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MARCH 14, 2020 • BILLBOARD.COM

**CORONAVIRUS
SPECIAL REPORT**

**CAN THE LIVE
BIZ WEATHER
THE PANDEMIC?**

2020 DANCE ISSUE

DIPLO

**SURVIVAL OF
THE FITTEST**



7 VISIONARIES ON
THE GENRE'S FUTURE

NOTES FROM UNDERGROUND:
THE NEXT BIG SCENES

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MARCH 5, 2020
SOLD OUT
GILA RIVER ARENA

Final Attendance: 13,032

Gross: \$1,160,358

WITH SPECIAL THANKS TO



billboard Hot 100



Most Wanted: Lady Gaga Launches With 'Stupid Love'

LADY GAGA LANDS HER HIGHEST DEBUT ON THE BILLBOARD Hot 100 in nearly a decade as "Stupid Love" soars in at No. 5.

The superstar earns her 16th Hot 100 top 10 and her top entrance since "The Edge of Glory" bowed at No. 3 in May 2011. She last reached the region with "Shallow" (with Bradley Cooper), which became her fourth No. 1, on the March 9, 2019-dated chart.

Following its release, along with its official video, on Feb. 28, "Stupid Love" launches at No. 1 on Digital Song Sales with 53,000 sold, according to Nielsen Music/MRC Data, arriving as Gaga's seventh leader on the list. It begins at No. 9 on Streaming Songs with 19.7 million U.S. streams and at No. 40 on Radio Songs with 23.7 million in audience. It flies 24-14 on Adult Top 40, 28-21 on Mainstream Top 40 and 35-22 on Dance/Mix Show Airplay (and opens atop Hot Dance/Electronic Songs; see page 62).

As announced March 2, "Stupid Love" is the lead single from Gaga's album *Chromatica*, due April 10.

Fun fact: "Stupid Love" is the second top five Hot 100 hit with "stupid" in its title and the first in 52 years. Nancy and Frank Sinatra's "Somethin' Stupid" spent four weeks at No. 1 in 1967.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
		1	#1 THE BOX 30ROC (R. W. MOORE, JR., S. GLADE)		Roddy Ricch BIRD VISION/ATLANTIC	1	13
2	2	2	LIFE IS GOOD OZ D. HILL, IN D. WILBURN, A. GRAHAM, D. HILL, O. YILDRIM, M. D. LIYEW)		Future Feat. Drake FREEBANDZ/EPIC	2	8
5	5	3	DON'T START NOW I. KIRKPATRICK (C. AILIN, J. KIRKPATRICK, E. W. SCHWARTZ, D. LIPA)		Dua Lipa WARNER	3	18
	3	4	CIRCLES POST MALONE, FRANK DUKES, L. BELL (L. B. BELL, A. R. POST, A. FEENY, W. T. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	1	27
		5	STUPID LOVE BLOODPOP, T. CHAMI, MAX MARTIN (S. G. GERMANOTTA, M. TUCKER, MAX MARTIN, M. J. L. BRESSO, E. RISE)		Lady Gaga INTERSCOPE	5	1
6	6	6	ROXANNE 94SKRT, JAE GREEN (A. ZERVAS, J. JENNINGS, J. GREENSPAN, L. LARUE)		Arizona Zervas ARIZONA ZERVAS/ COLUMBIA	4	18
10	8	7	BLINDING LIGHTS MAX MARTIN, D. HOLTER, THE WEEKND (A. TESFAYE, A. BALSHE, J. QUENNEVILLE, MAX MARTIN, D. T. HOLTER)		The Weeknd XD/REPUBLIC	7	14
4	7	8	DANCE MONKEY K. KERSTING (T. WATSON)		Tones And I BAD BATCH/ELEKTRA/EMG	4	22
	9	9	MEMORIES A. LEVINE, THE MONSTERS & STRANGERZ (A. N. LEVINE, M. R. POLLACK, J. D. BELLION, J. K. JOHNSON, S. JOHNSON, J. K. HINDLIN)		Maroon 5 222/ INTERSCOPE	2	24
9	11	10	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	9	4

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



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As a new decade dawns, the genre's artists and visionary executives look forward to more accurate royalty payments, safer festivals and an underground blooming everywhere from Seattle to Bogotá, Colombia.

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Diplo photographed by Sami Drasin on Feb. 12 in Los Angeles.

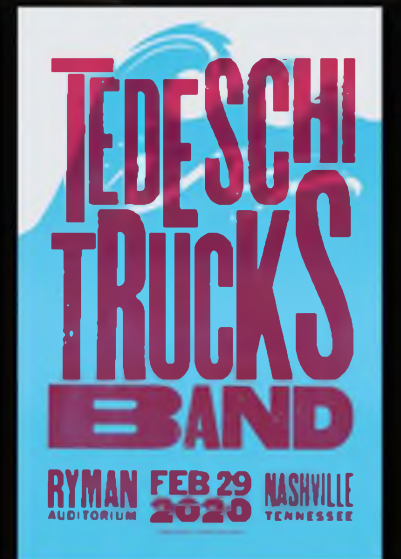
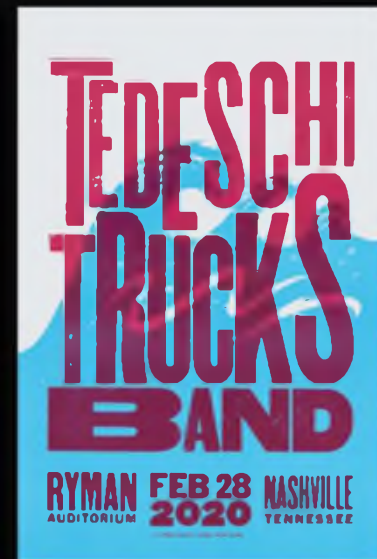
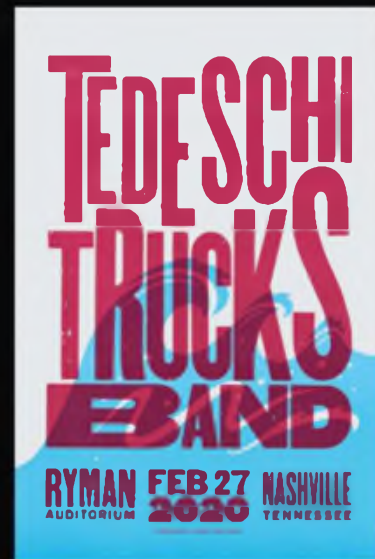
TO OUR READERS

Billboard will publish its next issue on March 28. For 24/7 music coverage, go to billboard.com.

CONGRATULATIONS TEDESCHI TRUCKS BAND ON THREE SOLD-OUT SHOWS!



SPECIAL THANKS TO
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ENTOURAGE TALENT ASSOCIATES,
EMPORIUM PRESENTS AND NS2



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Songwriter-producer **Sounwave** recalls the Grammy Award-winning success of **Kendrick Lamar's** jazz- and funk-inspired 2015 album, *To Pimp a Butterfly*.

Audy Caldwell Crenshaw photographed by Koury Angelo on Feb. 21 in Los Angeles.



TUNE IN: CLOSE CALLS

In a new episode of our *Close Calls* discussion series, entertainment attorney Simon Lamb and Wall Street analyst Khoa Ngo explain what coronavirus in North America means for concert promoters, booking agents, venues and touring artists as festival season approaches. Billboard Pro members can access the conversation, "Panic or Play the Gig? How the Concert Biz Should Think About Coronavirus," at billboard.com/close-calls.



K-POP DEEP DIVE

Billboard Pro members can read an in-depth analysis of the business of K-pop with our new Deep Dive, premiering online March 16. You'll find stories about how merchandise is fueling K-pop labels' bottom lines, K-pop's album marketing secrets, how stateside pop acts are ripping pages from the playbook of South Korea's most successful groups and more. Not a member? Subscribe at billboard.com/offer.

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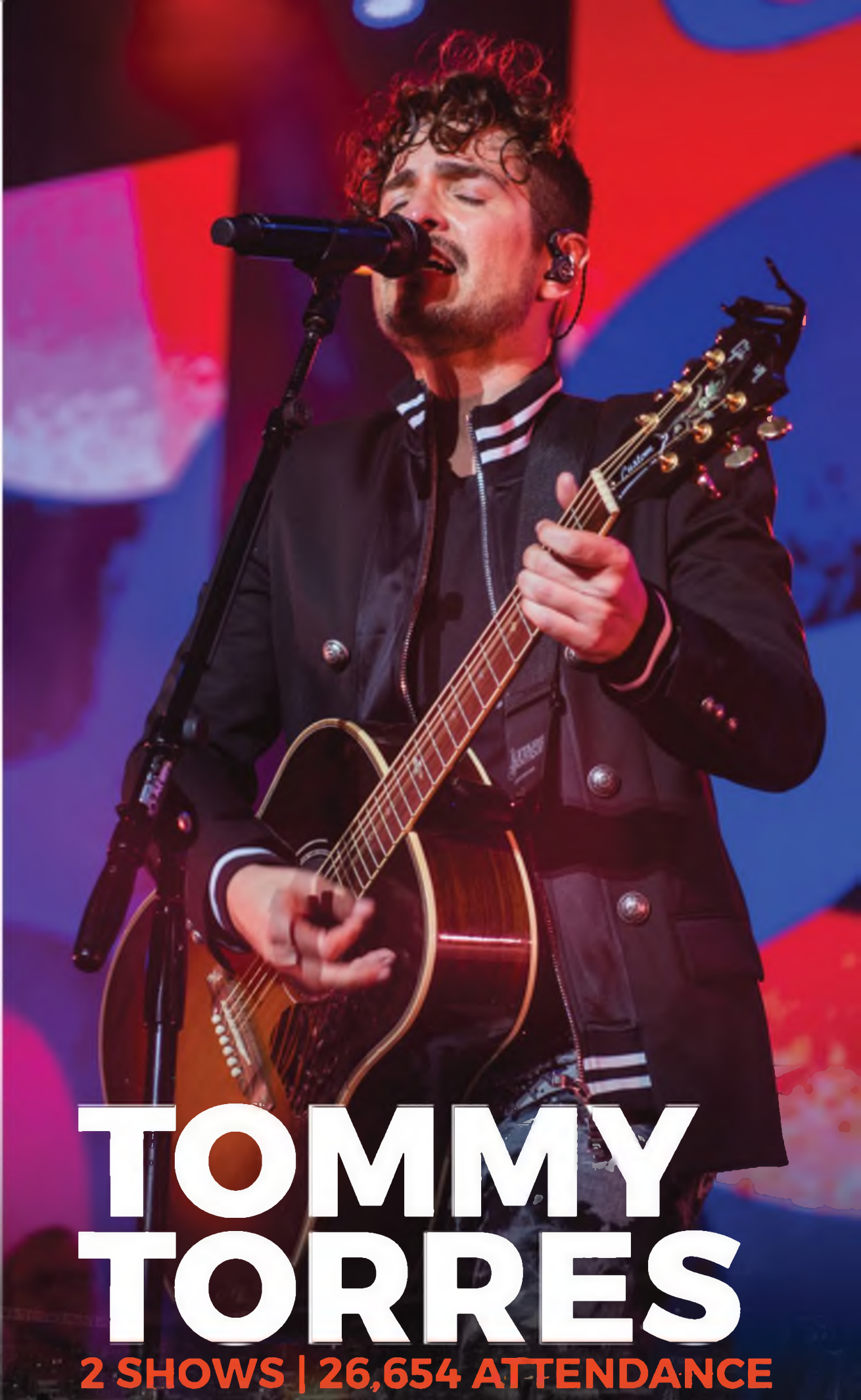
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The Market

PG. 15 VISA APPLICATION BLUES * PG. 16 PROTESTS ROCK CHILE * PG. 20 HASBRO'S MUSIC PLANS



Concert Industry Faces Cruel, Cruel Summer

As the live business reels, competitors are coming together in an effort to try to make sure their shows will go on

BY DAVE BROOKS

FOR WEEKS, AS THE threat of the coronavirus loomed in China, then in Europe, the concert business seemed to hold its breath — waiting to see if, and how much, the United States would be affected. That changed on March 6, when South by Southwest (SXSW) announced it would cancel its annual event in Austin, which was scheduled to take place March 13-22. On March 9, after the weekend, the dam broke: Pearl Jam and Zac Brown Band announced that they were postponing their tours, and *Billboard* reported that Coachella would be rescheduled for October.

By then, the stock market had already fallen 7.8% and Live Nation's shares were down by one-third. By March 11, the market was officially in

bear territory, while Live Nation stock had declined 16.6%.

Ten of the most powerful figures in the live business were already working together in order to mitigate the damage, speak to fans with a unified voice and prepare for a smooth recovery. The informal group, which its members refer to as a "task force," consists of the heads of the two major promoters (Live Nation and AEG), the four largest agencies (Paradigm, WME, Creative Artists Agency [CAA] and UTA) and venue development company Oak View Group, as well as supermanager Irving Azoff.

The week of March 2, several of the executives started sharing updates on the spread of the coronavirus on a daily conference call. By the time SXSW was canceled, they had begun preparing

for the worst. One talent agency chief executive jokingly wondered whether the informal organization was a coalition "or a mutual suicide pact."

Cooperation among the leading promoters and agencies could be critical to help create a framework to compensate acts, agencies and promoters facing what is predicted to be an unprecedented wave of concert cancellations — especially if it continues long enough to threaten the summer season that represents the lion's share of industry revenue. It could also make it easier to postpone, rather than cancel, some of the marquee festivals that the live business has come to depend on. Goldenvoice, a

promotion company owned by AEG, is moving Coachella to October, an effort that will require dozens of artists to change their touring schedules.

So far, much of the talk about cancellations has involved festivals — SXSW, Coachella and Miami's Ultra Music, which organizers called off on March 4. But as the coronavirus spreads to more cities, concerns are growing about concerts in arenas and even theaters. Right now, only Pearl

Jam and Zac Brown Band have postponed their dates, but more acts are likely to follow now that San Francisco is restricting large public gatherings, with other cities expected to follow.

The situation is already

\$6.7B

**MARKET CAP LOST
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\$15.59B TO \$8.83B**

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dire in Europe, with large events banned in France, Spain, Italy, Poland, Greece and the Czech Republic. In an effort to project a message of calm, European promoters who usually travel to the International Live Music Conference in London agreed to attend this year, and ILMC chief executive Greg Parmley says the event only faced a 15% attendance drop in 2020.

In the United States, promoters and agencies are already trying to figure out how to ease the nerves of fans worried about how, or if, they'll be able to get their money back. Many executives were alarmed when Ultra organizers announced that they wouldn't offer refunds, on the grounds that it could erode the trust the industry depends on. That, coupled with the fallout from the unexpected cancellation of SXSW, made it that much more important to reschedule Coachella rather than cancel.

That creates a common interest for companies that normally compete aggressively with one another. In fact, one member of the task force says that Live Nation supported AEG's efforts to save Coachella. That makes sense: The live business is more interconnected than ever. While Live Nation is promoting most of this summer's arena tours, ASM Global — the company created by the merger of AEG and SMG — own and manage many of the venues they'll play. Two of the most impor-

tant agencies in Nashville, WME and CAA, often book artists who appear on the same bills. Thomas Rhett, who will headline the Stagecoach festival — which is being moved to the week in October after Coachella — is a client of Live Nation-owned G Major Management who's represented by WME. Another headliner, Carrie Underwood, is represented by CAA and will play a number of Live Nation sheds this summer. The same is true in other genres: Rage Against the Machine, booked

knot this summer. "You get to a point where there is a percentage of shows that get canceled where it's cheaper to not tour."

Phoenix promoter Stephen Chilton with Psyko Steve Presents said he's also worried that promoters could use the coronavirus as an excuse to call off events with low ticket sales since cancellations ordered by local health officials trigger the force majeure clause of a contract, which can free promoters from having to pay an artist's guarantee. Chil-

“THE WORRY FOR ME IS, HOW MANY SHOWS CAN YOU LOSE AND IT'S STILL WORTH TOURING?”

—RANDY NICHOLS, MANAGER

by WME, is now scheduled to play arena shows for both Live Nation and AEG.

"If Coachella or Stagecoach get canceled, everyone loses, and that is not an outcome anyone wants," says a source in the concert promotion business. And because tours only work financially with a certain number of dates, everyone involved has an interest in minimizing cancellations — even if they would primarily affect rival companies.

"The worry for me is, how many shows can you lose and it's still worth touring?" wonders Randy Nichols, manager of hardcore group Underoath, which will tour with Slip-

ton thinks that's a hazardous path to go down, though.

"Agents and managers have pushed back hard on force majeure clauses and deposit requirements even before the coronavirus," says Chilton. "Promoters should use this time to double down on this fight and stick to traditional standards. I can't see many artists wanting to look like they're trying to profit when fans, venues, staff and promoters are suffering. It's one thing for an artist to want to keep the paycheck from an event that failed due to organizers' incompetence — it's another thing to try and get paid off of a global epidemic." ■



CAN INDIE PROMOTERS SURVIVE THE VIRUS CRISIS?

PROMOTERS WITHOUT LIVE NATION'S LEVERAGE FACE SERIOUS CHALLENGES

▶ AS THE CORONAVIRUS FORCES A WAVE

of concert cancellations, one group is especially vulnerable to the upheaval: independent concert promoters who lack the resources and scale of giants Live Nation and AEG.

"It has the potential to really hurt a lot of people in the industry and drive some out of business," says British Columbia promoter Jim Cressman. The consultants and staging companies that support the indie music business are already struggling, he adds.

The past decade has already been difficult for promoters who stayed independent while Live Nation went on an unprecedented growth spree fueled by over 100 acquisitions since 2010. During the same period, its smaller rival, AEG, bought significant stakes in indie powerhouses like The Bowery Presents and Australia's Frontier Touring, leaving less space in the market for companies that remained indie to grow and thrive.

The coronavirus will only add to the existing pressure, according to veteran dance promoter "Disco Donnie" Estopinal, who says some indies have taken on so much debt that a sudden rash of cancellations could push them over the edge. "If a long-standing event like South by Southwest can face devastation from a cancellation, it's not hard to see how other promoters wouldn't find themselves in the same boat," he says. Like the company behind SXSW, many indies depend disproportionately on one or a few events.

Indie promoters also worry that major talent agencies could further tighten their contracts in a way that could force their companies — many of whom are already required to pay the artist's entire fee before announcing a lineup — to take on even more risk. "More agencies are adding contracts language that includes reimbursement for the artist's costs," including airfare, production elements and even canceled catering, says Estopinal.

One positive sign: Ticketmaster and smaller ticketing firms report that consumers are still buying. Boris Patronoff, CEO of See Tickets North America, one of the largest ticketing companies that works with indie promoters in the United States, notes that sales for events over 60 days away have even picked up.

"We have had a number of big on-sale events in the last week that did well because they're later in the year," he says. That's good news, especially for the bulk of indie promoters with events that don't start until mid- to late summer.

"Once we get through this, the pent-up demand to get out and see a show will lead to a spike in sales," says Cressman. "Not every promoter will be able to make it through, but those that do stand a chance of coming out stronger." —D.B.

MARKET WATCH

25.55B

↑ 2.8%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending March 5.

14.79M

↑ 1.7%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus streaming-equivalent albums for the week of March 5.

217.98B

↑ 20.1%

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.



Wind Rose in Copenhagen in 2018.

U.S. Complicating Touring For Foreign Acts

The visa process is becoming harder for many artists — to the point that some are deciding not to play America

BY STEVE KNOPPER

WIND ROSE, AN Italian black-metal band that sings about Tolkien lore, isn't exactly poised to become the next U2. But it did have a music video that racked up 2.5 million YouTube views, so when the like-minded Russian band Arkona invited the group to open last year's Pagan Rebellion club tour in the Midwest, Wind Rose was thrilled to try to jump to the next level. Then it ran into a force even more powerful than Sauron himself: U.S.

Citizenship and Immigration Services. The process of acquiring touring visas, which lets foreign music groups work in America for a year, costs roughly \$3,000 to \$5,000 and has always been a "pain in the ass," says veteran agent Tom Windish. But since President Donald Trump took office in 2017, agents, managers and attorneys say the process has become more complicated and costly. In response to Wind Rose's application, for example, USCIS made so many "requests for evidence" — objective metrics of success,

such as awards, chart activity and sales — that the group finally decided to give up and stayed home.

"They have no history of touring here, and they have no significant press because they have no album distributed in the U.S.," says band co-manager Stephan Mellul. "It's mind-boggling."

USCIS officials say the criteria for allowing foreign working musicians into the country hasn't changed. (They won't comment on individual cases.) Spokesman Matthew Bourke says the agency approved more O visas (for artists) and P visas (for groups) in 2017, 2018 and 2019 than in the previous year and that approval rates are generally up and processing times down for foreign musicians and other workers who've applied for EB-1 visas for permanent employment. But the government data he provides suggests that while the number of O and P visas granted has indeed risen under the Trump administration, the percent of requests approved has actually declined.

That means immigration attorneys say they have no choice but to take on fewer clients. "The types of cases I would've accepted five years ago, I just don't entertain anymore," says Rita Sostrin, a Los Angeles immigration attorney who represents many musicians. "I don't want to give potential clients false hope."

"Is it harder these days? Absolutely. Are things taking longer? Yes, they are," adds Jeff Gabel, an attorney for

Traffic Control Group, a New York service that helps foreign artists obtain documentation for touring. "I can't unequivocally pinpoint that any of this is related to the current administration, but immigration seems to be scrutinizing everything at a much stricter level."

Some in the international touring business have noticed that it has become more difficult for artists to tour in many countries. Eric Herman, who manages Bombino, Antibalas and others, attributes the trend to "this nationalist xenophobia that's becoming epidemic." But he says the red tape can be worth it because "the U.S. is so big and important for an artist's career that you just have to jump through their fiery hoops." In the end, more musicians are staying home rather than making the effort to tour or collaborate stateside. "People who used to tour here and cut vocals and all those things — they're doing that stuff over the internet instead," says Peter Coquillard, Milk and Honey Management's head of international. "That's a shame."

Wind Rose tried to tour the United States again in April 2020, only to hear from its attorneys that another tough request for evidence might be forthcoming, so the band canceled its plans and decided to seek high-paying festival gigs in other countries. "Instead of starting another petition, we just stopped everything then and there," says Mellul. "We said, 'OK, maybe the band needs to do a second record.'" **B**

Market Shock Socks Rock Stocks

AS WALL STREET REACTS TO THE CORONAVIRUS, WILL THE MUSIC BUSINESS GET SICK?

IF STOCK MARKETS represent the wisdom of crowds, such as it is, the smart money now says that the global economic slowdown that the coronavirus set off will be here for some time. Unsurprisingly, companies with businesses that depend on public gatherings have fared especially poorly: Since Feb. 24, the stock price of Live Nation has dropped 16.6% to \$42.01 as of March 11, while that of German promoter and ticketing company CTS

Eventim has declined 6.9% and the Madison Square Garden Company is down 9.5%.

So far, market reaction seems purely anticipatory: Live Nation has twice said publicly that the coronavirus hasn't affected ticket sales, and anecdotal evidence suggests that Americans are still going to see concerts and sports games. The decline is also happening at a time when many publicly held music companies have been thriving: Even with the recent 16.6% drop in Live Nation's

stock price, investors who bought into the company five years ago have doubled their money.

Declining stock prices will still affect much of the music business, however. At bigger companies, it could complicate everything from the retention of employees who are compensated partly with stock options to planned capital-raising public offerings. (Live Nation's October \$950 million bond sale, undertaken to fund acquisitions, will help it weather the storm.) The

WORSE THAN NOSEBLEEDS		
	CHANGE IN STOCK PRICE SINCE FEB. 24*	YTD*
Live Nation	-43.4%	-41.2%
Madison Square Garden Co.	-29.1%	-25.2%
CTS Eventim	-41.2%	-25.2%
S&P 500	-17.9%	-15.1%
New York Stock Exchange	-20.0%	-19.7%

* as of March 11

resulting uncertainty could affect smaller players that depend on investment from larger firms, and a substantial pullback in spending could devastate any number of businesses downstream — from sound- and lighting-equipment rental companies to merchandisers who supply concert T-shirts.

The one bright spot for some music companies is that digital

entertainment shouldn't be hurt by the turmoil — and could even thrive. From Feb. 24 to March 11, Spotify shares decreased only 4.8%, compared with the New York Stock Exchange's 5.2% drop. The rest of the industry can only hope that increased in-home listening will eventually fuel demand to see live music once the coronavirus abates. —GLENN PEOPLES

● TRAVIS TRITT SIGNED WITH BIG NOISE MUSIC GROUP, BECOMING THE LABEL'S FIRST COUNTRY ACT. ● NEON16/INTERSCOPE RECORDS SIGNED COLOMBIAN ARTIST DYLAN FUENTES.



From far left: Martin at the Viña del Mar festival on Feb. 23; demonstrators clashed with riot police at the event on Feb. 24.

In Chile, Concert Promoters Face More Than A Virus As Political Protests Take Toll

BY LEILA COBO

 **VIÑA DEL MAR, CHILE** — As the spread of the coronavirus forces promoters around the world to cancel and postpone concerts, music executives in Chile are dealing with another kind of epidemic: protests and political rallies that add costs, complications and concerns about security to productions throughout the country.

Chile, traditionally one of the safest and most politically stable countries in Latin America, underwent a political shift last October during the *estallido social* (“social explosion”), a series of nationwide protests against the economic policies of right-wing president Sebastián Piñera. After years of malaise that have seen the erosion of education, health and retirement benefits, protesters are demanding constitutional reform. (The “social explosion” term refers to protests that are not centered on one issue, region or faction — hence the term “explosion.”) Now the protests and economic downturn are rattling the concert industry.

Some promoters have reduced their slate of shows by over one-third this summer (which runs from December to March in Chile), and the number of bookings has fallen. Insurance and security costs also have risen, sometimes by as much as 50%, according to some organizers. “You have protests, the coronavirus,” says Carlos Lara, CEO of concert promoter Swing Music,

whose clients include Luis Fonsi. “It’s a lot of variables that were not in the equation before.”

The tumult came to a head during the six-day, sold-out Viña del Mar International Song Festival in February. Protesters outside the event demanded its cancellation, even though it has nothing to do with politics. But the festival’s international importance — it has a global TV audience of 250 million viewers, according to Kantar Ibope Media — made it a perfect place to find an audience for their grievances.

On opening night, cars were set afire in front of the famous Hotel O’Higgins, causing the evacuation and closure of the property. That evening, sources say protesters threw rocks at vans taking Ricky Martin’s staff to the event. Martin did not consider canceling his show, according to Daniel Merino, a promoter at Bizarro Entertainment who was also the general producer of Viña del Mar, and none of the artists canceled their sets. “But we did have artists calling to ask what was going on.” (The festival resumed the next day without incident.)

So far, the coronavirus largely has not affected Chile, and no major concerts or tours have been canceled for health concerns. However, many smaller shows and festivals, including the municipal summer events that are important for multiple artists and

promoters, have been put on hold due to the civil unrest. Swing Music went from 35-40 shows last summer season to 10-12 this year. Bizarro is cutting back about one-third of its shows, going from an average of 75 per year to roughly 50 to accommodate the economic contraction.

The website for Movistar Arena in Santiago, one of Chile’s most important venues, shows a long list of canceled or postponed shows, the reasons ranging from “health” to “factors having to do with national contingency.”

“IT’S A LOT OF VARIABLES THAT WERE NOT IN THE EQUATION BEFORE.”

—CARLOS LARA, SWING MUSIC

Discontent in Chile reached a boiling point on Oct. 18, 2019, when thousands of students protested a spike in subway fares. That day, Merino was producing the second of four shows by André Rieu at Movistar Arena. “They called me literally in the middle of the concert,” he says. “I turned on the television backstage, and I saw the army in the streets. We had 12,000 people in their seats,

and Rieu was playing waltzes.” The concert went on without interruption and attendees left safely, despite subway closures. But the final two shows were postponed, translating to \$1 million in lost revenue. Merino says insurance covered the costs, and Rieu is scheduled to return in May.

Moving forward, increased insurance costs are but one additional element promoters in Chile have to consider. Another is security. Carlos Geniso, president of local promoter Digimedios, says he has increased security personnel by 30% to 40%.

“We never had security checkpoints in venues before,” says Merino. “We had to invest in that.” For Viña del Mar, Bizarro’s biggest production, the company hired a security drone and 220 guards, 80 more than in previous years.

Chile’s economy continues to struggle. The currency has fallen nearly 20% versus the dollar since October. “These costs appeared overnight, and you can’t transfer them to the consumer because the tickets have already been sold,” says Merino, echoing Lara. “But in a convulsed society, we don’t want to raise ticket prices.”

On April 26, Chileans will vote to decide if their country’s constitution will be amended to reduce the role of government in the economy, which is what the protests have been calling for all along. In the meantime, the shows will go on — at least for big names. Geniso already sold out a Billie Eilish concert in June, and tickets for Harry Styles and Michael Bublé are going on sale soon. Lollapalooza Chile is still slated to take place March 27-29 at O’Higgins Park, with performances by Guns ’N Roses, Travis Scott and Lana del Rey. Thus far, no one has canceled, according to Maximiliano del Río of Lotus Productions, which has produced the festival for a decade.

Del Río says that most tickets had been sold prior to the disturbances in October. “We’ve reinforced security and some controls, always aimed at ensuring things take place peacefully,” he says.

As for Lara, he says he’s not adjusting plans for his concerts over the next 12 months, but he’s also not venturing into projects where he’s uncertain about ticket sales. “Even in a crisis, people want to have fun,” he says. “Things will normalize once the masses see a change in how the country is managed.”



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ALLEN KOVAC
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Sony's Bunny Bump

Small hop for Bad Bunny, big leap for foreign-language albums

BAD BUNNY'S ALBUM *YHLQMDLG* debuted on the March 14-dated Billboard 200 at No. 2 with nearly 179,000 album consumption units for the week ending March 5, according to Nielsen Music/MRC Data, making it the highest-placing Spanish-language album in the chart's history.

The album's unprecedented success shows the U.S. market's growing appetite for Latin music, and also boosts Sony Music Entertainment's industry-leading Latin music distribution market share to nearly half of the overall pie — to 49.13% year to date, up from the previous week's 47.59% year-to-date total. Within that, The Orchard, which retail sources say distributes Bad Bunny's music, also saw its market share jump — to 23.75% year to date from 20.99% in the prior week.

