

A surreal painting of Lil Baby sitting on the edge of a large, light-colored rock cliff. He is wearing a light blue long-sleeved shirt, dark pants, and blue sneakers. He is looking down at a small object in his hands. To his left, two small white goats are perched on the cliff. In the background, a body of water and distant hills are visible under a blue sky. In the foreground, a dark goat stands on the left, and two white goats are on the right. The overall style is painterly and surreal.

MY TURN *Lil Baby*

NEW ALBUM OUT NOW



billboard

FEBRUARY 29, 2020 • BILLBOARD.COM

FROM RIGHTS TO RICHES

WHAT MUSIC COPYRIGHT
IS WORTH TODAY

ARE YOU (IN)EXPERIENCED?

LIL MANAGERS
GIVE LABELS
BIG HEADACHES

It's J Balvin's World

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





GUESS

J BALVIN

A black and white portrait of the rapper Pop Smoke. He is shown from the chest up, wearing a dark long-sleeved shirt. He has short dreadlocks and is wearing rimless glasses. He is heavily accessorized with multiple thick, diamond-encrusted Cuban link necklaces, a large diamond-encrusted medallion, several diamond-encrusted rings, and a diamond-encrusted watch. He is looking slightly to the left of the camera with a serious expression.

POP SMOKE
1999 - 2020

billboard

Hot 100

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



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

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

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

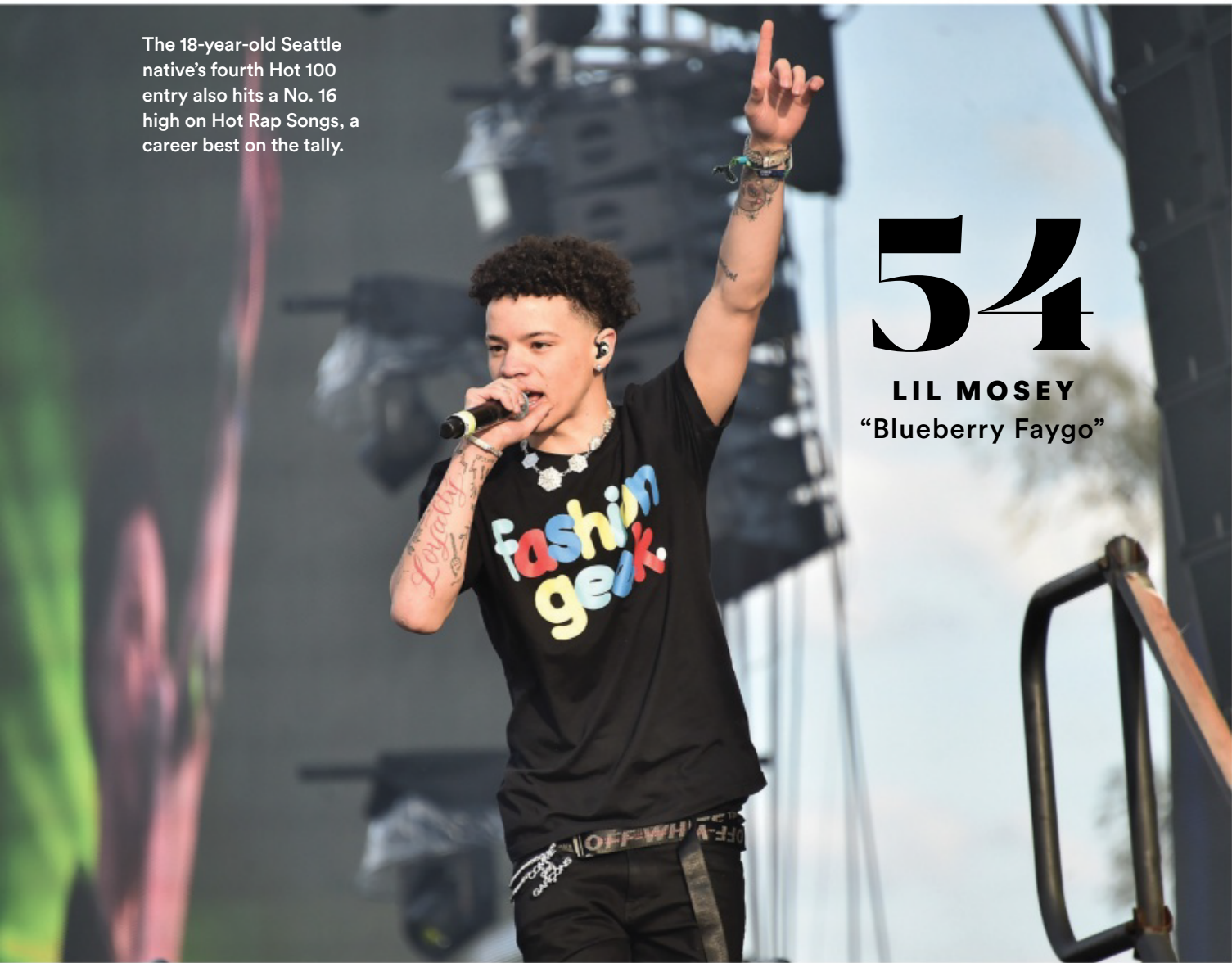
Eilish co-wrote “Time” — which launches at No. 1 on Digital Song Sales with 25,000 sold and No. 6 on Streaming Songs with 20.6 million U.S. streams, according to Nielsen Music/MRC Data — with her brother, Finneas O’Connell, who goes by Finneas and produced the track with Stephen Lipson. It features orchestral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

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

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 THE BOX 30ROC (R.W.MOORE, JR., S.GLOADE)		Roddy Ricch BIRD VISION/ATLANTIC	1	11
2	2	2	LIFE IS GOOD OZ.D.HILL (N.D.WILBURN, A.GRAHAM, D.HILL, O.YILDRIM, AMBEZZA)		Future Feat. Drake FREEBANDZ/EPIC	2	6
3	3	3	CIRCLES POST MALONE, FRANK DUKES, L.BELL (L.B.BELL, A.R.POST, A.FEENY, W.T.WALSH, K.GUNESBERK)		Post Malone REPUBLIC	1	25
5	5	4	DANCE MONKEY ● K.KERSTING (T.WATSON)		Tones And I BAD BATCH/ELEKTRA/EMG	4	20
9	6	5	DON'T START NOW I.KIRKPATRICK (C.AILIN, I.KIRKPATRICK, E.W.SCHWARTZ, D.LIPA)		Dua Lipa WARNER	5	16
7	7	6	ROXANNE 94SKRT, JAE GREEN (A.ZERVAS, J.JENNINGS, J.GREENSPAN, L.L.ARUE)		Arizona Zervas ARIZONA ZERVAS/COLUMBIA	4	16
4	4	7	MEMORIES A.LEVINE, THE MONSTERS & STRANGERZ (A.N.LEVINE, M.R.POLLACK, J.D.BELLION, J.K.JOHNSON, S.JOHNSON, J.K.HINDLIN)		Maroon 5 222/INTERSCOPE	2	22
6	8	8	SOMEONE YOU LOVED ▲ TMS (L.CAPALDI, ROMANS, B.KOHN, P.KELLEHER, T.BARNES)		Lewis Capaldi VERTIGO/CAPITOL	1	41
-	11	9	AIR POO BEAR, THE AUDIBLES (J.D.BIEBER, J.BOYD, Q.K.MARSHALL, D.JORDAN, J.GIANNOS)		Justin Bieber Feat. Quavo SCHOOLBOY/RAYMOND BRAUN/DEF JAM	9	2
15	12	10	BLINDING LIGHTS MAX MARTIN, O.HOLTER, THE WEEKND (A.TESFAYE, A.BALSHE, J.QUENNEVILLE, MAX MARTIN, O.HOLTER)		The Weeknd XO/REPUBLIC	10	12

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



54
LIL MOSEY
“Blueberry Faygo”

You officially released the song on Feb. 7 after it leaked in November. What happened?
I made it in Seattle — when I heard the beat, I went in and freestyled. It took a while to clear [the sample from Johnny Gill’s 1990 song “My, My, My”]. That’s why it took a minute to get out and why it leaked. People started showing me it leaked and was blowing up. They were telling me to take it down.

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

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



1
RODDY RICCH
“The Box”

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

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

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
11	13	21	LOSE YOU TO LOVE ME		Selena Gomez MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J.D. TRANTER, M.L. LARSSON, R. FREDRIKSSON)	1	18
					INTERSCOPE		
16	20	22	GOOD AS HELL		Lizzo RICKY REED (E.B. FREDERIC, M. JEFFERSON)	3	26
					NICE LIFE/ATLANTIC		
NEW		23	NUMBERS		A Boogie Wit da Hoodie LONDON ON DA TRACK (A BOOGIE WIT DA HOODIE, L.T. HOLMES, R.W. MOORE, JR., S.G. KITCHENS)	23	1
NEW		24	FOREVER		Justin Bieber POO BEAR, HARV (J.D. BIEBER, J. BOYD, B. HARVEY, J.T. HUIE, A. DARWISH, A.R. POST, L.B. BELL, B. WALSH)	24	1
					SCHOOLBOY/RAYMOND BRAUN/DEF JAM		
31	26	25	MY OH MY		Camila Cabello FRANK DUKES (K.C. CABELLO, A. FEENY, L.B. BELL, S. KOTECHEA, A. CLEMONS JR., J.L. KIRK)	25	11
					SYCO/EPIC		
21	21	26	HIGH FASHION		Roddy Ricch MUSTARD, GYLTRYPP (R.W. MOORE, JR., D.I. MCFARLANE, S.R. KHAN ZAMAN KHAN)	20	8
					BIRD VISION/ATLANTIC		
27	25	27	FALLING		Trevor Daniel KC SUPREME, CHARLIE HANDSOME, TAZ TAYLOR (T. NEILL, TAZ TAYLOR, CHARLIE HANDSOME, K. CANDILORA II)	25	14
					ALAMO/INTERSCOPE		
24	24	28	WOAH		Lil Baby QUAY GLOBAL (D. JONES, C. ROSSER)	16	15
					QUALITY CONTROL/MOTOWN/CAPITOL		
30	31	29	YOU SHOULD BE SAD		Halsey G. KURSTIN (G. KURSTIN, A. FRANGIPANE)	26	6
					CAPITOL		
25	29	30	BAD GUY		Billie Eilish FINNEAS (B.E. O'CONNELL, F.B. O'CONNELL)	1	47
					DARKROOM/INTERSCOPE		
22	27	31	NO GUIDANCE		Chris Brown VINYLZ, J. LOUIS, 40, T. WALTON, C.M. BROWN, A. GRAHAM, A. HERNANDEZ, N.J. SHEBIB, J. HUIZAR, T. WALTON, M.J. SAMUELS, N.A.A. CHARLES, T.J. BRYANT, M.P. LEBRUN	5	37
					CBE/RCA		
28	33	32	SENORITA		Shawn Mendes & Camila Cabello ANDREW WATT, BENNY BLANCO (S. MENDES, K.C. CABELLO, A. WOTMAN, B.J. LEVIN, A. TAMPOSI, C.E. AITCHISON, J. PATTERSON, M.A. HOIBERG)	1	35
					SYCO/ISLAND/EPIC/REPUBLIC		
29	32	33	WHAT A MAN GOTTA DO		Jonas Brothers D. STEWART, R.B. TEDDER (D. STEWART, R.B. TEDDER, J. AGOMBAR, N.J. JONAS, P.K. JONAS II, J. JONAS)	16	5
					REPUBLIC		
34	34	34	KINFOLKS		Sam Hunt Z. CROWELL (S.L. HUNT, Z. CROWELL, J. FLOWERS, J. OSBORNE)	34	19
					MCA NASHVILLE		
26	30	35	HIGHEST IN THE ROOM		Travis Scott OZ, NIK, D.M.G. DEAN (TRAVIS SCOTT, O.YILDRIM, N. FRASCONA, M.G. DEAN)	1	20
					CACTUS JACK/EPIC		
20	28	36	GODZILLA		Eminem D.A. DOMAN (M. MATHERS III, L.E. RESTO, D.L. DOMAN, J.A. HIGGINS, A. VILLASANA)	3	5
					SHADY/AFTERMATH/INTERSCOPE		
32	35	37	TRAMPOLINE		SHAED SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)	13	38
					PHOTO FINISH/CAROLINE		
36	38	38	ONE MAN BAND		Old Dominion S. MCANALLY (M. RAMSEY, T. ROSEN, B.F. TURSI, J. OSBORNE)	20	26
					RCA NASHVILLE		
40	40	39	I DON'T CARE		Ed Sheeran & Justin Bieber MAX MARTIN, SHELLBACK, FRED (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J.D. BIEBER, J. BOYD)	2	38
					SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		
44	36	40	RITMO (BAD BOYS FOR LIFE)		The Black Eyed Peas X J Balvin WILLIAM K. HARRIS (W. ADAMS, A. PINEDA, K. HARRIS, J.A. OSORIO, BALVIN, F. BONTEMPI, M. GAFFEY, P.W. GLENISTER, A. GORDON, G. SPAGNER)	36	13
					BEP/WE THE BEST/EPIC		
38	37	41	SUCKER		Jonas Brothers R.B. TEDDER, FRANK DUKES (R.B. TEDDER, J. JONAS, A. FEENY, L.B. BELL, N.J. JONAS, P.K. JONAS II)	1	46
					REPUBLIC		
37	39	42	ONLY HUMAN		Jonas Brothers SHELLBACK (J. JONAS, P.K. JONAS II, N.J. JONAS, SHELLBACK)	18	35
					REPUBLIC		
51	45	43	HOMESICK		Kane Brown D. HUFF (K. BROWN, B. BERRYHILL, M.J. MCGINN, T. PHILLIPS)	43	14
					ZONE 4/RCA NASHVILLE		
53	48	44	I HOPE		Gabby Barrett R. COPPERMAN (Z. KALE, J.M. NITE, G. BARRETT)	44	8
					WARNER MUSIC NASHVILLE/WAR		
35	41	45	TRUTH HURTS		Lizzo RICKY REED, TELE (E.B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	1	42
					NICE LIFE/ATLANTIC		
NEW		46	TO DIE FOR		Sam Smith STARGATE, JIMMY NAPES (S. SMITH, J.J. NAPIER, M.S. ERIKSEN, T.E. HERMANSEN)	46	1
					CAPITOL		
42	42	47	TUSA		Karol G & Nicki Minaj OVY ON THE DRUMS (KAROL G, D.T. MARAJ, D. ECHAVARRIA OVIEDO, K.M. CRUZ MORENO)	42	12
					YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE		
NEW		48	G N F (GIVE NO FXX)		Migos, Young Thug & Travis Scott DJ DUREL, J.L.ETRANGER, MURDA BEATZ (TRAVIS SCOTT, Q.K. MARSHALL, K.K. BALL, K. CEPHUS, S.L. LINDSTROM, D. MCPHERSON, J.J. MCINTYRE, J.L. WILLIAMS)	48	1
					QUALITY CONTROL/MOTOWN/CAPITOL		
NEW		49	DIOR		Pop Smoke 808MELOBEATS (A. LOBLACK, B. JACKSON)	49	1
					VICTOR VICTOR WORLDWIDE/REPUBLIC		
46	49	50	SUM 2 PROVE		Lil Baby TWYSTED GENIUS (D. JONES, D. PORTIS)	16	6
					QUALITY CONTROL/MOTOWN/CAPITOL		

10 | **THE WEEKND**
“Blinding Lights”

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



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

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

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OH, THE PLACES HE'LL GO!

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FAN GIRL

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

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

LAUV

THE BIGGEST INDEPENDENT ARTIST IN THE WORLD
5 BILLION STREAMS



~ **how i'm feeling** ~

OUT MARCH 6

AWAL

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

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



BILLBOARD LATIN FEST+

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



BILLBOARD MUSIC WEEK

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

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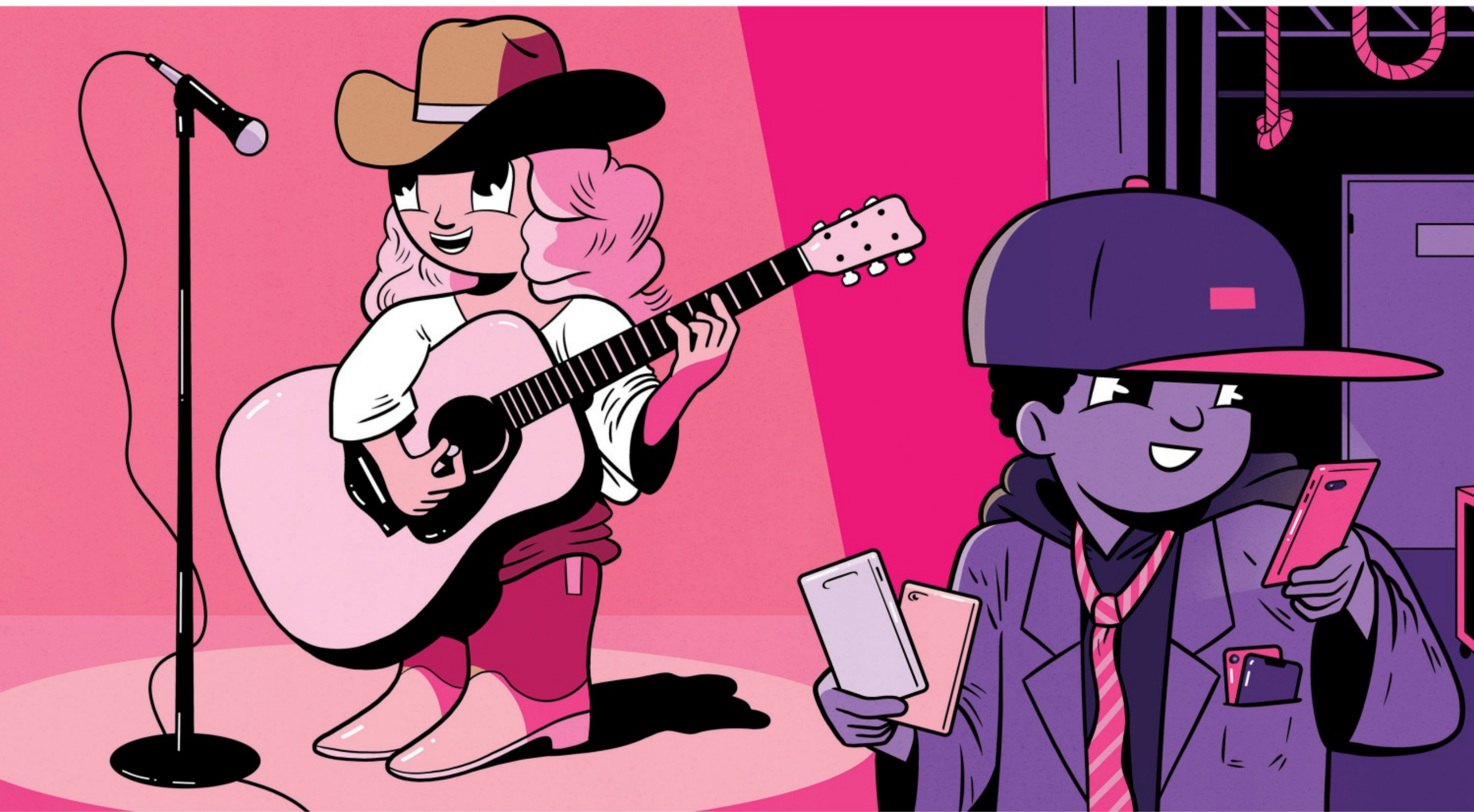
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BEST NEW ARTIST
SONG OF THE YEAR – “SOMEONE YOU LOVED”

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The Market

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



Are You Experienced?

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

BY STEVE KNOPPER

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

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

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

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

This can be a bigger issue for young

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

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

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

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

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

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

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

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

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

—BRANDON GINSBERG,
RED LIGHT MANAGEMENT

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

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

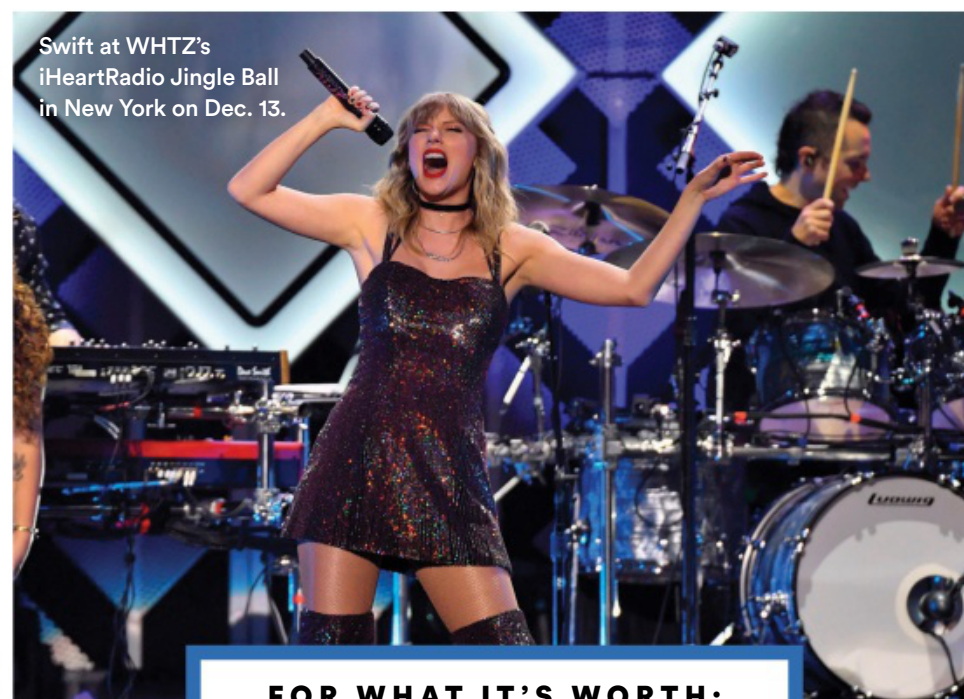
Cordae from his aunt’s house. “I was about to approach him to say, ‘You’re too talented to do this by yourself,’ ” recalls Hospedales. “And he started the call by saying, ‘I think you should be my manager.’ ” Hospedales managed Cordae from his first show in 2018 at Rolling Loud Festival before stepping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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

—ED CHRISTMAN

MARKET WATCH

24.94B

↑ 2.7%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

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

14.47M

↑ 4.2%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

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

167.6B

↑ 19.7%

TOTAL ON-DEMAND STREAMS YEAR OVER YEAR TO DATE

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

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



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INSIGHTS

IS THE MUSIC COPYRIGHT BUSINESS WORTH MORE THAN EVER?

