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Is TikTok Actually Creating More One-Hit Wonders?

BY ELIAS LEIGHT

It's an uneasy time in the music industry. During a [Jan. 31 call with analysts](#), Spotify CEO **Daniel Ek** emphasized the positive side of the streaming revolution — “there [are] a lot more artists that are mattering now than ever before” — while still acknowledging the anxiety that's percolating through the business. “The big counter to that would be: Does it mean that you can sustain yourself, or does it mean we have more one-hit wonders?” Ek asked. “You're seeing a little bit of both happening in the music industry at the present moment.”

Especially in an era when TikTok appears to run the music industry — trends on the app can send songs bounding up the charts, impacting signing decisions and marketing campaigns — it's common to hear executives fretting about one-hit wonder overload and the lack of “artist development.” On any given day, a handful of songs flare on the app, soundtracking heaps of videos and leading to jumps in streaming. As a result, “more people are investing in songs that might not have the artist proposition attached to them,” one manager recently lamented to *Billboard*. “By default, if more of the people responsible for breaking acts are focused on songs, that's how you have a landscape

where there are a trillion one-hit wonders.”

Spotify returned to this theme [during its recent Stream On event](#). **Gustav Soderstrom**, the platform's co-president, took the stage to tout the power of features like Release Radar for driving streams and long-term engagement. “That's why discoveries on Spotify, unlike many other platforms, give creators so much more than just a fleeting moment of viral fame,” he said. He didn't name TikTok, but it was pretty clear who he was aiming at.

In a statement to *Billboard*, **Ole Obermann**, TikTok's global head of music, hit back against the idea that the popular app prioritizes brief eruptions over long and healthy careers. “In the few years that our music teams at TikTok have been working closely with the musical creator and label community, our commitment to backing artists across the board has helped propel emerging talent and legacy acts to new points of success,” Obermann said. “Artists who broke out from TikTok such as Ice Spice, Lil Nas X, and Coi Leray have sustained multiple Billboard hits. We also see artists such as Tai Verdes, jxdn and Sara Kays who have grown substantial fan bases on TikTok and are

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building their music careers broadly rather than based on an individual hit song.”

Many in the music industry believe one-hit wonders are newly abundant. But do they show up on the *Billboard* charts?

Defining a one-hit wonder as an artist that cracks the top 40 on the *Billboard* [Hot 100](#) and never makes it back to that position, the annual percentage of acts fitting this criterion remained relatively constant from 2002 to 2019, according to *Billboard*'s analysis. On average, 54% of the acts who made it into the top 40 during this period failed to return with at least a second entry. Though the fraction got as high as 61% and sank as low as 39% during this time period, there was no pronounced increasing trend visible over time.

In 2020 — the most recent full year it seems fair to judge — the portion of artists who made it into the top 40 but didn't land a second entry was higher: 70%. Of course, this number may fall in the coming years, because these artists haven't had much time to score a second hit. Changing the definition of a one-hit wonder to match the available data for 2020 — redefining it as an artist that cracks the top 40 and doesn't make it back in the next two years — causes the portion of one-hit wonders to jump by more than 7% each year, on average. This means it's likely that 2020's one-hit wonder count will end up more in line with previous years.

The opposite of a one-hit wonder is an

act who enjoys a steady stream of popular singles. Say a “career artist” appears at least 10 times in the top 40 as a lead or featured collaborator: Around 10% of all acts who reached the top 40 once between 2002 and 2020 went on to achieve this goal. The frequency of career artists hasn't changed much over the years either — roughly the same number emerged from the first half of the time period examined as from the second half.

There is one other noticeable trend in top 40 data: The number of new artists appearing on the upper reaches of the chart is gently declining over time. The fall is gradual, approximately one less new artist every two years. This mirrors a [decline in new artists getting top 10 hits](#), but the trend is less pronounced in the top 40. That's presumably because it's easier to reach the top 40 than the top 10, and because there are fewer top 10s annually.

Taken together, this indicates that it is somewhat harder to get a top 40 hit than it was two decades ago, but once artists get that breakout hit, they have roughly the same odds of eventually building a catalog of big tracks. The first development is cause for concern. But the second should be reassuring — the more things change, the more they stay the same. **B**

Is the Touring Industry's Supply-Chain Nightmare Finally Over?

BY STEVE KNOPPER

Sixty miles outside Taking Back Sunday's gig at the Mohegan Sun Arena in Uncasville, Conn., last July, the alt-rock band's driver woke up and informed tour manager Andrew Sprague: “Bus can't move.” The bus company's fleet was too depleted to supply a backup, so Sprague spent a day securing transportation for 12 musicians and crew, some of whom hitched a ride on touring mate Third Eye Blind's bus.

But 2023 is different, Sprague says: “Fingers crossed, everything's moving a little bit better.”

Personnel shortages and supply-chain issues continue to plague the touring industry, but as 2023 shapes up to be a gigantic year, with stars like [Taylor Swift](#), [Drake](#), [Beyoncé](#), [Bruce Springsteen](#) and [The Cure](#) selling out shows, bands and managers are noticing an economic tension release from the COVID-19 pandemic. “It's been full-tilt since April of 2022,” says **Brent**

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On April 22nd, *Billboard* will publish its annual International Power Players list. This issue will profile the leaders in the global music industry including the label executives, live entertainment execs, managers, talent agents and lawyers, and recognize their achievements. Advertise and congratulate this year's International Power Players to reach an influential audience of decision-makers worldwide.

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Dannen, studio general manager for Rock Lititz, the 96-acre Pennsylvania campus where artists rehearse and prep for major tours. “Certain supply-chain issues are not like they were pre-pandemic — we’re not back to that yet. But they have improved since this time last year.”

Robert A. Roth, a rental representative for Christie Lites, the lighting company that works with stadium stars such as [Bad Bunny](#) and [Karol G](#), is even more upbeat, although he acknowledges freight costs remain “elevated” above 2019 levels. “If somebody’s looking for a doom-and-gloom outlook, you need to look somewhere else,” he says. “Are things more expensive than they used to be? Yes. Demand is high. Challenges remain. [But] things are improving.”

One reason for concert-business optimism is that touring artists, crews and vendors have adapted to challenges like bus-driver shortages and being forced to procure hard-to-find parts from international factories.

Hemphill Brothers, the Nashville bus-rental company that specializes in concert tours and has worked for artists like [Janet Jackson](#) and [Mötley Crüe](#), spent the past year and a half training 60 full-time drivers and stocking up on hard-to-find tires. And bands have learned to book buses farther in advance than usual, sometimes 14 months before a tour begins. “In ’21, we were doing a lot of things for smaller acts,” says **Joey Hemphill**, Hemphill Brothers’ co-owner, chairman and treasurer. “Now the monster tours are back.”

Finding qualified tour personnel remains a struggle. **John Benjamin “JB” Brubaker**, lead guitarist for [August Burns Red](#), says a key lighting director recently departed the band’s tour for “some bigger accounts,” but they were able to find a replacement. **Michele Abreim**, who manages [Pierce the Veil](#), adds that the metal band has given raises to all of its crew members since a tour last September, with high-demand guitar and drum techs being especially expensive. “Normally, our crew is with us a longer period of time before we give pay bumps,” she says.

Rhino Staging, which supplies thousands of staff and crew for live-entertainment events, has aggressively trained work-

ers over the past two years. According to CEO **Jeff Giek**, it’s still challenging to find people for specialized concert-production work like stage rigging — but new employees are slowly filling the spots. He adds that Rhino has turned down more work over the last 18 months than it has in the last 30 years, but that tours have not had to scale back dates or production due to lack of personnel. “There’s some sex appeal to working in the music business. We’re better off than some of the other industries — I have friends who have cleaning businesses or are in the restaurant business, and they’re really struggling,” Giek says.

Bands are still frustrated that supply-chain issues, due to lingering pandemic shipping delays and factory shutdowns after the Russian invasion of Ukraine, still translate into parts shortages. August Burns Red’s lighting fixtures require cooling fans that have been on back-order for weeks: “It’s just dead equipment sitting in the back of the tour bus,” Brubaker says. Pierce the Veil ordered new guitar cases months ago, but they won’t be ready for the band’s tour, which begins later this month in Mexico. “We’ll sometimes start a tour without everything we need,” Abreim says.

Some economic, logistical and emotional issues remain insurmountable for touring acts — especially in Europe, which, Brubaker says, is “extremely expensive” given high oil and gas prices. “It’s definitely still an issue,” adds **Bob McLynn**, who manages [Miley Cyrus](#), [Green Day](#), [Fall Out Boy](#) and others. “Costs are very high. It’s more difficult than it’s ever been. We had an act do a sold-out theater tour [in] Europe, came back, \$60,000 loss on the tour. It’s brutal.”

Lorde, one of McLynn’s clients, wrote last fall of “truly mind-boggling” freight costs, crew shortages, overbooked trucks and other factors that created an “almost unprecedented level of difficulty.” Still, Lorde’s own international tour, which began last April, has achieved what McLynn calls her “greatest success ever, as far as ticket sales.” For 2023, many artists playing top venues say they’re seeing similarly high numbers, including rapper **Key Glock**, who has sold between 48,000 and 60,000 tickets for a tour of mid-size theaters that started in

early March.

“It’s almost 100% back to normal,” says **Kyle Carter**, Key Glock’s agent. “You’re seeing a lot more of these bigger shows go out — the Beyonces, the Drakes. They’re able to do the shows they want to do. It’s easier to find buses. It’s easier to find equipment we need.”

Ticketmaster Tests NFT-Enabled Pre-Sales With Avenged Sevenfold Tour

BY BENJAMIN JAMES

Ticketmaster has rolled out crypto wallet integration for [Avenged Sevenfold](#)’s upcoming tour, allowing NFT holders from the heavy metal band’s fan club — Death Bats Club — to get priority access to tickets and reserved seating with no queues.

Fans have already used the feature to purchase tickets for events at New York’s Madison Square Garden and The Forum in Los Angeles ahead of the general public. Now the initiative will now go live for the rest of the dates available on Ticketmaster. “We have integrated Death Bats Club into Ticketmaster,” confirmed singer Matt Sanders on Twitter, “assuring that fans get the best tickets at the best prices without bots, scalpers and long wait-times.”

Shadows was instrumental in pushing the Ticketmaster integration forward, and has been an early advocate for NFTs and Web3. The band launched the Death Bats Club in 2021 — a collection of 10,000 NFTs with unique visual traits that unlock real-life perks such as care packages, meet-and-greet opportunities, and now early-access ticketing.

Ticketmaster has already issued more than **5 million NFTs** as commemorative tokens for major events including the Super Bowl, but this is the first token-gated inte-



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On April 22nd, *Billboard* will spotlight and pay tribute to New Orleans— an epicenter for musical innovation which has impacted the genres of blues, soul, rock & roll, and house music, respectively.

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gration for purchasing tickets directly. Currently it is a pilot program but may roll out to more artists based on demand. “Avenged Sevenfold used the capability to offer first access to tickets, but there are a variety of ways it can be used by artists in the future,” said **David Marcus**, Ticketmaster’s executive vp of global music, in a statement. “From unlocking premier seats to special experiences like sitting in on soundcheck.”

Ticketmaster’s token-gated sales are currently compatible with tokens minted on Ethereum and stored in dapp wallets, such as MetaMask or Coinbase.

“Token-gated ticket sales are available as part of our expanding Web3 services and other features that help artists set their own terms on how tickets get to fans,” said Marcus. “Any artist who is minting their own NFTs or partnering with another independent community can explore with token-gated ticketing now.”

This marks the latest mainstream Web3 wallet integration after Spotify recently launched [token-gated playlists](#) as a pilot feature with several NFT projects including KINGSHIP and Overlord. Holders can connect their wallet and listen to exclusive playlists curated by their communities.

The Web3 fan club model — such as Death Bats Club — has emerged as a resilient use-case for blockchain technology even as the hype around NFT trading fades. Artists such as The Chainsmokers, Steve Aoki and Portugal. The Man have found token-gated communities as a way to engage more closely with their biggest fans and deliver exclusive perks and content.

For example, Chainsmokers host a Discord community open only to NFT holders where the duo regularly talk directly with their fans and offer meet-and-greet exclusives. Steve Aoki launched the “Aokiverse” NFT club with six different levels of ownership offering discounts and backstage access. Santigold, Tycho and Sigur Ros have all launched free Web3 fan clubs using a white label tech platform called Medallion where fans get first access to exclusive content. 📧

Primary Wave Buys Lynyrd Skynyrd Founder’s Royalties for ‘Free Bird’ and Other Early Hits

BY ED CHRISTMAN

Primary Wave Music has acquired the artist royalties of late [Lynyrd Skynyrd](#) founding member and drummer **Bob Burns**, whose credits include recordings on the band’s first two albums, 1973’s *Pronounced ‘Lēh-‘nérd ‘Skin-‘nérd* and 1974’s *Second Helping*, plus subsequent compilations that those tracks appear on.

While exact terms of the deal were not disclosed, the company said it was a multi-million deal.

In the U.S., the Southern rock band’s entire catalog has averaged 666,000 album consumption units over the last three years, according to Luminate. Of that, the band’s *Second Helping* album accounted for almost 182,000 units over that time period, while the historical data for the first album was unavailable from Luminate at press time. Those albums include many of their signature songs, namely “Free Bird,” “Sweet Home Alabama,” “Gimme Three Steps,” and “Simple Man.”

“Lynyrd Skynyrd’s first two albums are timeless and are celebrated to this day,” Primary Wave Music’s svp of business & legal affairs **Samantha Rhulen** said in a statement. She goes on: “To have Bob Burns’ contribution to this iconic music as part of our catalog is an incredible honor and the team at Primary Wave will ensure that his legacy is recognized by generations to come.”

Burns died in a car accident on April 3, 2015 in Cartersville, Ga. at the age of 64. The band’s last surviving original member, **Gary Rossington**, [died earlier this month](#) at 71.

According to Luminate, Skynyrd has gar-

nered 27.1 million album consumption units in the U.S. According to the Primary Wave announcement, the band has been ranked on several best-of lists, including *Rolling Stone*’s “100 Greatest Artists of All Time” — and in 2006, they were inducted into the Rock & Roll Hall of Fame.