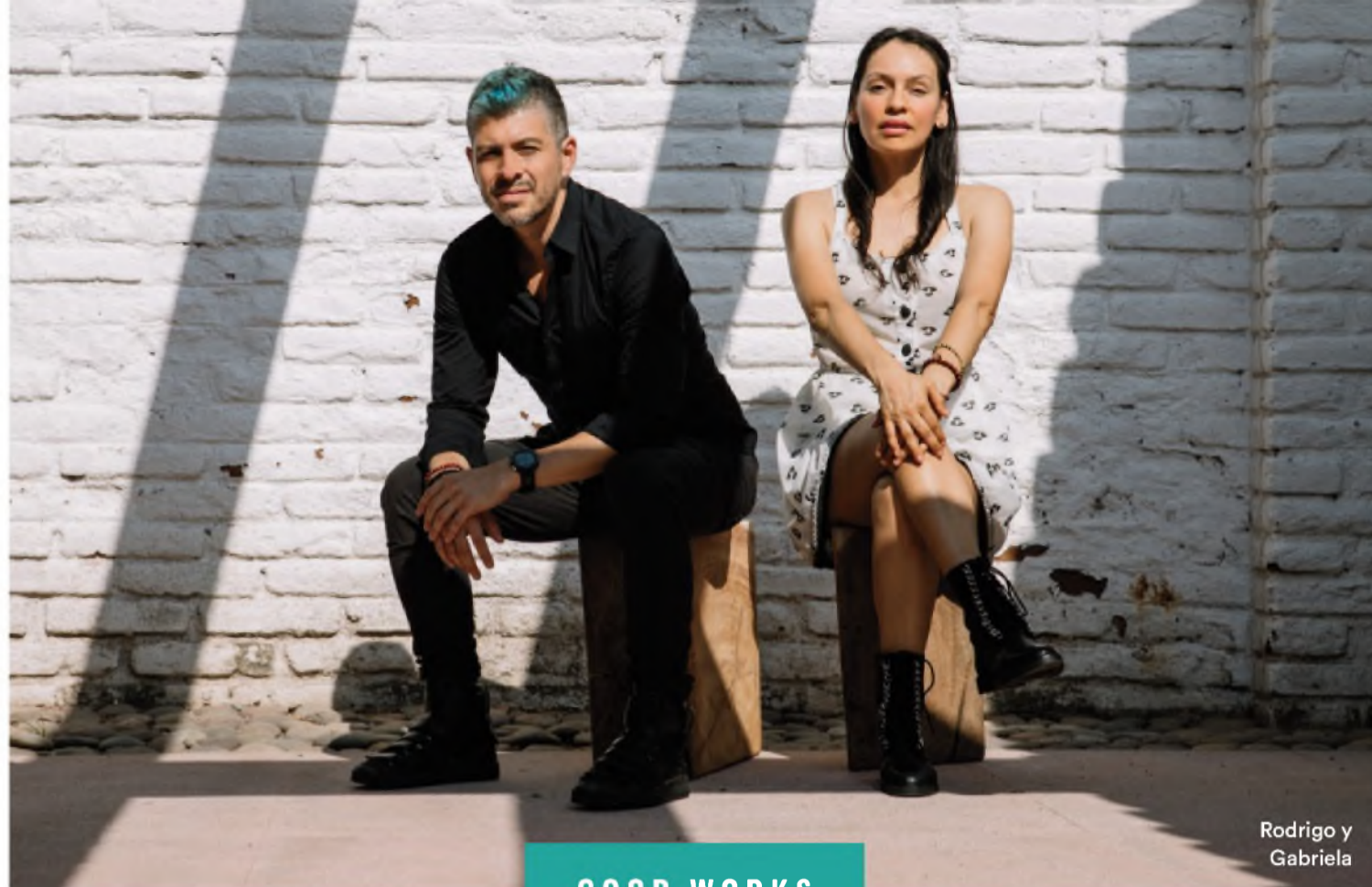
If Bunny's dominance is a sign of what's to come, The Orchard is poised for more wins: It owns the premium Latin music indie label, Fania Records, and has a distribution deal with emerging Puerto Rican rapper Anuel AA.

Bunny's album arrives after another major non-English-language album success: BTS, the Korean-speaking K-pop band, hit No. 1 with *Map of the Soul: 7*, which topped the Billboard 200 with 422,000 album consumption units for the week ending Feb. 27. Of that total, 347,000 came from album sales.

In the same week that Bunny came in No. 2, BTS occupied the No. 3 spot with 84,000 album consumption units. Since BTS is also distributed by The Orchard, according to retailers, that means the distributor's overall market share for all genres is 6.33%, if the market share parked under the Columbia label, including the latter label's acts distributed by The Orchard and some former RED distributed labels, is added into The Orchard's share. That's up from 6.11% year to date for the prior week ending Feb. 27.

—ED CHRISTMAN

▶
Bad
Bunny



Rodrigo y Gabriela

GOOD WORKS

Green Food And Guitars

When they're not recording Grammy-winning music, acoustic guitar duo Rodrigo y Gabriela run vegan restaurants in one of Mexico's more impoverished states

BY ADAM WILLIAMS



IN A BALMY FEBRUARY NIGHT ON

Mexico's La Ropa Beach, the Pacific Ocean laps in the background as Gabriela Quintero addresses the audience at her dinner/concert fundraiser for the local conservation organization Whales of Guerrero. "I heard a whale song while swimming underwater, and it inspired me to write this," says the musician, half of the Grammy-winning rock duo Rodrigo y Gabriela. "I hope this song connects you with us and them."

But Quintero hasn't just written a song about a whale — she adopted one in 2015 through Whales of Guerrero in the name of Cooperativa EcoVegana (Eco Vegan Cooperative), the food co-op she co-founded in 2011 in the coastal town of Zihuatanejo that she calls home.

"I am inspired by nature, the wild animals and all the beautiful things that exist in Zihuatanejo," says Quintero. "It also means community, family — it's home. Zihuatanejo means all of that."

Five years after adopting the whale, Quintero continues to support the conservation organization. Her dinner/concert event raised \$10,000 from ticket and raffle sales. It's one of many ways Quintero gives back to her community and educates people about two of her biggest nonmusical passions: environmental sustainability and eco-friendly nutrition.

Quintero's fundraising events also provide a little beauty for an embattled community. Zihuatanejo is in Guerrero, one of Mexico's poorer states; the Mexican government estimates that over half its population lives in poverty. But it's also where, some 20 years ago, Quintero and her creative counterpart, Rodrigo

Sánchez, launched their music career, busking outside local restaurants.

Rodrigo y Gabriela left town and brought a novel hybrid of flamenco guitars and rock to audiences around the world, including one at the Obama White House. Quintero and Sánchez eventually returned to Zihuatanejo, where they wrote their most recent album, *Mettavolution*, which won the Grammy for

best contemporary instrumental album this year. When they're not in the studio, they each run their own vegan restaurant.

"This is where I chose to live, so I'm going to do anything that I can to contribute," says Quintero. Her eatery, La Casita Ecovegana (The Eco-Vegan Cottage), serves squash-blossom quesadillas and enchiladas filled with spicy potatoes. Sánchez's restaurant, La Raíz de la Tierra (The Root of the Earth), includes vegan versions of Mexico's famed *pastor* (pork) and *suadero* (beef) tacos.

"Many people don't understand the environmental impact that you can have by eating less

meat," says Sánchez. He hopes to expand La Raíz de la Tierra into a national franchise so he can spread that message to more communities.

At least one week every month, Quintero's sister, Maria Luisa, hosts nutrition workshops at their food co-op and around town (Quintero joins when she's not on tour) teaching people how to make a vegan meal as another form of empowerment and activism.

"Your diet is one of few things that you have control over," says Quintero over breakfast at her restaurant. "For many people, socioeconomic factors play a role in what foods they can access, but I want to show people that eating eco-friendly is within reach." **B**



Whales of Guerrero charity event dinner in Mexico on Feb. 21.

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(((SiriusXM)))



FROM THE DESK OF

CHRIS TAYLOR

Global President, Entertainment One Music

BY FRANK DIGIACOMO
PHOTOGRAPHED BY DAMON CASAREZ

WHEN CHRIS TAYLOR TALKS ABOUT Entertainment One Music (also known as eOne) becoming Hasbro's new plug-and-play music team, he sounds like a kid in a toy store. "The amount of opportunity that I was hoping would result from this deal is crystallizing now," says the global president of the New York-, London- and Los Angeles-based music company, speaking from a car en route to Hasbro's Pawtucket, R.I., headquarters. Later that day, Taylor and a group of eOne executives met with Hasbro management and presented a portfolio of music assets, from music supervision and soundtrack production to synch licensing and a production music library, created through eOne's \$215 million acquisition of the United Kingdom-based Audio Network in April 2019. "Hasbro didn't have a music

department previous to our arrival," says Taylor. "So we're a really great fit."

Hasbro's \$4 billion all-cash acquisition of eOne — an independent studio that does business in film and TV as well as music — closed at the end of last year. Since then, Taylor, 54, and his music team have begun to explore the synergistic possibilities with its new owner. Although Hasbro is primarily known as a toy manufacturer, it has developed some of its more popular brands (such as G.I. Joe and Transformers) into lucrative film and TV franchises and is now hashing out how eOne will assist with music for Hasbro's upcoming *My Little Pony: The Movie* and promotional materials for Dungeons & Dragons, among other projects.

A graduate of Toronto's Osgoode Hall Law School — Canada's oldest — the Windsor, Ontario,

native grew up listening to Detroit radio, founded the rock-reggae band One, which signed to Virgin Records, released a number of albums and toured from the late 1980s to the mid-1990s. In 1997, he began practicing entertainment law (his clients included Nelly Furtado, Sum 41, Avril Lavigne and Drake) and in 2004 started his own label and artist management company, Last Gang Entertainment, where he signed Metric, Death From Above 1979 and Crystal Castles. In 2016, Taylor sold Last Gang to eOne and joined the company in his current position, where he has led the music division through a period of aggressive expansion and diversification that helped generate revenue of \$121 million (\$37.7 million of it from Audio Network) in fiscal year 2019, up from \$69 million the previous year. He spoke to *Billboard* about eOne's quest to become "an end-to-end solution" for artists, companies and people that are looking for music and how that dovetails with its new owner's plans.

"WE SIGN [FEWER ARTISTS]... BUT WE ROLL UP OUR SLEEVES FOR THE ONES WE BELIEVE IN."

—TAYLOR

At this point, has eOne been tapped for any of Hasbro's movie franchises, like *Transformers* or *G.I. Joe*?

We're in discussions across the board with respect to music needs. They are doing a feature-length CGI-animated *My Little Pony* that comes out in 2021, and we've been talking about song and composer ideas. We've spoken with the Wizards of the Coast Dungeons & Dragons team about their music needs for trailers and commercials for their games. Hasbro also has Cake Mix Studios, an in-house department that produces 100 to 150 commercials a year. All of those commercials use music, and we've been having some great discussions with them about their needs.

Since you came to eOne in 2016, you've emphasized diversification. How did you manage to grow the music division so quickly?

I was fortunate in that I joined the music team around the time streaming started to take hold. We had a No. 1 record with The Lumineers that year

Taylor photographed at eOne Music in Santa Monica, Calif., on Feb. 21.

and streaming set our catalog on fire, so we were able to use some of that revenue, and the enthusiasm of the board and the executive team, to invest in the business. I had a business plan when I arrived that they allowed me to execute, and as we put more results on the scoreboard, they gave me more rope to keep moving forward. There was always a plan to build a management business, to build a music publishing business and to bring in a live division.

Is full service the business model to follow now? Today's music industry mantra seems to be, "We want to be a one-stop shop for artists."

We do look at it that way, although maybe not in the same way that it's spoken about in the press. We're an end-to-end solution for people that are looking for music. So if you are producing movies, TV programming, commercials or video games and you are looking for music, we have a whole creative hub that's set up for that. With respect to recording, we don't sell artists on having us do everything for them. We like to say that if we are your manager, we want to be your manager forever. If we need to be the record label or provide more traditional record company or music publishing services, we'll do that — but that's not our MO. If we're managing you, we are happy to work with great record labels and music publishers. The same applies to somebody who has signed to our label. We're not necessarily looking to get into the manager's chair.

So when one sector of the business is down, another is up?

That — and having a diverse strategy can also be valuable when you're providing services to management clients. If you are managing a developing artist that's signed to an outside label, the label may not be doing everything you need them to be doing. We have the option to lean on some of the record-label service teams that we have, such as in-house radio, press and marketing.

Does your label services team also work with artists signed to other labels?

Yep. If we have someone who's the head of radio in a certain genre, they've got a slate of artists and priorities, so they can't run a campaign for an artist who is managed by us but signed elsewhere. But our head of radio can certainly review plans, make a couple of calls, help to oversee the strategy and provide advice to the managers. For example, we're in the middle of



1



2



3



4

1. Left: "In the past four years, I've traveled three weeks out of every month — I know too many Air Canada and Star Alliance staff by name." Right: EOne's TV team and HBO collaborated on the *Sharp Objects* soundtrack. 2. "We're the owners of some of the most iconic recordings in history," says Taylor. "And we have an extensive merchandise program around this legendary brand." 3. "It's our job to familiarize ourselves with Hasbro's brands, starting with *Dungeons & Dragons* [to] *Magic: The Gathering* to *Transformers* to *Monopoly* — what a job!" 4. "These buses remind us where we came from: selling music around the streets of Toronto in the '90s."

that right now with a band we manage called Arkells. Caroline is the record label in the U.S. However, we are looking at radio strategies. We're tapping into our synch team to find opportunities for them. Their single "Years in the Making" came out Feb. 25, and we are having conversations and emails on that right now. The label is signing the checks, spending the money and quarterbacking the strategy. We try to be complementary to that.

Where do you see eOne in relation to the other mini majors?

We're in that Concord, BMG, AWAL kind of universe, but we're a bit of a different animal in that we do records in a real traditional way. I know that's a bit of a dirty word for some people, but we're proud of the expertise that we have in-house, and it's not available to 1,000 artists. We sign less, and we're going to really dig in and roll up our sleeves for the ones that we believe in. We'll let other people sign 1,000 artists and take credit for the one

or two that work — we'd rather sign 50 and have 40 of them making money.

How did your \$215 million acquisition of Audio Network last April fit into your diversification strategy?

It really added significant scale and gave us a significant publishing catalog. It also provided us with an administrative backbone that enables us to administer [publishing] in-house.

When eOne was acquired, the media made much of the company behind My Little Pony and Sesame Street toys also owning Death Row Records. Does Hasbro plan to hang on to the label?

Yes, it does. I always say that's like owning the original recordings of Elvis Presley, Johnny Cash and Chuck Berry. The Death Row recordings are seminal hip-hop recordings. We do amazing business with them — and there are no plans to sell. It's an important part of our business. And who doesn't love Snoop Dogg? Everybody loves Uncle Snoop. **B**

The Scene



▲ Mexican singer Julieta Venegas performed her female-empowerment anthem, "Mujeres," at the 2020 Spotify Awards in Mexico City on March 5.



▲ Katy Perry performed at the Women's Cricket World Cup Final in Melbourne, Australia, on March 8, three days after announcing her pregnancy.

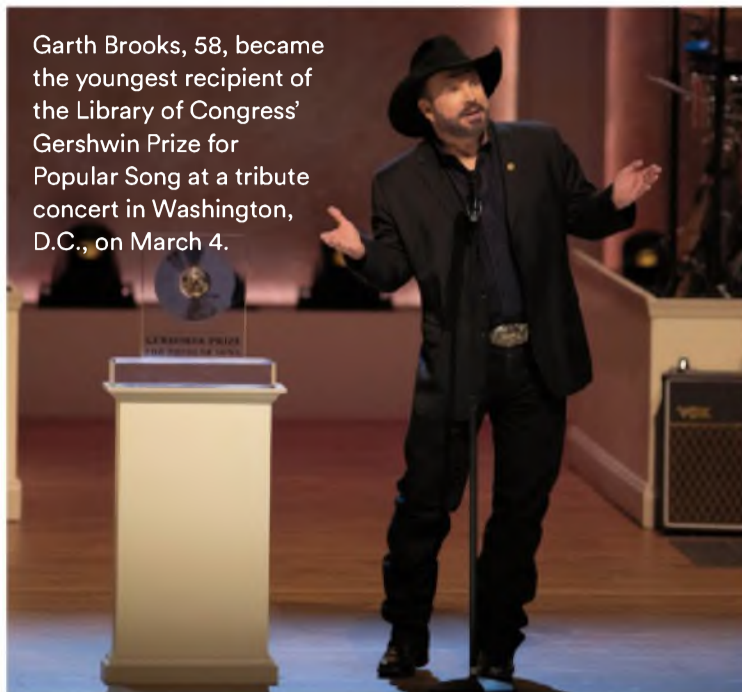
▼ Relatives of the late Amy Winehouse, including her father, Mitch (second from left), and mother, Janis (second from right), unveiled a Music Walk of Fame stone honoring the singer in London on March 4.



▲ Mumford & Sons' Ben Lovett (second from right) discussed the band's touring success at the International Live Music Conference in London on March 6 alongside (from left) manager Adam Tudhope, WME's Lucy Dickins and moderator Paul Stokes.



▲ Roc Nation's JAY-Z (left) and Emory Jones at a Los Angeles Lakers home game on March 6.



Garth Brooks, 58, became the youngest recipient of the Library of Congress' Gershwin Prize for Popular Song at a tribute concert in Washington, D.C., on March 4.



Janelle Monáe attended the Valentino runway show on March 1 during Paris Fashion Week.



▲ Kiana Ledé tweeted about her "appreciation for the female energy in my life" the day after performing at Femme It Forward's International Women's Day Celebration in Silver Spring, Md., on March 7.



Former Warner Chappell executives Alicia Pruitt (bottom row, right) and Katie Vinten (top row, second from right) hosted a songwriting camp in Nashville March 2-4.



Seattle singer-songwriter UMI warmed up the crowd for a weekend of music with her afternoon set on March 6.



OKEECHOBEE MUSIC & ARTS FESTIVAL The four-day Florida event returned after a 2019 hiatus amid cancellations by festival staples like Miami's Ultra Music Festival due to coronavirus fears. Headliners included Rūfūs Du Sol, Vampire Weekend, Mumford & Sons and Bassnectar (pictured onstage), who thanked fans on Instagram for "the amazing vibes."



▲ Gunna performed March 6, the same day he released his WUNNA lead single, "SKYBOX."



▲ Danielle Haim of HAIM on March 7, when the trio live-debuted its new single, "The Steps."

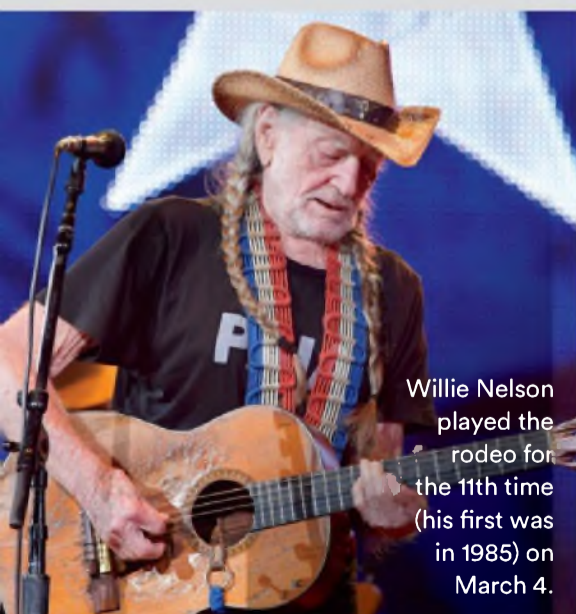
Festival co-founder Julio Mario Santo Domingo III (left) and Insomniac founder Pasquale Rotella on March 6.



Vampire Weekend's Ezra Koenig during the band's headlining set on March 7.

HOUSTON LIVESTOCK SHOW AND RODEO

HOUSTON, MARCH 3-11



Willie Nelson played the rodeo for the 11th time (his first was in 1985) on March 4.



▲ Performer Becky G (center) received an official monogrammed belt buckle ahead of her performance on March 5 with (from left) chairman of the board Jim Winne and his wife, Lynda; her parents Alejandra and Francisco Gomez; chairman-elect of the board Brady Carruth and his wife, Zane.



Midland's Mark Wystrach on opening night, which the band said "was one of the most fun we've had" on Instagram.



▲ Maren Morris performed while pregnant on March 7, captioning an Instagram photo of the event "#9monthsAndDidTheFreakingRodeo."

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The Sound

PG. 30 INSIDE CÉLINE DION'S TOUR * PG. 32 CHARTBREAKER * PG. 34 JACK HARLOW'S "POPPIN" HIT

THE HOME STRETCH

Jessie Reyez played a strategic waiting game with her debut album — and is now desperate to release it

BY LYNDSEY HAVENS

PHOTOGRAPHED BY BRITTANY DAIGLE



Reyez photographed
March 3 at Demi
Studio in Toronto.

JESSIE REYEZ STARTED feeling anxious in January, as soon as her debut album was announced. “There’s so much pressure for a first album,” says the singer-songwriter.

“And I never felt that before I started doing interviews and people started bringing it up, asking, ‘Do you feel pressure for your first album?’ and I’m like, ‘Well, fuck, I didn’t till now.’”

Reyez, 28, started releasing music online in 2014, and her debut album, *Before Love Came to Kill Us*, finally comes out March 27 on FMLY/Island Records, but “I could keep working on it today,” says Reyez. “Like, someone is going to have to put me in handcuffs real soon if they don’t want me to keep switching shit up.” She has been feeling so impatient that she even considered a surprise release at one point, saying her team “humbled me real quickly, because they’re like, ‘Beyoncé can do that, and Kendrick [Lamar] can do that, but you’re not that yet,’ and it’s true. I’m still in the beginning stages of this legacy blueprint that I’ve been working on for years.”

Now, Reyez is opening arenas for her pal Billie Eilish (they first bonded

on Instagram two years ago and have stayed close, even hopping in the studio together). And come April, Reyez will kick off a headlining tour of her own. “However,” says co-manager Mauricio Ruiz, “I’d be lying if I said this is what we planned to the T. You obviously work toward those things, but you never know what will land. You just try and prepare yourself as much as possible when the opportunities present themselves.”

Reyez had her breakout hit in 2016 with the acoustic ballad “Figures” that has since garnered 163.5 million on-demand U.S. streams, according to Nielsen Music/MRC Data. In 2017, she opened for PartyNextDoor on his European tour and independently released her debut EP, *Kiddo*, on her imprint, FMLY. (She signed to Island later that year.) With it, she shared a short film titled *Gatekeeper* that addressed her experiences with sexism and double standards in the industry. It won Video With a Message at the 2018 MTV Video Music Awards and established Reyez as a sharp, outspoken voice — both in and out of the studio, which is likely why the pressure of a looming debut album

weighs even heavier. Says Darcus Beese, Island Records president: “She captures raw emotion and brutal honesty like no other.”

Her second EP, 2018’s *Being Human in Public*, included the sex-positive “Body Count” remix, which featured Normani and Kehlani singing, “We don’t need no one tryna take our freedom,” and earned Reyez her first Grammy nomination, for urban contemporary album. “I remember being hella little and not having cable at my house, but seeing Grammy commercials and seeing people doing what I love to do [with] their life, thinking, ‘Fuck, that’s so sick.’ [It was] a dream that was so far away, that society told me I couldn’t get — and I still have a lot of work to do, but [my nomination was] a glimmer of, ‘Hey, you’re doing it,’” she says now. The nod “matters to me because I’m a woman, and I’m brown-skinned and Latina, and because I come from an immigrant family. So I just felt proud to have been there, being who I am.”

Reyez, who now lives in Los Angeles, was born in Colombia, raised in Toronto — and, as she says, with something to prove. “I’ve always said being born a woman is like being born walking uphill, because you’re at a fucking disadvantage. *We’re* at a disadvantage,” she says. “We have to fight for so many rights that are just given to men, which is bullshit. But if I can make it any easier, then I want to. The fact that people connect with [my music] helps give me a vocation.”

She believes her upbringing has directly influenced her musical style, which she best describes as “a mutt,” though it often falls under R&B on streaming services. But no matter what she’s categorized as, or what playlists her singles may appear on, Reyez feels strongly about the album as a format. On the current iteration of the *Before Love Came to Kill Us* tracklist — which, true to her word, Reyez has switched up a handful of times — there are ballads like the lush “Love in the Dark,” trap-influenced tracks like the flex “Ankles” and the stripped-down “La Memoria,” which she sings in Spanish. The hourlong project comes to a close with “Figures,” a choice, says Reyez, she made later in the process as “a nod to *Kiddo*, because that [EP] is what gave me momentum.”

Now, Reyez compares both *Kiddo* and *Being Human in Public* to “little appetizers,” that hopefully helped create a craving large enough that fans want to digest a full album in one sitting. As Island Records senior director, A&R Jermi Thomas assures: “The appetite is there.”

“Someone is going to have to put me in handcuffs real soon if they don’t want me to keep switching shit up.”

—REYEZ



Reyez (right) and Eilish backstage at *Jimmy Kimmel Live!* in Los Angeles last November.



From left: Wilson, Thomas and Ruiz.

The Team In Jessie’s Corner

BYRON WILSON
Manager

“One of the first times we actually hung out, I had some people over at my house in L.A. and [co-manager Mauricio] Ruiz and her pulled up to hang. Someone decided to pull out the guitar and play a song; Jessie listened and politely grabbed the guitar after and played a song herself. She bodied the guy, and I think he left right after. Her energy and raw tone have always been something that draws people in and punches them in the gut.”

MAURICIO RUIZ
Manager

“There are a lot of incredible singers with beautiful voices, but there are very few who can command an entire room. Once you hear her sing, you think to yourself, ‘This girl is raw, she’s different,’ and you can’t quite pinpoint it, but you just get the feeling that this person is special. I’ve only gotten that feeling a handful of times. I was just fortunate to meet her at a time when we both were trying to get our foot in the door. We quickly realized our work ethics were equally matched and from that point on, it was ‘go’ time.”

JERMI THOMAS
Senior director, A&R
Island Records

“I met Jessie almost five years ago when I was a music publisher. My close friend Byron Wilson was managing this Canadian artist named SonReal that I had just signed, and he introduced me to Jessie. We met up in L.A. and immediately clicked. We talked for hours about everything: music, the music business, life, spirituality, what was most important to her as an artist-songwriter and what she wanted her legacy to be. In that moment, I knew I was sitting in front of a superstar. Jessie’s fierce ambition and desire to always be authentic and stand firm in her truth is what I remember being the most striking about her.”



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SIGNED

ALMA

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WHEN SINGER-SONGWRITER ALMA-Sofia Miettinen was 16, she placed fifth in the 2013 season of the Finnish show *Idols*. She returned to school, putting her musical ambitions on hold. A year later, though, one of the show's judges, rapper Sini Sabotage, asked her to tour and write together; she was all in and started her career as ALMA.

While on the road, ALMA met Sony/ATV Germany senior A&R and creative manager Sarah Schneider and was invited to a writing camp in Helsinki. Within weeks, she was signed and sent on writing sessions around the world, recruiting managers in Finland, the United Kingdom and the United States along the way. By 2016, Universal Music Germany's Daniel Lieberberg signed her to a worldwide recording deal with Universal Music Group (except for the Nordic regions, where she's signed to Warner).

With UMG's help, ALMA was soon cowriting hits for Charli XCX, Tove Lo and Kash Doll while also recording her own dance-pop songs for her 2018 release, *Heavy Rules Mixtape*. But despite her trajectory, her debut full-length kept getting delayed. ALMA started to consider a new label home, saying: "I grew away from that EDM dance-y vibe. It didn't make sense for me anymore." She wanted to be on a label "that understands what I'm trying to make."

Around the same time, Lieberberg had been tapped as Sony Music president of continental Europe and Africa, and called ALMA almost immediately. "He was like, 'Hey, let's make this record. I believe in you, and I've always believed in you,'" she recalls. In 2019, she inked a new worldwide recording contract with Sony Music (a cosigning with Epic Germany and RCA U.S. and U.K.). As for her debut album? It will finally arrive this spring, boasting credits from Justin Tranter, Andrew Wyatt and Sarah Hudson.

"We know her as one of the world's best songwriters," says RCA co-president John Fleckenstein. "She's blessed with a very clear vision of where she wants to go." —GAB GINSBERG



Dion onstage during the opening night of the *Courage* tour in 2019.

ON THE ROAD

Her Show Will Go On

Céline Dion wanted her first arena tour following her Las Vegas residency to feel just as intimate — and production designer Yves Aucoin knew what to do

BY HILARY HUGHES

YVES AUCOIN, Céline Dion's production designer of 30 years, knew her *Courage* world tour needed to be a transition for the pop star when they sat down to brainstorm in January 2019. Her album of the same name debuted atop the Billboard 200, Dion's first release to do so in 17 years, and her international trek (which began last September and runs through September 2020) is her first since the close of her 16-year reign as Las Vegas' residency queen. It's also her first major tour following the 2016 death of René Angélil, her husband of 22 years and manager for 33.

Unlike Dion's Vegas residencies — which combined grossed \$681.3 million, according to Billboard Boxscore, and were held in a 4,100-seat theater — her *Courage* arena tour is for an audience five times that size. (Its first

19 shows grossed \$33.2 million.) Aucoin jumped at the chance to incorporate big production elements, most notably a fleet of 104 drones that light up and fly around Dion during the climax of "My Heart Will Go On."

"The touring show needs to be designed in a way that you can put it in a truck, load it in the morning and have a short night" breaking the stage down, says Aucoin. "It's another way of designing things."

He also hired video company Silent Partners, which has created tour visuals for Taylor Swift, Katy Perry and P!nk, to ensure that fans sitting alongside the stage are engaged as well — for Dion's Vegas shows, the seats were only in front of her. The clips are as elegant as they are useful: Dion shows off her skills in a stunning pas de deux, poses in couture and floats in a surreal water ballet as the ghostly theme from *Titanic* fills the venue.

"For almost 10 years, she has been in my ear saying, 'I want to do a video in the water!'" says Aucoin with a laugh, adding that most of the ideas executed in the show were Dion's. "She has always been involved in the creativity of any of the shows we've done; now, she's wearing more the hat of the boss." It's a role she took out of necessity after Angélil's death, but Aucoin assures that Dion "has surrounded herself with people who can make sure that even when she has her back to the stage, we are there to deliver her vision. She's a strong woman."

Even with so much change, Aucoin says that one thing stays the same when planning and executing a Céline Dion performance: "It's always a good chunk of money. It's about the same allowance of budget from a Vegas show to a touring show, but it's a big multimillion-dollar project — always." **D**

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BIG IN... Venezuela

WOST

WOST WAS A 15-YEAR-OLD bedroom producer living with his parents in San Cristóbal, a city in western Venezuela, when Waxploitation Records founder Jeff Antebi stumbled upon his music online in 2016. Antebi was in the middle of a “deep musical dive” and especially curious about the underground electronic music scene in Caracas, Venezuela’s capital. “I was listening to SoundCloud in the background,” he recalls, “and a song just kind of popped out with a cool *moombahton* beat.”

Antebi promptly emailed expressing his admiration, and WOST, born Kelvin Ruiz, responded asking if he would like to buy the track outright for \$7, as he was trying to save up \$200 to buy his own laptop. “It was painful for me to see,” says Antebi, who founded Los Angeles-based Waxploitation in 1996. Antebi did WOST one better: He smuggled him a laptop and later that year signed the artist-producer to a recording and publishing contract.

Soon after, Waxploitation helped WOST land synchs on Showtime’s *The Chi*, HBO’s *Native Son*, video game *FIFA 20* and an adidas soccer TV ad. Most recently, Pepsi contacted Antebi asking if he had anything in his catalog for an upcoming campaign. WOST had just finished the track “Presidente,” a lively fusion of house music and reggaetón with vocals from New York-based R&B singer Ginette Claudette; now, it soundtracks “Play Never Stops,” a global TV spot for Pepsi Max that premiered Feb. 20. The 60-second commercial stars soccer legends Paul Pogba, Leo Messi, Mohamed Salah and Raheem Sterling and is airing in over 80 countries worldwide. “I haven’t seen a Venezuelan artist working on a scale like this,” says WOST, now 19. “It’s a big moment for me and my people.”

His achievements are more impressive considering the economic and political upheaval engulfing Venezuela.

“Whereas other artists and producers can work 24/7, 365 days a year, WOST often goes a week or more with no power, internet or phone due to the blackouts,” says Antebi. When the artist turned 18, Waxploitation arranged for him to get an expedited passport and temporary travel visa out of Venezuela. He now splits his time between his home country and Colombia, where “there’s better infrastructure and it’s a little safer,” says Antebi.