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

BY WILL PAGE

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

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

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

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

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

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

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

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

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

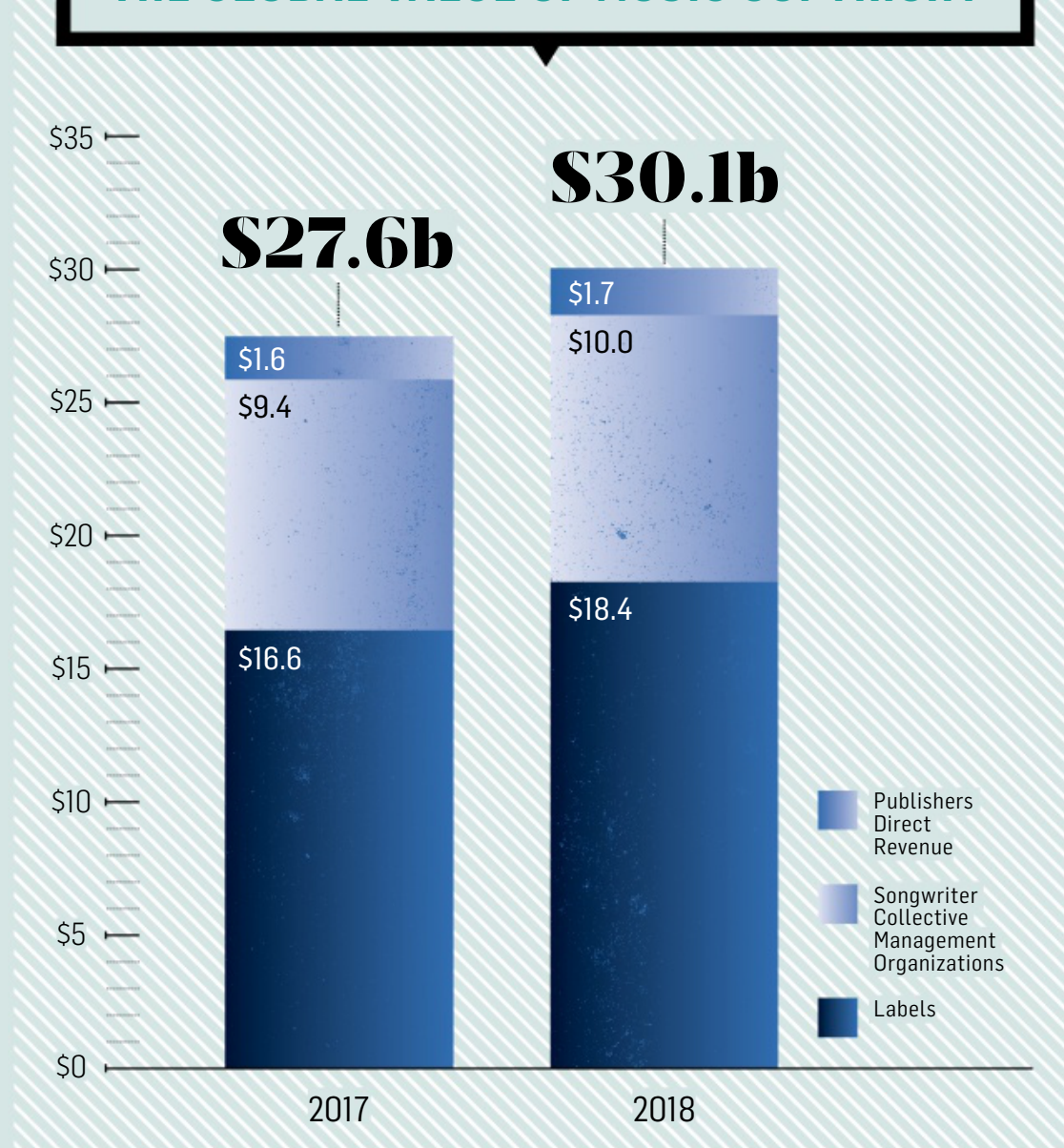
When the global music business began to recover in 2014, all three sources of revenue grew at broadly similar rates. Over the last two years, however, recording revenue has grown much faster, and its share of the global value of music copyright has increased from 60% to 61% — without reducing, in absolute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

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

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

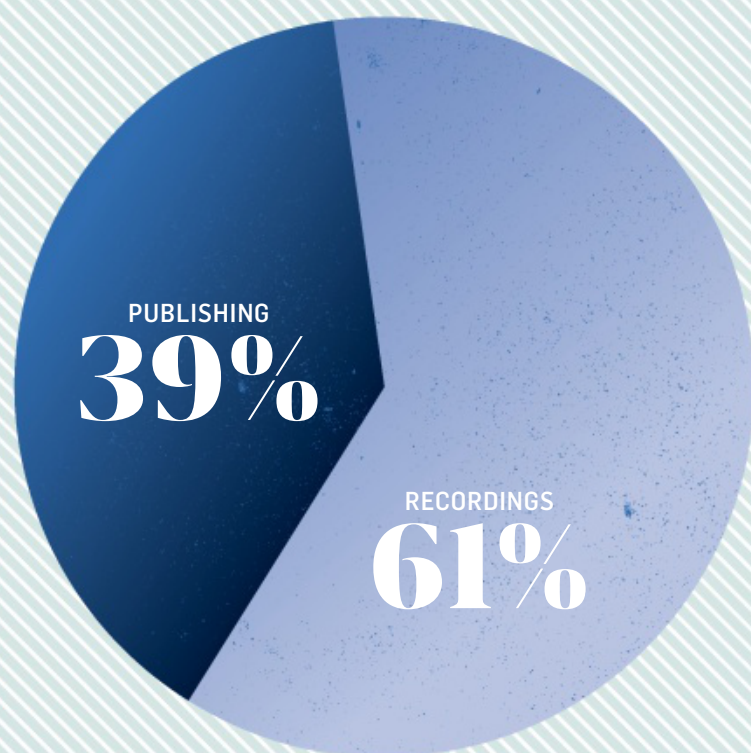
It's still possible to make some comparisons, however. IFPI has said that the recorded-music business was worth \$23.9 billion in 2001, the earliest year for which consistent data is available. The industry was 20% short of that figure in 2018, in nominal terms. However, about a tenth of that 2001 revenue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

THE GLOBAL VALUE OF MUSIC COPYRIGHT

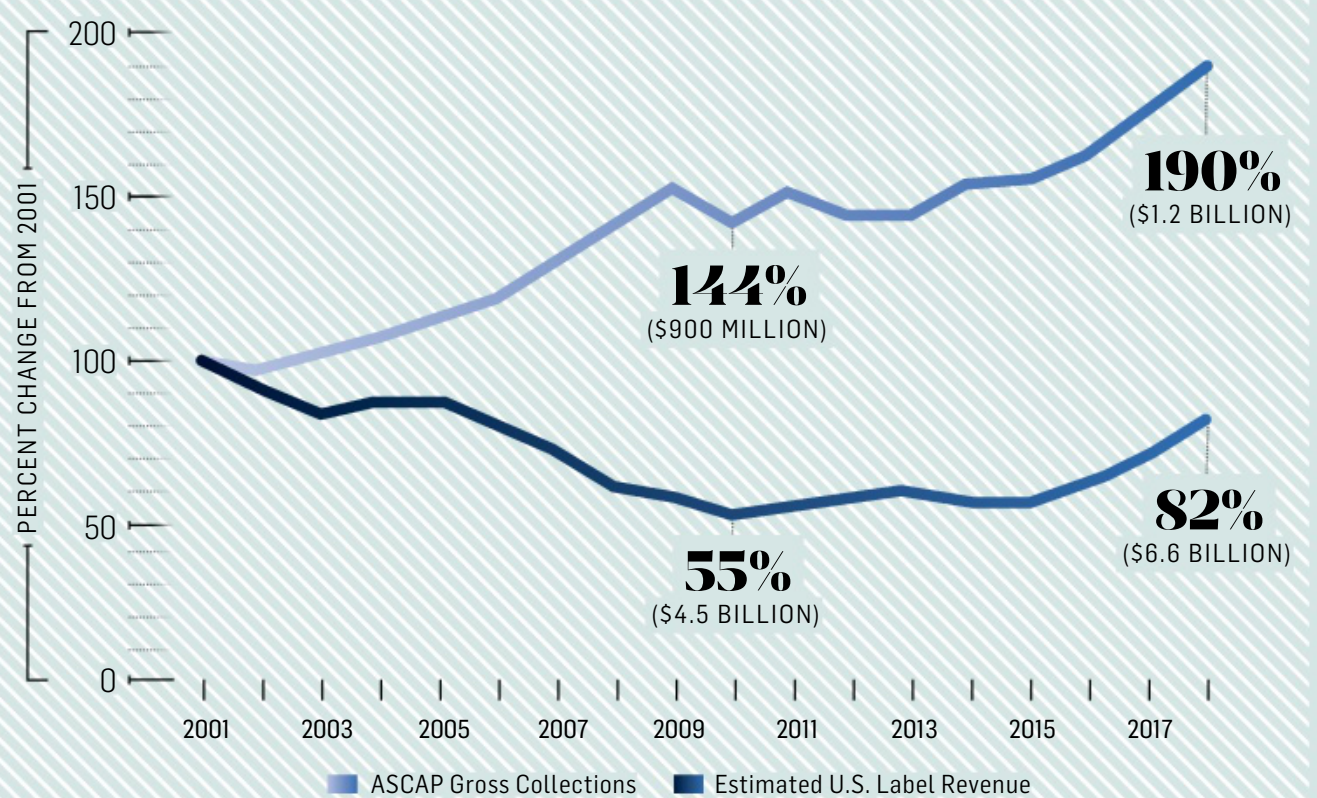


● DOUG STONE AND TERRY MCBRIDE SIGNED WITH APA NASHVILLE. ● AUSTRALIAN ARTIST TONES AND I SIGNED AN INTERNATIONAL NEIGHBORING RIGHTS DEAL WITH KOBALT.

THE GLOBAL VALUE OF MUSIC COPYRIGHT IN 2018



INDEX OF ASCAP COLLECTIONS AND U.S. LABEL REVENUE



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

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

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

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

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

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

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

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

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

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

WHY MOST PRICES RISE BUT THE SONG REMAINS THE SAME

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

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

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

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

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

South Africa's Copyright Fight

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

BY DANIEL FRIEDMAN and ALEXEI BARRIONUEVO



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

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

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

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

At the heart of the debate is whether

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

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

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

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

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

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

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

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

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

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

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

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

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

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

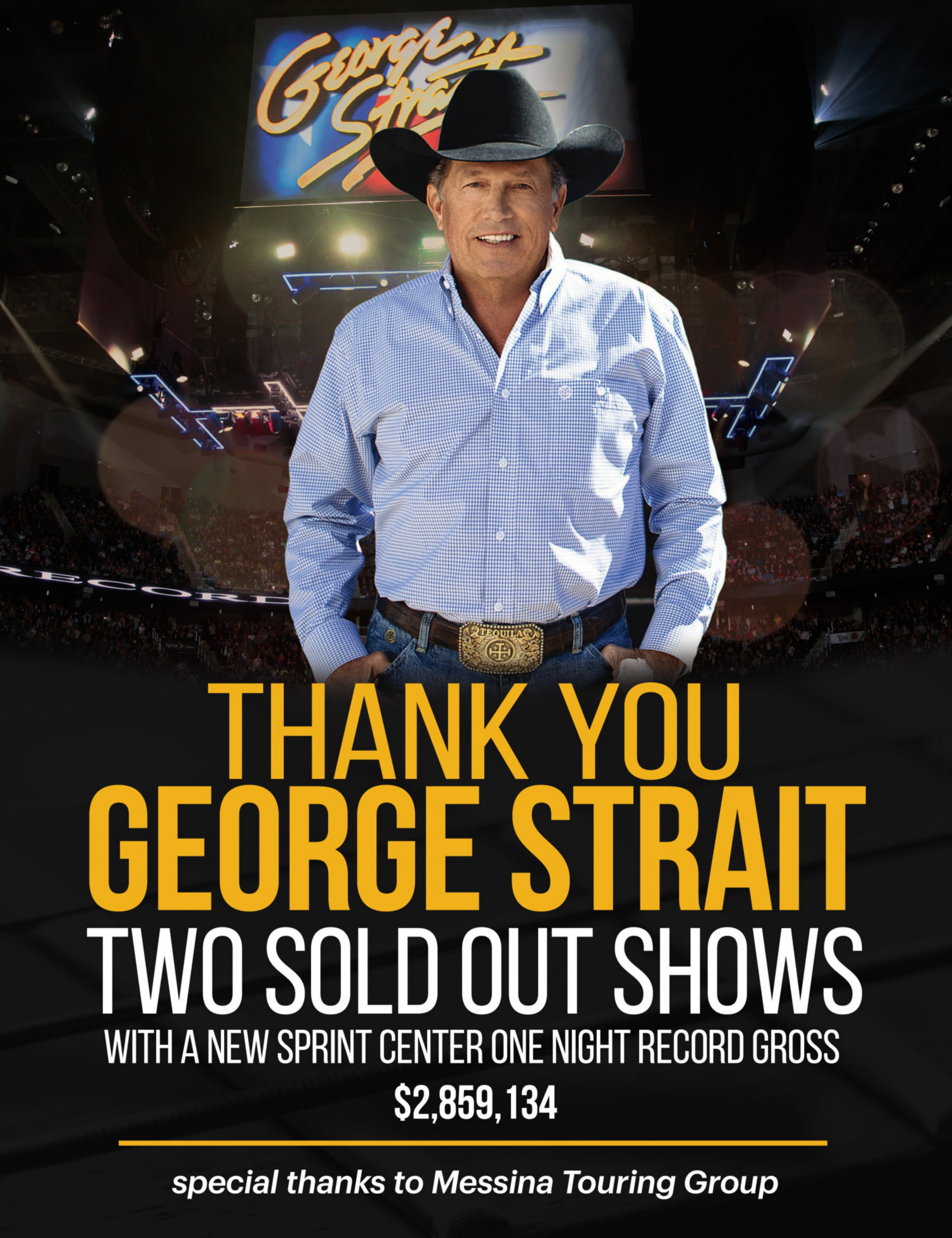
The unfortunate irony is that if South Africa's new law is signed as is, it could impede local music production at a time when there is a surge of interest in sub-Saharan music. "If they fail their own community, they may get cheaper access," says Turkewitz, "but it's access to foreign materials." ■

"EVERYTHING ABOUT THIS INTRODUCES GREATER UNCERTAINTY FOR CREATIVES."

—NEIL TURKEWITZ, CONSULTANT

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

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



George Strait

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

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

100 million and 200 million monthly active users.

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

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

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

—MALHOTRA

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

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

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

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

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

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

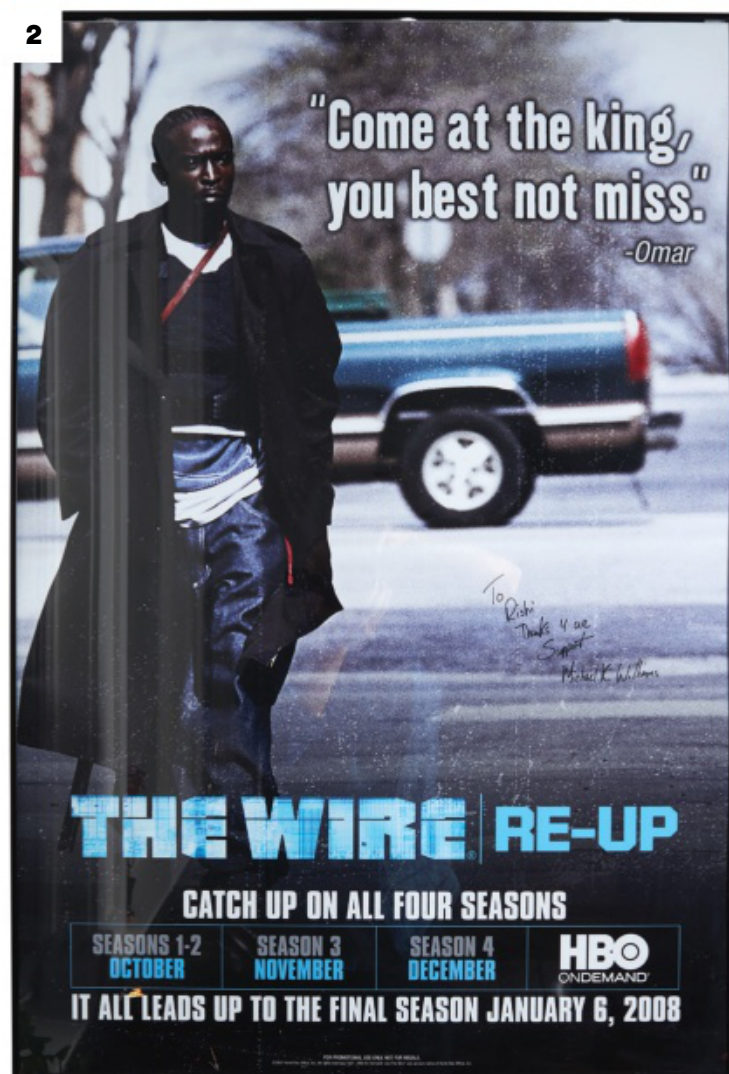
In 2019 we've grown by 300% in paid subscriptions, and 70% of our revenue is driven by subscription. Among the diaspora, we have a pretty good concentration of users who pay. The more valuable a service gets, two things happen simultaneously: The conversion rate goes up, and the number of people leaving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

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

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

Is Gaana still your most important rival?

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



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

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

How does that work?

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

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

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

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

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

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

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The Scene



BRIT AWARDS 2020

LONDON, FEB. 18

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

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

—JOSH GLICKSMAN

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





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



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



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



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



British soul singer Celeste won the inaugural Rising Star award.



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



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



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



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



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



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



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



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

PREMIO LO NUESTRO

MIAMI, FEB. 20



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



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



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



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

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The Sound

PG. 34 INSIDE THE NEW BOB DYLAN MUSICAL

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

GOOD VIBRATIONS

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

BY CARL LAMARRE

PHOTOGRAPHED BY GIZELLE HERNANDEZ

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

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

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

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

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

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

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

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

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



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

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

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

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

SOUND BOWLS: EXPLAINED

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

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

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

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

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

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

—AS TOLD TO C.L.

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

INSIDE LOOK

He's Not There

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

BY REBECCA MILZOFF

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

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

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

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

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

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



ARTIST APPROVED

MIKE POSNER ON LABRINTH'S GIFTS

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

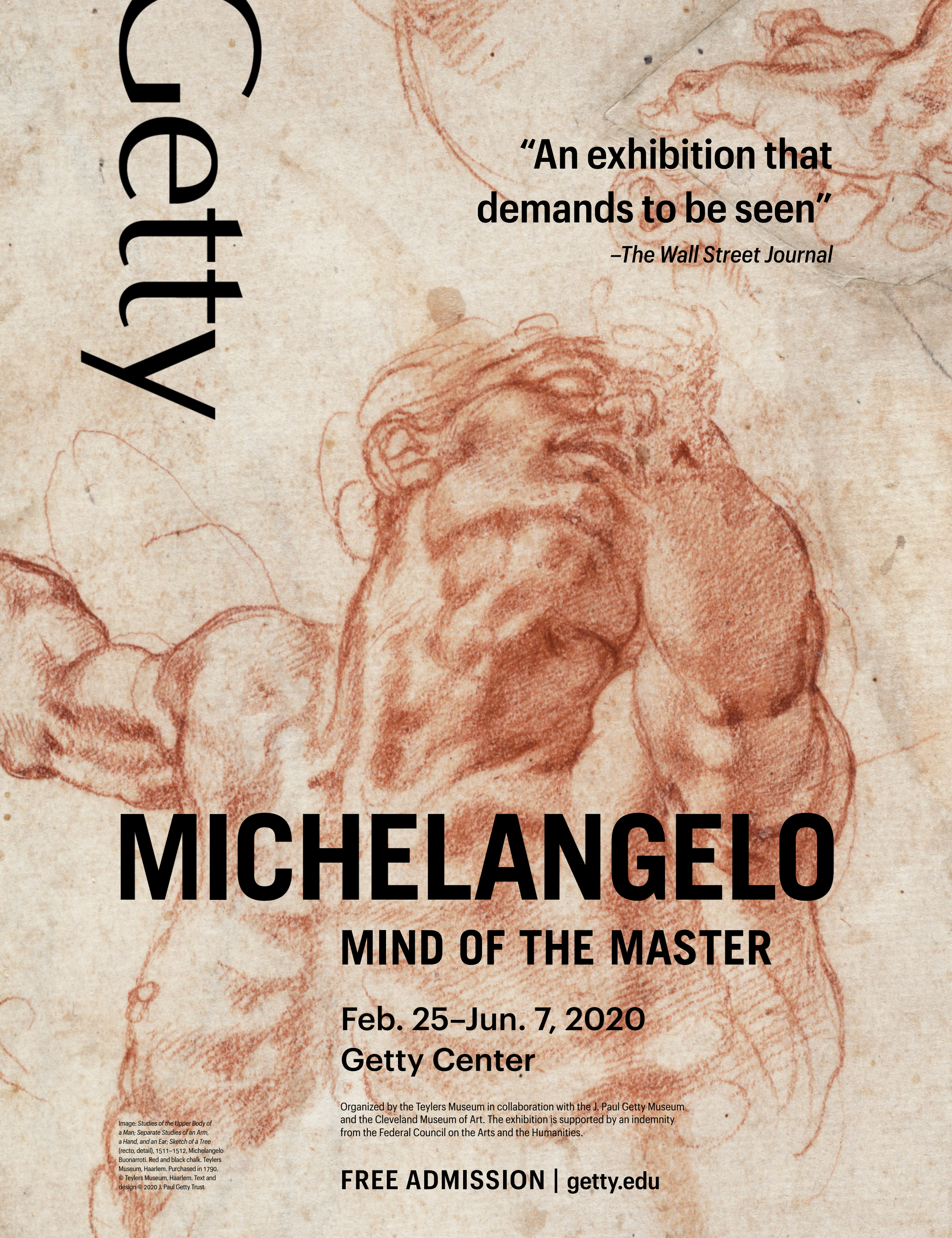
I first met Labs in 2009 when I arrived, jet-lagged, to a run-down warehouse in London, which housed his studio. He was *totally* obsessed with his current project. His laptop, keyboard, guitar and bass were the only things he paid attention to.

