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## The Weeknd, Swedish House Mafia Replace Kanye West As 2022 Coachella Headliners

BY GIL KAUFMAN

**Coachella** has quickly tapped a pair of new headliners to replace last-minute scratch [Kanye West](#). On Wednesday (April 6), organizers of this year's event — which will unfold on the weekends of April 15-17 and April 22-24 — announced that [The Weeknd](#) and [Swedish House Mafia](#) will close things down in the Sunday slots.

The names appeared on a revamped poster that dropped on Wednesday, placing the new headliners alongside the previously announced top-liners: Harry Styles (April 15, 22) and Billie Eilish (April 16, 23). Ye (previously known as Kanye West) was slated to perform at the Indio, Calif., fest, but [pulled out](#) on Monday. A [Change.org petition](#) called for the Yeezy fashion mogul's removal from the festival lineup in light of his public behavior toward ex-wife Kim Kardashian and her boyfriend, Pete Davidson. The petition garnered more than 49,000 signatures and counting.

"We have watched Kanye harass, manipulate, and hurt Kim, Pete, and others for over a year now," the [petition](#) read. "No one seems to want to stand up to him, and the ones that do, he puts under fire as

well. Most recently, he has been threatening actual bodily harm on others. This is ridiculous that he is allowed to freely do this. Coachella (along with other brand names that are still working with him) should be ashamed of themselves and should not be giving him any more of a platform."

West did not issue a statement regarding the petition, but [threatened to pull out of Coachella](#) if fellow headliner Eilish did not apologize to Travis Scott — whom he planned to bring out on stage during his set. The "Hurricane" rapper had alleged Eilish "dissed" Scott in a since-deleted post to his Instagram on Feb. 10. The pop star, according to concert footage that shows her helping out a fan in need of an inhaler, said, "I wait for the people to be OK before I keep going." West perceived that to be an insult to Scott in light of the Astroworld Festival tragedy, where 10 people died.

"I'm so looking forward to this moment with Swedish House Mafia and The Weeknd finishing out the Sunday night slot this year," Paul Tollett, president/

(continued)

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*RECORD OF THE YEAR*

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**SILK SONIC**

*ALBUM OF THE YEAR*

We Are

**TROMBONE SHORTY**

(featured artist)

**HOT 8 BRASS BAND**

(featured artist)

*SONG OF THE YEAR*

Leave The Door Open

**ANDERSON .PAAK,  
BRUNO MARS (SILK SONIC)**

*BEST NEW ARTIST*

**OLIVIA RODRIGO**

#### POP

*BEST POP SOLO PERFORMANCE*

drivers license

**OLIVIA RODRIGO**

*BEST POP VOCAL ALBUM*

Sour

**OLIVIA RODRIGO**

#### DANCE/ELECTRONIC MUSIC

*BEST DANCE/ELECTRONIC  
MUSIC ALBUM*

**BLACK COFFEE**

#### ROCK

*BEST ROCK PERFORMANCE*

Making A Fire

**FOO FIGHTERS**

*BEST ROCK SONG*

Waiting On A War

**DAVE GROHL, TAYLOR  
HAWKINS, Songwriters  
(FOO FIGHTERS)**

*BEST ROCK ALBUM*

Medicine At Midnight

**FOO FIGHTERS**

#### R&B

*BEST R&B PERFORMANCE (TIE)*

Leave The Door Open

**SILK SONIC**

Pick Up Your Feelings

**JAZMINE SULLIVAN**

*BEST R&B SONG*

Leave The Door Open

**ANDERSON .PAAK,  
BRUNO MARS (SILK SONIC)**

*BEST PROGRESSIVE R&B ALBUM*

Table For Two

**LUCKY DAYE**

*BEST R&B ALBUM*

Heaux Tales

**JAZMINE SULLIVAN**

#### RAP

*BEST RAP ALBUM*

Call Me If You Get Lost

**TYLER, THE CREATOR**

#### COUNTRY

*BEST COUNTRY SOLO  
PERFORMANCE*

You Should Probably Leave

**CHRIS STAPLETON**

*BEST COUNTRY DUO/GROUP  
PERFORMANCE*

Younger Me

**BROTHERS OSBORNE**

*BEST COUNTRY SONG*

Cold

**CHRIS STAPLETON**

*BEST COUNTRY ALBUM*

Starting Over

**CHRIS STAPLETON**

#### JAZZ

*BEST JAZZ VOCAL ALBUM*

Songwrights Apothecary Lab

**ESPERANZA SPALDING**

#### GOSPEL/CONTEMPORARY/CHRISTIAN MUSIC

*BEST CONTEMPORARY  
CHRISTIAN MUSIC ALBUM*

Old Church Basement

**MAVERICK CITY MUSIC**

#### LATIN

*BEST LATIN ROCK OR  
ALTERNATIVE ALBUM*

Origen

**JUANES**

#### REGGAE

*BEST REGGAE ALBUM*

Beauty In The Silence

**SOJA\***

#### MUSIC FOR VISUAL MEDIA

*BEST COMPILATION  
SOUNDTRACK FOR VISUAL  
MEDIA*

The United States Vs. Billie Holiday

**ANDRA DAY**

*BEST SCORE SOUNDTRACK  
FOR VISUAL MEDIA (TIE)*

The Queen's Gambit

**CARLOS RAFAEL RIVERA**

#### Soul

**TRENT REZNOR &  
ATTICUS ROSS**

#### COMPOSING/ARRANGING

*BEST ARRANGEMENT,  
INSTRUMENTAL OR A  
CAPPELLA*

Meta Knight's Revenge  
(From "Kirby Superstar")

**CHARLIE ROSEN**

#### PRODUCTION

*PRODUCER OF THE YEAR,  
NON-CLASSICAL*

**JACK ANTONOFF**

Chemtrails Over The Country Club  
(LANA DEL REY)\* (A)

#### MUSIC VIDEO/FILM

*BEST MUSIC FILM*


Summer of Soul

**AHMIR "QUESTLOVE"  
THOMPSON**

\*Denotes shared representation

► IN BRIEF

CEO of Coachella promoter Goldenvoice said in a statement to *Variety*. “Coachella has a special relationship with Abel and I’m so thankful to have this upcoming performance with these iconic artists all on the same stage.” The Weeknd has appeared at the festival twice, first in 2012 and then as a headliner in 2018.

After West’s exit, sources told *Billboard* that a number of [names were floated](#) as potential replacements, including The Weeknd and Grammy-winning duo Silk Sonic. 

## Ed Sheeran Wins UK Copyright Case Over ‘Shape Of You’

BY BILL DONAHUE, RICHARD SMIRKE

**E**d Sheeran has won a copyright battle in UK court over his chart-topping 2017 hit “Shape of You,” after a judge ruled Wednesday (April 6) that the star did not copy the song from a little-known track.

The judge ruled that Sheeran’s mega hit, which spent 12 weeks atop the Hot 100, did not infringe a 2015 song called “Oh Why”

released by an artist named **Sami Chokri**, who performs as Sami Switch, and music producer **Ross O’Donoghue**.

In his decision, **Judge Antony Zacaroli** ruled there was no evidence that Sheeran had intentionally or “subconsciously” copied from “Oh Why” when he wrote “Shape of You.” He said that “while there are similarities” between the two songs, “there are also significant differences.”

Sheeran quickly celebrated the ruling in a video posted to social media – and blasted what he called “baseless” lawsuits and the harm they’re doing to the music industry.

“While we’re obviously happy with the result, I feel like claims like this are way too common now and have become a culture where a claim is made with the idea that a settlement will be cheaper than taking it to court. Even if there’s no base for the claim,” Sheeran said. “It’s really damaging to the songwriting industry. There’s only so many notes and very few chords used in [pop](#) music. Coincidence is bound to happen if 60,000 songs are being released every day on Spotify.”

An attorney for Chokri and O’Donoghue did not immediately return a request for comment on the decision.

The ruling came nearly four years after Chokri and O’Donoghue first accused Sheeran and cowriters Steven McCutcheon and Johnny McDaid of copying the earlier song. The trio denied the claims and launched [legal](#)

[proceedings](#) in May 2018, asking the UK’s High Court to declare they had not infringed any copyright.

In an 11-day trial in London last month, Sheeran repeatedly took the stand and fended off accusations that he was a “magpie” who borrows from other songwriters. The star also briefly sang from the witness stand, singing brief bursts of Nina Simone’s “Feeling Good” and his 2013 single “I See Fire” to illustrate the melody he was accused of copying is a commonly used minor pentatonic pattern.

In his decision on Wednesday, the Judge Zacaroli said that the two phrases at the heart of the dispute “play very different roles in their respective songs” with the “Oh Why” hook reflecting the song’s “slow, brooding and questioning mood, while Sheeran’s “Oh I” line acts as “something catchy to fill the bar.”

“The use of the first four notes of the rising minor pentatonic scale for the melody is so short, simple, commonplace and obvious in the context of the rest of the song that it is not credible that Mr Sheeran sought out inspiration from other songs to come up with it,” the judge wrote.

The judge also shot down the the argument from Chokri and O’Donoghue’s attorneys that the speed at which Sheeran had written his hit suggested he had copied it from the earlier song.

“I reject that submission,” Zacaroli wrote.

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Master Suite  
Mezzo Agency  
Sony/ATV Ballad

## GOD WANTS TO HEAL YOU

Kevin Davidson  
Robert Lance Lucas  
Map Catalogs  
Slickey Music

## HIS LOVE

Calvin "Snoop Dogg" Broadus  
Twinkie Clark  
Dorinda Clark-Cole  
Faith Evans  
Kierra Sheard  
J Drew Sheard II  
Drew's Girl Publishing  
EMI-Blackwood Music, Inc.  
Faith Evans Publishing  
Forever Grace Publishing  
J Drew Sheard Music  
My Own Chit Publishing  
Songs by Twinkie Music Publishing  
Songs of Kobalt Music Publishing

## HOLD ME CLOSE

Jeshua "TedyP" Williams  
Eyeam Family Publishing

## I CAN'T GIVE UP

Byron Cage  
Malaco World Music  
NoryB Publishing

## I GOT IT

Amanda Monique Gentry  
Curtiss Glenn  
Michael DeWayne McClure Jr.  
CGlenn Publishing  
Gentryfied Music  
Kerry Douglas Publishing  
Rock City Media Group Publishing  
The Ham 205 Music Publishing

## IN SPITE OF ME

Joe I. Elisha Barnes  
Dante Bowe  
Aaron Moses  
Aaron Moses Chiriboga Music  
Be Essential Songs  
Bethel Worship Publishing  
Capitol CMG Publishing  
ForTheDreamers Publishing  
Heritage Worship Music Publishing  
Maverick City Publishing

## IT BELONGS TO ME

Aaron Lindsey  
Juan Winans  
Five Lions Publishing  
My Block Blue Songs  
Parkside and Curtis Music Publishing

## IT KEEPS HAPPENING

Kierra Sheard  
J Drew Sheard II  
Drew's Girl Publishing  
J Drew Sheard Music

## SONG OF THE YEAR

### SPEAK TO ME

Donnie McClurkin

Troy Taylor

Don Mac Music / No Quincidence Music Publishing  
peermusic III, Ltd. / Savgos Music, Inc.

## SONGWRITERS OF THE YEAR

### AARON LINDSEY

It Belongs To Me  
Thank You For It All

### J DREW SHEARD II

His Love  
It Keeps Happening

### KIERRA SHEARD

His Love  
It Keeps Happening

### JESHUA "TEDYP" WILLIAMS

Hold Me Close  
Trouble Won't Last

## PUBLISHER OF THE YEAR

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In Spite Of Me  
Movin' On  
Never Lost

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Fair Trade Global Songs  
Life Room Songs  
The Wilson Songbook Publishing

## NEVER LOST

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Steven Furtick  
Tiffany Hudson  
Be Essential Songs  
Music By Elevation Worship Publishing

## NOBODY LIKE JESUS

Av Ron Ronell Lewis  
Copyright Solutions Music  
Straightchurch Publishing

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Fred Jerkins  
Fred Jerkins Publishing  
Songs of Kobalt Music Publishing

## PSALMS 18 (I WILL CALL ON THE NAME)

Todd Dulaney  
Entertainment One Music  
U Know It 2

## SO GOOD

Sean Keys  
Alayna Maberry  
Adolphus "Scottie" Scott III  
Smooth Tunes Publishing

## SPEAK TO ME

Donnie McClurkin  
Troy Taylor  
Don Mac Music  
No Quincidence Music Publishing  
peermusic III, Ltd.  
Savgos Music, Inc.