Currently WOST is looking to expand his creative network; he has collaborations with Chicago rapper Rockie Fresh and Dominican Republic freestyler Mozart La Para on the way, as well as his debut EP. “We don’t have a lot of people trying to do music” in Venezuela, says WOST. “So the ones that are — like me — are working hard. I want to represent all my Venezuelan and Latino people around the world. That’s my goal.”

—RICHARD SMIRKE



CHARTBREAKER

MAHALIA

How the British singer is reviving old-school R&B for a new era

BY BIANCA GRACIE

PHOTOGRAPHED BY JESSIE LILY ADAMS

● STARS ALIGNED

Mahalia grew up in a musical family in the English town of Syston in Leicestershire, 90 miles north of London. Her mother was the lead singer in a band; her father assisted with songwriting, backing vocals and guitar. “I knew, even if it wasn’t going to be singing, that I wanted to be onstage,” says Mahalia. She found her voice while performing at her Catholic school’s mass and wrote her first song at age 8. Three years later she taught herself guitar, and in 2012, in her early teens, she released her debut EP, *Head Space*, on SoundCloud. Her account caught the attention of Ed Sheeran, who tweeted out the link, writing: “Let me introduce you to the amazing talent of Mahalia.”

● LET’S HEAR IT FOR LEICESTERSHIRE

Three months after Sheeran’s tweet, Warner Music U.K. approached Mahalia. She signed a recording contract with Asylum that year and released her debut project, *Diary of Me*, in 2016. A string of singles followed — all prominently featuring her accent. “I’m doing this for people who are from small places,” she says of her hometown, which has a population of under 13,000. “Everything tends to happen in London, but it’s important to be proud of [where you’re from].”

● DYNAMIC DUO

By 2018 Mahalia was performing a handful of U.S. gigs; Ella Mai came to her Los Angeles show and was impressed. A few weeks later, the “Boo’d Up” singer texted Mahalia asking if she could contribute to the rising singer’s then-upcoming first full-length, *Love and Compromise*. Though the album was nearly done, Mahalia made the time — and their collaboration resulted in her breakout single, last September’s “What You Did.” It wasn’t until 2020, though, that the track started to build at radio, hitting No. 15 on *Billboard*’s R&B/Hip-Hop Airplay chart. “It literally came together in less than 36 hours,” recalls Mahalia, now 21. “We submitted the album two days later — it was a perfect accident.” They aimed to match the energy of “The Boy Is Mine,” Brandy and Monica’s 1998 hit. Says Mahalia, “I wanted to bring that vibe back.”

● R&BEYOND

Following February’s “What You Did” remix featuring Cam’ron, Mahalia will hit the festival circuit this year with slots at Virginia’s Something in the Water, England’s Latitude and Montreal’s Osheaga. She’s also focused on contributing to a fertile new landscape of R&B artists. “We’re moving with the times, and people are creating new lanes,” she says, citing peers like Daniel Caesar, Lucky Daye, Summer Walker and H.E.R. “And that should be celebrated, as opposed to talking about what’s missing.”

No. 6

ON BILLBOARD'S ADULT R&B CHART

Mahalia photographed Feb. 25
at Street Studios in London.

Styling by Georgia Medley
Mary Katrantzou dress,
MISHO Designs earrings.



IN DEMAND

TAWBOX

CREATIVE DIRECTORS

Less than a decade ago, a self-described “frustrated punk rocker,” Chris “Bronski” Jablonski, and a sidelined professional dancer, Amber Rimell, crossed paths for a second time while working on Rita Ora’s then-upcoming tour. Bronski — whose band never took off, but who had become an expert in audio, lighting and onstage visuals — and Rimell — whose knee injury halted her dance career but drove her to become a choreographer — decided to pitch their own creative direction. They say Ora was adamant that they execute it, and in November 2012 they formed their own creative studio: Tawbox. Additional work with Ora sustained momentum, but it wasn’t until Stormzy enlisted Tawbox for a 2017 tour that the two-person team became a go-to company for performers in the United Kingdom. “Stormzy’s 2019 Glastonbury [headline] performance was a huge turning point, with people reaching out and wanting to work with us,” says Rimell. Now, fresh off directing three of nine performances at the BRIT Awards in February, Tawbox is eager to grow its presence outside the United Kingdom. —CHRIS PAYNE



Rimell (left) and Jablonski of Tawbox.

STORMZY



Tawbox recently planned the London-born MC’s biggest tour yet: a worldwide trek — including three dates at London’s O2 Arena — that kicked off in February and is in support of his 2019 album, *Heavy Is the Head*. His 2019 Glastonbury gig provided a

road map: Bronski and Rimell left open space in Stormzy’s set for sociopolitical statements, which included a sampled speech from British Labour Party politician David Lammy decrying racism in criminal justice, and a performance from the London dance company Ballet Black. “It’s a celebration of how far black British music has come,” says Bronski. “We always go far and beyond to prove he is the biggest performer of our generation in the U.K.”

THE PUSSYCAT DOLLS



When the American girl group decided to make its long-awaited comeback with a primetime performance on U.K. TV show *The X Factor: Celebrity* in November 2019, Tawbox took the job on a week’s

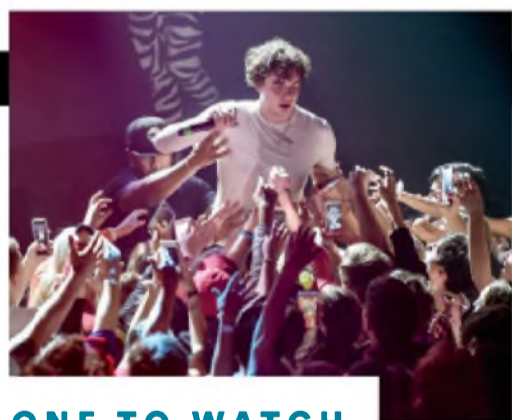
notice. “Some of [the members] hadn’t seen each other for 10 years, so it was incredible to see how hard they rehearsed,” says Bronski. Rimell adds, “One of the most challenging things was my idea to have the girls dive off the side of the platform.” (They practiced with a cherry picker and crash mats.) Tawbox is hoping to translate the TV showcase’s hard-hitting choreo into the Dolls’ first tour in a decade: a run of nine U.K./Ireland concerts in April.

WEEZER



Though Tawbox had never worked with a rock band before, Weezer (fronted by Rivers Cuomo, left) enlisted the duo to serve as creative directors for its biggest-venue tour to date: 2020’s Hella Mega Tour. The highly anticipated trek has

Weezer promoting its hair metal-inspired album, *Van Weezer*, alongside co-headliners Green Day and Fall Out Boy at stadium gigs across multiple continents. Bronski — who lists Weezer’s *Green Album* and *Red Album* among his desert island picks — felt especially passionate about the project. “I’ve seen Weezer many times over the years,” he says. “With this, they’re definitely stepping outside their comfort zone.”



ONE TO WATCH

JACK HARLOW

FROM Louisville, Ky.

AGE 22

LABEL Generation Now/Atlantic Records

FOUNDATION When Jack Harlow was 2 years old, his mother would play Eminem’s *Marshall Mathers LP* in their

minivan; five years later, she bought him a CD of Kanye West’s *Late Registration*. The early hip-hop education soaked in, and at age 12, Harlow — who was most passionate about writing in school — started posting original raps on Facebook and YouTube for his classmates to see. “When I started listening to rap, the bravado gave me so much confidence,” says the Louisville native. “You can live vicariously through an artist’s tone. I wanted to make my own.”

DISCOVERY During his high school spring breaks, Harlow would drive six hours from Louisville to Atlanta to participate in open-mic events and grow his network. “I was interested in connecting with literally anyone,” he

says. “It was like, ‘Can I just meet one DJ or producer?’” After graduating in 2016, Harlow opted to skip college and moved to Atlanta full time a year later, thanks to advice he received from fellow Kentucky native and collaborator, KY Engineering (Drake, Lil Wayne). He independently released two EPs on his label Private Garden Sounds; a friend of DJ Drama heard them and arranged for the two to get together in the studio. By 2018, Harlow signed a recording contract to Drama’s and Don Cannon’s imprint Generation Now (a joint venture with Atlantic Records).

FUTURE Since signing, Harlow has released two more projects: *Loose* in 2018 and *Confetti* in 2019. But it’s his

2020 single, “WHATS POPPIN,” with its droning production and piano-flutters that became his first Billboard Hot 100 hit (at No. 74). Since it arrived, Harlow has earned co-signs from DaBaby and Blueface, performed the track on *The Tonight Show Starring Jimmy Fallon* and gained a larger audience ahead of his new EP, *Sweet Action* — the song’s music video, directed by Lyrical Lemonade’s Cole Bennett, has already racked up over 14 million views on YouTube. “Having a Hot 100 hit or going on *Jimmy Fallon* are accomplishments that resonate with anybody,” says Harlow. “If I stopped today, I still have something I can brag to my grandchildren about.”

—JOSH GLICKSMAN

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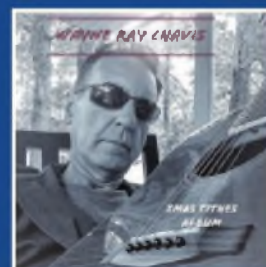
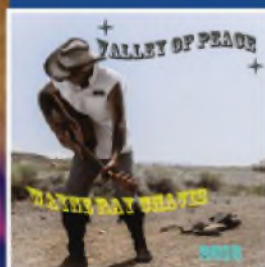
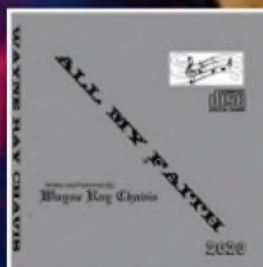
5k+ followers - **DEEZER**

100k+ Likes - **FACEBOOK**

60k+ followers - **TWITTER**



Wayne Ray Chavis.com



All albums available from amazon music

“Twisted
outlaw,
country
and gospel.”



WHAT MAKES DIPLO DRUN

With a tireless team at his side, the insatiably curious multihyphenate seems to have the key to success in the post-EDM era: diversify or die

BY KATIE BAIN
PHOTOGRAPHED BY SAMI DRASIN

Diplo photographed
Feb. '12 in Los Angeles.

Styling by Samantha Burkhardt
Vintage jacket and pants,
Crown collection necklace,
Garret Leight glasses.



Saint Laurent jacket and jeans.
Dzojchen tank top. Garret Leight
sunglasses. Crown collection
Rolex, bracelet and rings. Child of
Wild vintage rings.



GIVEN THE 8,700 miles and 20-hour flight between Los Angeles and Mumbai, India, it stands to reason that most

folks making the trek might stay for at least a week. Diplo stayed for 24 hours. During that time he toured the city, headlined a festival and posed for plenty of photos with locals (which, along with sundry other shirtless-in-India snaps, amassed over 430,000 Instagram likes). Then he flew back across the globe to Diplo HQ — his house in Los Angeles' Beachwood Canyon neighborhood — where, on this warm Thursday afternoon, various members of his team stare at their MacBooks with the focus of NASA engineers as Diplo himself strolls into the kitchen, sits down and declares himself ready to be interviewed.

"I actually drove myself today to an art fair. Can you believe that?" he says, noting that his Tesla recently had a software update and thus parked itself — which he liked. "I couldn't answer any text messages. That's why I couldn't tell you I was late, actually."

While he is technically a bit behind schedule, you could argue that when you are Diplo — the DJ, producer and all-around bon vivant born Thomas Wesley Pentz, known as Wes to his friends — it's less that you are ever really running late, and more that time kind of reorganizes itself around you, leaving you perpetually well-situated on the strange and singular timeline of your strange and singular life.

Given an Instagram feed that makes that life look like an endless conga line of festivals, parties, private jets and foreign landscapes, it may seem counter-intuitive that Diplo even has a house in the first place. But indeed he does, and it is big, bright and smells like an expensive candle. He bought the place three years ago, when it became untenable to run his growing operation out of a studio in Burbank, Calif., where Daniela Socorro, his executive assistant, had to sit on a folding chair in the hallway and the interns kept stealing his clothes. With views of the city, a patio hot tub and chickens in the yard, the vibe in the new house veers between regular and surreal. Photos of his sons Lockett, 9, and Lazer, 5, hang on the fridge (normal). The bathroom is decorated with gold and platinum records (less normal). In the living room there's a hamper stacked with cowboy hats, including one by Gucci (normal for Diplo).

With a tour schedule that keeps Diplo on the road for, by his estimation, 250 days a year, he's not actually here a lot. He can, and has, played

almost everywhere, including many places — Cuba, Nigeria, Pakistan, Bangladesh — most artists aren't able or willing to go. He's one of the most successful producers of the dance music era, a careerlong tastemaker and party-starting DJ with a hand in an arsenal of hits — "Lean On," "Where Are Ü Now," "Electricity" — that are as recognizable in Lagos as in Las Vegas.

Over the past few years, however, Diplo has also achieved something no one else in the dance world has with the same success or potency: He has become a pop star, transcending the genre in which he started, while staying firmly rooted in the evolving dance landscape. In the process, he has become a sort of pop culture mascot, attending the 2015 Met Gala with Madonna; making national headlines for livestreaming Joe Jonas and Sophie Turner's 2019 wedding; performing with Lil Nas X at the 2020 Grammys. Like the title of his 2014 album, *Random White Dude Be Everywhere*, put it, Diplo's brand is ubiquity. Thus, random white dude be tired.

"I want to go back to bed, like, right now," he says, noting that the five

anything else he didn't want to do." Jasper Goggins, the head of Diplo's label, Mad Decent, calls him "the ultimate maximalist. He has lots of ideas and just wants to do everything all the time."

Diplo's knack for making art out of all these ideas leads to his ubiquity, which in turn drives him to explore more, like an ouroboros in a Stetson. It's what led to his work as part of the dancehall-inspired trio Major Lazer; to his Grammy-winning turn with Skrillex as Jack Ü; to his other Grammy-winning turn with Mark Ronson as Silk City; to collaborations with the pop elite, including Madonna, Usher, Beyoncé and the Jonas Brothers; to his work with Sia and Labrinth as the group LSD; to the deep-house output of his newish Higher Ground label; and to the latest character in his repertoire, Thomas Wesley, a country music alias. Add to that projects in film and TV; staying connected with Mad Decent; overseeing his SiriusXM radio channel, Diplo's Revolution; the aforesaid workout routine, travel schedule and dad duties; and, well — you'd be exhausted too.

"You can't control the way fans process the stream of information you give them. I can take off the cowboy hat, but that's about it."

—DIPLO

hours of sleep he typically gets per night are "not enough," that he's fighting a cold and that, for reasons he does not elaborate on, he had a rough night. In person, he has an affable, if not quite overtly friendly, let's-get-the-job-done attitude, making progressively more eye contact over the course of our conversation, during which he receives a hundred text messages. "But maybe I'll sleep in tomorrow. Although I do like to go to the gym in the morning. It's the only time I can. After 11 a.m., the day is taken away from me."

The never-ending workday that is Diplo's life is, at the most fundamental level, fueled by his pursuit of anything and everything that interests him. His father, Thomas Pentz, a retired hospital CEO who calls his son Wesley, says that as a kid Diplo read the encyclopedia for fun, although "it would take him a year to finish housework or

It's this fusion of masterful scheduling, creative verve and savvy risk-taking that has made it possible for him to not only outlive the EDM heyday of the mid-2010s, but thrive beyond it. With a new decade dawning and dance music at a crossroads as industry revenue shrinks and once-devoted fans move on to dance subgenres and other styles of music entirely, Diplo's diversification may be a lesson in longevity: to stay relevant, do a bit of everything, do it well, and make sure both long-term fans and newcomers understand what you're doing. Given the volume of Diplo and Diplo-adjacent output, this last part can be tricky.

"My main goal is to try and keep [all my projects] independent, because I don't want them to all blend together," says Diplo. "But it's hard because you can't control the way fans process the stream of information you give them about who and what you are. I can take off the cowboy hat, but that's about it."

DIPLO HAS ALWAYS been a bit of a savant in terms of branding, something he learned in part through his early-career collaborations with British-Sri Lankan rapper M.I.A. "She was the game-changer," he says. "She understood the idea of brand like I had never seen. Even her label once told me that she was 10% music and 90% attitude. That was what sold."

Extending that idea, creative director Sara Nataf has helped Diplo delineate projects by creating a persona for each. In LSD, he's a member of the infamous 1970s Source Family cult (one, says Nataf, who "ate way too much LSD"). In Silk City, he and Ronson are the resident DJs of an underground club. As Thomas Wesley, he's a psychedelic cowboy guru. "Those guys are all an aspect of him," says Nataf, who is French, used to work in fashion and became BFFs with Diplo after meeting him years ago at a show he was playing in Turkey.

The creative output from Diplo, Nataf and their go-to coterie of freelance directors, videographers, dancers and designers in turn fuels Diplo's omnipresence in the live space. In 2019 he played over 200 shows, including a festival-closing set at Stagecoach, where he celebrated being the first DJ ever to play the country event by bringing out Lil Nas X and Billy Ray Cyrus for a hyphy rendition of "Old Town Road." Diplo says it was "probably" his favorite set of the year; his team all dressed as cowboys and cowgirls for the occasion.

"There's no limit to the number of



Vintage suit, Stetson hat, Gucci turtleneck, Crown collection Rolex and rings, Child of Wild vintage rings.

shows he can perform,” says Paradigm’s Sam Hunt, Diplo’s longtime agent who oversees his live performances in North and South America and Asia. “If you’re a normal DJ, like a bass DJ, you exist in a specific genre, so there’s only so many festivals and venues you can play. You’ll run out of things during the course of the year. But if you’re Diplo, you can play a deep-house party or a country festival or a pop festival or a tiny underground basement for 35 people or the biggest Vegas club.”

And while most DJs arrive in town for a show, hang in their hotel room before the set and then fly off the next morning, Diplo is a committed sightseer, surfing with the locals in Ghana, cruising on a seaplane in the Philippines, getting dropped at the base of a mountain in China. These adventures not only satiate his wanderlust, but serve as fodder for both his music and another key engine behind his omnipresence: social media.

“You follow people like Cardi B, Megan Thee Stallion or Drake because they’re kind of internet characters with their own view,” says Jahan Karimaghayi, Diplo’s head of social strategy. “That’s where Wes, in the last two or so years, has really taken off, specifically with Instagram.” The 5.4 million followers of @diplo find an amalgamation of his absurdist, self-deprecating humor, shots of various VIP situations and shirtless pics taken

in exotic locations. Karimaghayi says he and Diplo measure social success not only by likes, but by how far each post travels. If a red-carpet photo ends up on Vogue.com, that’s a win.

Actually getting Diplo to all those places documented on Insta requires McNees to perform a kind of travel-planning jiu-jitsu — a mix of monitoring weather patterns, tracking commercial flights, booking private jets, arranging police escorts and sifting through “about a million emails.” It’s not unusual for Diplo to play multiple (sometimes up to five) sets in a day. When the windshield on his plane cracked mid-flight on a two-set day last August, it was McNees who told the pilot where to land. They ended up making both shows. “I think we all love what we do,” says McNees. “If we didn’t, it would probably kill us.”

Therein lies the central Diplo paradox: As close as he is with his team, no one on it seems to fully understand how he pulls all of this off. Words like “superhuman” are floated. The crew conjectures that it’s because he takes such great care of himself — green juices, exercise, meditation, the dozen fortifying tinctures on his kitchen counter, consultations with a shaman — or that he just doesn’t require a lot of sleep, that his interest in the world simply gives him the energy to see as much of it as he can.

Whatever it is, everyone agrees that it’s highly unusual. “He’s not

human. I’ll tell you that much,” says his longtime friend and sometime collaborator Benny Blanco. “The other day I was with him and he microdosed LSD and then we went to do a workout that I couldn’t do at all. Then he went to play a show and then he went to fly to another country, all in the same day. I was dead after the workout. That is Diplo.”

DOWNSTAIRS IN Diplo’s studio — a dimly lit, sparsely furnished space — he and engineer Max Jaeger are combing YouTube for Dolly Parton videos. Diplo loves Dolly.

The two are working on his forthcoming country project, *Thomas Wesley*, and Diplo is searching for the sound of an instrument Parton used to play. Unable to locate it, Jaeger opens the “Nashville” suite on some production software, which puts a variety of twangs at their disposal. They sort through files, reviewing unfinished *Thomas Wesley* songs that include one about taking your sweetie to your hometown so they can see who you once were and where you can pump gas before paying for it. It is sturdy, catchy music that, like so many other Diplo projects, blurs the lines between dance, pop and the genre of origin. Diplo bobs his head as it plays.

Thomas Pentz says that when young Wesley and his two sisters were growing up in Edgewater and Fort Lauderdale, Fla., the family listened mostly to Christian and country music. A 2019 Instagram post proves it: Teenage Diplo stands before a wall of Alan Jackson posters, and the caption reads, “for anyone who doesn’t know this about me, growing up, @officialal-anjackson was like santa claus.”

That might be true, but the question remains: Why is Diplo making country music? And why now? While he has helped usher lesser-known genres into the mainstream — baile funk with his 2008 film *Favela on Blast*, dancehall through Major Lazer, New Orleans bounce on 2014’s “Express Yourself” — country-pop crossovers are no oddity these days, thanks in part to the template Avicii set in 2013 with his smash “Wake Me Up!” *Thomas Wesley* seems like the first time Diplo is jumping on a trend rather than forging one. And while he has thrown himself into it with the dedication of a Method actor (see: all those cowboy hats), the project has yet to yield a major radio hit, the gold standard for success in Nashville — a town with, as Diplo puts it, “real rules.”

But at a time when Nashville outsiders like Lil Nas X and Orville Peck (both of whom Diplo is friendly with) are the ones making waves, Diplo says he’s not worried. “We’re reaching people without Nashville giving us the approval,” he says. “We don’t really need it. With streaming services, you don’t need to be on the radio. Country records go for, like, a year to reach the charts. I’m into that. I’m learning from that.” Indeed, “Heartless,” a collaboration with Morgan Wallen, spent 28 weeks and hit No. 4 on *Billboard*’s Country Streaming Songs chart last fall. It has become a peak-time singalong anthem at XS in Las Vegas, where Diplo maintains a long-standing residency.

“He’s a mainstream guy that doesn’t conform to the mainstream,” says TMWRK executive vp Renee Brodeur, who co-manages Diplo alongside CEO Andrew McInnes. “So it gives these artists he works with an opportunity to potentially get in front of a new audience, while not necessarily compromising who they are creatively.”

Meanwhile, with his house-oriented Higher Ground label, Diplo is digging deeper into the dance scene at a moment when this “underground” style of dance music is reaching new levels of mainstream popularity in the United States. He started Higher Ground two years ago, just as house and techno were supplanting maximalist EDM as America’s dance genres of choice. “I’m

always looking for a way to make that [underground] sound commercial,” he says. “For that to make sense in America is kind of a riddle.”

He’s trying to solve it by creating both an infrastructure for a sound he likes and a platform for artists who might not get headliner status without his co-sign — Born Dirty, Andhim and Sidepiece among them. “It’s really difficult to become a new EDM artist,” says Diplo. “The doors kind of got closed behind Martin Garrix or Marshmello. The old guys aren’t going away. I’m not going away. And it’s really easy to copy someone’s sound. If I’m producer A, and I hear an underground producer doing something that’s coming up, I’ll just do what he does. EDM doesn’t have rules that you can’t copy people’s sounds because EDM fans don’t care. They’re not there for the prestige of it. So with all these EDM guys, they don’t let the young person that’s doing the cool thing up.”

Higher Ground has yet to deliver a massive hit, but for now Diplo seems happy enough that it provides him with a ready supply of music to play at warehouse parties, Burning Man and the tiny nightclubs near his house where he sometimes shows up unannounced, pulls a USB drive out of his wallet and gets behind the decks. “The fact is that he loves DJ’ing,” says Goggins. “It doesn’t matter what size the room is. If he goes to some afterparty at 4 a.m. and there’s even the jankiest CDJs, he’ll get on it and start playing.”

It’s a lot to keep up with. Many on Team Diplo describe their job as a lifestyle, one that causes them to miss a lot of holidays but which also affords them myriad singular experiences. Nataf is still kind of astounded that Madonna knows who she is. When Diplo went surfing in Ghana, photographer-videographer Joe Larkin got to go too. When McNees gets Diplo to the show on time, he hears 10,000 people cheer. And when Diplo turned 41 last November, he brought everyone to his house in Jamaica for the party.

There’s still no rest in sight. A new Major Lazer album is coming soon (reports that it would be the group’s last are incorrect), and Diplo’s various projects will set him and the team on a spring and summer tour that already includes nearly three dozen dates, including his Vegas residency and Electric Daisy Carnival (he’ll return to the recently rescheduled Stagecoach in October). For now, back in the basement, the work continues. Diplo and Jaeger lay a steel guitar over an R&B-inflected chorus they play on repeat. Soon, Diplo will head to yoga, then pick up his kids from school. Maybe he’ll sleep in tomorrow. 📺



RENEE BRODEUR
Manager; executive vp, TMWRK



JESS MORAN
Day-to-day manager, Major Lazer; TMWRK



BELINDA LAW
U.K., EU, Australia & New Zealand, Africa agent; Echo Location



SAM HUNT
North and South America, Asia agent; Paradigm
“He’s a deep thinker and is very worldly, culturally curious and aware in a sincere and scholarly way.”



ANDREW McINNES
Manager; CEO, TMWRK



RON PERRY
Chairman/CEO, Columbia Records



LUKE McNEES
Tour manager, Diplo and Major Lazer
“Sometimes to get his attention you have to FaceTime him — it interrupts whatever he’s doing. He can’t just flip the notification away. That’s a good way to get ahold of him.”



CARLA SACKS
Publicist/president, Sacks & Co.



KATY EGGLETON
Senior day-to-day manager, Diplo; TMWRK



JUBA LEE
A&R, Columbia Records



MAX JAEGER
In-house engineer
“He’s kind of chaotic sometimes, but in his head it’s a very straight line. If we make four different edits of a song, he’ll know exactly what happens in each version.”



MICHAEL LIEBERMAN
Radio/club promotion and marketing

HIS UNIVERSE

THE CORE MEMBERS OF A GLOBAL TEAM ON WHAT IT’S LIKE TO HAVE DIPLO AS A BOSS



JOE LARKIN
Photographer-videographer
“He’s trusting, but he’s also direct. My job is to get content that works. He doesn’t give me a lot of direction, but I need to get the shot.”



NOAH ROTHMAN
Film/TV agent, Underground Films
“A lot of people wouldn’t do *The Price Is Right* — they’d think it was too silly. For him, it’s super exciting because it’s a show he actually watched. That [attitude] allows us to entertain ideas that are incredibly different from each other.”



JASPER GOGGINS
President, Mad Decent



JOHN CONNOLLY
A&R, Diplo and Mad Decent Publishing



DANIELA SOCORRO
Executive assistant
“He’s not difficult, but he knows what he wants. He’s constantly changing time zones and just expects things to run smoothly.”



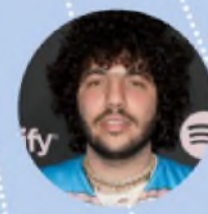
FERRY GOUW
Creative director, Major Lazer



JAHAN KARIMAGHAYI
Digital and social strategy; CEO, Benchmob



STEPHEN CHEUK
Personal trainer, S10Training



BENNY BLANCO
Producer-songwriter, friend and collaborator
“I have clients that are scared to flip on the rings or do shoulder sets. Wes just goes for it, even if he falls over.”



SARA NATAF
Creative director, Diplo



THOMAS PENTZ
Father

BRODEUR: MORAN, LAW, LARKIN, GOGGINS, GOUW, CONNOLLY, CHEUK, SOCORRO, KARIMAGHAYI, PENTZ, LIEBERMAN, EGGLETON, LEE, COURTESY OF SUBJECT; MCNEES: SETH BROWARNIK/ISTOCKPHOTO.COM; HUNT: JOHN SHEARER/JAEGER; DJ ALVARO; SACKS: KEVIN MAZUR/GETTY IMAGES; NATAF: OWEN HOFFMANN/PATRICKMULLAN.COM; BLANCO: FRAZER HARRISON/GETTY IMAGES; ROTHMAN: CHAD HURST/GETTY IMAGES; McINNES: MICHAEL LOCCASANO/GETTY IMAGES; PERRY: COURTESY OF S&P

Caldwell Crenshaw
photographed Feb. 21
in Los Angeles.



BIRD BRAIN

Aundy Caldwell Crenshaw's business smarts helped create Dirtybird — one of dance music's most enduring brands — and its rabidly loyal fan base

BY ANDREA DOMANICK

PHOTOGRAPHED BY KOURY ANGELO

THE YEAR 2005 WASN'T EXACTLY an auspicious time to launch a record label. Music sales were declining worldwide, and widespread piracy created an existential crisis in the industry.

But when Barclay Crenshaw told his wife, Aundy Caldwell Crenshaw, that he wanted to launch an electronic music label called Dirtybird, she didn't think twice. "I was basically like, 'I will support you for one year, and if you can do it in that one year and you are good, you can keep doing it,'" recalls Aundy. "I wanted to make sure he gave it his all. And he did."

Fifteen years later, Barclay is celebrating the release of his sixth album as house and techno luminary Claude VonStroke, and Dirtybird has established itself as a pioneering tastemaker brand and collective known within the world of dance music for its distinct, self-described "tech funk" sound. Since helping break producers like Justin and Christian Martin, J.Philip and Kill Frenzy, the indie label has expanded to include the beloved Campout festival series, a clothing line and the subscription-based social platform Birdfeed, which offers fans exclusive releases, ticket discounts and artist meet-and-greets.

If Barclay is the creative face of the brand, it's Aundy's dedicated vision as COO, chief marketing officer and head of business operations to which Dirtybird owes much of its enduring success. "I'm nonstop pushing the team to do new stuff and try crazy ideas, and Aundy is really great at looking at it, telling me to run the numbers and what we can actually do," he says. "It's almost like my balloon is floating away and she's grabbing the string and grounding me."

A Prince devotee who grew up in Minneapolis, Aundy exudes an almost Zen-like focus and resolve, honed by a career in marketing helming multimillion-dollar campaigns for brands like Kodak, Mattel and Jim Beam. Today, a typical afternoon at the Dirtybird office might see her shifting seamlessly from a call with her label manager in San Francisco to scheduling a playdate for the couple's two children, running

down tour schedules and delegating tasks to the eight-person Dirtybird staff that operates from the back house on the Crenshaws' Woodland Hills property in Los Angeles.

"Sometimes hiring people is harder than doing it yourself," says Aundy of Dirtybird's all-in-the-family approach. "That's how you keep it authentic." That authenticity has been central to retaining — and growing — Dirtybird's rabidly loyal fan base over more than a decade of shifting tastes and trends in a saturated dance music market. Since joining the company full time in 2015, Aundy has applied her marketing experience in data gathering and audience relationships to understanding Dirtybird's fan base, building out its expansion into a clothing line, live events and a community unto itself.

"As everything was moving away from physical to streaming, we needed to make sure that we had a connection with our fans," she says, explaining that Dirtybird's expansion is less a business strategy than a response to fans' growing appetite for engagement. Birdfeed, for example, gamifies the fan experience with a point system, leaderboard and collaborative playlists designed to encourage sharing. The Crenshaws also stay connected behind the scenes, with Aundy regularly taking phone calls, exchanging emails and conducting Q&As with fans.

"The more that they know that they're valued, and that I'm hearing them on certain things, the more active they will become and talk about us to others," she says. "If you're not listening to them, they're going to go away. It's not about thinking about [the business overall] as a product. It's about thinking about it as a person."