Primary Wave continues to be a leading buyer of legacy rock and R&B. In the last six months, it has acquired entirely or an interest in the publishing and/or recording artist royalty income streams in the catalogs of Doors members Robby Krieger and Ray Manzarek, punk icon Joey Ramone, songwriter and E Street Band member Stevie Nicks, and Huey Lewis and The News. 📧

Who Gets R. Kelly’s Record Royalties? Plus 50 Cent, Childish Gambino, Afroman & More

BY BILL DONAHUE

This is *The Legal Beat*, a weekly newsletter about music law from *Billboard Pro*, offering you a one-stop cheat sheet of big new cases, important rulings and all the fun stuff in between.

This week: A court ruling on R. Kelly’s music royalties offers some answers but raises new questions; 50 Cent reaches a deal to end his lawsuit over alleged insinuations that he had penis surgery; Donald Glover defeats a copyright lawsuit over the Childish Gambino hit “This Is America”; Ohio cops sue Afroman for using their images after they raided his home with guns drawn; and much more.

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THE BIG STORY: Who Gets R. Kelly’s Record Royalties?

Twice convicted on allegations of sexual



ON SALE: MAY. 13, 2023

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abuse and facing decades in federal prison, R. Kelly owes a lot of money to a lot of people. Luckily, a pile of recording royalties are sitting in his account at Sony Music. But who gets first access to them?

In a ruling last week, the Illinois Supreme Court said first dibs belong to Heather Williams, an abuse victim who won a \$4 million civil judgment against Kelly in 2020. For procedural reasons, the appeals court said Williams should take priority over Midwest Commercial Funding, a Chicago landlord that's owed \$3.5 million from Kelly over unpaid rent at a local studio space. The court upheld an earlier ruling that had ordered Sony to hand over "any funds currently in Kelly's royalty account" to Williams, and keep giving her his incoming royalties until the judgment was paid off.

While state high court's decision offered some important clarity – the Sony account had been frozen for years while the case played out across the appeals courts – it left plenty of big questions unanswered.

–According to the decision, Kelly's account held \$1.5 million in 2020 when Williams initially demanded that Sony hand it over. But how much more money has been accrued since then? And how much is coming in each year? Sony declined to comment on the situation when asked.

–What about Kelly's criminal victims? Federal judges in New York and Illinois have ordered him to pay more than \$500,000 in restitution and fines after he was convicted on sex trafficking, racketeering and child porn charges. Should those victims also get access to the record royalties? Federal prosecutors in Brooklyn and Chicago both declined to comment on the situation.

–Kelly's lawyers are currently trying to overturn the underlying \$4 million judgment for Williams, arguing it was handed down when the singer was stuck in prison and that he was not afforded a proper chance to fight back. Those efforts face an uphill climb, but at the very least could delay any final payments.

–Finally, it's important to note that last week's ruling was limited to his *record royalties*. The extent to which Kelly is still earning money from his *compositional rights*, and whether he would be able sell those rights

for anything other than "fire sale" prices, [is an even murkier situation](#).

For a deeper breakdown of the situation, including access to the Illinois Supreme Court's entire written decision, [go read our full story here](#).

Other top stories this week...

"ENTIRELY DIFFERENT" – A federal judge [dismissed a lawsuit](#) accusing Donald Glover of ripping off his chart-topping Childish Gambino hit "This Is America" from an earlier song by a rapper named Kidd Wes called "Made In America." The judge said the lyrics were "entirely different" and that the accuser failed to satisfy even basic procedural requirements.

CASE CLOSED FOR 50 CENT – The rapper [reached a settlement](#) to end a lawsuit in which he accused a Miami medical spa of exploiting an innocent photo of him to imply that he was a client – and, more startlingly, to falsely suggest that 50 had received penile enhancement surgery as part of his work. No word on the terms of the agreement.

COPS SUE AFROMAN AFTER RAID – The rapper Afroman was [hit with a bizarre civil lawsuit](#) from several Ohio police officers, who claim he's caused them "emotional distress" by using their images after they staged a guns-drawn raid on his home last year that resulted in no criminal charges. The rapper says the case is baseless and he's planning to counter-sue over damage done to his home.

NFT SETTLEMENT FOR 3LAU – Citing an imminent settlement, a Manhattan federal judge [dismissed a lawsuit](#) claiming that the DJ and producer 3LAU refused to properly share the earnings from an \$11.7 million NFT auction with a musical collaborator named Luna Aura.

SONY SUES TIKTOK CREATOR – Sony Music Entertainment [relaunched a lawsuit](#) against Trefuego (real name Dantreal Daevon Clark-Rainbolt), the creator of a popular TikTok song called "90mh," over allegations that he prominently sampled a 1986 track by Japanese composer Toshifumi Hinata without "paying a cent."

NO CHARGES FOR NICK LACHEY – The 98 Degrees singer [avoided criminal charges](#) in Los Angeles in connection with

a paparazzi run-in last March, in which he allegedly reached into a photog's car and attempted to grab her phone. Under a deal with prosecutors, Lachey agreed to attend anger management classes and Alcoholics Anonymous meetings. [B](#)

Signed: Melanie C to Various Artists, Rich Amiri to Internet Money

BY CHRIS EGGERTSEN

This is *Signed*, a new biweekly column that rounds up artist signings at labels, agencies, management companies and more.

Melanie Chisholm, better known as **Melanie C** aka "Sporty Spice" of the **Spice Girls**, joined the roster of management company **Various Artists** for global representation; her U.S. agent at the firm is **Matt Luxon**. According to a press release, Melanie C has co-written a total of 11 No. 1 singles in the U.K. Her booking agent in the U.S. is **Marty Diamond** of Wasserman Music, while her booking agent in the U.K. is **Alex Hardee**, also of Wasserman Music.

Boston rapper **Rich Amiri** ("Walk In," "Poppin" featuring **Lil Tecca**) signed with 10K Projects imprint **Internet Money Records**, which released his new album, *EVO-LUTION*, on March 17. Amiri is represented by manager **Nissim Hershkowitz** at After Life Presents and MAC Agency for booking.

The Frontmen – a country band comprised of **Lonestar**'s Richie McDonald, Little Texas' Tim Rushlow and **Restless Heart**'s **Larry Stewart** – signed with **BMG/BBR Music Group**, which will release new music from the band this year in addition to re-recorded versions of the members' greatest hits outside the group. The trio also signed with **Marc Oswald** and **Charlie Pennachio** at **Oswald Entertainment Group** for management, **Kaleb Tooker** and **Greg Janese** at **UTA** for booking, **Don Murry**



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MUSIC BIZ

In its 65th year, The Music Business Association will host its annual Music Biz conference May 15th to May 18th in Nashville, Tennessee.

Founded in 1958, the non-profit organization creates the rooms in which the important conversations that shape the future of our industry take place. Gathering more than 2,000 industry executives for four days of keynote presentations, panels, meetings, and networking, Music Biz unites the global music business to discuss the future of the music business and foster relationships that will shape the industry for years to come.

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Grubbs at **Absolute Publicity** and business manager **Clyde Bright**.

Singer-songwriter **Greytan James** signed with **BMLG Records**, which released his brand new track, “Undermine,” on Friday (March 24). He’s also represented by **Bran-don Morlock**, **Will Hitchcock** and **Clint Highem** at Morrish Highamm Management and **Kevin Meads** at WME in Nashville.

Lo-fi/R&B/electronica producer/drummer **Ian Ewing** signed with **Nettwerk Music Group**, which released his debut EP, *Second Summer*, on Friday (March 24). Another EP is slated to roll out in April. He’s managed by **Paul George** at Podwall Entertainment.

Country singer/songwriter **Coby Hibbard** (“Dying Breed”) signed a development deal with **Droptone Recordings**, which released his latest song, “Looking Back Now,” in February.

Electronic pop artist **Daniel Allan**’s recently launched C-corp Daniel Allan Entertainment — which owns Allan’s IP, streaming, touring and Web3 income — raised a \$1 million seed round to support the next stage of his career. The round was led by **Coop Records** with support from **Palm Tree Crew Crypto**, **Noise DAO**, **Woodstock DAO** and **Fire Eyes DAO** as well as several angel investors. Allan is represented by manager **Delfina Glover** and agent **Phil Quist** at CAA.

Austin-based “swamp-pop”/soul band **Shinyribs** signed with **Hardcharger** and **Blue Élan Records**, which will release the group’s upcoming album, *Transit Damage*, on July 14. Led by Kevin Russell, the band is represented by manager **Rick Pierik** at Nine Mile and booking agent **Jon Folk** at Red 11.

Nashville-based artist **Stephen Wilson Jr.** signed to **Big Loud Records**, which released his debut EP, *bon aqua*. He additionally signed with managers **Alicia Jones** at **ALJ MGMT** and **Jordy Dettmer** at **Range Media Partners**. His booking agents are **Brett Saliba** and **Lance Roberts** at UTA.

Sydney-based producer/multi-instrumentalist **Skeleton** (born Russell Fitzgibbon) signed to **2MR**, which released his latest track, “Teenage of the Year” — a rework-

ing of the song by Lo-Tel. He’s represented by **Lucy Beaver** of Melange Management; **Matthew Thompson** is his agent for Australia and New Zealand.

Country singer/songwriter **Shelly Fairchild** signed with **Kill Rock Stars**, which released her latest track, a cover of **Loretta Lynn**’s “Fist City” with **Shamir**; she is currently at work on an album. She’s managed by **Rochelle Shipman**.

Artist/producer **Trevor Horn** (The Buggles) signed with **PPL** for the international collection of his neighboring rights royalties. Horn is managed by **Paul Crockford** at Crockford Management (paul@crockford-management.com).

Australian/English pop artist **Mer-eki** signed with **BMG**, which released her debut solo album, *Death of a Cloud*, on Friday (March 24). Her project leads at BMG are **Cydni Lynott** and **Ariana Rendon**; she’s managed by **David Zonshine** at DH Systems.

Former *The Voice* contestant **Rachel Mac** signed with **Capitol Christian Music Group**. Mac is managed by **Jonathan Sell** and **Carter Hammond** at UEG.

Los Angeles-based artist **Lauren Early** signed with **Danger Collective Records** for her debut LP, *Don’t Take My Dream Away*, which is due out May 10. 📧

‘It Can’t Just Be a Vibe Anymore’: Can Major Lazer and Major League Djz Really, Truly Break the Amapiano Genre Stateside?

BY SERETSE LETSWALO

JOHANNESBURG — It’s October 2021 and the world is still breathing. **South Africa** lets out an almost tangible sigh of relief as COVID-19 restrictions on movement and the purchasing of alcohol and cigarettes — substances banned during the pandemic due to their negative health effects — are lifted incrementally.

Amapiano, the musical movement that **gained much of its popularity** during the lockdowns in South Africa, pours out onto the streets and dancefloors in she-beens, taverns and any other place with a sound system in a cathartic deluge.

Meanwhile, twin DJ-producers Banele and Bandile Mbere — known as Major League Djz — are establishing themselves via their *Amapiano Balcony Mix*. One of the most successful Amapiano DJ mix franchises, the series got its name from being performed live on the balcony of a suburban apartment complex during the lockdowns and streamed online to countries around the globe.

“During COVID [lockdown] days, the *Balcony Mix* did wonders for people; not just South Africans, across the world,” Banele Mbere tells *Billboard*. Collectively, these mixes were streamed millions of times. But it was the twins’ October 2021 *Amapiano Balcony Mix* — performed from the patio of **Diplo**’s Malibu estate — that would change the course of their careers irreversibly.



KANSAS 50TH ANNIVERSARY

With a legendary career spanning five decades, KANSAS has firmly established itself as one of America's iconic classic rock bands. This "garage band" from Topeka released their debut album in 1974 after being discovered by Wally Gold, who worked for Don Kirshner, and have gone on to sell more than 30 million albums worldwide.

Composing a catalogue that includes sixteen studio albums and five live albums, KANSAS has produced eight gold albums, three sextuple-Platinum albums (Leftoverture, Point of Know Return, Best of KANSAS), one platinum live album (Two for the Show), one quadruple-Platinum single 'Carry On Wayward Son,' and another triple-Platinum single 'Dust in the Wind.'

KANSAS appeared on the Billboard charts for over 200 weeks throughout the '70's and '80's and played to sold-out arenas and stadiums throughout North America, Europe and Japan.

'Carry On Wayward Son' continues to be one of the top five most played songs on classic rock radio, and 'Dust In the Wind' has been played on the radio more than three million times!

Please join Billboard as we celebrate the 50 years of Kansas' success as one of the most compelling acts in the history of American rock.

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Major League had been working on new music with several artists from outside of South Africa, primarily among them, Diplo, who they met while he was touring in Africa. “We worked on a few songs then we did a *Balcony Mix* in his house that did pretty well,” says Banele. “Then he said, ‘Let’s actually work on a project.’ And the rest is history.”

The result is *Piano Republik*, a nine-track album out via Mad Decent this past Friday (March 24.) The LP is a collaboration between Major League Djz and Diplo’s long-standing [Major Lazer](#) project, in which he plays alongside Walshy Fire and Ape Drums. Since its 2009 inception, Major Lazer has helped deliver global [dance](#) sounds to a more mainstream, U.S. audience — including Brazilian baile funk, Jamaican dancehall, Dominican dembow and now, South African Amapiano.

A cross-continental collaboration between the two Majors, the album became a balancing act between the current and timeless styles of Amapiano. It presents Amapiano music that is more practical than inventive, erring towards the established over the disruptive.

This is all on purpose, as the album is intended to help break the sound globally and put streaming numbers behind a genre that’s for the last year been touted as the Next Big Thing in the dance world, but has yet to deliver a U.S. charting hit.

Major League’s position as the front-runners in Amapiano’s shift from a South African sensation to a cornerstone of global dance music is partly a function of their birth and upbringing. Their father, the late Dr. Aggrey Mbere, was a South African anti-apartheid activist who lived a significant part of his life in exile, outside of his home country. The twins, now 32, were born in Boston, Mass. and grew up in South Africa after the advent of democracy in 1994. They now live between the U.K. and Johannesburg.

Meanwhile, Diplo’s interest in South African music stretches back a decade, and he’s kept tabs on dance music currents in the country for just as long. In that time, he’s produced for a range of South African artists, from the provocateurs [Die Ant-](#)

[woord](#) to singer-songwriter Msaki.

