

billboard

APRIL 25, 2020 • BILLBOARD.COM

One Love. A Billion New Streams

PLAYS OF **BOB MARLEY**'S CATALOG HAVE JUMPED 23% IN THE PANDEMIC.
WHY HE MATTERS MORE THAN EVER



ARE LABELS IMMUNE?

COVID-19 TESTS THEIR NEW BUSINESS MODEL

WHADDYA LOOKING AT?

LYOR, BRITNEY, POSTY AND MORE SHARE VIEWS FROM HOME



movement
I SH
THE
CONCRETE JUNGLE!!

don't
overcup
HA

BILL WITHERS

1938-2020



Sometimes in our lives we all have pain

We all have sorrow

But if we are wise

We know that there's always tomorrow

Lean on me, when you're not strong

And I'll be your friend

I'll help you carry on



billboard Hot 100®

A still from Drake's "Toosie Slide" video.



Lonely At The Top: Soloists Extend No. 1 Streak

AS THE WEEKND RECLAIMS THE NO. 1 SPOT ON THE BILLBOARD Hot 100 with "Blinding Lights," following a one-week interruption by Drake's "Toosie Slide," singularly billed acts continue a notable run atop the chart.

No duets or songs with features have led for 34 consecutive weeks, dating to the start of Lizzo's seven-week command with "Truth Hurts" on the Sept. 7, 2019-dated survey. The streak, which also encompasses No. 1s by Travis Scott, Lewis Capaldi, Selena Gomez, Post Malone, Mariah Carey and Roddy Ricch, is the longest since a 38-week stretch (also including Carey) in 1997-98.

Further, 76% of all Hot 100 top 10s in the past 34 weeks belong to solo-credited acts. In the prior 34 frames, only 50% did.

While timing factors into the current trend (Future's "Life Is Good," featuring Drake, peaked at No. 2 for eight weeks), Lizzo and another female rapper-singer have played prominent parts: Doja Cat earns her first top five Hot 100 hit as "Say So" (RCA Records) jumps from No. 8 to No. 5.

RCA co-president Joe Riccitelli says the label's A&R team isn't necessarily scaling back on features and that he values versatility: "From singing to rapping to producing, these artists are multitalented."

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 BLINDING LIGHTS ▲ MAX MARTIN, O.T. HOLTER, THE WEEKND (A.TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, O.T. HOLTER)		The Weeknd XO/REPUBLIC	1	20
-	1	2	AIR TOOSIE SLIDE OZ (A. GRAHAM, O. YILDRIM)		Drake OVO SOUND/REPUBLIC	1	2
2	3	3	THE BOX ▲ 30ROC (R.W. MOORE, JR., S. GLOADE, A. MORAGNE, A. Q. TATE)		Roddy Ricch BIRD VISION/ ATLANTIC	1	19
3	4	4	DON'T START NOW ▲ I. KIRKPATRICK (C. AILIN, I. KIRKPATRICK, E. W. SCHWARTZ, D. LIPA)		Dua Lipa WARNER	2	24
7	8	5	SAY SO TYSON TRAX (A. Z. OLAMINI, L. GOTTWALD, L. ASRAT, D. SPRECHER)		Doja Cat KEMOSABE/ RCA	5	15
6	7	6	ADORE YOU ▲ KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, A. R. ALLEN, T. JOHNSON)		Harry Styles ERSKINE/ COLUMBIA	6	19
4	6	7	CIRCLES POST MALONE, FRANK DUKES, L. BELL (L. B. BELL, A. R. POST, A. FEENY, W. T. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	1	33
5	5	8	LIFE IS GOOD ▲ OZ, D. HILL, IN. D. WILBURN, A. GRAHAM, D. HILL, O. YILDRIM, M. D. LIYEW)		Future Feat. Drake FREEBANDZ/ EPIC	2	14
8	9	9	INTENTIONS POD BEAR, THE AUDIBLES (J. D. BIEBER, J. BOYD, Q. K. MARSHALL, D. JORDAN, J. GIANNOS)		Justin Bieber Feat. Quavo QUALITY CONTROL/SCHOOLBOY/MOTOWN/ RAYMOND BRAUN/CAPITOL/DEF JAM	8	10
9	10	10	EVERYTHING I WANTED FINNEAS (F. B. O'CONNELL, B. E. O'CONNELL)		Billie Eilish DARKROOM/INTERSCOPE	8	23

UNTIL THE PHILOSOPHY WHICH
HOLD ONE RACE SUPERIOR AND
ANOTHER INFERIOR IS FINALLY
AND PERMANENTLY DISCREDITED
AND ABANDONED EVERYWHERE
IS WAR ME SAY WAR THAT UNTIL
THERE NO LONGER FIRST CLASS
AND SECOND CLASS CITIZENS OF
ANY NATION UNTIL THE COLOR OF A MAN'S
SKIN IS OF NO MORE SIGNIFICANCE
THAN THE COLOR OF HIS EYES ME SAY
WAR THAT UNTIL THE BASIC HUMAN
RIGHTS ARE EQUALLY GUARANTEED
TO ALL WITHOUT REGARD TO RACE
DIS A WAR THAT UNTIL THAT DAY THE DREAM
OF LASTING PEACE, WORLD CITIZENSHIP RULE
OF INTERNATIONAL MORALITY WILL REMAIN IN BUT A
FLEETING ILLUSION TO BE PURSUED, BUT NEVER ATTAINED

Bob Marley and the Wailers, War, Rastaman Vibration, 1976 Island Records
Published by Fifty Six Hope Road Music Limited/Primary Wave Blue Mountain



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HONORED TO BE
THE EXCLUSIVE PUBLISHING PARTNER OF THE MARLEY FAMILY FOR
ONE OF THE GREATEST SONGWRITERS OF ALL TIME



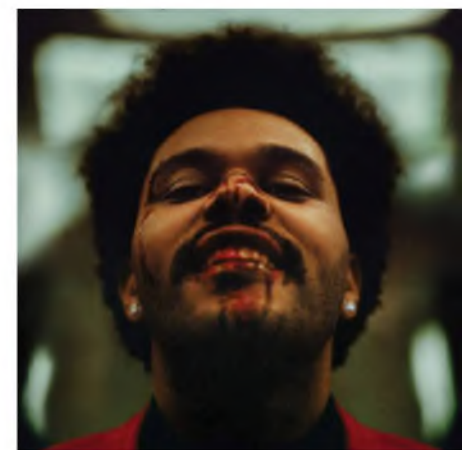
WHERE ICONS AND LEGENDS LIVE

SMOKEY ROBINSON | BURT BACHARACH | PAUL ANKA | WAR | AIR SUPPLY
TOMMY SHAW (STYX) | TOM HAMILTON (AEROSMITH) | BOSTON
WHITNEY HOUSTON ESTATE | COUNT BASIE | LEON RUSSELL | DONNY HATHAWAY
CULTURE CLUB (BOY GEORGE) | SLY STONE | DAVE NAVARRO
JUSTIN HAYWARD (MOODY BLUES) | MELISSA ETHERIDGE | CEELO GREEN
NOEL HOGAN (CRANBERRIES) | ROBBIE ROBERTSON | DEF LEPPARD | LEON RUSSELL
HOLLY KNIGHT | SAMMY HAGAR | SUBLIME | PRINCE | FLO RIDA | KENNY LOGGINS
PETE WATERMAN | STEVE CROPPER | ALICE COOPER | JIMMY VAN HUESEN
TOM COCHRANE | GLENN GOULD

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LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 THE WEEKND XO/REPUBLIC	After Hours	1	4
	2	TORY LANEZ INTERSCOPE/JGA	The New Toronto 3	2	1
3	3	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Eternal Atake	1	6
4	4	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1	7
6	5	BAD BUNNY RIMAS	YHLQMDLG	2	7
9	6	POST MALONE REPUBLIC	Hollywood's Bleeding	1	32
7	7	RODDY RICCH BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	1	19
NEW	8	THE STROKES CULT/RCA	The New Abnormal	8	1
2	9	ROD WAVE ALAMO/INTERSCOPE/JGA	Pray 4 Love	2	2
8	10	DUA LIPA WARNER	Future Nostalgia	4	3
12	11	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	55
11	12	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF. JAM	Changes	1	9
10	13	JHENE AIKO DEF. JAM	Chilombo	2	6
13	14	SOUNDTRACK WALT DISNEY	Frozen II	1	22
RE	15	SOUNDTRACK VILLA 40/DREAMWORKS/RCA	TROLLS: World Tour	15	2
14	16	HARRY STYLES ERSKINE/COLUMBIA	Fine Line	1	18
5	17	SAM HUNT MCA NASHVILLE/UMGN	SOUTHSIDE	5	2
15	18	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	23
63	19	GG SELENA GOMEZ INTERSCOPE/JGA	Rare	1	14
17	20	DOJA CAT KEMOSABE/RCA	Hot Pink	17	24
16	21	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	Suga	10	6
18	22	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	150
19	23	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	7	10
23	24	MORGAN WALLEN BIG LOUD	If I Know Me	23	81
26	25	JUICE WRLD GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	100
28	26	SUMMER WALKER LVRN/INTERSCOPE/JGA	Over It	2	28
25	27	POST MALONE REPUBLIC	beerbongs & bentleys	1	103
37	28	BTS BIGHIT ENTERTAINMENT	MAP OF THE SOUL : 7	1	8
29	29	LEWIS CAPALDI VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	48
41	30	QUEEN HOLLYWOOD	Greatest Hits	11	382
24	31	ROD WAVE ALAMO/JGA	Ghetto Gospel	10	24
33	32	DABABY SOUTHCOAST/INTERSCOPE/JGA	KIRK	1	29
36	33	TAYLOR SWIFT REPUBLIC	Lover	1	34
27	34	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Still Flexin, Still Steppin	2	8
32	35	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Music To Be Murdered By	1	13
40	36	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	94
39	37	LIL MOSEY MOGUL VISION/INTERSCOPE/JGA	Certified Hitmaker	12	20
34	38	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	2	9
35	39	HALSEY CAPITOL	Manic	2	13
43	40	JUICE WRLD GRADE A/INTERSCOPE/JGA	Death Race For Love	1	58
46	41	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	121
20	42	PARTYNEXTDOOR OVO SOUND/WARNER	PARTYMOBILE	8	3
49	43	ELTON JOHN ROCKE T/ISLAND/UME	Diamonds	7	127
42	44	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	27
21	45	JOYNER LUCAS TWENTY NINE/TULLY	ADHD	10	3
56	46	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	2	18
50	47	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	89
48	48	POST MALONE REPUBLIC	Stoney	4	175
45	49	JACKBOYS CACTUS JACK/EPIC	JACKBOYS	1	16
47	50	TRIPPIE REDD TENTHOUSAND PROJECTS	A Love Letter To You 4	1	21

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
44	51	ORIGINAL BROADWAY CAST HAMILTON UP TOWN/ATLANTIC/AG	Hamilton: An American Musical	3	238
51	52	YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	35
60	53	DON TOLIVER CACTUS JACK/ATLANTIC/AG	Heaven Or Hell	7	5
52	54	LIZZO NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	52
57	55	CAMILA CABELLO SYCO/EPIC	Romance	3	19
58	56	XXXTENTACION BAD VIBES FOREVER	?	1	109
62	57	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	622
64	58	KHALID RIGHT HAND/RCA	Free Spirit	1	54
65	59	CHRIS BROWN CBE/RCA	Indigo	1	42
69	60	THE BEATLES APPLE/CAPITOL/UME	?	1	416
68	61	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	467
73	62	SAINT JHN GODD COMPLEX/HITCO	Collection One	62	4
22	63	5 SECONDS OF SUMMER 5 SECONDS OF SUMMER/INTERSCOPE/JGA	CALM	2	4
101	64	PS LAUREN DAIGLE CENTRICITY/IZTONE	Look Up Child	3	84
71	65	ED SHEERAN ATLANTIC/AG	÷ (Divide)	1	163
59	66	YNW MELLY YNW MELLY/300/AG	Melly vs. Melvin	8	21
72	67	ARIANA GRANDE REPUBLIC	Thank U, Next	1	62
74	68	KHALID RIGHT HAND/RCA	American Teen	4	163
70	69	JACK HARLOW GENERATION NOW/ATLANTIC/AG	Sweet Action	36	5
75	70	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	240
78	71	FLEETWOOD MAC WARNER BROS./RHINO	Rumours	1	368
84	72	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	612
80	73	MUSTARD 10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	8	42
NEW	74	MADDIE & TAE MERCURY NASHVILLE/UMGN	The Way It Feels	74	1
67	75	G HERBO EPIC/MACHINE ENTERTAINMENT GROUP	PTSD	7	7
90	76	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	138
87	77	SOUNDTRACK WALT DISNEY	Moana	2	177
76	78	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	75
97	79	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	123
89	80	LIL TJAY COLUMBIA	True 2 Myself	5	27
81	81	TONES AND I BAD BAT CH/ELEKTRA/EMG	The Kids Are Coming (EP)	30	28
83	82	ED SHEERAN ATLANTIC/AG	No.6 Collaborations Project	1	40
88	83	LIL NAS X COLUMBIA	7 (EP)	2	43
95	84	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	15	187
NEW	85	BETHEL MUSIC BETHEL	Peace	85	1
94	86	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/JGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	41
98	87	CARDI B THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	106
99	88	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	58
92	89	MAC MILLER WARNER	Circles	3	13
91	90	MONEYBAGG YO N-LESS/INTERSCOPE/JGA	Time Served	3	14
85	91	KELSEA BALLERINI BLACK RIVER	kelsea	12	4
113	92	OLD DOMINION RCA NASHVILLE/SMN	Old Dominion	9	25
82	93	J BALVIN UNIVERSAL MUSIC LATINO/UMLE	Colores	15	4
102	94	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	Greatest Hits	2	353
111	95	THE BEATLES APPLE/CAPITOL/UME	Abbey Road	1	357
100	96	SHAWN MENDES ISLAND/REPUBLIC	Shawn Mendes	1	99
105	97	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	372
110	98	2PAC AMARU/DEATH ROW/INTERSCOPE/UMI	Greatest Hits	3	320
106	99	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	241
104	100	NF NF REAL MUSIC/CAROLINE	The Search	1	38



A Month For The Weeknd

The Weeknd makes it a month at No. 1 on the Billboard 200 with *After Hours*, becoming the first album to string together four weeks in a row at the peak since Drake's *Scorpion* linked its first five weeks atop the tally in 2018 (July 14-Aug. 11). *After Hours* is one of five albums to rule for at least four weeks since 2018. Most recently, Roddy Ricch's *Please Excuse Me for Being Antisocial* collected four nonconsecutive frames at No. 1. (Its last week in that spot was Feb. 22.)

After Hours earned 75,000 equivalent album units in the week ending April 16 (down 18%), according to Nielsen Music/MRC Data.

Coming in at No. 2 is Tory Lanez's *The New Toronto 3*, with 64,000 units. All five of Lanez's entries have reached the top five. Meanwhile, The Strokes strike at No. 8 with *The New Abnormal* (35,000 units), clocking the band's fifth top 10 release.

—KEITH CAULFIELD

Table with columns: LAST WEEK, THIS WEEK, ARTIST, CERTIFICATION, Title, PEAK POS., WKS. ON CHART. Includes entries for THE WEEKND, KENDRICK LAMAR, DAN + SHAY, XXXTENTACION, TORY LANEZ, A BOOGIE WIT DA HOODIE, SOUNDTRACK, DRAKE, THOMAS RHETT, NIGHTWISH, KIANA LEDE, TREVOR DANIEL, LAUV, JOHN PRINE, DABABY, JOHN PRINE, POLO G, AC/DC, FRANK OCEAN, SURFACES, THE NOTORIOUS B.I.G., KANE BROWN, DRAKE, MICHAEL JACKSON, SOUNDTRACK, LYNRD SKYNYRD, J. COLE, LIL TECCA, IMAGINE DRAGONS, NIPSEY HUSSLE, ZAC BROWN BAND, TAYLOR SWIFT, LIL WAYNE, GUNS N' ROSES, BRUNO MARS, JORDAN DAVIS, KENDRICK LAMAR, JONAS BROTHERS, EMINEM, EAGLES, BRETT YOUNG, KEVIN GATES, MEEK MILL, TWENTY ONE PILOTS, PLAYBOI CARTI, INGRID ANDRESS, THE ROLLING STONES, LADY GAGA & BRADLEY COOPER, BAD BUNNY, ELVIS PRESLEY.



10

DUA LIPA Future Nostalgia

After a bow at No. 4, it's the first Warner Records album to spend its first three weeks in the top 10 since Josh Groban's Stages in 2015. The last Warner album to spend its first four weeks in the region was Michael Bublé's To Be Loved in 2013.



15

SOUNDTRACK TROLLS: World Tour

The album returns after the film was released April 10 on premium on-demand video (and at a handful of drive-in theaters). It earned 22,000 equivalent album units in the week ending April 16 (up 369%), according to Nielsen Music/MRC Data.



64

LAUREN DAIGLE Look Up Child

Easter Sunday (April 12) pumps gains for a bevy of Christian and gospel albums, led by the genres' biggest title of the week, Look Up Child. It earned 10,000 units (up 22%) and spends a 67th nonconsecutive week at No. 1 on the Top Christian Albums chart.

Table with columns: LAST WEEK, THIS WEEK, ARTIST, CERTIFICATION, Title, PEAK POS., WKS. ON CHART. Includes entries for OZZY OSBOURNE, THE MOUNTAIN GOATS, JESSIE REYEZ, NIALL HORAN, LIL BABY & GUNNA, SZA, TRAVIS SCOTT, MICHAEL JACKSON, METALLICA, VARIOUS ARTISTS, CONAN GRAY, RED HOT CHILI PEPPERS, SOUNDTRACK, TYLER, THE CREATOR, H.E.R., NF, GEORGE STRAIT, THE BEACH BOYS, BLAKE SHELTON, DRAKE, NIRVANA, FRANK SINATRA, EMINEM, BTS, ELLA MAI, DARYL HALL JOHN OATES, BOB SEGER & THE SILVER BULLET BAND, RIHANNA, MAC MILLER, BAZZI, ED SHEERAN, SAM SMITH, ADELE, JON PARDI, JASON ALDEAN, FIVE FINGER DEATH PUNCH, STEVIE WONDER, MIRANDA LAMBERT, KACEY MUSGRAVES, KIDZ BOP KIDS, KID CUDI, BON JOVI, BRYSON TILLER, SOUNDTRACK, JOJI, YOUNGBOY NEVER BROKE AGAIN, TRIPPIE REDD, PLAYBOI CARTI, IMAGINE DRAGONS, LANA DEL REY.

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NO MORE TROUBLE

A pandemic certainly wasn't part of the plan for **Bob Marley's** 75th birthday year. But amid a crisis, the reggae icon's family is expanding their thriving business — at a time when their visionary patriarch's music and message feel more essential than ever.

BILLBOARD HOT 100

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Recording Academy interim president/CEO **Harvey Mason Jr.** reflects on how the organization's charitable arm, MusiCares, established a coronavirus relief fund for the music community.

ON THE COVER

Bob Marley mural by Michael Ortiz and Jon Lamb of LKMND, photographed by Kwaku Alston on Feb. 5 at Tuff Gong Records in Kingston, Jamaica.

THIS PAGE

Tuff Gong Records interior photographed Feb. 5 in Kingston.



WAKE UP
AND LIVE!



TO OUR READERS

Billboard will publish its next issue on May 23. For 24/7 music coverage, go to billboard.com.