That's not just marketing-speak. When Dirtybird's 2018 Campout East in Florida had its permit revoked due to noise complaints, Aundy personally visited courthouses and rallied fans to call senators, bringing — and winning — the case before the U.S. Senate. The festival was shut down for all of three hours.

"When there's a cop banging at the door, and you're totally toast, and there's someone that is just never going to give up on trying to make it work," says Barclay, "that's what Aundy does."



Clockwise from left: Harris, Illenium, Marshmello, The Chainsmokers and deadmau5.

WAITING FOR THE DROP

As the EDM explosion of the 2010s cools off, many promoters and managers are bracing for a downturn

BY STEVE KNOPPER



AFTER PERFORMING his usual flashy, bass-filled set at a Milwaukee club in February, Destructo found himself at a backyard afterparty, where kids he had never heard of were blasting dance mixes to 40 or 50 freezing revelers. “They’re not thinking, ‘How can we turn this into some big fucking festival to make a bunch of money?’” recalls the long-time DJ, also known as Gary Richards, North American president of dance music promoter LiveStyle and founder of festival specialist HARD Events. “It’s just got to be fun — when it gets

too scientific and too researched and too business-oriented, it just becomes another random business.”

To Richards and other dance music veterans, EDM — the genre of Marshmello, Calvin Harris and The Chainsmokers — has been booming for so many years that it finally dipped into a financial correction. Last summer, the International Music Summit reported that the 10 highest-earning DJs’ salaries had dropped to their lowest total since 2013; Las Vegas club and pool-party attendance declined; and dance music’s share of the U.S. recorded-music market dipped from 4% to 3% over two years. None

of this data suggests an all-out crash; Electric Daisy Carnival still sold 90% of its tickets in five hours last fall. But managers, agents and promoters say EDM — the most lucrative and prominent segment of contemporary dance music — is finally retrenching after reaching its commercial and cultural peaks in the 2010s. The biggest stars are fine, but those on lower tiers may have to evolve if they want to return to big streaming numbers and ticket sales. “That sound that was so big in 2017 definitely has peaked out,” says Ultra Records founder/president Patrick Moxey. “And new things are on the rise.”

“It has just been a reset. The balloon deflated,” says Dean Wilson, manager of deadmau5 and CEO of Seven20, whose clients include Luke Wylde and Qrion. “It had that moment, and now it’s back to some kind of reality.” Adds Will Runzel, co-founder of Prodigy Artists, which manages Nghtmre, Slander and Joyryde: “Dance music has plateaued. It’s just kind of wiggling in its place. I do not anticipate it dropping any farther, and I wouldn’t anticipate a second boom.”

Even before the coronavirus ravaged Asian music festivals, many in the EDM business had been bracing for some kind of economic slowdown. Top DJs still command high-end Vegas salaries, but the shuttering of the nightclub KAOS last November following the cancellation of its reported two-year, \$60 million deal with Marshmello suggested the market for pricey, flashy parties wasn’t what it used to be. Vegas-style nightclubs tend to look and feel the same, while the Instagram generation in recent years has sought travel and adventure opportunities over bottle service. “It’s not that exciting to show off in a nightclub where you spent \$50,000 and there’s a DJ and some confetti,” says Lee Anderson, the Paradigm agent who represents Skrillex, Zedd, Disclosure and others.

Music cycles may be contributing to EDM’s business dip. Not so long ago, EDM evolved from an out-of-the-mainstream niche to the dominant sound in pop music, with hits from David Guetta and Daft Punk as well as crossover production styles used by Britney Spears and Lady Gaga. Anderson says EDM blew up to the point that “the captain of the football team/valedictorian/class president was all of a sudden in neon and attending all these exciting EDM raves.” But the dance music genre has declined in streaming, from 4.4% of the market in 2017 to 3.8% last year, according to MRC Data. As SoundCloud rap and other styles of hip-hop have grown, says Anderson, EDM is no longer “the new toy.” Adam Alpert, CEO of Disruptor Records, a joint Sony Music venture and home of The Chainsmokers, agrees: “Hip-hop is the dominant genre by far right now, and thus every [other] genre is suffering.”

The sound that Moxey refers to as “EDM frothy” — the pumped-up bass drops and whizzing synths that dominated dance music for much of the decade — is giving way to other, less easily recognizable sounds, like future bass and tech house, while

older, more soulful styles are coming back thanks to new global festival headliners like DJs Hernan Cattaneo of Argentina and Amelie Lens of Belgium. “I see a downturn coming, but I’m not nervous. Things are going to get more creative,” says Marci Weber, co-owner of MDM Artists. “How many times can you see the same thing over and over — the lights, the smoke, the pyro?”

Top EDM events remain strong, particularly Electric Daisy Carnival, which sold 450,000 tickets in total over three days last year, and Harris, Bassnectar and Illenium have high billings at major festivals like Coachella, Bonnaroo and Firefly. Still, James Estopinal, co-founder/CEO of festival producer Disco Donnie Presents, has gradually reduced his holdings from six festivals in 2016 to just two this year: “A lot of festivals have gone away. You saw the EDM scene staggering a bit.” He adds, though, that his remaining festivals are selling better this year than they did in 2019.

Not everyone sees a correction on the horizon. Promoters in individual cities are finding success with more adventurous music — in San Francisco, newer acts such as San Holo, Slander and Nghtmre will headline the 8,500-capacity Bill Graham Civic Auditorium in coming months, while promoter Another Planet Entertainment increased its dance music events at the venue from two in 2011 to 25 last year. “Our business is as strong as ever,” says APE vp concerts Bryan Duquette. Detroit’s influential Movement Electronic Music Festival in May has boosted ticket sales by 1,500 — “the best campaign we’ve ever had,” says director Jason Huvaere.

Huvaere thinks EDM fans haven’t gone away — they’ve just evolved into more sophisticated dance music aficionados to whom the all-night parties don’t necessarily appeal. That has led many attendees back to styles like techno: “Everybody’s starting to realize, ‘Oh, shit, techno is really cool, it has been here the whole time, and I need to get me some cool,’” says Huvaere. The shift includes superstars: Calvin Harris has so far spent 2020 departing from his usual high-profile collaborations to release old-school rave music, complete with R&B and funk samples, under the name Love Regenerator.

“People are craving soulfulness and feeling. There’s more emotion in dance music today,” says Moxey. “The EDM business is probably flat to slightly down. The good thing is, the business that I’m in is the dance and electronic music business. To us, EDM is a flavor.”

WHAT’S NEXT?

At the dawn of a new decade, dance music visionaries share their predictions for the genre’s future



PETE TONG
DJ, BBC Radio 1

Streaming, streaming, streaming. As the major [digital streaming platforms] mature, I expect dance and electronic music will become more important in distinguishing Apple’s and Spotify’s services too, with the introduction of mixes on Apple [a little over a year ago] being the first example.



GINA TUCCI
VP/GM, Big Beat Records

This next decade is about artists who grew up with electronic music in their formative years influenced by their own internet culture. Shorter, quicker, pixelated music will come to the forefront, giving listeners a much more dynamic experience with less fatigue. It will also be about how to take this accelerated music onto the main stage in a compelling way.



CODY CHAPMAN
Agent, Paradigm Talent Agency

Artists that innovate and develop their own branded events will thrive. Others will maintain, but accelerated turnover and an influx of new artists grasping fans’ short-lived attention will level the playing ground.

PORTRAIT ILLUSTRATIONS
BY JOEL KIMMEL



The drug-testing tent at 2019’s Shambhala music festival.

CONTROLLED SUBSTANCES

How a Canadian music festival’s drug-testing initiative made the government — and other promoters — take note

IN THE PICTURESQUE KOOTENAY ROCKIES OF

British Columbia, a line of festival attendees forms outside a tent. It’s early August, and they’re carrying MDMA, LSD, ketamine and other substances — or so they think.

They’re here to use the drug-testing service offered at Shambhala, the electronic music festival that has taken place at the Salmo River Ranch, about 400 miles east of Vancouver, since 1998. Operated by the nonprofit AIDS Network Kootenay Outreach and Support Society (ANKORS), the service helps attendees make informed decisions about illegal drugs, which the festival prohibits but attendees inevitably sneak in. A large TV screen visible to passersby displays the results: One substance sold as MDMA was actually bath salts; a bag of ketamine contained meth. “We’re not trying to stop them from using drugs or get them to use drugs,” explains project coordinator Chloe Sage. “We’re neutral.”

Shambhala’s stunning location and stacked lineups — deadmau5 and REZZ will headline the 2020 event in July — have made it a favorite on the North American circuit. But in a genre that has experienced several high-profile drug-related deaths at festivals in the past decade, Shambhala also has become an industry leader in harm reduction.

Currently, drug testing at festivals is rare. In the United States, it’s not available at any major dance music festival, partly because of the 2003 RAVE Act. Sponsored by then-Sen. Joe Biden, the law effectively made venue owners and promoters liable for drug use at their events, which discouraged organizers from sharing harm-reduction information that might draw attention to illicit activity.

But as the opioid crisis gripped British Columbia in the past few years, its government recognized the value in Shambhala’s efforts. In 2018, the province granted the festival a special exemption that allowed ANKORS to carry out its work more freely. (Previously, volunteers took precautions, like not handling drugs directly, to avoid liability.) Last year, epidemiologists from the British Columbia Interior Health Authority volunteered with ANKORS.

Now others are taking note: Another British Columbia festival, Bass Coast, began working with ANKORS and in 2019 received the same exemption. Last June, British Columbia provincial health minister Bonnie Henry signed a letter to festival promoters recommending that any mass gathering in the province have drug testing. Sage hopes festivals across Canada and beyond will follow suit. “We were the only one for so long,” she says, tearing up. “I’m so excited to see this spread.”

— K.B.



FOLLOW THE MONEY

New technology could help songwriters collect missing public performance royalties from DJ sets

BY KATIE BAIN

MANY UP-AND-coming dance music creators say that hearing one of their songs during a festival set is a dream come true. For those with writing credits, however, collecting the public performance royalties can be a nightmare.

Every time a DJ plays a track by another artist during a live set — whether at a massive festival or a tiny nightclub — the songwriter and publisher of that track are entitled to public performance royalties. (The same goes for music played by garden-variety wedding or bar mitzvah DJs.) This money is paid out from the license fee paid by the festival promoter or venue to PROs, or performing rights organizations. These PROs — which in the United States include ASCAP, BMI, SESAC and GMR — monitor public performances of their members' compositions at licensed venues, then compensate members out of the money they collect.

In the world of dance music, however, that process gets tricky. Because DJ sets typically feature many different songs by many different artists and writers — often remixed, altered in pitch or sampled only briefly — PROs have a harder time monitoring what

gets played. As a result, collected fees often end up in the wrong hands — or not paid out at all. In 2016, the nonprofit Association for Electronic Music (AFEM) projected that dance music producers missed out on an estimated \$120 million in royalties from live performances.

Now, a number of music recognition technologies (MRTs), including BMAT, YACAST and Pioneer's KUVO, can make the monitoring and reporting of DJ sets easier and more accurate. One of them, the Amsterdam-based DJ Monitor, functions much like Shazam, identifying tracks within its library — a database of nearly 80 million songs submitted to DJ Monitor by PROs — and creating setlists with 93% accuracy, the company reports. MRT companies make money by selling data to PROs.

MRT has been widely adopted throughout Europe and Australia, where the dance music industry has historically been robust. So far, though, U.S. PROs have not followed suit. Instead, stateside PROs determine live performance royalties using two methods. The first is estimating what's played at any given club or festival based on songs performed on top-grossing concert tours, in other selected major venues and on the radio. Given the niche nature of many

dance genres, however, these estimates seldom reflect what's actually being played.

"When you're talking about electronic music, where people are going out to hear drum-and-bass or techno, there's no correlation at all between what's played [in a DJ set] and on the radio," says AFEM GM Greg Marshall. "That's why it's an issue for electronic music more than any other genre."

The second method: PROs also collect fees based on setlists submitted manually by DJs after each set, a straightforward yet tedious piece of housekeeping many ignore. It's common for artists to simply submit a list of their own music when asked, if they're even asked at all: One manager for an electronic music act tells *Billboard* that while European events routinely request setlists, U.S. festivals never do.

DJs with big radio hits are more likely to report their sets, given that royalties for these songs are more likely to be accurately tracked by traditional PRO methods. But artists can't access money that PROs don't track, so the process is harder for lesser-known songwriters and publishers. "Without MRT," says DJ Monitor CEO Yuri Dokter, "it is almost impossible to pay rights holders correctly."

Currently, no U.S. PROs have

formally partnered with an MRT company, though DJ Monitor is starting a pilot program for an undisclosed U.S. PRO. While festival promoters and club owners do not pay more in licensing fees when an MRT is installed, Marshall believes the relatively small amount of dance music controlled by PROs, along with the massive size of the country, do not incentivize PROs to update their methods. Meanwhile, Dokter says U.S. songwriters and publishers are generally unaware of MRTs that would help them collect more accurate royalties.

Progress is being made internationally, however, with major festivals including Tomorrowland, Parookaville, Timewarp, Sonar and most Dutch events all under contract with DJ Monitor. The Netherlands is a worldwide leader in accurate royalty collection, given the size of the country's dance industry and its financial importance to Dutch PROs Buma/Stemra and Sena. Australia, the United Kingdom and France are also catching up with MRT, with PROs in Peru, Guatemala and beyond following suit. Says Dokter: "We feel that every [PRO] has a moral obligation toward their members, authors, artists, labels and publishers to use the best technology available on the market."



TOBY ANDREWS
GM, Astralwerks

We're seeing additional opportunities in the streaming and radio space for more styles of electronic music than ever before. Where it used to be only pop crossover records, now there's growth in house and other genres.



STEVE GORDON
Co-head of electronic music, UTA

We are going to see the emergence of more singularly focused one-stage festivals that target a specific audience.



YANN PISSENEM
Founder/CEO, Night League Ibiza

Virtual reality. Technology will be the base of everything that will be possible in the next 10 years. We will have new tools to create, produce and manage even better event concepts and experiences, while advanced marketing capabilities will enable us to deliver more targeted and personalized communications.



GARY RICHARDS
President of North America, LiveStyle

Currently, there are too many people trying to make money off electronic music without the passion or dedication. In the next decade, things are going to go back underground. More real artists will emerge and shake up the music world. — K.B.

FANTASTIC BEATS AND WHERE TO FIND THEM

Sounds born at DIY warehouse parties are already fueling big-ticket events in dance music's capitals. But these smaller cities are the underground's next big scenes, launching inventive artists, DJs and new sounds

BY JACK TREGONING



THE LOWDOWN	Cumbia and heavy metal rule here, but the nascent dance scene now draws clued-in U.S. clubbers on direct flights from New York, Los Angeles and Miami.	The notoriously rainy city that helped launch grunge now inspires indie electronic acts. Clubs close early (2 a.m.), but the night's no less packed — it just gets started earlier.	It's historically a rock town, but over the past decade, a network of underground promoters has created a house and techno scene emphasizing inclusive spaces.	In America's capital of both legal marijuana and dubstep, the underground thrives in pretension-free warehouses and basement clubs.
COOLEST CLUBS	Queer club kids flock to Video Club for house, techno and regional South American sounds. Menos 1 Micro-club focuses on niche Latin DJ-producers.	Techno mainstays like Robert Hood and Magda draw diverse crowds to Kremwerk, which also stages the multiday Kremfest. Q Nightclub's Thursday Field Trip pulls in house and bass fans.	Hot Mass is an intimate after-hours spot beneath a gay bathhouse. "It's queer at its core and handled with care," says resident DJ Lauren Goshinski, aka Boo Lean.	Bar Standard and neighbor Club Vinyl host the likes of TOKIMONSTA and Seth Troxler; underground, The Black Box keeps the bass heavy and the lights low.
CAN'T-MISS FESTIVAL	Trailblazing club Baum closed this year under threat from real estate developers, but its legacy lives on at the smartly curated Baum Festival each May.	Capitol Hill Block Party fills its namesake neighborhood each summer — past headliners include RL Grime, Cashmere Cat and hometown heroes ODESZA.	Honcho Campout , the Pittsburgh-based Honcho collective's queer techno gathering in the Pennsylvania woods, turns six this year.	Red Rocks Amphitheatre hosts artist-curated minifests, including REZZ's two-day REZZ Rocks and Colorado natives Big Gigantic's Rowdytown, against a dramatic backdrop.
LATE-NIGHT HANG	Espacio KB — a gallery, bar, record store and radio station in the San Felipe arts district — is "basically a house party" for the city's DJs and club staff, says Video Club booker Enrique Leon.	Come for the cocktails, stay for the midweek shows from cult acts like Telefon Tel Aviv and Squarepusher at Neumos and its basement offshoot, Barboza.	Buzzy <i>izakaya</i> Umami serves sushi and skewers until 2 a.m. on weekends. On Sunday nights, locals repair to vegan hang-out Apteka.	Enjoy live music and DJ sets with sophisticated nibbles at Ophelia's Electric Soapbox, set in a former bordello. "It's got the best vibe I've seen in decades," says Live Nation Colorado president Eric Pirritt.
CAREER LAUNCHING SPOT	Newcomer Kaputt Club showcases Colombia's emerging artists and labels. "It's a special room, and the crowded dancefloor is always pushing you," says local DJ-producer Julio Victoria.	Seattle institution Re-bar hosts the country's longest-running drum-and-bass weekly, DNB Tuesdays, which after 21 years still breaks new talent.	The monthly gFx residency at the hip Ace Hotel showcases nonbinary and women artists, while also offering free electronic-production workshops.	The Sub.mission crew's Electronic Tuesdays at The Black Box is a dubstep incubator. "We've watched artists go from our stage to international tours," says club CEO Nicole Cacciavillano.
ARTISTS TO WATCH	Genre-crossing producers and live performers Junn and Lunate.	Synth artist Raica and DJ-producers CCL and Flora FM.	Footwork producer 0h85, house upstart Davis Galvin and experimental artist W00dy.	Colorado-repping bass producers kLL sMTH , Bricksquash and DMVU.



BOGOTÁ: JESSE KRATZ/GETTY IMAGES; SEATTLE: KOSEI SATO/GETTY IMAGES; PITTSBURGH: KYLE KRANJA/GETTY IMAGES; DENVER: ART ESCOBADO/GETTY IMAGES; CLUB: IE GATO; NEUMOS: COURTESY OF NEUMOS; HONCHO CAMPOUT: RYAN MICHAEL WHITE; GFX: KALL SMTH; ALEX BOWMAN WITH FIRSTVISIBLE STUDIOS



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART	
		1	LIL BABY <small>NEW 1 WK</small>	QUALITY CONTROL/MOTOWN/CAPITOL	1	95	
		2	BAD BUNNY	RIMAS	2	103	
12	1	3	BTS	BIGHIT ENTERTAINMENT	1	178	
		RE-ENTRY	4	JAMES TAYLOR	FANTASY/CONCORD	3	6
4	4	5	POST MALONE	REPUBLIC	1	193	
3	3	6	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	1	80	
1	6	7	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	263	
5	7	8	RODDY RICCH	BIRD VISION/ATLANTIC/AG	2	13	
		RE-ENTRY	9	FIVE FINGER DEATH PUNCH	BETTER LIFE		
							
8	8	10	THE WEEKND	XO/REPUBLIC	1	243	
9	9	11	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	1	157	
97	60	12	LADY GAGA	INTERSCOPE/JGA	1	147	
33	2	13	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKEAGAIN/ATLANTIC/AG	2	84	
21	17	14	HARRY STYLES	ERSKINE/COLUMBIA	1	36	
10	10	15	DABABY	SOUTHCOAST/INTERSCOPE/JGA	2	47	
11	12	16	HALSEY	CAPITOL	1	221	
18	15	17	DUA LIPA	WARNER	10	96	
15	14	18	JONAS BROTHERS	REPUBLIC	1	53	
16	22	19	TAYLOR SWIFT	REPUBLIC	1	293	
13	19	20	LEWIS CAPALDI	VERTIGO/CAPITOL	11	42	
14	21	21	ED SHEERAN	ATLANTIC/AG	1	291	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
19	18	22	MAROON 5	222/INTERSCOPE/JGA	1	297
22	20	23	DRAKE	OVO SOUND/REPUBLIC	1	297
23	23	24	KHALID	RIGHT HAND/RCA	1	157
17	24	25	LIZZO	NICE LIFE/ATLANTIC/AG	2	46
27	26	26	ARIZONA ZERVAS	ARIZONA ZERVAS/COLUMBIA	26	18
56	41	27	DOJA CAT	KEMOSABE/RCA	27	13
64	65	28	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	124
28	16	29	SELENA GOMEZ	INTERSCOPE/JGA	1	226
30	29	30	FUTURE	FREEBANDZ/EPIC	1	169
35	28	31	KANE BROWN	RCA NASHVILLE/SMN	2	142
26	27	32	TONES AND I	BAD BATCH/ELEKTRA/EMG	24	19
24	25	33	JUICE WRLD	GRADE A/INTERSCOPE/JGA	1	94
-	5	34	OZZY OSBOURNE	EPIC	5	2
25	33	35	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	1	289
32	32	36	BLACKBEAR	BEARTRAP/ALAMO/INTERSCOPE/JGA	32	39
46	43	37	J BALVIN	UNIVERSAL MUSIC LATINQ/UMLE	16	111
7	11	38	A BOOGIE WIT DA HOODIE	HICHERDICE THE LABEL/ATLANTIC/AG	7	78
31	30	39	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	200
29	34	40	SAM SMITH	CAPITOL	1	200
36	36	41	CAMILA CABELLO	SYCO/EPIC	1	164
41	39	42	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	155
39	37	43	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	266
44	40	44	MORGAN WALLEN	BIG LOUD	34	52
34	35	45	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	11	119
47	52	46	QUEEN	HOLLYWOOD	1	97
37	31	47	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	31	4
43	42	48	IMAGINE DRAGONS	KIDNAKORNER/INTERSCOPE/JGA	1	265
49	44	49	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	118
51	47	50	CHRIS BROWN	CBE/RCA	1	245

NO. 1

LIL BABY

Lil Baby vaults 13-1 on the Artist 100, leading for the first time as his new album, *My Turn*, launches as his initial No. 1 on the Billboard 200 (see page 50).

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	#1 LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1	1
NEW	2	BAD BUNNY RIMAS	YHLQMDLG	2	1
1	3	BTS BIGHIT ENTERTAINMENT	MAP OF THE SOUL : 7	1	2
NEW	4	JAMES TAYLOR FANTASY/CONCORD	American Standard	4	1
5	5	RODDY RICCH BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	1	13
4	6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Changes	1	3
NEW	7	G HERBO EPIC/MACHINE ENTERTAINMENT GROUP	PTSD	7	1
NEW	8	FIVE FINGER DEATH PUNCH BETTER NOISE	F8	8	1
7	9	POST MALONE REPUBLIC	Hollywood's Bleeding	1	26
2	10	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Still Flexin, Still Steppin	2	2
6	11	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	2	3
13	12	GG HARRY STYLES ERSKINE/COLUMBIA	Fine Line	1	12
10	13	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	49
8	14	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	7	4
12	15	SOUNDTRACK WALT DISNEY	Frozen II	1	16
11	16	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Music To Be Murdered By	1	7
29	17	PS DOJA CAT KEMOSABE/JGA	Hot Pink	17	18
15	18	HALSEY CAPITOL	Manic	2	7
9	19	TRIPPIE REDD TENTHOUSAND PROJECTS	A Love Letter To You 4	1	15
14	20	DABABY SOUTHCOAST/INTERSCOPE/JGA	KIRK	1	23
16	21	TAYLOR SWIFT REPUBLIC	Lover	1	28
18	22	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	17
3	23	OZZY OSBOURNE EPIC	Ordinary Man	3	2
20	24	SUMMER WALKER LVRN/INTERSCOPE/JGA	Over It	2	22
19	25	JACKBOYS CACTUS JACK/EPIC	JACKBOYS	1	10
21	26	POST MALONE REPUBLIC	beerbongs & bentleys	1	97
27	27	ROD WAVE ALAMO/JGA	Ghetto Gospel	10	18
22	28	LIZZO NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	46
28	29	JUICE WRLD GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	94
30	30	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	144
25	31	LEWIS CAPALDI VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	42
23	32	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	21
26	33	YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	29
35	34	QUEEN HOLLYWOOD	Greatest Hits	11	376
36	35	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	88
33	36	CAMILA CABELLO SYCO/EPIC	Romance	3	13
34	37	JUICE WRLD GRADE A/INTERSCOPE/JGA	Death Race For Love	1	52
31	38	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	115
17	39	TAME IMPALA MODULAR/INTERSCOPE/JGA	The Slow Rush	3	3
37	40	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	83
39	41	SELENA GOMEZ INTERSCOPE/JGA	Rare	1	8
24	42	LIL WAYNE YOUNG MONEY/REPUBLIC	Funeral	1	5
41	43	POST MALONE REPUBLIC	Stoney	4	169
44	44	MORGAN WALLEN BIG LOUD	If I Know Me	35	75
43	45	CHRIS BROWN CBE/RCA	Indigo	1	36
42	46	ED SHEERAN ATLANTIC/AG	No.6 Collaborations Project	1	34
40	47	MONEYBAGG YO N-LESS/INTERSCOPE/JGA	Time Served	3	8
38	48	TONES AND I BAD BATCH/ELEKTRA/EMG	The Kids Are Coming (EP)	30	22
47	49	LIL MOSEY MOGUL VISION/INTERSCOPE/JGA	Certified Hitmaker	12	14
46	50	ELTON JOHN ROCKE T/ISLAND/UME	Diamonds	7	121

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
45	51	MUSTARD 10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	8	36
50	52	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	2	12
48	53	KHALID RIGHT HAND/RCA	Free Spirit	1	48
53	54	XXXTENTACION BAD VIBES FOREVER	?	1	103
68	55	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	132
52	56	ARIANA GRANDE REPUBLIC	Thank U, Next	1	56
51	57	LIL NAS X COLUMBIA	7 (EP)	2	37
54	58	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/JGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	35
56	59	LIL TJAY COLUMBIA	True 2 Myself	5	21
49	60	MAC MILLER WARNER	Circles	3	7
59	61	ED SHEERAN ATLANTIC/AG	÷ (Divide)	1	157
55	62	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	232
66	63	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	69
63	64	KHALID RIGHT HAND/RCA	American Teen	4	157
70	65	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	461
65	66	DABABY SOUTHCOAST/INTERSCOPE/JGA	Baby On Baby	7	53
69	67	NF NF REAL MUSIC/CAROLINE	The Search	1	32
67	68	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	63
73	69	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	52
72	70	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	616
71	71	SHAWN MENDES ISLAND/REPUBLIC	Shawn Mendes	1	93
62	72	THE WEEKND XO/REPUBLIC	Starboy	1	171
78	73	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	234
97	74	BAD BUNNY RIMAS	X100PRE	11	63
79	75	CARDI B THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	100
81	76	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	606
57	77	SOUNDTRACK WALT DISNEY	ZOMBIES 2	44	3
64	78	YNW MELLY YNW MELLY/300/AG	Melly vs. Melvin	8	15
74	79	LAUREN DAIGLE CENTRICITY/12 TONE	Look Up Child	3	78
77	80	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	151
76	81	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	235
75	82	LIL TECCA GALACTIC/REPUBLIC	We Love You Tecca	4	27
85	83	DAN + SHAY WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	89
82	84	FLEETWOOD MAC WARNER BROS./RHINO	Rumours	1	362
83	85	THE BEATLES APPLE/CAPITOL/UME	1	1	410
86	86	JONAS BROTHERS REPUBLIC	Happiness Begins	1	39
91	87	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	314
90	88	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	366
88	89	RUSS DIE MON/RUSS MY WAY/COLUMBIA	SHAKE THE SNOW GLOBE	4	5
87	90	TREVOR DANIEL ALAMO/JGA	Homesick (EP)	64	16
98	91	SOUNDTRACK WALT DISNEY	Moana	2	171
93	92	THE BEATLES APPLE/CAPITOL/UME	Abbey Road	1	351
96	93	POLO G COLUMBIA	Die A Legend	6	39
100	94	OLD DOMINION RCA NASHVILLE/SMN	Old Dominion	9	19
94	95	MEEK MILL MAYBACH/ATLANTIC/AG	Championships	1	66
146	96	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	15	181
124	97	TORY LANEZ MAD LOVE/INTERSCOPE/JGA	Chixtape 5	2	16
95	98	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	29
103	99	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	117
106	100	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	201



Baby Booms At No. 1

Lil Baby lands his first No. 1 on the Billboard 200 as *My Turn* debuts atop the tally with the biggest streaming week of 2020 for an album so far.

The set earned 197,000 equivalent album units in the United States in the week ending March 5, according to Nielsen Music/MRC Data — Lil Baby's best week yet in terms of units.

My Turn generated 261.6 million on-demand streams for its songs in the album's first week, making it the most-streamed set of 2020. Lil Baby's high-water mark likely will be crushed on the March 21 chart by another "Lil" artist, as Lil Uzi Vert's *Eternal Atake* should open atop the tally with well over 325 million clicks in its first week. Forecasters estimate the set could launch at No. 1 with 275,000-plus units earned.

—KEITH CAULFIELD

billboard



20 | COUNTRY POWER PLAYERS

Billboard's sixth annual Country Power Players issue will profile the people who have driven another solid year for the country music industry, generating billions in sales, streaming and touring.

This special feature will also include a photo portfolio featuring the top artists, songwriters, musicians and executives, as well as coverage of the most talked-about topics in country music.

Advertise in *Billboard's* Country Power Players issue to congratulate this year's honorees while reaching key decision-makers who are driving the music business.