## STRONG GOD

Kirk Franklin  
Aunt Gertrude Music Publishing  
Capitol CMG Publishing

## THANK YOU FOR IT ALL

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Aaron Lindsey  
Marvin Sapp  
Capitol CMG Publishing  
Five Lions Publishing  
Jarmone Hoox Davis Publishing  
Marvin L. Sapp Music  
Universal Music-Brentwood Benson Songs

## TOUCH FROM YOU

Emerald Campbell  
Andrew "Drew" Collins II  
Quennel Gaskin  
Tameka Mann  
Rickey "Slikk Muzik" Offord  
DrewMusic4U  
Eppiefly Music  
Music From Slikkmuzik Productions  
Quennel Gaskin Productions  
Songs of Reach Music

## TROUBLE WON'T LAST

Keyondra Lockett  
Jeshua "TedyP" Williams  
Eyeam Family Publishing  
Ruthies Babes Music

MUSIC MOVES OUR WORLD

## ► IN BRIEF

“The clear picture gained from all those that work with him in writing songs is that he has a rare ability to come up with lyrical and melodic ideas, and connect them together to create catchy songs, at great speed.”

Released in January 2017 alongside “Castle On The Hill” as one of two lead singles from Sheeran’s third studio album *÷* (*Divide*), “Shape of You” topped numerous charts around the world, including Australia, Germany, France, the United Kingdom and the Billboard Hot 100, where it held the No. 1 spot for 12 weeks and spent a total of 59 weeks on the U.S. chart.

To date, “Shape of You” has registered 2.2 billion on-demand streams in the U.S and 2.98 million U.S downloads, according to Luminate, formerly MRC Data, while the track has logged 9.2 billion in cumulative U.S. radio audience impressions. In December, “Shape of You” became the first song to reach three billion streams on Spotify. The song also won best pop solo performance at the 60th Annual Grammy Awards.

Over the years, Sheeran has repeatedly faced copyright lawsuits. In 2017, he settled a U.S. case over Tim McGraw’s “The Rest of Our Life,” which he co-authored, and he settled another case in 2018 over his hit “Photograph.” He’s also facing a looming trial in New York federal court over allegations that he copied his “Thinking Out Loud” from Marvin Gaye’s “Let’s Get It On.”

In his statement on Wednesday, Sheeran

made a personal appeal about the toll taken by such cases.

“I just want to say: I’m not an entity, I’m not a corporation, I’m a human being and a father and a husband and a son,” Sheeran said. “Lawsuits are not a pleasant experience and I hope that this ruling means in the future baseless claims like this can be avoided.”

## Bad Bunny’s Tour Grosses Nearly \$117 Million in North American Arenas

BY ERIC FRANKENBERG

**B**ad Bunny toured in theaters and arenas throughout 2018-2019. But in the time since, with concert venues shut down, the Puerto Rican rapper transformed from an ascendant Latin star to a global icon. Following the release of two chart-topping 2020 albums, Bad Bunny’s return to the stage — El Último Tour del Mundo (named after his 2020 album of the same name) — spent February and March of 2022 breaking records across the country.

The tour’s 35 shows grossed \$116.8 million and sold 575,000 tickets according to figures reported to Billboard Boxscore. That breaks down to \$3.3 million and 16,400 tickets per night, or \$4.7 million and more than 23,000 tickets in each market, considering he played multiple shows in eight cities.

These figures are, like many other things in the last two years, unprecedented. For one, it makes it the highest grossing tour by a Latin artist in Billboard Boxscore’s three-decades-plus history, bypassing Luis Miguel’s \$101 million take in 2018-19.

On a show-by-show basis, Bad Bunny transcends his genre. One of the tour’s highlights, a double-header at Inglewood’s The Forum on Feb. 25-26, grossed a staggering \$9.6 million from 33,245 tickets sold. Based on that engagement’s per-night average of \$4.8 million, it’s easily the L.A.-area arena’s top-grossing event in Boxscore history, blasting past the Eagles \$3 million pace from October 2021.

The only engagements with higher total grosses at The Forum are the Eagles’ six-show stretch from Jan. 15-25, 2014, and U2’s five-show run from May 26-June 3, 2015, each barely edging out Bad Bunny with \$9.9 million each. The Eagles out-grossed Bad Bunny by just 2.5%, despite playing three times the shows.

Jbeau Lewis, Bad Bunny’s agent at United Talent Agency, estimates that the in-the-round setup added up to 5,000 seats per

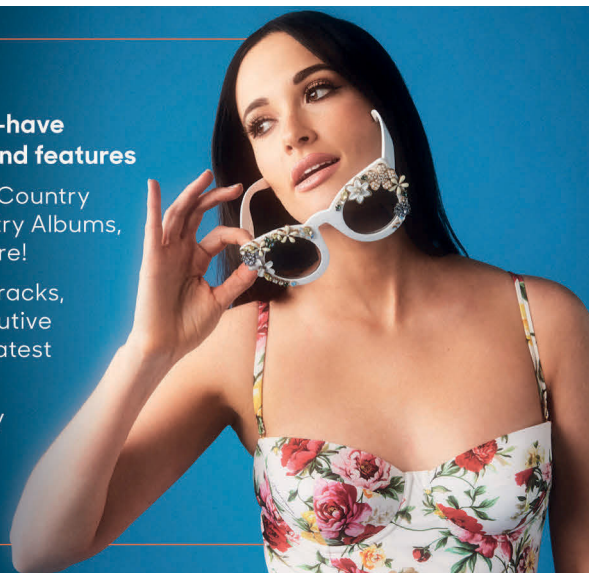
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# JOHN BATISTE

ALBUM OF THE YEAR **WE ARE**  
BEST MUSIC VIDEO "FREEDOM"  
BEST AMERICAN ROOTS SONG "CRY"  
BEST AMERICAN ROOTS PERFORMANCE "CRY"  
BEST SCORE SOUNDTRACK FOR VISUAL MEDIA **SOUL**



► IN BRIEF

show compared to a general front-facing stage, possibly contributing more than 150,000 tickets across the entire tour.

Still, how does one maximize their gross in an indoor venue with a limited number of seats? While Bad Bunny's nightly attendance of 16,623 at The Forum is in line with other sold-out shows by Garth Brooks, Harry Styles and fellow Latin crossover Ozuna (16,863), Bad Bunny saw ticket prices surge under the new industry standard of dynamic pricing. Prices fluctuate like those of airline flights, flexible to demand, which, unlike the number of seats at The Forum, was not in limited supply when the tour went on sale last year. Original prices ranged from \$500 to \$50 and shifted based on the pent-up demand for Bad Bunny during the pandemic.

Lewis told *Billboard*, "When El Ultimo Tour Del Mundo launched in April 2021, demand for tickets was unprecedented. According to Ticketmaster, it was the third-highest sales day for any tour of all time, and would likely have broken the record had there been more dates to add!"

It wasn't just the West Coast that lit up for Bad Bunny. His three shows at FTX Arena in Miami (April 1-3) earned a similarly head-spinning \$12.4 million from 55,000 tickets sold. Not only is it the venue's biggest engagement ever on a per-night basis, but it's also the highest-grossing Boxscore at FTX in pure total revenue.

His performances at Orlando's Amway Center, Portland's Moda Center and Houston's Toyota Center, among others, each broke its respective venue's all-time earnings records. On a per-night basis, add Denver's Ball Arena, San Diego's Pechanga Arena, Seattle's Climate Pledge Arena and more. By the end of the tour, Bad Bunny rewrote local gross records in more than half of the cities he visited – 13 to be exact.

Bad Bunny crowned [February's Top Tours chart](#) and will appear on March's list, which will publish later this month, as well as April's with the three Miami shows. In doing so, he became the first Spanish-language artist to top the monthly chart.

El Ultimo Tour del Mundo wrapped this weekend but, despite its name, won't be the last we see of Bad Bunny on stage this

year. He'll begin the World's Hottest Tour in August, leveling up to stadiums. That limitless demand that Lewis referenced from last year's on-sale put Bad Bunny in a rarified space, selling tickets to a global stadium tour before his arena run even began. World's Hottest Tour kicks off on Aug. 5 in Orlando with 21 shows in the U.S. and 22 in Latin America.

El Ultimo Tour del Mundo was promoted by Cardenas Marketing Network, a U.S.-based Latin music concert promoter that has had wide-ranging success with Marc Anthony, Maluma, Wisin Y Yandel, and others.

According to Henry Cardenas, "Bad Bunny is a unicorn! This uniquely talented artist comes in a lifetime. For two hours, his electrifying performance has 18,000 fans on their feet and he's done this by connecting with his audience through his music, his lyrics, his passionate performance and his unique fashion style. It's a privilege to be a part of this amazing tour!"

In total, Bad Bunny has grossed a reported \$190.6 million and sold 1.4 million tickets across his career. By the end of 2022, those numbers will be much, much higher. ■

## Gaby Martínez to Oversee Marketing for Sony Latin-Iberia

BY LEILA COBO

After announcing [her departure](#) from Warner Music Latina earlier this year, **Gaby Martínez** has been appointed senior vp of marketing for Sony Music Latin-Iberia.

In her new post, Martínez will oversee Sony's integrated marketing programs throughout the Latin region. The company is home to a wealth of superstars, including [Shakira](#), [Ricky Martin](#), [Marc Anthony](#), [Maluma](#), [Romeo Santos](#) and [Rauw Alejandro](#), among many others.

Martínez will continue to be based in Miami, reporting directing to **Afo Verde**, chairman of Sony Music Latin-Iberia. "Gaby is an incredible marketing executive with a diehard passion for music and an amazing track record. With her unique experience, she will bring a wealth of value to the Sony Music family," said Verde.

Martínez comes to Sony after working two decades in Warner Music, most recently as Warner Latina's managing director. She stepped down from that post Jan. 31.

"I'm thrilled to join this team of executives that have made Sony No. 1 across the Latin music space in our region by breaking the boundaries and constantly creating unique opportunities for their incredibly talented stars," said Martínez. "I hope my experience in the industry gives them all more support to continue to increase the successful path they are already on." ■

## Why Don't We Tour Sales Postponed Due to Managers' Ongoing Legal Battle

BY TAYLOR MIMS

Fans will have to wait a little longer to snag tickets to [Why Don't We's](#) 2022 North American tour. Previously slated to launch in Salt Lake City this June, the band took to social media on Tuesday (April 5) to state that ticket sales – which were set to go on sale this Friday – would be postponed due to ongoing litigation between the group's current and former managers.

"Due to [legal](#) complications, we have been forced to postpone the pre-sale and public on-sale of our 2022 North American tour," the message reads. "We hope to announce new pre-sale and public on-sale dates as soon as possible."



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2022

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I N T E R N A T I O N A L  
P O W E R  
P L A Y E R S

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On April 23rd, *Billboard* will publish its annual International Power Players list. This issue will profile the leaders in the global music industry including the label executives, concert promoters, 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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ISSUE DATE 4/23 | AD CLOSE 4/13 | MATERIALS DUE 4/14

► IN BRIEF

The group adds that they “are extremely disappointed at this turn of events, since all we want to do is create and release new music and perform for our fans and friends, who have been our greatest supporters through the good times and the bad ones. This is our life’s goal, in addition to meeting all of you in your cities, as we have not yet been able to do for the last 2 years.”

The ongoing litigation the band references are the [dueling lawsuits](#) between Why Don’t We’s current manager [Randy Phillips](#) and their former manager (and Phillips’ longtime partner) [David Loeffler](#). The two men are suing each other over control of the band’s management as well as their companies Signature Entertainment and PDM III — which have the exclusive right to “direct and control” both the band and the solo careers of Why Don’t We’s five members, as well as of the group’s music, its masters and all its revenue streams.

According to a lawsuit Loeffler filed on Aug. 17, the five members of Why Don’t We — Jack Avery, Corbyn Besson, Zach Heron, Jonah Marais and Daniel Seavey — are refusing to sign a recording agreement with Atlantic Records or perform as a group until Phillips is reinstated as the group’s sole manager. Loeffler is suing all five members for anticipatory breach of contract and suing Phillips for tortious interference with a business relationship over the band’s refusal to sign the Atlantic deal.

Meanwhile, Phillips’s lawsuit alleges Loeffler abused members of Why Don’t We and “irreparably damaged” the management company they created by engaging in “nightmarish behavior,” including “daily verbal abuse, screaming at them at the top of his lungs, sometimes for 10-20 minutes.” Phillips’ suit also claims Loeffler “forced the five members to share two small bedrooms, even though the house had a spare, unused bedroom that was upstairs.”

The members of Why Don’t We came forward to detail their alleged abuse in September. The [social media post](#) claims the band was monitored 24/7, that their food was restricted and that they were verbally abused daily. That same month, the group [petitioned the California Labor Commission](#) to throw out its contract with

Loeffler and management company Signature Entertainment for violating the state’s Talent Agencies Act. They are asking the labor commission to rule that the contracts are unenforceable and that Signature Entertainment has no right to compensation from the band because neither Loeffler nor his colleague **Steven Miller** obtained a signed talent agency agreement with the group’s five members.