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

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

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

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



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



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

ON THE ROAD

K-Pop's X Factor

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

BY JEFF BENJAMIN

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

tour will be its most ambitious, with 17 North American dates; in comparison, BTS' upcoming Map of the Soul trek includes eight U.S. stadiums and Blackpink played five U.S. cities on its 2019 *In Your Area* world tour.

"We never expected to even have shows at big arenas like the Staples Center or, this year, at [L.A.-area venue] The Forum," says Monsta X rapper I.M. "But we've never felt like we've needed to limit ourselves." Jbeau Lewis, the music agent at UTA who works with the group, notes that booking regions besides major cities was vital to planning this outing. "Expanding beyond the limited handful of core K-pop markets into key cities like Detroit, Toronto and Washington,

D.C. — where there is not only an Asian American crowd but also a diverse and widespread pop audience — is a critical piece of [our] strategy," he says. "We want to reach as many fans, both old and new, as we can."

The tour follows Monsta X's debut English-language album, *All About Luv*, its first full-length released on Epic Records, which bowed at No. 5 on the Billboard 200. The lead single, "Who Do U Love?" (featuring French Montana), made Monsta X the second K-pop group to appear on *Billboard's* Pop Songs chart. The group has heavily promoted the new release stateside with high-profile TV appearances on *Today*, *The Kelly Clarkson Show* and at the 2019 Teen Choice Awards.

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



ONE TO WATCH

Conan Gray

FROM Georgetown, Texas

AGE 21

LABEL Republic Records

FOUNDATION "My whole life I've been a massive outsider: I'm half

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

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

Sunset Season, that November.

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

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20 | COUNTRY POWER PLAYERS

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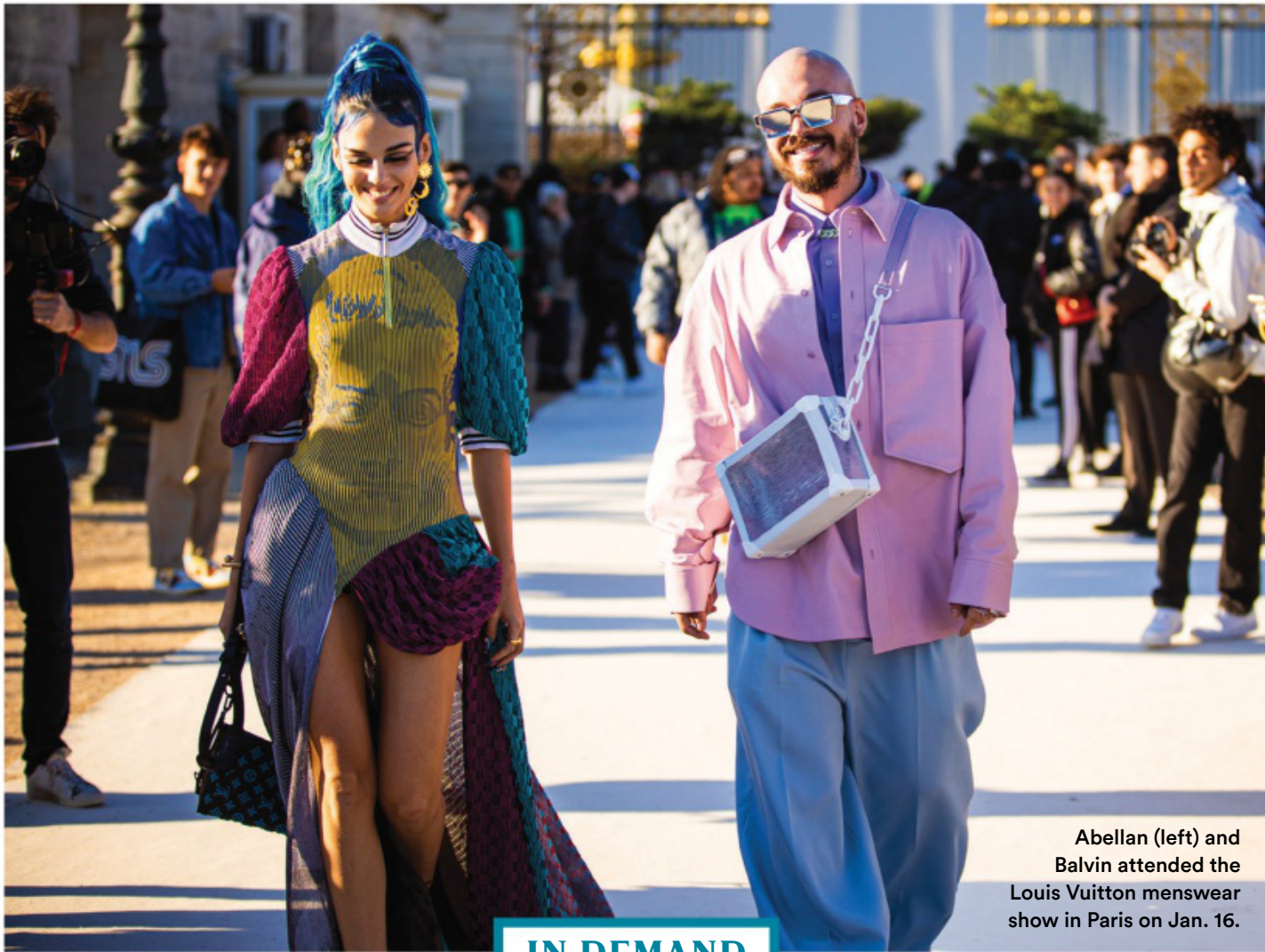
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COVER DATE 5/30 | ISSUE CLOSE 5/20 | MATERIALS DUE 5/21



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

IN DEMAND

SITA ABELLAN

DESIGNER/STYLIST

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



PREMIO LO NUESTRO 2019

PARIS MEN'S FASHION WEEK FALL/WINTER 2020

FEBRUARY 2020 BILLBOARD COVER

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

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

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

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



Yo Gotti

A portrait of Yo Gotti, a Black man with short dark hair, looking upwards and to the left. He is wearing a thick, dark fur coat with a white fur collar and a multi-strand necklace. The background is a blurred outdoor setting with warm lighting.

Q&A

‘INEVITABLE’ RETURN

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

BY NADINE GRAHAM

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

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

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

Would you ever sign another traditional major-label deal?

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

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

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

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

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

Balvin photographed Feb. 6
at MAPS Studio in Miami.

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





OW THE PLACES HE'LL GO!

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

BY LEILA COBO

PHOTOGRAPHED BY ALEXANDRA GAVILLET

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



A few days before the Super Bowl,

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

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

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

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

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

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

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

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

—BALVIN

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

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

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

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

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

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

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

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

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

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

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

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

THE TEAM

MANAGEMENT

SB PROJECTS

Scooter Braun

VIBRAS LAB

Fabio Acosta

LABEL

UNIVERSAL MUSIC LATINO

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

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

AGENT

WME

Richard Lom, agent

Rob Markus, partner

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

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

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

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

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





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

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

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

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

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

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

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

As ambitious and eye-popping as the

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

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

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

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

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

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

BEST OF BOTH WORLDS

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



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

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

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

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

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

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

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



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

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



Fan Girl

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

BY *Taylor Weatherby*

PHOTOGRAPHED BY *Meredith Jenks*



Balmain blazer,
Nickho Rey earrings.

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

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

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

“because that’s all I knew.”

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

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

revealing her struggles with anxiety.

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

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

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

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

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

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

How to Own Your Social Status



Keep It Real — And Consistent

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

Get Personal

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

Know Your Platform...

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

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

...And Make It Work For You

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



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

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

Do Your Homework

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

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

To Think Big, You Have To Think Small

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



Remind Fans That You’re One Of Them

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

Rock Steady

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

BY ERIC FRANKENBERG

Maynard James Keenan of Tool in Copenhagen in 2019.



WHILE 2020 HAS KICKED OFF IN GRAND fashion with new albums from megastars like Justin Bieber, BTS, Selena Gomez and Lil Wayne, the January Boxscore report is notably quiet: Following a final 2019 surge from late-in-the-year tours by Trans-Siberian Orchestra and U2, the pickings in live entertainment get slim after New Year's Day, with a small handful of A-list tours carrying over from the prior year and a few new heavy-hitters kicking off at the tail end of the month.

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

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

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

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

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

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

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

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

TOP TOURS

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

TOP PROMOTERS

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



Madonna in New York in 2019.

TOP BOXSCORES

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

Laqui rae
quatur voluptas dolescit
assum autas rehent.

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

BEHIND THE BOXSCORE

VEGAS HEATS UP

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

BY TAYLOR MIMS

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

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

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

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

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

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

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

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



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

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

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

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

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



Quinn

TOP VENUES

15,001 Or More Capacity

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



Miranda Lambert at the 2019 CMA Awards in Nashville.

10,001-15,000 Capacity

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



Elton John in Melbourne, Australia, in 2019.



Mick Thomson of Slipknot in Milan on Feb. 11.



Céline Dion in Miami on Jan. 17.



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

5,001-10,000 Capacity

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

5,000 Or Less Capacity

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

STRAIT: RICK DIAMOND/SHUTTERSTOCK; QUINN: COURTESY OF MGM RESORTS INTERNATIONAL; JOHN: MACKENZIE SWEETMAN/WIREIMAGE; SLIPKNOT: FRANCESCO PRANDONI/GETTY IMAGES; LAMBERT: TERRY WYATT/GETTY IMAGES; DION: LARRY MARANO/SHUTTERSTOCK; JOEL: KEVIN MAZUR/GETTY IMAGES.

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

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

NO. **1**

JUSTIN BIEBER

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

BIEBER: WILL HEATH/NBC/GETTY IMAGES; EDEN: DREW ESCRIVA; BARRETT: ROBBY KLEIN; LIPA: HUGO COMTE.

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

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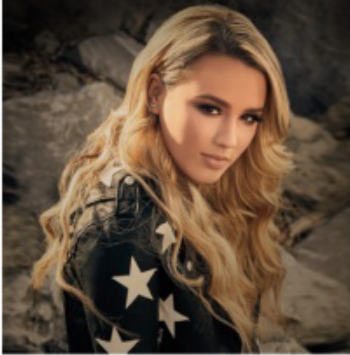
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
44	42	51	CHRIS BROWN	CBE/RCA	1	243
58	51	52	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	179
39	37	53	LIL NAS X	COLUMBIA	3	49
63	49	54	SAM HUNT	MCA NASHVILLE/UMGN	5	222
41	45	55	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	273
65	47	56	DOJA CAT	KEMOSABE/RCA	47	11
RE-ENTRY		57	LYNYRD SKYNYRD	CURTIS LOEW	40	81
64	41	58	THE BEATLES	APPLE/CAPITOL/UME	3	118
61	57	59	OLD DOMINION	RCA NASHVILLE/SMN	10	157
60	55	60	ROD WAVE	ALAMO/IGA	55	10
59	46	61	SUMMER WALKER	LVRN/INTERSCOPE/IGA	3	21
72	59	62	LAUREN DAIGLE	CENTRICITY/12TONE	3	103
79	75	63	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	286
68	63	64	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	122
NEW		65	HUEY LEWIS & THE NEWS	NEW HULEX/BMG	65	1
-	4	66	GREEN DAY	REPRISE/WARNER	2	19
76	68	67	TREVOR DANIEL	ALAMO/IGA	67	8
66	56	68	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	39	30
56	60	69	YNW MELLY	YNW MELLY/300/AG	35	34
NEW		70	ALEJANDRO FERNANDEZ	UNIVERSAL MUSIC/LATINO/UME	70	1
84	29	71	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	239
RE-ENTRY		72	NCT 127	SM	6	8
90	67	73	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	226
95	84	74	GABBY BARRETT	WARNER MUSIC NASHVILLE/WMN	74	5
74	78	75	SHAED	PHOTO FINISH	38	29
73	71	76	JON PARDI	CAPITOL NASHVILLE/UMGN	14	95
81	61	77	METALLICA	BLACKENED	2	235
75	66	78	XXXTENTACION	BAD VIBES FOREVER	1	131
RE-ENTRY		79	NATHANIEL RATELIFF	STAX/CONCORD	21	7
88	85	80	GUNNA	YOUNG STONER LIFE/300/AG	10	51
-	62	81	ELTON JOHN	MERCURY/ISLAND	11	36
85	82	82	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	1	193
-	97	83	BRETT YOUNG	BMLG	15	140
96	81	84	THOMAS RHETT	VALORY/BMLG	1	263
87	86	85	P!NK	RCA	1	187
62	72	86	MEGAN THEE STALLION	1501 CERTIFIED/300/AG	34	32
RE-ENTRY		87	CARLY PEARCE	BIG MACHINE/BMLG	34	7
77	76	88	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	134
100	74	89	THE LUMINEERS	DUALTONE	1	56
93	91	90	H.E.R.	MBK/RCA	26	9
RE-ENTRY		91	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	61	12
RE-ENTRY		92	NLE CHOPPA	NLE CHOPPA/WARNER/UNITEDMASTERS	42	26
89	92	93	DUSTIN LYNCH	BROKEN BOW/BMG/BBMG	11	65
-	99	94	ADELE	XL/COLUMBIA	1	234
RE-ENTRY		95	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	11	47
99	89	96	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	5	53
RE-ENTRY		97	LADY GAGA	INTERSCOPE/IGA	1	145
-	79	98	FLEETWOOD MAC	UNSIGNED	46	47
82	94	99	LADY ANTEBELLUM	BMLG	6	71
-	69	100	ANUEL AA	REAL HASTA LA MUERTE/SONY MUSIC LATIN	69	9

EMERGING ARTISTS



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



Gabby Barrett Hits No. 1

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

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

—XANDER ZELLNER

CHART BEAT



DUA LIPA LEADS AGAIN

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

—GARY TRUST

Go to the *Chart Beat* section of *billboard.com* for full charts coverage.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Changes	1	1
NEW	2	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	2	1
NEW	3	TAME IMPALA MODULAR/INTERSCOPE/IGA	The Slow Rush	3	1
1	4	RODDY RICCH BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	1	11
NEW	5	MONSTA X EPIC	ALL ABOUT LUV	5	1
2	6	POST MALONE REPUBLIC	Hollywood's Bleeding	1	24
5	7	BILLIE EILISH 2 DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	47
7	8	GG POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	7	2
3	9	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Music To Be Murdered By	1	5
8	10	HALSEY CAPITOL	Manic	2	5
12	11	SOUNDTRACK WALT DISNEY	Frozen II	1	14
9	12	DABABY SOUTHCOST/INTERSCOPE/IGA	KIRK	1	21
11	13	HARRY STYLES ERSKINE/COLUMBIA	Fine Line	1	10
10	14	TAYLOR SWIFT REPUBLIC	Lover	1	26
6	15	LIL WAYNE YOUNG MONEY/REPUBLIC	Funeral	1	3
14	16	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	15
13	17	JACKBOYS CACTUS JACK/EPIC	JACKBOYS	1	8
15	18	SUMMER WALKER LVRN/INTERSCOPE/IGA	Over It	2	20
16	19	LIZZO NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	44
18	20	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	19
17	21	ROD WAVE ALAMO/IGA	Ghetto Gospel	10	16
25	22	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	113
21	23	POST MALONE 3 REPUBLIC	beerbongs & bentleys	1	95
24	24	LEWIS CAPALDI VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	40
19	25	YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	27
NEW	26	EDEN MCMXCV LTD./ASTRALWERKS	No Future	26	1
22	27	JUICE WRLD GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	92
27	28	CAMILA CABELLO SYCO/EPIC	Romance	3	11
36	29	LUKE COMBS 3 RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	142
NEW	30	SUICIDEBOYS G'S9	Stop Staring At The Shadows	30	1
34	31	QUEEN 8 HOLLYWOOD	Greatest Hits	11	374
NEW	32	BARRY MANILOW STILETTO	Night Songs II	32	1
26	33	MONEYBAGG YO N-LESS/INTERSCOPE/IGA	Time Served	3	6
31	34	JUICE WRLD GRADE A/INTERSCOPE/IGA	Death Race For Love	1	50
35	35	DRAKE 5 YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	86
29	36	TRIPPIE REDD TENTHOUSAND PROJECTS	A Love Letter To You 4	1	13
37	37	TRAVIS SCOTT 3 CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	81
39	38	DOJA CAT KEMOSABE/RCA	Hot Pink	19	16
38	39	ED SHEERAN ATLANTIC/AG	No.6 Collaborations Project	1	32
40	40	TONES AND I BAD BATCH/ELEKTRA/EMG	The Kids Are Coming (EP)	30	20
28	41	MAC MILLER WARNER	Circles	3	5
42	42	POST MALONE 3 REPUBLIC	Stoney	4	167
41	43	CHRIS BROWN CBE/RCA	Indigo	1	34
NEW	44	SOUNDTRACK WALT DISNEY	ZOMBIES 2	44	1
33	45	SELENA GOMEZ INTERSCOPE/IGA	Rare	1	6
50	46	ELTON JOHN ROCKET/ISLAND/UME	Diamonds	7	119
43	47	MUSTARD 10 SUMMERS/INTERSCOPE/IGA	Perfect Ten	8	34
32	48	LIL NAS X COLUMBIA	7 (EP)	2	35
49	49	KHALID RIGHT HAND/RCA	Free Spirit	1	46
48	50	ARIANA GRANDE REPUBLIC	Thank U, Next	1	54

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
45	51	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	2	10
55	52	MORGAN WALLEN BIG LOUD	If I Know Me	35	73
47	53	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/IGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	33
52	54	XXXTENTACION BAD VIBES FOREVER	?	1	101
58	55	ED SHEERAN 4 ATLANTIC/AG	÷ (Divide)	1	155
30	56	YO GOTTI INEVITABLE/CMG/EPIC	Untrapped	10	3
56	57	ORIGINAL BROADWAY CAST 6 HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	230
53	58	YNW MELLY YNW MELLY/300/AG	Melly vs. Melvin	8	13
54	59	LIL TJAY COLUMBIA	True 2 Myself	5	19
51	60	EMINEM 7 SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	484
20	61	BRENT FAIYAZ LOST KIDS	Fuck The World	20	2
62	62	KHALID 3 RIGHT HAND/RCA	American Teen	4	155
23	63	SOUNDTRACK DC/ATLANTIC/AG	Birds Of Prey: The Album	23	2
61	64	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	61
NEW	65	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Hecho En Mexico	65	1
65	66	SHAWN MENDES ISLAND/REPUBLIC	Shawn Mendes	1	91
70	67	CREEDENCE CLEARWATER REVIVAL 10 FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	459
46	68	RUSS DIEMON/RUSS MY WAY/COLUMBIA	SHAKE THE SNOW GLOBE	4	3
60	69	DABABY SOUTHCOST/INTERSCOPE/IGA	Baby On Baby	7	51
68	70	CHRIS STAPLETON 4 MERCURY NASHVILLE/UMGN	Traveller	1	232
NEW	71	HUEY LEWIS AND THE NEWS NEW HUEX/BMG	Weather	71	1
64	72	NF NF REAL MUSIC/CAROLINE	The Search	1	30
NEW	73	CARLY PEARCE BIG MACHINE/BMLG	Carly Pearce	73	1
63	74	BOB MARLEY AND THE WAILERS 15 TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	614
59	75	LIL TECCA GALACTIC/REPUBLIC	We Love You Tecca	4	25
44	76	KEY GLOCK PAPER ROUTE EMPIRE	Yellow Tape	14	3
66	77	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	130
NEW	78	NATHANIEL RATELIFF STAX/CONCORD	And It's Still Alright	78	1
69	79	TREVOR DANIEL ALAMO/IGA	Homesick (EP)	64	14
75	80	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	67
77	81	JOURNEY 15 COLUMBIA/LEGACY	Journey's Greatest Hits	10	604
78	82	LAUREN DAIGLE CENTRICITY/12TONE	Look Up Child	3	76
83	83	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	50
73	84	CARDI B 3 THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	98
76	85	THE BEATLES 11 APPLE/CAPITOL/UME	1	1	408
80	86	THE BEATLES 12 APPLE/CAPITOL/UME	Abbey Road	1	349
71	87	KENDRICK LAMAR 3 TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	149
82	88	DAN + SHAY WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	87
91	89	FLEETWOOD MAC 20 WARNER BROS./RHINO	Rumours	1	360
96	90	THE WEEKND 3 XO/REPUBLIC	Starboy	1	169
72	91	TYLER, THE CREATOR COLUMBIA	IGOR	1	40
81	92	JONAS BROTHERS REPUBLIC	Happiness Begins	1	37
94	93	THE WEEKND 3 XO/REPUBLIC	Beauty Behind The Madness	1	233
79	94	SOUNDTRACK 4 WALT DISNEY	Frozen	1	142
85	95	DRAKE 6 YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	364
84	96	SOUNDTRACK 3 FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	115
74	97	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	27
87	98	BAD BUNNY RIMAS	X 100PRE	11	61
NEW	99	TINK WINTER'S DIARY/WD/EMPIRE	Hopeless Romantic	99	1
89	100	POLO G COLUMBIA	Die A Legend	6	37



Big Changes

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

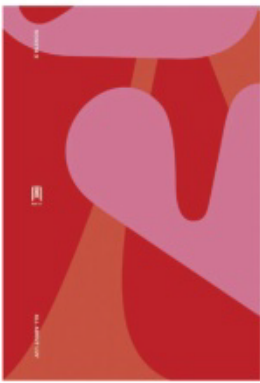
Changes also starts at No. 1 on Top R&B/Hip-Hop Albums and Top R&B Albums.