INTRODUCING THE **MBA**
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NORTH TEXAS**
**BILLBOARD'S LIST OF TOP RANKED
MUSIC BUSINESS SCHOOLS**

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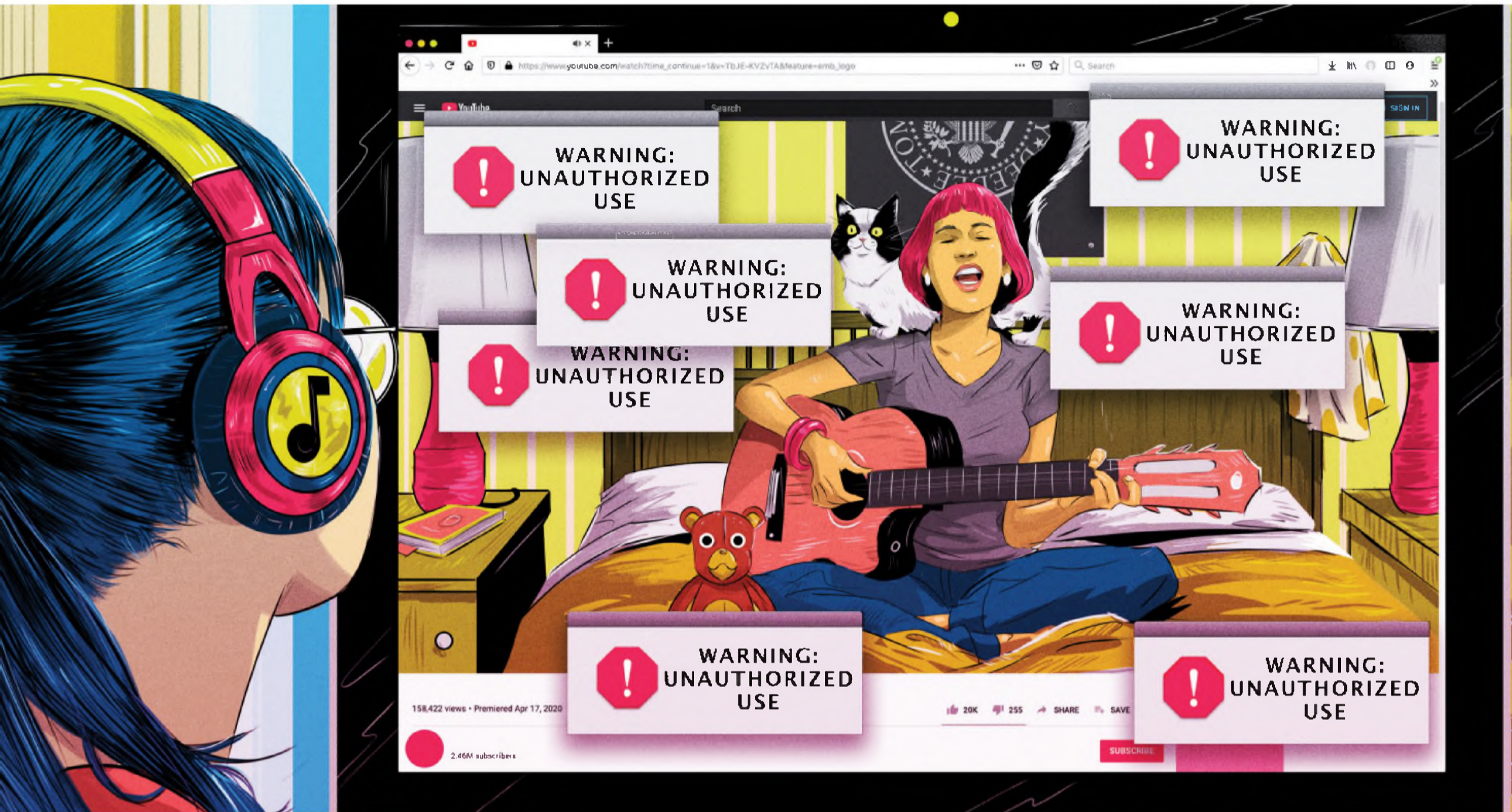
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The Market

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Licensed To Stream?

With venues closed, artists are turning to livestream performances. But clearing rights can be slippery business

BY STEVE KNOPPER

TO MAKE SURE ACTS like Elton John, Lady Gaga and Billie Eilish could perform the songs they wanted during Global Citizen's April 18 "One World: Together at Home" concert, Julie Wadley and her team worked 12-hour days for over a week. "I woke up early, I worked late," says the owner of Say Yes! Music, who cleared the rights for 130 songs so the event could be streamed live and shown on demand all over the world.

Over a month into the pandemic shutdown, livestream music performances have evolved from cool curiosities into an essential way for artists to reach fans, and sometimes even make money. Besides the Global Citizen event, which raised \$127 million from mostly corporate sponsors

for food banks and coronavirus-related causes, Diplo and Major Lazer have performed over a dozen "Corona World Tours" on YouTube for between 17,000 and 88,000 viewers each. A Bandsintown survey showed that almost three-quarters of fans say they'll continue to watch such performances once real-world venues reopen. But as Wadley's workload shows, clearing the necessary rights can be complicated.

Live performances online, like those at traditional clubs, need public performance licenses from collecting societies like ASCAP and BMI, which platforms like YouTube and Twitch have. Making those same performances available on demand on a continual basis also requires mechanical licenses from publishers — as well as synch licenses if video is

involved. (DJs also have to get similar rights to recordings.)

Mechanical licenses vary in cost: "A couple hundred bucks to a couple thousand bucks, depending on the nature of their use," says Barry Slotnick, a Loeb & Loeb attorney who represents artists, songwriters, labels and publishers. But they require the performer to track down the publisher, which isn't always easy.

The law isn't always entirely clear, either. Some rights holders believe that all livestream performances involve making a copy, and thus require mechanical rights, or synch rights in the case of video. "It's like the Wild West out there, and some of this is evolving," adds Ben McLane, a music attorney who has represented numerous artists and labels. "You don't

always know which of these licenses are applicable or necessary."

Some of the big platforms, including YouTube and Facebook (which owns Instagram), have the necessary licenses with almost all publishers, so artists don't have to worry about what songs they perform. Other platforms don't. "You've got companies like YouTube and Facebook checking all the boxes, and there are some that say, 'What boxes?'" says a label source. Twitch, which focuses on livestreaming, although not only with music, said in a statement that it "requires users to stream content they have the necessary rights to stream — for example, music they've written or licensed." If that's not the case, rights holders can issue takedown notices under the Digital Millennium Copyright Act.

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The complexity of the issues can be intimidating. If an online live performance requires a public performance license, and an on-demand stream involves both a public performance license and a mechanical license, what licenses do time-delayed live performances require? “It can be a thicket,” says Eleanor Lackman, who handles music litigation for Mitchell Silberberg & Knupp. “There’s probably a lot of infringement going on. We’ve had this flood of use with the stay-at-home orders, and there has to be a lot out there that isn’t licensed.”

So far, there haven’t been many legal threats — because livestreaming isn’t yet a big business and labels

“IT’S LIKE THE WILD WEST OUT THERE, AND SOME OF THIS IS EVOLVING.”

—BEN McLANE, ATTORNEY

and publishers don’t want to interfere with their artists trying to make money during a crisis. A representative for a well-known singer who recently performed a livestream says the team didn’t bother to clear rights. “We just did it and no one has come after us,” says the representative. “No one has contacted us about clearing anything, either.”

Clearing rights can be even more complicated when DJs incorporate snippets of existing recordings into performances. For a recent livestream, Diplo played parts of recordings like Marvin Gaye’s “Got

To Give It Up,” in addition to his own compositions. Since those performances are available on demand, his team has to clear the relevant rights with both publishers (of the compositions) and labels (which own most recordings). In this case, Diplo’s manager, Andrew McInnes of TMWRK, managed to pull it off. “The big companies have been helpful and supportive of what we’ve been doing,” says McInnes. “Pre-coronavirus, it was complicated to do things like this, but everyone’s working together to keep some positive music experience out in the world right now.”

Publishers say they’re doing their best to streamline their licensing processes during the anxious period of no concert revenue. “We’re trying to clear as quickly as possible and be as accommodating as possible because of the status of the world,” says Kelly Baden, vp worldwide licensing operations at Concord, which administers the publishing for the Rodgers & Hammerstein Organization and Leonard Bernstein’s catalog. “We have definitely had discussions about, ‘How do we take this out of our normal process and expedite this?’”

As livestreaming grows, however, rights holders will probably balance this kind of goodwill with their desire to get a piece of a promising new business. “If I’m Beyoncé and I say, ‘Everybody show up,’ and we’re going to see her and JAY-Z and the kids playing in their living room, if I were a [label or publishing] executive, would I call them and say, ‘I know you had to cancel your tour, and I know that’s a loss of income for you, but I want a piece of this?’ That’s a tough call,” says a publishing source. “I’m guessing the executives would say, ‘Wait a second, this could be the future.’”



ARE RECORD LABELS IMMUNE?

Recorded music has been steady so far. But that doesn’t mean the majors are pandemic-proof

RECORD LABELS WERE expecting another year of heady revenue growth, with no end in sight — until the coronavirus arrived. Now, as the live-music business considers when, and how, to reopen, labels are trying to figure out what the pandemic means for them.

Some label executives expect their companies to bring in less revenue, partly because many of their new releases are on hold and the physical market has collapsed. But there’s also hope that profits could be spared, since spending on tour support, promotion and travel is way down.

Although Universal Music Group’s first-quarter revenue jumped 17.8% to 1.77 billion euros (\$1.946 billion), compared with 2019, analyst Julien Roch, Barclays’ managing director of European media equity research, projects that UMG will finish the year with revenue down 1%. Label groups within the majors, which were anticipating revenue growth of between 8% and 20% for 2020, now think that number might be flat, or down as much as 10% over the next three quarters.

The rise of subscription streaming that has fueled most of the growth in recent years continues to be a bright spot amid the pandemic. But most record companies are diversified and could face declines in their other businesses, including publishing and merchandise. And while music subscriptions remain steady so far, some label executives fret that consumers who are unemployed for a while could be tempted to cancel. Already, they worry, the

number of streams has declined by double digits in some markets outside the United States.

The pandemic is changing music streaming in other ways, too. Stuck at home, consumers are increasingly listening on computers and TVs, rather than smartphones, shifting from higher-paying audio streams to lower-paying video streams that depend more on ads that are themselves declining in price.

Physical music sales, already in decline, have fallen even faster, though online CD sales are seeing a Christmas-like surge. Synch revenue has dried up alongside film and TV production, and merch sales are down since tours are on hold and stores are closed.

Publishing, normally the steadiest part of the music industry, also faces challenges. The publishing divisions of labels expect performance royalties to shrink, both because bars, restaurants and music venues aren’t paying to license music at the moment, and because the TV networks and radio stations that pay publishers a percentage of ad revenue are expecting to bring in much less ad revenue.

So far, the major labels haven’t announced any layoffs, or even pay cuts. But senior executives told *Billboard* that they could reevaluate their staffing strategies around June or July.

The pandemic has already imposed its own form of cost-cutting. Label spending on travel, entertainment and marketing are way down. “When the world begins to renormalize, will it have taught the industry new things about how they do business to achieve their numbers?” one indie-label executive asks. “They might ask, ‘Why are we traveling so much?’”

—ED CHRISTMAN

MARKET WATCH

18.85B

↑2.5%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending April 16.

12.93M

↑0.6%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week ending April 16.

293.6B

↓5.3%

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.

Clockwise from top left: Album covers for recent releases from 5 Seconds of Summer, Bad Bunny, Fiona Apple, The Weeknd, Dua Lipa and DaBaby.



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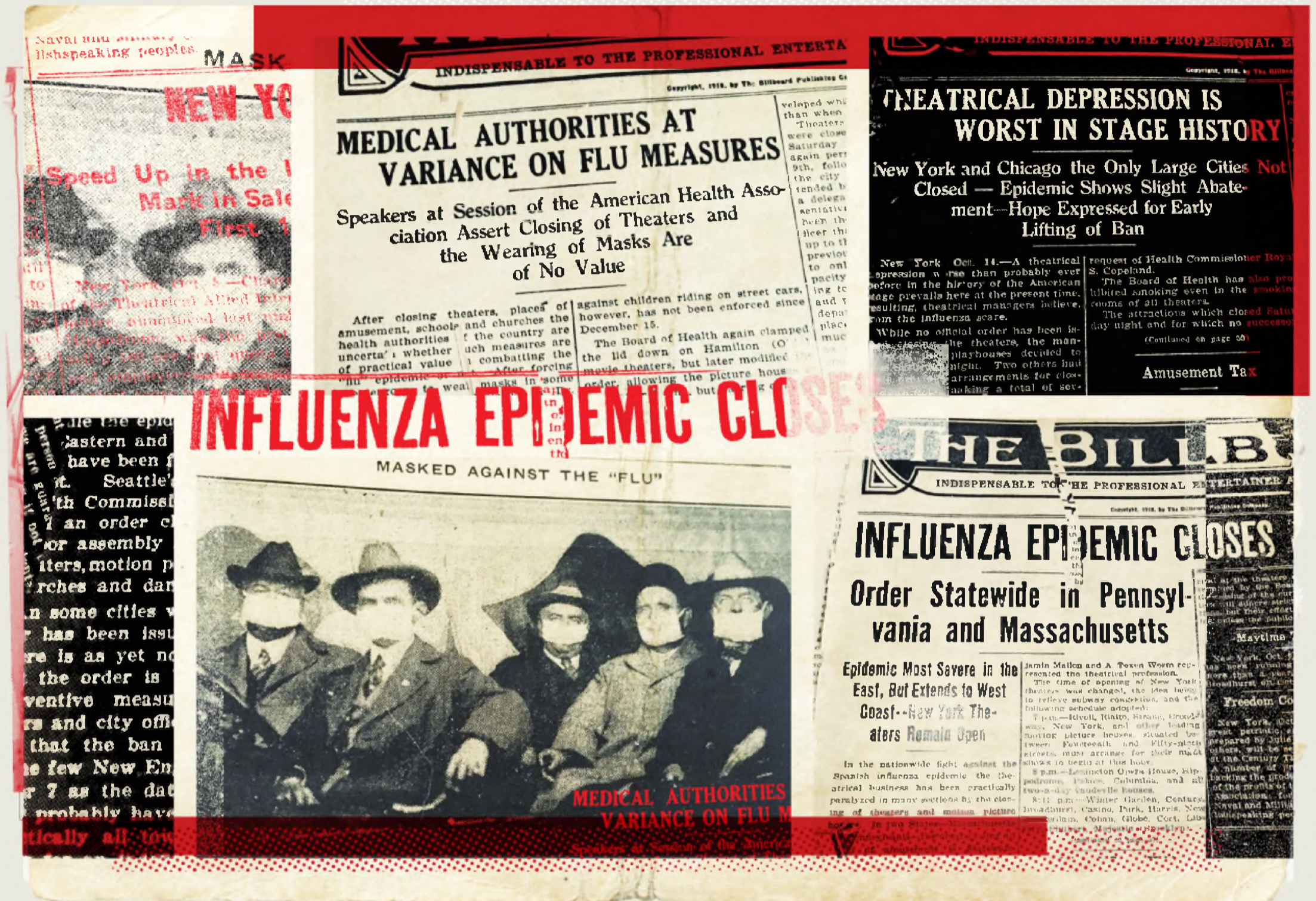
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History Repeating: The 1918 Pandemic In Billboard

THE NEWS IS FULL OF “unprecedented” situations, but *Billboard* is 126 years old, and we’ve seen it all — including the 1918 influenza pandemic that killed an estimated 675,000 Americans and shut down public gatherings in many big cities for weeks or months. A look at the magazine’s archives shows that the issues facing the entertainment business at the time seem frighteningly familiar. (Back then, *Billboard* covered it all — Broadway to burlesque, circuses to state fairs.) History may not repeat itself, as the saying goes — but it often rhymes.

DOLLARS AND SENSE

The Oct. 12, 1918, issue of *Billboard* described the theater business as “practically paralyzed” by the pandemic. Some of the fairs *Billboard* covered at the time went

ahead against the advice of medical experts, but a representative for a Birmingham, Ala., event said, “We feel that the health of the community is of more importance than the financial success of the fair.” By the Nov. 16 issue, as the pandemic began pummeling the West Coast, Los Angeles theater owners complained that they were being forced to lose money while “mercantile establishments” were allowed to remain open.

LOCKDOWNS AND LOCKUPS

According to the Dec. 14 issue: “Managers of 14 [Terre Haute, Ind.] theaters ignored the closing order on Nov. 28 and as soon as they had opened, they were arrested and taken to police headquarters and thence to jail, where they gave bonds. Six of them, after being released, again attempted to go on with their shows and again were arrested. Following the second arrest every theater became dark.”

GARTERS AND GUNS

Livestreaming wasn’t possible in 1918, of course, but performers still needed another source of income. After numerous burlesque companies found themselves waiting for gigs to materialize in a shuttered St. Louis, during the last days of World War I, the Nov. 2 issue reported that “a large number of the chorus girls ... have gone to work in the adjacent munition factories.”

MASKS AND MONKEYS

In October, a Georgia state fair was allowed to take place as long as “everyone entering the grounds would be compelled to wear a flu mask.” (*Billboard* ran a photo of attendees, saying they “resemble the old Jesse James gang.”) Two months later, *Billboard* reported that some health experts still derided masks as “poppycock.” But at least one ape wore one: The

Nov. 16 issue of *Billboard* reported that, “Joe Martin, the famous orang-outang [sic] at Universal, has been condemned to a flu mask, his keeper, Curley Stecker, fearing that his valuable pet would contract the disease without adequate protection.” (Editor’s note: Martin was actually a chimpanzee. *Billboard* regrets this 102-year-old error.)

CONCERTS AND CANCELLATIONS

“Off again. On again. Postponed again.” This wire from a theatrical manager about a Los Angeles fair planned for November, quoted in the Dec. 7 issue, could as easily apply to this year’s concerts. Then, as now, uncertainty reigned. The Nov. 2 *Billboard* ran with this headline: “Influenza Situation Shows Improvement,” but an issue the next month reported “recurrence of malady causes cities ... to again close.”

—JOE LYNCH

IT PAYS TO GIVE

AMERICANS ARE WATCHING WHAT COMPANIES DO TO HELP

► **HOW MUSIC COMPANIES AND organizations respond to the coronavirus pandemic will not only change their businesses but also how the public perceives them.**

In an April survey of 1,000 American adults conducted by PR firm Porter Novelli, 75% of respondents said they'll remember which companies provided support during the pandemic, and 73% said they'll remember those that made "bad decisions" that hurt employees or customers.

"People are not just relaying support to companies that are doing good right now," says Porter Novelli executive vp reputation practice Sean Smith. "They're going to remember the ones that aren't



Sean Smith

— and that's not something we have typically seen." He thinks that shift may come from the way people are pulling together to stall the spread of the virus. "They want to see that [companies are] playing by the same rules."

Many are going beyond that: Universal Music Group's multimillion-dollar initiative includes royalty advances and fee waivers for artists, as well as financial assistance for employees facing hardship; the Recording Academy's affiliated charity, MusiCares, has raised over \$10 million for out-of-work music professionals; and Live Nation launched a \$10 million fund to support touring crew members whose gigs have been canceled. Other companies are adjusting their usual terms to support creators: Bandcamp dropped its fees on \$4.3 million worth of purchases on March 20, forgoing at least \$430,000, and online royalties marketplace Royalty Exchange is reducing its auction commission and speeding up payments, which CEO Matthew Smith estimates will cost the company up to \$250,000.

In the long run, this kind of support could end up helping everyone involved. "Companies investing in their employees and in their relationships with artists that provide them their livelihood," says Larry Miller, director of New York University's Steinhardt music business program, "are making an investment in their own future."

—TATIANA CIRISANO

Application Frustration

Federal loans to help businesses during the coronavirus shutdown aren't easy to navigate — but charitable funds are easier to get

BY TATIANA CIRISANO

THE ICONIC MINNEAPOLIS music venue First Avenue has been closed for over a month amid the coronavirus pandemic, but CEO Dayna Frank says she has never been busier — mostly gathering paperwork to apply for the federally guaranteed loans that small businesses qualify for under the \$2 trillion Coronavirus Aid, Relief, and Economic Security (CARES) Act. "It's a crazy feeling to be so busy without any shows or revenue," says Frank.

