & Ozuna	5	26
18	17	MORADO		J Balvin	13	6
20	18	AIR LA MEJOR VERSION DE MI		Natti Natasha & Romeo Santos	10	22
19	19	FANTASIAS		Rauw Alejandro X Farruko	12	19
12	20	MEDUSA		Jhay Cortez, Anuel AA & J Balvin	12	2
22	21	BLANCO		J Balvin	18	14
23	22	FANTASIA		Ozuna	21	10
21	23	QUE CALOR		Major Lazer & J Balvin Featuring El Alfa	13	23
27	24	GIRL		Myke Towers	23	4
31	25	YO YA NO VUELVO CONTIGO		Lenin Ramirez Featuring Grupo Firme	22	13
28	26	DISFRUTO LO MALO		Natanael Cano	24	16
30	27	DEFINITIVAMENTE		Daddy Yankee & Sech	27	3
26	28	AVENTURA		Lunay, Ozuna & Anuel AA	11	17
36	29	SOLO TU		Calibre 50	29	9
49	30	STM CORONAO NOW		Lil Pump x El Alfa	30	8
37	31	SUBELO (FURTHER UP)		Static & Ben El & Pitbull & Chesca	31	3
33	32	ELLA		Natanael Cano Featuring Junior H	29	11
35	33	ME QUEDARE CONTIGO		Pitbull & Ne-Yo Featuring Lenier & El Micha	33	5
29	34	NO ELEGI CONOCERTE		Banda Sinaloense MS de Sergio Lizarraga	24	18
32	35	ESCONDIDOS		La Adictiva Banda San Jose de Mesillas	19	15
34	36	ESA VEZ SOY YO		Banda Carnaval	27	14
38	37	HOLA		Dalex	37	9
42	38	MIA DESDE SIEMPRE		La Arrolladora Banda el Limon de Rene Camacho	38	6
39	39	BELLAQUITA		Dalex & Lenny Tavarez	34	13
40	40	SOY EL DIABLO		Natanael Cano & Bad Bunny	16	17
44	41	EN BOCA DE TODOS		T3r Elemento	33	9
41	42	EL GUERO		Grupo Firme Featuring Marca MP	39	6
NEW	43	TE OLVIDE		Alejandro Fernandez	43	1
NEW	44	TIBURONES		Ricky Martin	44	1
NEW	45	PALABRA DE HOMBRE		El Fantasma	45	1
RE	46	EASY		Jhay Cortez X Ozuna	33	4
43	47	MORIR SOLO		Prince Royce	35	9
48	48	EL DRIP		Natanael Cano	44	7
47	49	INFELIZ		Arcangel & Bad Bunny	33	8
45	50	WHINE UP		Nicky Jam & Anuel AA	17	16



Alejandro Rules Again

Alejandro Fernández (above) nabs his seventh Top Latin Albums No. 1 with *Hecho en México*. His 16th studio set debuts atop the chart with 12,000 equivalent album units earned in the week ending Feb. 20, according to Nielsen Music/MRC Data. Of that sum, 10,000 are album sales, mostly owed to a concert ticket/album sale redemption offer with his upcoming tour. Meanwhile, on Hot Latin Songs, Bad Bunny x Sech's "Ignorantes" bows at No. 3, powered by streaming activity (9 million registered clicks).

Maluma x J Balvin's "Qué Pena" moves 2-1 on Latin Airplay (up 4% in audience to 15.4 million in the week ending Feb. 23). It's the 15th No. 1 for Maluma and the 20th for Balvin. The latter is only the second act to achieve at least 20 lead-ers on the tally, trailing Enrique Iglesias' 30.