Last week, Why Don’t We [announced plans to tour](#) across North America this summer. The route would have taken them through major cities including Chicago, Toronto, Boston, Austin and Los Angeles.

“We have been working day and night to find a way to perform for you...and we don’t stop until we are able to do so,” today’s message continues. “We love you!! Thank you for sticking with us.” 📺

## Louis Bell Launches Publishing Venture With Electric Feel, Signs Doja Cat Writer Linden Jay

BY KRISTIN ROBINSON

**Louis Bell** has announced the launch of **Electric Bell**, his new publishing company with [Electric Feel](#) and the signing of its first writer, **Linden Jay**. Already a hitmaking songwriter, news of Jay’s signing to Electric Bell arrives just after his [Doja Cat](#) co-write “Woman” cracks [the top 10](#) of *Billboard*’s [Hot 100 chart](#) and hits number one on the [pop airplay chart](#).

Administered by Universal Music Publishing Group and focused on “mentoring and guiding incredible creatives,” Bell’s new joint venture has been “a dream for a long time” for the songwriter and producer best

known for hits like “rockstar” and “Sunflower” by [Post Malone](#), “Peaches” by [Justin Bieber](#), “Havana” by [Camila Cabello](#), and more.

“I am thrilled to announce Linden Jay as our first signing,” Bell adds. “He is an amazing producer and has already begun carving his sound and path through his work with Doja Cat. I look forward to what the future holds with Linden and Electric Bell together.”

This marks Jay’s first publishing deal, despite already having credits two songs (“Woman” and “Alone”) on Doja Cat’s *Planet Her*, one of the year’s biggest albums. Jay also has credits on songs from [Joji](#), [Flatbush Zombies](#), and [Loyle Carner](#) and is currently writing with [J. Cole](#), Doja Cat, [Tom Misch](#), and more. He continues to be managed by **Nick Myers** and **Kevin Calame** of Fast Friends management.

“It’s a privilege to be the first ever signing to Louis and Electric Feel’s new joint venture,” Jay says. “This is my first publishing deal and I’ve waited a long time to find the right partner — Austin, Anthony and the whole team at EF are smashing it and when the opportunity to work closely with them and Louis was presented, it was a no brainer. I’m excited to now be a part of the EF roster alongside so many crazy talented people. This year is set to be a good one!”

**Austin Rosen**, CEO/founder of Electric Feel Entertainment shares, that he is “looking forward to building Electric Bell Publishing” with the hitmaker, whom he has managed and published for many years. To Rosen, Bell remains “one of the most talented producers and writers” that he has ever worked with.

**Anthony D’Annunzio**, partner & GM of songwriter and producer management, Electric Feel Entertainment adds, “From the moment I met Linden and heard his music, I knew he would be the perfect fit to start the Electric Bell roster alongside Louis. Creatively, he aligns with what we are looking to build for the future of Electric Bell and I’m very excited that he has trusted us to be his publishing partner.” 📺



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# MUSIC BIZ 2022

In its 64th year, The Music Business Association will host its annual Music Biz conference May 9th to May 12th 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.

**Advertise in this issue of *Billboard* to reach a well-connected group of music professionals - from musicians to executives.**

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**COVER DATE 4/23 | ISSUE CLOSE 4/13 | MATERIALS DUE 4/14**

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# Amazon Music Unlimited Price Going Up for Prime Subscribers

BY MARC SCHNEIDER

**A**mazon Prime users are about to feel a less-noticeable discount for their music streaming needs. The ubiquitous digital giant has announced it will increase the cost of its all-you-can-eat Amazon Music Unlimited streaming service to \$8.99 for Prime subscribers, up a buck from \$7.99 per month.

For those paying a one-and-done annual rate for AMU, the discounted price for Primers is also going up, from \$79 to \$89 per year. And the price of its single-device plan for Prime subscribers — where you can only stream from one gadget, like an Echo — is changing from \$3.99 to \$4.99 per month.


Announced in an [new FAQ](#), the updated pricing goes into effect on May 5.

The price increase narrows the financial benefit that Prime subscribers had by choosing AMU over competitors like Spotify and Apple Music, which cost \$9.99 per month for their premium tiers. Non-Prime subscribers who want AMU, which boasts of having 75 million tracks in lossless HD quality but with millions more in Ultra HD and a growing stable of spatial audio offerings, also pay the industry standard price of \$9.99.

A family plan available to only Prime subscribers appears unchanged at \$14.99/month or \$149/year.

On March 25, the price of an Amazon Prime subscription went up from \$119 to \$139 per year. So, beginning May 5 a person wanting a standard Prime subscription plus a year of Amazon Music Unlimited will be spending \$228 per year if they go the lump sum route. A month ago that bundle would have cost a music-loving Prime devotee \$198 per year.

Amazon doesn't break out numbers for AMU, its true Spotify competitor, and the last time it disclosed how many subscribers

it had across its many tiers — Prime Music, AMU, its single device plan and others — was early 2020 when it put the figure at “more than 55 million.” 

# Roland White, Bluegrass Legend With a Playful Mandolin Style, Dies at 83

BY STEVE KNOPPER

**I**n 1968, while square-dancing during his boss Bill Monroe's Blue Grass Festival in Bean Blossom, Indiana, guitarist **Roland White** turned the wrong way and ran face-to-face into Monroe himself. Monroe grabbed him, gave him a spank and sent him back on course.

“I never could square-dance. If they said go left, I'd go right,” White told Tom Ewing in 2008's “Bill Monroe: The Life and Music of the Blue Grass Man.” “I could never follow directions.”

White, who died Friday at 83, after complications from a heart attack, had a long career of masterfully not following directions in [bluegrass](#). A member of the Bluegrass Music Hall of Fame, he played in the late '60s and early '70s with two of the genre's most important figures: Monroe, for whom he was a singer and guitarist; and Lester Flatt, who hired him for mandolin. He played fast, without sacrificing bluegrass' melodic core, and improvised with a sense of humor.

“He formulated things in his own mind. He didn't ever read music and follow directions on how to play,” says Diane Bouska, his wife since the '80s and longtime musical partner. “It seemed like he was dancing through his instrument.”

Born Roland Joseph LeBlanc in Madawaska, Maine, to a carpenter father and a homemaker mother, Roland and his four siblings absorbed his father's amateur guitar, banjo and harmonica performances.

After the family moved to California in the '50s, he and his brothers Eric and Clarence played in a band called the Country Boys, which morphed into the Kentucky Colonels. According to the [New York Times](#), on albums like 1964's *Appalachian Swing!*, Clarence “reimagined the role of the guitar in bluegrass, transforming it from a strictly rhythmic vehicle to a more expansive instrument on which lead and rhythm could be played simultaneously.”

“One of my uncles said, ‘Hey we want to hear the kids play,’ so we played for him and he said, ‘Hey, Roland, you ever hear of Bill Monroe?’” Roland White said in an [interview](#). “First record I got was ‘Pike County Breakdown,’ and it changed our lives. We started playing bluegrass then.”

After the Colonels split in 1966, White relocated to Nashville, where he joined Monroe's band as a guitarist. (“I knew all the songs he was singing, so I didn't have a problem singing with him,” he would say.) In addition to being a musician, White drove the band's bus, the Bluegrass Breakdown, after Monroe himself explained how to “double-clutch when shifting the gears,” as Ewing reported. When he left Monroe's band in 1969, White joined Flatt's band as a mandolin player — and bus driver — and helped bring in 13-year-old future star Marty Stuart as a guitarist.

For a time in 1973, White reunited with his brothers in the New Kentucky Colonels — White left Flatt's band and Clarence had recently been a session musician and lead guitarist for the Byrds. But a drunken driver killed Clarence White in Palmdale, Calif., in 1973, and Roland evolved after the tragedy to a new musical direction, with pioneering bluegrass band Country Gazette. (He also put out solo albums including 1976's provocatively titled *I Wasn't Born to Rock 'n' Roll*.)

“We use bluegrass instruments and get a bluegrass sound to those who know what a bluegrass sound is,” Alan Munde, Country Gazette's founder and banjo player, told *Billboard* in 1975. “There are also those who think we don't play bluegrass music because we don't follow certain patterns laid down in bluegrass music.” Years later, Munde said of White in [The Mandolin Café](#): “He could



ON SALE: MAY. 14, 2022

## 40 UNDER 40

On May 14th, *Billboard* will publish its annual 40 Under 40 Issue, celebrating the next generation of leaders in the music industry. This issue will profile 40 power players who are making their mark in music, touring and live entertainment.

These progressive young leaders' innovation and creativity will continue to create excitement in the music business.

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**ON SALE:** 5/14  
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take a song and move it to places I would never have dreamed. The poignancy he brought to the music is rare in bluegrass.”

In the late '80s, White joined the Nashville Bluegrass Band, which earned two Grammys for Best Bluegrass Album, then formed the Roland White Band, with Bouska on guitar and vocals. “His rhythm is infectious and enlivening. He’s an open player, he’s not a cerebral player,” Bouska says. “His heart comes through in his playing. His personality is gentleness and playfulness.”

Bouska’s suggestion is to watch White’s performance with *Country Gazette* on “Saro Jane” via [YouTube](#), in which he improvises a mandolin run, then crosses his eyes slightly, as if to say, “Where did that come from?” “There was often a pause — he’d pull it out and rescue this thing. You see how amused he was,” Bouska recalls. “He had a twinkle in his eyes. He used to have a wink that wasn’t a full wink of an eyelid, but a little slash. He does that at the end. It’s really quintessential Roland.”

In addition to Bouska, White is survived by his sister Rosemarie Johnson; daughter Roline Hodge; son Lawrence Lee LeBlanc; two grandchildren and one great-grandchild. **B**

## R. Kelly Loses Bid to Delay Sex Trafficking Sentencing by Months

BY BILL DONAHUE

**A** Brooklyn federal judge on Tuesday refused [R. Kelly](#)’s recent request to delay sentencing for his sex trafficking and racketeering convictions until after his upcoming Chicago trial on separate child porn charges.

Kelly’s attorneys argued that the singer’s May 4 sentencing in New York should be pushed back because statements made during those hearings “might be used against

him” in the later trial, which is set to kick off in August in Illinois federal court.

But in a ruling Tuesday, U.S. District Judge **Ann M. Donnelly** denied that request without written explanation. The judge did agree to push back the sentencing by six weeks, setting a new date of June 16, but avoided the months-long delay sought by Kelly’s team.

The order came a day after prosecutors “[strenuously](#)” [objected to such a delay](#), arguing that Kelly’s victims had already “waited years” to see justice. Kelly’s attorney, Jennifer Bonjean, did not immediately return a request for comment.

Kelly was [convicted in September](#) in New York federal court on nine counts related to accusations that the singer had orchestrated a long-running scheme to recruit and abuse women and underage girls. Whenever it’s meted out, Kelly is facing a potential lifetime prison sentence for those convictions.

The upcoming second trial, currently scheduled to start August 1 in Chicago federal court, focuses on separate charges that Kelly obtained child pornography and obstructed justice.

In a motion last week, Kelly’s attorneys asked to push back the New York sentencing until after that second trial. They said the singer might be able to mitigate the severity of his upcoming prison sentence by offering certain testimony, but that he risked incriminating himself by doing so.

The government fired back on Monday, saying it would “strenuously oppose” that request and urging the judge to stick to the original sentencing date.

“His victims have waited years to see the defendant held to account and sentenced for his crimes,” prosecutors wrote Monday. “Moreover ... many victims have cleared their schedules to travel from other states to New York to attend and be heard at the May 4, 2022 sentencing hearing.”

Beyond the second trial in Chicago and the impending sentencing in New York, Kelly’s attorneys are also gearing up to spend months or years challenging his convictions. They are [currently asking Judge Donnelly to overturn them](#); if that’s denied, they’ll file an appeal to the U.S. Court of Appeals

for the Second Circuit, and then potentially the U.S. Supreme Court. **B**

## Bobby Rydell, Pop Idol & ‘Bye Bye Birdie’ Star, Dies at 79

BY GLENN ROWLEY

**B**obby Rydell, the ’60s-era **pop** crooner and star of *Bye Bye Birdie*, died Tuesday (April 5) after a battle with pneumonia. He was 79.

Throughout his career, Rydell earned a total of 29 chart entries on the [Billboard Hot 100](#), beginning with 1959’s “Kissin’ Time.” His follow-up single, “We Got Love,” peaked at No. 6 as the singer’s first of six career top 10 hits during the early 1960s. Rydell’s highest-charting track was “Wild One,” which landed at No. 2 in the spring of 1960. Other successes included “Volare” (No. 4 in September 1960), “The Cha-Cha-Cha” (No. 10 in November 1962) and “Forget Him” (No. 4 in January 1964).