These loans, alongside over four dozen relief funds that professionals and creators can apply for from organizations like the Recording Academy's MusiCares, are holding parts of the music business together during this crisis. Many businesses are struggling to navigate the paperwork required for federal loans because those programs are complicated and may not be enough. But nonprofit funds, while financially limited, are both simpler to apply for and more specifically suited to the industry's needs.

Frank applied for the federal Paycheck Protection Program — which offered low-interest, zero-fee loans of up to \$10 million to struggling small businesses — when the application process opened April 3. "Information was changing by the day, if not by the hour," she says, although after a week she received funds from her bank that were "beyond vital" to cover the venue's payroll, rent and utilities. But the PPP disbursed the \$350 billion

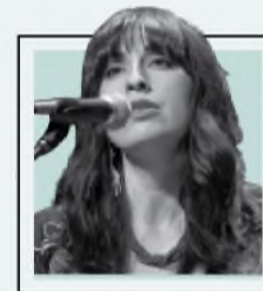
it had in under two weeks, and it can't continue until new funds from Congress are allocated. "It's great that some indie promoters and venues were successful" in getting the funding, she says, "but the majority were not."

Frank recently helped launch the National Independent Venue Association, which is lobbying Congress to create a small-business loan program specific to the concert industry. PPP loans are only fully forgivable if companies keep all of their employees on the payroll or rehire them within eight weeks of receiving the loan, which most venues can't do. The program is aimed at companies that will reopen by July 1, while music venues "were the first to close and will be the last to reopen," says Frank.

Meanwhile, many acts are having better luck with nonprofit funds like the one set up by MusiCares. Nashville-based artist Moksha Sommer of neo-folk band HuDost was one of the first to receive assistance from the MusiCares fund, which launched March 17. Sommer says 90% of her income comes from touring, but HuDost's spring tour was canceled, and summer dates in Europe also could be soon. After MusiCares approved her initial online application, Sommer was asked to fill out a second form where she listed her monthly expenses (roughly \$2,250). Within three weeks, she

received a check for \$1,000, the one-time maximum allowed.

Sommer says that by ensuring that she has food on the table and a roof over her head, the funding gave her the mental space to plan for the future. After paying her bills and buying groceries, HuDost



Sommer

has since created a fan subscription plan and is turning a canceled performance into an online event.

As the pandemic continues, with no clarity on when music venues will open,

some organizations have temporarily suspended grants. Out of the six Sommer applied to, she has received funding from two: MusiCares and a now-closed fund from The Musicians Foundation, which offered grants of up to \$200 per musician. So far, MusiCares has approved over 9,000 applications in the past three weeks, and is vetting more than 600 a day. "That's thousands more than we process in an entire year," says MusiCares vp health and human services Debbie Carroll. "I hope this puts into perspective how dire the situation is and that more donations are crucial."

Frank echoes that concern, noting that independent promoters and venues must continue to make their needs known and request help. "We're used to giving: guest lists, tickets, fundraisers. We're not used to asking," she says. "But now's the time." **b**



First Avenue in Minneapolis.



Will The Coronavirus Dim Ibiza's Music Scene?

As clubs hope to open, one becomes a face-mask factory

BY ALEXEI BARRIONUEVO and JUDY CANTOR-NAVAS

BARCELONA — For over four decades, the Spanish island of Ibiza has captured the imaginations — and wallets — of international clubbers who want to hear the masters of dance music take them on hourslong musical journeys in a beachfront bacchanalia.

Back in the late 1980s, Paul Oakenfold and other British DJs famously took the island's iconic music style to London and branded it "Balearic beat." David Guetta turbocharged his 2000s EDM popularity with his fuchsia-decorated *F*** Me I'm Famous* party at Pacha, a club that opened in the '70s as a hedonistic escape from the conservative Franco dictatorship. British techno legend Carl Cox, who famously spun a nine-hour set at a closing party for the club Space, hasn't missed a season since 1984.

Until now. The chances that Ibiza's tourist season will open as usual in May are dropping fast as Spanish officials wrestle with when — and how — to reopen a country in coronavirus lockdown.

The island's clubs are prepared to open if the government lets them, says José Luis Benitez, president of the Spain Nightlife Association, which

represents club owners. France has extended its ban on live events until mid-July, while those in Germany and Belgium will run until at least Aug. 31. Spain is expected to continue mandatory confinement through May 9, and Ibiza club owners have considered shortening the season by opening later in the summer and only allowing in Spanish citizens, or even holding a mini-season in November. Another nightclub association, Spain at Night, has promoted some of the measures now being used at clubs in China, including disinfecting venues, asking attendees to wear face masks, checking clubbers' temperatures at the door and using smartphone apps to track health data. But Benitez says he's not confident about that system.

Artists are already turning down the volume. "It ain't going to happen," says Cox, who is booked for seven shows in 2020. "This year is a write-off."

A total shutdown of Ibiza would be yet another blow to the dance music business, as well as to the island's economy. Entertainment is a 770 million euro business there, representing over half of all seasonal jobs, according to a study by an economist at the

University of the Balearic Islands. And while the economic importance of Ibiza to dance music has declined compared with Las Vegas, it's still important to many DJs' earnings. Artists with long residencies can make over half of their yearly income there, according to DJ Pete Tong, who also is president of label Three Six Zero Recordings. Beyond the money, "it's the profile and the visibility that playing in Ibiza gives you, which then leads to other secondary bookings and festivals that take their cue from Ibiza," says Roger Sanchez, who has performed there since 1995.

An Ibiza shutdown would add to the challenges facing dance DJs who are struggling to draw income and have no easy, reliable way to monetize



Sanchez at Glitterbox at Hi Ibiza in 2019.

livestreams. Some DJs are making money on the livestreaming service Twitch, but that tends to bring in thousands a month, not the hundreds of thousands of dollars top DJs earn for a single nightclub gig.

Unlike Las Vegas, which tends to spotlight already established talent, Ibiza is a creative hotbed — a place where dance artists can test records and build reputations. Many of its 40-plus clubs are family-owned and -operated, including the Palladium Hotel Group, which owns Ushuaïa Ibiza Beach Hotel (where Guetta has a residency) and the former Space, which was rebranded Hi Ibiza in 2017.

Despite the financial pain, some on Ibiza say that shuttering this summer could give the island a needed break. In recent years, owners have extended the season by some six weeks and added Latin stars like Bad Bunny to a scene long denominated by electronic music. The longer season has exacerbated Ibiza's struggles with low levels of drinking water. A rave-less summer "could be a really good chance for the island to heal itself," says Maria May, senior agent at Creative Artists Agency, who represents Guetta.

It could also give promoters a chance to reconsider their priorities. Over the years, Ibiza clubs gradually have embraced the bottle-service set, including influencers like Kim Kardashian and billionaires with megayachts. The shift has alienated the rite-of-passage teens who traditionally made up the majority of clubgoers.

In light of potentially huge losses for the island's economy, clubs and DJs are showing solidarity. The owners of Pacha have turned the venue into a face-mask factory. So far, DJs aren't griping about lost fees — at least not publicly. "They are saying, 'If we can't go this year, it's OK. We'll go next year,'" says Benitez. "If you're not performing, you're not going to be paid." Adds Tong: "Anyone that demands their fees from a club will probably be writing their death sentence in terms of getting booked in Ibiza again."

If clubs remain closed until November, it would represent a historic change. Cox says he wouldn't go because he doubts enough clubbers could be coaxed to travel to the island then without the allure of sunnier weather. But Olivia Nervo, half of Australian EDM duo NERVO, says she and her partner and sister, Miriam, would be up for it. "If Ibiza opens up," she says, "we are all going to want a piece." ■

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BY LEILA COBO PHOTOGRAPHED BY ERIKA P. RODRÍGUEZ

Assad photographed
April 15 at his home in
San Juan, Puerto Rico.

NOAH ASSAD FELL FIRST FOR THE voice: a deep bass with the ductile consistency of brown taffy, rapping over sparse trap beats. Then he discovered the voice belonged to a grocery bagger who called himself Bad Bunny.

“Just from the name, I wanted to sign him,” recalls Assad, 29, speaking to *Billboard* from his airy home on the outskirts of San Juan, Puerto Rico, where he is sheltering in place with his wife and daughters, ages 6 and 2. “I loved the name.”

So does everyone else. Three years after charting on *Billboard* for the first time, Bad Bunny is the most successful Latin music artist on the charts today, with 3.8 billion career on-demand streams, according to Nielsen Music/MRC Data, and a record 83 hits on *Billboard*’s Hot Latin Songs chart. He closed 2019 as the No. 1 act on the year-end Top Latin Artists list, and his new album, *YHLQMDLG*, or *Yo Hago Lo Que Me Da La Gana (I Do Whatever I Please)*, has been No. 1 on the Top Latin Albums tally since its Feb. 29 release.

Assad, who in 2016 signed Bad Bunny to his nascent label, Rimas Entertainment, has also been Bad Bunny’s manager ever since. Now, Rimas has grown from a staff of six to 60 and opened offices in the Dominican Republic, Mexico and Miami.

Although Assad personally manages only one other act, singer-songwriter Tommy Torres, he has over 100 artists and songwriters signed to his label and publishing divisions.

“You go with the flow,” says Assad of his quick success, speaking in a lazy, hard-to-pinpoint drawl (his mother is from the Virgin Islands’ St. Croix, and his father is Lebanese) that matches his easygoing surfer look.

But behind the chill, there’s a relentless hustler with sharp instincts and a business approach that’s grounded firmly in data. Rimas began as a YouTube aggregator that served as a launching pad for Bad Bunny and others. Today, Assad regards it as a “major label,” with similar global reach. And although both Assad and Bad Bunny have been heavily courted by the big three record companies, Rimas has stayed independent, and Bad Bunny remains signed to the label. (Assad declined to share the terms of their agreement or when it had last been renegotiated.)

Since the coronavirus outbreak, Assad has been hunkered down at home, his first extended stay there in years, he says. A dedicated baseball fan, he’s using some of his free time in between a steady stream of phone calls to play the PlayStation game *MLB the Show*.

You launched Rimas in 2014 when you were only 24. What were you trying to do?

I wanted to be a major label. At the time, I would do anything to make a dollar in the music industry. I was a road manager, I would book artists, I had a studio and would rent it. We would create compilation albums before the streaming era. Rimas was initially created to be a music hub of some sort. It was always supposed to be a label, but we didn’t expect it to be a stand-alone, one-stop shop. Today, anything you want to do, we’re there.

Rimas first became popular among artists as a company that helped many of them make more money from YouTube. What was YouTube like when you launched?

I call it the “reggaetón depression era.” I managed a bunch of artists from 2011 to 2014, 2015. I started seeing commercials on YouTube and realized that in Puerto Rico, no one was claiming their assets. I thought, “Why is that? Who makes the money?” And little by little I realized that money went to the rights holders, but there was no one on our island claiming it. I met Mauricio Ojeda [YouTube’s music label partnerships manager for Latin America, who was then based in Colombia] in 2014, and he was able to get me the technology to claim assets for clients.

● SOUNDEXCHANGE PROMOTED COLIN RUSHING TO CHIEF LEGAL OFFICER. ● KIDZ BOP PRESIDENT VICTOR ZARAYA WAS NAMED CHIEF REVENUE OFFICER AT PARENT COMPANY CONCORD.

“I OWN ALL OR PART OF ALL MY MASTERS, AND I WOULD NEVER, EVER, EVER GIVE UP OWNERSHIP.” —ASSAD

Rimas became known for its YouTube campaigns for very big artists, including Maluma and Ozuna. Is that still part of your business?

Today, I would say label revenue is 50% of my business, publishing is around 30%, touring is 15% to 18%, and sponsorships are 5%. At the time, we got into the promotional side to create relationships inside the industry, more than to make money from it. It was about networking, helping people. There are a whole bunch of artists — huge Anglo acts — who would contact us to do their marketing campaigns. That meant a lot to us. But we no longer work a song or one-offs. It takes too many resources to support a song for an artist who isn't even signed with us.

How have artists and labels changed their YouTube strategies since then?

Now it's about who can organically make things happen. For Bad Bunny's "Yo Perreo Sola" [which topped YouTube's global charts in April], not one dime was put into digital marketing. We didn't invest anything. We put the video on YouTube and it went viral.

In that video, Bad Bunny dresses up like a woman and talks about female empowerment. He's a straight guy known for his flamboyant get-ups. He paints his nails. He bends gender norms very daringly, but is hugely popular with men and women. How do you explain that appeal?

If you saw him walking down the street, he doesn't look like a traditional rapper. He looked like your average Puerto Rican, who was working for \$7.25 an hour. That's what makes him very appealing. Everyone can see something different in him.

In 2019, you came close to signing a deal with Interscope for tens of millions of dollars, according to many sources. Why didn't you?

It was very close. First of all, they're all amazing human beings — [CEO] John Janick and [then-Geffen Records president] Neil Jacobson — but the people that made the final decisions weren't able to approve the deal that I wanted. It wasn't necessarily about money. For me, money is not the first thing that comes to mind. But some things that were important to me, we couldn't come to terms with. And it wasn't about ownership. It was always going to be a distribution deal. I own all or part of all my masters, and I would never, ever, ever give up ownership. Maybe when I retire.

You've said before that you are a major label. What types of deals do you offer artists?

We have distribution deals, we have record-label deals. What people don't understand about a distribution deal is that it's taking something from A to B.

So we don't dedicate all of our resources on distribution deals. I'm not fond of distribution deals. In a record-label deal, we're involved in everything: the marketing, correctly pitching to platforms — not everybody knows how to pitch music correctly. Every artist is different. But I have some type of ownership in all my label deals. I can give you the advance a major can give you. But the advantage we have over any label is the way we see the playing field and our music culture IQ. Every six months there's a pivot in the industry, and I see it coming.

Bad Bunny has released two albums: *X100PRE* on Dec. 24, 2018, and *YHLQMDLG* on Feb. 29. Those aren't traditional dates to drop albums, and for *X100PRE*, some songs were delivered to your label just 48 hours before release. Is there a method to the madness?

We plan everything out. Of course, I didn't plan for the album to be finished two days before, but the release date, the timing, that's all set, and I keep [the streaming services] informed constantly. Today, you need personal relationships with the platforms. The release dates have a meaning. As a kid, [Bad Bunny's] happiest day of his life was Christmas, therefore Dec. 24. And with *YHLQMDLG*, we stuck to our concept of releasing it Saturday, Feb. 29, [because 2020 is] a leap year. Had we released it on Friday, it would have been No. 1 on the Billboard 200.

How has the coronavirus affected your business?

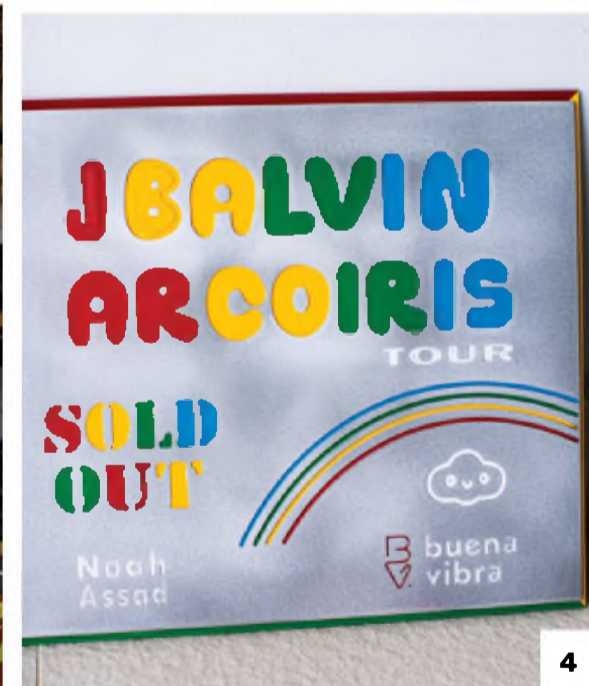
Consumption has gone down, but subscriptions have gone up. I'm releasing music every week. You just have to know when and how. But I haven't stopped a single one of my releases. 📺



2



3



4

1. Assad received *Billboard's* New Power Generation award (left), given to executives on the rise, at the 2019 Power 100 event. In 2018, the video to Bad Bunny's "I Like It" was named MTV's Song of the Summer at the Video Music Awards, earning Assad a Moonman. 2. His favorite baseball team is the Chicago Cubs. When they won the World Series in 2016 for the first time in a century, Assad was able to get most of the players to sign a jersey. 3. The Bad Bunny pinball machine, one of only two in existence, is an extension of the theme of the artist's debut album, *X100PRE*, which features an image of the arcade game on the vinyl of the album. 4. Assad was the promoter for J Balvin's sold-out Arcoiris tour stop in Puerto Rico.

The Scene



For Billboard's new photo series, My View From Here, creators and executives from across the music industry submitted photos of the people, settings, objects — and pets — they have become particularly appreciative of while sheltering in place. Entertainment attorney Dina LaPolt (center), in an April 1 photo taken by her wife, former RCA Records executive Wendy Goodman, said, "This signifies our current reality: my kids and I taking a rare walk on a normally busy street in West Hollywood, now completely vacant."



"My view from quarantine: my first Easter with these two funny bunnies," said blackbear in Los Angeles on April 12.



▲ The kitchen of London Entertainment founder/CEO Dre London's new office in Los Angeles on April 14, which he recently used to make pizza alongside Tyga and others on Instagram Live. "In celebration, we donated 250,000 meals to families in need with DoorDash," he said.



SoundCloud CEO Kerry Trainor said he has "really enjoyed afternoon music breaks" with his newborn baby girl while sheltering in place in East Hampton, N.Y., on April 15.



Fitz & The Tantrums co-lead singer Noelle Scaggs said in Nashville on March 24 that her dogs “have managed to help keep me sane and drive me nuts at the same time.”



▲ Young the Giant frontman Sameer Gadhia worked in his Los Angeles home studio, which he hailed as his “daily out-of-body retreat zone,” on April 16.



▲ Rosalía, who passed time reading a Maya Angelou book in Miami on April 15, said only: “Wash your hands.”



▲ YouTube global head of music Lyor Cohen said he is “focusing on the beautiful things directly in front of us” during his self-isolation in Sag Harbor, N.Y., on April 14.



Russell Dickerson took in his “favorite view in the world”: his pregnant wife, Kailey, in Nashville on April 15.



Spotify co-head of music Marian Dicus said the view during her six-mile walk in Woodridge Lake, Conn., on April 16 “is frankly the only thing keeping me sane.”



▲ Britney Spears appreciated the view from her self-quarantine on April 15. “I am blessed to wake up to my hummingbirds here,” she said.



Rita Wilson wished “Godspeed” from Los Angeles on April 11 for “the people who are taking care of us while we go through this pandemic.”



▲ Elektra Music Group co-president Mike Easterlin in Montclair, N.J., on April 17. “I can’t say it’s even, but on Zoom, it’ll look awesome,” he said.



G-Eazy found a silver lining in a clear Los Angeles sky on April 15. “Mother Earth needed a break from all the pollution and smog,” he said.



▲ Pictured in Los Angeles on April 15, Warner Records co-chairman/CEO Aaron Bay-Schuck said that he works outside “when the sun’s out” with his dog, Jenkins.



Warner Records co-chairman/COO Tom Corson, pictured in California on April 9, said his face mask represents the label’s “We got this!” attitude.



POST-ED UP “I turned my living room into a quarantine room with all the necessities that I need to get through this,” said Post Malone on April 14 — whose setup includes a lifelike stuffed bear.

▼ Old Dominion frontman Matthew Ramsey, inside his Nashville home on April 14, said this painting by artist Hannah Lane “reminds me of a view I miss dearly right now: my view from [the] stage.”