“South Africa is the craziest environment culturally, socially, politically for music that is happening right now,” Diplo says on the phone from Malibu over the sound of peacocks squawking in his yard. “South Africa is a pretty big country, land wise, but it’s not that many people compared to other African nations. But the diversity is so crazy that it’s got to be the only answer for why the music is so wild.”

“It doesn’t really lean on influences from other parts of Africa,” he continues. “It’s so different and so insular, so that’s probably why it grows in such a weird way. I love the musical journey that’s happened there through the last 20 to 30 years.” (He adds that it’s almost customary if he’s in L.A. at the same time as any African artist, he’ll invite them to his studio for a session and hold on to whatever comes out of it for future projects.)

But Amapiano is an entirely different current to Gqom and other styles of dance music to be invented in South Africa, or to those that have found evolution there, as house has. The sheer churn of new Amapiano artists and styles means being on or ahead of the curve is what largely guarantees success for many South African artists producing in the genre.

“Major League is so in tune with the [Amapiano] scene; they’re about whatever happened last weekend,” Diplo says. “That’s so South African, to be too up to date, when my job as a producer was to make this project about the world. How do we really translate a lot of these records to everybody, not about just impressing the South African Amapiano heads? Let’s try and make them happy, but also try and make something that’s easy for everybody [to] learn about Amapiano music.”

Diplo’s biggest challenge in doing so, he says, was “making songs that are in a streaming time, which is under three minutes.” Over the past handful of years, Amapiano music has tended towards songs around or beyond the five-minute mark. “[That] was the hardest part because all of the songs are [originally] six minutes long,” adds Diplo. “I’m trying to basically cut the fat off everything.” (Plus, he adds, “If [a song

is] too long, they won’t stream it over and over again... Think about your money. You’re tripling it already if the streams are tripled for the time of a seven-minute song.”)

For its part, *Piano Republik* is more succinct. The project is also Major League’s passport to the global dance and electronic music scene with one of its most traveled stalwarts as their chaperone. “We listen to him as our older brother,” Banele says of their relationship with Diplo. “But he still respects us in our market to make sure we are allowed to be ourselves in that space when it comes to deciding which song [to use] and what goes where.”

By the numbers, *Piano Republik* is close to a third in the number of tracks and six times shorter in length than *Amukelani*, the 2022 project from prominent Amapiano artist Kelvin Momo. Groundbreaking for the way in which the breakout artist doubles down on the “private school” style [of amapiano] that finds a middle path between jazz, deep house and amapiano, *Amukelani* has had longevity on national radio charts and in DJ sets few albums enjoy.

And yet while other Amapiano artists like Kabza De Small, DJ Maphorisa, Mr. Jazziq and Focalistic have all appeared on the [South Africa Songs](#) chart, they’ve yet to chart in the U.S. or U.K. (The same goes for Major League Djz, whose “Bakwa Lah” reached No. 8 on South Africa Songs last March and spent 10 weeks on the chart.)

Another reason Amapiano’s roots are still shallow outside of South Africa is because, besides one-off performances and short tours, few Amapiano acts consistently play on the biggest stages and for the hungriest audiences around the globe. Western countries including the U.K. and U.S. impose work permit restrictions on artists from countries like South Africa that are borderline exclusionary, making it difficult for artists to secure extensive, multi-city and multi-nation tours.

It’s a challenge Major League Djz — managed by Vidhi Gandhi at tmwrk, the company that also represents Major Lazer and Diplo — are learning to navigate, with upcoming sets at SoCal’s Lightning In a Bottle, Nashville’s Deep Tropics Music Arts & Style Festival, Seattle’s Bumbershoot and

► IN BRIEF

summer shows at DC10 in Ibiza.

Piano Republik, meanwhile, helps navigate the genre's crossover with star power, enlisting [Ty Dolla \\$ign](#), [Tiwa Savage](#), [Jobeboy](#), DJ Maphorisa and other prominent artists to help chart its course to more massive audiences. The album was also made in English rather than South African vernacular to encourage, Banele says, "the growth of the sound."

"The music is going places we never expected it to," he continues. "But there's still a lot of work we need to do in terms of our sound and how we plan on captivating crowds in different parts of the world. I think [Amapiano] has legs, but it needs faces, it can't just be a vibe anymore."

In South Africa, Amapiano's growth continues unabated, with each day bringing fresh sounds and the potential for a viable career in music for relatively unknown DJs and producers. *Piano Republik* is the latest, though not the first, step for the Amapiano movement on the global stage.

Only audiences in South Africa and the markets the two Majors are beelining for will determine whether or not this step — which carries risk in its potential to be viewed as selling out among South African locals — was the correct one to take.

"In the global market," Banele says, "you're not the person that you think you are or the person you are at home. You humble yourself. [You learn] how people think, how they move, how to build differently, understand different territories and why you should be in this territory or that one. We wanted to encompass all of the Amapiano sounds — give a taste of what Amapiano is and the different types of sounds that come with it." 📌

The Do Lab Drops Coachella 2023 Lineups: See Who's Playing

BY KATIE BAIN

The Do Lab, organizers of its flagship festival Lightning In a Bottle and producers of its own stage at Coachella since 2004, have dropped its lineups for Coachella 2023 on Tuesday (March 28).

Over its nearly 20 year history at Coachella, the Do Lab's stage has become famous for being a festival within a festival, bringing the production company's heady, bespoke, sort of deliciously loose vibe to the polo field.

Weekend one will feature sets from [dance](#)/electronic starts including Aluna, Carlita, DJ Tennis, Flight Facilities, Michaël Brun, Phantoms, SOHMI, The Glitch Mob, Whipped Cream Daily Bread, Franky Wah, Henry Pope and Party Favor & Baauer playing b2b as Dylan and Harry.

Weekend two will bring in another round of heavyhitters including HOLLY b2b Machinedrum, Gioli & Assia, Mikey Lion, A-Trak and Chrome's Dave1 playing together as The Brothers Maklovitch (as they are actual brothers), Carré b2b Samwise and many more. The Do Lab also assures surprise guests playing over both weekends.

These artists, some of whom are playing on other stages at Coachella over its upcoming back-to-back weekends (April 14-16 and April 21-23), join the festival's [already robust lineup](#) of dance/electronic acts.

Key acts include [Calvin Harris](#), who hasn't played Coachella since his main stage slot in 2014, the Coachella debut of Eric Prydz's revered HOLO show, a set from Deadmau5 TESTPILOT alter-ego, along with genre pioneers [The Chemical Brothers](#), whose last Coachella appearance was back in 2011.

Meanwhile, the Do Lab will throw its annual Lightning In a Bottle bash this

Memorial Day weekend in Bakersfield, Calif. with [a lineup including](#) REZZ, LP Giobbi, Caribou, Diplo, Zhu, Tokimonsta and many more. 2023 marks the 20-year anniversary of Lightning In a Bottle, a key player in the "transformational festival" circuit that's helped influence festival culture up and down the West Coast and to points well beyond. 📌

IVE Drop 'Kitsch' as First Release Under New Columbia Records Deal

BY JEFF BENJAMIN

After [IVE](#) established itself as a leading girl group in the next generation of [K-pop](#) acts with three hit singles, the sextet begins the next, most international step in their career yet with the release of their next single under a brand-new label deal.

The opening lyrics to IVE's latest track, "Kitsch," seems prophetic as member **Wonyoung** opens by singing, "It's our time." While the new song has all the markings of a quintessential [global-pop](#) hit to stand alongside past IVE singles "Eleven," ["Love Dive"](#) and ["After Like"](#), "Kitsch" crucially includes the girls' now-signature themes and lyrics of oozing confidence and self-love.

"Even our OOTD is just so like us/ When it comes to my favorite things/ Don't judge them," leader **Yujin** sings before youngest member **Leeseo** ends the verse with, "I live the way I want, what more do you want/ That's my style."

The accompanying [music](#) video plays off the similar YOLO themes of following one's unique path as Wonyoung sings in front of a mural of herself, and the girls ferociously and playfully dance together in front of a neon sign with the phrase: "You're So Weird, Don't Change." There's even a bit of social

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commentary when the camera pans to a design on one of the members' jacket back, with details boasting the phrase "Books, not guns. Culture, not violence."

"Kitsch" is the pre-release buzz single for the group's forthcoming full-length album *I've IVE* dropping next month. The track comes as the first step after IVE signed a worldwide deal with Columbia Records in the States. Columbia will team with IVE's Korean label Starship Entertainment (home to [Monsta X](#), [WJSN](#), [CRAVITY](#), Jeong Sewoon, and other K-pop artists) and Kakao Entertainment America (the new, U.S.-based branch of Kakao Entertainment (the media and music-distribution subsidiary under South Korean technology company Kakao).

"We're thrilled to be embarking on IVE's global journey with Columbia Records, a company with a rich history in pop music," said Joseph Chang, head of Kakao Entertainment America, in a press release. "This partnership holds significant meaning for us. By strengthening the production and distribution capabilities of our music and artists in North America, we look forward to increasing the global competitiveness of Kakao Entertainment's music business."

After what Kakao Entertainment describes as "IVE's North America debut," the company pledged overseas support for its artists careers and expanding its music business globally.

Beyond Starship, Kakao Entertainment owns and distributes music multiple K-pop labels including IST Entertainment (home to popular groups like [Apink](#), [Victor](#), [The Boyz](#) and Weeekly), EDAM (an agency created for solo superstar [IU](#) that recently expanded by signing WOODZ), and Antenna (the label founded by musician and TV host You Hee-yeol boasting rock bands, ballad singers, entertainment hosts and more).

For international distribution outside the U.S., IVE has signed with Sony Music's subsidiary distributor The Orchard.

IVE's full-length album *I've IVE* (which stands for "I Have IVE," per press release) drops on April 10 with new songs alongside "Kitsch" as well as a new single. **B**

U2's 'Songs of Surrender' Starts at No. 1 on Top Album Sales Chart

BY KEITH CAULFIELD

U2's [Songs of Surrender](#) debuts at No. 1 on [Billboard's Top Album Sales](#) chart (dated April 1), selling 42,000 copies in the United States in the week ending March 23, according to Luminate.

The retrospective covers album – which see [U2](#) reinterpreting its own catalog of songs – also arrives at No. 1 on [Top Rock & Alternative Albums](#), [Top Rock Albums](#), [Top Alternative Albums](#), [Vinyl Albums](#) and [Top Current Album Sales](#). It also bows at No. 5 on the [Billboard 200](#). (On the latter list, U2 becomes only the [fourth group to have a new top 10 album](#) in every decade from the 1980s onwards.)

Notably, of the set's first-week sales, vinyl accounted for 19,500 copies sold. That marks U2's biggest sales week on vinyl since Luminate began electronically tracking music sales in 1991.

Songs of Surrender's is available in multiple configurations, including a standard 16-track version, a 20-track deluxe and a 40-track super deluxe (with the latter divided into four 10-track chapters named after each band member: Bono, Adam Clayton, The Edge and Larry Mullen Jr.). Sales were also helped by a dozen vinyl variants of the album, including exclusive editions sold by Amazon, Target and independent music stores.

[Billboard's Top Album Sales](#) chart ranks the top-selling albums of the week based only on traditional album sales. The chart's history dates back to May 25, 1991, the first week *Billboard* began tabulating charts with electronically monitored piece count information from SoundScan, now Luminate. Pure album sales were the sole

measurement utilized by the [Billboard 200](#) albums chart through the list dated Dec. 6, 2014, after which that chart switched to a methodology that blends album sales with track equivalent album units and streaming equivalent album units. The new April 1, 2023-dated chart will be posted in full on *Billboard's* website on March 28. For all chart news, follow @billboard and @billboardcharts on both Twitter and Instagram.

Top Rock & Alternative Albums, Top Rock Albums and Top Alternative Albums rank the week's most popular rock and alternative albums, rock albums and alternative albums, respectively, by equivalent album units. Vinyl Albums tallies the top-selling vinyl albums of the week. Top Current Album Sales lists the week's best-selling current (not catalog, or older albums) albums by traditional album sales.

Of *Songs of Surrender's* 42,000 copies sold, physical sales comprise 33,500 (19,500 on vinyl; 13,500 on CD; and 500 on cassette) and digital downloads comprise 8,500.

TWICE's *Ready To Be: 12th Mini Album* falls 1-2 on Top Album Sales in its second week (29,500; down 80%), Taylor Swift's chart-topping *Midnights* climbs 5-3 (12,500; up 22%) and Morgan Wallen's former leader *One Thing at a Time* dips 3-4 (11,000; down 41%). Miley Cyrus' *Endless Summer Vacation* descends 2-5 with nearly 11,000 (down 80%).

TOMORROW X TOGETHER's chart-topping *The Name Chapter: Temptation* falls 4-6 (almost 11,000; down 4%). 100 gecs' *10,000 Gees* debuts at No. 7 with 7,000 – marking the first chart entry for the duo.

NCT 127's *Ay-Yo: The 4th Album Repackage* falls 6-8 on Top Album Sales with 6,000 sold (down 35%), Tyler, the Creator's *Flower Boy* vaults 44-9 with nearly 6,000 (up 151%) after the set was reissued on vinyl LP and Stray Kids' former No. 1 *MAXIDENT* descends 9-10 with nearly 6,000 sold (down 1%).

In the week ending March 23, there were 1.832 million albums sold in the U.S. (down 6.5% compared to the previous week). Of that sum, physical albums (CDs, vinyl LPs, cassettes, etc.) comprised 1.492 million (down 7%) and digital albums comprised 340,000 (down 4.2%).

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There were 627,000 CD albums sold in the week ending March 23 (down 14.5% week-over-week) and 855,000 vinyl albums sold (down 0.9%). Year-to-date CD album sales stand at 7.552 million (up 1.3% compared to the same time frame a year ago) and year-to-date vinyl album sales total 10.532 million (up 25.3%).

Overall year-to-date album sales total 22.442 million (up 7.7% compared to the same year-to-date time frame a year ago). Year-to-date physical album sales stand at 18.197 million (up 14%) and digital album sales total 4.245 million (down 12.8%). **B**

Ultra Music Festival 2023: What Does ‘Underground’ Even Mean Anymore?