The singer’s image as the poster boy for pre-[Beatles](#) pop stardom also led to him landing the starring role in the 1963 big-screen adaptation of *Bye Bye Birdie*. In the movie musical, he played Hugo Peabody, the high school sweetheart of [Ann-Margret](#)’s Kim McAfee, a teenager randomly chosen to get a goodbye kiss from [Elvis Presley](#)-style rock ‘n’ roll singer Conrad Birdie before he leaves for the Army. The film also starred Janet Leigh and Dick Van Dyke, and featured Ed Sullivan as himself.

Rydell’s legacy was also cemented in the 1971 stage musical *Grease* and its blockbuster 1978 film adaptation. Rydell High, the school attended by Danny, Sandy and the rest of the T-Birds and Pink Ladies, was named in his honor.

According to a report by *Variety*, the singer was remembered following his death by radio DJ and longtime friend Jerry Blavat, who grew up with him in South



## RIAA 70TH ANNIVERSARY

The Recording Industry Association of America® advocates for American music and the people and companies that create it. RIAA's several hundred members – ranging from major labels with global reach to small and local businesses and artist-owned labels they distribute and support – make up the world's most vibrant and innovative music community, partnering with artists to help them reach their potential and connect with fans while supporting hundreds of thousands of American jobs.

In both Washington, DC and the states, RIAA advocates for policies that grow and strengthen the modern music economy and create opportunities for every segment of our industry. Its tech and legal teams are the leading edge of online content protection, working 24/7 to stop unfair and damaging pre-release leaks and ensure artists and songwriters get paid every where and every time their work is used. It is the authoritative source for revenue data and research that reveals important trends and developments in the music business.

And for 60 years it has operated the Gold and Platinum program – a widely recognized benchmark of success in our industry. In 2022, RIAA marks a major milestone – 70 years supporting American music. So, to honor this ongoing evolution and the RIAA's commitment to great music and a strong healthy music ecosystem with opportunities for all, please join Billboard in congratulating RIAA on its 70th Anniversary.

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Philadelphia. “Out of all the kids, he had the best pipes and was the greatest entertainer,” the radio DJ said. “He told the best stories, did the best impersonations and was the nicest guy.”

Revisit “Wild One” below. 📺

## Nine Inch Nails to Replace Foo Fighters on 2022 Boston Calling Lineup

BY GLENN ROWLEY

**N**ine Inch Nails are headed to Boston. On Wednesday (April 6), [Boston Calling](#) organizers announced that the [rock](#) band will be headlining the first night of the 2022 [festival](#), which take place during Memorial Day weekend on May 27-29. They’re replacing previously announced headliners [Foo Fighters](#), who [canceled their upcoming tour and festival dates](#) following the [death of drummer Taylor Hawkins](#) on March 25.

[Trent Reznor](#), [Atticus Ross](#) and co. will join a line-up that includes fellow headliners [The Strokes](#) and [Metallica](#), as well as [Weezer](#), [Haim](#), [Glass Animals](#), [Run The Jewels](#), [Avril Lavigne](#), [Orville Peck](#) and more.

The Boston Calling performance, which takes place on Friday, May 27, will also mark Nine Inch Nails’ first return to touring since their 2018 Cold and Black and Infinite Tour across North America in support of their ninth studio album, *Bad Witch*.

That’s hardly to say Reznor and Ross have been resting on their laurels in the meantime, however. The industrial rockers released two more studio albums in 2020 — *Ghosts V: Together* and *Ghosts VI: Locusts* — and were inducted into the Rock & Roll Hall of Fame along with former and current members of their live touring band.

The duo also [executive produced Halsey’s](#) 2021 studio effort *If I Can’t*

*Have Love, I Want Power*, won an Emmy Award in 2019 for scoring HBO’s *Watchmen* and most recently took home their second career [Academy Award](#), [Golden Globe](#) and [Grammy](#) for their work on Pixar’s *Soul* with [Jon Batiste](#).

This fall, Nine Inch Nails will also headline [Louder Than Life 2022](#) alongside the [Red Hot Chili Peppers](#), [Slipknot](#) and [KISS](#) in the wake of their own [limited run](#) of tour dates across the U.S., including stops at Shaky Knees, Red Rocks Amphitheatre and the inaugural stateside version of Primavera Sound in Los Angeles.

See the announcement — and the day-by-day lineup — below. 📺

## Justin Fontaine, Longtime Promotion Executive at Hollywood Records, Dies at 61

BY DARLENE ADEROJU

**L**ongtime music promotion executive [Justin Fontaine](#) has died, a source close to the family confirmed to *Billboard*. He was 61.

In a statement obtained by [Deane Media Solutions](#), Fontaine’s widow, Kelly Edwards Fontaine, said, “Justin was my husband for 11 years and the love of my life for 14 years. We chased his dreams throughout his retirement and there was nothing better than seeing him truly happy and thriving.”

“Justin had the best smile, the silliest sense of humor, a sensitive heart and a passion for living life to its fullest,” she continued. “I’m so grateful for the years we had together and I will miss him for the rest of my days.”

Fontaine’s cause of death has not been revealed.

Prior to his retirement, Fontaine rose

to senior vp of promotion at [Hollywood Records](#), where he worked for 13 years after being hired at the label in 2000. Fontaine also worked as vp of national promotion at Capitol Records between 1997 and 2000 and served in promotion roles at Sony Work Group, Chaos Recordings, Chrysalis Records, Geffen Records and Mercury Records. He started his career in 1980 at Capitol Records’ Detroit branch as a customer service representative.

Following his retirement in 2013, Fontaine built his dream home in Montana, enjoyed playing golf and rode motorcycles across the U.S. and in Europe. He was also an accomplished drummer.

Tributes from Fontaine’s music industry colleagues poured in following news of his death (via [Deane Media Solutions](#)).

**Fred Deane**, CEO at Deane Media Solutions: “Justin and I were dear professional friends for decades. He would always brighten up a room with that charming smile, and was one of the most affable, charismatic, and approachable label execs in our business. He will be missed, but his memories will remain vibrant in many of our minds.”

**Tony Smith**, vp of promotion at Hollywood Records: “Justin and I quickly became friends in Detroit in the early 80’s when we both worked for Capitol. I was lucky to later work with him at Mercury Records and then Hollywood where he hired me. What I remember most about Justin was his tenacity in everything he did and the best times we had were always on the golf course. My family loved Justin and especially my sons who had the chance to really get to know him, hockey talk was common with Red Wings vs. Devils. He was a very generous and caring person and had a quick wit. I will miss him greatly and always keep the memories of the good times we had together.”

**Alex Tear**, vp of pop music & programming at SiriusXM + Pandora: “Although I hadn’t connected with Justin in years, early on in my Michigan career he always took the time and saw potential in me that I had no confidence with. I will always remember that about him and pay it forward, he was a great guy with an unforgettable smile that will be greatly missed.”



2022

## THIRD EYE BLIND 25<sup>TH</sup> ANNIVERSARY

Since 1997, San Francisco's Third Eye Blind has recorded five best-selling albums and assembled one career retrospective. Led by Stephan Jenkins, 3EB has earned worldwide success during a tumultuous group of years when the major-label recording industry was finally losing its grip on an enterprise that for decades it had dominated with steely efficiency.

Third Eye Blind's 2021 album *Our Bande Apart* was recorded when lockdown ended, with Bethany Cosentino of Best Coast and Ryan Olson of Poliça. The band has continued to have gained artistic clarification—and, surprisingly, a fanbase that is larger, younger and more dedicated than ever.

Now celebrating 25 years of their iconic self-titled album, the band has an upcoming summer tour and has teamed up with Smith & Cult to create a series of nail polish colors with proceeds from shade "Jumper" to support True Colors United – a foundation committed to supporting LGBTQ youth. The band will be supporting SeaTrees on their 2022 Summer Gods tour, an organization that helps restore a portion of the Palos Verdes Kelp Forest. The ocean has the power to restore climate change.

The latest science shows that globally, kelp forests can sequester more carbon than mangrove forests – restoring these sequoias of the sea is critical to solving climate change as 93% of all carbon in the carbon cycle is stored in our oceans (meaning just 7% is stored across our atmosphere and land biosphere).

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**Todd Cavanah**, regional vp at Audacy: “Like so many of us that knew Justin, we were introduced through music either on the radio or record side. Justin and I became great friends over the years as he would stay with me at my vacation home on Flathead Lake in Montana. A few years later, he built his retirement home there and we became neighbors. Justin was his happiest golfing, boating, riding jet skis, taking motorcycle trips, and driving his Corvette around the lake. This is the Justin that I will always remember. This is a very sad day for all of us. I miss you buddy.”

**Scott Jameson**, vp of national content/director of programming at Beasley Media, “Justin was a dear friend. We met in 1986 when I was in Kansas City. We both shared our love of golf and played together often. In 1997 he was the best man at my wedding and later would visit often and hang out with our family. My young son Leo called him ‘Uncle Justin.’ This past Christmas we vacationed in Scottsdale and planned on getting together but he was traveling when we were there. I’m saddened beyond words.”

**Bob Cavallo**, former president at Hollywood Records (now retired): “Justin was an important contributor to the great turnaround of the Disney Music Group. He developed a highly effective promotion staff at a very difficult time in the marketplace. I enjoyed working with him. We became great friends.”

**Ken Benson**, former radio programmer and now consultant: “I met Justin when I became the Program Director of WRQN in 1990. He was the local Geffen Detroit rep at the time. I was immediately impressed by his passion for music, his integrity, and his no nonsense style. Our business relationship quickly turned into a friendship that lasted over 30 years.”

**Mark Todd**, former radio programmer, “I considered Justin one of my very best friends. But that wasn’t an anomaly among those of us he interacted with in radio. It’s interesting that while he remained in contact with his record company peers, many of his ‘after retirement friends’ were actually from radio. I think that speaks volumes about the person and how he conducted himself personally and professionally.”

# A New \$40 Million Amphitheater is Coming to Colorado Springs

BY TAYLOR MIMS

**C**olorado Springs, Colorado is getting a brand new \$40 million amphitheater in 2023. Dubbed The Sunset, the new 8,000-capacity open-air amphitheater will be constructed at entertainment district Polaris Pointe, which is also home to the company’s current mid-sized music venue Boot Barn Hall at Bourbon Brothers.

The Sunset will offer views of Pikes Peak right behind the stage, as well as amenities like 60 VIP luxury firepit suites as well as top-tier restaurants including a signature seafood restaurant and chophouse with a top-shelf rooftop bar carrying over 150 of the rarest bourbons in the world.

Notes Live – the independent company building The Sunset – is planning to operate a half dozen large and mid-sized premium venues across the country in the next 18 months. The company hopes to hit the untapped market, or what they refer to as “entertainment deserts” – areas with growing populations but a dearth of high-quality music and entertainment venues. The new slate of venues – which will continue with a destination in Gainesville, Georgia modeled after the Boot Barn – expect to offer “premium concert experiences, complete with unbeatable sound and sightlines as well as elevated food and beverage offerings.”

“These are some of the fastest-growing cities in America, but the live entertainment options haven’t caught up to the population,” Notes Live founder and chairman **JW Roth** said in a release. “Notes Live venues will cater to these upscale demographics looking for a place where the overall experience is as good as the music itself.”

Notes Live is already in discussions to open new entertainment campuses in other cities across Florida, Tennessee and

Texas. The ambitious plans currently have the backing of over 60 institutional and individual investors, according to the company. Notes Live says it works closely with government bodies in all of the areas where it’s expanding and is keen on identifying markets where local municipalities have economic development dollars to subsidize development costs directly or through tax incentives.

“I am building an entertainment company that when you think of our name, you think ‘experience,’” Roth added. “There will be no better place to see a concert on earth than at one of our properties.”

# Latin Alternative Music Conference Announces the Wonder Women of Latin Music Class of 2022

BY GRISELDA FLORES

**T**he [Latin](#) Alternative Music Conference has unveiled the honorees for the third edition of their Wonder Women of Latin Music, which celebrates female leaders who are making a difference in the industry.

Presented by Amazon Music LAT’N, this year’s Class of 2022 includes 20 women who represent a range of companies and countries. As is tradition, the list was curated by the LAMC team spearheaded by founder Tomas Cookman.

According to LAMC, the 2022 Wonder Women of Latin Music will be recognized with a special award and a social media campaign. Additionally, the free virtual conference – set to take place April 27-29 – will also host a Wonder Women of Latin Music panel as part of this year’s schedule. Speakers include Amazon Music LAT’N’s **Angie Romero**, The Latin Recording Academy’s **Ivelisse Malavé**,

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Apple Music's **Marissa Lopez**, Creative Management Firm's **Yvette Medina**, and artists **Goyo** from **ChocQuibTown** and **Villano Antillano**.