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

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

THE BILLBOARD 200 CHART RANKS THE MOST POPULAR ALBUMS OF THE WEEK, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS).

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



5

MONSTA X
ALL ABOUT LUV

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



8

POP SMOKE
Meet the Woo, V.2

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



32

BARRY MANILOW
Night Songs II

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

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
131	151	THOMAS RHETT VALORY/BMLG		Center Point Road	1	37
134	152	ELLA MAI 10 SUMMERS/INTERSCOPE/IGA		Ella Mai	5	70
144	153	BILLY JOEL COLUMBIA/LEGACY		The Essential Billy Joel	15	179
164	154	ED SHEERAN ATLANTIC/AG		x	1	292
150	155	BAZZI ZZZ/IAMCOSMIC/ATLANTIC/AG		Cosmic	14	96
135	156	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	90
137	157	TWENTY ONE PILOTS FUELED BY RAMEN/EMG		Blurryface	1	249
198	158	PS TAME IMPALA MODULAR/INTERSCOPE/IGA		Currents	4	28
151	159	KACEY MUSGRAVES MCA NASHVILLE/UMGN		Golden Hour	4	79
142	160	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/EMG		Pray For The Wicked	1	87
141	161	FIVE FINGER DEATH PUNCH PROSPECT PARK		A Decade Of Destruction	29	103
154	162	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	321
162	163	RIHANNA WESTBURY ROAD/ROC NATION		ANTI	1	208
143	164	BRYSON TILLER TRAPSOUL/RCA		TRAPSOUL	8	210
171	165	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	245
140	166	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	89
132	167	BROCKHAMPTON QUESTION EVERYTHING/RCA		GINGER	3	12
119	168	JOJI 88RISING/I2TONE		BALLADS I	3	64
156	169	FRANK OCEAN BOYS DON'T CRY		Blonde	1	166
177	170	THE BEACH BOYS CAPITOL/UME		Sounds Of Summer: The Very Best Of The Beach Boys	16	198
195	171	BRUNO MARS ATLANTIC/AG		24K Magic	2	162
158	172	TYLER, THE CREATOR COLUMBIA		Flower Boy	2	69
122	173	SOUNDTRACK DISNEY+/WALT DISNEY		High School Musical: The Musical, The Series	31	6
178	174	DARYL HALL JOHN OATES RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	73
159	175	ARIANA GRANDE REPUBLIC		Sweetener	1	79
170	176	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	382
175	177	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	104
153	178	PLAYBOI CARTI AWGE/INTERSCOPE/IGA		Die Lit	3	86
RE	179	POP SMOKE VICTOR VICTOR WORLDWIDE/REPUBLIC		Meet The Woo, V. 1 Mixtape	173	2
147	180	LIL WAYNE YOUNG MONEY/REPUBLIC		Tha Carter V	1	71
157	181	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Norman Fucking Rockwell!	3	25
174	182	BON JOVI ISLAND/UME		Greatest Hits: The Ultimate Collection	5	153
165	183	DUSTIN LYNCH BROKEN BOW/BMG/BBMG		Tullahoma	38	5
93	184	MEGHAN TRAINOR EPIC		TREAT MYSELF	25	3
RE	185	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Purpose	1	156
NEW	186	24KGOLDN RECORDS/COLUMBIA		Dropped Outta College	186	1
169	187	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA		Kamikaze	1	73
NEW	188	YUNG GRAVY & BBNØ\$ BABY GRAVY		Baby Gravy II	188	1
RE	189	RAGE AGAINST THE MACHINE EPIC/LEGACY		Rage Against The Machine	45	95
RE	190	WHITNEY HOUSTON ARISTA/RCA/LEGACY		I Will Always Love You: The Best Of Whitney Houston	14	38
186	191	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	59
180	192	J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATIN/UMLE		Oasis	9	32
148	193	SOUNDTRACK WE THE BEST/EPIC		Bad Boys For Life: The Soundtrack	63	5
192	194	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG		Rearview Town	1	93
176	195	WALE MAYBACH/WARNER		Wow... That's Crazy	7	18
NEW	196	LYNYRD SKYNYRD CURTIS LOEW		Last Of The Street Survivors Farewell Tour Lyve!	196	1
167	197	THE CHAINSMOKERS DISRUPTOR/COLUMBIA		World War Joy	65	10
163	198	YNW MELLY YNN MELLY/300/AG		I Am You	20	55
200	199	STEVIE WONDER MOTOWN/UTV/UME		The Definitive Collection	35	84
RE	200	FLEETWOOD MAC WARNER BROS.		Greatest Hits	14	147

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Changes	1
NEW	2	TAME IMPALA	MODULAR/INTERSCOPE/IGA	The Slow Rush	1
NEW	3	MONSTA X	EPIC	ALL ABOUT LUV	1
NEW	4	BARRY MANILOW	STILETTO	Night Songs II	1
NEW	5	EDEN	MCMXCV LTD./ASTRALWERKS	No Future	1
2	6	BILLIE EILISH 2	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	47
NEW	7	HUEY LEWIS AND THE NEWS	NEW HULEX/BMG	Weather	1
NEW	8	ALEJANDRO FERNANDEZ	UNIVERSAL MUSIC LATINO/UMLE	Hecho En Mexico	1
3	9	EMINEM	SHADY/AF TERMATH/INTERSCOPE/IGA	Music To Be Murdered By	5
NEW	10	NATHANIEL RATELIFF	STAX/CONCORD	And It's Still Alright	1
7	11	SOUNDTRACK	WALT DISNEY	Frozen II	14
6	12	HALSEY	CAPITOL	Manic	5
1	13	GREEN DAY	REPRISE/WARNER	Father Of All...	2
NEW	14	SOUNDTRACK	WALT DISNEY	ZOMBIES 2	1
8	15	TAYLOR SWIFT 1	REPUBLIC	Lover	26
10	16	HARRY STYLES 2	ERSKINE/COLUMBIA	Fine Line	10
RE	17	LYNYRD SKYNYRD	CURTIS LOEW	Last Of The Street Survivors Farewell Tour Lytel	6
NEW	18	HOLLYWOOD UNDEAD	BMG	New Empire, One	1
12	19	BILLIE EILISH 1	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	59
RE	20	BRANTLEY GILBERT	VALORY/BMLG	Fire & Brimstone	8
NEW	21	CARLY PEARCE	BIG MACHINE/BMLG	Carly Pearce	1
20	22	POP SMOKE	VICTOR VICTOR WORLDWIDE/REPUBLIC	Meet The Woo, V.2	2
17	23	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	15
21	24	THE BEATLES 12	APPLE/CAPITOL/UME	Abbey Road	126
NEW	25	BEACH BUNNY	MOM + POP	Honeymoon	1
14	26	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 73	4
18	27	LIZZO 2	NICE LIFE/ATLANTIC/AG	Cuz I Love You	44
23	28	QUEEN 8	HOLLYWOOD	Greatest Hits	319
22	29	SOUNDTRACK 1	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	276
5	30	SOUNDTRACK	DC/ATLANTIC/AG	Birds Of Prey: The Album	2
15	31	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	10
NEW	32	BOOSIE BADAZZ & MO3	HSM/BADAZZ/EMPIRE	Badazz MO3	1
NEW	33	SUICIDE SILENCE	NUCLEAR BLAST	Become The Hunter	1
27	34	VARIOUS ARTISTS	GRAMMY/WARNER	Grammy 2020 Nominees	5
28	35	BOB MARLEY AND THE WAILERS 15	TUFF GONG/ISLAND/UME	Legend: The Best Of...	456
26	36	THE LUMINEERS	DUALTONE	III	19
4	37	KHRUANGBIN & LEON BRIDGES	LISASAWYER63/COLUMBIA/DEAD OCEANS	Texas Sun (EP)	2
NEW	38	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	1
NEW	39	TENNIS	MUTUALLY DETRIMENTAL/THIRTY TIGERS	Swimmer	1
29	40	POST MALONE	REPUBLIC	Hollywood's Bleeding	24
36	41	LAUREN DAIGLE 2	CENTRICITY/I2TONE	Look Up Child	76
39	42	CREEDEENCE CLEARWATER REVIVAL 10	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	337
47	43	METALLICA 16	BLACKENED/RHINO	Metallica	531
43	44	FLEETWOOD MAC 20	WARNER BROS./RHINO	Rumours	182
40	45	PINK FLOYD 15	PINK FLOYD/LEGACY	The Dark Side Of The Moon	282
42	46	ELTON JOHN 2	ROCKET/ISLAND/UME	Diamonds	95
45	47	TYLER, THE CREATOR 2	COLUMBIA	IGOR	21
50	48	NIRVANA 5	DGC/GEFFEN/UME	MTV Unplugged In New York	110
32	49	LANA DEL REY 1	POLYDOR/INTERSCOPE/IGA	Born To Die	171
35	50	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG		9
					13



Roddy's Unique Chart Claim

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

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

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

—KEITH CAULFIELD

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

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



Weather Rolls In

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

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

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

—K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S MOST POPULAR ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED ON THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF R&B/HIP-HOP ALBUMS, COUNTRY ALBUMS, LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. BASED ON MULTIMETRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES DATA, AS COMPILED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

SOCIAL/STREAMING

billboard

FEB. 29 2020

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART	
1	1	#1 167 WKS BTS BIGHIT ENTERTAINMENT	176	
4	2	NCT 127 SM	80	
2	3	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	440	
7	4	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	83	
3	5	ARIANA GRANDE REPUBLIC	368	
9	6	MONSTA X EPIC	116	
6	7	SEVENTEEN PLEDIS/KAKAO M	140	
49	8	IZ*ONE OFF THE RECORD/GENIE/STONE MUSIC ENTERTAINMENT	5	
8	9	ATEEZ KQ/RCA	38	
5	10	LIL NAS X COLUMBIA	47	
11	11	SB19 SHOWB!T/SONY MUSIC PHILIPPINES/LEGACY	10	
14	12	BLACKPINK YG/INTERSCOPE/IGA	122	
12	13	LALI ARIOLA/SONY MUSIC ARGENTINA	148	
13	14	NCT SM	86	
15	15	FIERSA BESARI UNSIGNED	48	
43	16	THE WEEKND XO/REPUBLIC	141	
21	17	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	49	
18	18	EXO SM	135	
10	19	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	330	
23	20	CARDI B THE KSR GROUP/ATLANTIC/AG	139	
33	21	JENNIFER LOPEZ NUYORICAN/EPIC	376	
RE	22	JO1 LAPONE	2	
37	23	GOT7 JYP	131	
19	24	THE BOYZ CRE.KER/KAKAO M	18	
42	25	DUA LIPA WARNER	104	
RE	26	SIA MONKEY PUZZLE/ATLANTIC/AG	9	
30	27	PENTAGON CUBE/LOEN ENTERTAINMENT	26	
RE	28	MAMAMOO RBW/LOEN ENTERTAINMENT	20	
RE	29	TROYE SIVAN CAPITOL	95	
RE	30	KEHLANI TSUNAMI MOB/ATLANTIC/AG	31	
RE	31	ITZY JYP	9	
RE	32	BECKY G KEMOSABE/RCA/SONY MUSIC LATIN	80	
31	33	GFRIEND SOURCE MUSIC/KAKAO M	10	
38	34	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	34	
24	35	STRAY KIDS JYP	73	
RE	36	KAROL G UNIVERSAL MUSIC LATINO/UMLE	16	
RE	37	LEWIS CAPALDI VERTIGO/CAPITOL	4	
RE	38	A.C.E BEAT INTERACTIVE	6	
17	39	NIALl HORAN NEON HAZE/CAPITOL	110	
RE	40	ANITTA WARNER LATINA	65	
RE	41	GUCCI MANE GUWOP/ATLANTIC/AG	49	
22	42	SHAKIRA SONY MUSIC LATIN/RCA	388	
25	43	TAYLOR SWIFT REPUBLIC	396	
RE	44	NATTI NATASHA PINA/SONY MUSIC LATIN	3	
48	45	SELENA GOMEZ INTERSCOPE/IGA	409	
NEW	46	DOJA CAT KEMOSABE/RCA	1	
RE	47	MARSHMELLO JOYTIME COLLECTIVE	134	
RE	48	POST MALONE REPUBLIC	99	
RE	49	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	3	
RE	50	BAD BUNNY RIMAS	33	



IZ*ONE Blossoms On Social 50

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

The act, which debuted in late 2018 after being formed via the Mnet TV reality competition *Produce 48*, previously reached No. 18 on the Social 50 dated Nov. 16, 2019. Concurrently, *BLOOM*IZ* bows at No. 15 on World Albums, earning 1,000 equivalent album units in the United States in the week ending Feb. 20, according to Nielsen Music/MRC Data.

—KEVIN RUTHERFORD

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

CHARTS LEGEND

- Bullets indicate titles with greatest weekly gains.
- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

DIGITAL SONG SALES CHARTS

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

AWARDS

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- SAL (Sales Gainer)
- AIR (Airplay Gainer)
- STM (Streaming Gainer)

Publishing song index available on [Billboard.com](#).

Visit [Billboard.com](#) for complete rules and explanations.

HOT 100 SONGWRITERS™		
	1	#1 6 WKS RODDY RICCH
TIE	2	BILLIE EILISH
TIE	2	FINNEAS
	4	TONES AND I
	5	30ROC
TIE	6	JUSTIN BIEBER
TIE	6	POO BEAR
	8	LOUIS BELL
	9	LIL BABY
	10	A BOOGIE WIT DA HOODIE

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

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



Osborne Hunts Down No. 1

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

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

—XANDER ZELLNER

HOT 100 PRODUCERS™		
	1	#1 7 WKS 30ROC
	2	FINNEAS
	3	POO BEAR
	4	TMS
	5	GREG KURSTIN
	6	FRANK DUKES
	7	KONSTANTIN KERSTING
	8	IAN KIRKPATRICK
	9	DANN HUFF
	10	OZ

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

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

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Feb. 29, 2020. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

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JOHN SHEARER/WIREIMAGE

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DEEP
DIVE

The State Of Radio

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



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



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



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

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Radio Songs™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
1	1	#1 9 WKS CIRCLES REPUBLIC	Post Malone	24
2	2	MEMORIES 222/INTERSCOPE	Maroon 5	21
4	3	DON'T START NOW WARNER	Dua Lipa	14
3	4	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	33
5	5	HEARTLESS XO/REPUBLIC	The Weeknd	13
6	6	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	12
7	7	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	17
8	8	10,000 HOURS WARNER MUSIC NASHVILLE/WMN/WARNER	Dan + Shay & Justin Bieber	19
11	9	HOT GIRL BUMMER BEARTRAP/ALAMO/INTERSCOPE	blackbear	11
13	10	THE BOX BIRD VISION/ATLANTIC	Roddy Ricch	6
12	11	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	15
9	12	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	16
10	13	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	21
14	14	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	10
16	15	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	10
15	16	ONLY HUMAN REPUBLIC	Jonas Brothers	29
18	17	BOP SOUTHCOST/INTERSCOPE	DaBaby	10
19	18	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	34
20	19	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	39
17	20	SUCKER REPUBLIC	Jonas Brothers	46
25	21	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	5
22	22	KINFOLKS MCA NASHVILLE	Sam Hunt	15
21	23	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	35
23	24	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard & Roddy Ricch	18
26	25	LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	5

DIGITAL SONG SALES™					
Last Week	This Week	Title Imprint/Promotion Label		Artist	Wks. On Chart
33	1	#1 1 WK	NO TIME TO DIE DARKROOM/INTERSCOPE/JGA	Billie Eilish	2
2	2	DANCE MONKEY BAD BATCH/ELEKTRA/EMG		Tones And I	18
7	3	BLINDING LIGHTS XO/REPUBLIC		The Weeknd	9
13	4	EVERYTHING I WANTED DARKROOM/INTERSCOPE/JGA		Billie Eilish	15
21	5	LIFE IS GOOD FREEBANDZ/EPIC		Future Feat. Drake	6
6	6	CIRCLES REPUBLIC		Post Malone	25
8	7	THE BOX BIRD VISION/ATLANTIC/AG		Roddy Ricch	9
4	8	INTENTIONS SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Justin Bieber Feat. Quavo	2
10	9	DON'T START NOW WARNER		Dua Lipa	16
9	10	MEMORIES 222/INTERSCOPE/JGA		Maroon 5	22
14	11	NOBODY BUT YOU WARNER MUSIC NASHVILLE/WMN		Blake Shelton Duet With Gwen Stefani	9
NEW	12	FOREVER SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Justin Bieber Feat. Post Malone & Clever	1
17	13	SOMEONE YOU LOVED VERTIGO/CAPITOL		Lewis Capaldi	41
20	14	HOT GIRL BUMMER BEARTRAP/ALAMO/INTERSCOPE/JGA		blackbear	13
NEW	15	TO DIE FOR CAPITOL		Sam Smith	1
22	16	I HOPE WARNER MUSIC NASHVILLE/WMN		Gabby Barrett	10
16	17	BAD GUY DARKROOM/INTERSCOPE/JGA		Billie Eilish	47
18	18	WHAT A MAN GOTTA DO REPUBLIC		Jonas Brothers	5
11	19	OLD TOWN ROAD COLUMBIA		Lil Nas X Feat. Billy Ray Cyrus	50
29	20	ROXANNE ARIZONA ZERVAS/COLUMBIA		Arizona Zervas	16
23	21	10,000 HOURS WARNER MUSIC NASHVILLE/WMN		Dan + Shay & Justin Bieber	20
19	22	GOOD AS HELL NICE LIFE/ATLANTIC/AG		Lizzo	29
25	23	YOU SHOULD BE SAD CAPITOL		Halsey	6
27	24	ADORE YOU ERSKINE/COLUMBIA		Harry Styles	9
28	25	THE BONES COLUMBIA NASHVILLE/SMN		Maren Morris	21

POP/RHYTHMIC/ADULT

billboard

FEB.
29
2020

MAINSTREAM TOP 40™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
2	1	#1 1 WK DON'T START NOW WARNER	Dua Lipa	16
1	2	CIRCLES REPUBLIC	Post Malone	26
4	3	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	14
3	4	MEMORIES 222/INTERSCOPE	Maroon 5	23
6	5	HOT GIRL BUMMER BEATRAP/ALAMO/INTERSCOPE	blackbear	17
8	6	HEARTLESS XO/REPUBLIC	The Weeknd	13
7	7	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	18
5	8	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	18
9	9	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	13
12	10	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	12
11	11	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	36
13	12	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	10
10	13	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	24
15	14	MY OH MY SYCO/EPIC	Camila Cabello Feat. DaBaby	9
14	15	WHAT A MAN GOTTA DO REPUBLIC	Jonas Brothers	6
17	16	YOU SHOULD BE SAD CAPITOL	Halsey	6
21	17	GG INTENTIONS SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber Feat. Quavo	3
20	18	RARE INTERSCOPE	Selena Gomez	4
19	19	RITMO (BAD BOYS FOR LIFE) BEP/WE THE BEST/EPIC	The Black Eyed Peas X J Balvin	12
25	20	KNOW YOUR WORTH RIGHT HAND/RCA	Khalid x Disclosure	3
18	21	10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	20
16	22	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	11
23	23	FALLING ALAMO/INTERSCOPE	Trevor Daniel	7
22	24	CUZ I LOVE YOU NICE LIFE/ATLANTIC	Lizzo	4
24	25	THE MAN REPUBLIC	Taylor Swift	4

ADULT CONTEMPORARY™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
1	1	#1 4 WKS SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	33
2	2	SUCKER REPUBLIC	Jonas Brothers	46
3	3	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	41
5	4	GG MEMORIES 222/INTERSCOPE	Maroon 5	22
4	5	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	33
6	6	WALK ME HOME RCA	P!nk	52
8	7	10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	18
9	8	HIGHER LOVE RCA	Kygo X Whitney Houston	29
10	9	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	36
12	10	CIRCLES REPUBLIC	Post Malone	18
11	11	LOVER REPUBLIC	Taylor Swift	25
13	12	ONLY HUMAN REPUBLIC	Jonas Brothers	17
16	13	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	13
14	14	IMPERFECTIONS COLUMBIA	Celine Dion	22
15	15	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	11
18	16	UNDERDOG RCA	Alicia Keys	5
17	17	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	15
20	18	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	8
19	19	GOD ONLY KNOWS CURB-WORD/CURB	for KING & COUNTRY	24
21	20	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	6
23	21	DON'T START NOW WARNER	Dua Lipa	4
22	22	WHAT A MAN GOTTA DO REPUBLIC	Jonas Brothers	5
NEW	23	TO DIE FOR CAPITOL	Sam Smith	1
26	24	AS YOU ARE 19/RCA	Daughtry	20
27	25	KICK IT WE ARE HERE	Natasha Bedingfield	19