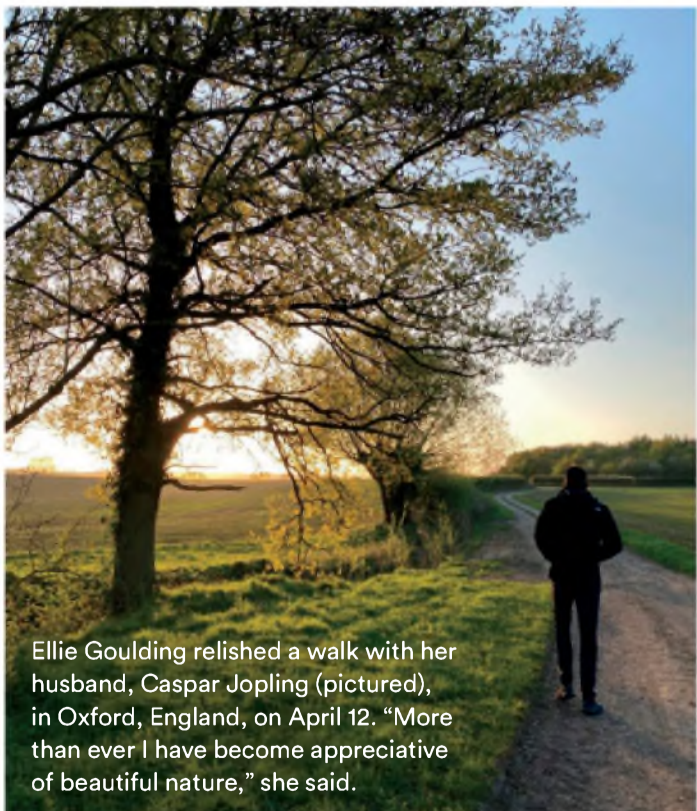
▲ Ace Hood noted on April 13 that his South Florida backyard “is my favorite spot to meditate, think, listen and vibe out.”



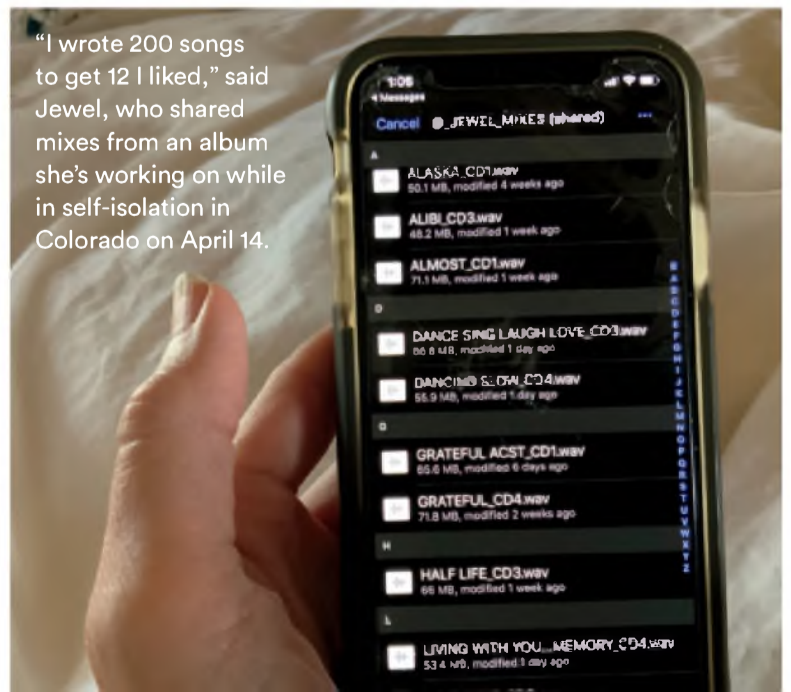
▲ RIAA chairman/CEO Mitch Glazier said that his dog, Gracie, “has become a Zoom expert” during his self-quarantine in Kent Island, Md., on April 14.



“We’ll see how much is left when we get out,” joked Spotify co-head of music Jeremy Erlich about his whiskey and spirits collection in Los Angeles on April 16.



Ellie Goulding relished a walk with her husband, Caspar Jopling (pictured), in Oxford, England, on April 12. “More than ever I have become appreciative of beautiful nature,” she said.



“I wrote 200 songs to get 12 I liked,” said Jewel, who shared mixes from an album she’s working on while in self-isolation in Colorado on April 14.



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

March 18, 2020

Dear SoundExchange Family,

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

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

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

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

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

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

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

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

Stay safe,

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

Michael Huppe
President & CEO



COVID-19 Relief Fund

Music helps us through our toughest times. Together,
we can help our fellow music creators get through theirs.

Please join us in spreading the word about our Relief Fund.

musicares.org

The Sound

PG. 30 'IF THE WORLD WAS ENDING' SURGES * PG. 32 INSIDE THE BEASTIE BOYS DOC * PG. 33 CHARTBREAKER



THE WAITING GAME

After six years, Sam Hunt finally released his second album and was eager to tour — but now, the coronavirus is affecting his long-awaited return to the road

BY ANNIE REUTER

IN THE DAYS LEADING UP to the release of Sam Hunt's highly anticipated second album, the singer was on the phone with his team every day, discussing logistics. "Most of the plans that we've made, we've had to press pause on because things have gotten progressively worse," says Hunt in reference to the coronavirus pandemic. (Those plans included an album release party in Las Vegas intended to follow the since-canceled Academy of Country Music Awards.) He says they were constantly brainstorming ways to connect with fans while practicing social distancing and trying to create more online content than they normally would around a record. Even so, Hunt assures: "People are at home on their phones entertaining themselves with music and videos — it's a perfect time to release an album."

His fans are certainly used to waiting. Just two months ago, Hunt, 35, started a promotion cycle for his long-awaited second album, *Southside* (MCA Nashville), which debuted at No. 1 on *Billboard's* Top Country Albums chart following its April 3 release. He was eager to spend his summer touring amphitheaters (his first outing in three years), but due to the pandemic, he and his fans are having to wait even longer as the tour's kickoff date was rescheduled from May to June to July — at least for now. "Everything can change day to day, week to week, so we'll see," says Hunt. "It's crazy, but it's one of those things that you can't control."

When Hunt released his cutting-edge debut, *Montevallo*, in 2014, it established the then-newcomer as a fresh voice in country music because of how he incorporated hip-hop influ-



"It's a perfect time to release an album," says Hunt.

"Everything can change day to day, week to week ... It's crazy, but it's one of those things that you can't control."

—HUNT

ences and polished pop production into his vivid storytelling. The album hit No. 3 on the *Billboard* 200 while four of its tracks became Country Airplay chart-toppers. Three years later, when Hunt released "Body Like a Back Road," he soared even higher; with a singalong chorus and a finger-snapping beat that recalled a mix of melodic rap productions, the song reached No. 6 on the *Billboard*

Hot 100. It also landed atop Hot Country Songs for a then-record-setting 34 weeks and became a setlist staple on his 15 in a 30 Tour that year.

Yet at a moment when anticipation for a new Hunt album had reached a fever pitch, the Georgia native largely retreated from the spotlight. He married his longtime partner (who inspired much of his debut album), Hannah Lee Fowler, and the two now live in a cabin just outside of Nashville. He put touring, and even songwriting, on hold. "When I set out to make the first record, it was just me, and I was trying to figure out how to put a record out that people would react to and [I could] hopefully tour," says Hunt. "But as it grew, there definitely was pressure to have commercial success and to write the type of songs that are going to allow you to continue at the same rate."

It wasn't until the fall of 2018, once he reteamed with his songwriting partners Josh Osborne, Luke Laird and Shane McAnally, that Hunt says he finally felt inspired again and

got "in the zone." But a year later, as Hunt was gearing up for a strong start to the new year after turning in his finished album, he inadvertently found himself in the spotlight earlier than expected due to a DUI arrest, which he now calls a "learning experience." At the top of 2020 though, he signaled he was ready to pick up his career where he had left off with a performance on *Dick Clark's New Year's Rockin' Eve With Ryan Seacrest*, for which he sang "Kinfolks," his first Country Airplay chart-topper since "Body Like a Back Road."

Looking back, Hunt says taking such a lengthy break "didn't help" when it came time to start writing again: "Songwriting is like playing a sport; if you take time off, you're going to be rusty when you come back." It's likely why he's now even more eager to get back on the road. As originally announced, the tour was set to include special guests Kip Moore, Travis Denning, ERNEST and a DJ set by Brandi Cyrus. Hunt first toured with label-mate and fellow Georgia native Moore in 2014, and Moore says they share the same spirit when it comes to life in this industry. "He has never gotten caught up in the hype around him. He has always stayed grounded, and I love that about him," says Moore. "Hopefully, there's a lot of levity [once the pandemic] has come to a halt."

When Hunt's upcoming tour does begin, he and his team are reconsidering aspects that were once considered the norm, such as fan meet-and-greets, and he says it's hard to speculate what the live industry — and the world — will look like in the coming months. "We're all waiting to see what happens next," says Hunt. "There are bigger fish to fry than trying to figure out how to get our music to people." **■**

PLANNING AHEAD DURING A PANDEMIC

Sam Hunt's longtime manager, Brad Belanger of Homestead/Red Light Management, details the decision to postpone Hunt's *Southside* Summer Tour and shares advice for managers during this unprecedented time



Belanger

How was the decision to reschedule Hunt's tour handled? We got word early on from Darin Murphy [at Creative Artists Agency] and Brian O'Connell [at Live Nation] that things were going to lock down fairly soon and these shows were likely going to be postponed or canceled. We acted quickly to find real estate in the late summer/fall to move these dates so we wouldn't have to cancel.

How involved was Hunt in that decision? Sam has final say on all decisions, but the writing was on the wall and we knew there was no choice but to postpone.

Has there been talk of pushing back additional dates if needed? We've definitely discussed every option and contingency plan, but nothing definite has been decided.

With so many tours having to be rescheduled, what is that process like at a time like this? The main challenge is real estate. Dozens of other acts are trying to move dates to the same venues/markets, so finding the right space to move three to four shows on a weekend can be difficult. The level of uncertainty is enormous and humbling; we literally just have to sit at home and wait for

this all to clear. We prepare for the day that it passes and we can get back to work — whenever that might be.

What advice do you have for other managers currently in the same boat? Keep your head up, and keep working on something/anything. This will all pass, and we need to be sharp for game day. —A.R.

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IN DEMAND

RYAN HEFFINGTON

CHOREOGRAPHER

Ryan Heffington's choreography career started in the clubs: Born in Northern California, the 46-year-old grew up "tap dancing my life away" before leaving his hometown for Los Angeles. There, he threw himself into the city's nightlife scene, performing in punk-influenced club shows during which he and his fellow dancers would sling fake blood before a big tap-dance finale. "In the club there weren't any rules," says Heffington, "and we were really great tappers." Soon enough, he discovered much of his nightclub audience was yearning for noncompetitive dance classes, so he started teaching at the venue, with dozens of students clutching cocktails as they learned routines. By 2010, he started his own studio, The Sweat Spot; three years later, his career skyrocketed when Sia saw his acclaimed dance installation, "KTCHN," and recruited him to choreograph her 2014 "Chandelier" video. He has since choreographed for Florence + The Machine, Fleet Foxes and Arcade Fire, along with commercial and TV projects including Netflix's *The OA*. Now, with live industry and production on hold due to the coronavirus pandemic, Heffington has become a viral sensation for his daily livestreamed dance classes on Instagram, one of which recently included special guest P!nk.

—KATIE BAIN



TICK, TICK... BOOM!



This Broadway musical's big-screen adaptation, directed by Lin-Manuel Miranda, will feature a cast including Vanessa Hudgens (left), Andrew Garfield and Judith Light. *Tick, Tick... BOOM!* — about an aspiring composer set in 1990s New York — is

Heffington's first foray into choreographing musicals, a venture he's interested in specifically because it comes with so many parameters. "I have to ask myself, 'What can I do to still make it thought-provoking, boundary-pushing and entertaining?'" he says. Netflix acquired the film in 2019, and production started in February.

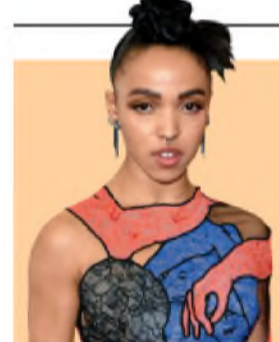
CHRISTINE AND THE QUEENS



In the midwinter of 2019, Heffington joined indie-pop auteur Héloïse Letissier on the roof of Paris' Palais Garnier to shoot the opening scene for the French singer's 13-minute short film, *La Vita Nuova*, which released in February along with a six-song

EP of the same name. "It was super ambitious," says Heffington, "because we had no time, no money and three days to rehearse five songs." He translated discussions with Letissier (who performs as Christine and the Queens) about her life into movement, which she and eight dancers then brought to life throughout the opera house.

FKA TWIGS



Heffington had 10 days to direct 13 dances for FKA Twigs' physically demanding 2015 "Congregata" live show, which prioritized movement and featured a dozen dancers, all of whom vogued and writhed to a four-piece band. Working on

such a tight timeline pushed Heffington and the English artist — whom he calls one of the most naturally sensual performers he has ever worked with — to create a "modern-day dance tapestry" that he describes as "pure art." He recalls: "We were working 24 hours a day. It was the fucking best."

BEHIND THE HIT

"IF THE WORLD WAS ENDING"



Michaels (left) and Saxe in a still from the "If the World Was Ending" video.

LAST YEAR, NEWLY SIGNED Arista Records singer-songwriter JP Saxe was on a road trip with friends "talking about how Julia [Michaels] had revolutionized pop music," he recalls. "And as I'm having this conversation, I get a notification on my phone saying, 'Julia has mentioned you in her [Instagram] story.'" She had shared a clip of Saxe's 2018 track "25 in Barcelona," and within minutes, the two started direct-messaging to schedule a writing session. They linked up in Los Angeles that summer, writing what became "If the World Was Ending" — an apocalyptic

love song about a past relationship — and recruited FINNEAS to produce the track, which arrived last October.

Though the song was written and released long before the coronavirus pandemic and the advent of social distancing (it's actually about L.A.'s spate of earthquakes last summer), it now has been used in over 300,000 TikTok videos, according to the app, and as the soundtrack to a front-line-worker appreciation video that Saxe has seen circulating online. As a result, the song is climbing *Billboard's* Adult Top 40 and Adult Contemporary airplay

charts. It even hit the *Billboard* Hot 100 (now at No. 73), earning Saxe his first entry. Meanwhile, its music video now boasts comments like "This is the anthem to the coronavirus pandemic" and "Update: The world is actually ending and no you can't come over, i don't want your corona."

Saxe says, "At first I was conflicted to see the song resonating at this time because it's terrifying for so many. But ultimately I realized that it brings people together." Adds Michaels: "Now more than ever I want to be surrounded by the people that I love." —XANDER ZELLNER



GEEKING OUT WITH...

Hamilton Leithauser

Leithauser onstage in 2019.

The 2016 release of Hamilton Leithauser and Rostam Batmanglij's collaborative album, *I Had a Dream That You Were Mine*, yielded the indie-rock hit "A 1000 Times" and scored an iPhone synch for "In a Black Out." But after, Leithauser — who released his debut solo album in 2014 after nearly 14 years as lead singer of The Walkmen — struggled to record and release new work. The music came easily, but the lyrics... not at all. A chance encounter on a commuter ferry between New London, Conn., and Orient Point, N.Y., changed that, and by mid-April of this year, the 42-year-old musician had released his second solo album, *The Loves of Your Life*. —FRANK DIGIACOMO

THE FERRY MAN

On a 9 a.m. cross-sound ferry, says Leithauser, a neatly dressed man at the bar, "enjoying the ride, having a drink," approached him and his two daughters. They briefly chatted, and the stranger left an impression on Leithauser, who immediately started to imagine a backstory for the man — which became the track "Cross-Sound Ferry (Walk-On Ticket)." Says Leithauser: "I thought what might be really dangerous and fun would be to write about people I know" — and from that, an album concept was born.

PAUL MAROON

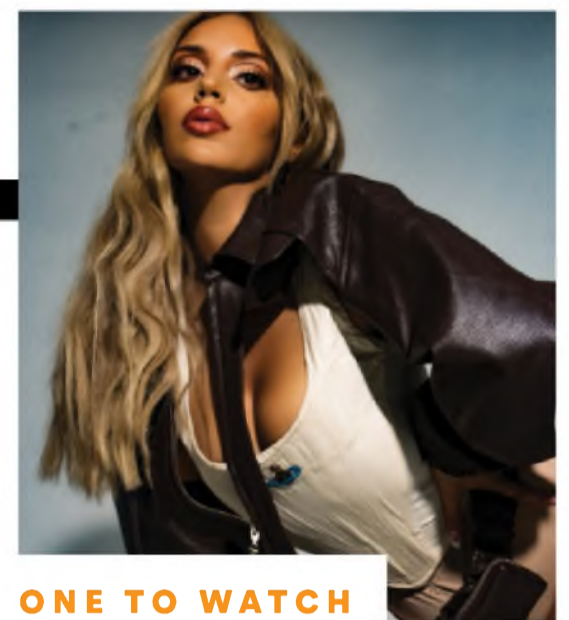
While Leithauser says there are no plans for The Walkmen to reunite, he still collaborates with guitarist-pianist and former bandmate Paul Maroon. Leithauser, who calls Brooklyn home these days, doesn't see much of Maroon, who lives in Baltimore, but says, "We have a really good writing assembly line." Maroon emailed Leithauser instrumental music and soundtracks, inspiring five songs on the album — including "Ferry," which evolved from "a big, banging guitar track."

THE STRUGGLE HUT

Much of the initial music for the album was recorded at The Struggle Hut, the name Leithauser gave his cramped home studio. Though it's tiny, he says it's an improvement from his last space, a basement in Brooklyn's Dumbo neighborhood: "For 20 years I had these hole-in-the-wall practice spaces, always with a heavy metal drummer next door, and you're at least 50 yards from the nearest window," he recalls. "I'm not that loud when I'm sitting there writing music, and there was some drummer just pounding away."

HIS FAMILY

Album guests include *The Late Show With Stephen Colbert* bandleader Jon Batiste, woodwinds ace Stuart Bogie, guitarist and Fleet Foxes co-founder Skyler Skjelset and a pair of collaborators who hit close to home: daughters Georgiana and Cokie. "They've got such sweet little voices, it's handy to have them around," says Leithauser. The girls' preschool teacher also sings on a few songs, while Leithauser's wife, Anna Stumpf, plays keys. "I like getting my own gang," says Leithauser. "That's my real world."



ONE TO WATCH

Alina Baraz

FROM Cleveland

AGE 26

LABEL Mom + Pop

FOUNDATION As the first in her Russian-Ukrainian family to grow up in America, Alina Baraz was raised on classical music, but soon fell for R&B. She was drawn to vocalists like Amy Winehouse, Adele and Corinne Bailey Rae, all of whom helped her realize, "I don't have to belt my notes to be considered successful." At 16, Baraz snuck her way into a gospel choir at Cleveland State University, and by 19 told her mother that in order to take her passion to the next level, she had to move to Los Angeles. She recalls: "My friend sat me down and said, 'If you don't do this right now, you're never going to make it.'"

DISCOVERY Baraz used to peruse SoundCloud for inspiration and in 2013 stumbled upon Danish electronic producer Galimatias. She later sampled his instrumentals for her second track, "Drift," which she uploaded to the platform. Galimatias caught wind of it, reached out and the pair started exchanging files. Their virtual collaboration resulted in *Urban Flora*, Baraz's 2015 debut EP. "Our connection with music was just so telepathic," she says. Soon after, Mom + Pop founder Michael Goldstone discovered Baraz online and signed her that October. In 2018, she released her second EP, *Color of You*, which peaked at No. 59 on the Billboard 200.