"It is so important for us to celebrate and uplift the voices of the women in our industry who have been instrumental in the tremendous growth of Latin music worldwide," says **Rocío Guerrero**, global head of Latin Music for Amazon Music. "It is an honor to join LAMC in presenting the third annual Wonder Women of Latin Music awards that celebrate these accomplished women who continue to inspire us."

This year's LAMC will have a third annual virtual conference and, for the first time since 2019, the LAMC returns for an in-person event in New York set to take place July 6-9 at the Stewart Hotel. Registration for both the online and summer event is now open. For more information and/or to register, visit [www.latinalternative.com](http://www.latinalternative.com).

Speakers for the online event include **Pepe Aguilar**, **Kany Garcia**, **Guaynaa**, **Carla Morrison**, **Fito Paez**, **Ana Tijoux**. Artists who will be part of the in-person event will be announced in the upcoming weeks.

See the complete list of Wonder Women of Latin Music 2020 honorees below:

Yvette Medina — Creative Management Firm  
Pili Montilla — TV host and producer  
Nerea Igualador — Sony Music U.S. Latin  
Celeste Zendejas — CESAC  
Angie Romero — Amazon Music  
Amy Roland — Sony Music Publishing  
Ivelisse Malavé — The Latin Recording Academy  
Azucena Olvera — Pandora  
Fátima Rodríguez — Grupo Toro  
Loren Medina — Guerrero PR  
Daniela Bosé — Palacio Vistalegre Arena  
Patricia Flores — Apple Music  
Tania Dorante — Meta  
Inés Sapochnik — The Orchard  
Monica Escobar — The 3 Collective  
Fabiana Kulick — Live Nation  
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Mariauxy Castillo-Vitale — Apple  
María Montejo — Warner Music Colombia

## Chartbreaker: Jnr Choi Is 'Grateful' Tiktok Gives Artists A Path 'Without Having To Sell Their Soul'

BY MICHAEL SAPONARA

While sifting through beat packs online last August, rising rapper **JNR Choi** stumbled upon one ethereal drill production that immediately stood out to him. While he was initially apprehensive of hopping on the global drill wave, as he found it to be an "easy thing to tap into," it was a beat he couldn't ignore.

The 24-year-old recorded what was originally titled "Turn Up" in about 20 minutes, later changing its name to "To The Moon" and filing it away on his laptop below other projects as "priority No. 6." He did, however, share it with his DJ, who eagerly started playing it at local nightclubs in their homebase of London. JNR Choi recalls men in suits sprinting to the DJ booth with their phones out, unsuccessfully trying to Shazam the record.

"I haven't seen that reaction to any of my music," he tells *Billboard*. "That put in my head that this needed to be released right now. They're Shazaming it and I'm just like, 'It's me!'"

Three months after crafting the would-be hit, JNR Choi independently released "To The Moon" on streaming services globally, posting a four-second snippet of the song to TikTok two weeks later. After uploading the tease, he took a nap — and woke up to 20,000 views. Today, the song has been tagged to more than two million videos on the app, including clips from Jada Pinkett Smith, Steve Harvey and Manchester F.C.

"I'm grateful something's out there like TikTok for independent artists to showcase their music to the world without having to

sell their soul," he says, adding that the platform allowed him and his manager Louis Savage — a friend since 2017, though not his manager until last year — to avoid spending a dime on marketing for the track. By this January, "To The Moon" topped Spotify's Viral Hits playlist.

Born in West Africa and raised in London, JNR Choi (who prefers to leave his birth name unknown) was starring in runway campaigns for Givenchy, AMIRI and Marcelo Burton before the age that most receive their college diplomas. He always had an interest in music, but it wasn't until a girl he liked recommended he listen to The Weeknd's 2012 compilation *Trilogy* that a switch flipped. JNR Choi became fascinated — and inspired — by the superstar's ominous melodies and complex song structure.

Yet, "To The Moon" samples a different artist entirely — a detail JNR Choi wasn't even aware of until long after he initially recorded it. The song samples U.K. singer Sam Tompkins' cover of Bruno Mars' "Talking To The Moon" (off the latter's 2010 debut, *Doo-Wops & Hooligans*), prompting it to be temporarily removed from streaming services.

"I'm quite ignorant to a lot of s-t, I do what feels good," admits JNR Choi. "When I got the beat, I was like, 'This is hard.' As it was [taking off], someone was like, 'That's a sick Bruno Mars song.' I was like, 'Oh snap, Bruno Mars?' No offense, but I'm under a rock."

As Savage puts it, "that sample clearance process was a test. S-t wasn't easy, bro. But we found out who we were." He clarifies that Mars' camp was happy to help clear the sample for "To The Moon" (JNR Choi later wrote the superstar a letter to personally thank him) and by the end of the month — and with Tompkins added to the song's official billing — it was back online.

Since returning to streaming services, JNR Choi's star has continued to rise: at the top of March, Choi signed a record deal with Epic Records and Black Butter Records — both imprints under the Sony Music Entertainment umbrella — with the latter handling his affairs in the U.K. He credits Epic's "energy" and leadership under CEO Sylvia Rhone for falling in love with the

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team, a sentiment Savage echoes.

“Every single day, they wake up and bang on the door with the same ferocity matching our energy,” Savage says. “Everyone thinks a major label is a key to every door, but it’s not. It comes down to the individuals. They ride for us like we’re their kids. There’s no cheat codes to this thing.”

With a label backing, JNR Choi is currently at work on his second full-length project, which will follow his self-released effort from 2021. He promises its arrival before the end of the year, and adds that it’ll invite listeners to explore different worlds showcasing his versatility outside of drill. “It’s time to really connect the world through music,” he says. “A lot of Afro influence is gonna be seen in what I’m doing. It’s gonna be a lot of enjoyable music and a fresh sound.”

His breakthrough hit should provide more than enough momentum in the meantime: not even two weeks after his record deal was announced, “To The Moon” reached the **Billboard Hot 100**, marking JNR Choi’s first entry on the chart. The track soared to a new high of No. 54 on the chart dated April 9 with 45.4 million official on-demand streams in the U.S., according to Luminate, formerly MRC Data, boosted by a remix with Gunna that arrived March 25.

The rework was executed off the strength of Atlanta-based Epic Records A&R Tyshawn ‘Fly Ty’ Johnson’s relationship with the YSL rapper, who was a fan of JNR Choi’s record. A house party-themed music video from the pair of trendsetters arrived today (April 6).

“I keep having to pinch myself because I can’t really fathom it,” says JNR Choi. “It’s quite surreal to even be on the Billboard Hot 100. I’m like, ‘I’m in the race.’” **B**

## Live Nation to Book Concert Series for American Dream Complex Outside NYC

BY DAVE BROOKS

**A**merican Dream, the indoor retail center and theme park complex located just outside of New York City, has secured a multi-year partnership for Live Nation to book exclusive live concerts and live events.

Located at the Meadowlands Sports Complex in East Rutherford, New Jersey near Met Life Stadium and home to the **Nickelodeon Universe** theme park, the **DreamWorks Water Park**, an NHL-regulation ice rink known as **The Rink** and the **Big Snow American Dream** indoor ski slope, the American Dream is a 3 million square foot entertainment complex that first partially opened in 2019. Now fully opened, the center will include Live Nation booked on its main stage along with unique live experiences like fan-to-artist activations, pop-up shops, launch parties for new music releases and upcoming tours.

“We see a lot of potential here at American Dream to showcase a diverse lineup of entertainment options designed to enhance the customer experience and drive new audiences to the entertainment and retail center,” says **Geoff Gordon**, regional president for Live Nation Northeast.

“American Dream provides guests with experiences that can’t be found anywhere else, like the incredibly popular amusement park takeover concert series we’ve created,” said **Don Ghermezian**, CEO of American Dream. “A partnership with Live Nation takes our property to a new level.”

The inaugural concert series begins with hip-hop star **Ludacris** on May 7, followed by J.I. on June 17, Two Friends on June 18, **Lil**

**Tjay** on July 22, **Sheek Wes** on August 13 and Band-Maid on October 30. More artists will be added to the series in the coming months. Ticket go on sale on April 8 at 10 a.m. EST at **[Ticketmaster.com](https://www.ticketmaster.com)**.

As part of the lineup of programming, Live Nation also announced Barbercon, the premier global festival of the barbering community, for July 17 in “The Rink” at American Dream. Tickets are available at **[Barbercon.com](https://www.barbercon.com)**.

To schedule an event with Live Nation at American Dream, contact Christian McKnight at **[christianmcknight@livenation.com](mailto:christianmcknight@livenation.com)**. **B**

## Rihanna, JAY-Z and Kanye West Crack ‘Forbes’ Billionaires List

BY LARS BRANDLE

**R**ihanna, the good girl gone bad, has done better than most. The 34-year-old pop star, entrepreneur and expecting mom is a fully paid-up member of **Forbes’** billionaire club, joining the ultra-wealthy ranks alongside **Jay-Z** and **Kanye West**.

Rihanna is said to be **Barbados’ first billionaire** worth a cool \$1.7 billion, thanks to her stake in the Fenty Beauty cosmetics line and the Savage X Fenty lingerie business.

RiRi comes in at No. 1,729 on the 36th annual list, and is the world’s richest female musician.

JAY-Z has 99 problems, but assets ain’t one.

Hip-hop’s first billionaire follows at No. 2,076 with a \$1.4 billion portfolio that includes his Roc Nation empire, and factors in the 2021 sales of TIDAL to Square and Armand de Brignac champagne to LVMH.

Ye continues to make headlines, not all for the right reasons. Despite it all, his bank balance should be tidy.

With an estimated net worth of \$2 billion, the hip-hop star comes in at No. 1,513 in the

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rankings, thanks to his lucrative Yeezy partnership with Adidas and long-term arrangement with Gap. Ye advances more than 200 positions on the *Forbes* tally in just one year.

RiRi, JAY-Z and Ye are among the world's super-rich musicians, entering the pool of 2,668 billionaires that's constantly shifting.

They've positively skint compared with the world's top earners.

At the very top of the *Forbes* list is Tesla and SpaceX founder Elon Musk, who this week bought a **chunk of Twitter**, valued at about \$2.89 billion. The South Africa-born entrepreneur's net worth is estimated at \$219 billion.

Amazon chief Jess Bezos is almost \$50 billion adrift in second place, raking in a cool \$171 billion.

The billionaires list is apparently shrinking (2,755 folks made the list last year), and collectively, they're worth \$12.7 trillion, down from a record \$13.1 trillion.

The U.S. is the boss of the three-comma club, with 735 billionaire citizens, 11 more than last time.

Dive in [here](#). 📖

## The Weeknd's 'Blinding Lights' & 'Starboy' Certified Diamond

BY GLENN ROWLEY

**T**he Weeknd's hit singles "**Blinding Lights**" and "**Starboy**" have officially been certified diamond by the Recording Industry Association of America.

The **RIAA**'s diamond certification means a song moved 10 million units, with one equivalent song unit equal to a single digital song sale, or 150 on-demand audio and/or video streams.

"Blinding Lights" was originally released back in late 2019 as the second single from the artist's *After Hours* album, and its certification comes just weeks after the artist (otherwise known as Abel Tesfaye) marked

the studio set's second anniversary. In April 2020, the song peaked at No. 1 on the **Billboard Hot 100**, eventually spending four weeks in the top spot. In November, "Blinding Lights" became the **new No. 1 song on Billboard's Greatest Songs of All Time Hot 100 chart**.

The **Daft Punk**-assisted "Starboy," meanwhile, served as the title track to The Weeknd's third full-length released back in 2016 and became his third No. 1 single when it reigned over the Hot 100 for a single week the following January.

With both songs' certifications, The Weeknd joins a rarefied group of artists to have three diamond singles. ("The Hills" was his first track to achieve the sales benchmark in March 2020.)

Other superstars with a hat trick of diamond-certified singles under their belts include **Justin Bieber** ("Baby," "Despacito [Remix]" with **Luis Fonsi** and **Daddy Yankee**, and "Sorry"), **Katy Perry** ("Roar," "Firework" and "Dark Horse"), **Ed Sheeran** ("Shape of You," "Thinking Out Loud" and "Perfect"), **Imagine Dragons** ("Radioactive," "Demons" and "Believer") and more.