RHYTHMIC™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
1	1	#1 2 WKS THE BOX BIRD VISION/ATLANTIC	Roddy Ricch	7
3	2	BOP SOUTHCOAST/INTERSCOPE	DaBaby	13
2	3	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	14
4	4	HEARTLESS XO/REPUBLIC	The Weeknd	13
9	5	LIFE IS GOOD FREEBANDZ/EPIC	Future Feat. Drake	6
6	6	BEST ON EARTH DIEMON/RUSS MY WAY/COLUMBIA	Russ & BIA	14
5	7	YUMMY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	8
8	8	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard & Roddy Ricch	26
10	9	HOT GIRL BUMMER BEARTRAP/ALAMO/INTERSCOPE	blackbear	18
7	10	JUICY KEMOSABE/RCA	Doja Cat & Tyga	22
11	11	SLIDE MBK/RCA	H.E.R. Feat. YG	16
12	12	WOAH QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	12
14	13	RITMO (BAD BOYS FOR LIFE) BEP/WE THE BEST/EPIC	The Black Eyed Peas X J Balvin	12
16	14	LOYAL OVO SOUND/WARNER	PARTYNEXTDOOR Feat. Drake	12
13	15	HIGHEST IN THE ROOM CACTUS JACK/EPIC	Travis Scott	20
18	16	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	6
17	17	FALLING ALAMO/INTERSCOPE	Trevor Daniel	6
RE	18	LOCO CONTIGO DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake, J. Balvin & Tyga	23
20	19	COME THRU LVRN/INTERSCOPE	Summer Walker & Usher	6
19	20	MY OH MY SYCO/EPIC	Camila Cabello Feat. DaBaby	7
22	21	WHAT YOU DID ATLANTIC	Mahalia Feat. Ella Mai	6
26	22	INTENTIONS SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber Feat. Quavo	2
24	23	SAY SO KEMOSABE/RCA	Doja Cat	3
23	24	HEART ON ICE ALAMO/INTERSCOPE	Rod Wave	5
29	25	GODZILLA SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Juice WRLD	4

ADULT TOP 40™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
1	1	#1 13 WKS MEMORIES 222/INTERSCOPE	Maroon 5	23
2	2	CIRCLES REPUBLIC	Post Malone	23
4	3	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	18
3	4	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	46
5	5	10,000 HOURS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay & Justin Bieber	20
6	6	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	19
7	7	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	39
8	8	DON'T START NOW WARNER	Dua Lipa	15
10	9	ADORE YOU ERSKINE/COLUMBIA	Harry Styles	12
9	10	ONLY HUMAN REPUBLIC	Jonas Brothers	32
13	11	WHAT A MAN GOTTA DO REPUBLIC	Jonas Brothers	6
12	12	IF WE NEVER MET EPIC	John K	24
11	13	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	17
14	14	SOUTH OF THE BORDER ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	12
18	15	THE MAN REPUBLIC	Taylor Swift	4
16	16	UNDERDOG RCA	Alicia Keys	7
17	17	YOU SHOULD BE SAD CAPITOL	Halsey	6
19	18	BEFORE YOU GO VERTIGO/CAPITOL	Lewis Capaldi	10
20	19	EVERYTHING I WANTED DARKROOM/INTERSCOPE	Billie Eilish	6
21	20	BLINDING LIGHTS XO/REPUBLIC	The Weeknd	6
23	21	OUTNUMBERED RIGGINS/INTERSCOPE	Dermot Kennedy	20
24	22	MAKE YOU MINE ISLAND/REPUBLIC	Public	15
25	23	I JUST WANNA SHINE DANGERBIRD/ELEKTRA/EMG	Fitz And The Tantrums	11
30	24	INTENTIONS SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber Feat. Quavo	2
27	25	ROXANNE ARIZONA ZERVAS/COLUMBIA	Arizona Zervas	11

RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. POPHYTHMIC: THE WEEK'S MOST POPULAR CURRENT SONGS AT MAINSTREAM TOP 40, RHYTHMIC, ADULT CONTEMPORARY AND ADULT TOP 40 FORMATS, RESPECTIVELY. RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE RELATIVELY RECENTLY RELEASED TITLES, OR SONGS RECEIVED WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2010 PROMETHEUS GLOBAL, A LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

CONNOR DWYER

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR CURRENT COUNTRY SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND STEADY SALES ACTIVITY FOR THE FIRST TIME. THE TOP COUNTRY ALBUMS RANKS THE MOST POPULAR COUNTRY ALBUMS OF THE WEEK, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. © 2020, PROMOTHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. BILLBOARD.COM/IF FOR COMPLETE RULES AND EXPLANATIONS.

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HOT COUNTRY SONGS™						
LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART	
1	1	#1 10,000 HOURS ● D.SMYERS (D.SMYERS, S.MOONEY, J.J.DILLON, J.REYNOLDS, J.D.BIEBER, J.BOYD)	Dan + Shay & Justin Bieber WARNER MUSIC NASHVILLE/WAR	1	21	
2	2	THE BONES ▲ G.KURSTIN (M.MORRIS, J.ROBBINS, L.J.VELTZ)	Maren Morris COLUMBIA NASHVILLE	2	51	
3	3	KINFOLKS Z.CROWELL (S.L.HUNT, Z.CROWELL, J.FLOWERS, J.OSBORNE)	Sam Hunt MCA NASHVILLE	3	20	
4	4	ONE MAN BAND ● S.MCANALLY (M.RAMSEY, T.ROSEN, B.F.TURSI, J.OSBORNE)	Old Dominion RCA NASHVILLE	2	47	
5	5	HOMESICK ● D.HUFF (K.BROWN, B.BERRYHILL, M.C.MGINN, T.PHILLIPS)	Kane Brown ZONE 4/RCA NASHVILLE	5	48	
7	6	I HOPE R.COPPERMAN (Z.KALE, J.M.NITE, G.BARRETT)	Gabby Barrett WARNER MUSIC NASHVILLE/WAR	6	43	
6	7	EVEN THOUGH I'M LEAVING ● S.MOFFATT (L.COMBS, W.B.DURRETTE, R.M.L.FULCHER)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	2	37	
9	8	MAKE ME WANT TO A.BOWERS, E.TORRES (J.ALLEN, P.SIKES, J.DENMARK)	Jimmie Allen STONEY CREEK	8	38	
8	9	HEARTACHE MEDICATION ● J.PARDI, B.BUTLER, R.GORE (J.PARDI, BARY DEAN, N.HEMBY)	Jon Pardi CAPITOL NASHVILLE	5	37	
10	10	NOBODY BUT YOU S.HENDRICKS (T.L.JAMES, R.COPPERMAN, S.MCANALLY, J.OSBORNE)	Blake Shelton Duet With Gwen Stefani WARNER MUSIC NASHVILLE/WMN	6	10	
11	11	WHAT SHE WANTS TONIGHT J.STEVENS, J.STEVENS (L.BRYAN, R.COPPERMAN, H.LINSEY, J.M.NITE)	Luke Bryan CAPITOL NASHVILLE	11	18	
18	12	SAL STM I HOPE YOU'RE HAPPY NOW BUSBEE (C.PEARCE, L.COMBS, R.MONTANA, J.SINGLETON)	Carly Pearce & Lee Brice CURB/BIG MACHINE	12	19	
12	13	I WISH GRANDPAS NEVER DIED D.HUFF (R.GREEN, L.BONDS, B.GREEN)	Riley Green BMLG	12	29	
14	14	WE BACK M.KNOX (B.D.WARREN, B.WARREN, T.HUBBARD, J.M.SCHMIDT)	Jason Aldean MACON/BROKEN BOW	11	24	
13	15	MORE HEARTS THAN MINE S.ELLIS, I.ANDRESS (I.ANDRESS, S.ELLIS, D.SOUTHERLAND)	Ingrid Andress ATLANTIC/WARNER MUSIC NASHVILLE/WEA	12	33	
19	16	CHASIN' YOU J.MOI (J.MOORE, M.WALLEN, C.WISEMAN)	Morgan Wallen BIG LOUD	16	27	
17	17	SLOW DANCE IN A PARKING LOT P.DIGIOVANNI (J.DAVIS, L.L.FOWLER)	Jordan Davis MCA NASHVILLE	17	31	
16	18	HOMEMADE J.MOI, D.COHEN (B.GOLDSMITH, J.MULLINS, D.PARKER, B.PINSON)	Jake Owen BIG LOUD	16	23	
22	19	CATCH D.HUFF (B.YOUNG, R.COPPERMAN, A.GORLEY)	Brett Young BMLG	19	34	
21	20	HOMECOMING QUEEN? J.ROBBINS (K.BALLERINI, J.ROBBINS, N.GALYON)	Kelsea Ballerini BLACK RIVER	14	24	
20	21	DIVE BAR G.BROOKS (M.ROSSELL, B.KENNEDY, T.G.BROOKS)	Garth Brooks & Blake Shelton PEARL	19	34	
25	22	AIR DOES TO ME S.MOFFATT (L.COMBS, R.M.L.FULCHER, T.M.REEVE)	Luke Combs Featuring Eric Church RIVER HOUSE/COLUMBIA NASHVILLE	22	6	
23	23	BEER CAN'T FIX D.HUFF, J.BUNETTA, THOMAS RHETT (THOMAS RHETT, J.BUNETTA, Z.SKELTON, R.B.TEDDER)	Thomas Rhett Featuring Jon Pardi VALORY	23	8	
24	24	AFTER A FEW J.S.STOVER (T.DENNING, K.ARCHER, J.WEAVER)	Travis Denning MERCURY	24	19	
27	25	BETTER TOGETHER S.MOFFATT (L.COMBS, D.ISBELL, R.MONTANA)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	14	15	
26	26	BLESSINGS J.MOI, FLORIDA GEORGIA LINE (T.HUBBARD, B.KELLEY, T.DOUGLAS, J.FRASURE, J.M.SCHMIDT, E.K.SMITH)	Florida Georgia Line BMLG	26	15	
28	27	LONELY IF YOU ARE C.DESTEFANO, C.RICE (C.RICE, L.RIMES, H.PHELPS)	Chase Rice DACK JANIELS/BROKEN BOW	25	25	
30	28	MONSTERS J.JOYCE (E.CHURCH, J.HYDE)	Eric Church EMI NASHVILLE	28	14	
29	29	IN BETWEEN F.ROGERS (S.MCCREERY, F.ROGERS, J.L.ALEXANDER, J.SINGLETON)	Scotty McCreery TRIPLE TIGERS	27	16	
31	30	BLUEBIRD J.JOYCE (M.LAMBERT, L.DICK, N.HEMBY)	Miranda Lambert VANNER/RCA NASHVILLE	30	12	
32	31	DIE FROM A BROKEN HEART ● J.ROBBINS, D.WELLS (M.MARLOW, T.DYE, J.SINGLETON, D.RUTTAN)	Maddie & Tae MERCURY	31	31	
33	32	HER WORLD OR MINE S.HENDRICKS (J.PAULIN, T.DENNING, B.BEAVERS)	Michael Ray WARNER MUSIC NASHVILLE/WEA	31	17	
34	33	DROWNING C.CROWDER, C.YOUNG (C.A.YOUNG, C.CROWDER, J.HOGE)	Chris Young RCA NASHVILLE	18	22	
38	34	ONE BEER J.MOI, D.WELLS (M.W.HARDY, H.LINSEY, J.MITCHELL)	HARDY Featuring Lauren Alaina & Devin Dawson TREE VIBEZ/BIG LOUD	34	8	
35	35	DRINKING ALONE D.GARCIA, C.UNDERWOOD (C.UNDERWOOD, D.A.GARCIA, BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	35	15	
HOT SHOT DEBUT	36	LOVE YOU LIKE I USED TO D.HUFF, C.BROWN, R.DICKERSON (R.DICKERSON, C.BROWN, P.WELLING)	Russell Dickerson TRIPLE TIGERS	36	1	
37	37	BIG, BIG PLANS J.MOI (J.DURRETT, C.LANE, E.K.SMITH)	Chris Lane BIG LOUD	33	19	
40	38	ONE NIGHT STANDARDS J.JOYCE (A.MCBRYDE, S.MCANALLY, N.HAYFORD)	Ashley McBryde ATLANTIC/WARNER MUSIC NASHVILLE/WAR	38	8	
39	39	WHAT COULD'VE BEEN J.KENNEY (C.CAILLAT, J.K.YOUNG, J.REEVES, D.J.REEVES, J.KENNEY)	Gone West TRIPLE TIGERS	39	12	
36	40	ONE BIG COUNTRY SONG 770 PRODUCTIONS (J.FRASURE, A.GORLEY, M.W.HARDY)	LOCASH WHEELHOUSE	36	10	
42	41	COVER ME UP J.MOI, D.COHEN (M.J.ISBELL)	Morgan Wallen BIG LOUD	35	16	
41	42	HARD TO FORGET Z.CROWELL, L.LAIRD (S.L.HUNT, A.GORLEY, L.LAIRD, S.MCANALLY, J.OSBORNE, A.GRISHAM, M.J.SHURTZ, R.HULL)	Sam Hunt MCA NASHVILLE	41	2	
46	43	MY TRUCK KAL V.TAYLOR (D.BRELAND, T.TAYLOR, K.AUSTIN, D.BARTON, T.ZEIGLER)	Breland BAD REALM/ATLANTIC	43	2	
43	44	FAMILY TREE M.REAVES, C.HAMMACK (C.HAMMACK, T.VERGES, G.SAMPSON)	Caylee Hammack CAPITOL NASHVILLE	40	22	
NEW	45	JUST THE WAY D.FANNING (M.THOMAS, K.BARD, N.W.SIPE)	Parmalee x Blanco Brown STONEY CREEK	45	1	
45	46	THIS BAR J.MOI (M.W.HARDY, J.MORGAN, J.SCOTT, E.K.SMITH, R.VOJTESAK, M.WALLEN)	Morgan Wallen BIG LOUD	29	7	
48	47	ANYTHING SHE SAYS J.M.SCHMIDT (M.TENPENNY, J.M.SCHMIDT, T.W.JORDAN, A.ALBERT)	Mitchell Tenpenny Featuring Seaforth RISER HOUSE/COLUMBIA NASHVILLE	47	5	
44	48	WHY WE DRINK J.S.STOVER, S.BORCHETTA (J.MOORE, C.BEATHARD, D.L.MURPHY, J.S.STOVER)	Justin Moore VALORY	44	3	
47	49	GOT WHAT I GOT M.KNOX (M.TYLER, A.PALMER, T.ARCHER)	Jason Aldean MACON/BROKEN BOW	34	7	
RE	50	FAMOUS A.SKIB (A.DOLEAC, B.HAMRICK, A.SKIB)	Adam Doleac ARISTA NASHVILLE	49	3	



Family First For Hunt

Sam Hunt (above) scores his sixth Country Airplay No. 1, and first since “Body Like a Back Road” in 2017, as “Kinfolks” ascends 2-1, up 5% to 36.6 million audience impressions in the week ending Feb. 23, according to Nielsen Music/MRC Data. Hunt’s new leader previews his sopho- more LP, *Southside*, due April 3.

Dan + Shay and Justin Bieber’s “10,000 Hours” rules Hot Country Songs for a 20th week, solely claiming the fourth-longest reign since the survey became an all-encompassing genre ranking in 1958. Bebe Rexha and Florida Georgia Line’s “Meant to Be” dominated for a record 50 weeks in 2017-18.

Plus, Brett Young adds his sixth Country Airplay top 10 as “Catch” climbs 11-10 (21.3 million, up 10%). —JIM ASKER

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 11 WKS LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	15		
2	2	LUKE COMBS ▲3 RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	142		
3	3	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	Fully Loaded: God's Country	10		
4	4	GG MORGAN WALLEN ● BIG LOUD	If I Know Me	90		
5	5	CHRIS STAPLETON ▲4 MERCURY/UMGN	Traveller	251		
HOT SHOT DEBUT	6	CARLY PEARCE BIG MACHINE/BMLG	Carly Pearce	1		
6	7	KANE BROWN ● ZONE 4/RCA NASHVILLE/SMN	Experiment	67		
8	8	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	50		
7	9	DAN + SHAY ▲ WARNER MUSIC NASHVILLE/WMN	Dan + Shay	87		
9	10	OLD DOMINION RCA NASHVILLE/SMN	Old Dominion	17		
10	11	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG		9	13	
RE	12	BRANTLEY GILBERT VALORY/BMLG	Fire & Brimstone	17		
11	13	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	168		
14	14	ELVIS PRESLEY ▲ RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	49		
12	15	THOMAS RHETT VALORY/BMLG	Center Point Road	38		
13	16	KACEY MUSGRAVES ● MCA NASHVILLE/UMGN	Golden Hour	94		
16	17	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	237		
15	18	DUSTIN LYNCH BROKEN BOW/BMG/BBMG	Tullahoma	5		
21	19	JASON ALDEAN ● MACON/BROKEN BOW/BMG/BBMG	Rearview Town	97		
25	20	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	226		
20	21	FLORIDA GEORGIA LINE ● BMLG	Can't Say I Ain't Country	53		
18	22	JON PARDI CAPITOL NASHVILLE/UMGN	Heartache Medication	21		
23	23	GEORGE STRAIT ▲7 MCA NASHVILLE/UMGN	50 Number Ones	199		
26	24	TIM MCGRAW ▲ CURB	Number One Hits	208		
22	25	JON PARDI ▲ CAPITOL NASHVILLE/UMGN	California Sunrise	192		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 1 WK KINFOLKS MCA NASHVILLE	Sam Hunt	20		
1	2	THE BONES COLUMBIA NASHVILLE	Maren Morris	27		
4	3	MAKE ME WANT TO STONEY CREEK	Jimmie Allen	57		
3	4	HOMESICK ZONE 4/RCA NASHVILLE	Kane Brown	29		
6	5	HOMEMADE BIG LOUD	Jake Owen	38		
7	6	WE BACK MACON/BROKEN BOW	Jason Aldean	24		
9	7	WHAT SHE WANTS TONIGHT CAPITOL NASHVILLE	Luke Bryan	18		
10	8	SLOW DANCE IN A PARKING LOT MCA NASHVILLE	Jordan Davis	44		
8	9	DIVE BAR PEARL	Garth Brooks & Blake Shelton	36		
11	10	CATCH BMLG	Brett Young	39		
12	11	MORE HEARTS THAN MINE ATLANTIC/WARNER MUSIC NASHVILLE/WEA	Ingrid Andress	35		
13	12	I WISH GRANDPAS NEVER DIED BMLG	Riley Green	29		
14	13	I HOPE WARNER MUSIC NASHVILLE/WAR	Gabby Barrett	26		
20	14	DOES TO ME RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs Feat. Eric Church	5		
17	15	CHASIN' YOU BIG LOUD	Morgan Wallen	30		
15	16	I HOPE YOU'RE HAPPY NOW CURB/BIG MACHINE	Carly Pearce & Lee Brice	20		
16	17	BEER CAN'T FIX VALORY	Thomas Rhett Feat. Jon Pardi	9		
18	18	AFTER A FEW MERCURY	Travis Denning	50		
19	19	HOMECOMING QUEEN? BLACK RIVER	Kelsea Ballerini	25		
21	20	NOBODY BUT YOU WARNER MUSIC NASHVILLE/WMN	Blake Shelton Duet With Gwen Stefani	8		
22	21	IN BETWEEN TRIPLE TIGERS	Scotty McCreery	46		
23	22	MONSTERS EMI NASHVILLE	Eric Church	25		
24	23	BLESSINGS BMLG	Florida Georgia Line	22		
25	24	HER WORLD OR MINE WARNER MUSIC NASHVILLE/WEA	Michael Ray	36		
NEW	25	GG HERE AND NOW BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	Kenny Chesney	1		

FEB. 29 2020

HOT ROCK SONGS™						
Last Week	This Week	Title	Certification Producer (Songwriter)	Artist Imprint/Promotion Label	Peak Pos.	Wks. On Chart
1	1	#1 58 WKS HIGH HOPES ▲		Panic! At The Disco	1	92
HOT SHOT DEBUT	2	BREATHE DEEPER		Tame Impala	2	1
RE	3	BORDERLINE		Tame Impala	3	21
2	4	HEY LOOK MA, I MADE IT ▲		Panic! At The Disco	1	73
13	5	SAL LOST IN YESTERDAY		Tame Impala	5	7
24	6	STM BANG!		AJR	6	2
NEW	7	ONE MORE YEAR		Tame Impala	7	1
RE	8	POSTHUMOUS FORGIVENESS		Tame Impala	8	5
NEW	9	INSTANT DESTINY		Tame Impala	9	1
NEW	10	IS IT TRUE		Tame Impala	10	1
RE	11	IT MIGHT BE TIME		Tame Impala	8	13
NEW	12	TOMORROW'S DUST		Tame Impala	12	1
NEW	13	ON TRACK		Tame Impala	13	1
7	14	POPULAR MONSTER		Falling In Reverse	7	14
NEW	15	ONE MORE HOUR		Tame Impala	15	1
6	16	MIGHT BE RIGHT		White Reaper	6	21
NEW	17	GLIMMER		Tame Impala	17	1
5	18	RUNNING UP THAT HILL		Meg Myers	4	24
3	19	OH YEAH!		Green Day	3	5
10	20	NOVOCAINE		The Unlikely Candidates	10	17
8	21	ORPHANS		Coldplay	3	18
9	22	DANCE OF THE CLAIRVOYANTS		Pearl Jam	3	5
14	23	LIFE IN THE CITY		The Lumineers	14	24
12	24	OUTNUMBERED		Dermot Kennedy	8	30
NEW	25	AT THE DOOR		The Strokes	25	1
11	26	INSIDE OUT		Five Finger Death Punch	10	12
17	27	THE BEST		AWOLNATION	17	15
16	28	UNDER THE GRAVEYARD		Ozzy Osbourne	4	15
NEW	29	THE DRUG IN ME IS REIMAGINED		Falling In Reverse	29	1
27	30	USED TO LIKE		Neon Trees	24	13
19	31	HISTORY OF VIOLENCE		Theory Of A Deadman	15	10
22	32	HURRICANE		I Prevail	22	16
46	33	AND IT'S STILL ALRIGHT		Nathaniel Rateliff	33	2
33	34	I JUST WANNA SHINE		Fitz And The Tantrums	33	4
37	35	BLACK MADONNA		Cage The Elephant	35	4
28	36	CAN I CALL YOU TONIGHT?		Dayglow	23	16
20	37	TEXAS SUN		Khruangbin & Leon Bridges	20	5
34	38	WARS		Of Monsters And Men	34	12
29	39	KILLING ME SLOWLY		Bad Wolves	14	19
30	40	ME & YOU TOGETHER SONG		The 1975	5	5
42	41	DIE TO LIVE		Volbeat Featuring Neil Fallon	41	3
35	42	YUVE YUVE YU		The Hu Featuring From Ashes To New	35	8
23	43	SIMMER		Hayley Williams	7	5
41	44	HONEYBEE		The Head And The Heart	41	8
48	45	VAN HORN		Saint Motel	45	2
32	46	WHY ARE YOU HERE		Machine Gun Kelly	4	10
40	47	DELETER		Grouplove	34	6
NEW	48	SUPERBLOOD WOLFMOON		Pearl Jam	48	1
45	49	LONELINESS FOR LOVE		lovelytheband	30	3
44	50	FAR AWAY		Breaking Benjamin Featuring Scooter Ward	12	4



Tame Impala's Vinyl Victory

The Slow Rush becomes the first Top Rock Albums No. 1 for Tame Impala, led by Kevin Parker (above), as well as the band's top-chart-ing entry on the Billboard 200 (No. 3), arriving with 110,000 equivalent album units (of which 80,000 are in album sales). The set also starts atop Vinyl Albums, with 32% (26,000) of its first-week sales total resulting from vinyl sales, marking the seventh-biggest week for a vinyl album since Nielsen/MRC began tracking data in 1991.