BONUS DISTRIBUTION

CMA Music Week 6/4-6/7

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COVER DATE 5/30 | ISSUE CLOSE 5/20 | MATERIALS DUE 5/21

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
102	101	J. COLE	3	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	274
112	102	TOM PETTY AND THE HEARTBREAKERS	12	MCA/GEFFEN/UMF	Greatest Hits	2	347
116	103	LADY GAGA & BRADLEY COOPER	2	INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	74
89	104	TYLER, THE CREATOR		COLUMBIA	IGOR	1	42
113	105	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	74
111	106	KEVIN GATES		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	I'm Him	4	23
122	107	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG		9	2
108	108	KENDRICK LAMAR	3	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	384
110	109	XXXTENTACION		BAD VIBES FOREVER/EMPIRE		17	2
119	110	THE NOTORIOUS B.I.G.		BAD BOY/RHINO	Greatest Hits	1	212
80	111	YO GOTTI		INEVITABLE/CMG/EPIC	Untrapped	10	5
114	112	TAYLOR SWIFT	8	BIG MACHINE/BMLG	1989	1	273
115	113	IMAGINE DRAGONS	2	KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	141
120	114	AC/DC	25	COLUMBIA/LEGACY	Back In Black	4	401
RE	115	EMINEM	10	WEB/AFTERMATH/INTERSCOPE/UMF	The Eminem Show	1	367
109	116	YOUNG NUDY		YOUNG NUDY/SAMEPLATE/RCA	Anyways...	109	2
RE	117	GUNS N' ROSES	5	GEFFEN/UMF	Greatest Hits	3	496
121	118	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	182
123	119	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	154
128	120	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	170
118	121	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	58
127	122	24KGOLDN		RECORDS/COLUMBIA	Dropped Outta College	122	3
RE	123	THE LUMINEERS		DUAL TONE	III	2	10
99	124	BRENT FAIAZ		LOST KIDS	Fuck The World	20	4
126	125	MICHAEL JACKSON	4	EPIC/LEGACY	The Essential Michael Jackson	31	314
131	126	SZA		TOP DAWG/RCA	Ctrl	3	143
RE	127	SOUNDTRACK		WALT DISNEY	Frozen: The Songs	16	29
135	128	BOB SEGER & THE SILVER BULLET BAND	10	HIDEOUT/CAPITOL/UMF	Greatest Hits	8	319
117	129	SOUNDTRACK		DC/ATLANTIC/AG	Birds Of Prey: The Album	23	4
130	130	NF		NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	126
104	131	KEY GLOCK		PAPER ROUTE EMPIRE	Yellow Tape	14	5
149	132	METALLICA	16	BLACKENED/RHINO	Metallica	1	564
132	133	H.E.R.		MBK/RCA	H.E.R.	23	123
129	134	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	54
134	135	THOMAS RHETT		VALORY/BMLG	Center Point Road	1	39
170	136	SURFACES		SURFACES/TENTHOUSAND PROJECTS	Where The Light Is	136	2
145	137	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	105
143	138	BRUNO MARS	5	ELEKTRA/EMG	Doo-Wops & Hooligans	3	460
154	139	DARYL HALL JOHN OATES		RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	75
148	140	ELLA MAI		10 SUMMERS/INTERSCOPE/JGA	ElLa Mai	5	72
147	141	EAGLES	38	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	316
NEW	142	SOCCER MOMMY		LOMA VISTA/CONCORD	color theory	142	1
140	143	21 SAVAGE		SLAUGHTER GANG/EPIC	I Am > I Was	1	62
141	144	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	92
155	145	DRAKE	4	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	323
144	146	NIRVANA	10	SUB POP/DGC/GEFFEN/UMF	Nevermind	1	463
139	147	TAYLOR SWIFT	3	BIG MACHINE/BMLG	reputation	1	119
151	148	BAZZI		ZZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	98
152	149	MICHAEL JACKSON	33	EPIC/LEGACY	Thriller	1	408
162	150	ELVIS PRESLEY		RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	42	36



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HARRY STYLES Fine Line

After Styles' visits to NBC's *Today* (Feb. 26) and SiriusXM's *The Howard Stern Show* (March 2), and the video premiere of "Fall- ing" (Feb. 28), *Fine Line* gains 31% in equivalent album units earned (week ending March 5, according to Nielsen Music/MRC Data).



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EMINEM Music To Be Murdered By

Eminem has the longest continuous weekly presence on the chart, having spent the last 356 weeks on the tally with at least one album. Bob Marley & The Wailers (No. 70) have the second-longest active streak, with 324 weeks.



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SOCCER MOMMY color theory

Soccer Mommy scores her first entry on the list (7,000 units earned), concurrent with her first airplay chart hit, "Circle the Drain," hitting a new peak on Triple A (35-32). The set also starts at No. 2 on Heatseekers Albums and No. 4 on Vinyl Albums.

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
RE	151	LADY GAGA	3	STREAMLINE/RONLIVE/CHERRY TREE/INTERSCOPE/JGA	The Fame	2	223
150	152	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	63
153	153	ADELE	14	XL/COLUMBIA	21	1	455
NEW	154	CARIBOU		MERGE	Suddenly	154	1
142	155	MAC MILLER		WARNER	Swimming	3	83
156	156	SAM SMITH	2	CAPITOL	In The Lonely Hour	2	293
159	157	ASHE		MOM · POP	Moral Of The Story: Chapter 1 (EP)	157	2
158	158	PLAYBOI CARTI		AWGE/INTERSCOPE/JGA	Die Lit	3	88
125	159	MYKE TOWERS		WHITE WORLD/CLAD EMPIRE	Easy Money Baby	55	6
157	160	TWENTY ONE PILOTS	4	FUELED BY RAMEN/EMG	Blurryface	1	251
161	161	FRANK OCEAN		BOYS DON'T CRY	Blonde	1	168
163	162	RIHANNA	3	WESTBURY ROAD/ROC NATION	ANTI	1	210
164	163	ZAC BROWN BAND		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	247
136	164	CALBOY		POLO GROUNDS/RCA	Long Live The Kings (EP)	136	2
138	165	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	89
133	166	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	63
193	167	J BALVIN & BAD BUNNY		UNIVERSAL MUSIC LATINO/UMLE	Oasis	9	34
61	168	EMINEM	7	SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	486
175	169	IMAGINE DRAGONS	2	KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	384
181	170	BON JOVI		ISLAND/UMF	Greatest Hits: The Ultimate Collection	5	155
174	171	THE BEACH BOYS	3	CAPITOL/UMF	Sounds Of Summer: The Very Best Of The Beach Boys	16	200
167	172	BRYSON TILLER	2	TRAPSOUL/RCA	TRAPSOUL	8	212
171	173	FRANK SINATRA		FRANK SINATRA ENTERPRISES/CAPITOL/UMF	Ultimate Sinatra	32	100
RE	174	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	World War Joy	65	11
NEW	175	FOUR YEAR STRONG		PURE NOISE	Brain Pain	175	1
169	176	ED SHEERAN	4	ATLANTIC/AG	x	1	294
107	177	SUICIDEBOYS		G'59	Stop Staring At The Shadows	30	3
176	178	JOJI		8BRISING/12TONE	BALLADS I	3	66
172	179	ARIANA GRANDE		REPUBLIC	Sweetener	1	81
180	180	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	95
173	181	KACEY MUSGRAVES		MCA NASHVILLE/UMGN	Golden Hour	4	81
185	182	FLORIDA GEORGIA LINE		BMLG	Can't Say I Ain't Country	4	44
180	183	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	91
179	184	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	73
183	185	MIGOS	2	QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	106
196	186	BLAKE SHELTON		WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	175
RE	187	STEVIE WONDER		MOTOWN/UTV/UMF	The Definitive Collection	35	85
RE	188	JORDAN DAVIS		MCA NASHVILLE/UMGN	Home State	47	12
108	189	POP SMOKE		VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V. I Mixtape	105	4
166	190	BROCKHAMPTON		QUESTION EVERYTHING/RCA	GINGER	3	14
178	191	TYLER, THE CREATOR		COLUMBIA	Flower Boy	2	71
189	192	DUSTIN LYNCH		BROKEN BOW/BMG/BBMG	Tullahoma	38	7
208	193	GEORGE STRAIT	7	MCA NASHVILLE/UMGN	50 Number Ones	1	129
197	194	JON PARDI		CAPITOL NASHVILLE/UMGN	California Sunrise	11	170
182	195	LANA DEL REY		POLYDOR/INTERSCOPE/JGA	Born To Die	2	347
RE	196	TIM MCGRAW		CURB	Number One Hits	27	145
187	197	TAME IMPALA		MODULAR/INTERSCOPE/JGA	Currents	4	30
RE	198	BRUNO MARS	3	ATLANTIC/AG	24K Magic	2	163
RE	199	PLAYBOI CARTI		AWGE/INTERSCOPE/JGA	Playboi Carti	12	61
32	200	GRIMES	4AD		Miss Anthropocene	32	2

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 1 WK JAMES TAYLOR	FANTASY/CONCORD	American Standard	1
1	2	BTS	BIGHIT ENTERTAINMENT	MAP OF THE SOUL : 7	2
NEW	3	FIVE FINGER DEATH PUNCH	BETTER NOISE	F8	1
NEW	4	BAD BUNNY	RIMAS	YHLQMDLG	1
2	5	OZZY OSBOURNE	EPIC	Ordinary Man	2
9	6	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF. JAM	Changes	3
14	7	HARRY STYLES	ERSKINE/COLUMBIA	Fine Line	12
8	8	SOUNDTRACK	WALT DISNEY	Frozen II	16
5	9	BILLIE EILISH	2 DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	49
NEW	10	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1
3	11	TAME IMPALA	MODULAR/INTERSCOPE/IGA	The Slow Rush	3
10	12	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Music To Be Murdered By	7
17	13	HALSEY	CAPITOL	Manic	7
RE	14	THE LUMINEERS	DUAL TONE	III	20
15	15	TAYLOR SWIFT	REPUBLIC	Lover	28
NEW	16	SOCCER MOMMY	LOMA VISTA/CONCORD	color theory	1
NEW	17	FOUR YEAR STRONG	PURE NOISE	Brain Pain	1
12	18	BARRY MANILOW	STILETTO	Night Songs II	3
NEW	19	CARIBOU	MERGE	Suddenly	1
25	20	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	17
24	21	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 73	6
NEW	22	G HERBO	EPIC/MACHINE ENTERTAINMENT GROUP	PTSD	1
30	23	QUEEN	8 HOLLYWOOD	Greatest Hits	321
16	24	MONSTA X	EPIC	ALL ABOUT LUV	3
19	25	BILLIE EILISH	2 DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	61
NEW	26	REAL ESTATE	DOMINO	The Main Thing	1
29	27	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	12
31	28	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	278
96	29	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Nightfall	7
27	30	THE BEATLES	12 APPLE/CAPITOL/UME	Abbey Road	128
21	31	SOUNDTRACK	WALT DISNEY	ZOMBIES 2	3
28	32	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	46
34	33	BOB MARLEY AND THE WAILERS	15 TUFF GONG/ISLAND/UME	Legend: The Best Of...	458
4	34	GRIMES	4AD	Miss Anthropocene	2
40	35	METALLICA	16 BLACKENED/RHINO	Metallica	533
32	36	POST MALONE	REPUBLIC	Hollywood's Bleeding	26
74	37	ALEJANDRO FERNANDEZ	UNIVERSAL MUSIC LATINO/UMLE	Hecho En Mexico	3
41	38	CREEDENCE CLEARWATER REVIVAL	10 FANTASY/CONCORD	Chronicle The 20 Greatest Hits	339
18	39	GREEN DAY	REPRISE/WARNER	Father Of All...	4
NEW	40	THE CLASSIC CRIME	CRIMINAL RECORDS	Patterns In The Static	1
NEW	41	TYCHO	NINJA TUNE/MOM - POP	Simulcast	1
47	42	PINK FLOYD	15 PINK FLOYD/LEGACY	The Dark Side Of The Moon	284
38	43	FLEETWOOD MAC	20 WARNER BROS./RHINO	Rumours	184
NEW	44	CALBOY	POLO GROUNDS/RCA	Long Live The Kings (EP)	1
45	45	BOB SEGER & THE SILVER BULLET BAND	10 HIDEOUT/CAPITOL/UME	Greatest Hits	323
35	46	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	78
23	47	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	46
46	48	ELTON JOHN	ROCKE T/ISLAND/UME	Diamonds	97
76	49	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG		9
7	50	PAT METHENY	METHENY/NONESUCH/WARNER	From This Place	2



Bad Bunny's Historic Debut

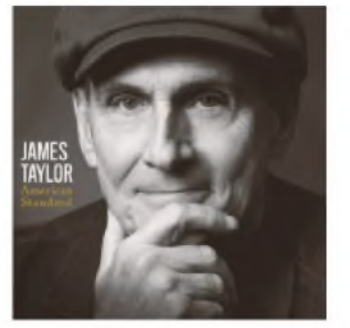
Bad Bunny lands a historic debut on the Billboard 200 as the Puerto Rican artist's *YHLQMDLG* bows at No. 2 with 179,000 equivalent album units earned in the United States during the week ending March 5, according to Nielsen Music/MRC Data.

With the arrival, he scores the highest-charting all-Spanish-language album ever, the biggest streaming week ever for a Latin album (201.4 million on-demand streams for its songs) and the largest week for a Latin title (in units) since *Billboard* began tracking albums by equivalent album units in December 2014. Prior to *YHLQMDLG*, the highest rank logged for an all-Spanish-language album was No. 4, by both Maná's *Amar es Combatir* (Sept. 9, 2006) and Shakira's *Fijación Oral: Vol. 1* (June 25, 2005).

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 GG 24KGOLDN	RECORDS/COLUMBIA	Dropped Outta College	9
NEW	2	SOCCER MOMMY	LOMA VISTA/CONCORD	color theory	1
2	3	ASHE	MOM - POP	Moral Of The Story: Chapter 1 (EP)	2
NEW	4	SURFACES	SURFACES/TENT THOUSAND PROJECTS	Horizons	1
3	5	FLIPP DINERO	CINEMATIC/WE THE BEST 1/EPIC	LOVE FOR GUALA	9
4	6	BABY KEEM	BABY KEEM	DIE FOR MY BITCH	9
5	7	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	Mercury Lane	21
6	8	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	13
9	9	JP SAXE	ARISTA	Hold It Together (EP)	4
RE	10	SHAED	PHOTO FINISH	MELT (Deluxe)	4
7	11	TOKYO'S REVENGE	BLAC NOIZE!/TOKYO'S REVENGE	Mdngh (Side B) (EP)	7
12	12	SNOW AALEGRA	ARTIUM/AWAL-KOBALT	- Ugh, those feels again	9
13	13	LUH KEL	CINEMATIC	Mixed Emotions	9
15	14	ALI GATIE	LISN/WARNER	YOU	10
14	15	J.I.	G'S TARR/INTERSCOPE/IGA	Hood Life Krisis, Vol. 1	8
18	16	DANILEIGH	DEF JAM	The Plan	9
20	17	HARDY	TREE VIBEZ/BIG LOUD	HIXTAPE, Vol. 1	6
NEW	18	BENEÉ	REPUBLIC	Stella & Steve (EP)	1
19	19	ALAN WALKER	MER MUSIK/RCA	Different World	10
RE	20	MABEL	CAPITOL	High Expectations	2
NEW	21	JOHN K	EPIC	If We Never Met (EP)	1
RE	22	FINNEAS	OYOY/AWAL-KOBALT	Blood Harmony	7
NEW	23	MAHALIA	ATLANTIC/AG	Love And Compromise	1
21	24	TOOSII	SOUTHCOAST	Platinum Heart	4
NEW	25	THE SECRET SISTERS	NEW WEST	Saturn Return	1

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	#1 2 WKS TAME IMPALA	MODULAR/INTERSCOPE/IGA	The Slow Rush	3
4	2	BILLIE EILISH	2 DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	49
NEW	3	FOUR YEAR STRONG	PURE NOISE	Brain Pain	1
NEW	4	SOCCER MOMMY	LOMA VISTA/CONCORD	color theory	1
NEW	5	JAMES TAYLOR	FANTASY/CONCORD	American Standard	1
6	6	HARRY STYLES	ERSKINE/COLUMBIA	Fine Line	12
1	7	OZZY OSBOURNE	EPIC	Ordinary Man	2
NEW	8	CARIBOU	MERGE	Suddenly	1
10	9	QUEEN	8 HOLLYWOOD	Greatest Hits	95
NEW	10	REAL ESTATE	DOMINO	The Main Thing	1
9	11	THE BEATLES	12 APPLE/CAPITOL/UME	Abbey Road	370
16	12	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	221
19	13	PINK FLOYD	15 PINK FLOYD/LEGACY	The Dark Side Of The Moon	153
13	14	FLEETWOOD MAC	20 WARNER BROS./RHINO	Rumours	169
3	15	GRIMES	4AD	Miss Anthropocene	2
12	16	BILLIE EILISH	2 DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	42
11	17	TYLER, THE CREATOR	COLUMBIA	IGOR	12
20	18	BOB MARLEY AND THE WAILERS	15 TUFF GONG/ISLAND/UME	Legend: The Best Of...	246
14	19	AMY WINEHOUSE	2 REPUBLIC	Back To Black	240
18	20	MICHAEL JACKSON	33 EPIC/LEGACY	Thriller	170
RE	21	CREEDENCE CLEARWATER REVIVAL	10 FANTASY/CONCORD	Chronicle The 20 Greatest Hits	66
17	22	NIRVANA	5 DGC/GEFFEN/UME	MTV Unplugged In New York	24
21	23	KENDRICK LAMAR	3 TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	95
NEW	24	GRANT GREEN	BLUE NOTE/UME	Nigeria	1
22	25	PRINCE AND THE REVOLUTION	13 NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	157



Taylor's Six-Decade Streak

As James Taylor's *American Standard* debuts at No. 4 on the Billboard 200, he becomes the first artist to earn a top 10 album in each of the last six decades: the 1970s, '80s, '90s, 2000s, '10s and '20s.

The standards set was released on Fantasy/Concord and gives Taylor his 13th top 10 on the tally. It also marks Fantasy Records' highest-charting album since 1970, when Creedence Clearwater Revival's *Cosmo's Factory* spent nine weeks at No. 1.

American Standard starts with 82,000 equivalent album units earned in the United States during the week ending March 5, according to Nielsen Music/MRC Data. The release, which got a boost from sales generated by a concert ticket/album sale redemption offer, also enters at No. 1 on the Top Album Sales, Top Rock Albums and Top Americana/Folk Albums charts. —K.C.

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	178
2	2	NCT 127 SM	82
3	3	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	442
7	4	ARIANA GRANDE REPUBLIC	370
4	5	IZ*ONE OFF THE RECORD/GENIE/STONE MUSIC ENTERTAINMENT	7
5	6	LIL NAS X COLUMBIA	49
8	7	FIERSA BESARI UNSIGNED	50
6	8	BILLIE EILISH DARKROOM/INTERSCOPE/JIGA	85
17	9	LADY GAGA INTERSCOPE/JIGA	446
10	10	SB19 SHOWB/T/SONY MUSIC PHILIPPINES/LEGACY	12
RE	11	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	21
RE	12	BAD BUNNY RIMAS	34
12	13	LALI ARIOLA/SONY MUSIC ARGENTINA	150
11	14	CARDI B THE KSR GROUP/ATLANTIC/AG	141
9	15	ATEEZ KQ/RCA	40
24	16	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	51
13	17	SEVENTEEN PLEDIS/KAKAO M	142
18	18	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	36
30	19	EXO SM	137
15	20	MONSTA X EPIC	118
16	21	BLACKPINK YG/INTERSCOPE/JIGA	124
14	22	HARRY STYLES ERSKINE/COLUMBIA	70
23	23	THE BOYZ CRE.KER/KAKAO M	20
21	24	ITZY JYP	11
19	25	VICTON PLAN A/KAKAO M	5
RE	26	J BALVIN UNIVERSAL MUSIC LATINO/UMLE	74
48	27	JO1 LAPONE	4
28	28	THE WEEKND XO/REPUBLIC	143
NEW	29	RESIDENTE SONY MUSIC LATIN	1
RE	30	KATY PERRY CAPITOL	407
31	31	JHENE AIKO ARTICUB/ARTIUM/DEF JAM	7
26	32	GOT7 JYP	133
32	33	MEGAN THEE STALLION ISO1 CERTIFIED/300/AG	43
37	34	DUA LIPA WARNER	106
RE	35	TWICE JYP	88
33	36	SELENA GOMEZ INTERSCOPE/JIGA	411
22	37	EMINEM SHADY/AFTERMATH/INTERSCOPE/JIGA	332
38	38	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	5
36	39	NIALL HORAN NEON HAZE/CAPITOL	112
25	40	ASTRO INTERPARK	68
29	41	PADRE FABIO DE MELO CANCAO NOVA	15
42	42	LAUV LAUV/AWAL-KOBALT	9
50	43	DOJA CAT KEMOSABE/RCA	3
39	44	KAROL G UNIVERSAL MUSIC LATINO/UMLE	18
34	45	NATTI NATASHA PINA/SONY MUSIC LATIN	5
43	46	DADDY YANKEE EL CARTEL/UMLE	93
RE	47	LOONA BLENDING	14
20	48	SIA MONKEY PUZZLE/ATLANTIC/AG	11
RE	49	SUPERM SM/CAPITOL	14
27	50	DABABY SOUTHCOAST/INTERSCOPE/JIGA	16



Residente Arrives

In the wake of the release of the song "Rene," Residente (above) debuts on the Social 50 chart at No. 29 with 78,000 Twitter mentions (up 1,141%) and 60,000 Twitter reactions in the week ending March 5, according to Next Big Sound (up 91%).

The Puerto Rican artist, who also is a founding member of Calle 13, debuts after premiering the introspective, autobiographical "Rene," titled after his given first name and released in conjunction with his 42nd birthday on Feb. 27.

In addition to Residente's Twitter metrics, his Wikipedia page views cross 81,000 in all (a boost of 4,912%), as fans visited his page to read about more details of his life aside from those he shared in "Rene."

The track debuts at No. 34 on the Hot Latin Songs chart with 1,000 digital downloads and 3 million streams, according to Nielsen Music/MRC Data.

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THE BOX BIRD VISION/ATLANTIC	Roddy Ricch	13
2	2	LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	8
NEW	3	HEATIN UP QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Gunna	1
NEW	4	COMMERCIAL QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby Feat. Lil Uzi Vert	1
21	5	WOAH QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	17
4	6	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	12
26	7	SAY SO KEMOSABE/RCA	Doja Cat	4
5	8	INTENTIONS QUALITY CONTROL/SCHOOLBOY/MOTOWN/RAYMOND BRAUN/CAPITOL/DEF JAM	Justin Bieber Feat. Quavo	4
NEW	9	STUPID LOVE INTERSCOPE	Lady Gaga	1
6	10	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	18
23	11	SUM 2 PROVE QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	8
NEW	12	SI VEO A TU MAMA RIMAS	Bad Bunny	1
NEW	13	LIVE OFF MY CLOSET QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby Feat. Future	1
NEW	14	LA DIFICIL RIMAS	Bad Bunny	1
NEW	15	EMOTIONALLY SCARRED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	1
10	16	DON'T START NOW WARNER	Dua Lipa	11
NEW	17	THAT WAY GENERATION NOW/ATLANTIC	Lil Uzi Vert	1
9	18	HIGH FASHION BIRD VISION/ATLANTIC	Roddy Ricch Feat. Mustard	9
7	19	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	20
NEW	20	PTSD G Herbo Feat. Chance The Rapper, Juice WRLD & Lil Uzi Vert MACHINE ENTERTAINMENT GROUP/EPIC		1
14	21	CIRCLES REPUBLIC	Post Malone	27
NEW	22	GRACE QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & 42 Dugg	1
13	23	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard & Roddy Ricch	25
NEW	24	IGNORANTES RIMAS	Bad Bunny & Sech	1
NEW	25	LA SANTA RIMAS	Bad Bunny & Daddy Yankee	1
15	26	FALLING ALAMO/INTERSCOPE	Trevor Daniel	15
24	27	BLUEBERRY FAYGO MOGUL VISION/INTERSCOPE	Lil Mosey	4
20	28	GODZILLA SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Juice WRLD	7
NEW	29	GET UGLY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	1
11	30	DIOR VICTOR VICTOR WORLDWIDE/REPUBLIC	Pop Smoke	3
NEW	31	NO SUCKER QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Moneybagg Yo	1
NEW	32	HOW QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	1
18	33	BOP SOUTHCOAST/INTERSCOPE	DaBaby	22
RE	34	VETE RIMAS	Bad Bunny	3
25	35	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	35
19	36	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	15
NEW	37	PERO YA NO RIMAS	Bad Bunny	1
39	38	GOSTUPID COLUMBIA	Polo G Feat. NLE Choppa & Stunna 4 Vegas	3
16	39	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	9
NEW	40	FOREVER QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby Feat. Lil Wayne	1
NEW	41	YO PERREO SOLA RIMAS	Bad Bunny	1
8	42	LIL TOP NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	2
32	43	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	11
29	44	10,000 HOURS WARNER MUSIC NASHVILLE/WAR	Dan + Shay & Justin Bieber	19
36	45	YOU SHOULD BE SAD CAPITOL	Halsey	8
3	46	AFTER HOURS XO/REPUBLIC	The Weeknd	2
48	47	WHATS POPPIN GENERATION NOW/ATLANTIC	Jack Harlow	2
30	48	HIGHEST IN THE ROOM CACTUS JACK/EPIC	Travis Scott	22
22	49	NUMBERS A Boogie Wit da Hoodie Feat. Roddy Ricch, Gunna & London On Da Track HIGHBRIDGE THE LABEL/ATLANTIC		3
NEW	50	SAME THING QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	1

CHARTS LEGEND

● Bullets indicate titles with greatest weekly gains.

ALBUM CHARTS

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

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

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

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

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

DIGITAL SONG SALES CHARTS

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

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

AWARDS

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

SAL (Sales Gainer)

AIR (Airplay Gainer)

STM (Streaming Gainer)

Publishing song index available on Billboard.com.

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HOT 100 SONGWRITERS™

1	#1 1WK	LIL BABY
2		RODDY RICCH
3		TWYSTED GENIUS
4		TONES AND I
5		BAD BUNNY
6		30ROC
7		FINNEAS
8		QUAY GLOBAL
9		BILLIE EILISH
10		FREDDY MONTALVO

LATIN SONGWRITERS™

1	#1 1WK	BAD BUNNY
TIE 2		FREDDY MONTALVO
TIE 2		JOSE CARLOS CRUZ
4		TAINY
5		DADDY YANKEE
6		J BALVIN
7		MORA
8		ELIKAI
9		NATANAEL CANO
10		SKY

DANCE/ELECTRONIC SONGWRITERS™

TIE 1	#1 1WK	BLOODPOP
TIE 1	#1 1WK	ELY RISE
TIE 1	#1 1WK	LADY GAGA
TIE 1	#1 1WK	MAX MARTIN
TIE 1	#1 1WK	TCHAMI
6		MARSHMELLO
TIE 7		DAN SMITH
TIE 7		STEVE MAC
9		GRIMES
TIE 10		STEVE WINWOOD
TIE 10		WILL JENNINGS



Twysted Genius, Lil Baby Lead

Twysted Genius (above) and Lil Baby spend their first week each atop the Hot 100 Producers and Hot 100 Songwriters charts, respectively, thanks to the Billboard Hot 100 performance of songs from Lil Baby's new LP, *My Turn*, which debuts as his first No. 1 on the Billboard 200 (see page 50).

Twysted Genius (real name Deundraeus Portis) leads Hot 100 Producers with five solo production credits on the Hot 100, all for songs by Lil Baby. "Commercial" (featuring Lil Uzi Vert) leads the haul at No. 23.

Meanwhile, Lil Baby tops Hot 100 Songwriters thanks to 14 co-writing credits on the Hot 100. They are paced by "Woah," which bounds to a new high at No. 15 as the chart's top Streaming Gainer due to it vaulting 21-5 on Streaming Songs (22.4 million U.S. streams, up 47%).

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 1WK	TWYSTED GENIUS
2		QUAY GLOBAL
3		30ROC
4		FINNEAS
5		GREG KURSTIN
6		IAN KIRKPATRICK
7		SUBELO NEO
8		TMS
9		DANN HUFF
10		FRANK DUKES

LATIN PRODUCERS™

1	#1 1WK	SUBELO NEO
2		TAINY
3		OVY ON THE DRUMS
4		SKY
5		HAZEN
6		ELIKAI
7		MORA
TIE 8		KEITH HARRIS
TIE 8		WILL.I.AM
10		DIMELO FLOW

DANCE/ELECTRONIC PRODUCERS™

TIE 1	#1 1WK	BLOODPOP
TIE 1	#1 1WK	MAX MARTIN
TIE 1	#1 1WK	TCHAMI
4		MARSHMELLO
TIE 5		KEITH HARRIS
TIE 5		WILL.I.AM
7		MEDUZA
8		DJ REGARD
9		KYGO
10		GRIMES

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Mar. 14, 2020. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

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HOT COUNTRY SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)				
2	1	#1 THE BONES	▲	Maren Morris	1	53
		G. KURSTIN (M. MORRIS, J. ROBBINS, L. J. VOLTZ)				
1	2	10,000 HOURS	●	Dan + Shay & Justin Bieber	1	23
		D. SMYERS (D. SMYERS, S. MOONEY, J. J. DILLON, J. REYNOLDS, D. J. ZIEGLER, J. BOYD)				
4	3	AIR HOMESICK	●	Kane Brown	3	50
		D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS)				
3	4	KINFOLKS	●	Sam Hunt	3	22
		Z. CROWELL (S. L. HUNT, Z. CROWELL, J. FLOWERS, J. OSBORNE)				
5	5	ONE MAN BAND	●	Old Dominion	2	49
		S. MCANALLY (M. RAMSEY, T. ROSEN, B. F. TURSI, J. OSBORNE)				
6	6	I HOPE	●	Gabby Barrett	6	45
		R. COPPERMAN (Z. KALE, J. M. NITE, G. BARRETT)				
10	7	NOBODY BUT YOU	●	Blake Shelton Duet With Gwen Stefani	6	12
		S. HENDRICKS (T. L. JAMES, R. COPPERMAN, S. MCANALLY, J. OSBORNE)				
14	8	STM HOMEMADE	●	Jake Owen	8	25
		J. MOI, D. COHEN (B. GOLDSMITH, J. MULLINS, D. PARKER, B. PINSON)				
11	9	CHASIN' YOU	●	Morgan Wallen	9	29
		J. MOI (J. MOORE, M. WILLEN, C. WISEMAN)				
9	10	WHAT SHE WANTS TONIGHT	●	Luke Bryan	9	20
		J. STEVENS, J. STEVENS (L. BRYAN, R. COPPERMAN, H. LINDSEY, J. M. NITE)				
15	11	SLOW DANCE IN A PARKING LOT	●	Jordan Davis	11	33
		P. DIGIOVANNI (J. DAVIS, L. L. FOWLER)				
13	12	MORE HEARTS THAN MINE	●	Ingrid Andress	12	35
		S. ELLIS, J. ANDRESS (J. ANDRESS, S. ELLIS, D. SOUTHERLAND)				
8	13	WE BACK	●	Jason Aldean	8	26
		M. KNOX (B. D. WARREN, B. WARREN, T. HUBBARD, J. M. SCHMIDT)				
12	14	I WISH GRANDPAS NEVER DIED	●	Riley Green	12	31
		D. HUFF (R. GREEN, L. BONDS, B. GREEN)				
18	15	CATCH	●	Brett Young	15	36
		D. HUFF (B. YOUNG, R. COPPERMAN, A. GORLEY)				
16	16	I HOPE YOU'RE HAPPY NOW	●	Carly Pearce & Lee Brice	12	21
		BUSBEE (C. PEARCE, L. COMBS, R. MONTANA, J. SINGLETON)				
20	17	SAL DOES TO ME	●	Luke Combs Featuring Eric Church	17	8
		S. MOFFATT (L. COMBS, R. M. L. FULCHER, T. M. REEVE)				
19	18	HOMECOMING QUEEN?	●	Kelsea Ballerini	14	26
		J. ROBBINS (K. BALLERINI, J. ROBBINS, N. GALYON)				
21	19	BEER CAN'T FIX	●	Thomas Rhett Featuring Jon Pardi	19	10
		D. HUFF, J. BUNET (T. THOMAS RHETT, J. BUNET, T. A. Z. SKELTON, R. B. TEDDER)				
23	20	AFTER A FEW	●	Travis Denning	20	21
		J. S. STOVER (T. DENNING, K. ARCHER, J. WEAVER)				
HOT SHOT DEBUT	21	GOD WHISPERED YOUR NAME	●	Keith Urban	21	1
		K. URBAN, D. MCGARRROLL (C. AUGUST, M. CARTER, SHY CARTER, J. T. SLATER)				
25	22	BETTER TOGETHER	●	Luke Combs	14	17
		S. MOFFATT (L. COMBS, D. ISBELL, R. MONTANA)				
24	23	BLESSINGS	●	Florida Georgia Line	23	17
		J. MOI, FLORIDA GEORGIA LINE (T. HUBBARD, B. KELLEY, T. DOUGLAS, J. FRASURE, J. M. SCHMIDT, E. K. SMITH)				
22	24	HERE AND NOW	●	Kenny Chesney	22	2
		B. CANNON, K. CHESNEY (C. WISEMAN, D. L. MURPHY, D. A. GARCIA)				
26	25	LONELY IF YOU ARE	●	Chase Rice	25	27
		C. DESTEFANO, C. RICE (C. RICE, L. RIMES, H. PHELPS)				
27	26	BLUEBIRD	●	Miranda Lambert	26	14
		J. JOYCE (M. LAMBERT, L. DICK, N. HEMBY)				
29	27	DIE FROM A BROKEN HEART	●	Maddie & Tae	27	33
		J. ROBBINS, D. WELLS (M. MARLOW, T. DYE, J. SINGLETON, D. RUTTAN)				
28	28	MONSTERS	●	Eric Church	28	16
		J. JOYCE (E. CHURCH, J. HYDE)				
30	29	IN BETWEEN	●	Scotty McCreery	27	18
		F. ROGERS (S. MCCREERY, F. ROGERS, J. L. ALEXANDER, J. SINGLETON)				
31	30	DROWNING	●	Chris Young	18	24
		C. CROWDER, C. YOUNG (C. A. YOUNG, C. CROWDER, J. HOGG)				
NEW	31	GASLIGHTER	●	Dixie Chicks	31	1
		J. M. ANTONOFF, D. ICKE CHICKS (M. MAGUIRE, E. STRAYER, N. MAINES, J. M. ANTONOFF)				
32	32	HER WORLD OR MINE	●	Michael Ray	31	19
		S. HENDRICKS (J. PAULIN, T. DENNING, B. BEAVERS)				
34	33	DRINKING ALONE	●	Carrie Underwood	33	17
		D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, BRETT JAMES)				
33	34	ONE BEER	●	HARDY Featuring Lauren Alaina & Devin Dawson	33	10
		J. MOI, D. WELLS (M. W. HARDY, H. LINDSEY, J. MITCHELL)				
36	35	MY TRUCK	●	Breland	35	4
		K. A. L. V. TAYLOR (D. BRELAND, T. TAYLOR, K. AUSTIN, D. BARTON, T. ZEIGLER)				
35	36	ONE NIGHT STANDARDS	●	Ashley McBryde	35	10
		J. JOYCE (A. MCBRYDE, S. MCANALLY, N. HAYFORD)				
38	37	ONE BIG COUNTRY SONG	●	LOCASH	36	12
		770 PRODUCTIONS (J. FRASURE, A. GORLEY, M. W. HARDY)				
40	38	WHAT COULD'VE BEEN	●	Gone West	38	14
		J. KENNEY (C. CAILLAT, J. K. YOUNG, J. REEVES, D. J. REEVES, J. KENNEY)				
37	39	BIG, BIG PLANS	●	Chris Lane	33	21
		J. MOI (J. DURRETT, C. LANE, E. K. SMITH)				
43	40	WHY WE DRINK	●	Justin Moore	40	5
		J. S. STOVER, S. BORCHETTA (J. MOORE, C. BEATHARD, D. L. MURPHY, J. S. STOVER)				
41	41	COVER ME UP	●	Morgan Wallen	35	18
		J. MOI, D. COHEN (M. J. ISBELL)				
39	42	GETTING GOOD	●	Lauren Alaina	39	4
		D. GARCIA (E. L. WEISBAND)				
42	43	FAMOUS	●	Adam Doleac	42	5
		A. SKIB (A. DOLEAC, B. HAMRICK, A. SKIB)				
45	44	JUST THE WAY	●	Parmalee x Blanco Brown	44	3
		D. FANNING (M. THOMAS, K. BARD, N. W. SIPE)				
46	45	HARD TO FORGET	●	Sam Hunt	41	4
		Z. CROWELL, L. LAIRD (S. L. HUNT, A. GORLEY, L. LAIRD, S. MCANALLY, J. OSBORNE, A. GRISHAM, M. J. SHURTZ, R. HULL)				
44	46	THIS BAR	●	Morgan Wallen	29	9
		J. MOI (M. W. HARDY, J. MORGAN, J. SCOTT, E. K. SMITH, R. VOJTESAK, M. WILLEN)				
49	47	DETAILS	●	Billy Currington	47	2
		M. TRUSSELL (M. TRUSSELL, N. GALYON, S. L. OLSEN)				
50	48	DONE	●	Chris Janson	48	2
		C. JANSON, T. CECIL (C. JANSON, M. OGLEBY, J. PAULIN, M. ROY)				
NEW	49	SHE'S MINE	●	Kip Moore	49	1
		K. MOORE (K. MOORE, D. COUCH, S. STEPANKOFF)				
NEW	50	HOLE IN A BOTTLE	●	Kelsea Ballerini	50	1
		J. FRASURE, K. BALLERINI (K. BALLERINI, S. JONES, H. LINDSEY, J. FRASURE, A. GORLEY)				