BY KAT BEIN

By its very name, “underground” music should be something you have to “dig” for. You have to seek it out, stray a bit from the beaten path and try something that feels a little risky. In this way, it seems diametrically opposed to the “mainstream,” which is very easy to find because it sits at the top of the charts, gets played on the radio (often ad nauseum), and requires little to no research to learn about.

The class war between “mainstream” and “underground” [dance](#) music fans has existed for over a decade, since EDM roared into mainstream consciousness and many “serious” heads looked on aghast. This era cemented the idea that those who “do their research” have a one-up on the “uneducated” masses, because underground folk have earned some kind of status by way of taking ownership of their playlists, and mainstream music lovers just take what they’re given.

In the greater conversation of today’s

U.S. electronic music industry, the “underground” is usually defined as house and deep house, techno and tech house; while the “mainstream” consists of EDM bangers, dance-pop crossover hits and maybe, sometimes, bass-heavy American dubstep.

But after attending [Ultra Music Festival 2023](#) this past weekend (March 24-26) in [Miami](#)’s Bayfront Park, and scoping the lineups of large parties at the surrounding Miami Music Week, the so-called “underground” sound has clearly become as popular, if not more so, than its chart-topping counterpart.

So what are we even talking about now when we talk about underground music and the culture surrounding it?

Indeed, how “underground” is a back-to-back set from house/techno heroes Maceo Plex and [Michael Bibi](#) when it draws roughly 10,000 people into a covered stage the size of a small airplane hangar, just a five-minute walk from where [Zedd](#) is bringing out the trendiest up-and-coming rapper in the world? ([Ice Spice](#)’s cameo on the Ultra mainstage during Zedd’s Saturday night set even inspired [hate](#) from EDM fans on the Internet, despite her massive popularity and the fact that her 2021 hit “No Clarity” directly samples one of the star producer’s biggest hits.)

There’s a narrative that lives within dance music; this idea that one is lured to the rave scene by some big EDM pop hit and attends a couple festivals with their friends, mostly hanging around the mainstage to hear familiar favorites. A couple years down the line, if they keep going to dance festivals, they start exploring the side stages and get exposed to house and techno. Soon they trade their daisy bra for a black T-shirt and sunglasses, and now they’ve “evolved” into a “serious dance music fan.”

This narrative is bolstered by many within the industry, whether it’s a promoter trying to book more European acts Stateside or a blogger on Twitter reminding everyone that “we all started at the mainstage,” and surely it fits some people’s actual lived experience. But it also reeks of oversimplification into neat demographics that can be exploited for profit. Surely we all realize that in reality, people are more nuanced than “bass bro” or

“black T-shirt techno.”

There are lots of other people who were turned on to dance music by some other means of exploration, and some people skip the dance-pop train entirely. On the way home from Ultra on Sunday night, a friend of mine rattled off intimate life details about Italian house and techno DJ [Joseph Capriati](#), but had never even heard the name [Illenium](#), and only the latter artist has a Hot 100 tune.

Where does my friend fit in the grand scheme? In fact, right there [Ultra Music Festival](#) alongside the Marshmello stans, standing a few feet away from the guy in a Deorro jersey jammin’ out to a tech-house set from Mind Against. Maybe all of our tastes are a little different, but we’re all dancing in the same field.

Yes, there’s something sexy about being part of the “underground.” It’s got a sense of exclusivity, like you’re special for being there, even if tech-house has become the scene’s prevailing genre — one that was nearly unavoidable over the week-end regardless of what stage one was at. The “underground”’s exotic allure is the backbone of Ultra’s “Resistance” concept. The brand debuted at the festival in 2015, the same year Major Lazer and DJ Snake released [their record-setting](#) “Lean On” and [Martin Garrix](#) collaborated with [Usher](#), two feats that represented the peak of EDM’s U.S. radio saturation.

With a debut 2015 lineup that included Tale of Us, Sasha, [Jamie Jones](#) and [The Martinez Brothers](#), the idea seemed to be that house and techno DJs were somehow “resisting” the urge to do mainstream pop things, and that those who flocked to the stage were in the cool corner doing something really interesting. It’s not that they weren’t, but it’s hard to argue that anything happening on this massive stage, in front of its massive crowds, was somehow more exclusive than anything else going down in Bayfront Park. It’s even harder to argue now.

Maybe there’s not a huge overlap between the people who want to see Art Department and people who want to see [Armin Van Buuren](#), but ultimately, both those categories of people will spend hundreds of dollars on a ticket, along with airfare, hotels

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and other amenities during one of the most expensive weeks in Miami tourism. Both acts are really popular. Otherwise, Ultra wouldn't book them.

Not only are the Resistance stages popular, they're also highly favored by the overall Ultra brand. Case in point, Ultra's Resistance residency at newly opened South Beach mega-club M2. It follows in the footsteps of Ultra's existing and highly lauded Resistance residency in Ibiza, and it debuted this week with performances by house and techno stars Carl Cox, Sasha and John Digweed, Solardo, Anfisa Letyago, [Charlotte De Witte](#) and other mainstays of the Resistance brand.

De Witte, the Belgian DJ-producer known for hard-edged dark techno, also made her debut on Ultra's mainstage on Friday evening. The set was positioned like some kind of coup, with Ultra presenter Damian Pinto asking the audience to show de Witte the same amount of love they would for any of the other more familiar main stage acts, as if this incredibly talented and well-known international DJ accidentally ended up on the festival's biggest stage without anyone having ever heard of her.

Was it the first time a "serious" techno DJ played the Ultra main stage? Maybe, but Deadmau5 has played here, and he's no stranger to the genre. Hardwell's [big comeback set](#) last year was pretty dark and bangin', both emphasizing and capitalizing on how popular the style has become for audiences worldwide. To act like de Witte's performance was some kind of wild upset seems a little disingenuous, and a bit patronizing to audiences overall.

Dance world classism is so entrenched, it's begun to affect the artists themselves. A producer friend who wasn't playing Ultra this year but who came to the festival to hang and support her peers talked about the disappearance of "middle class DJs" – a phenomenon not dissimilar to the current economic crisis that's diminished the strength of a true American middle class.

According to her, some artists feel they have to choose between high-paying, seemingly "mainstream" gigs like Ultra, EDC Vegas and the like, or walk a "more honorable" path playing "culturally-rich" spaces

for much lower fees. It's a decision that's become increasingly difficult as corporate interests take control of the scene, and one that suggests the amount of money artists make or number of people they play in front of somehow defines the quality of their art. But it's dangerous thinking, both in terms of how it might limit creativity, and in the sense of the welfare of artists who'd shirk financial gain for fear of losing credibility.

Ultimately, this week's Ultra and Miami Music Week proved that "underground" house and techno is really popular in the United States – just like many scenesters critical of EDM during the boom days hoped it someday would be. If you needed more proof, consider the 5,000-capacity mini festivals thrown at Miami venue Factory Town every night last week, including the sold-out Afterlife showcase featuring Tale of Us, Camelphat and Mathame, who then played to massive crowds at Ultra's Resistance Megastructure four days later.

But at the end of the day, if one really loves music, "popular" shouldn't be a dirty word. Tastes change and evolve over time, on micro and macro scales, but it's slippery to suggest that the type of music one likes says anything about one's value or intelligence as a human. (Case in point is M83, who played Ultra back in 2012 and who recently faced backlash from DJs on Twitter for saying he regrets any crossover EDM fame, due to his distaste for the fans that scene brought him.)

This past weekend, it was cool when Kayzo's live guitarist stood on a cage while fire spit from every corner of the Ultra live stage. It was really cool when a giant, 3-D lineup of exterminators shot cryo over the crowd at Eric Prydz' stunning Holo show in the Megastructure. It was dope that [Swedish House Mafia](#) played [Fred Again..](#) tracks between the trio's classic hits as they closed out the main stage on Sunday and it was fun when [Kaskade](#) and [deadmau5](#) bantered back and forth like besties while spinning on giant, glowing cubes. It was sick when [Tiësto](#) dropped drum'n'bass out of nowhere, and it was neat to hear [Carl Cox](#) create a live remix of [Daft Punk](#)'s "Around The World" on the fly.

As genres continue melting into one an-

other, "underground" music draws massive crowds, and the mainstage gets increasingly experimental, it's hard to argue that many (or any) true "rules" to dance music remain. But – from the mainstage to the Resistance stage to all the places where mainstream and underground overlapped and to musical moments beyond – much of what went down at Ultra 2023 made people dance. Certainly, that remains the best test of what's good. ☐

Hot 100 First-Timers: Yng Lvcas Arrives With 'La Bebe,' Sparked by Peso Pluma Remix

BY XANDER ZELLNER

Singer-songwriter Yng Lvcas scores his first entry on the [Billboard Hot 100](#) (dated April 1), thanks to his breakthrough single "La Bebe," newly remixed with fellow rising Mexican artist [Peso Pluma](#).

The song, which Yng Lvcas released independently in December 2021, debuts at No. 77 with 6.8 million U.S. streams (up 128%) in the March 17-23 tracking week, according to Luminate. Its [Peso Pluma](#) remix arrived March 17 via Warner Latina. (All versions of the song are combined into a singular listing on *Billboard's* charts.)

The track concurrently vaults 35-11 on [Hot Latin Songs](#) in its sixth chart week. It also surges 74-20 on *Billboard Global Excl. U.S.* and 103-21 on the *Billboard Global 200* (32.1 million streams, up 79%, worldwide). TikTok has been a big factor in the song's growing profile, as a portion of it has been used in more than [35,000 clips](#) on the platform to date. (TikTok does not contribute directly to *Billboard's* charts.)

Yng Lvcas is a newcomer to *Billboard's* charts. "La Bebe" became his first chart entry upon its debut on the *Hot Latin Songs* and *Global Excl. U.S.* surveys dated Feb. 25.

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Outside of the charts, he has released *Wup? Mixtape 1* and the LP *LPM*, both in 2021. He also released two EPs last year: *Taka Taka Mixtape* and *Puerqueo EP*.

As for newcomer Peso Pluma and [recent Hot 100 First-Timer](#), he scores his fifth Hot 100 hit with “La Bebe.” All five tracks are currently charting on the Hot 100: “Ella Baila Sola” with Eslabon Armado debuts at No. 26, “AMG” with Gabito Ballesteros and Natanael Cano stands at No. 70 (after reaching No. 66 in February), “Por Las Noches” rises 92-72 in its second week on the chart, and “PRC” with Cano rises 95-73 (a new peak),

Billboard’s Hot 100 First-Timers column highlights artists who achieve their first career entries on the Hot 100. 📺

Kendrick Lamar, The Killers & ODESZA to Headline 2023 Life Is Beautiful

BY RANIA ANIFTOS

Life Is Beautiful taking over Downtown Las Vegas this year, and the festival announced its 10th anniversary star-studded lineup on Tuesday (March 28), led by headliners [Kendrick Lamar](#), [The Killers](#), [ODESZA](#) and [Flume](#).

The three-day event will take place from Sept. 22 to 24, and will also feature a number of newcomers, set to take the Life Is Beautiful stage for the first time, including Khalid, The 1975, Yeah Yeah Yeahs, Omar Apollo, Kim Petras and more. Additionally, the festival will honor the iconic entertainment of Sin City with performances and appearances from Vegas headliners including Cirque du Soleil, Blue Man Group, JabbaWockeez, Magic Mike Live, Piff the Magic Dragon and Tape Face.

“This year’s lineup is a reflection of the 10 years we’ve spent striving to give fans

incredible experiences, centered around a weekend of revelry in Las Vegas,” said Craig Asher Nyman, director of music, programming and development for Life is Beautiful. “They asked, and we listened! Our fans are the heartbeat of this festival, and it’s our intention to deliver a festival that is a true representation of their interests.”

Tickets go on sale [here](#) starting on Thursday (March 30) at 10 a.m. PT, with GA passes starting at \$380. Life is Beautiful has also added an all-new GA+ ticket tiers, which gives fans express festival entry, a private GA+ lounge with food and beverage offerings and air conditioned restrooms. 📺

NCT’s Doyoung, Jaehyun & Jungwoo Team Up for New DOJAEJUNG Trio

BY JEFF BENJAMIN

The past weeks have brought significant changes for [NCT](#) as the [K-pop](#) boy band collective announced its first trio after announcing modifications to its original, ambitious concept.

In a video introducing a new splinter group titled “NCT DOJAEJUNG : Ready for Launch,” NCT members [Doyoung](#), [Jaehyun](#) and [Jungwoo](#) give the first clues for their music as NCT DOJAEJUNG (the name coming from combining parts of their names as the *Do* from Doyoung, the *Jae* from Jaehyun and *Jung* from Jungwoo).

Filmed like a behind-the-scenes documentary, the guys talk about having “a lot to prepare” before traveling for a performance. The three stars exercise, pack their suitcases and work on some a cappella harmonies before heading out with space helmets in hand. At the end of the clip, we see Doyoung, Jaehyun and Jungwoo stylishly posed on the moon’s surface, all to indicate a far-out concept for the trio.

NCT DOJAEJUNG will release *Perfume – The 1st Mini Album* on April 17. The EP will include six tracks, including lead single “Perfume,” plus new songs “Kiss,” “Dive,” “Strawberry Sunday,” “Can We Go Back,” and “Ordinary.” They’ll release teaser content related to the EP nearly every day ahead of the April 17 drop.

NCT DOJAEJUNG marks the latest move in the NCT world after announcing an overhaul to its founding concept. Initially introduced by SM Entertainment founder and the company’s former chief producer Lee Soo Man in early 2016, Neo-Culture Technology was a boy-band brand with “limitless” members that could be localized anywhere from Asia to Latin America.

After teasing 40 trainees ready to join the group, SM slowly built the brand with a pool of 23 members divided among its different groups: [NCT 127](#) (the [chart-topping](#) outfit based in Seoul that debuted with seven and grew to nine members), [NCT DREAM](#) (a youthful unit of NCT originally meant for teen members of NCT to graduate from, but became a fixed once hitting seven members after fan demands), [WayV](#) (a China-based septet), and [NCT U](#) (a name given for any combination of members performing together).