FUTURE Baraz is now prepping the May 5 release of her debut album, *It Was Divine*, which chronicles her journey to self-love and features 6LACK, Nas, Smino and longtime collaborator Khalid. Though the ongoing pandemic has altered her rollout plans, she hopes her new music will give fans some relief. "It's definitely uncharted territory," she says. "We've never experienced this before, but music is the most vulnerable thing I could possibly do right now." She's considering hosting online playbacks with fans on Zoom but hopes to tour and record more music as soon as normal life resumes. "Usually at the end of the [album] process, I'm so drained," she says, "but I feel so energized after this album that I want to work right away." —BIANCA GRACIE

A still from *Beastie Boys Story* of a photo taken by Yauch in Los Angeles in 1989. Clockwise from top: Diamond, Yauch and Horovitz.



INSIDE LOOK

Still Making Noise

Why the new *Beastie Boys* documentary went straight to streaming during a “weird, bittersweet” moment

BY JASON LIPSHUTZ

THE TWO OF US WILL DO THE best we can because one of us isn't here,” declares Michael “Mike D” Diamond in the opening minutes of *Beastie Boys Story* while standing alongside Adam “Ad-Rock”

Horovitz. In the heartfelt new documentary, available to stream starting April 24 on Apple TV+, the pair tells the origin story of its boundary-pushing New York hip-hop trio and pays tribute to its third member, Adam “MCA” Yauch, whose death from cancer in 2012 ended the group's decades-spanning run.

Diamond and Horovitz recently told their story in another medium: The nearly 600-page *Beastie Boys Book* became a bestseller in late 2018. “The documentary started with the book,” says Diamond. “Adam and I were like, ‘Oh shit, we have to go out and promote this. Are we going to sit in a bunch of bookstores with blazers on and try to pretend that we're real authors?’”

Instead, the pair teamed up with another longtime friend, director Spike Jonze, to create a multimedia stage show that brought the best stories from the book to life before an audience. After a successful run in 2019, the show — part TED Talk, part stand-up routine, with two aging jokesters reflecting on their best pranks and pivotal moments — morphed into the foundation of a documentary, with Jonze at the helm. “It was dizzying in a lot of ways, but that's exactly why I've always loved their band

and their music,” says Jonze, who directed the group's iconic “Sabotage” music video in 1994.

The project was initially conceived as a collection of “weird stories and stupid stuff,” says Horovitz, until Jonze pushed him and Diamond to be more reflective. The surviving *Beastie Boys* discuss their teenage exploits at hardcore shows, the feigned party-boy schtick of their *Licensed to Ill* days, the disappointment of *Paul's Boutique* bombing commercially and the contrition they now feel over the sexism in their early lyrics. Yauch's presence as the trio's creative and intellectual center looms over the documentary; in its climax, Horovitz tears up while recounting the group's final performance in 2009. “The hardest part [of the show] was just talking about Adam Yauch,” he says. Adds Diamond: “It somehow became more emotionally resonant for us as we did it. ... It was a moment of us really missing our friend and partner.”

Beastie Boys Story was originally slated to premiere at South by Southwest and receive a limited theatrical run. But the coronavirus pandemic derailed its rollout plans and forced the documentary to become immediately available for home streaming, which Diamond says felt “weird” and “bittersweet.” Now, as he and Horovitz wrap up another project that examines their past, they aren't entirely sure what their future holds. Says Horovitz with absolute seriousness, “I'm just trying to fucking stay alive right now.”

CHARTBREAKER

GABBY BARRETT

At 20, the former *American Idol* contestant is already making chart history

BY TAYLOR WEATHERBY

● ROLLING IN THE GIGS

Gabby Barrett was 10 years old when she first heard Adele's “Rolling in the Deep” on a car radio. One day, she was singing the chorus around the house and her father stopped her. “He said, ‘I want to video this,’” recalls Barrett, now 20. “He thought there was something there.” With her dad's motivation, the Munhall, Pa., native soon booked her first gig, and for the next six years she performed at restaurants, malls and even grocery stores — as long as the “venue” was within driving distance, as her parents insisted she stay in school. “We could miss 29 [school] days a year,” she says, “and I missed 29 days every year.”

● GIRL POWER

In Barrett's early sets she covered songs by major female artists like Shania Twain, Taylor Swift, Duffy and Adele. “I really respected women that could sing their tails off and entertain well,” she says. “I wanted to get that across before I [performed] my own music.” She started writing originals at 14, and her teen-spirit tune “Young Blood” took off locally. Meanwhile, her online presence caught the attention of an *American Idol* producer, who in 2017 emailed Barrett suggesting she audition for the show's upcoming season. “I was like, ‘This has to be spam,’” she says. Still, she decided to try out and ended up placing third in the 2018 finale.

● PEN TO PAPER

After *Idol* wrapped, Barrett moved to Nashville hoping to land a record deal but discovered her TV fame wasn't enough — she had to prove she could write a hit, too. Her managers scheduled a session with songwriters Zachary Kale (Florida Georgia Line) and Jon Nite (Keith Urban), which resulted in the fiery breakup track “I Hope” about wishing the worst for a cheating ex. She independently released the song at the top of 2019, and it soon landed in rotation on SiriusXM channel The Highway; by spring, Barrett signed a recording contract with Warner Music Nashville. Chairman/CEO John Esposito said at the time he had only been as adamant about an act once before: Grammy-winning duo Dan + Shay.

● LEADING LADIES

Warner immediately put Barrett on a radio tour to maintain the momentum of “I Hope.” Now, nearly a year later, the song has climbed to No. 1 on *Billboard's* Country Airplay chart — a historic feat, as Barrett and labelmate Ingrid Andress became the first two women to simultaneously land solo debut hits in the tally's top 10. (“I Hope” is also at No. 17 on the Hot 100, a new peak.) As Barrett readies her debut album — which will expand beyond strictly country — for now, she says, “I'm just glad to be making some noise at this age.”

PHOTOS COURTESY OF APPLE; BARRETT: ROBBY KLEIN

No. 1

ON *BILLBOARD'S* COUNTRY AIRPLAY CHART



NO MORE TROUBLE

A pandemic certainly wasn't part of the plan for Bob Marley's 75th birthday year. But amid a crisis, the reggae icon's family is expanding their thriving business — at a time when their visionary patriarch's music and message feel more essential than ever

By DAN RYS || Photographed by KWAKU ALSTON





Ky-Mani (foreground) and
Damian (far left) Marley
performed at Bob Marley's
75th Earthsong Celebration
Redemption at the Bob
Marley Museum in Kingston,
Jamaica, on Feb. 6.

M

MOST OF THE TIME, when Cedella Marley's son Skip begins to sing, she closes her eyes. Not out of any parental apprehension or superstition, but so she can listen for pitch and sharpness — a remnant of the time she spent singing with her siblings Ziggy, Stephen and Sharon as part of The Melody Makers in the 1980s and '90s.

These days, she has been hearing Skip sing a lot more often. While half of the world is confined at home due to the coronavirus pandemic, the 23-year-old songwriter-musician is livestreaming pop-up concerts and interacting with his fans online. Cedella and Skip are themselves isolating in their home in Miami — all of the Marley offspring but Ziggy and Karen, who are in Los Angeles, live near each other in Miami — where a home studio allows Skip to continue working on his debut EP, due out this summer on Island Records.

One song that Skip keeps coming back to in his livestreams is "So Much Trouble in the World," an album cut from his grandfather Bob Marley's 1979 album, *Survival*. "It's not one of daddy's most popular songs, but I think going through this pandemic, it has become one of those songs that people are kind of singing to themselves, you know?" muses Cedella, 52, over the phone in early April. "And then if you listen to the lyrics — 'All we have to do is give a little' — that's what we really have to do as we go through this."

This is a big year for the Marley family. Feb. 6 marks what would have been patriarch Bob Marley's 75th birthday. And Cedella — as CEO of both the family's record label/distributor Tuff Gong International and the Bob Marley Museum, and, alongside Ziggy and Stephen, managing partner of Marley Holdings, which conducts most of the family's business — has helped plan a series of events and projects intended to turn the entirety of 2020 into a celebration of her father. That includes new reissues from a newly reopened pressing plant; EPs of new covers; new music videos for the iconic songs from his greatest-hits collection *Legend*; a photo book; a multipart documentary series that began airing on YouTube in February; and what was supposed to be a slew of live shows and exhibitions in both Jamaica and the United States. In conjunction with Bob's longtime label Island Records and Universal Music Enterprises (UME) — the catalog wing of Island's parent company, which manages his Island catalog — as well as with publisher Primary Wave, the family began the yearlong celebration with a series of events leading up to the Grammys in January, with a slate of new announcements still to come.

But that was before the coronavirus pandemic swept across the globe, bringing national economies to a standstill and halting daily life. Several of the Marley events, performances and exhibitions have been postponed, and even the operation of the pressing plant is in question, although



Rohan Marley photographed Feb. 5 at Tuff Gong Records in Kingston.

there are plans to reopen it in the summer (for now, it's open for tours). Instead of headlining the BeachLife Festival in May, several Marley family members performed on the virtual Telethon Jamaica on Easter Sunday (April 12) to raise money for equipment and tests to help fight COVID-19 in Jamaica. The family also made its own donation through the Bob Marley Foundation and helped deliver thousands of protective masks through its partnership with the Alacran Foundation. Plus, on April 20, Marley-branded face masks went on sale at the BobMarley.com digital store for \$15, with all proceeds going to MusiCares.

"The situation in the world kind of put a stop to some of the stuff we were doing in terms of live events," says Ziggy Marley, 51, hinting at the possibility of livestreamed tribute shows or other potential replacement events. Ultimately, though, that depends on how fast things get back to normal. "We're trying to figure that out now."

It's late morning at the beginning of February, and Rohan Marley is early. Pulling up to Tuff Gong recording studios, set on an industrial stretch of Marcus Garvey Drive in west Kingston, Jamaica, in a white Range Rover, he's here to show off the compound's newly refurbished vinyl pressing plant. Housed in one of the gated property's handful of buildings, the plant fell out of use over the years as vinyl's prevalence dwindled. The relentless Jamaican sun means the temperature is already into the mid-80s, but Rohan, spliff in hand, doesn't seem fazed. "This," he says, laughing as he walks through the big warehouse doors, "is where the magic begins."

For many fans, Tuff Gong is the embodiment of Bob Marley's spirit, a physical representation of his ambition to give his fellow Jamaican artists a place to record, mix, master, press and sell records, all independently. "Tuff Gong" was Bob's nickname, earned as a teen scrapping his way through Trenchtown, then became the name of his record label (he retained the rights to his music in the Caribbean, with Island controlling it internationally) and the umbrella under which all of his enterprises still fall, nearly 40 years after his death.

"The importance of a pressing plant and a studio was having a full, sustainable movement, full circle," says Rohan, 47. "He wanted his independence and to be self-sufficient."

The original pressing machines from the 1970s are here, though Marcus Garvey Drive is not where Bob's record operation first stood; that was at 56 Hope Road, the family's old home in Kingston that now houses the Bob Marley Museum. The family moved the recording studio and pressing plant to Marcus Garvey Drive in 1983 — two years after Bob's death from cancer at age 36 — and converted the former Federal Studios into the new Tuff Gong, with the largest recording studio in the Caribbean.

Still, there are touches of Bob everywhere. Murals adorn the warehouse walls outside, while



Ky-Mani Marley photographed Feb. 6 at the Bob Marley Museum in Kingston.

framed album covers and photographs hang on every available wall inside; there's an office for his wife, Rita, who turns 74 this year, and her foundation, outside of which is a pop-up clothing drive; dozens of license plates collectively spell out the lyrics to "One Love." Deep in a back room of the studio lives Chow, the eccentric yet sprightly Chinese-Jamaican philosopher-caretaker who has been running Bob's studio since the '70s and now lives somewhere in its recesses, with the blessing of the family. ("I'm just a survivor, you know?" says Chow, when asked about his role in the operation. "Eat the food, do the thing, tomorrow's another day, right?")

The studio itself, with its expansive live room, has been the main one for several records by Bob's children — Ziggy Marley & The Melody Makers, Damian Marley, Julian Marley, Stephen Marley — as well as Gentleman's *Journey to Jah* and Lauryn Hill's remix of Bob's "Turn On Your Love Light." (Hill and Rohan have five children together.) When JAY-Z included the song "Bam" (featuring Damian) on his 2017 album, *4:44*, the family cranked up the old machines to produce 15 copies of the record for Jay, all stamped with the iconic red-and-yellow Tuff Gong label.

Amid a resurgence in the popularity of vinyl — in December, sales topped 1 million in a single week in the United States for the first time since Nielsen Music began tracking them in 1991, contributing to the highest yearly sales total ever — and with an eye toward helping local Jamaican artists produce and press their own work, Tuff Gong plans to begin pressing records once again this summer. The plant will have an annual capacity of 250,000 units, and a series of limited-edition pressings of Marley classics — with that coveted Tuff Gong stamp — will be formally announced later this year. Since imported records can cost \$35 in Jamaica, the only way for local artists to make vinyl a business is to press it locally, and Tuff Gong wants to give them a way to do it.

"We know the vision that our father had with opening Tuff Gong was a way to give the less fortunate an opportunity to be heard," says Ky-Mani Marley, 44. "It's important that we continue to build on that legacy and message."

The next day — as they do every year on Feb. 6 — thousands congregate at 56 Hope Road for a special concert to celebrate that legacy on what would have been Bob's birthday; and every year Donisha Prendergast is on hand to officially welcome the community on the family's behalf. An activist, filmmaker, writer and the eldest of Bob and Rita's grandchildren — her mother, Sharon Marley Prendergast, was Rita's daughter from a previous relationship, who was adopted by Bob after their marriage — she always finds time to make it down for the event, even as she finishes her film studies at Ryerson University in Toronto.

"Bob Marley doesn't stand alone — he represents many souls and spirits who have been trying to find their way to a safe space," she says, sitting in the front room of the Bob Marley Museum as the walls



Damian Marley photographed Feb. 6 at the Bob Marley Museum in Kingston.



Julian Marley photographed
Feb. 6 at the Bob Marley
Museum in Kingston.

shudder and shake from the sound system outside. “With his success, I think humanity has been able to find a way to see themselves beyond color. And that’s very important in this time. I think we need to look at Bob Marley’s music in a more academic perspective. There needs to be more intellectualization of his words, his thoughts, and application of that from the levels of government, not just entertainment. He shouldn’t be seen as just a cultural icon.”

In Jamaica, of course, Bob Marley *is* much more than a cultural icon — he’s everywhere. Landing at Norman Manley International Airport in Kingston means being able to pick up a cup of Marley Coffee from Cafe Blue while checking out T-shirts, hats and bracelets emblazoned with Bob’s face and name at a Tuff Gong Trading booth in the terminal. And the grounds of 56 Hope Road are peppered with quotes and murals, some based on lyrics from his songs, others snippets from interviews he gave. In the back of the house, behind a small wall, is the one-room shack where Georgie — famous for making the fire light in “No Woman, No Cry” — still lives, though his health is on the decline.

Today, throngs of people cover the grounds for a concert headlined by Julian, Damian and Ky-Mani Marley. Children with their parents

are everywhere, as are reggae fanatics, Kingston dreads, a slew of Rastafarians and an elderly man wearing a crown of thorns. Booths that line the driveway on the side and back of the house are set up for the Bob Marley Foundation; One Love Youth Camp; local designers selling clothing, jewelry, photo prints, books, wristbands, dolls, baskets, hot sauces and amulets; ital chefs by the back gate; and, for a time, a man with a parrot, a rabbit and a turtle in a small pen. It feels like a carnival, with Red Stripe beer sold by the bucket and marijuana by the branch — at once chaotic and impossibly laid-back.

“This shows us that our father’s work was loved by a whole universe of people, and his message,” says Julian Marley, 44, a few hours before he and his brothers take the stage. “It’s more than words can explain.”

Getting all the Marleys in one place can feel similarly overwhelming. At one point, over a dozen family members were set to attend the tribute concert on Feb. 6; ultimately, several dropped out due to illness in the days, and even hours, before the main event. The flu had been particularly bad this year, everyone reasoned, resigning themselves with disappointed sighs. There were well wishes, though no one was too worried — these things happen. Right?

It’s a Tuesday afternoon in mid-March, and Skip Marley should be headlining a show at SOB’s in Manhattan. Instead he’s in Miami, livestreaming a four-song set on *Billboard’s* Facebook page, playing his grandfather’s songs “So Much Trouble in the World” and “Redemption Song,” as well as his own singles “Slow Down” and “Cry to Me.” Over 20 minutes, he raises \$2,000 for Meals on Wheels, while some 5,500 people tune in from places as far-flung as Brazil, Spain, Trinidad, Ireland, Morocco, Canada, Italy and New Zealand.

Skip is part of the third generation of Marleys now coming of age — and with his long dreads, thick patois and soulful voice, he’s the one most frequently connected with his grandfather. He’s also the one who has taken the most concrete steps into the traditional music industry: His deal with Island continues the family lineage on the label that his grandfather helped make famous; he performed at the Grammys with Katy Perry in 2017 to sing their collaboration “Chained to the Rhythm”; and his song “Lions” soundtracked Kendall Jenner’s infamous Pepsi ad later that year.

But he’s just one of dozens of his cousins who are carrying on the family tradition — through music, activism, charity work, film, law and more. “I mean,



The scene in February at Tuff Gong Records in Kingston, where Bob Marley established recording studios and a revered vinyl pressing plant set to reopen this summer.

we're next, so we're learning as we go," says Skip over the phone from Miami. "I'm always around my mother and my uncles, so we're always taking steps forward, and eventually coming into our own. But as the third generation, I think we have a lot to offer. All of us are a piece of the puzzle."

And as Mystic Marley, 22, a singer-songwriter who is one of Stephen's daughters, puts it, being a Marley doesn't mean simply resting on those laurels, either. "Our parents pushed us," she says. "You have to get up and be a part of something."

"We try to instill in them that this is something you need to take seriously," explains Damian Marley, 41. "It's not to be taken for granted just because you're coming from such a successful family within music."


For the Marleys, business has always been a family affair. After Bob's death, Rita took over the management of Tuff Gong and the promotion of the Marley brand and image, while Ziggy and The Melody Makers took up the mantle on the music side. Later, Julian and Damian began to put out records as well, while Cedella assumed running Tuff Gong and Rohan launched Marley Coffee. And now, a new generation of Marleys is figuring out how to make its mark. "There's a huge opportunity for us to be individuals and interpret [the legacy] individually," says Ziggy's daughter Zuri Marley, 24, a singer-songwriter who has collaborated with Dev Hynes, among others. "Everyone has their goals and it's something to strive toward, being that great."

Each grandchild's parents drill certain core Marley principles into their heads — hard work, and the importance of keeping Bob and Rita's message consistent. The business sense can sometimes take a little longer to absorb. "Most of them are still in their 20s. I'm figuring maybe when they get to 30 I'll grab some of them and sit them down and say, 'Listen, this is how it goes, this is what you have to do,'" says Cedella. "I'm going to let them enjoy their 20s, because if I could have done it all over again I would be enjoying it. But that time soon come."

The Marley brand, as Prendergast puts it, "means the commercialization, the globalization effort, to keep it spreading across other borders. But we still need to keep certain things in context. We're trying to do something greater than ourselves. In basic terms, there are certain things you just can't sell out."

In 1984, three years after Bob Marley's death, Island Records released *Legend*, which took Marley's music to commercial heights he never experienced during his lifetime. It's the second-longest-charting album on the Billboard 200, currently sitting at No. 57 in its 622nd week; on the Reggae Albums chart it's comfortably No. 1, while another greatest-hits set of his, *Gold*, sits at No. 6. It's No. 7 on the Vinyl Albums chart (252 weeks) and No. 2 on the Catalog Albums chart, where it has been for 1,409 weeks — or over 27 years.

"If you went to the deepest Peru and showed a picture of Bob Marley, Elvis Presley, Michael



Donisha Prendergast
photographed Feb. 6 at the Bob
Marley Museum in Kingston.

Jackson or The Beatles, they would know who Bob Marley was,” says Darcus Beese, Island’s current president. “Bob is medicine. His lyrics still resonate — he never goes out of fashion.”