—PAMELA BUSTIOS

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 ALEJANDRO FERNANDEZ	1 WK	Hecho En Mexico	1	
2	2	BAD BUNNY		X 100PRE	61	
3	3	MYKE TOWERS		Easy Money Baby	4	
7	4	GG OZUNA		Nibiru	12	
4	5	J BALVIN & BAD BUNNY		Oasis	34	
6	6	NATANAEL CANO		Corridos Tumbados	16	
5	7	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	190	
9	8	JHAY CORTEZ		Famouz	39	
8	9	OZUNA		Odisea	130	
10	10	ARCANGEL		Historias de Un Capricornio	9	
11	11	LUNAY		Epico	17	
NEW	12	NATANAEL CANO		Corazon Tumbado (EP)	1	
1	13	PRINCE ROYCE		Alter Ego	2	
20	14	PS OZUNA		Aura	78	
12	15	BECKY G		Mala Santa	18	
13	16	SECH		Suenos	44	
16	17	FARRUKO		Gangalee	43	
22	18	LUIS FONSI		Vida	55	
23	19	KAROL G		Ocean	42	
14	20	ANUEL AA		Real Hasta La Muerte	84	
21	21	NICKY JAM		Intimo	16	
24	22	ROMEO SANTOS		Formula: Vol. 2	256	
25	23	SELENA		Ones	223	
17	24	J BALVIN		Vibras	91	
27	25	ENRIQUE IGLESIAS		Greatest Hits (2019)	20	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 QUE PENNA	Maluma x J Balvin	8		
1	2	TUSA	Karol G & Nicki Minaj	14		
3	3	RITMO (BAD BOYS FOR LIFE)	The Black Eyed Peas X J Balvin	17		
4	4	QUE TIRE PA LANTE	Daddy Yankee	18		
5	5	MUEVELO	Nicky Jam & Daddy Yankee	7		
6	6	VETE	Bad Bunny	12		
15	7	GG LA MEJOR VERSION DE MI	Natti Natasha & Romeo Santos	21		
7	8	FANTASIA	Ozuna	6		
10	9	SOLO TU	Calibre 50	11		
11	10	SUBELO (FURTHER UP)	Static & Ben El & Pitbull & Chesca	3		
9	11	ME GUSTA	Shakira & Anuel AA	5		
13	12	ME QUEDARE CONTIGO	Pitbull & Ne-Yo Feat. Lenier & El Micha	7		
12	13	BLANCO	J Balvin	13		
20	14	MORADO	J Balvin	5		
8	15	ESA VEZ SOY YO	Banda Carnaval	17		
19	16	TE QUEMASTE	Manuel Turizo & Anuel AA	11		
18	17	MIA DESDE SIEMPRE	La Arrolladora Banda el Limon de Rene Camacho	12		
21	18	FANTASIAS	Rauw Alejandro X Farruko	3		
24	19	KEII	Anuel AA	2		
16	20	ESCONDIDOS	La Adictiva	16		
14	21	NO ELEGI CONOCERTE	Banda Sinaloense MS de Sergio Lizarraga	20		
28	22	SIGUES CON EL	Arcangel x Sech	2		
23	23	TIBURONES	Ricky Martin	3		
31	24	MAS TE RECUERDO	Los Norteno Banda	11		
22	25	PERRIANDO	Reykon	5		