Even as NCT groups racked up chart successes (releases from NCT, NCT 127 and NCT DREAM have all peaked within the Top 50 of the [Billboard 200](#)), fans have expressed worries about members being stretched too thin (Mark and Haechan belong to both NCT 127 and DREAM) or lack of attention for certain stars (members Shotaro and Sungchan don’t have a fixed group to belong with despite being introduced in 2020).

Amid the contentious [bidding war](#) between HYBE and Kakao Entertainment for a majority control in SM Entertainment these past weeks, SM’s current leadership announced sweeping internal changes to take place for the company in an effort to hold off control from a music-label rival like HYBE. In addition to promises for more transparency on music-release schedules, commitments for mental health resources, new label and management structures, and stricter action against online hate towards its artists,

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SM's co-CEOs Chris Lee and Young-jun Tak shared the end of NCT's "limitless" structure after a local expansion into Japan.

"Many fans have wanted to know," Lee said [in a video uploaded to SM's YouTube channel](#). "With the debut of NCT Tokyo (tentative name) in 2023, NCT's infinite expansion is scheduled to end. We are officially announcing there will be no more member changes, and we will support the existing members as much as possible so that they can engage in much more diverse activities."

Since HYBE officially ended its quest by [selling its entire stake in SM](#) to competitor Kakao, NCT DOJAEJUNG marks the first move for the legendary K-pop label to make good on its promise to support the members through new projects. 📺

Jimin Rules Emerging Artists Chart, Becomes First BTS Member to Score Unaccompanied Solo Top 40 Hot 100 Hit

BY XANDER ZELLNER

Jimin is having a big week on *Billboard's* latest charts (dated April 1). The South Korean singer/dancer becomes the first member of [BTS](#) to score an unaccompanied solo top 40 hit on the [Billboard Hot 100](#) chart, as his "Set Me Free, Pt. 2" debuts at No. 30.

The song, released March 17 via BigHit Music/Geffen/Interscope Records, starts with 6.4 million U.S. streams and 63,000 downloads sold in its opening week, according to Luminate. It concurrently launches at No. 1 on both the all-genre Digital Song Sales chart and World Digital Song Sales,

marking his second leader on each list.

The single also starts at No. 5 on *Billboard* Global Excl. U.S. and No. 8 on the *Billboard* Global 200 (56 million streams; 42,000 sold worldwide).

"Set Me Free, Pt. 2" is Jimin's second solo entry on the Hot 100 outside BTS (which boasts six No. 1s, among six top 10s). He first charted beyond the group with his TAEYANG collab, "Vibe," in January (No. 76 peak), and became the seventh and final member of BTS to score a solo entry on the Hot 100.

Of the 14 solo songs by BTS members to hit the Hot 100, "Free" is the third to reach the top 40, and the first unaccompanied. Juice WRLD and Suga's "Girl of My Dreams" hit No. 29 in 2021 and Charlie Puth's "Left and Right," featuring Jung Kook, peaked at No. 22 in 2022.

Here's a look at every song by a BTS member to chart on the Hot 100, listed chronologically:

Artist	Billing	Title	(Peak Position; Peak Date)
J-Hope feat. Becky G		"Chicken Noodle Soup"	(No. 81; Oct. 12, 2019)
Agust D (Suga's alternate billing)		"Daechwita"	(No. 76; June 6, 2020)
Juice WRLD & Suga		"Girl of My Dreams"	(No. 29; Dec. 25, 2021)
V		"Christmas Tree"	(No. 79; Jan. 8, 2022)
Jung Kook		"Stay Alive"	(No. 95; Feb. 26, 2022)
PSY feat. Suga		"That That"	(No. 80; May 14, 2022)
Charlie Puth feat. Jung Kook		"Left and Right"	(No. 22; July 9, 2022)
J-Hope		"More"	(No. 82; July 16, 2022)
J-Hope		"Arson"	(No. 96; July 30, 2022)
JIN		"The Astronaut"	(No. 51; Nov. 12, 2022)
RM with Youjeen		"Wild Flower"	(No. 83; Dec. 17, 2022)
TAEYANG feat. Jimin		"Vibe"	(No. 76; Jan. 28, 2023)
J-Hope with J. Cole		"On the Street"	(No. 60; March 18, 2023)
Jimin		"Set Me Free, Pt. 2"	(No. 30; April 1, 2023)

Jimin also becomes the seventh member of BTS to hit No. 1 on the Emerging Artists chart, thanks to "Free." RM was the first, for a week in November 2018, followed by Suga,

for a week in December 2021; V (one week, January 2022); Jung Kook (one week, February 2022); J-Hope (one week, July 2022); and JIN (one week, November 2022). (Suga also appeared on the chart via the moniker Agust D in 2018.)

The Emerging Artists chart ranks the most popular developing artists of the week, using the same formula as the all-encompassing *Billboard* Artist 100, which measures artist activity across multiple *Billboard* charts, including the Hot 100, *Billboard* 200 and the Social 50. (The Artist 100 lists the most popular acts, overall, each week.) However, the Emerging Artists chart excludes acts that have notched a top 25 entry on either the Hot 100 or *Billboard* 200, as well as artists that have achieved two or more top 10s on *Billboard's* "Hot" song genre charts and/or consumption-based "Top" album genre rankings.

For all chart news, you can follow @billboard and @billboardcharts on both Twitter and Instagram. 📺

Hot 100 First-Timers: Coco Jones Debuts With Love Song 'ICU'

BY XANDER ZELLNER

Actress and singer-songwriter [Coco Jones](#) scores her first appearance on the [Billboard Hot 100](#), as "ICU" debuts at No. 88 on the April 1-dated chart.

The ballad, released in October via High Standardz/Def Jam Recordings, arrives with 7.4 million radio airplay audience impressions, 5.1 million U.S. streams (up 41%) and 1,000 downloads sold (up 93%) in the March 17-23 tracking week, according to Luminate.

The single has building on *Billboard's* R&B/hip-hop charts, and concurrently jumps 21-12 on Hot R&B Songs and 49-26 on Hot R&B/Hip-Hop Songs. Radio-wise,

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it ranks at No. 18 on Mainstream R&B/Hip-Hop Airplay and No. 22 on R&B/Hip-Hop Airplay.

TikTok has contributed to the song's growing profile, as a portion of it has been used in more than [15,000 clips](#) on the platform to-date. (TikTok does not contribute directly to *Billboard's* charts.)

Jones has been in the national spotlight for more than a decade. She broke through as an actress in the Disney Channel film *Let It Shine* in 2012 and also in the Disney series *So Random!* and *Good Luck Charlie*. She's now starring as Hilary Banks in the Peacock series *Bel-Air*, a re-imagining of the 1990-96 sitcom *The Fresh Prince of Bel-Air*, which was recently renewed for a third season.

Jones signed with Def Jam in March 2022. (She was on Hollywood Records in 2012-14.)

"ICU" appears on Jones' major-label debut EP *What I Didn't Tell You*, released in November. It's the set's second single, after "Caliber."

Billboard's Hot 100 First-Timers column highlights artists who achieve their first career entries on the Hot 100. 

Here Are the 2023 iHeartRadio Music Awards Winners: Full List

BY KATIE ATKINSON

Monday night's (March 27) [iHeartRadio](#) Music Awards celebrated the artists we hear most across the airwaves, with Lenny Kravitz hosting and performing.

Taylor Swift collected the Innovator Award and Pink won the Icon Award, but who else took home prizes?

Find the night's big winners below:

Song of the year

"About Damn Time"- Lizzo

WINNER: "Anti-Hero"- Taylor Swift

"As It Was"- Harry Styles

"Big Energy"- Latto

"Enemy (from the series Arcane League of Legends)"- Imagine Dragons

"First Class"- Jack Harlow

"Ghost"- Justin Bieber

"Heat Waves"- Glass Animals

"Industry Baby"- Lil Nas X & Jack Harlow

"Woman"- Doja Cat

Artist of the year

Beyoncé

Doja Cat

Drake

Dua Lipa

WINNER: Harry Styles

Jack Harlow

Justin Bieber

Lizzo

Taylor Swift

The Weeknd

Best duo/group of the year

AJR

Black Eyed Peas

Blackpink

Glass Animals

WINNER: Imagine Dragons

Måneskin

OneRepublic

Parmalee

Red Hot Chili Peppers

Silk Sonic

Best collaboration

"Drunk (And I Don't Wanna Go Home)"-

Elle King & Miranda Lambert

"Cold Heart"- Elton John & Dua Lipa

"half of my hometown"- Kelsea Ballerini ft.

Kenny Chesney

"I Like You (A Happier Song)"- Post

Malone ft. Doja Cat

"Industry Baby"- Lil Nas X & Jack Harlow

"One Right Now"- Post Malone & The

Weeknd

"Sweetest Pie"- Megan Thee Stallion & Dua

Lipa

WINNER: "Unholy"- Sam Smith & Kim

Petras

"Wait For U"- Future ft. Drake & Tems

"You Right"- Doja Cat ft. The Weeknd

Best new pop artist

Dove Cameron

Gayle

WINNER: Jax

Nicky Youre

Steve Lacy

Country song of the year

"Buy Dirt"- Jordan Davis ft. Luke Bryan

"half of my hometown"- Kelsea Ballerini ft.

Kenny Chesney

WINNER: "She Had Me At Heads Caro-

lina"- Cole Swindell

"The Kind of Love We Make"- Luke Combs

"Wasted On You"- Morgan Wallen

Country artist of the year

Carrie Underwood

Jason Aldean

Kane Brown

Luke Combs

WINNER: Morgan Wallen

Best new country artist

Bailey Zimmerman

WINNER: Cody Johnson

Elle King

Elvie Shane

Priscilla Block

Afrobeats artist of the year

Burna Boy

CKay

Fireboy DML

WINNER: Tems

WINNER: Wizkid

Hip-hop song of the year

"F.N.F. (Let's Go)"- Hitkidd & GloRilla

"First Class"- Jack Harlow

"Girls Want Girls"- Drake ft. Lil Baby

"Super Gremlin"- Kodak Black

WINNER: "Wait for U"- Future ft. Drake

& Tems

Hip-hop artist of the year

WINNER: Drake

Future

Kodak Black

Lil Baby

Moneybagg Yo

Best new hip-hop artist

B-Lovee

WINNER: GloRilla

WINNER: Latto

Nardo Wick

SleazyWorld Go

R&B song of the year

"Break My Soul"- Beyoncé

"Free Mind"- Tems

"Hrs And Hrs"- Muni Long

WINNER: "I Hate U"- SZA

"Smokin Out The Window"- Silk Sonic

R&B artist of the year

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Blxst

Muni Long

Silk Sonic

WINNER: SZA

Yung Bleu

Best new R&B artist

Blast

Brent Faiyaz

WINNER: Muni Long

Steve Lacy

Tems

Alternative song of the year

“Black Summer”- Red Hot Chili Peppers

“Edging”- Blink-182

WINNER: “Enemy (from the series Arcane League of Legends)”- Imagine Dragons

“Heat Waves”- Glass Animals

“Running Up That Hill (A Deal With God)”-

Kate Bush

Alternative artist of the year

Imagine Dragons

Måneskin

WINNER: Red Hot Chili Peppers

twenty one pilots

Weezer

Best new artist (alternative & rock)

Beach Weather

BoyWithUke

WINNER: Giovannie and the Hired Guns

Turnstile

Wet Leg

Rock song of the year

WINNER: “Black Summer”- Red Hot Chili Peppers

“Patient Number 9”- Ozzy Osbourne ft. Jeff

Beck

“Planet Zero”- Shinedown

“So Called Life”- Three Days Grace

“Taking Me Back”- Jack White

Rock artist of the year

Ghost

WINNER: Papa Roach

Red Hot Chili Peppers

Shinedown

Three Days Grace

Dance song of the year

“Cold Heart”- Elton John & Dua Lipa

“Escape”- KX5, Kaskade, Deadmau5 ft.

Hayla

“Heaven Takes You Home”- Swedish House

Mafia & Connie Constance

“Hot In It”- Tiësto & Charli XCX

WINNER: “I’m Good (Blue)”- David Guetta & Bebe Rexha

Dance artist of the year

WINNER: Anabel Englund

Joel Corry

Sofi Tukker

Swedish House Mafia

Tiësto

Latin pop/reggaeton song of the year

“El Incomprendido”- Farruko/ Víctor

Cárdenas/ DJ Adoni

WINNER: “MAMIII”- Becky G & Karol G

“Me Porto Bonito”- Bad Bunny ft. Chencho

Corleone

“Moscow Mule”- Bad Bunny

“Provenza”- Karol G

Latin pop/reggaeton artist of the year

WINNER: Bad Bunny

Daddy Yankee

Farruko

Karol G

Rauw Alejandro

Regional Mexican song of the year

“Cada Quien”- Grupo Firme ft. Maluma

WINNER: “Cómo Te Olvido”- La Arrol-ladora Banda El Limón de René Camacho

“Si Te Pudiera Mentir”- Calibre 50

“Ya Solo Eres Mi Ex”- La Adictiva

“Ya Supérame”- Grupo Firme

Regional Mexican artist of the year

Calibre 50

Christian Nodal

El Fantasma

WINNER: Grupo Firme

La Adictiva

Best new Latin artist

Blessd

WINNER: Kali Uchis

Quevedo

Ryan Castro

Veneti

Best lyrics (socially voted category)

“About Damn Time”- Lizzo

“abcdefu”- Gayle

WINNER: “Anti-Hero”- Taylor Swift

“Buy Dirt”- Jordan Davis ft. Luke Bryan

“Glimpse Of Us”- Joji

“Lift Me Up”- Rihanna

“N95”- Kendrick Lamar

“pushin P”- Gunna ft. Future, Young Thug

“Super Freaky Girl”- Nicki Minaj

“Wasted On You”- Morgan Wallen

“We Don’t Talk About Bruno”- Lin-Manuel

Miranda performed by the Cast of Encanto

Best music video (socially voted category)

“Anti-Hero”- Taylor Swift

“As It Was”- Harry Styles

“Calm Down”- Rema & Selena Gomez

“Don’t Be Shy”- Tiësto & Karol G

“Don’t You Worry”- Black Eyed Peas, Sha-

kira, David Guetta

“Envovler”- Anitta

“Left and Right”- Charlie Puth ft. Jung Kook

of BTS

“Pink Venom”- BLACKPINK

“Tití Me Preguntó”- Bad Bunny

WINNER: “Yet to Come”- BTS

Best fan army (socially voted category)