All 12 tracks on the album appear on Hot Rock Songs, led by “Breathe Deeper” (No. 2), which also becomes Tame Impala’s first Rock Streaming Songs No. 1 (5 million U.S. streams).

Plus, Elton John re- turns to the Mainstream Rock airplay chart as featured on Ozzy Osbourne’s “Ordinary Man,” new at No. 38. John ends a record 27-year, five-month break between entries, dating to his featured turn on Eric Clapton’s “Runaway Train” (No. 10, 1992).

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 1 WK	TAME IMPALA	The Slow Rush	1	
		MODULAR/INTERSCOPE/IGA				
2	2	QUEEN	8	Greatest Hits	114	
		HOLLYWOOD				
3	3	ELTON JOHN		Diamonds	119	
		ROCKET/ISLAND/UME				
5	4	CREEDENCE CLEARWATER REVIVAL	10	Chronicle The 20 Greatest Hits	161	
		FANTASY/CONCORD				
NEW	5	NATHANIEL RATELIFF		And It's Still Alright	1	
		STAX/CONCORD				
7	6	JOURNEY	15	Journey's Greatest Hits	161	
		COLUMBIA/LEGACY				
6	7	THE BEATLES	11	1	161	
		APPLE/CAPITOL/UME				
8	8	THE BEATLES	12	Abbey Road	152	
		APPLE/CAPITOL/UME				
9	9	FLEETWOOD MAC	20	Rumours	155	
		WARNER BROS./RHINO				
10	10	TOM PETTY AND THE HEARTBREAKERS	12	Greatest Hits	129	
		MCA/GEFFEN/UME				
1	11	GREEN DAY		Father Of All...	2	
		REPRISE/WARNER				
11	12	IMAGINE DRAGONS	2	Evolve	139	
		KIDINAKORNER/INTERSCOPE/IGA				
12	13	AC/DC	25	Back In Black	148	
		COLUMBIA/LEGACY				
NEW	14	HOLLYWOOD UNDEAD		New Empire, One	1	
		BMG				
14	15	GUNS N' ROSES	18	Appetite For Destruction	48	
		GEFFEN/UME				
19	16	NIRVANA	10	Nevermind	127	
		SUB POP/DGC/GEFFEN/UME				
RE	17	THE ROLLING STONES	12	Hot Rocks 1964-1971	94	
		ABKCO				
15	18	BOB SEGER & THE SILVER BULLET BAND	10	Greatest Hits	116	
		HIDEOUT/CAPITOL/UME				
17	19	EAGLES	38	Their Greatest Hits 1971-1975	133	
		ASYLUM/ELEKTRA/RHINO				
13	20	LANA DEL REY		Born To Die	277	
		POLYDOR/INTERSCOPE/IGA				
23	21	METALLICA	16	Metallica	160	
		BLACKENED/RHINO				
24	22	ELVIS PRESLEY		The Essential Elvis Presley	34	
		RCA/SONY STRATEGIC MARKETING GROUP/LEGACY				
22	23	BILLY JOEL	3	The Essential Billy Joel	107	
		COLUMBIA/LEGACY				
18	24	TWENTY ONE PILOTS	4	Blurryface	249	
		FUELED BY RAMEN/EMG				
31	25	GG	TAME IMPALA	Currents	75	
		MODULAR/INTERSCOPE/IGA				

ROCK STREAMING SONGS™					
Last Week	This Week	Title Imprint/Promotion Label		Artist	Wks. On Chart
NEW	1	#1 1 WK	BREATHE DEEPER MODULAR/INTERSCOPE	Tame Impala	1
1	2	DON'T STOP BELIEVIN' COLUMBIA/LEGACY		Journey	191
2	3	BELIEVER KIDINAKORNER/INTERSCOPE		Imagine Dragons	159
NEW	4	BORDERLINE MODULAR/INTERSCOPE		Tame Impala	1
3	5	HIGH HOPES DCD2/FUELED BY RAMEN/EMG		Panic! At The Disco	89
4	6	THUNDER KIDINAKORNER/INTERSCOPE		Imagine Dragons	147
5	7	BOHEMIAN RHAPSODY HOLLYWOOD		Queen	185
6	8	HOTEL CALIFORNIA ASYLUM/ELEKTRA/RHINO		Eagles	106
RE	9	LOST IN YESTERDAY MODULAR/INTERSCOPE		Tame Impala	2
NEW	10	ONE MORE YEAR MODULAR/INTERSCOPE		Tame Impala	1
8	11	THE LESS I KNOW THE BETTER MODULAR/INTERSCOPE		Tame Impala	29
9	12	SWEET HOME ALABAMA MCA/GEFFEN/UME		Lynyrd Skynyrd	93
NEW	13	POSTHUMOUS FORGIVENESS MODULAR/INTERSCOPE		Tame Impala	1
NEW	14	INSTANT DESTINY MODULAR/INTERSCOPE		Tame Impala	1
10	15	I'M YOURS ATLANTIC/EMG		Jason Mraz	118
7	16	FEEL IT STILL ATLANTIC		Portugal. The Man	140
13	17	ANOTHER ONE BITES THE DUST HOLLYWOOD		Queen	66
12	18	RADIOACTIVE KIDINAKORNER/INTERSCOPE		Imagine Dragons	303
11	19	SWEET CHILD O' MINE GEFFEN/UME		Guns N' Roses	46
RE	20	HAVE YOU EVER SEEN THE RAIN FANTASY/CONCORD		Creedence Clearwater Revival	21
15	21	ROCKET MAN ISLAND/UME		Elton John	17
17	22	BROWN EYED GIRL EXILE/LEGACY		Van Morrison	33
NEW	23	BANG! AJR/BMG/S-CURVE		AJR	1
16	24	NATURAL KIDINAKORNER/INTERSCOPE		Imagine Dragons	82
NEW	25	IS IT TRUE MODULAR/INTERSCOPE		Tame Impala	1

A Boogie Wit Da Hoodie (above) lands his third No. 1 on Top Rap Albums as *Artist 2.0* opens at the summit with 111,000 equivalent album units earned in the week ending Feb. 20, according to Nielsen Music/MRC Data. The six-figure start represents A Boogie's career-high weekly unit total. Before *Artist 2.0*, the Bronx native previously reigned for one week in 2017 with *The Bigger Artist* and for four weeks with *Hoodie SZN* in 2019.

Artist 2.0's arrival sparks moves on the Billboard Hot 100, where the album's previously released cut "King of My City" rebounds 99-91. In addition, six more 2.0 tracks debut, led by a No. 23 entrance for "Numbers," featuring Roddy Ricch, Gunna and London on Da Track. The song's strong start traces to 20.6 million U.S. streams in the week, fueling a No. 5 debut on the all-genre Streaming Songs chart.

—TREVOR ANDERSON

TOP RAP ALBUMS™					
Last Week	This Week	Artist	Certification Imprint/Distributing Label	Title	Wks. On Chart
NEW	1	#1 1WK	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Artist 2.0	1
1	2	RODDY RICCH	Please Excuse Me For Being Antisocial BIRD VISION/ATLANTIC/AG		11
2	3	POST MALONE	Hollywood's Bleeding REPUBLIC		24
5	4	POP SMOKE	Meet The Woo, V.2 VICTOR VICTOR WORLDWIDE/REPUBLIC		2
3	5	EMINEM	Music To Be Murdered By SHADY/AFTERMATH/INTERSCOPE/IGA		5
6	6	DABABY	KIRK SOUTHCOAST/INTERSCOPE/IGA		21
4	7	LIL WAYNE	Funeral YOUNG MONEY/REPUBLIC		3
7	8	JACKBOYS	JACKBOYS CACTUS JACK/EPIC		8
9	9	YOUNGBOY NEVER BROKE AGAIN	Al YoungBoy 2 NEVER BROKE AGAIN/ATLANTIC/AG		19
8	10	ROD WAVE	Ghetto Gospel ALAMO/IGA		16
11	11	POST MALONE	beerbongs & bentleys REPUBLIC		95
10	12	YOUNG THUG	So Much Fun YOUNG STONER LIFE/300/ATLANTIC/AG		27
12	13	JUICE WRLD	Goodbye & Good Riddance GRADE A/INTERSCOPE/IGA		92
NEW	14	§UICIDEBOYS	Stop Staring At The Shadows G*59		1
13	15	MONEYBAGG YO	Time Served N-LESS/INTERSCOPE/IGA		6
17	16	JUICE WRLD	Death Race For Love GRADE A/INTERSCOPE/IGA		44
19	17	DRAKE	Scorpion YOUNG MONEY/CASH MONEY/REPUBLIC		86
15	18	TRIPPIE REDD	A Love Letter To You 4 TENTHOUSAND PROJECTS		13
20	19	TRAVIS SCOTT	ASTROWORLD CACTUS JACK/GRAND HUSTLE/EPIC		81
14	20	MAC MILLER	Circles WARNER		5
21	21	POST MALONE	Stoney REPUBLIC		167
22	22	MUSTARD	Perfect Ten 10 SUMMERS/INTERSCOPE/IGA		34
18	23	LIL NAS X	7 (EP) COLUMBIA		35
25	24	VARIOUS ARTISTS	Dreamville & J. Cole: Revenge Of The Dreamers III DREAMVILLE/INTERSCOPE/IGA		28
RE	25	XXXTENTACION	BAD VIBES FOREVER	?	94

HOT LATIN SONGS™						
LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART	
1	1	#1 6 WKS RITMO (BAD BOYS FOR LIFE) WILLIAM X HARRIS (W. ADAMS, 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 BEP/WE THE BEST/EPIC	1	19	
2	2	TUSA DIVY ON THE DRUMS (KAROL G, G.T. MARAJ, D. ECHAVARRIA OVIEDO, K. M. CRUZ MORENO)	Karol G & Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE	1	15	
HOT SHOT DEBUT	3	IGNORANTES DIMELO FLOW, E. E. SOTELDOD GUERRERO, K. J. ASSAD (B. A. MARTINEZ OCASIO, C. I. MORALES WILLIAMS)	Bad Bunny & Sech RIMAS	3	1	
4	4	VETE LOS NEOS, HAZEN (C. O. BATISTA ESCALERA, L. ORTIZ, J. C. CRUZ, F. MONTALVO ALICEA, X. A. SEMPER VARGAS, E. W. SEMPER VARGAS, B. A. MARTINEZ OCASIO)	Bad Bunny RIMAS	1	14	
5	5	LOCO CONTIGO DJ SNAKE (W. S. E. GRIGAHCINE, J. A. OSORIO BALVIN, J. R. QUILES RIVERA, M. R. NGUYEN-STEVENSON)	DJ Snake, J. Balvin & Tyga DJ SNAKE/GEFFEN/INTERSCOPE	4	36	
3	6	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 REAL HASTA LA MUERTE/SONY MUSIC LATIN	3	2	
7	7	CALLAITA TAINY, F. SALDANA, TUNES (B. A. MARTINEZ OCASIO, F. G. ORTIZ TORRES)	Bad Bunny & Tainy RIMAS	2	38	
8	8	AMOR TUMBADO E. RODRIGUEZ, D. FELIX (N. CANO)	Natanael Cano RANCHO HUMILDE	8	7	
6	9	LA CANCION NICAEL (J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO, J. NICAEL ARROYO, A. RAMIREZ SUAREZ)	J Balvin & Bad Bunny UNIVERSAL MUSIC LATINO/UMLE	1	34	
10	10	NO ME CONOCE MARCO MASIS, M. DELA CRUZ REYNOSO (J. M. NIEVES CORTEZ, J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO, M. B. MASIS FERNANDEZ, M. DELA CRUZ REYNOSO, N. YERA)	Jhay Cortez, J Balvin & Bad Bunny UNIVERSAL MUSIC LATINO/UMLE	4	40	
11	11	SAL QUE TIRE PA LANTE DADDY YANKEE (R. L. AYALA RODRIGUEZ)	Daddy Yankee EL CARTEL/UMLE	7	18	
16	12	SIGUES CON EL DIMELO FLOW, KEYTIN, JUVY BOY (A. A. SANTOS, C. I. MORALES WILLIAMS, O. MALDONADO RIVERA, J. C. VARGAS, J. J. MENDEZ)	Arcangel x Sech RIMAS	12	10	
15	13	MUEVELO D. J. MADRIS, N. RIVERA CAMINERO, R. L. AYALA RODRIGUEZ, R. R. APONTE, C. CHAVEZ, J. D. MEDINA VELEZ, J. KAMOEZ, S. REMI GIBBS, C. KENNER, K. AMOZE, J. R. OSALINAS	Nicky Jam & Daddy Yankee WE THE BEST/EPIC/LA INDUSTRIA/SONY MUSIC LATIN	12	7	
13	14	ME GUSTA SHAKIRA E. BARRERA AC (SHAKIRA, E. GAZMEY SANTIAGO, J. A. GONZALEZ MARRERO, D. ECHAVARRIA OVIEDO, C. E. ORTIZ RIVERA, E. BARRERA, J. LEWIS)	Shakira & Anuel AA SONY MUSIC LATIN	6	6	
17	15	QUE PENA MALUMA, E. BARRERA SKY, DEEMAD (J. L. LONDONO ARIAS, A. RAMIREZ SUAREZ, E. BARRERA, W. L. ARFAJUI, J. A. OSORIO BALVIN)	Maluma x J Balvin WK/SONY MUSIC LATIN	13	21	
14	16	ADICTO TAINY (M. E. MASIS FERNANDEZ, J. M. NIEVES CORTEZ, E. GAZMEY SANTIAGO, J. C. OZUNA ROSADO)	Tainy, Anuel AA & Ozuna NEON16/INTERSCOPE	5	26	
18	17	MORADO SKY (J. A. OSORIO BALVIN, A. RAMIREZ SUAREZ)	J Balvin UNIVERSAL MUSIC LATINO/UMLE	13	6	
20	18	AIR LA MEJOR VERSION DE MI ROMEO SANTOS, R. PINA (J. A. INZUNZA FABELA, A. SANTOS, R. PINA NIEVES, N. A. GUTIERREZ)	Natti Natasha & Romeo Santos PINA/SONY MUSIC LATIN	10	22	
19	19	FANTASIAS DJ URBANOMI (J. A. OCASIO RUZ, C. E. REYES ROSADO, J. M. CEDENO, L. J. ROMERO, F. J. MARTINEZ, E. PEREZ SOTO, R. L. JOHNSON, W. B. EDWARDS)	Rauw Alejandro X Farruko BUSINESS/DUARS/SONY MUSIC LATIN	12	19	
12	20	MEDUSA AMMUNATION, NELLY EL ARMA SECRETA, M. DELA CRUZ REYNOSO (J. M. NIEVES CORTEZ, J. A. OSORIO BALVIN, E. GAZMEY SANTIAGO, E. ROBERT, S. ROLDAN, J. DE LA CRUZ, M. DELA CRUZ REYNOSO, N. YERA)	Jhay Cortez, Anuel AA & J Balvin N&E/UNIVERSAL MUSIC LATINO/UMLE	12	2	
22	21	BLANCO SKY (A. RAMIREZ SUAREZ, J. A. OSORIO BALVIN, R. D. CANO RIOS)	J Balvin UNIVERSAL MUSIC LATINO/UMLE	18	14	
23	22	FANTASIA CHRIS JEDAY, GABY MUSIC (C. E. ORTIZ RIVERA, L. C. E. ORTIZ RIVERA, J. G. RIVERA VAZQUEZ, A. VARGAS BERRIOS, J. CEDENO ECHEVARRIA, J. E. ORTIZ RIVERA, N. K. SEGARRA, J. C. OZUNA ROSADO)	Ozuna AURA/SONY MUSIC LATIN	21	10	
21	23	QUE CALOR DIPLO, TROPICILLAZ, DEEMAD (T. W. PENFENTZ, THOMPSON E. HERRERA BATISTA, J. A. OSORIO BALVIN, J. H. CASTAÑO, H. DE GODOY PINERO, A. MURILLO DA SILVA, S. BAZANTIA, A. FERNANDEZ, W. L. ARFAJUI, A. RAMIREZ)	Major Lazer & J Balvin Featuring El Alfa MADEBENT	13	23	
27	24	GIRL E. L. OSORIO (M. TORRES MONGE, O. CEPEDA MATOS, J. M. REYES DIAZ, O. RIVERA, E. L. OSORIO, J. CAMERON, V. CAMERON, C. J. JACKSON, JR.)	Myke Towers WHITE WORLD/GLAD EMPIRE	23	4	
31	25	YO YA NO VUELVO CONTIGO L. RAMIREZ (B. F. PACHECO ACOSTA)	Lenin Ramirez Featuring Grupo Firme DEL	22	13	
28	26	DISFRUTO LO MALO E. RODRIGUEZ, D. FELIX (A. FIERRO ROMAN)	Natanael Cano RANCHO HUMILDE	24	16	
30	27	DEFINITIVAMENTE NEKXUM (F. SALDANA, D. ECHAVARRIA OVIEDO, R. L. AYALA RODRIGUEZ, R. L. FIGUEROA RIVERA, C. I. MORALES WILLIAMS)	Daddy Yankee & Sech EL CARTEL/UMLE	27	3	
26	28	AVENTURA CHRIS JEDAY, GABY MUSIC (LUNAY, J. G. RIVERA VAZQUEZ, C. E. ORTIZ RIVERA, J. CEDENO, N. K. SEGARRA, E. GAZMEY SANTIAGO, J. C. OZUNA ROSADO, G. L. CONTRON, A. D. CONTRON, L. C. E. ORTIZ RIVERA, J. E. ORTIZ)	Lunay, Ozuna & Anuel AA STAR ISLAND	11	17	
36	29	SOLO TU J. TIRADO CASTANEDA (R. E. MUNOZ CANTU, O. TARAZON)	Calibre 50 ANDALUZ/DISA/UMLE	29	9	
49	30	STM CORONAO NOW CHAEAL PRODUCIENDO, EL ALFA (E. HERRERA BATISTA, G. GARCIA, C. E. BETANCES ALEJO)	Lil Pump x El Alfa EL JEFE	30	8	
37	31	SUBELO (FURTHER UP) T. TOWNS, Y. J. PELLE (L. ROUSSEAU, S. REMI GIBBS, C. KENNER, J. KAMOEZ, K. NIX, A. RODRIGUEZ, A. C. PEREZ, F. RAMIREZ)	Static & Ben El & Pitbull & Chesca SABAN/CAROLINE	31	3	
33	32	ELLA E. RODRIGUEZ, D. FELIX (N. CANO, A. HERRERA PEREZ)	Natanael Cano Featuring Junior H RANCHO HUMILDE	29	11	
35	33	ME QUEDARE CONTIGO JAMCHINO, JIMMY JOKER, J. GOMEZ MARTINEZ, YOYO EL BRUJO (A. C. PEREZ, J. C. GARCIA, J. GOMEZ MARTINEZ, F. SIERRA MIRANDA, A. LENIER MESA, E. GALARRAGA, J. MR. 305)	Pitbull & Ne-Yo Featuring Lenier & El Micha MR. 305	33	5	
29	34	NO ELEGI CONOCERTE S. LIZARRAGA LIZARRAGA (I. CHAVEZ ESPINOZA)	Banda Sinaloense MS de Sergio Lizarraga LIZOS	24	18	
32	35	ESCONDIDOS A. VALDES (H. PALENCIA CISNEROS, A. J. RANGEL OCHOA)	La Adictiva Banda San Jose de Mesillas ANVAL	19	15	
34	36	ESA VEZ SOY YO J. TIRADO CASTANEDA (E. MUNOZ)	Banda Carnaval ANDALUZ/DISA/UMLE	27	14	
38	37	HOLA DIMELO FLOW, MAGNIFICO (JOSH MONTANA, P. D. DALECCIO JR., J. VASQUEZ VALDES, G. E. RODRIGUEZ MORALES, H. D. LAMBOY)	Dalex RICH	37	9	
42	38	MIA DESDE SIEMPRE F. CAMACHO TIRADO (H. PALENCIA CISNEROS, A. J. RANGEL OCHOA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	38	6	
39	39	BELLAQUITA J. VASQUEZ VALDES, P. D. DALECCIO JR., J. REYES, J. J. MENDEZ, J. M. GONZALEZ TAVAREZ, K. M. CRUZ MORENO, J. M. CORTES, R. HERRERA SOTO, M. A. MARTINEZ PEREA)	Dalex & Lenny Tavarez RICH	34	13	
40	40	SOY EL DIABLO E. RODRIGUEZ, D. FELIX (M. D. SANCHEZ LOPEZ, B. A. MARTINEZ OCASIO)	Natanael Cano & Bad Bunny RIMAS/RANCHO HUMILDE	16	17	
44	41	EN BOCA DE TODOS M. PINEDA JR., (G. CABRERA INZUNSA, J. E. TORRES NIEBLAS)	T3r Elemento DEL	33	9	
41	42	EL GUERO I. GUTIERREZ, E. GUTIERREZ, R. CALDERON (P. J. VARGAS)	Grupo Firme Featuring Marca MP MUSIC VIP	39	6	
NEW	43	TE OLVIDE A. BAQUEIRO (F. ELIZALDE, R. ALVAREZ GOMEZ)	Alejandro Fernandez UNIVERSAL MUSIC LATINO/UMLE	43	1	
NEW	44	TIBURONES J. REYES COPELLO (O. E. HERNANDEZ VILLEGAS, P. PRECIADO)	Ricky Martin SONY MUSIC LATIN	44	1	
NEW	45	PALABRA DE HOMBRE B. P. TORRESCANO (S. HURTADO MEDINA)	El Fantasma AFINARTE	45	1	
RE	46	EASY NOT LISTED (J. M. NIEVES CORTEZ, J. C. OZUNA ROSADO, N. J. GALLEGILLOS, A. RAMIREZ SUAREZ, N. YERA)	Jhay Cortez X Ozuna UNIVERSAL MUSIC LATINO/UMLE	33	4	
43	47	MORIR SOLO D. LORA, G. R. ROJAS, L. SANTOS, MICKEY THEN (G. R. ROJAS, Y. M. THEN JAQUEZ, D. LORA)	Prince Royce SONY MUSIC LATIN	35	9	
48	48	EL DRIP E. RODRIGUEZ, D. FELIX (N. CANO)	Natanael Cano RANCHO HUMILDE	44	7	
47	49	INFELIZ CHRIS JEDAY, WICHI, GABY MUSIC, J. CEDENO ECHEVARRIA, N. K. SEGARRA (A. A. SANTOS, B. A. MARTINEZ OCASIO, C. E. ORTIZ RIVERA, L. C. E. ORTIZ RIVERA)	Arcangel & Bad Bunny RIMAS	33	8	
45	50	WHINE UP SAGA WHITEBLACK (N. RIVERA CAMINERO, J. D. MEDINA VELEZ, R. R. APONTE, SAGA WHITEBLACK, E. GAZMEY SANTIAGO, R. DA SILVA)	Nicky Jam & Anuel AA LA INDUSTRIA/SONY MUSIC LATIN	17	16	