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 RITMO (BAD BOYS FOR LIFE)	6 WKS	The Black Eyed Peas X J Balvin	1	19
2	2	HAPPIER	5	Marshmello & Bastille	1	79
3	3	HIGHER LOVE		Kygo X Whitney Houston	2	34
4	4	LOSE CONTROL		Meduza x Becky Hill x GOODBOYS	4	19
6	5	RIDE IT.		DJ Regard	3	30
5	6	GOOD THINGS FALL APART		Illenium & Jon Bellion	3	41
7	7	QUE CALOR		Major Lazer & J Balvin Featuring El Alfa	6	24
8	8	POST MALONE		Sam Feldt Featuring RANI	4	39
9	9	TAKEAWAY		The Chainsmokers & Illenium Featuring Lennon Stella	3	31
11	10	FOREVER YOURS (TRIBUTE)		Kygo With Avicii & Sandro Cavazza	9	4
10	11	ON THE FLOOR	3	Jennifer Lopez Featuring Pitbull	4	3
12	12	FAITH		Galantis & Dolly Parton Feat. Mr. Probz	10	17
13	13	FAMILY		The Chainsmokers With Kygo	6	11
14	14	YOU BROKE MY HEART AGAIN		Teqkoi & Aiko	14	3
49	15	DELETE FOREVER	STM	Grimes	15	2
15	16	ALONE, PT. II		Alan Walker & Ava Max	11	8
23	17	I FEEL LOVE	SAL	Sam Smith	8	16
19	18	PURPLE HAT		Sofi Tukker	15	18
16	19	BODY BACK		Gryffin Featuring Maia Wright	14	18
17	20	BAILA CONMIGO		Jennifer Lopez	16	19
21	21	USED TO LOVE		Martin Garrix & Dean Lewis	10	16
HOT SHOT DEBUT	22	COLD FEET		Loud Luxury	22	1
22	23	FALLING IN LOVE		Dennis Kruissen Featuring Andrew Langston	18	5
27	24	THERAPY		Duke Dumont	22	5
32	25	THIS IS REAL		Jax Jones & Ella Henderson	25	14
24	26	TURN ME ON		Riton X Oliver Heldens Featuring Vula	11	18
42	27	IN YOUR EYES		Robin Schulz Featuring Alida	14	6
NEW	28	BORN TO LOVE		Meduza Featuring SHELLS	28	1
25	29	NEVER FELT A LOVE LIKE THIS		Galantis & Hook N Sling Featuring Dotan	25	2
20	30	GET YOUR WISH		Porter Robinson	12	4
36	31	ONE NIGHT		MK x Sonny Fodera Featuring Raphaella	28	7
29	32	ON MY MIND		Diplo & SIDEPIECE	25	10
NEW	33	THE POWER OF LOVE II		Love Regenerator	33	1
33	34	NEED YOUR LOVE		Gryffin, Seven Lions & Noah Kahan	12	17
34	35	FEELING GUD		NGHTMRE & SLANDER Featuring Matthew Santos	34	2
37	36	ALL NIGHT LONG		Jonas Blue & RetroVision	36	6
39	37	GREENLIGHTS		Krewella	21	5
30	38	I DON'T SEARCH I FIND		Madonna	30	7
46	39	SAD		Chico Rose Featuring Afrojack	39	2
43	40	GRIZTRONICS		GRiZ & Subtronics	9	19
40	41	FREE		Louis The Child With Drew Love	27	15
31	42	FEELING GOOD		Sofi Tukker	31	2
RE	43	LONELY		Joel Corry	43	2
35	44	HONEST		San HoLo Featuring Broods	35	3
44	45	JULIET & ROMEO		Martin Solveig & Roy Woods	36	8
45	46	RABBIT HOLE		CamelPhat Featuring Jem Cooke	23	11
47	47	GOOD TIME GIRL		Sofi Tukker Featuring Charlie Barker	47	3
38	48	SAFETY 2020		GASHI, Chris Brown, Afro B & DJ Snake	25	4
RE	49	WANTED		NOTD x Daya	24	15
48	50	MORE THAN OK		R3HAB x Clara Mae x Frank Walker	22	4



J.Lo Logs 18th No. 1

Jennifer Lopez (above) crowns Dance Club Songs for an 18th time as "Baila Conmigo" climbs 2-1. She boasts the sixth-most leaders dating to the chart's 1976 inception as a national survey, trailing only Madonna (50), Rihanna (33), Beyoncé (22), Janet Jackson (20) and Katy Perry (19). The track — a cover of Dayvi and Víctor Cárdenas' collaboration (featuring Kelly Ruiz) that reached No. 9 on Hot Dance/Electronic Songs last November — was remixed by Eric Kupper, Chris Cox and Studio 54, among others.