But set aside the songs on *Legend* — many of his most well-known, of course, but also his most saccharine and smooth — and what’s left is a canon that speaks frankly and unflinchingly of the chaos, troubles, war and poverty that enveloped the world in his era, and that feels crucial right now. The first two songs on *Catch a Fire*, his first album for Island — “Concrete Jungle” and “Slave Driver” — tackle poverty, slavery and the hope for youth to overcome oppression. Look deeper, and Marley’s intentions become even clearer. His masterpiece, 1977’s *Exodus* — which *Time* named the best album of the 20th century — opens with “Natural Mystic,” with the lyric, “Many more will have to suffer/Many more will have to die/Don’t ask me why.” These are words for pandemics, for global conflicts, for uncertainty in the face of adversity — in short, for today.

And that has been borne out by listening data, too. As overall streaming in the United States declined after the coronavirus began to keep people home in mid-March, on-demand audio and video streams of Marley’s catalog actually grew by 7.1% in the four weeks between March 13 and April 9, compared with the prior four-week period, according to Nielsen Music/MRC Data. Globally, streams of his catalog have ballooned even more, up 23.2% in the three weeks through April 2 over the prior four weeks. All told, Marley’s catalog has amassed 1.1 billion streams around the world in the first three months of the year. While catalog overall has grown in streams during the pandemic, as listeners revisit songs they know well for comfort, its growth has been in the 2.5% range.

“As an artist he was spot on in combining a very mordant and cynical perspective with very jolly music — sometimes very heavy music, but often he uses this contrast of textures to incredible effect,” says Vivien Goldman, a journalist, author, professor and former publicist for Island Records who now teaches a class on Marley at New York University. “It’s reassuring when you listen to Bob Marley, because nothing evil happens that Bob Marley hasn’t anticipated and lived through.”

Much of his enduring popularity also owes to the continual branding, marketing and global expansion of his name and likeness that the family has endeavored for the past 40 years. These days, Cedella runs point on most of the businesses for the family, which include Tuff Gong’s record label, recording and music operations; Marley Natural, a sustainable marijuana-accessories company; Marley Coffee, which Rohan founded in 2009 and oversees; House of Marley, a music-tech company that sells headphones, speakers and turntables, many of which are scattered around Tuff Gong headquarters; and Marley Kitchen and Marley Beverage, which make food and drink. (Each has been affected in different ways by the pandemic. House of Marley, for ex-



ample, has seen a downturn in sales due to retail closures, though its partner HoMedics has begun using its supply chain to develop N95 masks for health care workers.) *Forbes* estimated that the Marley estate generated \$20 million in 2019, third among posthumous musicians.

“My father was an entrepreneur, so his legacy is also one of entrepreneurship,” says Ziggy. “But entrepreneurship with morality, and also charity. Because he would always give back. It’s not about becoming the richest, or whatever. It’s about doing good business and helping people. The money is never the driving force. It is a side effect of our entrepreneurship, but entrepreneurship is more about being independent of control of others, not being under the control of anyone but yourself.”

It hasn’t always been easy for the family as it has attempted to protect and promote Bob’s brand. He famously died without a will in 1981 — apparently because of Rastafarian beliefs — which led to a protracted legal battle over his estate that left control of the Marley image contested for over a decade. In the early ’90s, the Jamaican Supreme Court ruled that Marley’s widow and 11 heirs should control his name and image, and Cedella eventually took over the operation. Through the years the family has battled piracy, fraudulent merchandise, unlawful uses of Bob’s name and more.

“I’ve been doing it for so long that it’s not tough

anymore,” says Cedella, laughing. “I like to work with people who I genuinely like — it’s a small list of people. And that’s really by choice. We keep it tight, and a lot of the partners we have we see more like family. We’re very selective, and that’s been good to us so far.”

Yet it’s not just the popularity of his music and what he stood for — Bob Marley’s music is *worth* more, too. In 2018, Primary Wave Music Publishing acquired an 80% stake in Marley’s publishing catalog from Island founder Chris Blackwell, in a deal worth \$50 million, and now also works with the estate and family on branding and marketing deals. The specifics vary widely, but a synch for a Marley song could go for \$25,000 for a TV placement or anywhere from \$250,000 to \$1 million for ad campaigns, says a representative. Another brand marketing executive says his song catalog is one of the most valuable there is.

“When we had the opportunity to work with the songs of Bob Marley, I mean, it’s like, you got to pinch me,” says Primary Wave chief marketing officer Adam Lowenberg. “The challenges are for us to always keep ourselves in check: not to go for something that is not in line with what Bob sung about or represents, and not to come to the family with quote-unquote ‘cheesy’ ideas. We’re not going to call them and say, ‘Hey, let’s do a line of lunchboxes with Bob Marley’s face on them.’”

For Bob’s 75th birthday year, Primary Wave

has kicked into high gear. “Could You Be Loved” is featured in a long-running ad for the Jamaica Tourism Board, which debuted late last year and is still running. “Three Little Birds” has had four TV placements, including in *The Handmaid’s Tale* and *For All Mankind*, while “One Love” landed on *Hawaii Five-O* and will be used in a major brand’s ad campaign later this summer. The Grammy Week events with Island Records included sponsorships with Mastercard and Amazon, plus the premiere of the new “Redemption Song” music video produced by YouTube and UMe. Still to come are a series of covers from a Primary Wave-backed songwriting camp, plans for an all-star tribute concert and a possible immersive experience in Las Vegas that’s now on hold due to the coronavirus.

“Up until five years ago, we were doing a lot of release-oriented celebrations,” says Bruce Resnikoff, chairman/CEO of UMe, which has been behind the new music videos for “Redemption Song” and “Three Little Birds,” as part of Universal’s wide-ranging content deal with YouTube that was announced last June. That deal came with a pledge to upgrade 1,000 music videos for Universal Music Group artists to high-definition in order to maximize exposure of (and pull in more revenue from) that catalog, while some artists, like Marley, have seen their songs get brand-new music videos where they hadn’t existed before. “What really happened was a change in the industry with



“My father was an entrepreneur. But entrepreneurship with morality, and also charity. It’s not about becoming the richest. It’s about doing good business and helping people. The money is never the driving force.” —ZIGGY MARLEY



Left page: Julian (left) and Rohan Marley near the Cornerstone Learning Center in Trenchtown, the neighborhood where their father grew up. The mural was commissioned by brothers Julian, Stephen and Damian’s Ghetto Youths Foundation. Right page: Attendees of Bob Marley’s 75th Earthsong Celebration Redemption at the Bob Marley Museum in Kingston on Feb. 6.

the development of new platforms in the digital space,” continues Resnikoff. “We decided we could approach the anniversary in a way that dealt with multiple genres of music and a much broader demographic. With the way the business has evolved with audio and video streaming services, we’re now able to become storytellers as opposed to just distributors and marketers of music.”

That has also included the multipart *Legend* documentary series, which began rolling out on YouTube in February. Ziggy is heavily involved in it and has reconnected with some of his father’s old running mates, learning some new facts about his dad along the way. “Speaking to some of his friends, [I discovered] Bob loved comic books,” he says with a laugh. “Simple stuff like that — with the idea that we have about Bob Marley today, you wouldn’t think that he loved comic books, would you?”

All of that has also allowed UMe to think in more global terms. “We’re now able to reach a much younger audience around the world who spends more time on YouTube than anyone ever spent in a record store,” says Resnikoff. “We’ve been selling records for years and years, but I view artists like Bob Marley to be brands unto themselves. And it’s our job as a music company and a media company to try to make sure that we extend that brand to another generation of fans and leave it larger than it was when we inherited it.”

Trenchtown is a vibrant patchwork of buildings, with people scattered everywhere and music blasting at chest-vibrating levels in the afternoon.

Bob Marley was raised in the neighborhood from the age of 12, and some of his older kids still remember living here before their father’s career took off internationally. Today, Julian and Rohan Marley are here for the grand opening of the Cornerstone Learning Center, funded by Julian, Stephen and Damian’s Ghetto Youths Foundation, which will provide kids in the neighborhood with laptops, reading materials, classes and academic support. A mural of Bob reading to a group of children adorns the side wall. At a short ceremony, a 7-year-old girl named Ariana sings “One Love” to the few dozen people assembled in the courtyard.

“My father’s songs can all give you some kind of inspiration for something in your life,” says Julian. “And that’s giving. So if we can give what we can give physically — whether that’s food, knowledge, education, Cornerstone — things like that mean a great deal.”

Each of Bob’s children has kept some connection to the wide-ranging charitable efforts that the family is involved in, stemming first from the Bob Marley Foundation and extending into the Ghetto Youths Foundation and Ziggy Marley’s U.R.G.E. Foundation, both of which are dedicated to school-

ing and youth-focused projects in Jamaica, and the Rita Marley Foundation, which aims to help the poor and underserved communities there.

They’ve also tried to keep Bob’s message current even beyond his songs, tailoring his social media to showcase quotes from old interviews and archival videos — putting new emphasis on Marley as revolutionary, as political and social critic, as more than simply the man who wrote “One Love” and preached peace. “That was the main thing, to explore more of him on that level. But also to get his message out more, in a way,” says Ziggy. “It’s a powerful tool; if you use it the right way, it can do some good. And that’s a dilemma that I’ve been thinking about, too — how do we use this not just to sell stuff or whatever, but to really impact people’s life and the world?”

Of course, the family knows Bob’s music is always the bedrock, and they, like the rest of the world, are leaning on it more than ever now, plumbing it still for new meaning. Back in February, well before the coronavirus irrevocably changed life in this hemisphere, Rohan sat in the dim recording studios at Tuff Gong, reflecting on what his father left behind. “There’s a reason why that music exists. There’s a reason why it’s current today,” he said. “Especially now, in this time with all the dissension, segregation and the conversation happening. People haven’t changed. It’s the same people. And people need the good vibration.”

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Important information about the educational debt, earnings, and completion rates of students who attended this school can be found at: lafilm.edu/disclosures.

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The Players

FINNEAS spoke to students at the Berklee School of Music last October.



2020 Top Music Business Schools

CAMPUSES ARE CLOSED AND PROFESSORS ARE TEACHING ONLINE, BUT THESE COLLEGES AND UNIVERSITIES ARE PREPARING TO REOPEN THIS FALL TO EDUCATE THE NEXT GENERATION OF MUSIC INDUSTRY LEADERS

BY THOM DUFFY and DANICA DANIEL

FROM HER HOME IN NEW Hampshire, Berklee School of Music songwriting major Lizzy McAlpine launched the Instagram #Berklee-AtHome streaming concert series on April 8. A few days earlier, on her SoundCloud account, Lizzy, as she's known professionally, had posted a newly written song, "When the World Stopped Moving."

At the University of Southern California in Los Angeles, at the Jimmy Iovine Andre Young Academy, faculty fired up the school's 3D printers to fabricate personal protective equipment for health care workers, in collaboration with other USC schools. Among those helping out, while practicing social distancing behind a face mask, was L.A. Mayor Eric Garcetti.

At the University of Miami's Frost

School of Music, professor Laura Sherman reached out to a superstar with whom she had performed on tour for a video note of encouragement to students. "I hope your classes are going well," said Barbra Streisand. "At least you have Zoom, so you can all still learn together."

Across the nation, colleges and universities, including those with music and music business programs, are taking whatever steps they can to cope with the coronavirus pandemic, completing the school year this spring with online classes.

While questions about the next few months consume the music business, decisions about the next two to four years weigh heavily on tomorrow's industry leaders: high school seniors. May 1 is the traditional date when most must decide where to enroll in

college (although some schools have extended the deadline).

Those with plans to pursue a career in the music industry may well choose from among the colleges and universities profiled here. This is *Billboard's* most expansive and geographically diverse list yet of the top music business schools, including both private and public institutions.

While online, skills-focused music education programs have proliferated during the pandemic, for this report *Billboard* chose programs that are primarily campus-based, offering a broader, deeper education and bestowing a bachelor's or associate's degree. It's worth noting that among the highest-achieving young executives in the music business, as profiled in *Billboard's* 2019 40 Under 40 feature, nearly 40% said they were graduates

of a liberal arts program.

The students entering college this fall will shape the music industry of the future. These are the schools that will make certain they're ready.

Baldwin Wallace University Berea, Ohio

Baldwin Wallace University, located southwest of Cleveland and home to a renowned conservatory, offers two study tracks for future music executives. An arts management and entrepreneurship major created in 2015 allows students to intern with organizations including the Rock & Roll Hall of Fame in Cleveland. The new music industry major was created this year and combines courses from the BW conservatory as well as its school of business. During the past school year, students in a class on music festival producing studied

under guest professor Emily Hornack, co-founder of the Brite Winter music and arts festival in Cleveland.

ALUMNA Hallie Yavitch, former vp booking for the Cleveland Cavaliers and Quicken Loans Arena, was named vp booking for Staples Center and Microsoft Theater in Los Angeles in 2019.

Belmont University

MIKE CURB COLLEGE OF ENTERTAINMENT
Nashville

When the live-music business returns, Curb College students will be prepared. A new course on live-venue management, launched before the pandemic shutdown, reflects the shift in industry revenue toward the touring sector. Likewise, a class titled Inside a Booking Agency brings in Creative Artists Agency Nashville agents with different specialities to work with students each week. In January, the university announced a partnership with Universal Music Publishing Group Nashville that will allow songwriting majors to participate in a UMPG songwriting camp.

ALUMNA Trisha Yearwood returned to her alma mater last September to stage the 10th annual CMA Country Christmas at the Curb Event Center.

Berklee College of Music

Boston

Last October, days after his sister, Billie Eilish, nabbed six nominations for the American Music Awards, FINNEAS, Eilish's brother and producer and a performer in his own right, met with a standing-room-only crowd of Berklee students. "The chemistry that Billie and I have together when we make music is very 'unsupervised,'" he said. "And that's probably the best recommendation

I can give for home recording, is being unwatched." The event, just one example of high-caliber opportunities available to Berklee students, was organized by the school's career center in partnership with Jeff Dorenfeld, founder of the Berklee Popular Music Institute, and alumna Amanda Samii, vp creative at Kobalt Music. While known for its performance-based curriculum, Berklee recently received approval to offer its first bachelor's degree in music business, starting in 2022, opening the school to nonperforming students.

EVENT In February, the school's annual James G. Zafiris Lecture was presented by Jeffrey Harleston, general counsel/executive vp business and legal affairs for Universal Music Group.

California Institute of the Arts

THE HERB ALPERT SCHOOL OF MUSIC
Santa Clarita, Calif.

In the early 1960s, Los Angeles civic leaders sought to create world-class arts organizations in the city and, at the 1964 Hollywood premiere of *Mary Poppins*, Walt Disney unveiled his plan for CalArts, the result of the merger of the Los Angeles Conservatory of Music and the Chouinard Art Institute. Students at CalArts today are also taught the entertainment business in courses like creative entrepreneurship. The newly added course guides students to make pitches for seed funding, develop a business plan and, ultimately, launch their own companies. "As an artist, you are always working for yourself. You are your brand," says Ajay Kapur, creator of the entrepreneurship course and CalArts' associate provost for creative technologies.

ALUMNA Composer Ellen Reid received the 2019 Pulitzer Prize in Music for her opera *prism*, which premiered in 2018 during the Los Angeles Opera's Off Grand series.

Detroit Institute of Music Education (DIME)

Detroit/Denver

DIME opened in Detroit in 2014 and three years later established a partnership with Metropolitan State University of Denver that allows it to offer a bachelor's degree in commercial music performance, commercial songwriting and music industry studies at both of its locations. Through a partnership with the Buddy Holly Educational Foundation, DIME in September sent five students to songwriting retreats in Lubbock, Texas, and Lafayette, La., where they studied with Jim Lauderdale, Kimmie Rhodes and Beth Nielsen Chapman. At the Denver campus, Ben Lovett of Mumford & Sons spoke about giving back to young musicians through his work with Communion Music and his goal of creating venues in major cities for up-and-coming bands. Then he invited students to his group's shows at the Fiddler's Green Amphitheatre.

ALUMNUS Edgar Duenas, a graduate of DIME's music entrepreneurship program, is a talent buyer for Zamora Entertainment, a leading producer of Latin music concerts.

Drexel University

WESTPHAL COLLEGE OF MEDIA ARTS AND DESIGN
Philadelphia

The music business relies on data more than ever, and students in the music business program at Drexel's Westphal College of Media Arts and Design can take a new course that will show them how to analyze information, as well as communicate it visually. The forward-thinking school also finds value in looking back. In March 2019, the student-run Mad Dog Records teamed up with music subscription service Vinyl Me, Please and independent label Reservoir Records to release long-unheard tracks from the Nat Turner Rebellion, led by Joseph Jefferson, the hitmaking songwriter for The Spinners and The O'Jays. The songs, originally recorded 50 years ago, were found in the Sigma Sound Studios archive donated to Drexel in 2005.

EVENT A newly created music industry lecture series launched last November with a talk from acclaimed alternative-rock producer Steve Albini.

Hofstra University

Hempstead, N.Y.

Enrollment in the music business program at Hofstra University has increased 175% since 2017, according to the school. Terry Tompkins arrived that year as director of the program with some 25 years of industry experience as an artist manager, talent buyer, label executive and festival organizer. With a campus 23 miles east of Manhattan, students have taken intern-

ships at companies including Live Nation; major and indie labels; and publishing companies, as well as the Nassau Veterans Memorial Coliseum, adjacent to Hofstra. Student-run organizations offer hands-on experience: Unispan Records, established in 2016, operates from the university's Center for Entrepreneurship, and radio station WRHU won a Marconi Award from the National Association of Broadcasters. **FACULTY** Emily White, who teaches the master class on tour management, has worked as a tour manager for Nine Inch Nails, Imogen Heap, Regina Spektor and Zoë Keating, among others.

Indiana University

JACOBS SCHOOL OF MUSIC
Bloomington, Ind.

All undergraduate music majors and graduate students at the Jacobs School of Music now benefit from a newly launched course on career development that offers guidance in planning a productive and sustainable professional life. Top honors in the music school's most recent annual innovation competition went to graduate student Austin Pancner for developing The Functional Musician, an online business promoting health and wellness among performers. All music school winners enter the campuswide Clapp Idea Competition, hosted by the Johnson Center for Entrepreneurship and Innovation at the Kelley School of Business. When renowned rock drummer Kenny Aronoff attended the Jacobs School, he later said, "I was blown away by the sheer talent around me and was in some ways daunted by it."

FACULTY Newly appointed professor of percussion Joseph Gramley is a former member of the Silk Road Ensemble and was the group's first associate artistic director, collaborating with Silk Road's founder, Yo-Yo Ma.

Kennesaw State University

THE JOEL A. KATZ MUSIC AND ENTERTAINMENT BUSINESS PROGRAM
Kennesaw, Ga.

The Joel A. Katz Music and Entertainment Business (MEBUS) Program offers courses in accounting, marketing, management and entrepreneurship as part of the 24-credit certification open to all KSU undergraduate students under the Coles College of Business. In 2019, MEBUS and the College of Computing and Software Engineering launched the KSU Disney Interactive Entertainment Study program. The four-week session, held at the Walt Disney World Caribbean Resort in Orlando, Fla., focuses on music, film, TV, video games, computer graphics, 3D modeling and animation projects, and includes lectures from Disney Imagineers. Assisting students with marketing projects, MEBUS' latest executive-



DIME Denver GM Barton Dahl (left) interviewed Mumford & Sons' Lovett on the school's fall 2019 orientation day.

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in-residence has been Bryan Calhoun, head of digital strategy for Blueprint Group/Maverick, director of artist marketing and industry relations for Pandora Media and founder of the Music Business Toolbox.

EVENT In September 2019, MEBUS presented the Future of Music and Entertainment lecture featuring Arthur Goldstuck, former president/COO of BMG and president and founder/co-chairman (with Antonio “L.A.” Reid) of Hitco Entertainment.

Los Angeles College of Music Pasadena, Calif.