Morris, Brown Are Chart Queen, King

Maren Morris (above) earns her first Hot Country Songs No. 1 as “The Bones” bumps 2-1. The song reigns in its 53rd week on the chart, the second-longest ascent to the top after Dan + Shay’s “Tequila,” which led in its 54th frame (Feb. 2, 2019). Both songs were aided by pop crossover airplay. Morris is the first woman to rule solo since Kelsea Ballerini with “Peter Pan” (Oct. 1, 2016).

Kane Brown achieves his fifth Country Airplay leader as “Homesick” rises 3-1, up 17% to 36.2 million in audience. “I’m truly grateful to my beautiful wife, Katelyn, who was the inspiration behind it,” says Brown of the song. Plus, Ingrid Andress’ “More Hearts Than Mine” rises 11-9 on Country Airplay (22.1 million, up 7%). It’s the first top 10 by a solo woman in her debut chart appearance since Carly Pearce’s “Every Little Thing” in November/December 2017. —JIM ASKER

TOP COUNTRY ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 LUKE COMBS	▲	What You See Is What You Get	17
		RIVER HOUSE/COLUMBIA NASHVILLE/SMN			
2	2	GG LUKE COMBS	▲	This One’s For You	144
		RIVER HOUSE/COLUMBIA NASHVILLE/SMN			
3	3	MORGAN WALLEN	●	If I Know Me	92
		BIG LOUD			
4	4	BLAKE SHELTON	●	Fully Loaded: God’s Country	12
		WARNER MUSIC NASHVILLE/WMN			
5	5	KANE BROWN	●	Experiment	69
		ZONE 4/RCA NASHVILLE/SMN			
6	6	MAREN MORRIS	●	GIRL	52
		COLUMBIA NASHVILLE/SMN			
7	7	CHRIS STAPLETON	▲	Traveller	253
		MERCURY/UMGN			
8	8	DAN + SHAY	▲	Dan + Shay	89
		WARNER MUSIC NASHVILLE/WMN			
9	9	OLD DOMINION	●	Old Dominion	19
		RCA NASHVILLE/SMN			
10	10	PS JASON ALDEAN	●	Rearview Town	15
		MACON/BROKEN BOW/BMG/BBMG			
11	11	KANE BROWN	▲	Kane Brown	170
		ZONE 4/RCA NASHVILLE/SMN			
12	12	THOMAS RHETT	●	Center Point Road	40
		VALORY/BMLG			
13	13	ELVIS PRESLEY	▲	The Essential Elvis Presley	51
		RCA/SONY STRATEGIC MARKETING GROUP/LEGACY			
14	14	ZAC BROWN BAND	●	Greatest Hits So Far...	239
		ROAR/SOUTHERN GROUND/ATLANTIC/AG			
17	15	JASON ALDEAN	●	Rearview Town	99
		MACON/BROKEN BOW/BMG/BBMG			
15	16	KACEY MUSGRAVES	●	Golden Hour	96
		MCA NASHVILLE/UMGN			
16	17	FLORIDA GEORGIA LINE	●	Can’t Say I Ain’t Country	55
		BMLG			
20	18	BLAKE SHELTON	●	Reloaded: 20 #1 Hits	228
		WARNER MUSIC NASHVILLE/WMN			
24	19	JORDAN DAVIS	●	Home State	87
		MCA NASHVILLE/UMGN			
18	20	DUSTIN LYNCH	●	Tullahoma	7
		BROKEN BOW/BMG/BBMG			
23	21	GEORGE STRAIT	▲	50 Number Ones	201
		MCA NASHVILLE/UMGN			
21	22	JON PARDI	▲	California Sunrise	194
		CAPITOL NASHVILLE/UMGN			
25	23	TIM MCGRAW	▲	Number One Hits	210
		CURB			
22	24	RILEY GREEN	●	Different ‘Round Here	23
		BMLG			
27	25	BRETT YOUNG	▲	Brett Young	160
		BMLG			

COUNTRY AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
3	1	#1 GG HOMESICK	Kane Brown	31
		ZONE 4/RCA NASHVILLE		
4	2	HOMEMADE	Jake Owen	40
		BIG LOUD		
2	3	KINFOLKS	Sam Hunt	22
		MCA NASHVILLE		
5	4	THE BONES	Maren Morris	29
		COLUMBIA NASHVILLE		
7	5	WHAT SHE WANTS TONIGHT	Luke Bryan	20
		CAPITOL NASHVILLE		
10	6	CATCH	Brett Young	41
		BMLG		
9	7	SLOW DANCE IN A PARKING LOT	Jordan Davis	46
		MCA NASHVILLE		
8	8	WE BACK	Jason Aldean	26
		MACON/BROKEN BOW		
11	9	MORE HEARTS THAN MINE	Ingrid Andress	37
		ATLANTIC/WARNER MUSIC NASHVILLE/WEA		
1	10	MAKE ME WANT TO	Jimmie Allen	59
		STONE CREEK		
13	11	I HOPE	Gabby Barrett	28
		WARNER MUSIC NASHVILLE/WAR		
14	12	BEER CAN'T FIX	Thomas Rhett Feat. Jon Pardi	11
		VALORY		
12	13	I WISH GRANDPAS NEVER DIED	Riley Green	31
		BMLG		
15	14	CHASIN' YOU	Morgan Wallen	32
		BIG LOUD		
17	15	DOES TO ME	Luke Combs Feat. Eric Church	7
		RIVER HOUSE/COLUMBIA NASHVILLE		
16	16	I HOPE YOU'RE HAPPY NOW	Carly Pearce & Lee Brice	22
		CURB/BIG MACHINE		
19	17	NOBODY BUT YOU	Blake Shelton Duet With Gwen Stefani	10
		WARNER MUSIC NASHVILLE/WMN		
18	18	AFTER A FEW	Travis Denning	52
		MERCURY		
20	18	HOMECOMING QUEEN?	Kelsea Ballerini	27
		BLACK RIVER		
23	20	HERE AND NOW	Kenny Chesney	3
		BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA		
21	21	IN BETWEEN	Scotty McCreery	48
		TRIPLE TIGERS		
22	22	MONSTERS	Eric Church	27
		EMI NASHVILLE		
25	23	ONE BIG COUNTRY SONG	LOCASH	43
		WHEELHOUSE		
27	24	DRINKING ALONE	Carrie Underwood	18
		CAPITOL NASHVILLE		
24	25	BLESSINGS	Florida Georgia Line	24
		BMLG		

HOT COUNTRY SONGS: THE WEEKS MOST POPULAR CURRENT COUNTRY SONGS, RANKED BY RADIO AIRPLAY AND AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TTLES OR SONGS RECEIVING WIDESPREAD AIRPLAY AND SALES ACTIVITY FOR THE FIRST TIME. TOP COUNTRY ALBUMS: THE MOST POPULAR COUNTRY ALBUMS RANKED BY THE WEEK'S SALES, TRACKED BY NIELSEN MUSIC. BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS AS MEASURED BY RADIO AIRPLAY AND AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS AS MEASURED BY RADIO AIRPLAY AND AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS AS MEASURED BY RADIO AIRPLAY AND AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS AS MEASURED BY RADIO AIRPLAY AND AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS AS MEASURED BY RADIO AIRPLAY AND AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED

HOT ROCK SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
	1	#1 HIGH HOPES ▲		Panic! At The Disco	1	94
	2	HEY LOOK MA, I MADE IT ▲		Panic! At The Disco	1	75
22	3	SAL STM INSIDE OUT		Five Finger Death Punch	3	14
4	4	AIR BANG!		AJR	4	4
8	5	POPULAR MONSTER		Falling In Reverse	5	16
12	6	NOVOCAINE		The Unlikely Candidates	6	19
7	7	LOST IN YESTERDAY		Tame Impala	5	9
HOT SHOT DEBUT	8	A LITTLE BIT OFF		Five Finger Death Punch	8	1
13	9	OH YEAH!		Green Day	3	7
14	10	RUNNING UP THAT HILL		Meg Myers	4	26
6	11	BREATHE DEEPER		Tame Impala	2	3
16	12	LIFE IN THE CITY		The Lumineers	12	26
21	13	THE BEST		AWOLNATION	13	17
3	14	UNDER THE GRAVEYARD		Ozzy Osbourne	3	17
10	15	YOUR LOVE (DEJA VU)		Glass Animals	10	2
NEW	16	DESOLE		Gorillaz Featuring Fatoumata Diawa	16	1
19	17	MIGHT BE RIGHT		White Reaper	6	23
RE	18	LIVING THE DREAM		Five Finger Death Punch	18	2
NEW	19	HOW LONG		Ace	19	1
RE	20	FULL CIRCLE		Five Finger Death Punch	19	2
28	21	USED TO LIKE		Neon Trees	21	15
25	22	HURRICANE		I Prevail	22	18
30	23	I JUST WANNA SHINE		Fitz And The Tantrums	23	6
11	24	BORDERLINE		Tame Impala	3	23
NEW	25	DARKNESS SETTLES IN		Five Finger Death Punch	25	1
33	26	BLACK MADONNA		Cage The Elephant	26	6
NEW	27	COMATOSE		Jadn	27	1
20	28	ORPHANS		Coldplay	3	20
18	29	BAD DECISIONS		The Strokes	18	2
NEW	30	BRIGHTER SIDE OF GREY		Five Finger Death Punch	30	1
26	31	DANCE OF THE CLAIRVOYANTS		Pearl Jam	3	7
42	32	DIE TO LIVE		Volbeat Featuring Neil Fallon	32	5
35	33	HISTORY OF VIOLENCE		Theory Of A Deadman	15	12
40	34	CAN I CALL YOU TONIGHT?		Dayglow	23	18
NEW	35	TO BE ALONE		Five Finger Death Punch	35	1
RE	36	WHY ARE YOU HERE		Machine Gun Kelly	4	11
9	37	ORDINARY MAN		Ozzy Osbourne Featuring Elton John	4	5
43	38	YUVE YUVE YU		The Hu Featuring From Ashes To New	35	10
NEW	39	BOTTOM OF THE TOP		Five Finger Death Punch	39	1
RE	40	DELETER		Grouplove	34	7
24	41	POSTHUMOUS FORGIVENESS		Tame Impala	8	7
41	42	WARS		Of Monsters And Men	34	14
46	43	LONELINESS FOR LOVE		lovelytheband	30	5
RE	44	VAN HORN		Saint Motel	44	3
47	45	TEXAS SUN		Khruangbin & Leon Bridges	20	7
50	46	FAR AWAY		Breaking Benjamin Featuring Scooter Ward	12	6
48	47	HONEYBEE		The Head And The Heart	41	10
NEW	48	MOTHER MAY I (TIC TOC)		Five Finger Death Punch	48	1
RE	49	SHINE A LITTLE LIGHT		The Black Keys	29	2
29	50	IS IT TRUE		Tame Impala	10	3



Unlikely Candidates Victorious

The Unlikely Candidates (above) earn their first No. 1 on the Alternative airplay chart with "Novocaine." The song is their fifth entry, dating to their 2013 arrival.

Volbeat's "Die to Live" (featuring Clutch's Neil Fallon) jumps 3-1 on Mainstream Rock. Volbeat adds its eighth leader on the list, while Fallon garners his first No. 1 song solo or with Clutch.

Five Finger Death Punch lands its sixth Hard Rock Albums No. 1, tying Linkin Park for the most in the chart's history, as F8 launches with 55,000 equivalent album units, according to Nielsen Music/MRC Data.

Plus, Ace's "How Long," which hit No. 3 on the Billboard Hot 100 in 1975, enters Hot Rock Songs at No. 19 and Rock Digital Song Sales at No. 1. The track drew 831,000 U.S. streams (up 30%) and sold 4,000 (up 2,059%) in the tracking week, sparked by its synch in a new Amazon Prime ad.

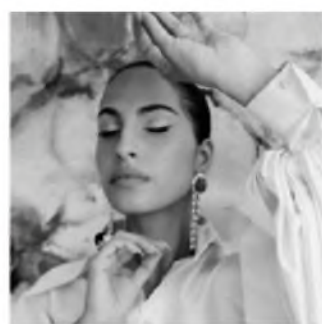
—KEVIN RUTHERFORD

TOP ROCK ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
HOT SHOT DEBUT	1	JAMES TAYLOR		American Standard	1
NEW	2	FIVE FINGER DEATH PUNCH		F8	1
1	3	OZZY OSBOURNE		Ordinary Man	2
3	4	QUEEN ▲		Greatest Hits	116
2	5	TAME IMPALA		The Slow Rush	3
4	6	ELTON JOHN ●		Diamonds	121
6	7	CREEDENCE CLEARWATER REVIVAL ▲		Chronicle/The 20 Greatest Hits	163
7	8	JOURNEY ▲		Journey's Greatest Hits	163
8	9	FLEETWOOD MAC ▲		Rumours	157
9	10	THE BEATLES ▲		1	163
11	11	THE BEATLES ▲		Abbey Road	154
20	12	GG BILLY JOEL ▲		The Essential Billy Joel	109
12	13	TOM PETTY AND THE HEARTBREAKERS ▲		Greatest Hits	131
13	14	IMAGINE DRAGONS ▲		Evolve	141
14	15	AC/DC ▲		Back In Black	150
RE	16	GUNS N' ROSES ▲		Greatest Hits	137
RE	17	THE LUMINEERS		III	18
15	18	BOB SEGER & THE SILVER BULLET BAND ▲		Greatest Hits	118
22	19	METALLICA ▲		Metallica	162
19	20	FIVE FINGER DEATH PUNCH		A Decade Of Destruction	118
21	21	EAGLES ▲		Their Greatest Hits 1971-1975	135
NEW	22	SOCCER MOMMY		color theory	1
18	23	NIRVANA ▲		Nevermind	129
25	24	ELVIS PRESLEY ▲		The Essential Elvis Presley	36
24	25	ASHE		Moral Of The Story: Chapter 1 (EP)	2

ALTERNATIVE AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL			
2	1	#1 NOVOCAINE	The Unlikely Candidates	33	
1	2	EVERYTHING I WANTED	Billie Eilish	16	
4	3	CRADLES	Sub Urban	23	
3	4	THE BEST	AWOLNATION	18	
5	5	LIFE IN THE CITY	The Lumineers	22	
6	6	OH YEAH!	Green Day	7	
7	7	USED TO LIKE	Neon Trees	16	
9	8	THE HYPE	twenty one pilots	34	
12	9	BLACK MADONNA	Cage The Elephant	8	
10	10	RUNNING UP THAT HILL	Meg Myers	48	
11	11	DISSOLVE	Absofacto	38	
13	12	DELETER	Grouplove	8	
8	13	MIGHT BE RIGHT	White Reaper	32	
14	14	WARS	Of Monsters And Men	21	
15	15	LONELINESS FOR LOVE	lovelytheband	5	
17	16	SHINE A LITTLE LIGHT	The Black Keys	7	
18	17	LOST IN YESTERDAY	Tame Impala	7	
16	18	GO EASY	Matt Maeson	15	
20	19	VAN HORN	Saint Motel	17	
21	20	LET'S FALL IN LOVE FOR THE NIGHT	FINNEAS	5	
25	21	BANG!	AJR	2	
22	22	SIMMER	Hayley Williams	6	
19	23	DANCE OF THE CLAIRVOYANTS	Pearl Jam	7	
23	24	ME & YOU TOGETHER SONG	The 1975	6	
26	25	BAD DECISIONS	The Strokes	3	

TOP R&B/HIP-HOP SONGS: THE WEEKND'S 'THE BOX' (10 WEEKS) IS THE MOST DOMINANT SONG IN THE CHART, AS IT CLIMBS TO NO. 1. LIL BABY'S 'I WANT YOU AROUND' (41 WEEKS) IS THE LONGEST-TREKING RECORD IN THE CHART'S HISTORY. SNOH AALEGRA'S 'I WANT YOU AROUND' IS THE MOST SUCCESSFUL SONG IN THE CHART'S HISTORY, AS IT CLIMBS TO NO. 1. LIL BABY'S 'I WANT YOU AROUND' IS THE MOST SUCCESSFUL SONG IN THE CHART'S HISTORY, AS IT CLIMBS TO NO. 1. LIL BABY'S 'I WANT YOU AROUND' IS THE MOST SUCCESSFUL SONG IN THE CHART'S HISTORY, AS IT CLIMBS TO NO. 1. LIL BABY'S 'I WANT YOU AROUND' IS THE MOST SUCCESSFUL SONG IN THE CHART'S HISTORY, AS IT CLIMBS TO NO. 1.

HOT R&B/HIP-HOP SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	#1 THE BOX	10 WKS	Roddy Ricch	1	13
	2	LIFE IS GOOD		Future Featuring Drake	2	8
	3	ROXANNE		Arizona Zervas	1	18
	4	BLINDING LIGHTS		The Weeknd	4	14
	5	INTENTIONS		Justin Bieber Featuring Quavo	4	4
	7	HOT GIRL BUMMER		blackbear	6	27
	12	STM WOH		Lil Baby	7	17
	17	SAL AIR SAY SO		Doja Cat	8	9
	6	HEARTLESS		The Weeknd	1	15
	HOT SHOT DEBUT 10	HEATIN UP		Lil Baby & Gunna	10	1
NEW	11	THAT WAY		Lil Uzi Vert	11	1
NEW	12	COMMERCIAL		Lil Baby Featuring Lil Uzi Vert	12	1
	9	BOP		DaBaby	4	23
	20	SUM 2 PROVE		Lil Baby	9	8
NEW	15	LIVE OFF MY CLOSET		Lil Baby Featuring Future	15	1
	13	HIGH FASHION		Roddy Ricch Featuring Mustard	12	12
NEW	17	EMOTIONALLY SCARRED		Lil Baby	17	1
	15	FALLING		Trevor Daniel	13	16
NEW	19	PTSD		G Herbo Feat. Chance The Rapper, Juice Wrld & Lil Uzi Vert	19	1
	11	YUMMY		Justin Bieber	2	9
	18	GODZILLA		Eminem Featuring Juice Wrld	3	7
	16	DIOR		Pop Smoke	16	4
NEW	23	GRACE		Lil Baby & 42 Dugg	23	1
	23	BLUEBERRY FAYGO		Lil Mosey	23	4
	19	HIGHEST IN THE ROOM		Travis Scott	1	22
NEW	26	GET UGLY		Lil Baby	26	1
	27	HEART ON ICE		Rod Wave	23	17
	24	SLIDE		H.E.R. Featuring YG	23	15
	25	JUICY		Doja Cat & Tyga	18	21
NEW	30	NO SUCKER		Lil Baby & Moneybagg Yo	30	1
NEW	31	HOW		Lil Baby	31	1
	26	BEST ON EARTH		Russ & BIA	22	15
NEW	33	THE OTHER SIDE		SZA X Justin Timberlake	33	1
NEW	34	FOREVER		Lil Baby Featuring Lil Wayne	34	1
	31	GO STUPID		Polo G Featuring NLE Choppa & Stunna 4 Vegas	29	3
	10	AFTER HOURS		The Weeknd	10	3
	14	LIL TOP		YoungBoy Never Broke Again	14	2
	36	WHATS POPPIN		Jack Harlow	36	4
	22	NUMBERS		A Boogie Wit da Hoodie Feat. Roddy Ricch, Gunna & London On Da Track	12	3
NEW	40	SAME THING		Lil Baby	40	1
	35	KNOW YOUR WORTH		Khalid x Disclosure	26	4
	33	OUT WEST		JACKBOYS Featuring Young Thug	15	10
NEW	43	WE SHOULD		Lil Baby & Young Thug	43	1
	37	MAKE NO SENSE		YoungBoy Never Broke Again	27	20
	32	SUICIDAL		YNW Melly	16	15
NEW	46	CAN'T EXPLAIN		Lil Baby	46	1
	41	P*\$SY FAIRY (OTW)		Jhene Aiko	23	7
	39	TOES		DaBaby Featuring Lil Baby & Moneybagg Yo	16	15
NEW	49	CATCH THE SUN		Lil Baby	49	1
	44	COME THRU		Summer Walker & Usher	23	13



Snoh's Record Climb

Snoh Aalegra (above) rewrites the record for the longest trek to the Adult R&B chart's summit as "I Want You Around" lifts 2-1 in its 41st week. The mark eclipses the 34-week journey of R. Kelly's "Step in the Name of Love" from 2003. "Around" ascends with a 3% bump in plays in the week ending March 8, according to Nielsen Music/MRC Data.

"I'm so thankful for all the love that this record has been getting," Snoh tells *Billboard*. "It's a very special song to me. The journey has been pretty insane. I've worked extremely hard to get here, and yet I'm only just getting started."

Though adult stations have carried "Around," the song now finds favor with mainstream outlets as it debuts at No. 40 on the Mainstream R&B/Hip-Hop airplay chart. The gains help it rise to 12 million in format audience, offsetting a 14-15 dip on R&B/Hip-Hop Airplay.

-TREVOR ANDERSON

TOP R&B/HIP-HOP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	My Turn	1
	3	RODDY RICCH	BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	13
	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Changes	3
NEW	4	G HERBO	EPIC/MACHINE ENTERTAINMENT GROUP	PTSD	1
	5	POST MALONE	REPUBLIC	Hollywood's Bleeding	26
	6	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/AG	Still Flexin, Still Steppin	2
	7	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	3
	8	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	4
	8	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Music To Be Murdered By	7
	18	GG DOJA CAT	KEMOSABE/RCA	Hot Pink	16
	7	TRIPPIE REDD	TENTHOUSAND PROJECTS	A Love Letter To You 4	15
	9	DABABY	SOUTHCOST/INTERSCOPE/IGA	KIRK	23
	11	SUMMER WALKER	LVRN/INTERSCOPE/IGA	Over It	22
	10	JACKBOYS	CACTUS JACK/EPIC	JACKBOYS	10
	12	POST MALONE	REPUBLIC	beerbongs & bentleys	97
	16	ROD WAVE	ALAMO/IGA	Ghetto Gospel	18
	17	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	94
	13	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/AG	Al YoungBoy 2	21
	15	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	29
	20	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	88
	19	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Death Race For Love	52
	21	TRAVIS SCOTT	CACTUS JACK/GRAND Hustle/EPIC	ASTROWORLD	83
	14	LIL WAYNE	YOUNG MONEY/REPUBLIC	Funeral	5
	23	POST MALONE	REPUBLIC	Stoney	169
	24	CHRIS BROWN	CBE/RCA	Indigo	36

ADULT R&B™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
	2	#1 I WANT YOU AROUND	Snoh Aalegra	41
	1	NO GUIDANCE	Chris Brown Feat. Drake	31
	3	SHE...	Stokley	23
	5	GG ON CHILL	Wale Feat. Jeremih	13
	4	TALK	Khalid	39
	6	WHAT YOU DID	Mahalia Feat. Ella Mai	24
	7	FOREVER VALENTINE	Charlie Wilson	7
	8	THE RAIN	K. Michelle	19
	10	COLLIDE	Tiana Major9 & EARTHGANG	20
	11	SLOW DOWN	Skip Marley And H.E.R.	8
	12	DON'T WASTE MY TIME	Usher Feat. Ella Mai	12
	15	PLAYING GAMES	Summer Walker	4
	14	SHOW ME LOVE	Alicia Keys Feat. Miguel	25
	16	RAIN	Nicole Bus	8
	22	CONVERSATIONS IN THE DARK	John Legend	5
	18	JAPANESE DENIM	Daniel Caesar	6
	17	SLEEP ON IT	Gallant	22
	23	EASY WAY	Deborah Cox	5
	25	FKN AROUND	Phony Ppl Feat. Megan Thee Stallion	2
	21	WHEN I'M AROUND YOU	Montell Jordan Feat. Lecrae	17
	19	LAST TIME	Ro James	16
	13	PTSD	Fantasia Feat. T-Pain	17
	20	THING CALLED LOVE	Kevin Ross	18
	24	YOU TRIED IT	Coline Creuzot	6
	28	READY	PJ Morton	3