On Dance/Mix Show Airplay, Dua Lipa lands a 10th week at No. 1 with "Don't Start Now," tying her 2018 ruler "One Kiss" (with Calvin Harris) as her longest-leading chart-topper. It's the first song to log double-digit weeks at the peak since Marshmello and Bastille's "Happier" (16 weeks, 2018-19).

—GORDON MURRAY

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	World War Joy	11	
2	2	MARSHMELLO	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello: Fortnite Extended Set	55	
3	3	LADY GAGA	STREAMLINE/KONLIVE/CHERY TREE/INTERSCOPE/IGA	The Fame	310	
5	4	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Collage (EP)	172	
7	5	ILLENIUM	ASTRALWERKS	Ascend	27	
8	6	GRYFFIN	DARKROOM/GEFFEN/IGA	Gravity	18	
6	7	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	Carte Blanche	31	
9	8	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Memories...Do Not Open	150	
11	9	GORILLAZ	PARLOPHONE/WARNER	Demon Days	265	
12	10	ODESA	FOREIGN FAMILY COLLECTIVE/COUNTER	A Moment Apart	128	
11	11	MAJOR LAZER	MAD DECENT	Major Lazer Essentials	48	
10	12	ALAN WALKER	MER MUSIKK/RCA	Different World	62	
4	13	GALANTIS	BIG BEAT/ATLANTIC/AG	Church	2	
15	14	DAFT PUNK	DAFT LIFE/PARLOPHONE/RHINO	Discovery	143	
13	15	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Sick Boy	96	
14	16	CALVIN HARRIS	COLUMBIA	Funk Wav Bounces Vol. 1	138	
18	17	DAFT PUNK	DAFT LIFE/COLUMBIA	Random Access Memories	224	
16	18	AVICII	PRMD/ISLAND	True	175	
17	19	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	Nothing But The Beat	266	
20	20	SAM FELDT	SPINNIN	Magnets EP	33	
22	21	AVICII	AVICII AB/GEFFEN/IGA	TIM	38	
21	22	M83	M83/MUTE	Hurry Up, We're Dreaming.	89	
23	23	ODESA	FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	234	
19	24	KAYTRANADA	RCA	BUBBA	10	
24	25	ALINA BARAZ & GALIMATIAS	ULTRA/MOM - POP	Urban Flora	226	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 DON'T START NOW	Dua Lipa	16		
2	2	CIRCLES	Post Malone	24		
6	3	HOT GIRL BUMMER	blackbear	10		
11	4	THIS IS REAL	Jax Jones & Ella Henderson	10		
9	5	ROXANNE	Arizona Zervas	12		
4	6	DANCE MONKEY	Tones And I	14		
3	7	HEARTLESS	The Weeknd	9		
7	8	CONGRATULATIONS	Don Diablo Featuring Brando	6		
12	9	EVERYTHING I WANTED	Billie Eilish	9		
15	10	ON MY MIND	Diplo & SIDEPIECE	4		
14	11	FOREVER YOURS (TRIBUTE)	Kygo With Avicii & Sandro Cavazza	3		
8	12	LOSE YOU TO LOVE ME	Selena Gomez	13		
10	13	RUN IT	Midnight Kids Featuring Annika Wells	6		
13	14	WE GOT LOVE	Sigala & Ella Henderson	13		
5	15	MEMORIES	Maroon 5	17		
16	16	GREENLIGHTS	Krewella	4		
18	17	LIKE NOBODY	VAVO & TalkSick	6		
19	18	BEAT OF YOUR HEART	Disco Fries & Mister AC Featuring Rozee	5		
25	19	BLINDING LIGHTS	The Weeknd	2		
29	20	MEAN IT	Cash Cash Featuring Wrabel	3		
27	21	ADORE YOU	Harry Styles	3		
22	22	FAMILY	The Chainsmokers With Kygo	4		
21	23	MY OH MY	Camila Cabello Featuring DaBaby	5		
26	24	ALL YOUR LOVE	Bonka Featuring The Romantic Era	4		
31	25	ONE NIGHT	MK x Sonny Fodera Featuring Raphaella	10		