“Barbz”- Nicki Minaj

“Beliebers”- Justin Bieber

“BeyHive”- Beyoncé

“Blinks”- Blackpink

WINNER: “BTSArmy”- BTS

“Harries”- Harry Styles

“Hotties”- Megan Thee Stallion

“Louies”- Louis Tomlinson

“RihannaNavy”- Rihanna

“Rushers”- Big Time Rush

“Selenators”- Selena Gomez

“Swifties”- Taylor Swift

Social star award (socially voted category)

Bailey Zimmerman

Charli D’Amelio

Em Beihold

Gayle

GloRilla

WINNER: JVKE

Lauren Spencer-Smith

Yung Gravy

Favorite tour photographer (socially voted category)

Bad Bunny - Siempreric

Demi Lovato - Angelo Kritikos

Dua Lipa - Elizabeth Miranda

Halsey - Yasi

WINNER: Harry Styles - Lloyd Wakefield

Louis Tomlinson - Joshua Halling

Luke Combs - David Bergman

Machine Gun Kelly - Sam Cahill

Olivia Rodrigo - Donslens

Post Malone - Adam DeGross

twenty one pilots - Ashley Osborn

YUNGBLUD - Tom Pallant

TikTok bop of the year (socially voted

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category)

"About Damn Time"- Lizzo

"As It Was" – Harry Styles

"Bad Habit" – Steve Lacy

WINNER: "Bejeweled"- Taylor Swift

"Big Energy"- Latto

"Cuff It"- Beyoncé

"Envolver"- Anitta

"Just Wanna Rock" – Lil Uzi Vert

"Made You Look"- Meghan Trainor

"Super Freaky Girl" – Nicki Minaj

"Unholy"- Sam Smith & Kim Petras

"World's Smallest Violin"- AJR

Favorite documentary (socially voted category)

Halftime – Jennifer Lopez

Life in Pink – Machine Gun Kelly

Love, Lizzo– Lizzo

Niall Horan's Homecoming: The Road to

Mullingar With Lewis Capaldi – Niall Horan

+ Lewis Capaldi

WINNER: Selena Gomez: My Mind & Me – Selena Gomez

Shania Twain: Not Just a Girl – Shania Twain

Sheryl – Sheryl Crow

Untrapped: The Story of Lil Baby – Lil Baby

Favorite tour style (socially voted category)

Bad Bunny

Carrie Underwood

Dua Lipa

Elton John

WINNER: Harry Styles

Lady Gaga

Lil Nas X

Lizzo

Machine Gun Kelly

Olivia Rodrigo

Rosalía

The Weeknd

Favorite residency (socially voted category)

"An Evening with Silk Sonic" – Silk Sonic

"Enigma + Jazz & Piano" – Lady Gaga

"Let's Go!" – Shania Twain

"Love In Las Vegas"- John Legend

WINNER: "Love On Tour" – Harry Styles

"Play"- Katy Perry

"Reflection: The Las Vegas Residency" –

Carrie Underwood

"Usher: My Way – The Las Vegas Residency" – Usher

"Weekends with Adele" – Adele

Favorite use of a sample (socially voted category)

Beyoncé's "Summer Renaissance" – sampled Donna Summer's "I Feel Love"

Blackpink's "Pink Venom" – sampled 50

Cent's "P.I.M.P." Rihanna's "Pon de Replay," and

Biggie's "Kick In The Door"

Chlöe's "Treat Me" – sampled Bubba

Sparxxx & Ying Yang Twins' "Ms. New Booty"

David Guetta & Bebe Rexha's "I'm Good

(Blue)" – sampled Eiffel 65's "Blue (Da Ba Dee)"

DJ Khaled & Drake's "Staying Alive" –

sampled The Bee Gees' "Stayin' Alive"

Doja Cat's "Vegas" – sampled Shonka Dukureh's "Hound Dog"

Jack Harlow's "First Class" – sampled Fergie's "Glamorous"

Latto's "Big Energy" – sampled Mariah

Carey's "Fantasy"

Lizzo's "Break Up Twice" – sampled Lauryn

Hill's "Doo Wop (That Thing)"

Nicki Minaj's "Super Freaky Girl" – sampled

Rick James' "Super Freak"

WINNER: Taylor Swift's "Question...?" – sampled Taylor Swift's "Out of The Woods"

Yung Gravy's "Betty (Get Money)" – sampled Rick Astley's "Never Gonna Give You Up"

Most Played Titanium Award

WINNER: Doja Cat

Tom Leadon, Mudcrutch Co-Founder, Dies at 70

BY STARR BOWENBANK

Tom Leadon, co-founder of [Tom Petty](#)'s band Mudcrutch and brother of [Eagles](#) guitarist Bernie Leadon, died on March 22 at age 70. The musician's family confirmed the news, while Petty's official fan club released

a statement regarding Leadon's passing.

"It is with great sadness, but profound love and gratitude for his life, that the family of Tom Leadon (Thomas Joseph Leadon) of Nashville, Tenn., and Gainesville, Fla., announce his passing on March 22, 2023 peacefully of natural causes. He was 70," the statement read.

Mike Campbell, former Mudcrutch and Tom Petty and the Heartbreakers member, also shared his thoughts regarding Leadon's loss. "Tom Leadon was my deepest guitar soul brother, we spent countless hours playing acoustic guitars and teaching each other things," [he wrote](#). "A kinder soul never walked the earth. I will always miss his spirit and generosity. Sleep peacefully my old friend."

Leadon's music career dates back to high school, during which he was a member of the Epics and met Petty (who played bass in the group, while Leadon was on lead guitar). The duo then formed Mudcrutch, which Campbell joined to play guitar, and members Randall Marsh and Jim Lenahan joined for drums and vocals, respectively. Leadon would ultimately leave the band in 1972 following a fight with Petty, but later played in Linda Rondstadt's band on bass, and joined Silver in 1976. (Silver earned a Billboard top 20 hit with its track "Wham-Bam.")

Leadon also wrote the Eagles' "Hollywood Waltz" in 1975; the band released it as part of its *One of These Nights*. Leadon is credited on the song alongside his brother Bernie, Glenn Lewis Frey and Don Henley.

Mudcrutch would see a reconciliation in 2007, when Petty got the group back together with Leadon, Marsh, Campbell and the Heartbreakers' Benmont Tench. The reunited group would record two albums – *Mudcrutch* and *Mudcrutch 2*, which charted at Nos. 8 and 10 on the [Billboard 200](#), respectively. The group disbanded upon Petty's death in 2016.

"He was a dear friend of Tom and the fellas in the band and our entire family. He was part of the brotherhood," Petty's daughter, Adria, also shared in a statement on the late [rocker's official Instagram account](#). "He was an excellent and accomplished musician and was the reason Tom reformed Mudcrutch, so that the band could enjoy

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more time and more music together. Tom loved him deeply.”

Morgan Wallen, Carrie Underwood & More Among 2023 Video of the Year Finalists at CMT Music Awards

BY GLENN ROWLEY

On Monday (March 27), CMT revealed the six finalists for video of the year at their upcoming [awards](#) show, including [Morgan Wallen](#), [Blake Shelton](#) and more.

Wallen’s visual for “You Proof” is nominated, while Shelton is competing with 2022’s “No Body.” The four other nominees rounding out the category include [Carrie Underwood](#)’s “Hate My Heart” from her latest album *Denim & Rhinestones*, [Cody Johnson](#)’s “Human,” [HARDY](#)’s [Lainey Wilson](#)-assisted “Wait in the Truck” and [Kane Brown](#)’s “Thank God” with his wife Katelyn Brown.

Voting in the video of the year category, which started with a crop of 16 videos, will continue through the weekend, with the top three nominees being announced Sunday (April 2) ahead of the show and the big winner revealed during the telecast on CBS.

Underwood’s inclusion in the top six continues her hot streak at the CMT Awards; the *American Idol* champ holds the record as the most-awarded artist in the show’s history, and she’s been up for video of the year for five consecutive years.

Shelton coming out on top would make it *The Voice* coach’s second win for video of the year after being crowned in 2018 for “I’ll Name the Dogs,” though the Browns would make history with a win as the first-

ever husband and wife duo to take home the prize. (The *Different Man* singer also happens to be co-hosting the ceremony opposite Kelsea Ballerini.)

For [HARDY](#), Wilson, Johnson or Wallen, a victory over the [country](#) veterans would bring a first-time win in the category. The latter currently holds the No. 1 spot on the Billboard 200 for the [third consecutive week](#) with his sprawling, 36-track album *One Thing at a Time* (chart dated April 1).

Hot 100 First-Timers: Eladio Carrión Debuts With Bad Bunny Collab ‘Coco Chanel’

BY XANDER ZELLNER

Puerto Rican trap-reggaeton singer [Eladio Carrión](#) notches his first entry on the [Billboard Hot 100](#) chart (dated April 1), as his new collaboration with [Bad Bunny](#), “Coco Chanel,” debuts at No. 87.

The song, released March 17 via Rimas Entertainment, opens with 6.2 million U.S. streams in its opening week, according to Luminate. It concurrently starts at No. 14 on Hot [Latin](#) Songs, becoming Carrión’s eighth and highest charting entry.

“Coco Chanel” appears on Carrión’s fourth LP, *3MEN2 KBRN*, which debuts at No. 3 on Top Latin Albums and No. 16 on the all-genre [Billboard 200](#) with 25,000 equivalent album units earned. It marks Carrión’s fourth top 10 on Top Latin Albums and highest charting title on the Billboard 200. His previous two sets, *Sauce Boyz* 2 and *SEN2 KBRN, Vol. 2*, reached Nos. 92 and 121 in 2021 and 2022, respectively.

Carrión has been a consistent hitmaker on *Billboard*’s Latin chart listings since 2020. He first appeared on a *Billboard* chart in

February 2020, when *Sauce Boyz* debuted and peaked at No. 6 on Latin Rhythm Albums and No. 8 on Top Latin Albums.

Beyond “Coco Chanel,” Carrión has charted seven other hits on Hot Latin Songs: “Tata,” with J Balvin, Daddy Yankee and Bobby Shmurda (No. 50 peak in 2021); “Sauce Boy Freestyle 5” (No. 47, 2021); “No Te Deseo el Mal,” with Karol G (No. 29, 2021); “Jóvenes Millonarios,” with Myke Towers (No. 44, 2021); “Nunca y Pico,” with Yandel and Maluma (No. 47, 2022); “Mbappe” (No. 21, 2022); and “Gladiator” (No. 39, 2022).

As for Bad Bunny, “Coco Chanel” earns the superstar his 68th entry on the Hot 100, extending his record for the most among acts that record primarily Latin music. It’s also his record-extending 145th hit on Hot Latin Songs.

Billboard’s Hot 100 First-Timers column highlights artists who achieve their first career entries on the Hot 100.

Mariah Carey & Megan Thee Stallion Are Headlining 2023’s L.A. Pride in the Park

BY STEPHEN DAW

Pride Month may be a few months away, but [Mariah Carey](#) and [Megan Thee Stallion](#) are ready and waiting to celebrate.

On Tuesday (March 28), L.A. Pride announced that the two superstars would serve as the headliners for [2023’s L.A. Pride in the Park](#) event. Taking place at Los Angeles State Historic Park over two days, Pride in the Park will feature the “WAP” rapper leading the show on Friday, June 9, while the Elusive Chanteuse will receive top-billing for Saturday, June 10. Additional artists have yet to be announced for the

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concert.

In a statement posted to her [Instagram](#), Carey celebrated the news under a poster of herself and Megan. “I’m thrilled and honored to be a part of LA Pride 2023,” she wrote. “I am happy to be back in-person celebrating with the LGBTQIA+ community here in Southern California and throughout all of the lands!!! Let’s come together to celebrate love, inclusion, and Pride.”

The “Savage” rapper also put out a statement, writing, “I can’t wait to headline LA Pride in the Park and celebrate the phenomenal LGBTQIA+ community. This incredible event advocates for diversity, inclusivity and equality, so I’m honored to perform and have a blast with all of the Hotties in attendance.”

Along with announcing the pair of artists as this year’s headliners, L.A. Pride also shared that the official theme of the festivities this year is “All Out With Pride,” aiming to celebrate “the LGBTQIA+ community’s diversity, resilience, and joy,” according to a statement.

“Mariah Carey and Megan Thee Stallion are the perfect artists to headline L.A. Pride in the Park this year as we expand to two days,” L.A. Pride’s board president Gerald Garth said in a statement. “These empowering and iconic women are sure to take the stage by storm to celebrate the LGBTQIA+ community and will undoubtedly make this year’s L.A. Pride in the Park an unforgettable experience.”

Last year’s L.A. Pride festivities culminated in a headlining Pride in the Park [set from Christina Aguilera](#), which featured guest appearances from stars like Mya, Kim Petras and Paris Hilton. “I’m so proud to call you my family,” Xtina said during her set last year. “You are a part of me and I’m so happy to bring this to you.”

Tickets for 2023’s L.A. Pride in the Park are now available to purchase [on the L.A. Pride website](#). 📍

Hot 100 First-Timers: FIFTY FIFTY Feels the Love With ‘Cupid’

BY XANDER ZELLNER

South Korean girl group FIFTY FIFTY is officially a Billboard Hot 100-charting act, as the quartet achieves its first entry on the latest list (dated April 1) with “Cupid.”

The song, released Feb. 24 via Interpark Corporation, debuts at No. 100 with 5.7 million official U.S. streams (up 23%) in the March 17-23 tracking week, according to Luminate.

The track is also a hit around the world, as it jumps 106-65 on the Billboard Global 200 (22.9 million streams, up 39%, worldwide) and 119-69 on Billboard Global Excl. U.S.

Contributing to the song’s streaming surge are three versions: its original recording, a “Twin” mix and an instrumental version. (All versions of “Cupid” roll up into one listing on *Billboard*’s charts.)

TikTok has been a key factor in the single’s growing profile, as portions of the track have been used in more than [400,000 clips](#) on [the platform](#) to-date. The song’s #CupidChallenge hashtag has also been added to more than [65 million](#) videos. (TikTok does not contribute directly to *Billboard*’s charts.)