LACM offers bachelor’s and associate’s degrees in music performance, music production, songwriting, composing for visual media and music business. Students have taken advantage of their proximity to Los Angeles with professor-led visits to Capitol Records, Stones Throw Records, Spotify, ASCAP, BMI, Killingworth Studios and Village Recorders. A biweekly music business master-class series has welcomed guest speakers such as 30 Seconds to Mars bassist Steve Aiello, ASCAP associate director Brian Reyes and Carlos De La Garza, a Grammy Award-winning producer (Paramore, Ziggy Marley, Bad Religion). Global music business, history of the digital revolution, and time and money management are courses taught by Steve Corn, co-founder of BFM Digital and the Grammy-winning BFM Jazz label.

ALUMNUS Kygo and LACM graduate Sandro Cavazza completed Avicii’s song “Forever Yours” after the EDM superstar’s death in 2018. The track was released in January as “Forever Yours (Tribute)” and reached No. 3 on *Billboard*’s Dance Club Songs chart.

Los Angeles Film School THE LOS ANGELES RECORDING SCHOOL Los Angeles

In the heart of Hollywood on Sunset Boulevard, the Los Angeles Recording School is a division of the Los Angeles Film School that offers a bachelor of science degree in audio production and, newly introduced, in music production, as an online course. (Associate of science degrees are also available.) In January, the school hosted Academy Award-nominated songwriters — Cynthia Erivo, Bernie Taupin, Diane Warren, Kristen Anderson-Lopez and Robert Lopez — in a panel discussion for students hosted by songwriter and ASCAP chairman/president Paul Williams.

ALUMNUS During the school’s annual F.A.M.E. week last September, recording engineer Henrique Andrade was honored for his work on Zayn’s album, *Mind of*

Mine, which debuted at No. 1 on the *Billboard* 200 in 2016.

Loyola University COLLEGE OF MUSIC AND MEDIA New Orleans

In a city with a musical legacy second to none, one-third of Loyola University’s undergraduate students are enrolled in the College of Music and Media, which was formed in 2019 and includes the School of Music and Theatre Arts, the School of Communication and Design, and the School of Music Industry. A newly introduced bachelor of science degree in urban and electronic music production includes courses in refining song lyrics and record production. Students have participated in internships including stage management at the New Orleans Jazz & Heritage Festival.

ALUMNUS Carter Lang co-wrote and produced Post Malone’s “Sunflower,” which earned two 2019 Grammy nominations and spent 33 weeks on the Hot 100, tying for the longest top 10 run in the chart’s 61-year history.

Middle Tennessee State University COLLEGE OF MEDIA AND ENTERTAINMENT Murfreesboro, Tenn.

MTSU’s Department of Recording Industry, founded in 1973, is one of the nation’s oldest and most highly regarded music business programs, enrolling some 1,200 students each year in study tracks that include audio production, commercial songwriting and, at the graduate level, a master of fine arts in recording arts and technologies. As part of the College of Media and Entertainment, the department draws upon the expertise of faculty versed in video and film production, digital animation, journalism, photography and more. Students made an annual trip to the Grammys to cheer on alumni nominated for nine awards in multiple categories.

EVENT On the eve of the Grammys in Los Angeles, Beverly Keel, recently named dean of the College of Media and Entertainment, introduced an Americana Music Association tribute to the songs of Willie Nelson at the Troubadour nightclub.

Monmouth University West Long Branch, N.J.

Monmouth University, home of the Bruce Springsteen Archives and Center for American Music, has seen a 25% growth in enrollment over the past five years for its bachelor of arts in music with a concentration in the music industry. The program, which has a 50/50 gender mix, allows students to study topics such as publishing, recording, marketing, talent acquisition,



Music Business Classes Abroad

WHERE THE BEATLES RECORDED (OR WERE SCHOOLBOYS), INDUSTRY STUDENTS NOW FILL CLASSROOMS, STUDIOS AND STAGES

BY THOM DUFFY and RICHARD SMIRKE

ABBEEY ROAD INSTITUTE LONDON

Abbey Road Institute draws on its location within the famous Abbey Road Studios. An advanced diploma in music production and sound engineering includes the study of acoustics, digital audio technology, electronic and analog equipment, studio etiquette, critical listening, music theory and production. A four-day song production master class, launched in 2019, immerses students in all stages of recording, mixing and mastering. The institute opened a Miami location early this year and also operates in Berlin, Frankfurt, Paris and Amsterdam, Melbourne and Johannesburg.

BERKLEE COLLEGE OF MUSIC VALENCIA, SPAIN

A sister school to Berklee College in Boston, the Valencia campus offers study abroad opportunities for U.S. undergraduate students as well as a master of arts in global entertainment and music business. The one-year master’s program draws students from over 30 countries, taught by a multicultural faculty that brings experience from around the globe. Students choose from three concentration areas: live entertainment, entrepreneurship and the record industry. Hands-on experience is available at the on-campus label, Disrupción Records.

BRIT SCHOOL CROYDON, ENGLAND

The BRIT School is the sole institution in this report that welcomes students below college age, with admission beginning at 14. But its impact on the music industry since it opened in 1991 is undeniable. Alumni include Adele, Leona Lewis, Jessie J, Imogen Heap, Jade Bird and Amy Winehouse. Anchor courses including music and music technology, film and media production and community arts practice lead to a diploma that prepares students for university studies or industry employment. Co-founded by the British government and the British Record Industry Trust (which presents the BRIT Awards), the school is tuition-free.

LIVERPOOL INSTITUTE FOR THE PERFORMING ARTS LIVERPOOL, ENGLAND

LIPA, co-founded in 1996 by principal/CEO Mark Featherstone-Witty and Paul McCartney, occupies both the former Liverpool Institute for Boys, McCartney and George Harrison’s former school, and the Liverpool Art College, which John Lennon once attended. The industry-focused study track gives students an understanding of business, management, decision-making and marketing within the performing arts. Beginning in their second year, students create and manage commercial events. The third year includes a three-month internship at companies including, most recently, Warner Music and management/publishing company Tileyard Music.

artist management, concert production, media relations, technology and merchandising. The student-run Blue Hawk Records allows participants to practice their lessons in a real-world setting.

EVENT In January, Blue Hawk Records hosted a benefit concert in nearby Asbury Park as part of the Light of Day Winterfest, an annual event created by music manager Bob Benjamin to raise funds and awareness of the need for a cure for Parkinson's disease. Springsteen played at a later event concluding the festival.

New York University
TISCH SCHOOL OF THE ARTS, CLIVE DAVIS INSTITUTE OF RECORDED MUSIC
 New York

The Clive Davis Institute, which offers a unique bachelor of fine arts in recorded music, has moved into its new, state-of-the-art campus in Brooklyn. Students pass through hallways decorated with wallpaper created by Lenny Kravitz and Mike D of the Beastie Boys into editing and production suites, listening rooms, rehearsal spaces, a podcasting room with livestreaming capabilities, audio workstation labs and two-story audio recording studios — including a reconstruction of the Beastie Boys' iconic recording studio, Oscilloscope. As part of the school's curriculum, juniors take a semester to study abroad and may choose one of NYU's many global programs or the curated Berlin program exploring European experimental traditions and the historical avant-garde. Music Industry Essentials, a new six-part online education program (in partnership with *Billboard*) provides comprehensive insights into music production, history, marketing and the business.

GUEST SPEAKERS Maggie Rogers, a 2020 best new artist Grammy nominee and alumna of the institute, offered students a Q&A before the first of her two October appearances at Radio City Music Hall. Bon Iver did the same for students during his December tour stop at Brooklyn's Kings Theatre.

New York University
STEINHARDT SCHOOL OF CULTURE, EDUCATION AND HUMAN DEVELOPMENT
 New York

The January break is no time to take it easy for Steinhardt students. The "J term" offers opportunities for students to study abroad in London with music business program director Larry Miller and in Rio de Janeiro for the course emerging models and markets for music under professor Sam Howard-Spink. Another winter break option is a new course, production and A&R in the music industry, taught in Nashville, primarily at Berry Hill Studio. This year, Brian Wright, senior vp and head of

A&R for Universal Music Group Nashville, offered insight to the visiting students.
FACULTY Adjunct professor Marcie Allen, president of MAC Presents, sponsors mentoring and networking trips for students to Los Angeles and Nashville.

Occidental College
 Los Angeles

A liberal arts college in one of the world's music business capitals, Occidental's robust music department has added the new Choi Family Music Production Center, housing a recording studio, control room and music production/film scoring computer lab. The space was designed by Peter Grueneisen of nonzero\ architecture, known for his work for Sony Music, DreamWorks and Hans Zimmer, among others. The facility bolsters the music production concentration within the music department. To further strengthen its music business curriculum, the school is working with Warner Music Group (whose CEO, Stephen Cooper, is an alumnus). Across campus, the media arts and culture department, offering one of the college's most popular majors, prepares students for careers in film, TV, streaming and emerging media forms through courses in media theory and hands-on production tools.

FACULTY New music production instructor Jongnic "JB" Bontemps endorses Occidental's mix of liberal arts education and hands-on experience. "Oxy's program is really focused on training your mind," he says, "because if you can't imagine it, you can't produce it through the technology."

Pepperdine University
INSTITUTE FOR ENTERTAINMENT, MEDIA, SPORTS AND CULTURE
 Malibu, Calif.

At the undergraduate and graduate levels, Pepperdine's Institute for Entertainment, Media, Sports and Culture taps the expertise of Seaver College, Graziadio Business School and the university's School of Law for a multidisciplinary education for future entertainment executives. In partnership with the Grammy Museum, IEMSC hosted a roundtable discussion last October on the implications of the Music Modernization Act. A new "menternship" program launched in 2019 (hosted by Evan Lamberg, president of North America at Universal Music Publishing Group, and Christa Zofcin-Workman, COO at River Road Entertainment) allows students to receive mentoring from industry executives and build relationships toward internships and jobs.

EVENT Jennifer Hudson performed at the 44th annual Pepperdine Associates dinner in Beverly Hills in February, presided over by Jim Gash, who became the university's eighth president in September 2019.

Rhodes College
MIKE CURB INSTITUTE FOR MUSIC
 Memphis

The music business curriculum at the Curb Institute is centered around a core question: How is it different studying this topic in Memphis? After all, this river city is where the explosive mix of country and R&B at Sun Studios in 1954 gave birth to rock'n'roll. Notable courses include music and community in Memphis, music urbanism and audio engineering: history, theory and practice. The new audio engineering course brings students to musical landmarks and session rooms, including Royal Studios and Ardent Studios. A recent class project involved creating a 7-inch vinyl record and studying each step of the process, from preproduction to distribution.

EVENT In October 2019, the Curb Institute produced Respect Fest, an on-campus block party celebrating the crucial role women have played in Memphis music.

State University of New York
COLLEGE AT ONEONTA
 Oneonta, N.Y.

SUNY Oneonta music industry students in January traveled to meet executives at Paradigm Talent Agency in Los Angeles and to attend the NAMM Show, the world's largest trade show for the music equipment industry, taking place in Anaheim, Calif. Back on campus, a new one-on-one course, advanced applied lessons in music production, taught with the software Ableton Live, boosts students' skills in electronic and contemporary music composition, sound design and performance. Within the music production curriculum, students can tailor the course to their interests by focusing on specific topics such as sound design,

mixing and workflow.
ALUMNUS Scott Harris, who earned a Grammy nomination for Shawn Mendes' "In My Blood" and has also written songs for P!nk, Jessie J, Bebe Rexha and Khalid, met with students last October and received an alumni of distinction award.

Syracuse University
BANDIER PROGRAM IN RECORDING AND ENTERTAINMENT INDUSTRIES
 Syracuse, N.Y.

Students with the Bandier Program enjoyed industry networking opportunities in L.A. during the Billboard Live Summit in November, including a visit to Warner Records hosted by A&R vp Gabz Landman, a Bandier alumna. But that was a relatively short jaunt compared with earlier in the year when students journeyed in May to Hong Kong, Beijing, Tokyo and Seoul to meet with live-music, label, publishing, streaming and management executives in each market. "Meeting highlights included office sit-downs with everyone from Tencent and TikTok in China to the A&R team at K-pop leaders SM Entertainment in Seoul," says Bandier Program director Bill Werde.

FACULTY Michelle Santosuosso, former editor of *HITS* magazine, has joined the Bandier Program and the university's Newhouse School, bringing three decades of music industry experience in radio, labels and artist management.

University of California
Los Angeles
HERB ALPERT SCHOOL OF MUSIC
 Los Angeles

This fall, UCLA's Herb Alpert School of Music plans to offer a new bachelor of arts in music history and industry, focus-



Clive Davis Institute alumna Rogers (seated second from left) met with students the day before her sold-out debut at Radio City Music Hall in September 2019.

ing on the sociocultural and theoretical contexts of music-making. The program builds upon the school's existing B.A. in musicology and highly popular music industry minor. It will include a yearlong capstone course that allows students to develop music industry-focused projects with faculty guidance and an internship component that leverages the university's location in L.A.

EVENT Rich Costey, the producer, engineer and mixer who has won Grammys for collaborations with Muse and Foo Fighters, gave a lecture on music production on campus last October.

University of Colorado Denver

COLLEGE OF ARTS AND MEDIA
Denver

At CU Denver's College of Arts and Media, the new music cities course explores how local economies emerge and grow — and the role music plays in boosting economic growth. A music tourism class explores how venues, and local history, can be promoted to attract tourism and generate economic growth. These courses emerged out of the college's partnership with Sound Diplomacy, an international consultancy that presents the Music Cities Conference. CU Denver associate professor Storm Gloor is working with Sound Diplomacy to bring the event to Denver in September.

EVENT Former Spotify head of U.S. artist and label marketing J.J. Italiano and Spotify global head of dance electronic music Austin Kramer, both CU Denver alumni, spoke to students as part of the music supervision workshop and music business seminars.

University of Miami FROST SCHOOL OF MUSIC Miami

The Frost School of Music became the first school to host a meeting of the Digital Data Exchange Licensing Working Group last October, allowing students the opportunity to ask mechanical-licensing questions of the executives representing 15 companies and organizations. Students enrolled in a music marketing course carried out a digital marketing plan over a full semester, running campaigns on online platforms such as Google Adwords to monitor their performance. Spotify and Creative Artists Agency are among the music companies that have recently held information and recruiting sessions on campus.

FACULTY Guillermo Page, a Miami alumnus and veteran of senior roles at BMG Entertainment, EMI Music, Sony Music and Universal Music Group, is the new assistant director of the Frost Music Business and Entertainment Industries Program.

University of North Texas COLLEGE OF MUSIC Denton, Texas

As the nation's largest public university music program, UNT continues to expand its curriculum, adding a new music business and entrepreneurship minor and, in partnership with the university's business school, an MBA with a concentration in music business and entrepreneurship. The third annual UNT Music Entrepreneurship Competition, offering \$20,000 in cash prizes, saw a 53% increase in participation. Students prepare business plans (for a new business or for



Frost School of Music student Austin Hammonds (left) and Randall Barlow, a lecturer in the Media Writing and Production department, in 2018.

the expansion of an existing company) based on Peter Spellman's article "Writing a Music Business Plan That Works."

FACULTY Bruce Broughton, media and music composer-in-residence at UNT since 2017, is a 10-time Emmy Award winner and sits on the board of directors at ASCAP.

University of Southern California

JIMMY IOVINE ANDRE YOUNG
ACADEMY
Los Angeles

USC officially opened Iovine and Young Hall last October, the permanent home to the one-of-a-kind school endowed by the music entrepreneurs Jimmy Iovine and Andre "Dr. Dre" Young. (The academy opened in the fall of 2014 in a space aptly named The Garage, reflecting its startup sensibility.) Beyond the scope of any music business school, the academy offers a bachelor's degree in arts, technology and the business of innovation. Those are skills Iovine has said are essential to the future of the music business, but academy students have ventured into fields as diverse as health, fashion and carbon-offset technology. "What was inherent in Jimmy and Dre's early vision," says founding dean Erica Muhl, "was an education that would allow students to be able to look at problems differently."

FACULTY Jay Clewis is a lecturer of communication in the academy's newly launched master of science in integrated design, business and technology program. The school has also added a master of science in product innovation.

University of Southern California THORNTON SCHOOL OF MUSIC Los Angeles

Over 30 years ago, USC Thornton created a pioneering recording arts degree to immerse students in the music production process and, for the past 20 years, the school has offered an expansive undergraduate music industry program.

One of the newest courses, performance technology, focuses on using audio software, like Ableton Live, just as a musician would play a traditional instrument. At a showcase last spring, students blended genres onstage by layering compositions and songs with computer-generated sounds using laptops, keyboards and controllers. In one of its newest ventures at the graduate level, in the fall of 2018 the school launched a master's degree in the music industry, an 18-month graduate program that includes courses in copyright, concerts, artist management, marketing data and analysis, as well as a one-semester internship.

ALUMNUS Justin Lubliner, founder/CEO of The Darkroom, released Billie Eilish's Grammy-sweeping debut album, *When We All Fall Asleep, Where Do We Go?*, through a joint venture with Interscope Records.

William Paterson University MUSIC AND ENTERTAINMENT INDUSTRIES PROGRAM Wayne, N.J.

Within the music department at William Paterson University, the music and entertainment industries program offers a bachelor's degree that includes course work in licensing, touring, intellectual property rights, public relations, media use, law and ethics, and personal management. A music management seminar is hosted by SiriusXM vp talent and industry affairs Steve Leeds, while internship opportunities abound at music companies in New York, 30 miles west of campus. The student-produced *Music Biz 101 & More* radio show and podcast featured women in the music industry last fall. Guests included BMG executive vp A&R Kate Hyman, Girlie Action Media & Management owner Vicki Starr, On the Rocks Management's Cindy da Silva and Sony Music Entertainment copyright analyst Amanda Mushinski, an alumna of the school.

FACULTY Aaron Van Duyne is the business manager for Dave Matthews, St. Vincent, KISS, 3 Doors Down, Soundgarden and others. **b**



At the opening of USC's Iovine Young Hall last October, from left: Muhl, Young, Iovine and USC president Carol L. Folt.

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Backstreet Boys in Las Vegas in September 2019.



Backstreet's Back On Top

Before the pandemic halted the live-music industry, the boy band played some of its most lucrative gigs yet thanks to a South American tour leg

BY ERIC FRANKENBERG

AS SOCIAL DISTANCING AND SELF-isolation became the norm, it's easy to forget that only last month in March, rock bands, rappers and pop stars were out on tour. Filling 20,000-seat arenas and 50,000-seat stadiums around the world, their concerts generally continued through March 12 in the United States and stopped worldwide by midmonth. In that time, artists were able to squeeze in handfuls of shows, kicking off tours before rescheduling the rest of the dates or wrapping up runs that carried over from earlier in the first quarter.

Plans for stadium tours in North America and Europe are on hold, but the Southern Hemisphere's summer season allowed artists to play outdoor venues and push their nightly capacities. The most successful of these was that of the Backstreet Boys, who completed the Latin American leg of their *DNA* world tour and ruled *Billboard's* Top Tours chart for the first time. The boy band sold over 160,000 tickets and grossed \$12.1 million from 10 shows in March, according to figures reported to *Billboard* Boxscore.

BSB's March shows swept through Colombia, Chile, Argentina, Uruguay and Brazil, peaking with the tour's final date at São Paulo's Allianz Parque on March 15. That stadium show earned \$3.3 million thanks to the 45,174 fans in attendance — enough to place at No. 9 on the Top Boxscores chart.

The *DNA* tour began in May 2019 with 28 shows in Europe before coming to North America for 46 dates, from Washing-

ton, D.C. (July 12), to Honolulu (four shows, Nov. 2-6). The group's 15-date run through Latin America in February and March was certainly less expansive than previous legs, but the recent shows posted the best per-night averages of the tour, with 15,246 tickets sold and \$1.17 million grossed.

The group's chart-topping March run pushes the *DNA* tour's total sales past the 1 million mark, with 1.16 million tickets sold and an overall gross of \$99.5 million. The Backstreet Boys are now the third group to hit No. 1 on *Billboard's* monthly Top Tours chart following The Rolling Stones and Trans-Siberian Orchestra.