Alejandro Rules Again

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

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

—PAMELA BUSTIOS

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

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 1 WK QUE PENA WK/SONY MUSIC LATIN	Maluma x J Balvin	8		
1	2	TUSA YOUNG MONEY/CASH MONEY/UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE	Karol G & Nicki Minaj	14		
3	3	RITMO (BAD BOYS FOR LIFE) BEP/WE THE BEST/EPIC	The Black Eyed Peas X J Balvin	17		
4	4	QUE TIRE PA LANTE EL CARTEL	Daddy Yankee	18		
5	5	MUEVELO WE THE BEST/EPIC/LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam & Daddy Yankee	7		
6	6	VETE RIMAS	Bad Bunny	12		
15	7	GG LA MEJOR VERSION DE MI PINA/SONY MUSIC LATIN	Natti Natasha & Romeo Santos	21		
7	8	FANTASIA AURA/SONY MUSIC LATIN	Ozuna	6		
10	9	SOLO TU ANDALUZ/DISA/UMLE	Calibre 50	11		
11	10	SUBELO (FURTHER UP) SABAN/CAROLINE	Static & Ben El & Pitbull & Chesca	3		
9	11	ME GUSTA SONY MUSIC LATIN	Shakira & Anuel AA	5		
13	12	ME QUEDARE CONTIGO MR. 305	Pitbull & Ne-Yo Feat. Lenier & El Micha	7		
12	13	BLANCO UNIVERSAL MUSIC LATINO/UMLE	J Balvin	13		
20	14	MORADO UNIVERSAL MUSIC LATINO/UMLE	J Balvin	5		
8	15	ESA VEZ SOY YO ANDALUZ/DISA/UMLE	Banda Carnaval	17		
19	16	TE QUEMASTE LA INDUSTRIA/SONY MUSIC LATIN	Manuel Turizo & Anuel AA	11		
18	17	MIA DESDE SIEMPRE DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	12		
21	18	FANTASIAS BUSINESS/DUARS/SONY MUSIC LATIN	Rauw Alejandro X Farruko	3		
24	19	KEII REAL HASTA LA MUERTE/SONY MUSIC LATIN	Anuel AA	2		
16	20	ESCONDIDOS ANVAL	La Adictiva	16		
14	21	NO ELEGI CONOCERTE LIZOS	Banda Sinaloense MS de Sergio Lizarraga	20		
28	22	SIGUES CON EL RIMAS	Arcangel x Sech	2		
23	23	TIBURONES SONY MUSIC LATIN	Ricky Martin	3		
31	24	MAS TE RECUERDO LOS NORTENO BANDA	Los Norteno Banda	11		
22	25	PERRIANDO WARNER LATINA	Reykon	5		

HOT CHRISTIAN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 75 WKS	YOU SAY 	Lauren Daigle CENTRICITY	1	85
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	23
7	3	THE GOD WHO STAYS	A.J. PRUIS (M. WEST, J.L. SMITH, A.J. PRUIS)	Matthew West STORY HOUSE COLLECTIVE/PLG	3	30
4	4	RESCUE 	J. INGRAM, P. MABURY (L. DAIGLE, J. INGRAM, P. MABURY)	Lauren Daigle CENTRICITY	2	51
3	5	BURN THE SHIPS	TEDD T., M. HALES, S. MOSLEY, FOR KING & COUNTRY (J. SMALLBONE, L. SMALLBONE, S. MOSLEY, M. HALES)	for KING & COUNTRY CURB-WORD	3	42
5	6	NOBODY	M.A. MILLER (M. HALL, M. WEST, B. HERMS)	Casting Crowns Featuring Matthew West BEACH STREET/REUNION/PLG	3	41
8	7	ALMOST HOME	B. GLOVER (B. MILLAR, M. SCHEUCHZER, N. COCHRAN, R. SHAFFER, B. GRAUL, B. GLOVER)	MercyMe FAIR TRADE	7	18
6	8	RESCUE STORY	J.L. SMITH (Z. WILLIAMS, J.L. SMITH, E. HULSE, A. RIPP)	Zach Williams ESSENTIAL/PLG	5	35
9	9	BELIEVER	B. FOWLER (R. WALKER, B. FOWLER, M. WONG)	Rhett Walker ESSENTIAL/PLG	9	35
14	10	EDGE OF MY SEAT	B. FOWLER, TOBYMAC (T. MCKEEHAN, B. FOWLER)	tobyMac Featuring Cochren & Co. FOREFRONT/CAPITOL CMG	10	22
10	11	FAITH	C. WEDGEWORTH (J. FELIZ, P. DUNCAN, C. WEDGEWORTH)	Jordan Feliz CENTRICITY	10	26
15	12	I KNOW	J. REDMON (M. WEAVER, B. COWART, H. BENTLEY)	Big Daddy Weave CURB-WORD	12	7
16	13	WAYMAKER	MICHAEL W. SMITH FEATURING VANESSA CAMPAGNA & MADELYN BERRY M.W. SMITH, K.W. LEE (O.K. OKORO)	Michael W. Smith Featuring Vanessa Campagna & Madelyn Berry ROCKETOWN/THE FUEL	13	19
12	14	KING OF KINGS	M.G. CHISLETT (B. LIGERTWOOD, S.R. LIGERTWOOD, J. INGRAM)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	12	32
17	15	SEE A VICTORY	A. ROBERTSON (S. FURTICK, C. BROWN, B. FIELDING, J. INGRAM)	Elevation Worship ELEVATION WORSHIP	14	28
11	16	FOLLOW GOD 	K. WEST, BOOGZDABEAST, XCELENCE (K.O. WEST, J. GWIN, B. BELL, A.A. BUTTS, C. EUBANKS, C. EUBANKS)	Kanye West G.O.O.D./DEF JAM	1	17
19	17	THE FATHER'S HOUSE	E. CASH (C. ASBURY, B.W. HASTINGS, E. HULSE)	Cory Asbury BETHEL	16	4
18	18	YOUR NAME IS POWER	T. PROFITT, G. GILKESON (G. GILKESON, C. LLEWELLYN)	Rend Collective REND FAMILY/CAPITOL CMG	14	28
13	19	WAY MAKER (LIVE)	K.W. LEE (O.K. OKORO)	Leeland INTEGRITY	11	7
20	20	LIKE YOU LOVE ME	C. BUTLER, J. SAPP (T. WELL, S.C. BUTLER, J. SAPP)	Tauren Wells REUNION/PLG	19	8
21	21	ONE DAY	B. FOWLER (M. COCHRAN, B. FOWLER, M. ARMSTRONG)	Cochren & Co. GOTEE	21	12
24	22	I WILL FEAR NO MORE	J. MOHILOWSKI (J. HAVENS, M. FUQUA, D. OSTEBE, J. MOHILOWSKI, J. INGRAM)	The Afters FAIR TRADE	22	22
22	23	SMILE	J. PARDO (B. McDONALD, D. FREY, J.T. BRONLEEWE, H. ELLIS)	Sidewalk Prophets CURB-WORD	21	18
23	24	GOODNESS OF GOD (LIVE)	E. CASH (J. JOHNSON, J. INGRAM, B. FOLDS, E. CASH, B. JOHNSON)	Bethel Music & Jenn Johnson BETHEL	22	26
27	25	AMEN	J. SOJKA, A. CHAFIN (M. TYLER, J. HENRY, J. PARDO)	Micah Tyler FAIR TRADE	25	8

HOT GOSPEL SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 17 WKS	FOLLOW GOD 	Kanye West G.O.O.D./DEF JAM	1	17
2	2	LOVE THEORY	K. FRANKLIN, S. MARTIN, M. STARK, R. HILL (K. FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	1	56
4	3	BIG	R. TURNER (M. MCCLURE JR., C. GLENN, R. TURNER)	Pastor Mike Jr. BLACKSMOKE	3	29
3	4	CLOSED ON SUNDAY	K. WEST, BRIAN ALLDAY, FVINDVER, A. LOPEZ, TIMBALAND (K.O. WEST, B. MILLER, FVINDVER, A. LOPEZ, TV. MOSLEY, T. THORNTON, R. EAST, V.E. BOYD, C. FARIAS GOMEZ)	Kanye West G.O.O.D./DEF JAM	2	17
5	5	SELAH	K. WEST, E. VAX, FVINDVER, BOOGZDABEAST (K.O. WEST, E. MAST, FVINDVER, J. GWIN, J. L'ALLAVEY, C. YOUNG, T. THORNTON, G. THORNTON, R. EAST, D.R. MILLS, JR.)	Kanye West G.O.O.D./DEF JAM	3	17
9	6	WON'T LET GO	M. EDWARDS, T. GREENE (T. GREENE)	Travis Greene RCA INSPIRATION/PLG	6	25
7	7	YOU DON'T KNOW	A. LEWIS (Z. CORTEZ, J. FORTUNE, K. DOUGLAS)	Zacardi Cortez BLACKSMOKE	7	35
6	8	USE THIS GOSPEL	K. WEST, FVINDVER, A. LOPEZ, TIMBALAND, DRTWRK, PBOURNE, BOOGZDABEAST (K.O. WEST, FVINDVER, T. THORNTON, G. THORNTON, A. LOPEZ, TV. MOSLEY, J.)	Kanye West Featuring Clipse & Kenny G G.O.O.D./DEF JAM	3	17
8	9	ON GOD	K. WEST, BOOGZDABEAST, CAMEONE, P. BOURNE (K.O. WEST, J. GWIN, C.C. YOUNG, J.T. JENKS, M. CERDA, FVINDVER)	Kanye West G.O.O.D./DEF JAM	4	17
11	10	JUST FOR ME	K. FRANKLIN, S. MARTIN, M. STARK, R. HILL (K. FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	26
10	11	EVERYTHING WE NEED	K. WEST, RONNY J. PNFZ, FVINDVER, BOOGZDABEAST (K.O. WEST, R. SPENCE, JR., M.J. MULE, I. DEBONI, T.W. GRIFFIN, JR., A. CLEMONS, JR., FVINDVER, J.)	Kanye West Featuring Ty Dolla Sign & Ant Clemons G.O.O.D./DEF JAM	5	17
12	12	GOD IS K	K. WEST, W. CAMPBELL, L. LABRINTH, FVINDVER, A. LOPEZ (K.O. WEST, W.S. CAMPBELL, L. LABRINTH, V.E. BOYD, FVINDVER, A. LOPEZ, R.J. FRYSON)	Kanye West G.O.O.D./DEF JAM	4	17
17	13	OPEN DOOR SEASON	M. HODGE, D.V. HADDON (D.V. HADDON)	Deitrick Haddon DHVISIONS/EONE	13	17
18	14	KEEP THE FAITH	C. JENKINS, R.L. JONES JR. (C. JENKINS, R.L. JONES JR.)	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	14	16
16	15	EVERY HOUR	K. WEST, BUDDIE, FVINDVER (K.O. WEST, B. SCHOLEFIELD, FVINDVER)	Kanye West Featuring Sunday Service Choir G.O.O.D./DEF JAM	8	17
22	16	PULL US THROUGH	J. DOLLY (J. DOLLY)	Jermaine Dolly Featuring Maranda Curtis BY ANY MEANS NECESSARY	16	15
19	17	WATER	K. WEST, BOOGZDABEAST, FVINDVER, A. LOPEZ, TIMBALAND (K.O. WEST, J. GWIN, A. CLEMONS, JR., A.N. KLEIN, V.E. BOYD, FVINDVER, A. LOPEZ, TV. MOSLEY, B. HAACK)	Kanye West Featuring Ant Clemons G.O.O.D./DEF JAM	9	17
20	18	HANDS ON	K. WEST, FVINDVER, A. LOPEZ, TIMBALAND (K.O. WEST, A.A. BUTTS, FVINDVER, A. LOPEZ, TV. MOSLEY, F.W. HAMMOND)	Kanye West Featuring Fred Hammond G.O.O.D./DEF JAM	10	17
21	19	VICTORY	J.D. SHEARD II (K. CLARK-SHEARD, J.D. SHEARD II)	The Clark Sisters KAREW/MOTOWN GOSPEL	19	8
24	20	I LOVE HIM	RENEE SPEARMAN FEATURING HEZEKIAH WALKER & DR. HOLLY CARTER J.D. SALTERS (R. SPEARMAN)	Renee Spearman Featuring Hezekiah Walker & Dr. Holly Carter JDI	18	16
25	21	OH HOW GOOD IT IS	D.J. KIMBROUGH (C. BYRD)	Byron Cage ATLANTA INTERNATIONAL/MALACO	21	2
NEW	22	UPS & DOWNS	R. OFFORD, H.W. JACKSON, T.C. MACK (R. OFFORD, H.W. JACKSON, T. CHRISTIAN, L. SAENZ, T. MANN)	David & Tamela Mann TILLYMANN	22	1
RE	23	STRONG NAME	K. KANHAI (D. PAULK)	Darius Paulk ATLANTA/MALACO	23	2
23	24	JESUS IS LORD	K. WEST, BRIAN ALLDAY, FVINDVER, A. LOPEZ, TIMBALAND (K.O. WEST, FVINDVER, A. LOPEZ, TV. MOSLEY, B. MILLER, C.J. G. LEVEILLEE)	Kanye West G.O.O.D./DEF JAM	11	17
NEW	25	ALRIGHT	F.W. HAMMOND (A.A. WARD, F.W. HAMMOND)	Fred Hammond FACE TO FACE PRODUCTIONS	25	1



West's 'Brand New' No. 1

Matthew West (above) nets his ninth Christian Airplay No. 1 as “The God Who Stays” rises 2-1, up 11% to 11.9 million audience impressions, according to Nielsen Music/MRC Data. He had last led in a featured role, on Casting Crowns’ “Nobody,” which reigned for 15 frames starting in October 2019, and most recently ruled as a lead with “Broken Things” for a week in November 2017.

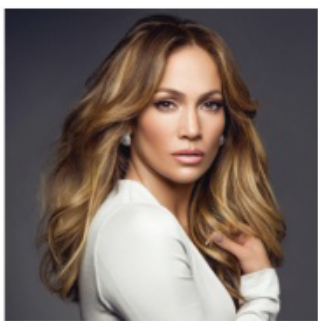
West ties Jeremy Camp, tobyMac and Chris Tomlin for the third-most No. 1s in the chart’s history, which dates to 2003. MercyMe leads with 17, followed by Casting Crowns with 11. Meanwhile, the song’s parent album, *Brand New*, arrives at No. 4 on Top Christian Albums with 4,000 equivalent album units. West adds his seventh top 10, a total that includes his lone No. 1, *Live Forever*, in 2015.

—JIM ASKER

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 60 WKS	LAUREN DAIGLE ● CENTRICITY/12TONE	Look Up Child	76
2	2	KANYE WEST	JESUS IS KING (Soundtrack) G.O.O.D./DEF JAM		17
3	3	FOR KING & COUNTRY	Burn The Ships CURB-WORD		72
HOT SHOT DEBUT	4	MATTHEW WEST	STORY HOUSE COLLECTIVE/PLG	Brand New	1
4	5	LAUREN DAIGLE ▲	CENTRICITY/CAPITOL CMG	How Can It Be	255
7	6	GG	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	104
5	7	NF	CAPITOL CMG	Therapy Session	200
8	8	CASTING CROWNS	Voice Of Truth: Ultimate Hits Collection BEACH STREET/REUNION/PLG		16
9	9	BETHEL MUSIC	Victory: Recorded Live BETHEL		55
10	10	CASTING CROWNS	Only Jesus BEACH STREET/REUNION/PLG		66
11	11	HILLSONG UNITED	People HILLSONG/SPARROW/CAPITOL CMG		43
12	12	SKILLET 2	Awake ARDENT/FAIR TRADE/ATLANTIC/PLG		301
25	13	MERCYME	Lifer FAIR TRADE/PLG		150
14	14	NF ●	Mansion CAPITOL CMG		239
6	15	ALAN JACKSON	Precious Memories Collection ARC/EMI NASHVILLE/CAPITOL CMG		140
13	16	TAUREN WELLS	Citizen Of Heaven REUNION/PLG		4
16	17	WE THE KINGDOM	Live At the Wheelhouse (EP) SPARROW/CAPITOL CMG		8
19	18	ELEVATION WORSHIP	Here As In Heaven ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG		211
15	19	ZACH WILLIAMS	Rescue Story ESSENTIAL/PLG		20
17	20	HILLSONG WORSHIP	Awake HILLSONG/SPARROW/CAPITOL CMG		19
21	21	HILLSONG WORSHIP	There Is More HILLSONG/SPARROW/CAPITOL CMG		98
20	22	JEREMY CAMP	I Still Believe: The Greatest Hits STOLEN PRIDE/SPARROW/CAPITOL CMG		2
22	23	TAUREN WELLS	Hills And Valleys REUNION/PLG		135
18	24	TOBYMAC	The Elements FOREFRONT/CAPITOL CMG		71
36	25	CROWDER	I Know A Ghost SIXSTEPS/SPARROW/CAPITOL CMG		65

TOP GOSPEL ALBUMS™					
Last Week	This Week	Artist	Certification Imprint/Distributing Label	Title	Wks. On Chart
1	1	#1 17 WKS	KANYE WEST G.O.O.D./DEF JAM	JESUS IS KING (Soundtrack)	17
2	2	SUNDAY SERVICE INC		Jesus Is Born	9
4	3	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG		Heart. Passion. Pursuit	130
3	4	KIRK FRANKLIN	FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	182
10	5	GG	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	240
NEW	6	GARRY MOORE LAST DAYS		The Power	1
5	7	KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG		Long Live Love	38
6	8	KORYN HAWTHORNE RCA INSPIRATION/PLG		Unstoppable	84
7	9	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG		Grace (EP)	309
8	10	TRAVIS GREENE RCA INSPIRATION/PLG		The Hill	224
11	11	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG		One Place: Live	234
9	12	TRAVIS GREENE RCA INSPIRATION/PLG		Broken Record	16
13	13	JONATHAN MCREYNOLDS EONE		Make Room	102
NEW	14	DARIUS PAULK ATLANTA INTERNATIONAL/MALACO		Strong	1
24	15	MARY MARY MY BLOCK/COLUMBIA		Go Get It (Soundtrack)	108
15	16	TAMELA MANN	TILLYMANN	Best Days	311
RE	17	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION		God's Property	123
16	18	TORI KELLY SCHOOLBOY/CAPITOL		Hiding Place	75
17	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS RCA INSPIRATION/PLG		Goshen	44
19	20	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG		Heart. Passion. Pursuit.	68
14	21	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO		Gospel Greats	95
RE	22	DONNIE MCCLURKIN RCA INSPIRATION/PLG		The Journey (Live)	96
RE	23	FRED HAMMOND F HAMMOND/VERITY/ZOMBA		Nothing But The Hits	64
RE	24	TAMELA MANN TILLYMANN		One Way	166
23	25	YOLANDA ADAMS ELEKTRA/ATLANTIC/AG		The Best Of Me	126