Earlier on Tuesday (April 5), The Weeknd unveiled the chilling music video for his latest *Dawn FM*-era single "**Out of Time**" featuring Jim Carrey and *Squid Game* star HoYeon Jung. He also floated the idea of **changing his stage name** to ABEL earlier this week in the lead-up to the visual's release. 📖

## Foo Fighters' 'Greatest Hits,' 'Everlong' Lead Rock Charts After Taylor Hawkins' Death

BY XANDER ZELLNER

**F**oo Fighters' *Greatest Hits* LP jumps from No. 8 to No. 1 on *Billboard*'s Top Hard Rock Albums chart (dated April 9), while the band's 1997 hit single "Everlong" re-enters Hot Hard Rock Songs at No. 1 following the **death of longtime drummer Taylor Hawkins** on March 25.

*Greatest Hits*, released in 2009, leads Top Hard Rock Albums for the first time since it debuted at No. 1 that November, up 179% to 22,000 equivalent album units earned in the March 25-31 tracking week, according to Luminate, formerly MRC Data.

The set also soars 24-2 on Top Rock Albums, reaching a new peak, and 147-18 on the all-genre **Billboard 200**.

Meanwhile, "Everlong" hits No. 1 for the first time on Hot Hard Rock Songs (which began in 2020), with 4.8 million U.S. streams (up 56%), 2.6 million in radio airplay audience (up 34%) and 1,800 downloads sold (up 391%).

"Everlong" is from Foo Fighters' sophomore LP *The Colour and the Shape* (and is on *Greatest Hits*) and reached No. 3 on *Billboard*'s Alternative Airplay chart in 1997. The album became the band's first *Billboard* 200 top 10, debuting and peaking at No. 10. (Notably, Hawkins does not appear on the studio version of the song, as he joined the group following the LP's recording. He does, however, appear in the song's official video.)

On the all-format Digital Song Sales chart, the group's "My Hero" and "Learn to Fly" debut at Nos. 39 and 42 with 2,100 sold and just under that total, respectively. (As with "Everlong," "My Hero" does not feature

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Hawkins' drumming on its studio version.)

Hawkins died March 25 while on tour with Foo Fighters in Bogotá, Colombia. **B**

## Latto Banks First No. 1 on Hot R&B/Hip-Hop Songs With 'Big Energy'

BY TREVOR ANDERSON

**L**atto lands her first No. 1 on *Billboard's* [Hot R&B/Hip-Hop Songs](#) chart as "Big Energy" rises from No. 3 to top the list dated April 9. The "Energy" surge comes via two factors – the release of its parent album, *777*, on March 25 and the arrival of a remix with [Mariah Carey](#) and featuring [DJ Khaled](#) three days later.

The new leader gives Latto to her first No. 1 through her second appearance on Hot R&B/Hip-Hop Songs, following "Bitch from da Souf." The breakout hit, which the rapper released under her previous stage name, Mulatto, climbed to a No. 37 peak in February 2020.

"Energy" appears on Latto's second studio album, *777*. The set, released through Streamcut/RCA Records, debuts at No. 8 on the [Top R&B/Hip-Hop Albums](#) chart through 23,000 equivalent album units earned in the U.S. in the week ending March 31, according to Luminate, formerly MRC Data.

"Energy" rallies in all three metrics that contribute to the Hot R&B/Hip-Hop Songs chart's calculations – radio airplay, song sales and streaming – amid the *777* release and the remix with Carey and DJ Khaled. Carey sings a portion of her 1995 six-week No. 1 "Fantasy" in the remix; both songs interpolate Tom Tom Club's enduring classic "Genius of Love," which hit No. 2 in 1982.

Carey and DJ Khaled are not listed on "Big Energy" on Hot R&B/Hip-Hop Songs, as the remix did not account for the majority of the song's overall consumption during the tracking week.

Official streams balloon to 9.5 million in the U.S. in the week ending March 31, according to Luminate, a 36% increase from 7 million in the previous week. The sum thrusts the song 20-5 on the [R&B/Hip-Hop Streaming Songs](#) chart, where it easily attains a new peak.

Sales also swell to 13,000 downloads in the same period, a 146% improvement compared to the previous week. "Energy" secures its best sales week, though it repeats at No. 2 on [R&B/Hip-Hop Digital Song Sales](#). (It already topped the chart for two weeks – once in February and again in March.)

For radio airplay, "Energy" finds its current core base across pop and rhythmic stations, a few months after its peak with R&B/hip-hop stations. The single advances 5-3 on the latest [Pop Airplay](#) chart after it added 11% more plays to become the third-most-played song at U.S. monitored top 40 radio stations in the week ending April 3, according to Luminate. On [Rhythmic Airplay](#), "Energy" rebounds 3-2 after having led the list for seven weeks. It increased 2% in plays in the last tracking week compared to the previous frame.

Notably, the song's airplay among R&B/hip-hop stations has already subsided from its crest earlier this year. "Energy" debuted on the [Mainstream R&B/Hip-Hop Airplay](#) chart in October 2021 and peaked at No. 2 on the chart dated Jan. 22. Though "Energy" has since left the chart, its full acceptance by pop stations, the remix and album release combine for measurable impact. In the latest tracking week, "Energy" registered a 7% increase in plays. **B**

## Fireboy DML & Ed Sheeran's 'Peru' Hits No. 1 on Billboard U.S. Afrobeats Songs Chart

BY ERIC FRANKENBERG

**A**fter placing at No. 2 on the inaugural [Billboard U.S. Afrobeats Songs](#) chart, Nigeria's [Fireboy DML](#) and the U.K.'s [Ed Sheeran](#) climb to No. 1 on the latest, April 9-dated list with "Peru," led by 4.8 million streams in the week ending March 31, according to Luminate, formerly MRC Data.

As [previously reported](#), *Billboard* has partnered with music festival and global brand Afro Nation to launch the first-ever United States-based chart for Afrobeats music. The chart premiered with the ranking dated April 2, ranking the 50 most popular Afrobeats songs in the U.S. based on a weighted formula incorporating official streams on both subscription and ad-supported tiers of leading audio and video music services, plus download sales from top music retailers.

"Peru" reaches a new high on the [Billboard Hot 100](#), as well. In its ninth frame on the chart, it rises to No. 53. It also holds in the top 50 of the [Billboard Global 200](#) and [Billboard Global Excl. U.S.](#) charts, after reaching the top 40 of both surveys.

Swapping places with "Peru," CKay's "Love Nwantiti (Ah Ah Ah)" dips to No. 2 on Billboard U.S. Afrobeats Songs. Wizkid's "Essence," featuring Justin Bieber and Tems, Tems' own "Free Mind," and Omah Lay and Bieber's "Attention" round out the chart's upper echelon at Nos. 3, 4 and 5, respectively.

Not only does Fireboy DML ascend to the summit, his follow-up release, "Playboy," debuts at No. 8 on the strength of 1 million streams in the tracking week. **B**

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# Rock Radio Getting a ‘Kick’ Out of New Def Leppard Hit: ‘A Catchy, Fun-filled Party Anthem’

BY GARY TRUST

**D**ef Leppard bounds back onto *Billboard*’s [Mainstream Rock Airplay](#) chart, as its new single “Kick” debuts at No. 39 on the list dated April 9.

The group, which was [inducted](#) into the Rock and Roll Hall of Fame in 2019, reaches the ranking for the first time since March 2003, adding its 30th entry on the chart.

Def Leppard, which formed in Sheffield, England, in 1977, first appeared on Mainstream Rock Airplay with “Let It Go,” at its No. 34 best on the Aug. 22, 1981, tally. The band boasts five No. 1s, among 17 top 10s: “Photograph” (for six weeks beginning in March 1983); “Rock of Ages” (one, June 1983); “Let’s Get Rocked” (one, April 1992); “Stand Up (Kick Love Into Motion)” (five, beginning in January 1993); and “Promises” (three, beginning in June 1999).

The band tallied six of its top 10s from its [landmark 1987 album](#) *Hysteria*, reaching No. 3 bests with both “Love Bites” (which also [topped](#) the [Billboard Hot 100](#)) and “Armageddon It.”

“Kick” previews Def Leppard’s 12th studio album, and first in seven years, *Diamond Star Halos*, due May 27 on UMe. The 15-song set takes its title from the lyrics of T. Rex’s classic “Bang a Gong (Get It On),” which hit No. 10 on the Hot 100 just over 50 years ago, in March 1972.

“We were all really influenced by an era that was somewhere between 1971 and 1974, where you were just learning and a sponge for all the stuff you were watching on *Top of the Pops*,” Def Leppard bassist and co-founder Rick Savage recently [told](#) *Billboard*.

“It was joyful to do,” frontman Joe Elliott beamed of the new album.

That exuberance is translating to radio, where programmers playing “Kick” are praising the latest entry in Def Leppard’s catalog.

“It was love at first listen,” says Robyn Lane, music director/assistant program director at WRAT (95.9 The Rat) Monmouth, N.J. The station played the song 12 times in the week ending April 3, making it WRAT’s 10th-most-played title in that span, according to Luminate, formerly MRC Data. “It’s anthemic and such a great send-up to T. Rex and [its leader] Marc Bolan. Our listeners love it, and I’m thrilled for Def Leppard at this stage of their career.”

In addition to the song’s arrival and the new album’s pending release, Def Leppard is set to launch The Stadium Tour with Mötley Crüe and guests Poison and Joan Jett June 16 in Atlanta. The 36-date trek is due to wrap Sept. 9 in Las Vegas; it was originally scheduled for 2020 before being postponed (again in 2021) because of COVID-19.

Notes WRAT pd Carl Craft, with Def Leppard shows at Citi Field in Flushing, N.Y., and Citizens Bank Park in Philadelphia June 24 and 25, respectively, “The tour gives us a chance to tie in a few talking points promotionally with one really catchy song. Win-win.”

“Kick” is a “stadium anthem, and we were about to go into stadiums,” Elliott told *Billboard*. “We didn’t write it for that reason, but [guitarist] Phil [Collen]’s always trying to write the next ‘Sugar’ or ‘We Will Rock You’ or ‘I Love Rock ‘N’ Roll.’ We all are, but he actually came up with one.”

“It’s got that glam rock feel, that hand-clap groove, big vocals,” Collen mused. “It was just a no-brainer. It was not only that it’s got to be on the album, it’s got to be the first single, as well.”

“It’s another lyrically catchy, fun-filled, crunchy party anthem,” says Chris Chaos, WCLG (100.1/102.3) Morgantown, W. Va., pd. The station spun “Kick” 14 times in the tracking week.

“The new Def Leppard single was worth the wait,” asserts Terrie Carr, pd of WDHA (105.5) Morristown, N.J., which gave “Kick” 12 plays last week. She cites the song’s

“infectious, fresh-but-familiar retro groove, [which] proves the band still rocks, with its influences marching front and center for a big, chunky hook. Listener reaction has been ‘feel-good earworm.’ So glad the Lep is back!”

“Good to have them back on the air,” echoes Andy Austin, pd of WHXR (106.3 The Bone) Portland, Maine, which led all Mainstream Rock Airplay reporters with 24 plays for “Kick” in the tracking week. The song “sounds fresh and vital. Great melody.

“Times change, trends do what they will, but there’s no denying a classic Def Leppard track.” **B**

# Burning Man’s Robot Heart Art Car Will Make Its First Off-Playa Appearance In New York

BY KATIE BAIN

**W**hile the Robot Heart art car has been pumping out beats at Burning Man since 2008, the bus has never played music to audiences outside of the desert event.

That changes later in April, when Robot Heart — a 1972 Ipswitch Bus outfitted with a world class sound system — will be the nexus of two-day festival Fare Forward. Taking place at Central Park’s Wollman Rink in New York City on April 30-May 1, the event will feature music from Robot Heart regulars including Francesca Lombardo, Dill, Behrouz, Guy Laliberté, Acid Pauli, along with The Illustrious Blacks, British legends Cymande, Canadian folk band The Weather Station and more. Fare Forward will also include live art and food from a variety of globally known chefs.

The weekend will mark the first time in 42 years that Wollman Rink — the Park’s ice

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skating rink in the fall and winter — will host live music. Artists who've previously played the space include Carly Simon, The Beach Boys, Ray Charles, Led Zeppelin, Neil Young, Fleetwood Mac, The Doors, The Eagles, Bob Marley, Aerosmith and many more.

The weekend will also mark the May 1 birthday of Robot Heart's late founder George Mueller, who [died suddenly](#) last year at age 50. Organizers intend for Fare Forward to take place in others cities around the U.S. and beyond, with Robot Heart also of course planning to be back at Burning Man 2022, which happens in Nevada's Black Rock Desert Aug. 28-Sept. 5.

The 18+ event will happen from 2-10 p.m. over the two days. Fare Forward tickets are \$250, with a portion of funds raised going to New York's City Parks Foundation and a scholarship at a music or arts school. The event is hosted by Robot Heart Foundation, a 501c3 organization supporting artists and the arts by creating and funding projects.