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK GG BAILA CONMIGO SONY MUSIC LATIN	Jennifer Lopez	8
3	2	ALL NIGHT LONG ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue & RetroVision	11
4	3	(I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Elton John & Taron Egerton	9
5	4	SAD SPINNIN'	Chico Rose Feat. Afrojack	9
1	5	I DON'T SEARCH I FIND LIVE NATION/INTERSCOPE	Madonna	11
12	6	USED TO LOVE STMPD RCRDS/RCA	Martin Garrix & Dean Lewis	6
14	7	THERAPY VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont	3
9	8	RABBIT HOLE COLUMBIA	CamelPhat Feat. Jem Cooke	12
15	9	LOVE HANGOVER 2020 MOTOWN/CAPITOL	Diana Ross	4
7	10	ANYTHING FOR YOU CARRILLO	Rosabel Feat. Tamara Wallace	10
6	11	RAISING HELL KEMOSABE/RCA	Kesha Feat. Big Freedia	10
10	12	IN THE DARK SPINNIN'	Vintage Culture, Fancy Inc	13
17	13	LIVING FOR THE MUSIC SWISHCRAFT	Brett Oosterhaus & Debby Holiday	7
8	14	BREAK THE WHEEL DAUMAN	Kendra Erika	10
22	15	GIRLS NIGHT OUT STARGIRL/DAUMAN	Debbie Gibson	6
23	16	ALIVE AUDIO+PLAY	Joey Suarez	7
19	17	ON MY MIND HIGHERGROUND	Diplo & SIDEPiece	8
28	18	FOREVER YOURS (TRIBUTE) INEFFABLE/ISLAND/REPUBLIC	Kygo With Avicii & Sandro Cavazza	3
24	19	TURN YOUR WORLD AROUND RADIKAL	Bimbo Jones & Thelma Houston	5
18	20	ENERGY GLIDESONIC	Glidesonic	12
16	21	DON'T START NOW WARNER	Dua Lipa	14
20	22	JUST A LIE FLY AGAIN	Kristine W	12
21	23	MOVING ON UP SWISHCRAFT	Heather Small Feat. Dirty Disco And Matt Consola	12
29	24	ANTHEM ASTRALWERKS/CAPITOL	Connor Bvrns, Bonn	5
34	25	PERSONAL JESUS LOVE ANIMAL	Michelle Kash	3
25	26	JUST THE SAME SONY MUSIC CANADA/418	AP3	7
27	27	GET BACK TO LOVE DAUMAN	Kris James	6
32	28	AMERICAN BEAUTY JAPANICA	Alya	4
26	29	KICKBACK UNDERGROUND ANGEL/BROKEN	NIK:11 Feat. Ouiwey Collins	10
38	30	CP-1 COLUMBIA	Love Regenerator	2
37	31	GOOD MAN SONGBIRD/DAUMAN	Hilary Roberts	3
31	32	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	11
13	33	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	14
39	34	I WANT IT ALL CUTTING	Julio Mena	3
42	35	DON'T LEAVE ME LONELY RCA	Mark Ronson Feat. YEBBA	2
30	36	RITMO (BAD BOYS FOR LIFE) BEP/WE THE BEST/EPIC	The Black Eyed Peas X J Balvin	16
33	37	I HATE ME TOO FLYING BOY	Eda Green	8
43	38	MONEY RADIKAL	Klaas	3
11	39	GRAVEYARD CAPITOL	Halsey	14
48	40	FEELS LIKE LOVE HOUSE OF PRIDE	Raquela	2
HOT SHOT DEBUT	41	DEEP INSIDE OF ME SPINNIN'	Vintage Culture & Adam K Feat. MKLA	1
40	42	ONE NIGHT AREA 10/BIG ON BLUE/ULTRA	MK x Sonny Fodera Feat. Raphaella	6
NEW	43	HAPPY TOGETHER PEACEMAN	Sir Ivan	1
NEW	44	PHYSICAL WARNER	Dua Lipa	1
45	45	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	8
36	46	TURN ME ON MINISTRY OF SOUND/RCA/SONY MUSIC	Riton X Oliver Heldens Feat. Vula	16
35	47	I FEEL LOVE CAPITOL	Sam Smith	14
41	48	PIECES GKM	Avery Raquel	8
44	49	LOSE CONTROL VIRGIN/ASTRALWERKS/CAPITOL	Meduza x Becky Hill x GOODBOYS	18
NEW	50	BORN TO LOVE DEFECTED	Meduza Feat. SHELLS	1