FIFTY FIFTY, which also rises 20-19 on the Emerging Artists chart, was formed by South Korean entertainment agency AT-TRAKT last year. The group debuted its first single, “Higher,” on its introductory four-track EP, *The Fifty*, released Nov. 18.

The four-piece comprises Aran, Keena, Saena and Sio.

Billboard’s Hot 100 First-Timers column highlights artists who achieve their first career entries on the Hot 100. 📍

Don Omar, Tego Calderón, Ozuna & More to Headline Baja Beach Fest 2023

BY ISABELA RAYGOZA

Baja Beach Fest turns five this year! Taking place Aug. 11-13 in Rosarito, the Mexican beachside festival continues to showcase the most exhilarating acts of reggaeton, [Latin](#) trap and a splash of *corridos* with Grupo Firma for a special premiere showcase.

Returning as headliners are [Wisín & Yandel](#), who is scheduled to appear the first night, along with Nicky Jam. *Billboard*’s March [cover star Feid](#) will bring his Colombian reggaeton vibes on day two alongside Puerto Rican hitmaker Ozuna.

“We’re really excited about supporting Feid in this amazing explosion of a journey he’s been having — this being his first time at the festival, but also as a headliner,” co-founder Chris Den Uijl tells *Billboard Español*. “This is his first major festival headlining in North America and Mexico, so we’re really happy to be a part of that story. Wisín & Yandel [are] doing their final tour in Mexico, and this being one of their stops is also super exciting.”

About half of this year’s lineup is performing for the first time at Baja Beach Fest. That includes reggaeton legends [Don Omar](#) and [Tego Calderón](#), who will take the Baja Beach Fest stage on day three.

The “Danza Kuduro” icon recently spoke about releasing his long-awaited album *Forever King*. Calderón, whose timeless and influential *El Abayarde* album turned 20 last year, is launching his farewell tour, and his BBF appearance is one of the two Mexico stops he will be making.

The exclusively all-Latin lineup also features Dominican dembow purveyor [El Alfa](#), rapper [Eladio Carrión](#) and [Manuel Turizo](#), as well as Tainy on Friday. The following

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day will welcome her reggaeton high-ness [Ivy Queen](#), as well as [Becky G](#), [Ryan Castro](#) and Young Miko. And for its closing night, attendees can expect to see [Arcángel](#), [Zion y Lennox](#) and [Tokischa](#) rocking out the stage.

“It’s been a super fun journey from when we started with [Bad Bunny](#), [Farruko](#) and Yandel being the first headliners in 2018, to growing the venue to a 35,000 cap and doing two weekends [last year],” co-founder Aaron Ampudia tells *Billboard Español*. “It’s been a roller-coaster ride and an honor to have everyone [in the música urbana scene] come through. We’re only missing a couple of guys from the genre, but hopefully we’ll have them next year. It’s an honor to have a little part in the reggaeton movement that has exploded worldwide.

Previously, Baja Beach Fest has featured megastars such as Bad Bunny, [Daddy Yankee](#), J Balvin, Farruko, Banda MS and many more.

“We set out a clear vision for [BBF], and that was to create a festival that could uplift Latin culture and build an event that Latinos could call their own,” says Den Uijl. “It wasn’t just for the fans, but it was also for the artists. Aaron and I continue to push ourselves to try to create the best experience possible from every touch point. As the years have gone on, we’ve been able to continue to find ways to infer into the experience and grow the production footprint, and all the things that make these gatherings really special.”

“We’re barely on year five, and we have a lot of new things [to bring to the table]. We challenge each other so much to keep it fun and creative,” adds Ampudia. “You’ll start seeing new stuff that we’ve been brainstorming this year and for future years to come.” 📺

Morgan Wallen Tallies 10th Week at No. 1 on Artist 100

BY XANDER ZELLNER

Morgan Wallen scores a 10th week at No. 1 on the [Billboard Artist 100](#) chart (dated April 1), holding as the top musical act in the United States thanks to the continued success of his new LP, *One Thing at a Time*.

The 36-track album tallies a third week at No. 1 on the [Billboard 200](#), with 209,000 equivalent album units earned in the March 17-23 tracking week, according to Luminate, after opening with 501,000 units, the largest weekly sum for an album this year. The set became Wallen’s second No. 1, following 2021’s 30-track *Dangerous: The Double Album*. The latter places at No. 7 on the [Billboard 200](#) (42,000 units).

Contributing to Wallen’s Artist 100 rule are 18 songs on the [Billboard Hot 100](#). Two weeks earlier, he set a one-week record, with 36 songs on the chart, and then claimed the second-most weekly entries last week, with 28, with all from *One Thing at a Time*. “Last Night” leads his 18 titles on the latest Hot 100 at No. 2, after becoming his first No. 1 two weeks ago.

Wallen is the 11th artist to reach the 10-week milestone on the Artist 100, dating to the chart’s 2014 inception. Taylor Swift leads with 64 weeks at No. 1, followed by Drake (37), The Weeknd (28), BTS (21), Adele (20), Ariana Grande (15), Justin Bieber, Post Malone and Ed Sheeran (14 each), Billie Eilish (12) and Wallen (10).

U2 re-enters the Artist 100 at No. 5, thanks to its new 40-track LP *Songs of Surrender*, which starts at No. 5 on the [Billboard 200](#) (46,000 units). It’s the band’s 13th top 10 and makes the Rock & Roll Hall of Famers just the fourth group with new top 10s in the 1980s, ’90s, 2000s, ’10s and ’20s, after AC/DC, Def Leppard and Metallica. U2

topped the Artist 100 for a week in 2017.

Plus, BTS member Jimin debuts at No. 10 on the Artist 100 thanks to his new solo single “Set Me Free, Pt. 2.” The song debuts at No. 30 on the Hot 100 with 6.4 million official U.S. streams and 63,000 downloads sold, as he becomes the first BTS member to score an unaccompanied solo top 40 hit on the Hot 100. He’s the third member of BTS (which re-enters at No. 100) to reach the Artist 100’s top 10, joining RM (No. 6 peak in December) and Jin (No. 10, November).

The Artist 100 measures artist activity across key metrics of music consumption, blending album and track sales, radio airplay and streaming to provide a weekly multidimensional ranking of artist popularity. 📺

Eslabon Armado & Peso Pluma Earn Career-Highs on Hot Latin Songs & Hot 100 Charts With ‘Ella Baila Sola’

BY PAMELA BUSTIOS

Eslabon Armado and Peso Pluma celebrate multiple career chart achievements as their collaborative hit “Ella Baila Sola” earns both artists their highest charting entries on [Billboard’s Hot Latin Songs](#) and [Billboard Hot 100](#) charts (dated April 1). On the former it starts at No. 2, and at No. 26 on the latter.

Eslabon Armado’s previous high on [Hot Latin Songs](#) came with the No. 3-peaking “Jugaste y Sufri,” featuring DannyLux, in 2021, which also marked its Hot 100 high, climbing to No. 69. For Peso Pluma, the act went as high as No. 6 on [Hot Latin Songs](#) with “AMG,” a co-billed collab with Gabito Ballesteros and Natanael Cano, in February. It was also its highest charting hit on the Hot 100, reaching No. 66.

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“Ella Baila Sola” is Eslabon Armado and Peso Pluma’s first partnership. It was released March 17 via Prajin Parlay/DEL Records and arrives at No. 2 on the multi-metric Hot Latin Songs chart after its first full tracking week mainly on the strength of streaming activity. The list blends airplay, digital sales, and streaming data.

“Ella Baila Sola” logged 16 million official streams in the U.S. during the March 17-23 tracking week, according to Luminate. The figure makes for a No. 1 start on [Latin Streaming Songs](#) and a No. 10 debut on the overall [Streaming Songs](#) chart. It’s the second No. 1 on Latin Streaming Songs for Eslabon Armado, and the first leader for Peso Pluma. On the all-genre Streaming Songs chart, it’s the first top 10 for both acts.

Notably, with 16 million streams in its opening week, “Ella Baila” logs the second-largest streaming week for a Latin debut this year thus far, trailing only Karol G x Shakira’s “TQG” which collected 29 million on the March 11-dated list.

While Bizarrap and Shakira’s “Bzrp Music Sessions, Vol. 53” registered 5 million in its opening week (Jan. 21) from only two days of activity — it then posted a 341% gain in its second chart week (and first full week of tracking), with 20 million streams. (It was released Jan. 11 at 7 p.m. ET, and launched with less than two days of activity.)

Further, only one other regional Mexican collaboration has accumulated at least 15 million official streams or more: Fuerza Regida and Grupo Frontera’s “Bebe Dame” (Feb. 4-dated ranking)

Sales also contribute to “Ella Baila’s” high start on Hot Latin Songs: Although the song sold a little under 1,000 downloads in its initial week, it generated enough to debut at No. 4 on [Latin Digital Song Sales](#).

Global Entry

Elsewhere on the charts, “Ella Baila Sola” makes its first appearance on both Billboard Global charts, which rank songs based on streaming and sales activity culled from more than 200 territories around the world, as compiled by Luminate.

The track bows at No. 12 on the [Billboard Global 200](#) with 47 million streams and 1,000 downloads sold. Meanwhile, the song collects 31 million streams and negligible

amount in sales which yields a No. 14 launch on [Global Excl. U.S.](#) While Eslabon clocks its first entry on the latter, the song earns both acts their highest entry on Global 200. **B**

Chris Blackwell, Angélique Kidjo and Arvo Pärt Named 2023 Polar Music Prize Laureates

BY FRED BRONSON

The laureates for the 2023 Polar Music Prize have been revealed. They are Chris Blackwell, who founded Island Records, one of the U.K.’s most successful independent labels; Angélique Kidjo, dubbed “Africa’s premier diva” by *Time*; and Arvo Pärt, who created the minimalist compositional style known as tintinnabuli, and is one of the most-performed classical composers in the world. All three will be honored in the presence of the Swedish Royal Family at a ceremony and banquet on May 23 at Stockholm’s Grand Hotel.

The prestigious Polar Music Prize was created by Stig “Stikkan” Anderson, famed Swedish writer/producer/label owner/publisher and manager of ABBA, and first presented in 1992. This year’s laureates, who will all be in attendance, will each receive a cash prize of 600,000 Swedish kronor (approx. \$58,000 U.S.).

Blackwell built an impressive roster of artists for Island, including Bob Marley, Cat Stevens, Roxy Music, Steve Winwood, Robert Palmer, Nick Drake, Melissa Etheridge, Tom Waits, Grace Jones, U2 and Marianne Faithfull. Kidjo relocated from her home country of Benin to Paris, where Blackwell heard her sing and signed her to Island. Her life of music and activism was praised by President Bill Clinton, who cited her “passionate call for freedom, dignity, and

the rights of people.” Influenced by sacred music, including Gregorian chants, Pärt is known for his laconic, reduced compositions, with his style evolving from neo-classical in his early years to more avant-garde music.

Blackwell has a long history with Sweden, first traveling there in the late 1950s. In 1960, he met with Dag Haeggquist, a beloved figure in the Swedish music industry, who was running the independent Sonet label. “I really liked him,” Blackwell tells *Billboard*. “So when I was back in Jamaica, I did a record there and thought it sounded okay. I sent it to Dag to see if he might be interested in releasing it, and that’s what happened. It didn’t do well but I worked with Dag for many years after that.”

One of Blackwell’s most memorable times in Sweden was a visit on his 30th birthday in 1967, when he was in Gothenburg, on tour with Traffic. “A few people were smoking what they were not supposed to be smoking and everybody was shocked that I’d never smoked any weed before in my life. ‘You? Coming from Jamaica and you’ve never smoked any weed?’ And I said no. I never had — at that time.”

Kidjo also has many memories of Sweden, though one that stands out is laced with tragedy. “I was on tour and was supposed to play in Stockholm,” Kidjo recalls to *Billboard*. “The night before, I heard that a discotheque had burned down with all the kids in it.” (On Oct. 29, 1998, an arsonist burned down a discotheque in Gothenburg. There were 63 deaths and 213 people were injured). “I thought, ‘How are we going to do this concert?’ Everybody wanted to cancel, and I said, ‘No. Please, let’s do something. Let’s celebrate the spirit of those kids that are gone. Let’s help heal the wound.’ It was one of the most difficult things that you do as a performer, knowing that the youth [who died] were never going to be there anymore and thinking about the pain of the parents and the loss of the parents. I use music to be the art of healing, building bridges. Music has come to my rescue so many times that I ask myself sometimes, ‘If I was not a singer, how would I live in this world?’”

Kidjo is looking forward to seeing Blackwell for the first time since the pandemic

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began. “I couldn’t dream of a better person to share this with because he was the one who taught me what it is to be on a major label, to be humble, to keep grounded and focus on the music. The first 10 years of my career brought me to where I am today because Chris won’t lie to you. If it’s not good, Chris is going to tell you. When he would listen to my demos, he would call me right away and say, ‘I like this number and this number, but I didn’t like that.’ And he’s always right.”

The citation that will be read at the ceremony for Blackwell says, in part, “As a record producer and genuine music lover, Chris Blackwell has been one of the key figures in the development of popular music for half a century. When Island Records was founded in Jamaica in 1959, he began his mission to introduce the world to ska and reggae. In folk, rock and disco, he has invested in uncompromising artists and helped them become the best version of themselves. Never focusing on sales figures, but on the songs and albums as works of art, Chris Blackwell has expanded the world and abolished border controls between genres.”

Calling her “unique and unstoppable,” Kidjo’s citation reads, in part, “Angélique grew up in Cotonou, surrounded by the dynamic Beninese culture and listening to music from all over the world: soul, jazz, reggae, Afrobeat, pop, classical. When a communist dictatorship tried to silence her, she moved to Paris and became even more active. Angélique Kidjo invented the word batonga, a response to those who think girls don’t belong in schools, and runs the Batonga Foundation, which seeks out girls and provides them with education. Bono has said of her, ‘In Africa’s new morning, Angélique Kidjo is the warmth of the rising sun.’”

Pärt’s citation says he “has likened his music to white light. It is in the encounter with the prism of the listener’s soul that all colors become visible. Arvo Pärt has created the compositional style tintinnabuli, from the Latin word for ‘bell,’ in which the music moves according to a given structure. In 2006 and 2007, Arvo Pärt dedicated the performances of his works to the murdered Russian journalist Anna Politkovskaya and other dissidents in Russia. Arvo Pärt’s cou-

rageously beautiful music creates depth in every sense.”