In other art car news, another star Burning Man art car, Mayan Warrior, is going on a [cross-country tour](#) starting in June. 📺

## Here's the Date of the 2022 Primetime Emmy Awards

BY PAUL GREIN

**T**he 74th [Primetime Emmy Awards](#) are scheduled for Monday, Sept. 12, on NBC. This will be the show's first time on NBC since September 2018, when it was hosted by Michael Che and Colin Hanks, the hosts of *Saturday Night Live*'s flagship Weekend Update segment.

The show rotates among the four major networks. Last year's show aired on CBS in September. It was hosted by Cedric the Entertainer, the star of that network's sitcom *The Neighborhood* and was held outdoors at the Event Deck at L.A. Live in Los Angeles.

The show's last edition before the pandemic began was held indoors at the Microsoft Theatre in Los Angeles in September 2019.

This year's host and venue have yet to be announced.

The [Emmys](#) will air live coast-to-coast from 8 p.m. to 11 p.m. ET/5 p.m. to 8 p.m. PT, rather than airing three hours later on the West Coast. This is a growing trend among major award shows. The Oscars and Grammys also air live coast-to-coast.

The 2022 Creative Arts Emmy Awards ceremonies are set for Saturday, Sept. 3, and Sunday, Sept. 4. An edited presentation will be broadcast on Saturday, Sept. 10 at 8 p.m. ET/PT on FXX. (This show will be taped-delayed on the West Coast).

Nominations for the 74th Primetime Emmy Awards will be announced on Tuesday, July 12. 📺

## Machine Gun Kelly Breaks Record for Most Career Hits for a Soloist on Hot Rock & Alternative Songs Chart

BY XANDER ZELLNER

**M**achine Gun Kelly scores his second No. 1 on *Billboard's* [Top Rock Albums](#) chart (dated April 9), as *Mainstream Sellout* launches at No. 1 with 93,000 equivalent album units earned in the March 25-31 tracking week, according to Luminate, formerly MRC Data.

The set follows his 2020 effort *Tickets to My Downfall*, which spent 13 weeks at No. 1 on Top Rock Albums beginning that October — the fifth-longest reign in the chart's history.

As the LP arrives atop the tally, Machine

Gun Kelly sends 14 of its songs onto the latest [Hot Rock & Alternative Songs](#) chart, tying his personal weekly best. Here's a recap (all are debuts except where noted):

Rank, Title

No. 5, "Make Up Sex," with blackbear

No. 6, "Maybe," with Bring Me the Horizon (up from No. 11; new high)

No. 10, "Emo Girl," with WILLOW (up from No. 15; peaked at No. 9)

No. 11, "Ay!," with Lil Wayne (up from No. 14; peaked at No. 8)

No. 15, "Drug Dealer," feat. Lil Wayne

No. 16, "Fake Love Don't Last," with iann dior

No. 17, "Die in California," feat. Gunna, Young Thug & Landon Barker

No. 19, "God Save Me"

No. 20, "Twin Flame"

No. 22, "Born With Horns"

No. 23, "5150"

No. 25, "Mainstream Sellout"

No. 26, "Sid & Nancy"

No. 32, "WW4"

Machine Gun Kelly first charted 14 songs on Hot Rock & Alternative Songs concurrent with the chart start of *Tickets to My Downfall*. Linkin Park holds the record for the most simultaneous chart entries, with 23 on the Aug. 12, 2017, ranking, following the death of lead singer Chester Bennington.

The 11 debuts on the latest list bring Machine Gun Kelly's career total to 45 entries on Hot Rock & Alternative Songs — the most among soloists and second overall only to Imagine Dragons (61) since the chart began in 2009. This week alone, he surpasses Twenty One Pilots (44), Coldplay (43), The Lumineers (41), Mumford & Sons (37), Lana Del Rey (the prior record-holder among soloists with 36), Linkin Park (also 36), Blink-182 (35) and John Mayer (34, previously the most among solo males).

Of Machine Gun Kelly's 45 Hot Rock & Alternative Songs hits, 13 have reached the top 10, the most among solo males. Overall, he boasts the fifth-most top 10s, after Imagine Dragons (21), Taylor Swift (18), Coldplay and Twenty One Pilots (16 each).

Machine Gun Kelly first appeared on Hot Rock & Alternative Songs in 2013, as featured on Sleeping With Sirens' "Alone."

As previously reported, *Mainstream Sell-*

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out [soars in](#) as Machine Gun Kelly's second No. 1, after *Tickets to My Downfall*, on the all-genre [Billboard 200](#). He also [crowns](#) the Billboard Artist 100 for a second frame. [B](#)

## Mammoth WVH Cancels 6 Shows After Band & Crew Members Test Positive for COVID-19

BY JUDE ZHU

**R**ock band [Mammoth WVH](#) announced on Wednesday (April 6) that they have canceled their six remaining performances on the [Young Guns Tour](#) because band and crew members tested positive for COVID-19. Their co-headliner, [Dirty Honey](#), will continue the tour on their own, starting from tonight's show at The Ritz in Raleigh, N.C.

Mammoth WVH is the solo project of [Wolfgang Van Halen](#), the ex-bassist of the band [Van Halen](#) and son of the late guitarist [Eddie Van Halen](#). In an Instagram post on April 5, Van Halen said that after spending a weekend in Las Vegas for the Grammys, where his single "Distance" was nominated for best rock song, he reunited with his band in North Carolina to pick up the Young Guns Tour. The crew took COVID-19 tests to re-establish the social bubble, but some band and crew members who didn't travel with him tested positive.

"With only 6 shows left in the tour, it breaks my heart that we unfortunately won't be able to continue," Van Halen wrote. "Mammoth WVH will do our very best to make up the dates that we missed to the fans in those markets in the future."

He added that he himself has taken both rapid and PCR tests for the last five days and tested negative, and that he continues to test negative for the coronavirus.

According to a press release, refunds

will be available at point of purchase for ticket holders.

Mammoth WVH released their eponymous debut album last year, with Van Halen on vocals and all instruments. A personal album that bears heavy influence from the old Van Halen, *Mammoth WVH* was met with positive reviews and [topped Billboard's Top Hard Rock Albums](#) and Top Rock Albums charts. The band is scheduled to return on tour in support of this album later this month.

See Van Halen's announcement below: [B](#)

## The Head and the Heart Top Adult Alternative Airplay Chart With 'Virginia'

BY XANDER ZELLNER

**T**he Head and the Heart achieve their fourth No. 1 on *Billboard's Adult Alternative Airplay* chart (dated April 9), as "Virginia (Wind in the Night)" breezes to the summit.

The song reigns with a 13% gain in plays in the March 28-April 3 tracking week, according to Luminate, formerly MRC Data.

The Head and the Heart, which formed in Seattle in 2009, first led Adult Alternative Airplay for two weeks in 2011 with its breakthrough single and first entry, "Lost in My Mind." The act returned to the top with its eight-week leader "All We Ever Knew" in 2014 and one-week No. 1 "Missed Connection" in June 2019.

"Virginia" previously became the group's 12th entry on the chart, and its 10th top 10.

Elsewhere, "Virginia" rises 20-19 on the all-rock-format audience-based Rock & Alternative Airplay chart (1.6 million impressions, up 7%) and 28-25 on Alternative Airplay.

"Virginia" is slated to appear on the The Head and the Heart's fifth LP, *Every Shade of Blue*, due April 29. [B](#)

## Lin-Manuel Miranda, Greg Kurstin Reach New Milestones on Hot 100 Songwriters, Producers Charts

BY XANDER ZELLNER

**L**in-Manuel Miranda tallies a 12th week at No. 1 on *Billboard's* Hot 100 Songwriters chart (dated April 9), continuing his command thanks to the success of multiple hits from the *Encanto* soundtrack.

Miranda lands five songwriting credits on the latest [Billboard Hot 100](#), all via *Encanto*. Notably, Miranda is credited as the only songwriter on all five tracks, helping boost his points total on Hot 100 Songwriters.

Leading his haul is former five-week Hot 100 No. 1 "We Don't Talk About Bruno," at No. 8. Here's a full recap:

Rank, Artist Billing, Title

No. 8, Carolina Gaitán, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz & *Encanto* Cast, "We Don't Talk About Bruno" (peaked at No. 1 for five weeks)

No. 39, Jessica Darrow, "Surface Pressure" (No. 8 peak)

No. 60, Stephanie Beatriz, Olga Merediz & *Encanto* Cast, "The Family Madrigal" (No. 20 peak)

No. 65, Sebastian Yatra, "Dos Oruguitas" (No. 36 peak)

No. 76, Diane Guerrero & Stephanie Beatriz, "What Else Can I Do?" (No. 27 peak)

With his 12th week at No. 1, Miranda ties Finneas for the third-most weeks spent atop the Hot 100 Songwriters chart, dating to its launch in 2019. Olivia Rodrigo has led the longest – 22 weeks – followed by late holiday hitmaker Johnny Marks (14).

"We Don't Talk About Bruno" is the

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longest leading Hot 100 No. 1 from a Disney film, and as of the latest April 9-dated chart, it now holds the distinction as the [top Disney Hot 100 hit](#) in the chart's history, per *Billboard's* Greatest of All Time methodology.


Elsewhere, Glass Animals frontman Dave Bayley spends a 50th week in the Hot 100 Songwriters top 10, placing at No. 2, thanks to "Heat Waves," which he solely wrote, as the track tops the Hot 100 for a [fifth week](#).

Plus, 15-year-old Latin singer Yahritza Martinez debuts at No. 7 on Hot 100 Songwriters, as Yahritza y Su Esencia's "Soy El Unico" [soars in at No. 20](#) on the Hot 100 and No. 1 on Hot Latin Songs. The song, whose profile has surged on TikTok, arrives as the highest charting regional Mexican entry ever on the Hot 100.

On Hot 100 Producers, Greg Kurstin returns to No. 1 for a 14th total week on top, thanks to four production credits on the Hot 100. Here's a rundown:

- Rank, Artist Billing, Title
- No. 12, Adele, "Easy on Me"
- No. 44, Tate McRae, "She's All I Wanna Be"
- No. 52, Maren Morris, "Circles Around This Town"
- No. 80, Tate McRae, "Chaotic"
- Kurstin breaks out of a tie with Joey Moi for the third-most weeks spent at No. 1 on Hot 100 Producers, after Dan Nigro (27) and Louis Bell (17).

The weekly Hot 100 Songwriters and Hot 100 Producers charts are based on total points accrued by a songwriter and producer, respectively, for each attributed song that appears on the Hot 100; plus, genre-based songwriter and producer charts follow the same methodology based on corresponding "Hot"-named genre charts. As with *Billboard's* yearly recaps, multiple writers or producers split points for each song equally (and the dividing of points will lead to occasional ties on rankings).

The full Hot 100 Songwriters and Hot 100 Producers charts, in addition to the full genre rankings, can be found on *Billboard*. 

## Daddy Yankee's 'Legendaddy' Debuts at No. 1 on Top Latin Albums Chart, Top 10 on Billboard 200

BY PAMELA BUSTIOS

**D**addy Yankee bags his seventh No. 1 on *Billboard's* [Top Latin Albums](#) chart as *Legendaddy* debuts at No. 1 on the April 9-dated ranking. The 19-track set, released March 25 via El Cartel/Republic, stands out as his first album in over 10 years and is set to be a farewell celebration of his 32-year musical career.

Streaming powers the majority of the *Legendaddy's* first-week activity. Just under 27,000 units stem from streaming equivalent album units, 2,000 comprise traditional album sales, while the remaining units derive from track equivalent album units.

The Top Latin Albums chart ranks the most popular Latin albums of the week in the U.S. based on multimetric consumption as measured in equivalent album units. Units comprise album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA). Each unit equals one album sale, or 3,750 ad-supported or 1,250 paid/subscription on-demand official audio and video streams generated by songs from an album.

**Largest Sales Week for a Latin Album in 2022:** *Legendaddy* starts with 29,000 equivalent album units earned in the U.S. in the week ending March 31, according to Luminate, formerly MRC Data. That's the largest week in terms of units earned this year for any Latin album, ahead of Bad Bunny's *YHLQMDLG* which logged 22,000 units on the April 2-dated survey.

**Best Opening Week Among Latin Albums in 2022:** With 29,000 in its opening

week, *Legendaddy* boats the best starting week in terms of overall units among all Latin albums which have debuted in 2022. It bests Rosalía's *Motomami* which generated 17,000 units in its debut week (April 2-dated ranking) and the 14,000 units of Bad Bunny's *Anniversary Trilogy* (Jan. 15-dated recap).