BOXSCORE

billboard

FEB. 29 2020

CONCERT GROSSES

GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1 \$3,166,581 \$249/\$39	BANDA MS DE SERGIO LIZARRAGA STAPLES CENTER, LOS ANGELES FEB 14-15	31,035 TWO SHOWS TWO SELLOUTS	GOLDENVOICE PRESENTS
2 \$2,782,730 (\$4,145.878 AUSTRALIAN) \$120.95/\$1.58	TOOL QUODS BANK ARENA, SYDNEY FEB 17-18	27,308 30,181 TWO SHOWS ONE SELLOUT	FRONTIER TOURING
3 \$2,657,817 \$237/\$166/\$150/\$90	CELINE DION AMERICAN AIRLINES CENTER, DALLAS, TEXAS FEB 3	12,634 SELLOUT	AEG PRESENTS/CONCERTS WEST
4 \$2,418,296 \$14.950/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK FEB 20	18,229 SELLOUT	MSG LIVE
5 \$2,358,301 \$169.50/\$4.950	BILLY JOEL AMALIE ARENA, TAMPA, FLA FEB 7	18,378 SELLOUT	LIVE NATION
6 \$2,278,207 \$216/\$153/\$110/\$66	CELINE DION SMOOTHIE KING CENTER, NEW ORLEANS, LA FEB 7	12,833 SELLOUT	AEG PRESENTS/CONCERTS WEST
7 \$2,150,963 \$218/\$140/\$99/\$51	CELINE DION PNC ARENA, RALEIGH, N.C. FEB 11	12,436 SELLOUT	AEG PRESENTS/CONCERTS WEST
8 \$2,127,052 \$250/\$150/\$90/\$60	CELINE DION TOYOTA CENTER, HOUSTON, TEXAS FEB 1	11,569 SELLOUT	AEG PRESENTS/CONCERTS WEST
9 \$2,021,746 \$196/\$118/\$90/\$58	CELINE DION AT&T CENTER, SAN ANTONIO, TEXAS JAN 30	13,645 SELLOUT	AEG PRESENTS/CONCERTS WEST
10 \$1,772,149 (\$2,644,308 AUSTRALIAN) \$14.42/\$58.84	MICHAEL BUBLE BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA FEB 4-5	15,146 TWO SHOWS TWO SELLOUTS	TEG DAINTY
11 \$1,651,922 \$99/\$39	THE LUMINEERS ALLSTATE ARENA, ROSEMONT, ILL FEB 21-22	24,239 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
12 \$1,619,919 \$193/\$115/\$77/\$54	CELINE DION BOK CENTER, TULSA, OKLA FEB 5	11,004 SELLOUT	AEG PRESENTS/CONCERTS WEST
13 \$1,609,727 \$185/\$104/\$75/\$51	CELINE DION FEDEXFORUM, MEMPHIS, TENN FEB 9	11,452 SELLOUT	AEG PRESENTS/CONCERTS WEST
14 \$1,581,252 \$99/\$39	THE LUMINEERS BARCLAYS CENTER, BROOKLYN FEB 13-14	26,232 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
15 \$1,361,619 \$200/\$25	TOMMY TORRES COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO FEB 14-15	23,419 24,454 TWO SHOWS	COLECTIVO 84 CORP
16 \$1,311,143 \$144/\$71.50	WIDESPREAD PANIC FOX THEATRE, ATLANTA, GA DEC 29-31	13,079 THREE SHOWS THREE SELLOUTS	LIVE NATION
17 \$1,115,403 \$125/\$100/\$65/\$40/\$25	JURASSIC WORLD LIVE AMWAY CENTER, ORLANDO, FLA JAN 17-20	29,424 37,344 SEVEN SHOWS	FELD ENTERTAINMENT