March not only marks the Backstreet Boys' first time atop the monthly ranking but also the first time a full South American tour has taken top honors, following treks in North America (Elton John, P!nk, BTS, The Rolling Stones, Post Malone and Trans-Siberian Orchestra) and stints in Europe (P!nk), Australia (Elton John) and Asia (Ed Sheeran).

Maroon 5 follows closely at No. 3, also with a string of South American shows. The group played four dates in Brazil, along with shows in Uruguay and Colombia, adding up to 180,510 tickets sold and a gross of \$11.1 million. The Adam Levine-fronted band played four fewer shows than the Backstreet Boys, but Maroon 5 still managed the month's most-attended tour, leading BSB by 13% in total tickets.

Just as the Backstreet Boys did, Maroon 5 also peaked with a show at Allianz Parque, grossing \$3.5 million and edging out BSB at No. 8 on the Top Boxscores chart. Those two shows alone make the Brazilian stadium the month's second-highest-grossing venue at \$6.8 million. Only Mexico City's Foro Sol surpasses it with nearly double the earnings — \$12.6 million — from shows by Billy Joel, Soda Stereo and March's top-grossing boxscore, the Vive Latino Festival. **B**

TOP TOURS

	ARTIST	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	BACKSTREET BOYS	\$12,062,262	160,358	10
2	POST MALONE	\$11,678,138	86,901	7
3	MAROON 5	\$11,126,531	180,510	6
4	ELTON JOHN	\$8,675,431	56,979	3
5	CÉLINE DION	\$8,191,815	46,744	4
6	AVENTURA	\$6,242,932	48,667	4
7	KISS	\$4,650,765	40,144	5
8	BILLY JOEL	\$3,938,450	45,645	1
9	BLAKE SHELTON	\$3,777,812	46,573	4
10	EAGLES	\$3,726,569	12,825	1
11	STURGILL SIMPSON	\$3,237,239	41,964	5
12	STEREOPHONICS	\$3,226,281	56,023	4
13	SODA STEREO	\$3,087,843	77,722	3
14	TAME IMPALA	\$2,576,539	36,394	3
15	LAUREN DAIGLE	\$2,485,286	47,012	4
16	DAN + SHAY	\$2,359,004	40,192	3
17	OMARION & BOW WOW	\$2,311,397	24,653	5
18	ALEJANDRO FERNANDEZ	\$2,273,236	36,914	5
19	CHER	\$2,266,460	23,614	3
20	HALSEY	\$2,025,940	46,008	5
21	ROD STEWART	\$2,013,969	13,697	5
22	ANDRÉ RIEU	\$2,013,055	22,718	3
23	KISSTORY: THE BLAST OFF! TOUR	\$1,963,512	29,657	5
24	OPRAH WINFREY	\$1,908,076	12,298	1
25	JAMES ARTHUR	\$1,683,242	31,500	4
26	RICKY MARTIN	\$1,479,652	14,696	4
27	MARTIN LAWRENCE	\$1,419,148	21,707	3
28	311	\$1,392,617	17,421	3
29	TOBYMAC	\$1,184,478	34,913	5
30	LEWIS CAPALDI	\$1,130,710	27,770	2

TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$62,219,167	728,477	107
2	AEG PRESENTS	\$43,730,778	572,422	221
3	OCESA-CIE	\$23,916,640	477,435	26
4	SJM CONCERTS	\$5,000,175	87,252	10
5	CAESARS ENTERTAINMENT	\$4,152,452	32,996	14
6	DF CONCERTS	\$2,740,477	54,765	6
7	FKP SCORPIO KONZERTPRODUKTIONEN	\$2,549,483	65,376	64
8	G-SQUARE EVENTS	\$2,311,397	24,653	5
9	TRIPLEA ENTERTAINMENT	\$1,888,512	20,644	4
10	BASS PRODUCTIONS	\$1,476,900	19,378	1



John in Melbourne, Australia, in December 2019.

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	VIVELATINOFESTIVAL Foro Sol, Mexico City March 14-15	\$6,877,064 \$45	153,892 2	OCESA-CIE
2	ELTON JOHN Sunshine Coast, Nambour, Australia March 3-4	\$4,363,793 \$221.47/\$64.68	30,023 2	Frontier Touring
3	CÉLINE DION Prudential Center, Newark, N.J. March 7-8	\$4,330,802 \$223/\$163/\$99/\$77	23,529 2	AEG Presents/ Concerts West
4	ELTON JOHN Bankwest Stadium, Australia March 7	\$4,311,638 \$264.34/\$65.59	26,956 1	Frontier Touring
5	ELECTRIC DAISY CARNIVAL Autódromo Hermanos Rodríguez, Mexico City March 1	\$4,050,161 \$41	98,994 1	OCESA-CIE
6	BILLY JOEL Foro Sol, Mexico City March 6	\$3,938,450 \$330.02/\$16.25	45,645 1	OCESA-CIE
7	EAGLES American Airlines Center, Dallas, March 1	\$3,726,569 \$774.50/\$293.50/ \$183.50/\$123.50	12,825 1	Live Nation
8	MAROON 5 Allianz Parque, São Paulo March 1	\$3,529,050 \$151.99/\$80.46	47,766 1	Live Nation
9	BACKSTREET BOYS Allianz Parque, São Paulo March 15	\$3,312,080 \$73	45,174 1	Live Nation
10	AVENTURA Capital One Arena, Washington, D.C. March 3, 5	\$3,220,180 \$500/\$39.50	26,062 2	Live Nation
11	BACKSTREET BOYS Estadio Bicentenario Municipal de la Florida, Santiago, Chile March 4-5	\$3,080,470 \$77	40,084 2	Live Nation
12	AVENTURA TD Garden, Boston March 1-2	\$3,022,752 \$500/\$39.50	22,605 2	Live Nation

BEHIND THE BOXSCORE

MARCH MADNESS

These artists would have seen even bigger wins on the touring charts had the pandemic not disrupted shows everywhere

BY ERIC FRANKENBERG

TOP BOXSCORES				
	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	THE BROTHERS Madison Square Garden, New York March 10	\$2,636,181 \$249.99/\$179.99/ \$99.99/\$50	17,784 1	Live Nation
14	MAROON 5 Estádio Mané Garrincha, Brasilia, Brazil March 3	\$2,074,080 \$147.10/\$80.24	37,555 1	Live Nation
15	CÉLINE DION NYCB Live, Home of Nassau Veterans Memorial Coliseum, Uniondale, N.Y. March 3	\$1,985,445 \$246/\$163/\$96/\$64	10,672 1	AEG Presents/ Concerts West
16	MAROON 5 Jeunesse Arena, Rio de Janeiro March 7	\$1,979,890 \$149.21/\$82.18	37,555 1	Live Nation
17	OPRAH WINFREY Pepsi Center, Denver March 7	\$1,908,076 \$299.50/\$99.50	12,298 1	Live Nation
18	POSTMALONE Bridgestone Arena, Nashville March 4	\$1,884,054 \$136	13,838 1	Live Nation
19	CÉLINE DION Barclays Center, Brooklyn March 5	\$1,875,568 \$201/\$129/\$88/\$63	12,543 1	AEG Presents/ Concerts West
20	BACKSTREET BOYS Movistar Arena, Bogota, Colombia March 1-2	\$1,874,303 \$98	19,622 2	Live Nation
21	POSTMALONE Pepsi Center, Denver March 12	\$1,853,572 \$141	13,102 1	Live Nation
22	TAME IMPALA The Forum, Inglewood, Calif. March 10-11	\$1,820,394 \$79.50/\$65/\$49.50	25,986 2	AEG Presents
23	SODA STEREO Foro Sol, Mexico City March 12	\$1,735,853 \$37	46,301 1	OCESA-CIE
24	POSTMALONE FedExForum, Memphis March 6	\$1,699,381 \$133	12,737 1	Live Nation
25	POSTMALONE Greensboro Coliseum, Greensboro, N.C. March 1	\$1,656,401 \$117	14,210 1	Live Nation
26	POSTMALONE Toyota Center, Houston March 9	\$1,629,539 \$137	11,914 1	Live Nation
27	BACKSTREET BOYS Campo Argentino de Polo, Buenos Aires, Argentina March 7	\$1,620,100 \$65	25,025 1	Live Nation
28	POSTMALONE Frank Erwin Center, Austin March 10	\$1,581,477 \$136	11,618 1	Live Nation
29	DAN + SHAY Bridgestone Arena, Nashville March 6-7	\$1,568,041 \$79.50/\$39.50	26,497 2	AEG Presents
30	MUSIC FOR THE MARSDEN O2 Arena, London March 3	\$1,508,300 \$639.49/\$63.95	11,055 1	TripleA Entertainment

IN MARCH, THE TOP 30 tours grossed a combined \$116.1 million and sold 1.4 million tickets, according to figures reported to Billboard Boxscore. Unsurprisingly, that's among the lowest totals since *Billboard* launched its monthly boxscore recap over a year ago. (At the time of publication, the top 30 tours of January grossed \$101 million, but that figure has since exceeded \$150 million due to delayed reports.) Before March had even reached its midpoint, tours had stopped and venues had gone dark in response to the coronavirus pandemic.

Of course, that was not part of the plan. March had plenty of stadium and arena tours scheduled around the world, from North America to Australia, from March 1 to March 31. And had that programming played out as intended, the big winners would look very different.

Thanks to a South American tour leg that wrapped just in time, the Backstreet Boys rule the Top Tours chart with a \$12.1 million gross. But if all of the artists who had been touring had played a full month of shows, then Backstreet likely would have been pushed toward the bottom of the top 10 — a haul like BSB's would have ranked as low as No. 15 in March 2019, though in most months would fall between Nos. 8 and 10.

Missing out on a handful of shows in the month's second half, Post Malone, Elton John and Céline Dion all likely would have logged grosses in the \$15 million to \$20 million range. Country-rock troubadour Sturgill Simpson kicked off the North American leg of his 2020 tour on Feb. 21 and played five shows in March. They amounted to \$3.2 million in earnings, but he originally had 16 dates on the books, which would have sent his final gross past the \$10 million mark — enough to give even the Backstreet Boys stiff competition.

Several tours started with a few initial dates before they were put on hold, and some didn't even have their opening night. Billie Eilish played three shows (March 9, 10 and 12) but had 15 scheduled for the



FINNEAS (left) and Eilish in Miami on March 9.

month. At full capacity, Eilish's tour was expected to rake in \$13 million to \$15 million on her first full arena run. Dan + Shay, another act that recently upgraded to arenas, grossed \$2.4 million from playing three dates before hitting pause. With weekend shows booked throughout the month, it's likely that the country duo left \$8 million to \$9 million on the table for what could have been another full-month gross north of \$10 million.

Tours were also set to begin for Michael Bublé (March 17), Santana (March 14), Rage Against the Machine (March 26) and Daryl Hall & John Oates (March 21). Bublé in particular, with 11 shows scheduled for March, would have had a good shot at becoming one of the month's top earners with an estimated \$15 million-plus gross.

March seemed to be split in two: Several acts were finishing their first-quarter tours while others were just starting their spring runs, with very few arena-level artists touring steadily throughout the entire month. That's why, even with a full month of touring, *Billboard's* recap could still have seen the lowest-grossing top tour since the chart's inception in 2019, under \$20 million. But while artist calendars were split, they still would have added up to significant grosses in March. Instead of three \$10 million-plus tours that appear on page 53, there likely would have been at least 10 with a full month of shows, pushing the combined gross of this hypothetical ranking's top 30 tours well into the \$300 million to \$350 million range, up from \$263 million in February. **B**

TOP VENUES

15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Foro Sol Mexico City	\$12,551,367	245,838	4
2	Allianz Parque São Paulo	\$6,841,130	92,940	2
3	O2 Arena London	\$5,371,053	77,032	7
4	American Airlines Center Dallas	\$4,431,440	26,060	2
5	Sunshine Coast Nambour, Australia	\$4,363,793	30,023	2
6	Prudential Center Newark, N.J.	\$4,330,802	23,529	2
7	Bankwest Stadium Parramatta, Australia	\$4,311,638	26,956	1
8	Autódromo Hermanos Rodríguez Mexico City	\$4,050,161	98,994	1
9	Pepsi Center Denver	\$3,761,648	25,400	2
10	Capital One Arena Washington, D.C.	\$3,611,041	33,586	3



Bow Wow (left) and Omarion in Atlanta in 2018.

10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	SSE Hydro Glasgow	\$4,422,342	87,610	9
2	Infinite Energy Center Duluth, Ga.	\$2,296,917	20,214	2
3	NYCB Live, Home of Nassau Veterans Memorial Coliseum Uniondale, N.Y.	\$1,985,445	10,672	1
4	Don Haskins Center El Paso, Texas	\$1,977,013	7,991	1
5	Van Andel Arena Grand Rapids, Mich.	\$1,966,284	41,303	6
6	Movistar Arena Bogota, Colombia	\$1,874,303	19,622	2
7	Pechanga Arena San Diego	\$1,614,914	20,545	2
8	Mercedes-Benz Arena Berlin	\$1,226,933	17,437	2
9	CenturyLink Center Bossier City, La.	\$1,194,548	19,256	2
10	First Direct Arena Leeds, England	\$1,031,081	19,550	5



Oprah Winfrey in San Francisco on Feb. 22.



Alejandro Fernandez in Las Vegas in September 2019.



Cher in New York in December 2019.



Kevin Parker of Tame Impala in San Diego on March 9.

5,001-10,000 Capacity

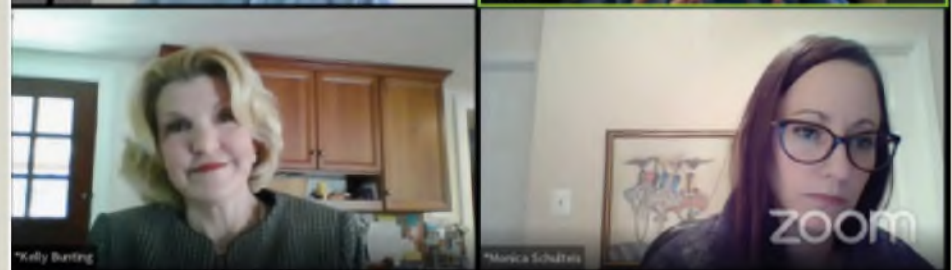
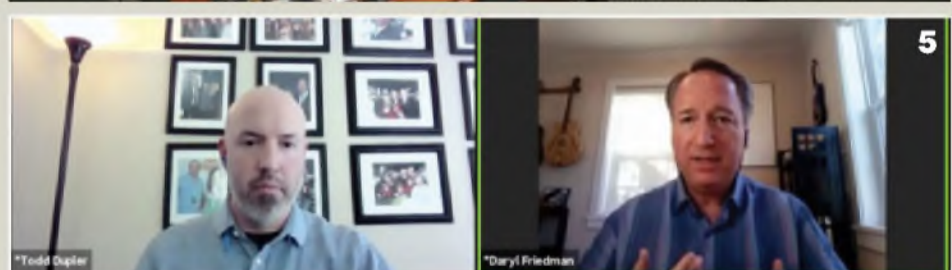
	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Zappos Theater at Planet Hollywood Las Vegas	\$1,952,085	16,195	5
2	Auditorio Telmex Guadalajara, Mexico	\$1,754,515	26,689	4
3	Auditorio Nacional Mexico City	\$1,639,671	37,338	4
4	Park Theater Las Vegas	\$1,392,617	17,421	3
5	Microsoft Theater Los Angeles	\$804,849	13,619	3
6	H-E-B Center Cedar Park, Texas	\$695,432	5,288	1
7	Bert Ogden Arena Edinburg, Texas	\$692,884	7,748	1
8	Hulu Theater at Madison Square Garden New York	\$600,631	5,292	1
9	Mohegan Sun Arena Uncasville, Conn.	\$587,851	30,052	7
10	Petersen Events Center Pittsburgh	\$527,861	6,784	1

5,000 Or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	The Colosseum at Caesars Palace Las Vegas	\$2,013,969	13,697	5
2	Durham Performing Arts Center Durham, N.C.	\$1,631,602	28,353	13
3	Broward Center for the Performing Arts, Au-Rene Theater Fort Lauderdale, Fla.	\$1,351,133	16,824	8
4	Orpheum Theatre Minneapolis	\$1,320,222	18,188	8
5	SEC Armadillo Glasgow	\$995,443	16,470	10
6	Beacon Theatre New York	\$894,327	12,438	5
7	Chicago Theatre Chicago	\$665,848	12,782	6
8	Rancho las Chichihuas Ensenada, Mexico	\$528,080	3,929	1
9	Plaza Theatre El Paso, Texas	\$440,301	5,229	4
10	Fox Theatre Atlanta	\$369,292	4,434	1

Fight Song

STORIES OF ACTION DURING THE PANDEMIC



HARVEY MASON JR.

CHAIRMAN AND INTERIM PRESIDENT/CEO,
THE RECORDING ACADEMY

On March 17, The Recording Academy and its charitable arm, MusiCares, established the COVID-19 Relief Fund to help music creators and community members affected by the coronavirus pandemic. The fund launched with a \$2 million base donation from the academy and MusiCares and has since ballooned to over \$10 million, with support from key business stakeholders across the industry. Creators can apply for grants of up to \$1,000 to compensate for canceled work and basic living costs for rent or mortgages at MusiCares.org.

Mason, who became interim chief in January, says the academy lobbied on behalf of the music community in Congress and had “a small hand” in helping to pass the \$2 trillion Coronavirus Aid, Relief, and Economic Security (CARES) Act in March. On April 6, the organization hosted a webinar that has been viewed by over 26,000 music professionals and members to discuss the stimulus package and also set up a CARES Act Helpline as a resource for members seeking aid. Mason spoke to Billboard about the relief fund and what’s next.



MY FIGHT SONG “SOLDIER OF LOVE,” SADE

“It represents strength and hope and just makes me feel better.”

The Recording Academy’s membership is very diverse in craft and genre. We have members all over the country who are living paycheck to paycheck. Without the ability to put on shows or do tours, there was not going to be money coming in. The academy saw that, and we jumped into action.

To start the MusiCares COVID-19 Relief Fund, I worked closely with Steve Boom [vp digital music at Amazon Music and MusiCares chairman of the board]. We started first by

calling the streaming services, then the record companies and labels, and then the performing rights organizations. We’re continuing the outreach with hopes of growing the fund even more. The need is so serious.

At the academy, the opportunity we have is one of service, which I take very seriously. It’s our obligation to our members to speak for the greater music community and make sure that our voices are heard by legislators in Washington. It has been a joint effort with other groups and lobbyists, but it has also been the result of our membership sending 20,000 letters to Congress — the most we’ve ever sent. I knew that we wouldn’t be able to raise enough money without the help of federal, state and local governments, which goes hand in hand with our own fundraising efforts. Art and culture are so important to our society. It’s what a lot of people are turning to right now, and it’s what will bring us together at the end of this crisis. —AS TOLD TO NICK WILLIAMS

1. A selfie of Mason taken in self-isolation at his studio in Los Angeles. **2.** Mason at the Grammy Awards on Jan. 26. **3.** House Speaker Nancy Pelosi signed the bill for the CARES Act on March 27. **4.** From left: Actor-singer Brandon Victor Dixon; Recording Academy chief industry, government and member relations officer Daryl P. Friedman; Rep. Kelly Armstrong, R-N.D.; Recording Academy executive director, Washington, D.C., chapter Jeriel Johnson; and musicians Alex Davila and JJ Hairston at the 2019 Grammys on the Hill Advocacy Day in Washington. **5.** A screenshot from the academy’s Zoom meeting on the CARES Act. Clockwise from top left: Recording Academy managing director, advocacy and public policy Todd Dupler, Friedman and Greenberg Traurig’s Monica Schulteis and Kelly Bunting.

DEEP
DIVE

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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