Marie Ledin, managing director of the Polar Music Prize, tells *Billboard*, “It was so great to be back last year staging the Polar Music Prize after two years away due to COVID. And this year I feel that the committee has again risen to the challenge of choosing three laureates that are so well-deserving. It’s a great privilege for the Polar Music Prize to be able to put these three remarkable talents in the spotlight and hopefully introduce new audiences to their music. I’m looking forward to a wonderful evening of great music at the ceremony in Stockholm on May 23.”

Blackwell, Kidjo and Pärt join a long list of laureates that includes Elton John, Ravi Shankar, Metallica, Ennio Morricone, Led Zeppelin, Renée Fleming, Paul McCartney, Grandmaster Flash, Pink Floyd, Peter Gabriel, Isaac Stern, Stevie Wonder, Paul Simon, Sonny Rollins, Diane Warren, Gilberto Gil, B.B. King, Emmylou Harris, Yo-Yo Ma, Miriam Makeba, Björk, Wayne Shorter, Patti Smith, Dizzy Gillespie, Iggy Pop, the Kronos Quartet, Youssou N’Dour and Chuck Berry. **B**

Feid Rules Hot Trending Songs Chart With ‘Remix Exclusivo’

BY KEVIN RUTHERFORD

Feid’s “Remix Exclusivo” starts at No. 1 on *Billboard*’s **Hot Trending Songs** chart for April 1.

Billboard’s Hot Trending charts, powered by Twitter, track global music-related trends and conversations in **real-time** across Twitter, viewable over either the last 24 hours or past seven days. A **weekly**, 20-position version of the chart, covering activity from Friday through Thursday of each week, posts alongside *Billboard*’s other weekly charts on *Billboard.com* each Tuesday, with the latest tracking

period running March 17-23.

“Remix Exclusivo” bows as Feid’s first No. 1 on Hot Trending Songs. Previously, he reached No. 14 with “Si Te La Encuentras Por Ahi” in March.

“Remix” premiered March 16 as Feid’s first release of 2023, following 2022 album *Feliz Cumpleaños Ferxxo Te Pirateamos El Album* and EP *Sixdo*.

Concurrently, the song earned 2.8 million official U.S. streams March 17-23 en route to a No. 38 debut on the **Hot Latin Songs** chart. Internationally, it starts at Nos. 78 and 102 on the **Billboard Global Excl. U.S.** and **Billboard Global 200** lists, respectively.

“Remix” reigns over **Salman Khan**’s new release, “Jee Rahe the Hum (Falling in Love),” from the upcoming Hindi-language film *Kisi Ka Bhai Kisi Ki Jaan*, at No. 2. Khan is also a star of the movie, set for release April 21.

Tom MacDonald and **John Rich**’s new collaboration “End of the World” bows at No. 3, with new releases from **Chloe** and **Lana Del Rey** (“Body Do” and “Candy Necklace”) appearing at Nos. 4 and 5.

Keep visiting *Billboard.com* for the **constantly evolving** Hot Trending Songs rankings, and check in each Tuesday for the latest weekly chart. **B**

Lana Del Rey Heading For U.K. Chart Crown With ‘Ocean Blvd’

BY LARS BRANDLE

Lana Del Rey doesn’t need to take the tunnel, she’s on a direct path to the **U.K.** No. 1.

The alternative pop artist leads the **midweek U.K. chart** with *Did you know that there’s a tunnel under Ocean Blvd* (via Polydor), her **ninth studio album**.

If it holds its course, *Ocean Blvd* will give Del Rey her sixth U.K. chart crown in

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just over a decade, a list that includes *Born to Die* (2012), *Ultraviolence* (2014), *Lust for Life* (2017), *Norman F*cking Rockwell!* (2019) and *Chemtrails Over the Country Club* (2021).

Lana's latest leads an all-new top 5 on the Official Chart Update, which sees [Depeche Mode](#) and [Fall Out Boy](#) set to snag podium spots.

DM's *Memento Mori* (Columbia), the Rock Hall-inducted synth-pop legends' first album since the death last year of band-member [Andy Fletcher](#), is on track for a No. 2 debut, the band's highest position on the U.K. chart in 10 years. Dave Gahan and Co. have raked-in 17 top 10 appearances on the U.K. albums survey, most recently with 2017's *Spirit* (No. 5).

Reunited U.S. pop-rock act Fall Out Boy is eyeing a fifth U.K. top 10 finish, with *So Much (for) Stardust* (Parlophone) debuting at No. 3 on the chart blast.

[Pink Floyd](#) could return to the top 5 with a live version of the prog-rock legends' iconic album *Dark Side of the Moon*, which this year celebrates its 50th anniversary. *The Dark Side of the Moon – Live At Wembley 1974* (via Parlophone) forms part of a special anniversary collection, which includes a boxed set of *Dark Side*, which has chalked-up 557 weeks on the Official U.K. Albums Chart (and counting) but remarkably has never hit No. 1. Its peak position is No. 2, though Floyd has led the chart with six titles.

Completing the top five on the mid-week survey is U.S. country star [Luke Combs](#)' *Gettin' Old* (Sony Music CG), at No. 5. It's on course to become Combs' highest charting LP in the U.K.

Further down the list, Japanese rock act [BABYMETAL](#) is heading for a first U.K. top 10 appearance with *The Other One* (Cooking Vinyl), new at No. 7 on the midweek survey, while Georgian/British singer and songwriter [Katie Melua](#) could bag a ninth U.K. top 10 with *Love & Money* (BMG), set to debut at No. 10.

All will be revealed when the Official U.K. Albums Chart is published Friday, March 31. 📺

Ed Sheeran's 'Eyes Closed' Set to Dethrone Miley Cyrus' 'Flowers' on U.K. Chart

BY LARS BRANDLE

Ed Sheeran's next album campaign is already off to a flying start in the [U.K.](#), where lead single "Eyes Closed" (via Atlantic) is racing to No. 1.

"Eyes Closed" dropped [last Friday](#) (March 24), ahead of Sheeran's *Subtract* album, due out May 5, and it's the new No. 1 on the [Official Chart Update](#).

If it holds its turf, "Eyes Closed" will give Sheeran a 14th U.K. No. 1, an effort that would see him pass Madonna (13) and draw level with Cliff Richard and Westlife (14 each) on the all-time list.

A Sheeran chart victory would spell the end of a 10-week reign for [Miley Cyrus](#)' "Flowers" (Columbia). As it stands, Cyrus' streak is just one week short of Tones And I's 11-week reign with "Dance Monkey," the all-time stretch at No. 1 in the U.K. for a solo female singer.

After becoming the first solo member of [BTS](#) to [crack the top 30](#) on the Official U.K. Singles Chart, [Jimin](#) is set for become the first member of the superstar K-pop to crack the U.K. top 20.

Jimin's "Like Crazy" (BigHit Entertainment), which arrived last Friday with an official music video, is set to enter the chart at No. 11, having slipped from No. 7 on the first chart blast in the cycle.

"Set Me Free – Pt 2" and "Like Crazy" both appear on Jimin's solo LP *Face*, which also hit digital service providers last Friday.

Finally, British singer and songwriter Paris Paloma is eyeing her first appearance in the U.K. top 40. "Labour" (via Nettwerk), which has been described as a fiery feminist anthem, starts at No. 30 on the Official Chart Update.

All will be revealed when the Official U.K. Singles Chart is published Friday, March 31. 📺

Lauren Daigle Postpones Album Preview Show to Hosts Prayer Vigil For Victims of Nashville Grade School Mass Shooting

BY GIL KAUFMAN

Lauren Daigle postponed a planned concert to preview songs from her upcoming third studio album on Monday night (March 27) in order to host a prayer vigil for the victims of a mass shooting at Nashville's The Covenant School.

"Today's shooting is truly heartbreaking for our Nashville community and all of those impacted," the Christian [pop](#) singer said in a [statement](#). "I'm going to postpone my performance tonight, and in its place, host a community-wide Prayer Vigil. To everyone who was planning to come out, please continue to come join us as we share in a time of prayer and worship to honor the victims and everyone in need."


Daigle was slated to preview her upcoming self-titled album (May 12) at the Marathon Music Works on Monday night; the show is now scheduled for April 5. Instead, the venue hosted a free-to-all community-wide prayer vigil to honor the three nine-year-old children and three school staff members who were killed during Monday's mass shooting in which the shooter — armed with two semi-automatic long guns, a pistol and tactical gear — was killed by police 14 minutes after the rampage began at the private Christian school in Nashville.

A number of Nashville musicians

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spoke out in grief and anger after the nation's [132nd mass shooting](#) so far this year. Singer-songwriter-musician Charlie Worsham wrote via his [Instagram Stories](#), "It seems impossible to find fitting words to say about the shooting in Nashville today. I'm heartbroken and enraged that we can't seem to provide the simplest, most common-sense safeguards for our own children. If this was something other than a gun problem, it'd be happening all over the world. But it only seems to happen here."

Kelsea Ballerini, who has previously spoken with *Billboard* about her own experience [surviving a school shooting](#) when she was a high school sophomore, shared via [Instagram Stories](#), "i'm heartbroken i'm triggered i'm angry and i'm terrified for the loss we continue to have in this [country](#) due to guns. three f**king kids. what are we doing."

In a stark post last Monday night, Justin Timberlake tweeted out a list of the victims, which included three fourth grade children and three adults in their 60s. 

Old Dominion's Matthew Ramsey Fractures Pelvis in ATV Accident, Band Postpones Shows

BY JESSICA NICHOLSON


Country music group [Old Dominion](#) was forced to postpone three shows on its No Bad Vibes Tour, after lead singer Matthew Ramsey was injured in an ATV riding accident, Ramsey revealed on social media. The group's trio of shows slated for Coffee Butler Amphitheater in Key West, Fla., this weekend have been postponed to March 22-24, 2024.

"Well friends – I'm afraid I have some disappointing news," Ramsey [said](#) in a state-

ment posted via Twitter. "I was in an ATV accident that has left my pelvis fractured in three places. The good news is it's gonna heal just fine. The bad news is I'm gonna have to stay home and recover for a little while. I know we all had plans to sing and dance together in Key West. I was looking forward to that so much! We will make it up to you!"

He added, "I promise we'll keep up updated on my recovery and any other shows that might be affected. This tour has been such a blast so far this year and before you know it, I'll be back out there with No Bad Vibes! Love you all. – m"

Old Dominion's "Memory Lane" is currently at No. 21 on *Billboard's* Country Airplay chart. According to the band's official website, the group's next tour dates begin with an East Coast run in April, starting with a show in Redding, Penn., on April 13, followed by shows Albany, N.Y. (April 14), and Bangor, Maine (April 15).

Attendees holding tickets for the three Key West dates will have their tickets honored for the new dates. For any fans unable to attend the new show dates in 2024, full refunds will be available at the point of purchase for the next 30 days. 

2023 Latin American Music Awards: Anuel AA, Myke Towers & More Performers Announced

BY JESSICA ROIZ

The [Latin American Music Awards](#) unveiled the first wave of performers set to take center stage in April at the MGM Grand Garden Arena in Las Vegas.


Confirmed for the 8th edition of the

awards show are Anuel AA, who will perform "Más Rica Que Ayer"; newlyweds Guaynaa and Lele Pons, who will perform a medley that includes their latest collab "Abajito"; Myke Towers, who will perform his newest track "Mi Droga"; and Prince Royce, who will surprise viewers with an unreleased song.

Additionally, Spanish newcomer Bad Gyal and Regional Mexican crooner Eden Muñoz will make their [Latin AMAs](#) debut. The former will deliver her single "Chulo," and the latter will offer his viral solo hit "Chale!"

[Nominations](#) for the 2023 awards — based on streaming, sales, radio airplay, tours, and even social media interactions data provided by *Billboard* and Luminate during the eligibility period (Feb. 12, 2022, through Feb. 4, 2023) — are led by Bad Bunny with 11 nominations. He's followed by Becky G and Daddy Yankee, each with nine nominations; at eight nods each are Grupo Frontera, Karol G, Rauw Alejandro, Romeo Santos, and Rosalía. Meanwhile, Muñoz, Bizarrap, Blessd, Grupo Frontera, Los Lara, Luis Figueroa, Luis R Conriquez, Quevedo, Santa Fe Klan and Yahritza y Su Esencia are nominated in the best new artist category.

Carlos Vives and Pepe Aguilar will be recognized as 2023 Latin AMAs Legacy honorees. This year's ceremony will be co-hosted by Galilea Montijo Julián Gil and Natti Natasha.

For the first time since its debut on Oct. 8, 2015, on Telemundo, the ceremony will be broadcast live simultaneously on Univision, UNIMÁS, and Galavisión (starting at 7 p.m. ET) after TelevisaUnivision acquired the rights from dick clark productions in September. 

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BTS' Jung Kook Is a Denim Dream in New Calvin Klein Campaign

BY BILLBOARD STAFF

Jung Kook is the latest [K-pop](#) star to team up with [Calvin Klein](#), and the superstar dropped jaws with his steamy first campaign as global brand ambassador, which dropped in full on Tuesday (March 28).

In the clip, shot by photographer Park Jong Ha, [Jung Kook](#) rocks [Calvin Klein](#) jeans as he lounges around on a leather couch and flirts with the camera. Zayde Wolf's "King" soundtracks the 30-second spot, as the [BTS](#) star smiles at the camera to the tune of the fitting lyrics, "It's good to be king."

It's been an exciting year for Jung Kook, particularly in music, with a string of solo sings. Days after the release of BTS' anthology album *Proof* in June 2022, Jung Kook took to the group's SoundCloud account to share another meaningful song for fans. "My You" is filled with touching messages to the ARMY, made evident through moving lyrics that reference the group's unofficial color: "Shining purple light/ Thankful to be by your side now."

Jung Kook also teamed up with Charlie Puth for the catchy "Left and Right," before making his biggest global move as a soloist when he performed the song "Dreamers" at the 2022 World Cup opening ceremony as part of its official soundtrack. The RedOne-produced dance track and saw Qatari singer Fahad Al Kubaisi join him on stage for the performance. **B**