HOT DANCE/ELECTRONIC SONGS™							
Last Week	This Week	Title Certification Producer (Songwriter)			Artist Imprint/Promotion Label	Peak Pos.	Wks. On Chart
1	1	#1 6WKS	AIR	RITMO (BAD BOYS FOR LIFE) WILLIAM K. HARRIS (N. ADAMS, A. PINEDA, K. HARRIS, J. OSORIO BALVIN, FRONTIER, M. GAFFEY, P. WILSON, E. A. GORDON, C. SPANER)	The Black Eyed Peas X J Balvin BEY/WE THE BEST/T-DEP	1	19
2	2	HAPPIER 5		Marshmello & Bastille MARSHMELLO (S. MCCUTCHEON, D. SMITH, MARSHMELLO)	Joytime Collective/ASTRALWERKS/CAPITOL	1	79
3	3	HIGHER LOVE		Kygo X Whitney Houston KYGO, N. M. WALDEN (S. WINWOOD, W. JENNINGS)	RCA	2	34
4	4	LOSE CONTROL		Meduza x Becky Hill x GOODBOYS M.VITALI, S. GIAN.L DE GREGORIO (M. VITALI, S. GIAN.L DE GREGORIO, J. GRIMMETT, C. B. MANNING, R. C. HILL)	VIRGIN/ASTRALWERKS/CAPITOL	4	19
6	5	RIDE IT.		DJ Regard DJ REGARD (JAY SEAN, A. SAMPSON)	Ministry of Sound/EPIC	3	30
5	6	GOOD THINGS FALL APART		Illenium & Jon Bellion ILLENIUM (N. D. MILLER, J. G. EVIGAN, J. ABRAHART, S. T. HUDSON, J. D. BELLION)	ASTRALWERKS/CAPITOL	3	41
7	7	QUE CALOR		Major Lazer & J Balvin Featuring El Alfa (T. W. PENTZ, J. THOMPSON, E. HERRERA, BATISTA, J. A. OSORIO BALVIN, J. H. CASTANHO, DE GODOY, PINHEIRO, A. MURILLO DA SILVA, S. BAZANTIA, A. FERNANDEZ, W. LAFADOU, A. RAMIREZ)	MADDECENT	6	24
8	8	POST MALONE		Sam Feldt Featuring RANI SAM FELDT, D. LYTLE (S. R. WANDANA, HILVERSUM, J. D. KROPER, R. FETELLE, S. B. RENDERS, D. LYTLE)	SPINNIN'/WARNER	4	39
9	9	TAKEAWAY		The Chainsmokers & Illenium Featuring Lennon Stella THE CHAINSMOKERS, ILLENIUM (A. TAGGART, A. PALL, N. D. MILLER, S. PACURAR, F. WALCHER, S. J. GRAY, J. BECKER, C. BAUSS)	DISRUPTOR/COLUMBIA	3	31
11	10	FOREVER YOURS (TRIBUTE)		Kygo With Avicii & Sandro Cavazza AVICII (S. CAVAZZA, T. BERGLING, J. KASK, KYGO, D. MILLER, STING, M. THUNBERG, WESSEL, S. FURRER)	INEFFABLE/ISLAND/REPUBLIC	9	4
10	11	ON THE FLOOR		Jennifer Lopez Featuring Pitbull REDONE, K. HARRELL (N. KHAYAT, K. HAMID, A. J. JUNIOR, TEDDY, SKY, B. HAJJI, A. C. PEREZ, G. HERMOSA, U. HERMOSA)	ISLAND/JUME	4	3
12	12	FAITH		Galantis & Dolly Parton Feat. Mr. Probz H. N. JONBACK, A. KODI.A.S. PAVELICH, H. FOLSTAD, HOLTEN, HARTWIG.E. SMAAL AND, M. PHAMMAR, M. ARNBEKK, C. HOVIND, F. B. O. D. SENDO, SALVIK, G. GREVE)	MER MUSIC/RCA	10	17
13	13	FAMILY		The Chainsmokers With Kygo THE CHAINSMOKERS, KYGO (A. PALL, A. TAGGART, A. JACKSON, J. ODEGARD, C. MCCLARNEY, KYGO, G. J. LEE)	DISRUPTOR/COLUMBIA	6	11
14	14	YOU BROKE MY HEART AGAIN		Teqoi & Aiko TEQOI (J. A. WOLLSTEIN)	TEQOI	14	3
49	15	STM		DELETE FOREVER GRIMES (C. BOUCHER)	Grimes 4AD/BEGGARS GROUP	15	2
15	16	ALONE, PT. II		Alan Walker & Ava Max (A. Q. WALKER, A. KODI.A.S. PAVELICH, H. FOLSTAD, HOLTEN, HARTWIG.E. SMAAL AND, M. PHAMMAR, M. ARNBEKK, C. HOVIND, F. B. O. D. SENDO, SALVIK, G. GREVE)	MER MUSIC/RCA	11	8
23	17	SAL		I FEEL LOVE G. LAWRENCE (D. SUMMER, P. BELLOTTE, G. MORODER)	Sam Smith CAPITOL	8	16
19	18	PURPLE HAT		Sofi Tukker SOFI TUKKER, R. BYNON (S. WAWLEY-WELD, T. HALPERN, R. BYNON, J. HUME, J. HOISINGTON)	ULTRA	15	18
16	19	BODY BACK		Gryffin Featuring Maia Wright GRYFFIN, M. ALLAN (M. ALLAN, B. REXHA, GRYFFIN, P. A. WESTERLUND, LAUREN CHRISTY)	DARKROOM/GEFFEN/INTERSCOPE	14	18
17	20	BAILA CONMIGO		Jennifer Lopez (K. P. RUIZ MONCADA, V. A. CARDENAS OSPINA, D. SANCHEZ GONZALEZ, S. M. PRIMERA MUSSETT, J. LOPEZ)	SONY MUSIC LATIN	16	19
21	21	USED TO LOVE		Martin Garrix & Dean Lewis MARTIN GARRIX, A. NEDLER (MARTIN GARRIX, K. FOGELMARK, A. NEDLER, DEAN LEWIS)	STMPD RCRDS/RCA	10	16
HOT SHOT DEBUT	22	COLD FEET		Loud Luxury NOT LISTED (NOT LISTED)	ARMADA	22	1
22	23	FALLING IN LOVE		Dennis Kruijsen Featuring Andrew Langston M. ALITOU, J. MACDONALD, D. KRUISSEN (A. L. NEELY, M. ALITOU, J. MACDONALD, D. KRUISSEN)	ARMADA	18	5
27	24	THERAPY		Duke Dumont DUKE DUMONT (DUKE DUMONT, Y. QUARTEY, H. RISTON)	VIRGIN/ASTRALWERKS/CAPITOL	22	5
32	25	THIS IS REAL		Jax Jones & Ella Henderson JAX JONES, M. RALPH (T. F. KWONG WAH LAM, G. M. HENDERSON, M. COTTONE, U. OSISIOMA EMEKIKE)	POLYDOR/INTERSCOPE	25	14
24	26	TURN ME ON		Riton X Oliver Heldens Featuring Vula RITON, X. HELDENS (V. CLARKE, N. R. HARRIS, R. TYSON, A. W. FELDER, H. SMITHSON, O. J. L. HELDENS, I. CONTA HULTEN)	MINISTRY OF SOUND/RCA	11	18
42	27	IN YOUR EYES		Robin Schulz Featuring Alida S. DABRUCK, R. SCHULZ, K. TOMMERBAKKE, J. DOHR, G. KRAMER, G. ORMASEN, E. SMAAL AND, D. BIERBRODT, D. DEIMANN)	TONSPIEL/ATLANTIC	14	6
NEW	28	BORN TO LOVE		Meduza Featuring SHELLS NOT LISTED (NOT LISTED)	DEFECTED	28	1
25	29	NEVER FELT A LOVE LIKE THIS		Galantis & Hook N Sling Featuring Dotan BLOODSY, HOOK N SLING, H. N. JONBACK, C. (KARLSSON, H. N. JONBACK, N. ORMANDY, D. HARPENAU, A. P. MANISCALCO, V. PONTARE, S. A. FAKIR)	BIG BEAT/EMG	25	2
20	30	GET YOUR WISH		Porter Robinson P. ROBINSON (P. ROBINSON)	SAMPLE SIZED/MOM + POP	12	4
36	31	ONE NIGHT		MK x Sonny Fodera Featuring Raphaella M. KINCHE, N. S. FODERA (M. KINCHE, N. S. FODERA, R. MAZAHARI-ASADI)	AREA 10/BIG ON BLOLE/ULTRA	28	7
29	32	ON MY MIND		Diplo & SIDEPIECE DIPLO, SIDEPIECE (STING, G. PEARSON, C. J. ELLIOTT, M. A. ELLIOTT, T. W. PENTZ, R. COOK MEARS IV, D. RAGLAND)	HIGHER GROUND/MAD DECENT	25	10
NEW	33	THE POWER OF LOVE II		Love Regenerator CALVIN HARRIS (CALVIN HARRIS, D. BRILL, K. KIRBY, T. TEI)	COLUMBIA	33	1
33	34	NEED YOUR LOVE		Gryffin, Seven Lions & Noah Kahan GRYFFIN, SEVEN LIONS (J. LINDBRANT, GRYFFIN, S. CAVAZZA, J. A. MONTALVO, A. GALVIN)	DARKROOM/GEFFEN/INTERSCOPE	12	17
34	35	FEELING GUD		NGHTMRE & SLANDER Featuring Matthew Santos NGHTMRE, SLANDER (T. MARENYL, D. ANDERSEN)	GUD VIBES	34	2
37	36	ALL NIGHT LONG		Jonas Blue & RetroVision JONAS BLUE, RETROVISION (G. J. ROBIN, M. ARNAUD, J. LEES, J. DE ROCHE, V. BREAKWELL, G. FRASER)	ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	36	6
39	37	GREENLIGHTS		Krewella C. TARPLEY, KREWELLA (Y. YOUSAF, J. YOUSAF, C. TARPLEY)	MIXED KIDS	21	5
30	38	I DON'T SEARCH I FIND		Madonna MADONNA, MIRWAIS (M. CICCONE, M. AHMADZAI)	LIVE NATION/INTERSCOPE	30	7
46	39	SAD		Chico Rose Featuring Afrojack CHICO ROSE (J. C. CUNNINGHAM, XXX TENTACION)	SPINNIN'	39	2
43	40	GRIZTRONICS		GRiZ & Subtronics GRIZ, SUBTRONICS (G. KWIECINSKI, J. KARDON)	DEADBEATS	9	19
40	41	FREE		Louis The Child With Drew Love LOUIS THE CHILD (D. LOVE, F. KENNETT, R. R. HAULDREN, I. VALENZUELA, R. CHAHAYED)	LOUIS THE CHILD/INTERSCOPE	27	15
31	42	FEELING GOOD		Sofi Tukker SOFI TUKKER, J. HUME (S. WAWLEY-WELD, T. HALPERN, J. HUME)	DC/ATLANTIC	31	2
RE	43	LONELY		Joel Corry N. APPLEBAUM, H. J. SUDWORTH, J. CORRY, R. M. N. HARVEY, L. THOMPSON)	PERFECT HAVOC/ASYLUM/BIG BEAT/EMG	43	2
35	44	HONEST		San Holo Featuring Broods SAN HOLO (S. VAN DUICK, G. NOTT, K. M. SHEARER, N. CAMPANY)	BITBIRD/ASTRALWERKS/CAPITOL	35	3
44	45	JULIET & ROMEO		Martin Solveig & Roy Woods MARTIN SOLVEIG (M. PICANDET, R. R. KOLSCH, J. JABRE, PETER WADE, A. WARNER)	POSITIVA/VIRGIN/KOPG/CASABLANCA/REPUBLIC	36	8
45	46	RABBIT HOLE		CamelPhat Featuring Jem Cooke CAMELPHAT (M. DI SCALA, D. WHELAN, J. V. COOKE)	COLUMBIA	23	11
47	47	GOOD TIME GIRL		Sofi Tukker Featuring Charlie Barker SOFI TUKKER (S. WAWLEY-WELD, T. HALPERN, C. BARKER)	ULTRA	47	3
38	48	SAFETY 2020		GASHI, Chris Brown, Afro B & DJ Snake (L. GASHI, N. CUNNINGHAM, M. SIBLEY, W. S. E. GRIGAHOCINE, J. F. RASHID, M. R. MOORE, C. M. BROWN, R. ZEMICHEL)	HONESTY SAVES TIME/RCA	25	4
RE	49	WANTED		NOTD x Daya NOTD (G. TANDON, T. DANIELSSON, S. BRANDT, DELACEY, S. D. MARTIN, I. TEJADA)	TOWNOWER/ISLAND/REPUBLIC	24	15
48	50	MORE THAN OK		R3HAB x Clara Mae x Frank Walker FEL GHOU, I. VHELL, M. J. SMITH, C. HAGMAN, C. STOBBER, F. EL GHOU, I. FTEBALDI, F. WALKER, L. HUGHES, N. AUDINO)	CYBERPUNK/BIG BEAT/EMG	22	4



J.Lo Logs 18th No. 1

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

—GORDON MURRAY

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

DANCE/MIX SHOW AIRPLAY™					
Last Week	This Week	Title Imprint/Promotion Label		Artist	Wks. On Chart
1	1	#1 10 WKS	DON'T START NOW WARNER	Dua Lipa	16
2	2	CIRCLES REPUBLIC		Post Malone	24
6	3	HOT GIRL BUMMER BEATRAP/ALAMO/INTERSCOPE		blackbear	10
11	4	THIS IS REAL POLYDOR/INTERSCOPE		Jax Jones & Ella Henderson	10
9	5	ROXANNE ARIZONA ZERVAS/COLUMBIA		Arizona Zervas	12
4	6	DANCE MONKEY BAD BATCH/ELEKTRA/EMG		Tones And I	14
3	7	HEARTLESS XO/REPUBLIC		The Weeknd	9
7	8	CONGRATULATIONS HEXAGON/ARMADA		Don Diablo Featuring Brando	6
12	9	EVERYTHING I WANTED DARKROOM/INTERSCOPE		Billie Eilish	9
15	10	ON MY MIND HIGHER GROUND/MAD DECENT		Diplo & SIDEPiece	4
14	11	FOREVER YOURS (TRIBUTE) INEFFABLE/ISLAND/REPUBLIC		Kygo With Avicii & Sandro Cavazza	3
8	12	LOSE YOU TO LOVE ME INTERSCOPE		Selena Gomez	13
10	13	RUN IT RCA		Midnight Kids Featuring Annika Wells	6
13	14	WE GOT LOVE MINISTRY OF SOUND/BI/ARISTA		Sigala & Ella Henderson	13
5	15	MEMORIES 222/INTERSCOPE		Maroon 5	17
16	16	GREENLIGHTS MIXED KIDS		Krewella	4
18	17	LIKE NOBODY KESS		VAVO & TalkSick	6
19	18	BEAT OF YOUR HEART ENHANCED		Disco Fries & Mister AC Featuring Rozee	5
25	19	BLINDING LIGHTS XO/REPUBLIC		The Weeknd	2
29	20	MEAN IT BIG BEAT/ATLANTIC		Cash Cash Featuring Wrabel	3
27	21	ADORE YOU ERSKINE/COLUMBIA		Harry Styles	3
22	22	FAMILY DISRUPTOR/COLUMBIA		The Chainsmokers With Kygo	4
21	23	MY OH MY SYCO/EPIC		Camila Cabello Featuring DaBaby	5
26	24	ALL YOUR LOVE ROBBINS		Bonka Featuring The Romantic Era	4
31	25	ONE NIGHT AREA 10/BIG ON BLUE/ULTRA		MK x Sonny Fodera Featuring Raphaella	10

ROBYN BECK/AFP/GETTY IMAGES.

BOXSCORE: THE TOP GROSSING CONCERTS AS REPORTED BY PROMOTERS, VENUES, MANAGERS AND BOOKING AGENTS. DANCE CLUB SONGS: THE WEEKS' MOST POPULAR SONGS PLAYED IN DANCE CLUBS. COMPILED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DJs. SEE CHART'S LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2020, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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

BOXSCORE

billboard

FEB. 29 2020

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$3,166,581 \$249/\$39	BANDA MS DE SERGIO LIZARRAGA STAPLES CENTER, LOS ANGELES FEB. 14-15	31,035 TWO SHOWS TWO SELLOUTS	GOLDENVOICE PRESENTS
2	\$2,782,730 (\$4,145,878 AUSTRALIAN) \$120.95/\$71.58	TOOL QUODOS BANK ARENA, SYDNEY FEB. 17-18	27,306 30,181 TWO SHOWS ONE SELLOUT	FRONTIER TOURING
3	\$2,657,817 \$237/\$166/\$150/\$90	CELINE DION AMERICAN AIRLINES CENTER, DALLAS, TEXAS FEB. 3	12,634 SELLOUT	AEG PRESENTS/CONCERTS WEST
4	\$2,418,296 \$149.50/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK FEB. 20	18,229 SELLOUT	MSG LIVE
5	\$2,358,301 \$169.50/\$49.50	BILLY JOEL AMALIE ARENA, TAMPA, FLA. FEB. 7	18,378 SELLOUT	LIVE NATION
6	\$2,278,207 \$216/\$153/\$110/\$66	CELINE DION SMOOTHIE KING CENTER, NEW ORLEANS, LA. FEB. 7	12,833 SELLOUT	AEG PRESENTS/CONCERTS WEST
7	\$2,150,963 \$218/\$140/\$89/\$51	CELINE DION PNC ARENA, RALEIGH, N.C. FEB. 11	12,436 SELLOUT	AEG PRESENTS/CONCERTS WEST
8	\$2,127,052 \$250/\$150/\$90/\$60	CELINE DION TOYOTA CENTER, HOUSTON, TEXAS FEB. 1	11,569 SELLOUT	AEG PRESENTS/CONCERTS WEST
9	\$2,021,746 \$196/\$118/\$90/\$58	CELINE DION AT&T CENTER, SAN ANTONIO, TEXAS JAN. 30	13,645 SELLOUT	AEG PRESENTS/CONCERTS WEST
10	\$1,772,149 (\$2,644,308 AUSTRALIAN) \$144.42/\$58.84	MICHAEL BUBLE BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA FEB. 4-5	15,146 TWO SHOWS TWO SELLOUTS	TEG DAINTY
11	\$1,651,922 \$99/\$39	THE LUMINEERS ALL STATE ARENA, ROSEMONT, ILL. FEB. 21-22	24,239 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
12	\$1,619,919 \$193/\$115/\$77/\$54	CELINE DION BOK CENTER, TULSA, OKLA. FEB. 5	11,004 SELLOUT	AEG PRESENTS/CONCERTS WEST
13	\$1,609,727 \$185/\$104/\$75/\$51	CELINE DION FEDEXFORUM, MEMPHIS, TENN. FEB. 9	11,452 SELLOUT	AEG PRESENTS/CONCERTS WEST
14	\$1,581,252 \$99/\$39	THE LUMINEERS BARCLAYS CENTER, BROOKLYN FEB. 13-14	26,232 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
15	\$1,361,619 \$200/\$25	TOMMY TORRES COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO FEB. 14-15	23,419 24,454 TWO SHOWS	COLECTIVO 84 CORP.
16	\$1,311,143 \$144/\$71.50	WIDESPREAD PANIC FOX THEATRE, ATLANTA, GA. DEC. 29-31	13,079 THREE SHOWS THREE SELLOUTS	LIVE NATION
17	\$1,115,403 \$125/\$100/\$65/\$40/\$25	JURASSIC WORLD LIVE AMWAY CENTER, ORLANDO, FLA. JAN. 17-20	29,424 37,344 SEVEN SHOWS	FELD ENTERTAINMENT
18	\$1,079,826 \$55	SUPERM THE FORUM, INGLEWOOD, CALIF. FEB. 1	12,487 SELLOUT	LIVE NATION
19	\$995,766 \$129.50/\$43	TOOL SAVE MART CENTER, FRESNO, CALIF. JAN. 15	10,332 10,946	AEG PRESENTS
20	\$976,980 \$70/\$52.50	CRUSH SF BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO FEB. 14-15	16,092 17,602 TWO SHOWS	ANOTHER PLANET ENTERTAINMENT
21	\$826,226 \$132.99/\$42.99	ALAN JACKSON STATE FARM ARENA, ATLANTA, GA. FEB. 14	11,602 SELLOUT	OUTBACK CONCERTS
22	\$792,163 \$129.50/\$25.88	MARTIN LAWRENCE CAPITAL ONE ARENA, WASHINGTON, D.C. JAN. 31	11,498 13,437	AEG PRESENTS
23	\$749,309 \$69.50/\$34.50	BRANDI CARLILE RYMAN AUDITORIUM, NASHVILLE JAN. 14-16, 19-21	14,097 SIX SHOWS SIX SELLOUTS	AEG PRESENTS
24	\$710,354 \$204/\$184/\$144/\$94/\$74	STRAY KIDS MICROSOFT THEATER, LOS ANGELES FEB. 16	5,294 6,020	LIVE NATION
25	\$705,713 \$225/\$115/\$89/\$59/\$49	LOS TEMERARIOS THE FORUM, INGLEWOOD, CALIF. FEB. 14	7,926 SELLOUT	LIVE NATION
26	\$673,059 \$89/\$39	THE LUMINEERS BRIDGESTONE ARENA, NASHVILLE FEB. 19	11,349 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
27	\$622,986 (\$60,864 EUROS) \$90.84/\$62.28	FLORIAN SILBEREISEN VELODROME, BERLIN JAN. 11	9,039 SELLOUT	SEMMEI CONCERTS
28	\$583,688 \$129/\$99/\$79/\$59	TYRESE THE FORUM, INGLEWOOD, CALIF. FEB. 16	7,011 SELLOUT	URBAN VIBE ENTERTAINMENT
29	\$569,167 \$89/\$39	THE LUMINEERS, JS ONDARA VAN ANDEL ARENA, GRAND RAPIDS, MICH. FEB. 11	9,885 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
30	\$553,375 \$64.07	KORN & BREAKING BENJAMIN, BONES UK XCEL ENERGY CENTER, ST. PAUL, MINN. FEB. 7	8,637 9,721	LIVE NATION
31	\$546,198 \$89/\$39	THE LUMINEERS JOHN PAUL JONES ARENA, CHARLOTTESVILLE, VA. FEB. 16	11,315 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
32	\$541,920 \$89/\$39	THE LUMINEERS, JS ONDARA BANKERS LIFE FIELDHOUSE, INDIANAPOLIS, IND. FEB. 18	10,862 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
33	\$539,078 \$110.75/\$23	MIRANDA LAMBERT LEGACY ARENA AT THE BJCC, BIRMINGHAM, ALA. JAN. 18	7,791 11,896	RED MOUNTAIN ENTERTAINMENT
34	\$515,735 \$65.72	KORN & BREAKING BENJAMIN, BONES UK SNHU ARENA, MANCHESTER, N.H. JAN. 25	7,847 8,330	LIVE NATION
35	\$502,526 \$69.37/\$24.37	REX ORANGE COUNTY SHRINE AUDITORIUM, LOS ANGELES JAN. 10-11	12,710 TWO SHOWS TWO SELLOUTS	AEG PRESENTS



Lumineers Light Up Chart

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

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

—ERIC FRANKENBERG

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My Billboard Moment

Shelly Peiken

SONGWRITER

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

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

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

THE LEGACY

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

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

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

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

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

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

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