HOT LATIN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	#1	1 WK	SI VEO A TU MAMA SUBELO NEO, ELIKAI (B.A. MARTINEZ OCASIO, J.C. CRUZ, F.MONTALVO ALICIA, K.E. RIVERA CORDOVA)	Bad Bunny	1
	2	1		LA DIFICIL SUBELO NEO, LENEZ, MORA (B.A. MARTINEZ OCASIO, J.C. CRUZ, F.MONTALVO ALICIA, J.A. MOLINA PRATO, G.M. QUINTERO)	Bad Bunny	2
	3	3		AIR STM VETE SUBELO NEO, HAZEN, C.D. BATISTA ESCALERA, LORTIZ, J.C. CRUZ, F.MONTALVO ALICIA, X.A. SEMPER VARGAS, E.W. SEMPER VARGAS, B.A. MARTINEZ OCASIO	Bad Bunny	1
	4	4		RITMO (BAD BOYS FOR LIFE) WILLIAM K. HARRIS (WADAMS, A. PINEDA, K. HARRIS, J.A. OSORIO BALVIN, F. BONTEMPI, M. GAFFEY, P.W. GLENISTER, A. GORDON, G. SPAGNER)	The Black Eyed Peas X J Balvin	1
	5	5		SAL IGNORANTES DIMELLO FLOW, SOTELDO BEATS, KJ (B.A. MARTINEZ OCASIO, C.I. MORALES WILLIAMS, J.VASQUEZ VALDES, E.E. SOTELDO GUERRERO, K.J. ASSADI)	Bad Bunny & Sech	3
	6	6		LA SANTA TAINY (B.A. MARTINEZ OCASIO, R.L. AYALA RODRIGUEZ, M.E. MASIS FERNANDEZ)	Bad Bunny X Daddy Yankee	6
	7	7		TUSA OVY ON THE DRUMS (KAROL G, D.T. MARAJ, D. ECHAVARRIA OVIEDO, K.M. CRUZ MORENO)	Karol G & Nicki Minaj	1
	8	8		PERO YA NO SUBELO NEO, EMG, DEZ WASHINGTON (B.A. MARTINEZ OCASIO, J.C. CRUZ, F.MONTALVO ALICIA, E. GONZALEZ LLANOS, D.C. CLEAR, R. RELL)	Bad Bunny	8
	9	9		YO PERREO SOLA TAINY, SUBELO NEO, BAD BUNNY (B.A. MARTINEZ OCASIO, G. RIOS SERRANO, M.E. MASIS FERNANDEZ, J.C. CRUZ, F.MONTALVO ALICIA)	Bad Bunny	9
	10	10		SAFAERA TAINY, D. JORMA (B.A. MARTINEZ OCASIO, J.A. MUNOZ MARTINEZ, R. ORTIZ ACEVEDO, E.L. ROSA VAZQUEZ ORTIZ, M.E. MASIS FERNANDEZ, O. PEREZ)	Bad Bunny, Jowell & Randy & Nengo Flow	10
	11	11		BICHIYAL NESTY "LA MENTE MAESTRO" SUBELO NEO (B.A. MARTINEZ OCASIO, J.A. MARCANO RODRIGUEZ, NESTY "LA MENTE MAESTRO", J.C. CRUZ, F.MONTALVO ALICIA)	Bad Bunny & Yaviah	11
	12	12		SOLIA SUBELO NEO, DEMY, CLIPZ, MORA (B.A. MARTINEZ OCASIO, J.C. CRUZ, F.MONTALVO ALICIA, E. GAGNON, S. MARTINEZ FONES, G.M. QUINTERO)	Bad Bunny	12
	13	13		ESTA CABRON SER YO PAYDAY, FRANK KING (B.A. MARTINEZ OCASIO, E. GAZMEY SANTIAGO, H. HIEMANN SOREBO, F. PACKER)	Bad Bunny X Anuel AA	13
	14	14		QUE MALO MARCO MASIS, JETA ROSA (B.A. MARTINEZ OCASIO, E.L. ROSA VAZQUEZ ORTIZ, M.B. MASIS FERNANDEZ, A.J. CORDERO BORIA)	Bad Bunny & Nengo Flow	14
	15	15		LA ZONA CHRIS JEDAY, GABY MUSIC, HAZE, N.K. SEGARRA (B.A. MARTINEZ OCASIO, C.E. ORTIZ RIVERA, J.G. RIVERA VAZQUEZ, E.E. ROSA CINTRON, N.K. SEGARRA)	Bad Bunny	15
	16	16		25/8 BASED, SUBELO NEO, HIDE MY EYE, ELIKAI (B.A. MARTINEZ OCASIO, J.C. CRUZ, F.MONTALVO ALICIA, F.X. RODRIGUEZ, K.E. RIVERA CORDOVA, B.S. TRUJIVANT, J. GARCIA)	Bad Bunny	16
	17	17		A TU MERCED EZ MADE OABEAT, DE LA PRIDA, SUBELO NEO (B.A. MARTINEZ OCASIO, J.C. CRUZ, F.MONTALVO ALICIA, E. RIVERA PEREZ, H. DE LA PRIDA)	Bad Bunny	17
	18	18		UNA VEZ TAIKO, SUBELO NEO (B.A. MARTINEZ OCASIO, G.M. QUINTERO, J.C. CRUZ, F.MONTALVO ALICIA, N.I. GALLEGILLOS)	Bad Bunny & Mora	18
	19	19		P FKN R THE SKYBEATS, FORTHENIGHT (B.A. MARTINEZ OCASIO, A.A. SANTOS, J.F. RIVERA MORALES, F.A. THRANE)	Bad Bunny, Kendo Kaponi & Arcangel	19
	20	20		<3 TAINY, ALBERT HYPE (B.A. MARTINEZ OCASIO, A.C. MELENDEZ, M.E. MASIS FERNANDEZ)	Bad Bunny	20
	21	21		PUESTO PA GUERRIAL HAZEN, SUBELO NEO (B.A. MARTINEZ OCASIO, M. TORRES MONGE, J.C. CRUZ, F.MONTALVO ALICIA, I. ORTIZ)	Bad Bunny X Myke Towers	21
	22	22		HABLAMOS MANANA TAINY, ALBERT HYPE (B.A. MARTINEZ OCASIO, P.I. ACEVEDO LEIVA, M.E. LOMBARD, A.C. MELENDEZ, M.E. MASIS FERNANDEZ)	Bad Bunny, Duki & Pablo Chile	22
	23	23		ROJO SKY, TAIKO, J.A. OSORIO BALVIN, N.I. GALLEGILLOS, J.R. QUILES RIVERA, L.A. O'NEILL, L. RAMIREZ SUAREZ	J Balvin	23
	24	24		MORADO SKY (J.A. OSORIO BALVIN, A. RAMIREZ SUAREZ)	J Balvin	13
	25	25		KEII CHRIS JEDAY, GABY MUSIC (E. GAZMEY SANTIAGO, C.E. ORTIZ RIVERA, J.CEDENO ECHEVARRIA, J.G. RIVERA VAZQUEZ, N.K. SEGARRA, L.C.E. ORTIZ RIVERA, J.E. ORTIZ RIVERA)	Anuel AA	3
	26	26		AMOR TUMBADO E. RODRIGUEZ, D. FELIX (N. CANO)	Natanael Cano	8
	27	27		MUEVELO PLAY-SKILLZ, DADDY YANKEE, S. SUMPERS, J. SALINAS, JR., D. SALINAS, D. MADIAS, N. RIVERA CAMERO, R. LAYAL, RODRIGUEZ, R. APONTE, C. CHAVEZ, J. MEDINA VELEZ, J. KAMPOS, REMI, BBS, C. KENNER, K. NIX	Nicky Jam & Daddy Yankee	12
	28	28		SIGUES CON EL DIMELLO FLOW, KEYTIN, JUVY BOY (A.A. SANTOS, C.I. MORALES WILLIAMS, O. MALDONADO RIVERA, J.C. VARGAS, J.J. MENDEZ)	Arcangel x Sech	12
	29	29		QUE TIRE PA LANTE DADDY YANKEE (R.L. AYALA RODRIGUEZ)	Daddy Yankee	7
	30	30		ME GUSTA SHAKIRA, E. BARRERA, A.C. (SHAKIRA, E. GAZMEY SANTIAGO, J.A. GONZALEZ MARRERO, D. ECHAVARRIA OVIEDO, C.E. ORTIZ RIVERA, E. BARRERA, L. LEWIS)	Shakira & Anuel AA	6
	31	31		BLANCO SKY (A. RAMIREZ SUAREZ, J.A. OSORIO BALVIN, R.D. CANO RIOS)	J Balvin	18
	32	32		FANTASIA CHRIS JEDAY, GABY MUSIC (C.E. ORTIZ RIVERA, L.C.E. ORTIZ RIVERA, J.G. RIVERA VAZQUEZ, A. VARGAS BERROS, J.CEDENO ECHEVARRIA, J.E. ORTIZ RIVERA, N.K. SEGARRA, J.C. ZUNARASADO)	Ozuna	21
	33	33		MEDUSA AMINATION, NELVEL, ARMA SECRETA, M. DE LA CRUZ REYNOSO (J.M. NEVES, S. ORTIZ, J.A. OSORIO BALVIN, E. GAZMEY SANTIAGO, R. ROBERTS, R. OLIVERA, J. DE LA CRUZ, M. DE LA CRUZ, R. YINOSO, NYERA)	Jhay Cortez, Anuel AA & J Balvin	12
	34	34		RENE RESIDENTE (R. PEREZ JOGLAR)	Residente	34
	35	35		YO YA NO VUELVO CONTIGO L. RAMIREZ (B.F. PACHEGO ACOSTA)	Lenin Ramirez Featuring Grupo Firme	22
	36	36		SUBELO (FURTHER UP) T. TOWNS, V.J. PELLEGRI, ROUSSEAU, S. REMI, G. BBS, C. KENNER, J. KAMOZE, K. NIX, A. RODRIGUEZ, A.C. PEREZ, F. RAMIREZ)	Static & Ben El & Pitbull & Chesca	21
	37	37		DEFINITIVAMENTE NEKXUM, I.F. SALDANA, D. ECHAVARRIA OVIEDO, R.L. AYALA RODRIGUEZ, R.L. FIGUEROA RIVERA, C.I. MORALES WILLIAMS)	Daddy Yankee & Sech	25
	38	38		GIRL E.L. OSORIO, M. TORRES MONGE, D. CEPEDA MATOS, J.M. REYES DIAZ, O. RIVERA, E.L. OSORIO, J. CAMERON, V. CAMERON, C. JACKSON, JR.)	Myke Towers	23
	39	39		DISFRUTO LO MALO E. RODRIGUEZ, D. FELIX (A. FIERRO ROMAN)	Natanael Cano	24
	40	40		SOLO TU J. TIRADO CASTAÑEDA (R.E. MUNOZ CANTU, O. TARAZON)	Calibre 50	27
	41	41		ME QUEDARE CONTIGO M. HONJO, J. M. JORGE, J. GOMEZ MARTINEZ, Z. YOYO, EL BRUJO (A.C. PEREZ, J.C. GARCIA, J. GOMEZ MARTINEZ, M.F. SIERRA MIRANDA, A. LENNER MESA)	Pitbull & Ne-Yo Featuring Lenier & El Micha	29
	42	42		ELLA E. RODRIGUEZ, D. FELIX (N. CANO, A. HERRERA PEREZ)	Natanael Cano Featuring Junior H	29
	43	43		ESCONDIDOS A. VALDES (H. PALENCIA CISNEROS, A. J. RANGEL OCHOA)	La Adictiva Banda San Jose de Mesillas	19
	44	44		AVENTURA CHRIS JEDAY, GABY MUSIC (LUNAY, J.G. RIVERA VAZQUEZ, C.E. ORTIZ RIVERA, N.K. SEGARRA, E. GAZMEY SANTIAGO, J.C. ZUNARASADO, L. CONTRON, A.D. CONTRON, L.C.E. ORTIZ RIVERA, J.E. ORTIZ)	Lunay, Ozuna & Anuel AA	11
	45	45		HOLA DIMELLO FLOW, MAGNIFICO, JOSH MONTANA, P.D. DALECCIO, JR., J.VASQUEZ VALDES, G.E. RODRIGUEZ MORALES, H.D. LAMBOY)	Dalex	35
	46	46		ESA VEZ SOY YO J. TIRADO CASTAÑEDA (E. MUNOZ)	Banda Carnaval	27
	47	47		PALABRA DE HOMBRE B.P. TORRESCANO (S. HURTADO MEDINA)	El Fantasma	39
	48	48		NO ELEGÍ CONOCERTE S. LIZARRAGA LIZARRAGA (I. CHAVEZ ESPINOZA)	Banda Sinaloense MS de Sergio Lizarraga	24
	49	49		CORONAO NOW CHAEAL PRODUCIENDO, EL ALFA (E. HERRERA BATISTA, G. GARCIA, C.E. BETANCES ALEJO)	Lil Pump x El Alfa	30
	50	50		DIOSA NOT LISTED (M. TORRES MONGE, J.M. REYES DIAZ, O. CEPEDA MATOS, O. RIVERA, A. E. PARILLA)	Myke Towers	38



Bad Bunny's Takeover

As Bad Bunny (above) makes history on the Billboard 200 with *YHLQMDLG* (see page 50), he also breaks the record for the most career entries on Hot Latin Songs. He places 20 tracks on the tally (all from *YHLQMDLG*), bringing his total to a record 83, surpassing runner-up Daddy Yankee's 74 hits.

With Bad Bunny tunes ranking at Nos. 1-3, 5-6 and 8-22, he also sets new records for the most concurrently charting titles in the top 10 (eight), top 20 (18) and top 25 (20). Among those songs: a debut at No. 1 by "Si Veo a Tu Mamá" — the opening track from the new album — his fifth leader.

Meanwhile, *YHLQMDLG*'s lead single, "Vete," climbs 6-1 on Latin Airplay due to a 44% boost in audience impressions in the week ending March 8 (to 15 million), according to Nielsen Music/MRC Data. It's his eighth No. 1 on the tally.

—PAMELA BUSTIOS

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1	1 WK	BAD BUNNY RIMAS	<i>YHLQMDLG</i>	1
	2	2		BAD BUNNY RIMAS	<i>X 100PRE</i>	63
	3	3		MYKE TOWERS WHITE WORLD/GLAD EMPIRE	<i>Easy Money Baby</i>	6
	4	4		J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATIN/UMLE	<i>Oasis</i>	36
	5	5		NATANAEL CANO RANCHO HUMILDE/CINQ	<i>Corridos Tumbados</i>	18
	6	6		AVENTURA THE ORCHARD/SONY MUSIC LATIN	<i>Todavía Me Amas: Lo Mejor de Aventura</i>	192
	7	7		OZUNA VP ENTERTAINMENT/DIMELOV/SONY MUSIC LATIN	<i>Odisea</i>	132
	8	8		OZUNA AURA/SONY MUSIC LATIN	<i>Nibiru</i>	14
	9	9		JHAY CORTEZ UNIVERSAL MUSIC LATIN/UMLE	<i>Famouz</i>	41
	10	10		ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATIN/UMLE	<i>Hecho En Mexico</i>	3
	11	11		ARCANGEL RIMAS	<i>Historias de Un Capricornio</i>	11
	12	12		LUNAY STAR ISLAND	<i>Epico</i>	19
	13	13		BECKY G KEMOSABE/RCA/SONY MUSIC LATIN	<i>Mala Santa</i>	20
	14	14		SECH RICH	<i>Suenos</i>	46
	15	15		LUIS FONSI UNIVERSAL MUSIC LATIN/UMLE	<i>Vida</i>	57
	16	16		FARRUKO SONY MUSIC LATIN	<i>Gangalee</i>	45
	17	17		OZUNA VP ENTERTAINMENT/DIMELOV/SONY MUSIC LATIN	<i>Aura</i>	80
	18	18		KAROL G UNIVERSAL MUSIC LATIN/UMLE	<i>Ocean</i>	44
	19	19		ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	<i>Real Hasta La Muerte</i>	86
	20	20		J BALVIN UNIVERSAL MUSIC LATIN/UMLE	<i>Vibras</i>	93
	21	21		ROMEO SANTOS SONY MUSIC LATIN	<i>Formula: Vol. 2</i>	258
	22	22		NICKY JAM LA INDUSTRIA/SONY MUSIC LATIN	<i>Intimo</i>	18
	23	23		ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UMLE	<i>Greatest Hits (2019)</i>	22
	24	24		MALUMA WK/SONY MUSIC LATIN	<i>11:11</i>	42
	25	25		DALEX RICH	<i>Climaxxx</i>	43

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
	1	#1	1 WK	VETE RIMAS	Bad Bunny	14
	2	2		TUSA YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	Karol G & Nicki Minaj	16
	3	3		MUEVELO WE THE BEST/EPIC/LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam & Daddy Yankee	9
	4	4		RITMO (BAD BOYS FOR LIFE) BEP/WE THE BEST/EPIC	The Black Eyed Peas X J Balvin	19
	5	5		FANTASIA AURA/SONY MUSIC LATIN	Ozuna	8
	6	6		LA MEJOR VERSION DE MI PINA/SONY MUSIC LATIN	Natti Natasha & Romeo Santos	23
	7	7		QUE TIRE PA LANTE EL CARTEL	Daddy Yankee	20
	8	8		BLANCO UNIVERSAL MUSIC LATIN/UMLE	J Balvin	15
	9	9		ME GUSTA SONY MUSIC LATIN	Shakira & Anuel AA	7
	10	10		QUE PENA WK/SONY MUSIC LATIN	Maluma x J Balvin	10
	11	11		SUBELO (FURTHER UP) SABAN/CAROLINE	Static & Ben El & Pitbull & Chesca	5
	12	12		SOLO TU ANDALUZ/DISA/UMLE	Calibre 50	13
	13	13		ME QUEDARE CONTIGO MR. 305	Pitbull & Ne-Yo Feat. Lenier & El Micha	9
	14	14		MORADO UNIVERSAL MUSIC LATIN/UMLE	J Balvin	7
	15	15		ESA VEZ SOY YO ANDALUZ/DISA/UMLE	Banda Carnaval	19
	16	16		MIA DESDE SIEMPRE DISA/UMLE	La Arrolladora Banda El Limón de Rene Camacho	14
	17	17		TE QUEMASTE LA INDUSTRIA/SONY MUSIC LATIN	Manuel Turizo & Anuel AA	13
	18	18		FANTASIAS BUSINESS/DUARS/SONY MUSIC LATIN	Rauw Alejandro X Farruko	5
	19	19		KEII REAL HASTA LA MUERTE/SONY MUSIC LATIN	Anuel AA	4
	20	20		ESCONDIDOS ANVAL	La Adictiva	18
	21	21		PERRIANDO WARNER LATINA	Reykon	7
	22	22		DORMIDA REMEX	Edwin Lunay La Trakalosa de Monterrey	11
	23	23		TIBURONES SONY MUSIC LATIN	Ricky Martin	5
	24	24		PALABRA DE HOMBRE AFINARTE	El Fantasma	4
	25	25		TE OLVIDE UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez	4

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CHRISTIAN/GOSPEL

billboard

MAR. 14 2020

HOT CHRISTIAN SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 YOU SAY		J INGRAM, P MABURY (L DAIGLE, J INGRAM, P MABURY)	Lauren Daigle	CENTRICITY	1	87
2	2	HOLY WATER		WE THE KINGDOM (E. CASH, S. M. CASH, F. CASH, M. CASH, A. BERGTHOLD)	We The Kingdom	SPARROW/CAPITOL CMG	2	25
3	3	THE GOD WHO STAYS		A J PRUIS (M. WEST, J. L. SMITH, A. J. PRUIS)	Matthew West	STORY HOUSE COLLECTIVE/PLG	3	32
4	4	RESCUE		J INGRAM, P MABURY (L DAIGLE, J INGRAM, P MABURY)	Lauren Daigle	CENTRICITY	2	53
6	5	ALMOST HOME		B GLOVER (B MILLARD, M SCHEUCHZER, N COCHRAN, R SHAFFER, B GRAUL, B GLOVER)	MercyMe	FAIR TRADE	5	20
7	6	NOBODY		M A MILLER (M HALL, M WEST, B HERMS)	Casting Crowns Featuring Matthew West	BEACH STREET/REUNION/PLG	3	43
5	7	BURN THE SHIPS		TEDD T, M HALE, S MOSLEY, FOR KING & COUNTRY (J SMALLBONE, L SMALLBONE, S MOSLEY, M HALE)	for KING & COUNTRY	CURB-WORD	3	44
8	8	RESCUE STORY		J L SMITH (Z WILLIAMS, J L SMITH, E HULSE, A RIPP)	Zach Williams	ESSENTIAL/PLG	5	37
9	9	BELIEVER		B FOWLER (R WALKER, B FOWLER, M WONG)	Rhett Walker	ESSENTIAL/PLG	9	37
12	10	WAYMAKER		M W SMITH, K W LEE (O K OKORO)	Michael W. Smith Featuring Vanessa Campagna & Madelyn Berry	ROCKET TOWN/THE FUEL	10	21
10	11	EDGE OF MY SEAT		B FOWLER, TOBYMAC (T MCKEEHAN, B FOWLER)	tobyMac Featuring Cochren & Co.	FOREFRONT/CAPITOL CMG	10	24
11	12	I KNOW		J REDMON (M WEAVER, B COWART, H BENTLEY)	Big Daddy Weave	CURB-WORD	11	9
15	13	THE FATHER'S HOUSE		E CASH (C ASBURY, B W HASTINGS, E HULSE)	Cory Asbury	BETHEL	13	6
14	14	KING OF KINGS		M G CHISLETT (B LIGERTWOOD, S R LIGERTWOOD, J INGRAM)	Hillsong Worship	HILLSONG/SPARROW/CAPITOL CMG	12	34
13	15	FAITH		C WEDGEWORTH (J FELIZ, P DUNCAN, C WEDGEWORTH)	Jordan Feliz	CENTRICITY	10	28
16	16	SEE A VICTORY		A ROBERTSON (S FURTICK, C BROWN, B FIELDING, J INGRAM)	Elevation Worship	ELEVATION WORSHIP	14	30
17	17	YOUR NAME IS POWER		T PROFIT, T GILKESON (G GILKESON, C LLEWELLYN)	Rend Collective	REND FAMILY/CAPITOL CMG	14	30
18	10	WAY MAKER (LIVE)		K W LEE (O K OKORO)	Leeland	INTEGRITY	11	9
19	19	FOLLOW GOD		K WEST, BOOGZDABEAST, XCELENCE (K WEST, J GWIN, B BELL, A A BUTTS, C EUBANKS, C EUBANKS)	Kanye West	G O O D / DEF JAM	1	19
20	20	ONE DAY		B FOWLER (M COCHRAN, B FOWLER, M ARMSTRONG)	Cochren & Co.	GO TEE	20	14
21	21	LIKE YOU LOVE ME		C BUTLER, J SAPP (T WELLS, C BUTLER, J SAPP)	Tauren Wells	REUNION/PLG	19	10
24	22	AMEN		J SOJKA, A CHAFIN (M TYLER, J HENRY, J PARDD)	Micah Tyler	FAIR TRADE	22	10
23	23	GODNESS OF GOD (LIVE)		E CASH (J JOHNSON, J INGRAM, B FOLDS, E CASH, B JOHNSON)	Bethel Music & Jenn Johnson	BETHEL	22	28
22	24	I WILL FEAR NO MORE		J MOHILOWSKI (J HAVENS, M FUQUA, D OSTEBO, J MOHILOWSKI, J INGRAM)	The Afters	FAIR TRADE	22	24
28	25	LOVE MOVED FIRST		M A MILLER (M HALL, M WEST, B HERMS)	Casting Crowns	BEACH STREET/REUNION/PLG	25	6

HOT GOSPEL SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 FOLLOW GOD		K WEST, BOOGZDABEAST, XCELENCE (K WEST, J GWIN, B BELL, A A BUTTS, C EUBANKS, C EUBANKS)	Kanye West	G O O D / DEF JAM	1	19
2	2	LOVE THEORY		K FRANKLIN, S MARTIN, M STARK, R HILL (K FRANKLIN)	Kirk Franklin	FO YO SOUL/RCA/RCA INSPIRATION/PLG	1	58
4	3	CLOSED ON SUNDAY		K WEST, B MAST, F VINDVER, J GWIN, J L VALLEY, C C YOUNG, T THORNTON, G THORNTON, R EAST, D R MILLS, JR.)	Kanye West	G O O D / DEF JAM	2	19
3	4	BIG		R TURNER (M MCCLURE JR., C GLENN, R TURNER)	Pastor Mike Jr.	BLACKSMOKE	3	31
6	5	WON'T LET GO		M EDWARDS, T GREENE (T GREENE)	Travis Greene	RCA INSPIRATION/PLG	5	27
8	6	JUST FOR ME		K FRANKLIN, S MARTIN, M STARK, R HILL (K FRANKLIN)	Kirk Franklin	FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	28
5	7	YOU DON'T KNOW		A LEWIS (Z CORTEZ, J FORTUNE, K DOUGLAS)	Zacardi Cortez	BLACKSMOKE	5	37
13	8	OPEN DOOR SEASON		M HODGE, D V HADDON (D V HADDON)	Deitrick Haddon	DHVISIONS/EDNE	8	19
7	9	SELAH		K WEST, E VAX, F VINDVER, BOOGZDABEAST (K WEST, MAST, F VINDVER, J GWIN, J L VALLEY, C C YOUNG, T THORNTON, G THORNTON, R EAST, D R MILLS, JR.)	Kanye West	G O O D / DEF JAM	3	19
9	10	USE THIS GOSPEL		K WEST, F VINDVER, A LOPEZ, T M BALAND, D V HADDON, R P BOURNE, BOOGZDABEAST (K WEST, F VINDVER, T THORNTON, G THORNTON, A LOPEZ, T V MOSLEY)	Kanye West Featuring Clipse & Kenny G	G O O D / DEF JAM	3	19
10	11	ON GOD		K WEST, BOOGZDABEAST, CAMERON, P BOURNE (K WEST, J GWIN, C C YOUNG, J T JENKS, M CERDA, F VINDVER)	Kanye West	G O O D / DEF JAM	4	19
11	12	PULL US THROUGH		J DOLLY (J DOLLY)	Jermaine Dolly Featuring Maranda Curtis	BY ANY MEANS NECESSARY	12	17
12	13	EVERYTHING WE NEED		K WEST, RONY J FANZ, F VINDVER, BOOGZDABEAST (K WEST, R SPENCE, JR., M JULE, I DEBON, J W GRIFFIN, R A CLEMENS, JR.)	Kanye West Featuring Ty Dolla Sign & Ant Clemons	G O O D / DEF JAM	5	19
14	14	GOD IS		K WEST, W CAMPBELL, L ABRINTH, F VINDVER, A LOPEZ (K WEST, W S CAMPBELL, L ABRINTH, V E BOYD, F VINDVER, A LOPEZ, R J FRYSON)	Kanye West	G O O D / DEF JAM	4	19
15	15	KEEP THE FAITH		C JENKINS, R L JONES JR. (C JENKINS, R L JONES JR.)	Charles Jenkins & Fellowship Chicago	INSPIRED PEOPLE	14	18
17	16	EVERY HOUR		K WEST, BUDDIE, F VINDVER (K WEST, B SCHOLEFIELD, F VINDVER)	Kanye West Featuring Sunday Service Choir	G O O D / DEF JAM	8	19
18	17	VICTORY		J D SHEARD II (K CLARK-SHEARD, J D SHEARD II)	The Clark Sisters	KAREW/MOTOWN GOSPEL	17	10
19	18	WATER		K WEST, BOOGZDABEAST, F VINDVER, A LOPEZ, T M BALAND (K WEST, J GWIN, A CLEMENS, JR., A NKLEIN, V E BOYD, F VINDVER, A LOPEZ, T V MOSLEY, B HAACK)	Kanye West Featuring Ant Clemons	G O O D / DEF JAM	9	19
20	19	HANDS ON		K WEST, F VINDVER, A LOPEZ, T M BALAND (K WEST, A A BUTTS, F VINDVER, A LOPEZ, T V MOSLEY, F W HAMMOND)	Kanye West Featuring Fred Hammond	G O O D / DEF JAM	10	19
NEW	20	IT KEEPS HAPPENING		J D SHEARD II (K V SHEARD, J D SHEARD II)	Kierra Sheard	KAREW/RCA INSPIRATION/PLG	20	1
NEW	21	ALRIGHT		F W HAMMOND (A A WARD, F W HAMMOND)	Fred Hammond	FACE TO FACE PRODUCTIONS	21	3
22	22	STRONG NAME		K KAWHA (D PAULK)	Darius Paulk	ATLANTA/MALACO	22	4
23	23	JESUS IS LORD		K WEST, B MAST, F VINDVER, A LOPEZ, T V MOSLEY, B MILLER, C J G LEVEILLEE)	Kanye West	G O O D / DEF JAM	11	19
24	24	OH HOW GOOD IT IS		D J KIMBROUGH (C BYRD)	Byron Cage	ATLANTA INTERNATIONAL/MALACO	21	4
NEW	25	HAVE IT ALL		M BOONE, J L WILLIAMS (M BOONE, C CARTER, M MOSBY)	Fresh Start Worship Featuring Sarai	FRESH START/MARQUIS BOONE	25	1



We The Kingdom Dons Crown

We the Kingdom (above) earns its first Christian Airplay No. 1 with "Holy Water," which gains by 8% to 12.4 million impressions, according to Nielsen Music/MRC Data. The act comprises brothers Ed and Scott Cash; the former's daughter Franni and son Martin; and friend Andrew Bergthold. The group previously hit No. 10 in December with "Christmas Day," with Chris Tomlin.

Meanwhile, genre icon Michael W. Smith climbs 12-10 on Hot Christian Songs with "Waymaker" (featuring Vanessa Campagna and Madelyn Berry, in their first chart visit apiece). It drew 6.7 million in radio reach and 483,000 U.S. streams and sold 2,000 in the tracking week. "Waymaker" marks Smith's fourth Hot Christian Songs top 10 and first since "All Is Well" (featuring Carrie Underwood), which hit No. 6 in December 2014. He earns his first nonholiday top 10 since 2004, when "Healing Rain" reached No. 5.