18 \$1,079,826 \$55	SUPERM THE FORUM, INGLEWOOD, CALIF FEB 1	12,487 SELLOUT	LIVE NATION
19 \$995,766 \$129.50/\$4.3	TOOL SAVE MART CENTER, FRESNO, CALIF JAN 15	10,332 10,946	AEG PRESENTS
20 \$976,980 \$70/\$52.50	CRUSH SF BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO FEB 14-15	16,092 17,602 TWO SHOWS	ANOTHER PLANET ENTERTAINMENT
21 \$826,226 \$132.99/\$42.99	ALAN JACKSON STATE FARM ARENA, ATLANTA, GA FEB 14	11,602 SELLOUT	OUTBACK CONCERTS
22 \$792,163 \$129.50/\$25.88	MARTIN LAWRENCE CAPITAL ONE ARENA, WASHINGTON, D.C. JAN 31	11,498 13,437	AEG PRESENTS
23 \$749,309 \$69.50/\$34.50	BRANDI CARLILE RYMAN AUDITORIUM, NASHVILLE JAN 14-16, 19-21	14,097 SIX SHOWS SIX SELLOUTS	AEG PRESENTS
24 \$710,354 \$204/\$184/\$144/\$94/\$74	STRAY KIDS MICROSOFT THEATER, LOS ANGELES FEB 16	5,294 6,020	LIVE NATION
25 \$705,713 \$225/\$115/\$89/\$59/\$4.9	LOS TEMERARIOS THE FORUM, INGLEWOOD, CALIF FEB 14	7,926 SELLOUT	LIVE NATION
26 \$673,059 \$89/\$39	THE LUMINEERS BRIDGESTONE ARENA, NASHVILLE FEB 19	11,349 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
27 \$622,986 (\$60.864 EUROS) \$90.84/\$62.28	FLORIAN SILBEREISEN VELODROME, BERLIN JAN 11	9,039 SELLOUT	SEMMELE CONCERTS
28 \$583,688 \$129/\$99/\$79/\$59	TYRESE THE FORUM, INGLEWOOD, CALIF FEB 16	7,011 SELLOUT	URBAN VIBE ENTERTAINMENT
29 \$569,167 \$89/\$39	THE LUMINEERS, JS ONDARA VAN ANDEL ARENA, GRAND RAPIDS, MICH FEB 11	9,885 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
30 \$553,375 \$64.07	KORN & BREAKING BENJAMIN, BONES UK XCEL ENERGY CENTER, ST. PAUL, MINN FEB 7	8,637 9,721	LIVE NATION
31 \$546,198 \$89/\$39	THE LUMINEERS JOHN PAUL JONES ARENA, CHARLOTTEVILLE, VA FEB 16	11,315 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
32 \$541,920 \$89/\$39	THE LUMINEERS, JS ONDARA BANKERS LIFE FIELDHOUSE, INDIANAPOLIS, IND FEB 18	10,862 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
33 \$539,078 \$110.75/\$23	MIRANDA LAMBERT LEGACY ARENA AT THE B.J.C.C. BIRMINGHAM, ALA JAN 18	7,791 11,896	RED MOUNTAIN ENTERTAINMENT
34 \$515,735 \$65.72	KORN & BREAKING BENJAMIN, BONES UK SNHU ARENA, MANCHESTER, N.H. JAN 25	7,847 8,330	LIVE NATION
35 \$502,526 \$69.37/\$24.37	REX ORANGE COUNTY SHRINE AUDITORIUM, LOS ANGELES JAN 10-11	12,710 TWO SHOWS TWO SELLOUTS	AEG PRESENTS



Lumineers Light Up Chart

The Lumineers (above) storm the Boxscore chart with reports for eight North American shows on Ill: The World Tour. The band, which came stateside after 17 European shows last November, is posting career-best numbers. Its double-headers at the Allstate Arena in Rosemont, Ill. (Feb. 21-22), and Brooklyn's Barclays Center (Feb. 13-14) are at Nos. 11 and 14, respectively.

The Chicago-area shows (\$1.7 million gross) and the Brooklyn gigs (\$1.6 million) are the band's second- and third-highest-grossing engagements ever, after a three-show run at Colorado's Fiddler's Green Amphitheatre in 2016. In terms of averages for per-night gross, The Lumineers' 2020 shows are their biggest yet.

—ERIC FRANKENBERG

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My Billboard Moment

Shelly Peiken

SONGWRITER

🕒 In January 2000, Christina Aguilera's "What a Girl Wants," co-written by Shelly Peiken, dethroned Santana and Rob Thomas' "Smooth" to become the first Billboard Hot 100 No. 1 of the millennium. It was also the first No. 1 for Peiken, who had previously gotten close as a co-writer of Meredith Brooks' "Bitch," which hit No. 2 in 1997. Since then, she has written songs for Bebe Rexha, Céline Dion, Mandy Moore and Miley Cyrus, and she's also a founding member of the advocacy organization Songwriters of North America. " 'Bitch' changed things for me, but 'What a Girl Wants' established that I wasn't a fluke," says Peiken on the song's 20th anniversary. "If this was happening again, it wasn't an accident."

My daughter was 2 at the time, so I wasn't obsessing about the charts every second, which was a good thing. We were reading *Winnie the Pooh* when I got a call from [Atlantic Records'] Pete Ganbarg, who said "What a Girl Wants" was going to knock out "Smooth" next week. He had A&R'd Santana and that record, so he knew when he said, "You're going to have your first No. 1."

I was so ready after "Bitch" had come so close. Both songs were inspired by the same relationship: my current husband. They've got a common thread because they're from the same soul. Growing up, I didn't know songwriting could be a profession. But when I decided that this was what I wanted to do with my life, I read *Billboard* and the charts constantly: "Diane Warren, Diane Warren, Diane Warren." Like, "Who is this chick?!" (Laughs.) I imagined that one day my name would be in the little parentheses that said "writer." —AS TOLD TO NICK WILLIAMS

"I've always been a massive fan of Shelly's writing and have tried to have our artists cut as many of her songs as possible. So when I saw that 'What a Girl' was going to replace 'Smooth' at No. 1, I was thrilled to call her and give her the news."

—PETE GANBARG, PRESIDENT OF A&R, ATLANTIC RECORDS; PRESIDENT, ATCO RECORDS

THE LEGACY

Peiken also co-wrote Aguilera's next hit, "Come On Over Baby (All I Want Is You)," which reigned at No. 1 on the Hot 100 for four weeks in 2000.

"Bitch" has logged 56.7 million on-demand U.S. streams, according to Nielsen Music/MRC Data.

Peiken has two Grammy Award nominations: best rock song ("Bitch") and best spoken word album, for her 2015 memoir, *Confessions of a Serial Songwriter*.

Peiken photographed by Winnie Au on Feb. 14 at Big Orange Sheep in Brooklyn.

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A painting of a man with braided hair, wearing a light blue shirt and dark pants, sitting on a large rock. He is holding a small object in his hands, possibly a pipe or a small instrument, with a small flame or light above it. He is surrounded by several goats of various colors (white, brown, black) on the rock and in the background. The background shows a body of water and distant hills under a blue sky. The overall style is that of a classical painting.

MY TURN

Dr. Dre

NEW ALBUM OUT NOW