—JIM ASKER

TOP CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 LAUREN DAIGLE		CENTRICITY/12TONE	Look Up Child	78
2	2	KANYE WEST		JESUS IS KING (Soundtrack)	JESUS IS KING (Soundtrack)	19
4	3	LAUREN DAIGLE		CENTRICITY/CAPITOL CMG	How Can It Be	257
3	4	FOR KING & COUNTRY		CURB-WORD	Burn The Ships	74
5	5	MERCYME		I Can Only Imagine: The Very Best Of MercyMe	I Can Only Imagine: The Very Best Of MercyMe	106
6	6	NF		CAPITOL CMG	Therapy Session	202
7	7	CASTING CROWNS		BEACH STREET/REUNION/PLG	Voice Of Truth: Ultimate Hits Collection	18
8	8	BETHEL MUSIC		BETHEL	Victory: Recorded Live	57
13	9	GG TOBYMAC		FOREFRONT/CAPITOL CMG	The Elements	73
10	10	CASTING CROWNS		BEACH STREET/REUNION/PLG	Only Jesus	68
14	11	MERCYME		FAIR TRADE/PLG	Lifer	152
11	12	SKILLET		ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	303
9	13	HILLSONG UNITED		HILLSONG/SPARROW/CAPITOL CMG	People	45
12	14	NF		CAPITOL CMG	Mansion	241
16	15	ALAN JACKSON		ARC/EMINASHVILLE/CAPITOL CMG	Precious Memories Collection	142
15	16	WE THE KINGDOM		SPARROW/CAPITOL CMG	Live At The Wheelhouse (EP)	10
17	17	ELEVATION WORSHIP		ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Here As In Heaven	213
20	18	TAUREN WELLS		REUNION/PLG	Citizen Of Heaven	6
19	19	HILLSONG WORSHIP		HILLSONG/SPARROW/CAPITOL CMG	Awake	21
22	20	TAUREN WELLS		REUNION/PLG	Hills And Valleys	137
21	21	HILLSONG WORSHIP		HILLSONG/SPARROW/CAPITOL CMG	There Is More	100
27	22	ZACH WILLIAMS		ESSENTIAL/PLG	Chain Breaker	167
26	23	SKILLET		HEAR IT LOUD/ATLANTIC/CURB-WORD	Victorious	31
18	24	ZACH WILLIAMS		ESSENTIAL/PLG	Rescue Story	22
31	25	JEREMY CAMP		STOLEN PRIDE/SPARROW/CAPITOL CMG	I Still Believe: The Greatest Hits	4

TOP GOSPEL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 KANYE WEST		G O O D / DEF JAM	JESUS IS KING (Soundtrack)	19
2	2	SUNDAY SERVICE		INC	Jesus Is Born	11
4	3	TASHA COBBS LEONARD		MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	132
5	4	MARVIN SAPP		VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	242
3	5	KIRK FRANKLIN		FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	184
6	6	KIRK FRANKLIN		FO YO SOUL/RCA/RCA INSPIRATION/PLG	Long Live Love	40
7	7	KORYN HAWTHORNE		RCA INSPIRATION/PLG	Unstoppable	86
8	8	TASHA COBBS		MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	311
11	9	TRAVIS GREENE		RCA INSPIRATION/PLG	The Hill	226
10	10	TASHA COBBS		MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	236
9	11	JONATHAN MCREYNOLDS		EDNE	Make Room	104
12	12	TRAVIS GREENE		RCA INSPIRATION/PLG	Broken Record	18
RE	13	KIRK FRANKLIN		GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	168
17	14	GG ARETHA FRANKLIN		ATLANTIC/FLASHBACK/RHINO	Gospel Greats	97
16	15	TORI KELLY		SCHOOLBOY/CAPITOL	Hiding Place	77
RE	16	KIRK FRANKLIN		GOSPO CENTRIC/LEGACY	The Rebirth Of Kirk Franklin	127
13	17	TAMELA MANN		TILLYMANN	Best Days	313
19	18	WILLIAM MCDOWELL		DELIVERY ROOM/INTEGRITY	The Cry: A Live Worship Experience	23
15	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS		RCA INSPIRATION/PLG	Goshen	46
20	20	TASHA COBBS LEONARD		MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	70
21	21	ANTHONY BROWN & GROUP THERAPY		KEY OF A/TYSCOT/FAIR TRADE/PLG	2econd Wind: Ready	19
RE	22	FRED HAMMOND		VERITY/PLG	The Best Of Fred Hammond	72
RE	23	YOLANDA ADAMS		ELEKTRA/ATLANTIC/AG	The Best Of Me	127
23	24	TAMELA MANN		TILLYMANN	One Way	168
24	25	MARY MARY		MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	110

HOT DANCE/ELECTRONIC SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1 STUPID LOVE	BLOODPOP, TCHAM, MAX MARTIN (S.G. GERMANO, TTA, M.T. UCKER, MAX MARTIN, M.J.L. BRESSO, E. RISE)	Lady Gaga INTERSCOPE	1	1
1	2	AIR RITMO (BAD BOYS FOR LIFE)	WILLIAM K. HARRIS (W. ADAMS, A. PINEDA, K. HARRIS, J.A. OSORIO, BALVIN, B. BONTEMPI, M. GAFFEY, P.W. GLENISTER, J. BEPWE, THE BEST/EPIC)	The Black Eyed Peas X J Balvin	1	21
2	3	HAPPIER	MARSHMELLO (S. MCCUTCHEON, D. SMITH, MARSHMELLO)	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	1	81
3	4	HIGHER LOVE	KYGO, N.M. WALDEN (S. WINWOOD, W. JENNINGS)	Kygo X Whitney Houston RCA	2	36
4	5	RIDE IT.	DJ REGARD (JAY SEAN, A. SAMPSON)	DJ Regard MINISTRY OF SOUND/EPIC	3	32
5	6	LOSE CONTROL	MEDUZA (M. VITALE, S. GIANI, L. DE GREGORIO, J. GRIMMETT, C. B. MANNING, R. C. HILL)	Meduza x Becky Hill x GOODBOYS VIRGIN/ASTRALWERKS/CAPITOL	4	21
6	7	GOOD THINGS FALL APART	ILLENIUM, J. EVIGAN (N. D. MILLER, J. G. EVIGAN, J. ABRAHART, S. T. HUDSON, J. D. BELLION)	Illenium & Jon Bellion ASTRALWERKS/CAPITOL	3	43
8	8	POST MALONE	SAM FELDT (D. LYTTLE (S. R. WANDANA, HILVERSUM, J. D. KROPER, R. FETELLE, S. B. RENDERS, D. LYTTLE))	Sam Feldt Featuring RANI SPINNIN/WARNER	4	41
7	9	QUE CALOR	DIPLO, TROPKILLAZ, DEEMAD (T. WENZEL, T. THOMPSON, E. HERRERA, BATISTA, J. A. OSORIO, BALVIN, J. H. CASTANHO, G. ODY, P. FERRO, A. MURILLO, D. SILVA, S. BAZZANI, A. FERVADE, W. LARFAROLA, R. AMBRESZ, MADDECENT)	Major Lazer & J Balvin Featuring El Alfa	6	26
9	10	TAKEAWAY	THE CHAINSMOKERS, ILLENIUM (A. TAGGART, A. PALL, N. D. MILLER, S. PAQUIAR, F. WALLCHER, S. J. GRAY, J. BECKER, C. BAUSS)	The Chainsmokers & Illenium Featuring Lennon Stella DISRUPTOR/COLUMBIA	3	33
12	11	STM FAMILY	THE CHAINSMOKERS, KYGO (A. PALL, A. TAGGART, A. JACKSON, J. ODEGARD, C. MCCLEARNY, KYGO, G. J. LEE)	The Chainsmokers With Kygo DISRUPTOR/COLUMBIA	6	13
NEW	12	DROWN	MARTIN GARRIX, OSRIN (MARTIN GARRIX, J. COFFER, J. TORREY, S. RUSCH, C. KANE)	Martin Garrix Featuring Clinton Kane STMPD RECORDS/RCA	12	1
NEW	13	CRUSADE	NOT LISTED (NOT LISTED)	Marshmello x SVDDEN DEATH JOYTIME COLLECTIVE	13	1
16	14	ALONE, PT. II	A.WALKER, E. SMAALAND, M. ARBEK, R. G. F. FEDIC, C. HOVIND, O. KRUT (A. WALKER, A. A. OCCIA, S. PAVELICH, F. FOLSTAD, D. HOLTON, HARTWIG, E. SMAALAND, M. PHAMMAR, M. ARBEK, C. HOVIND, F. B. OLSEN, D. SALVIK, G. GREVE, MER MUSIKK/RCA)	Alan Walker & Ava Max	11	10
15	15	FAITH	BLOODSHY/BOUNCE (S. AUKUSTICS, D. SAINT FELIX, N. JONBACK, C. KARLSSON, N. JONBACK, J. POSTMA, J. TORREDE, FLITER, O. PARTON, D. P. STEHR, D. SAINT FELIX, J. BIG BEAT/EMG)	Galantis & Dolly Parton Featuring Mr. Probz	10	19
11	16	YOU BROKE MY HEART AGAIN	TEKQOI (J. A. WOLLSTEIN)	Tekqoi & Aiko TEKQOI	11	5
17	17	USED TO LOVE	MARTIN GARRIX, A. NEDLER (MARTIN GARRIX, K. FOGELMARK, A. NEDLER, DEAN LEWIS)	Martin Garrix & Dean Lewis STMPD RECORDS/RCA	10	18
13	18	FOREVER YOURS (TRIBUTE)	AVICII (S. CAVAZZA, T. BERGLING, J. KASK, KYGO, D. MILLER, STING, M. THUNBERG, W. SESSL, S. FURRER)	Kygo With Avicii & Sandro Cavazza INEFFABLE/ISLAND/REPUBLIC	9	6
20	19	BODY BACK	GRYFFIN (M. ALLAN, B. REXHA, GRYFFIN, P. A. WESTERLUND, LAUREN CHRISTY)	Gryffin Featuring Maia Wright DARKROOM/GEFFEN/INTERSCOPE	14	20
24	20	SAL I FEEL LOVE	G. LAWRENCE (D. SUMMER, P. BELLOTTE, G. MORODER)	Sam Smith CAPITOL	8	18
21	21	PURPLE HAT	SOFI TUKKER, R. BYNON (S. WAWLEY, WELDT, HALPERN, R. BYNON, J. HUME, J. HOISINGTON)	Sofi Tukker ULTRA	15	20
25	22	THERAPY	DUKE DUMONT (DUKE DUMONT, Y. QUARTEY, H. RISTON)	Duke Dumont VIRGIN/ASTRALWERKS/CAPITOL	22	7
14	23	DELETE FOREVER	GRIMES (C. BOUCHER)	Grimes 4AD/BEGGARS GROUP	14	4
NEW	24	TONDO	DISCLOSURE (G. LAWRENCE, H. LAWRENCE, E. ROOSEVELT)	Disclosure ISLAND/CAPITOL	24	1
10	25	YOU'LL MISS ME WHEN I'M NOT AROUND	GRIMES (C. BOUCHER)	Grimes 4AD/BEGGARS GROUP	10	2
NEW	26	NIGHTS LIKE THIS	LOUD LUXURY, CID (M. L. MCCLAIN II, C. L. CID, J. DE PACE, A. J. FEDYK)	Loud Luxury X CID ARMADA	26	1
35	27	IN YOUR EYES	JUNIK, R. SCHULZ (A. GARPESTAD, PECK, S. DABRUCK, R. SCHULZ, T. TOMMERBAKKE, J. DOHR, G. KRAMER, G. ORMANSEN, SMAALAND, D. BIERBRODT, D. DEIMANN)	Robin Schulz Featuring Alida TONSPIEL/ATLANTIC	14	8
32	28	FALLING IN LOVE	DENNIS KRUISSEN (A. L. NEELY, M. ALITOU, J. MACDONALD, D. KRUISEN)	Dennis Kruiissen Featuring Andrew Langston ARMADA	18	7
29	29	TURN ME ON	RITON, D. HELDENS (V. CLARKE, N. R. HARRIS, R. TYSON, A. W. FELDER, H. SMITHSON, O. J. L. HELDENS, J. CONTAULTEN)	Riton X Oliver Heldens Featuring Vula MINISTRY OF SOUND/RCA	11	20
28	30	ON MY MIND	DIPLO, SIDEPIECE (S. G. PEARSON, C. J. ELLIOTT, M. A. ELLIOTT, T. W. PENZ, R. COOK, MEARS, D. RAGLAND)	Diplo & Sidepiece HIGHER GROUND/MADDECENT	25	12
30	31	THIS IS REAL	JAX JONES, M. RALPH (T. F. KWONG, WAH LAM, G. M. HENDERSON, M. COTTONE, J. OSISIOMA, EMENIKE)	Jax Jones & Ella Henderson POLYDOR/INTERSCOPE	25	16
19	32	VIOLENCE	GRIMES, G. LOCKHART (C. BOUCHER, G. LOCKHART)	Grimes & i_o 4AD/BEGGARS GROUP	19	7
40	33	LONELY	J. CORRY (L. THOMPSON, N. APPLEBAUM, N. APPLEBAUM, H. J. SUDWORTH, J. CORRY, M. N. HARVEY, L. THOMPSON)	Joel Corry PERFECT HAVOC/SYLUM/BIG BEAT/EMG	33	4
NEW	34	ECSTASY	DISCLOSURE (G. LAWRENCE, H. LAWRENCE, J. BURVICK, G. JONES, P. SHANNON, C. BARTLEE)	Disclosure ISLAND/CAPITOL	34	1
38	35	NEED YOUR LOVE	GRYFFIN, SEVEN LIONS (J. LINDBRANT, GRYFFIN, S. CAVAZZA, J. A. MONTALVO, A. GALVIN)	Gryffin, Seven Lions & Noah Kahan DARKROOM/GEFFEN/INTERSCOPE	12	19
43	36	SAD	CHICO ROSE (J. C. CUNNINGHAM, XXX TENTACION)	Chico Rose Featuring Afrojack SPINNIN	36	4
23	37	4AEM	GRIMES (C. BOUCHER, G. CHANDANSHIVE, N. FARAAZ, S. BHANSAALI, S. GARIMA)	Grimes 4AD/BEGGARS GROUP	18	4
18	38	SO HEAVY I FELL THROUGH THE EARTH	GRIMES (C. BOUCHER)	Grimes 4AD/BEGGARS GROUP	18	5
49	39	BORN TO LOVE	MEDUZA (M. VITALE, S. GIANI, L. DE GREGORIO, S. L. SHELDRAKE)	Meduza Featuring SHELLS DEFECTED	28	3
42	40	ONE NIGHT	MK X SONNY FODERA (M. KINCHEN, S. FODERA, R. MAZAHARI, ASADI)	MK x Sonny Fodera Featuring Raphaela ARE A 10/BIG ON BLUE/ULTRA	28	9
39	41	TEQUILA	JAX JONES, M. RALPH (T. F. KWONG, WAH LAM, M. RALPH, KEEN, J. M. BENNETT, J. SPINKS, U. OSISIOMA, EMENIKE, M. PICANDEI)	Jax Jones & Martin Solveig: Europa Staring RAYE POSITIVA/POLYDOR/INTERSCOPE	39	2
45	42	FREE	LOUIS THE CHILD (D. LOVE, F. KENNETT, R. HAULDREN, I. VALENZUELA, R. CHAHAYED)	Louis The Child With Drew Love LOUIS THE CHILD/INTERSCOPE	27	17
RE	43	YOU AND I	NOT LISTED (NOT LISTED)	Caribou MERGE	41	2
RE	44	COLD FEET	LOUD LUXURY, P. MARTIN (J. DE PACE, D. DIEHL, A. J. FEDYK, P. MARTIN)	Loud Luxury ARMADA	22	2
22	45	MY NAME IS DARK	GRIMES (C. BOUCHER)	Grimes 4AD/BEGGARS GROUP	22	2
NEW	46	EXPRESSING WHAT MATTERS	DISCLOSURE (G. LAWRENCE, H. LAWRENCE, D. F. PAICH, W. R. SCAGGS)	Disclosure ISLAND/CAPITOL	46	1
48	47	GREENLIGHTS	C. TARPLEY, KREWELLA (Y. YOUSAF, J. YOUSAF, C. TARPLEY)	Krewella MIXED KIDS	21	7
46	48	NEVER FELT A LOVE LIKE THIS	GALANTIS, HOOK N SLING (M. GALANTIS, H. HARPENAU, J. P. MANISCALCIO, P. PONTARE, S. A. FAKIR)	Galantis & Hook N Sling Featuring Dotan BIG BEAT/EMG	25	4
NEW	49	I'M THAT BITCH	NOT LISTED (NOT LISTED)	RuPaul WORLD OF WONDER	49	1
44	50	GET YOUR WISH	P. ROBINSON (P. ROBINSON)	Porter Robinson SAMPLE SIZED/MOM - POP	12	6



Gaga Feels The 'Love'

As "Stupid Love" by Lady Gaga (above) debuts at No. 5 on the Billboard Hot 100 (see page 1), the track blasts in at No. 1 on Hot Dance/Electronic Songs. It's her second leader on the latter list (which began in January 2013), after "Applause," which ruled for three weeks in August/September 2013. Thanks to both songs, Gaga remains the only female artist to have topped the chart without any accompanying acts.

Plus, Gaga's 2008 debut LP, *The Fame*, returns to No. 1 on Top Dance/Electronic Albums for the first time since November 2018 (7,000 equivalent album units, up 25%), extending its lead for the most chart-topping weeks — 109 — dating to the survey's 2001 inception.

On Dance Club Songs, Dutch DJ Chico Rose earns his first No. 1 with "Sad," featuring Afrojack, who collects his third. The song was remixed by Joel Corry, SLAY and VIZE, among others.

—GORDON MURRAY

TOP DANCE/ELECTRONIC ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
3	1	1 LADY GAGA	STREAMLINE/KONLIVE/CHERRY TREE/INTERSCOPE/IGA	The Fame	312
NEW	2	CARIBOU	MERGE	Suddenly	1
2	3	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	World War Joy	13
1	4	GRIMES	*AD	Miss Anthropocene	2
4	5	MARSHMELLO	JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	57
NEW	6	TYCHO	NINJA TUNE/MOM - POP	Simulcast	1
5	7	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	Carte Blanche	33
6	8	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Collage (EP)	174
7	9	ILLENIUM	ASTRALWERKS	Ascend	29
8	10	GRYFFIN	DARKROOM/GEFFEN/IGA	Gravity	20
9	11	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Memories...Do Not Open	152
10	12	GORILLAZ	PARLOPHONE/WARNER	Demon Days	267
11	13	ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER	A Moment Apart	130
12	14	ALAN WALKER	MER MUSIKK/RCA	Different World	64
13	15	MAJOR LAZER	MAD DECENT	Major Lazer Essentials	50
RE	16	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE/IGA	Born This Way	181
15	17	CALVIN HARRIS	COLUMBIA	Funk Wav Bounces Vol. 1	140
RE	18	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Sick Boy	98
RE	19	CALVIN HARRIS	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months	133
17	20	CLEAN BANDIT	BIG BEAT/ATLANTIC/AG	What Is Love?	63
20	21	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	Nothing But The Beat	268
18	22	AVICII	PRMD/ISLAND	True	177
16	23	DAFT PUNK	DAFT LIFE/PARLOPHONE/RHINO	Discovery	145
19	24	DAFT PUNK	DAFT LIFE/COLUMBIA	Random Access Memories	226
21	25	GALANTIS	BIG BEAT/ATLANTIC/AG	Church	4

DANCE/ELECTRONIC STREAMING SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	1 STUPID LOVE	Lady Gaga INTERSCOPE	1
1	2	RITMO (BAD BOYS FOR LIFE)	The Black Eyed Peas X J Balvin BEP/WE THE BEST/EPIC	20
2	3	HAPPIER	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	81
3	4	CLOSER	The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA	188
4	5	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA	159
6	6	THE MIDDLE	Zedd, Maren Morris & Grey INTERSCOPE	110
5	7	LOSE CONTROL	Meduza x Becky Hill x GOODBOYS VIRGIN/ASTRALWERKS/CAPITOL	9
7	8	DON'T LET ME DOWN	The Chainsmokers Feat. Daya DISRUPTOR/COLUMBIA	213
8	9	POST MALONE	Sam Feldt Feat. RANI SPINNIN/WARNER	36
9	10	SILENCE	Marshmello Feat. Khalid JOYTIME COLLECTIVE/RCA	134
12	11	HIGHER LOVE	Kygo X Whitney Houston RCA	36
10	12	HERE WITH ME	Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	52
11	13	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DJ SNAKE/GEFFEN/INTERSCOPE	75
13	14	GOOD THINGS FALL APART	Illenium & Jon Bellion ASTRALWERKS/CAPITOL	33
16	15	FADED	Alan Walker NOCOPYRIGHT SOUNDS/MER MUSIKK/ULTRA/RCA	207
14	16	DAY 'N' NITE	Kid Cudi FOOL'S GOLD/G.O.D./UNIVERSAL MOTOWN/REPUBLIC	67
15	17	WAKE ME UP!	Avicii PRMD/ISLAND/REPUBLIC	111
23	18	FEEL GOOD INC	Gorillaz PARLOPHONE/WARNER BROS	60
17	19	RIDE IT.	DJ Regard MINISTRY OF SOUND/EPIC	26
18	20	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini DISRUPTOR/COLUMBIA	53
19	21	STAYIN' ALIVE	Bee Gees RSD	94
22	22	ONE KISS	Calvin Harris & Dua Lipa COLUMBIA	79
21	23	BODY	Loud Luxury Feat. Brando ARMADA	72
RE	24	FAMILY	The Chainsmokers With Kygo DISRUPTOR/COLUMBIA	3
25	25	CALL YOU MINE	The Chainsmokers & Bebe Rexha DISRUPTOR/COLUMBIA	34

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DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 SAD SPINNIN'	Chico Rose Feat. Afrojack	11
4	2	GG THERAPY VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont	5
5	3	USED TO LOVE STMPD RECORDS/RCA	Martin Garrix & Dean Lewis	8
6	4	LOVE HANGOVER 2020 MOTOWN/CAPITOL	Diana Ross	6
8	5	GIRLS NIGHT OUT STARGIRL/DAUMAN	Debbie Gibson	8
1	6	ALL NIGHT LONG ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue & RetroVision	13
10	7	FOREVER YOURS (TRIBUTE) INEFFABLE/ISLAND/REPUBLIC	Kygo With Avicii & Sandro Cavazza	5
16	8	PERSONAL JESUS LOVE ANIMAL	Michelle Kash	5
3	9	(I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Elton John & Taron Egerton	11
14	10	TURN YOUR WORLD AROUND RADIKAL	Bimbo Jones & Thelma Houston	7
17	11	CP-1 COLUMBIA	Love Regenerator	4
7	12	BAILA CONMIGO SONY MUSIC LATIN	Jennifer Lopez	10
9	13	I DON'T SEARCH I FIND LIVE NATION/INTERSCOPE	Madonna	13
18	14	ANTHEM ASTRALWERKS/CAPITOL	Connor Bvrns, Bonn	7
15	15	ALIVE AUDIO4PLAY	Joey Suarez	9
21	16	AMERICAN BEAUTY JAPANICA	Alya	6
25	17	DON'T LEAVE ME LONELY RCA	Mark Ronson Feat. YEBBA	4
13	18	RAISING HELL KEMOSABE/RCA	Kesha Feat. Big Freedia	12
33	19	BORN TO LOVE DEFECTED	Meduza Feat. SHELLS	3
19	20	ANYTHING FOR YOU CARRILLO	Rosabel Feat. Tamara Wallace	12
28	21	DEEP INSIDE OF ME SPINNIN'	Vintage Culture & Adam K Feat. MKLA	3
24	22	GOOD MAN SONGBIRD/DAUMAN	Hilary Roberts	5
20	23	ON MY MIND HIGHER GROUND	Diplo & SIDEPiece	10
22	24	BREAK THE WHEEL DAUMAN	Kendra Erika	12
11	25	LIVING FOR THE MUSIC SWISHCRAFT	Brett Osterhaus & Debby Holiday	9
27	26	MONEY RADIKAL	Klaas	5
30	27	FEELS LIKE LOVE HOUSE OF PRIDE	Raquela	4
32	28	PHYSICAL WARNER	Dua Lipa	3
28	29	I WANT IT ALL CUTTING	Julio Mena	5
23	30	DON'T START NOW WARNER	Dua Lipa	16
37	31	HAPPY TOGETHER PEACEMAN	Sir Ivan	3
HOT SHOT DEBUT	32	STUPID LOVE INTERSCOPE	Lady Gaga	1
46	33	AIN'T NO TAYLOR SWIFT CIRCLE II	Ladi Rosa	2
35	34	GET BACK TO LOVE DAUMAN	Kris James	8
44	35	IMPULSE PERRY TWINNS	The Perry Twins Feat. Jania	2
36	36	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	13
26	37	ENERGY GLIDESONIC	Glidesonic	14
34	38	JUST THE SAME SONY MUSIC CANADA/418	AP3	9
NEW	39	TIME MACHINE RCA	Alicia Keys	1
39	40	RITMO (BAD BOYS FOR LIFE) BEP/WE THE BEST/EPIC	The Black Eyed Peas X J Balvin	18
NEW	41	A PALE COLUMBIA	Gesaffelstein & Rosalia	1
12	42	IN THE DARK SPINNIN'	Vintage Culture, Fancy Inc	15
NEW	43	REACT ACCESS	The Pussycat Dolls	1
31	44	RABBIT HOLE COLUMBIA	CamelPhat Feat. Jem Cooke	14
NEW	45	I'M ALIVE INSPIROS	Gaurika Feat. Sean Kingston	1
NEW	46	DRUNK ON YOU 4 CHORD	Betty Reed	1
43	47	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	10
NEW	48	THE BOX BIRD VISION/ATLANTIC	Roddy Ricch	1
47	49	ONE NIGHT AREA 10/BIG ON BLUE/ULTRA	MK x Sonny Fodera Feat. Raphaella	8
NEW	50	CHAKA KHAN SIDEWALK/CURB	Andreas Moss Feat. Sinclair	1

BOXSCORE

MAR. 14 2020

CONCERT GROSSES

RANK	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE		PROMOTER
			ACTUAL	CAPACITY	
1	\$7,453,138 \$774.50/\$293.50/\$183.50/ \$123.50	EAGLES AMERICAN AIRLINES CENTER, DALLAS, TEXAS FEB. 29-MARCH 1	25,650		LIVE NATION
2	\$5,499,944 \$500/\$49.50	AVENTURA UNITED CENTER, CHICAGO, ILL. FEB. 27-29	40,442		LIVE NATION
3	\$3,308,230 \$500/\$59.50	AVENTURA TOYOTA CENTER, HOUSTON, TEXAS FEB. 14, 22	22,734		LIVE NATION
4	\$3,022,752 \$500/\$39.50	AVENTURA TD GARDEN, BOSTON, MASS. MARCH 1-2	22,605		LIVE NATION
5	\$2,672,325 \$2,000/\$125	GUNS N' ROSES AMERICAN AIRLINES ARENA, MIAMI, FLA. JAN. 31	11,193		ON LOCATION EVENTS LLC
6	\$2,572,193 \$229/\$183/\$138/\$91/\$55	VAN MORRISON THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS, NEV. FEB. 5, 7-8	11,881	12,511	CAESARS ENTERTAINMENT, LIVE NATION
7	\$2,498,351 \$179.34	ANDREA BOCELLI AMALIE ARENA, TAMPA, FLA. FEB. 14	13,931		DEB PRODUCTIONS/DAVID STALJA/IN CHARGE OF THE PERFORMANCES
8	\$2,006,790 (\$1,815.234 EUROS) \$265.33/\$46.43	BRYAN ADAMS WIZINK CENTER, MADRID, SPAIN DEC. 9	12,874	16,145	DOCTOR MUSIC PRODUCTIONS
9	\$1,920,593 \$500/\$39.50	AVENTURA AMERICAN AIRLINES CENTER, DALLAS, TEXAS FEB. 13	12,926		LIVE NATION
10	\$1,888,460 (\$1,697.264 EUROS) \$123.19/\$44.51	RAPHAEL WIZINK CENTER, MADRID, SPAIN DEC. 19-20	22,555	24,806	RLM PRODS
11	\$1,766,289 \$184.43	ANDREA BOCELLI INFINITE ENERGY CENTER, DULUTH, GA. FEB. 13	9,577	10,883	GELB PRODUCTIONS
12	\$1,705,730 (\$1,537.538 EUROS) \$46.82/\$40.05	VETUSTA MORLA WIZINK CENTER, MADRID, SPAIN DEC. 27-29	39,273	48,285	ESMERARTE
13	\$1,656,701 \$229/\$183/\$138/\$91/\$55	VAN MORRISON THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS, NEV. JAN. 31-FEB. 1	7,528	8,343	CAESARS ENTERTAINMENT, LIVE NATION
14	\$1,626,485 \$159.02	ANDREA BOCELLI SPECTRUM CENTER, CHARLOTTE, N.C. FEB. 16	10,228	12,323	GELB PRODUCTIONS
15	\$1,600,090 (\$1,443.073 EUROS) \$97.58/\$43.58	JOAN MANUEL SERRAT & JOAQUIN SABINA WIZINK CENTER, MADRID, SPAIN JAN. 20-21	22,672	25,042	GET IN
16	\$1,317,506 \$395/\$60	CHER PARK THEATER, LAS VEGAS, NEV. FEB. 19-21	8,253	10,358	AGE PRESENTS, MGM RESORTS INTERNATIONAL
17	\$1,256,949 \$272.50/\$190.75/\$152.60/ \$103.55/\$59.95	MARIAH CAREY THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS, NEV. FEB. 26, 28-29	9,699	9,960	CAESARS ENTERTAINMENT, LIVE NATION
18	\$1,200,810 \$292.25/\$263.91/\$172.61/ \$107.11/\$82.81	GWEN STEFANI ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS, NEV. FEB. 19, 21-22	10,984	12,657	CAESARS ENTERTAINMENT, LIVE NATION
19	\$1,191,848 \$272.50/\$190.75/\$152.60/ \$103.55/\$59.95	MARIAH CAREY THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS, NEV. FEB. 19, 21-22	8,618	9,302	CAESARS ENTERTAINMENT, LIVE NATION
20	\$1,122,296 \$272.50/\$190.75/\$150.60/ \$103.55/\$59.95	MARIAH CAREY THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS, NEV. FEB. 14-15	8,142	8,443	CAESARS ENTERTAINMENT, LIVE NATION
21	\$922,752 (\$819.949 EUROS) \$110.88/\$65.22	JONAS BROTHERS WIZINK CENTER, MADRID, SPAIN FEB. 16	13,829		LIVE NATION
22	\$896,292 \$121.07	KISS ALLEN COUNTY WAR MEMORIAL COLISEUM, FORT WAYNE, IND. FEB. 16	7,403		LIVE NATION
23	\$895,713 \$97.04	KISS GREENSBORO COLISEUM, GREENSBORO, N.C. FEB. 8	9,230		LIVE NATION
24	\$883,227 \$119.13	KISS PEORIA CIVIC CENTER, PEORIA, ILL. FEB. 15	7,414		LIVE NATION
25	\$853,783 \$105/\$90.75/\$80.75/\$35.75	MIRANDA LAMBERT AMERICAN AIRLINES CENTER, DALLAS, TEXAS FEB. 8	11,516		LIVE NATION
26	\$815,555 \$112.40	KISS RUPP ARENA, LEXINGTON, KY. FEB. 13	7,256		LIVE NATION
27	\$811,322 \$181/\$141/\$101/\$81/\$61	MARC ANTHONY AMERICAN AIRLINES CENTER, DALLAS, TEXAS FEB. 28	7,333		CARDENAS MARKETING NETWORK
28	\$791,430 \$117.91	KISS SMHU ARENA, MANCHESTER, N.H. FEB. 1	6,712		LIVE NATION
29	\$788,672 (\$71,155 EUROS) \$96.24/\$42.98	JOAN MANUEL SERRAT & JOAQUIN SABINA WIZINK CENTER, MADRID, SPAIN FEB. 11	11,330	12,553	GET IN
30	\$732,869 \$100.70	KISS COLONIAL LIFE ARENA, COLUMBIA, S.C. FEB. 11	7,278		LIVE NATION
31	\$729,012 \$88.83	KISS XCEL ENERGY CENTER, ST. PAUL, MINN. FEB. 24	8,207		LIVE NATION
32	\$712,645 \$106.78	KISS PPL CENTER, ALLENTOWN, PA. FEB. 4	6,674		LIVE NATION
33	\$691,358 \$96.50/\$26.50	ZAC BROWN BAND PINNACLE BANK ARENA, LINCOLN, NEB. FEB. 29	9,788	10,675	LIVE NATION
34	\$680,811 (\$614,081 EUROS) \$56.10/\$34.37	ESTOPA WIZINK CENTER, MADRID, SPAIN DEC. 26	15,051	16,085	HEREDIA PRODUCCIONES
35	\$658,280 (\$510,707) \$63.80/\$35.45	THE SCRIPT FIRST DIRECT ARENA, LEEDS, ENGLAND FEB. 21	11,745	12,722	SJM CONCERTS



Aventura's Impact

Aventura (above) crowds the Boxscore chart with four top 10 entries. The superstar Latin bachata group makes an appearance due to domestic reports from its reunion *Inmortal* Tour. At No. 2 are its three shows at Chicago's United Center, which grossed \$5.5 million and sold over 40,000 tickets, according to figures reported to Billboard Boxscore. Shows at Houston's Toyota Center, Boston's TD Garden and Dallas' American Airlines Center follow at Nos. 3, 4 and 9, respectively. As of the group's March 5 show in Washington, D.C., the tour has grossed \$24.1 million since its Feb. 5 launch at The Forum in Inglewood, Calif. The trek will run through April 25, wrapping at Toronto's Scotiabank Arena.

—ERIC FRANKENBERG

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My Billboard Moment

Sounwave

SONGWRITER-PRODUCER

Compton, Calif., native Sounwave, born Mark Spears, is an in-house producer at the record label Top Dawg Entertainment and has had a hand in every release from rapper Kendrick Lamar since his self-titled debut EP in 2009, including *Black Panther: The Album* (2018) and the albums *DAMN.* (2017) and *To Pimp a Butterfly* (2015). Sounwave, who has also produced for *Ab-Soul*, *Jay Rock*, *Bleachers* and *St. Vincent*, recalls the Grammy Award-winning success of Lamar's jazz- and funk-inspired *Butterfly*.

In 2014 we took a very important trip to South Africa, which opened our eyes to our homeland and touched us in a very special way. That's when this album started. Sitting in [Nelson] Mandela's house in Johannesburg, we said, "This is the sound, this is the message." It was something we had to get out. We felt it from deep in our hearts. Kendrick trusted me in building the album's very delicate sound. It all unfolded as we picked the lineup, including collaborations with jazz players Terrace Martin, Kamasi Washington, Robert Glasper and my guy Thundercat.

Of course, we were surprised it hit No. 1 [on the Billboard 200], but to spend 125 weeks on the chart with an album like this that represents the culture was amazing. Just being there at the Grammys, the energy was electric. Once "Alright" won [best rap song], it was the cherry on top. I haven't matched that feeling.

To get a No. 1 or Grammy, it solidifies that you're actually doing something good and not just wasting your time. We don't work toward those things, but when it happens, man, it's a good feeling. —AS TOLD TO NICK WILLIAMS

"Watching Sounwave inspired me to be the engineer I am today. His work ethic, discipline and creative hunger are all second to none."

—DEREK "MIXEDBYALI" ALI,
TOP DAWG ENTERTAINMENT/
ENGINE EARS

THE LEGACY

To *Pimp a Butterfly* hit No. 1 on the Billboard 200 and Top Rap Albums charts and spent 125 and 79 weeks on each, respectively.

The album earned 11 Grammy nominations — including for album, song and record of the year ("Alright") — and one win for best rap song.

Sounwave and collaborators on Lamar's *DAMN.* won the Pulitzer Prize for Music in 2018, the first time a rap release ever received the honor.

Sounwave photographed by Gari Askew II on Feb. 27 in Los Angeles.

billboard



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