**Second-Largest Streaming Week in Over a Year:** Of *Legendaddy's* 29,000 equivalent album units, SEA units comprise 27,000 units—equaling 38.50 million on-demand streams from the set's tracks. That's the second-largest streaming week since Bad Bunny's *El Último Tour Del Mundo* logged 30,000 SEA units (a total of 45.1 million on-demand streams of the set's songs) on the chart dated Jan. 16, 2020.

*Legendaddy* is Daddy Yankee's first No. 1 on Top Latin Albums in almost a decade. He last ruled with the two-week champ *Prestige* in 2012. In between he posted one top 10: *King Daddy* (No. 7 high) in Nov. 2013.

The set concurrently opens at No. 8 on *Billboard* 200, the Puerto Rican's highest charting album there. He's charted one other top 10, the No. 9-peaking *El Cartel: The Big Boss* in 2007.

As *Legendaddy* arrives, 12 songs from the album debut on [Hot Latin Songs](#), which blends airplay, streaming data, and digital sales, led by "X Última Vez," with Bad Bunny at No. 6. The song traces its start to 6.51 million U.S. streams earned in the week ending March 31. It also benefits from 700 sales downloads, which prompts a No. 11 debut on Latin Digital Song Sales.

Here is a summary of *Legendaddy's* 12 songs on Hot Latin Songs:

- No. 6, "X Última Vez," with Bad Bunny
- No. 13, "Remix"
- No. 19, "Rumbatón"
- No. 21, "Agua"
- No. 23, "Hot," with Pitbull
- No. 24, "Para Siempre," with Sech
- No. 28, "Pasatiempo," with Myke Towers
- No. 32, "Zona del Perreo," with Natti Natasha & Becky G
- No. 33, "Bombón," El Alfa & Lil Jon
- No. 38, "Uno Quitao y Otro Puesto"
- No. 39, "Campeón"
- No. 45, "El Abusador del Abusador" 

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# INXS Kick Another Goal With 'The Very Best'

BY LARS BRANDLE

**I**NXS [kick](#) another chart milestone with *The Very Best*, the Australian alternative rock band's career retrospective.

On the latest ARIA Albums Chart, the best-of its enters week 375 in the Top 50, and a whopping 500 non-consecutive weeks in the Top 100. The 20-song set lifts 60-49, on the national survey for the week of [April 4, 2022](#).

The 500-week feat "is an absolutely phenomenal achievement, even if you happen to be one of the greatest and most iconic bands Australia has ever seen," comments Anna-belle Herd, CEO of ARIA, in a statement.

"500 weeks is an incredible honor and just shows the appreciation of such an incredible album," adds Andrew Daw, executive VP, international marketing at UMe, Universal Music Group's global catalog company. The presence of the band's late manager [Chris Murphy](#) "is always felt on all INXS projects, and we are proud to passionately continue his work," he continues.

Released in [2011](#), the hits collection features such classics as "Never Tear Us Apart," "Original Sin" and "What You Need." Along the way, the collection ruled the national tally for seven weeks, came in at No. 1 on ARIA's [End Of Decade Australian Albums Chart](#) and, in November 2020, was awarded ARIA "Diamond" [status](#), for combined sales in-excess of 500,000 in Australia.

With the latest milestone in the books, Herd thanks the band for "their enormous contribution to the Australian recording industry."

INXS' contribution continues to grow. Across a 45-year career, the new wave legends sold over 60 million record sales worldwide, according to their label, Petrol, and bagged No. 1s on both sides of the Atlantic.

Formed in Perth, Australia and led by the

charismatic Michael Hutchence, the rockers scored six U.K. top 10 albums (including a No. 1 with *Welcome To Wherever You Are* from 1992) and five U.S. top 20 albums. At the peak of their powers in the late 1980s and early-to-mid 1990s, INXS was one of the biggest stadium acts on earth.

To celebrate the new milestone, the act releases a special "500 Weeks" [t-shirt](#). And for another milestone, the 35th anniversary of *Kick*, a special immersive audio edition on [Apple Music](#).

Giles Martin, the British-born music producer, composer and arranger, and son of the late, great **Beatles** producer George Martin, helms the new *Kick* ATMOS version.

Martin was tapped by INXS [in 2018](#) to creative duties as executive music director, on projects such as this.

"We are thrilled to partner with our good friend and world renowned producer Giles Martin once again, he is an expert in the world of spatial audio and I believe he has taken *Kick* to an exciting new dimension 35 years on," INXS guitarist Tim Farriss says in a statement to *Billboard*.

"Hearing every intricate detail in the immersive mix, took us back to when we first recorded the album live in the studio, it's like listening to it for the very first time! It's a 'must-have' addition to the original mixes by Bob Clearmountain and Chris Thomas."

*Kick* went on to become the group's highest and longest-charting album in the U.S., with a peak of No. 3 on the Billboard 200. It remained on the chart for 81 weeks, and four of its singles – 'New Sensation,' 'Never Tear Us Apart,' 'Devil Inside' and the No. 1 'Need You Tonight' – cracked the Top 10.

Though INXS called time on touring several years ago, the surviving band members continue to add new chapters to the band's story.

In recent times, the musicians and their late frontman have been the subject of documentaries, docudramas, and their works soundtracked the short film *Original Sin – The 7 Sins*.

INXS was inducted into the ARIA Hall of Fame in 2001, four years after the death of Hutchence, aged 37. The band has been eligible for induction into the Rock And Roll

Hall of Fame since 2006, though, to date, their name hasn't been called. Many argue that it's [long overdue](#). 📺

## 'We Don't Talk About Bruno' From 'Encanto' Now Tops Billboard's Greatest of All Time Disney Songs Chart Ranking

BY ANDREW UNTERBERGER

**T**he Disney soundtrack canon officially has its first new addition of the 2020s, thanks to the accompanying set to the breakout hit animated film *Encanto*. The soundtrack [first topped](#) the Billboard 200 albums chart dated Jan. 15, while also notching a pair of top 10 hits on the Billboard Hot 100, the [Lin-Manuel Miranda](#)-penned "We Don't Talk About Bruno" (credited to Carolina Gaitán, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz and the *Encanto* Cast) and "Surface Pressure" (Jessica Darrow) – with "Bruno" becoming the first song from an animated Disney film to [hit No. 1](#) since 1993 (on the chart dated Feb. 5).

But where do the two huge hits (along with other charting songs from *Encanto*) rank among the biggest-ever hits from animated Disney films on the Hot 100, including classics from '90s Golden Age blockbusters *Aladdin*, *The Lion King* and *Beauty and the Beast*, as well as more recent favorites from 2010s hits *Frozen* and *Moana*? Enter *Billboard's* Greatest of All Time Disney songs ranking – the 30 biggest hits from animated Disney movies in Hot 100 history – which is now led by "We Don't Talk

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About Bruno.”

“Bruno” tops the listing after having spent five straight weeks at No. 1 on the Hot 100 this winter — most recently on the chart dated March 5 — which is the longest any hit from an animated Disney movie has spent atop the chart. (The song currently ranks at No. 8, on the Hot 100 dated April 9, with a total of 14 weeks spent on the chart thus far.)

It’s the highest of seven songs from *Encanto* to appear on the ranking: “Surface Pressure” appears below it at No. 7 (having hit No. 8 on the Feb. 12-dated Hot 100), followed by “The Family Madrigal” (Stephanie Beatriz, Olga Merediz & *Encanto* Cast, which peaked at No. 20 on the Hot 100 dated Feb. 5) at No. 12, “What Else Can I Do?” (Diane Guerrero & Stephanie Beatriz, a Hot 100 peak of No. 27) at No. 14, “Dos Oruguitas” (Sebastian Yatra, No. 36) at No. 17, “Waiting on a Miracle” (Stephanie Beatriz, No. 48) at No. 21 and “All of You” (Stephanie Beatriz, Olga Merediz, John Leguizamo, Adassa, Maluma & *Encanto* Cast, No. 71) at No. 27.

“This is great news because it shows the power, the colors and how much Latin culture means to the world. It invites people to create and talk about diversity — the chachachá rhythm on which the song is built is proof of that,” says Colombian singer and actor Mauro Castillo, who voices Felix in *Encanto* and performed his part of “Bruno” at the Academy Awards in March. “For me, as an artist, it is a huge step in my career, and as an Afro Colombian it is one more step towards inclusion. Productions like this one help show a bigger picture of who we are as a nation. As Colombians we have the possibility of writing thousands of stories based on our resilience.”

Just behind “Bruno” on the Disney GOAT ranking now is “Can You Feel the Love Tonight,” Elton John’s recording of the love theme from the 1994 Disney epic *The Lion King*. The song spent 26 weeks on the Hot 100 and peaked at No. 4, while helping the accompanying soundtrack top the Billboard 200 for 10 weeks and eventually earn a diamond certification from the RIAA. Below that is another romantic ballad from the ’90s: “A Whole New World (Aladdin’s

Theme),” performed by Peabo Bryson and Regina Belle, which became the first (and until this February, only) song from an animated Disney movie to top the Hot 100, in early 1993.

The highest-ranking song from the first 20 years of the 20th century is Idina Menzel’s rendition of “Let It Go,” from *Frozen*, at No. 4. Menzel’s version of the song reached No. 5 on the Hot 100 in 2014 — while pop star Demi Lovato’s re-recording of the megaballad also reached the top 40, hitting No. 38. (Lovato’s version of the song now ranks at No. 13 on our listing.) *Moana*, from 2016, also sees its main theme represented by a pair of recordings on our list, with Auli’i Cravalho’s version of “How Far I’ll Go” now landing at No. 15 and Alessia Cara’s rendition falling in at No. 20.

In addition to the *Encanto* songs, our GOAT Disney Songs Chart now includes an even newer entry from the 2020s: “Nobody Like U,” by the fictional boy band 4\*TOWN, from March’s Pixar co-production *Turning Red*, which now lands at No. 27 on our listing. The song, written and produced by [recent Oscar winners](#) Billie Eilish and Finneas O’Connell, ranks at No. 49 on this week’s Hot 100, after debuting at No. 51 the previous week.

Take a look at our complete Greatest of All Time Disney songs ranking below, which we’ll update as the *Encanto* and *Turning Red* songs continue to grow.

Billboard’s Greatest of All Time Disney Songs Chart  
*Rank, Title, Artist, Movie, Hot 100 Peak Position/Year*

1. “We Don’t Talk About Bruno,” Carolina Gaitán, Mauro Castillo, Adassa, Rhenzy Feliz, Diane Guerrero, Stephanie Beatriz & *Encanto* Cast, *Encanto* (No. 1, 2022)
2. “Can You Feel the Love Tonight,” Elton John, *The Lion King* (No. 4, 1994)
3. “A Whole New World (Aladdin’s Theme),” Peabo Bryson & Regina Belle, *Aladdin* (No. 1, one week, 1993)
4. “Let It Go,” Idina Menzel, *Frozen* (No. 5, 2014)
5. “Colors of the Wind,” Vanessa Williams, *Pocahontas* (No. 4, 1995)
6. “Beauty and the Beast,” Celine Dion & Peabo Bryson, *Beauty and the Beast* (No. 9,

1992)

7. “Surface Pressure,” Jessica Darrow, *Encanto* (No. 8, 2022)
8. “Circle of Life,” Elton John, *The Lion King* (No. 18, 1994)
9. “Go the Distance,” Michael Bolton, *Hercules* (No. 24, 1997)
10. “You’ll Be in My Heart,” Phil Collins, *Tarzan* (No. 21, 1999)
11. “Someday,” All-4-One, *The Hunchback of Notre Dame* (No. 30, 1996)
12. “The Family Madrigal,” Stephanie Beatriz, Olga Merediz & *Encanto* Cast, *Encanto* (No. 20, 2022)
13. “Let It Go,” Demi Lovato, *Frozen* (No. 38, 2014)
14. “What Else Can I Do?,” Diane Guerrero & Stephanie Beatriz, *Encanto* (No. 27, 2022)
15. “How Far I’ll Go,” Auli’i Cravalho, *Moana* (No. 41, 2017)
16. “Do You Want to Build a Snowman?,” Kristen Bell, Agatha Lee Monn & Katie Lopez, *Frozen* (No. 51, 2014)
17. “Dos Oruguitas,” Sebastian Yatra, *Encanto* (No. 36, 2022)
18. “Little Wonders,” Rob Thomas, *Meet the Robinsons* (No. 58, 2007)
19. “For the First Time in Forever,” Kristen Bell & Idina Menzel, *Frozen* (No. 57, 2014)
20. “How Far I’ll Go,” Alessia Cara, *Moana* (No. 56, 2017)
21. “Waiting on a Miracle,” Stephanie Beatriz, *Encanto* (No. 48, 2022)
22. “Into the Unknown,” Idina Menzel & AURORA, *Frozen II* (No. 46, 2019)
23. “Try Everything,” Shakira, *Zootopia* (No. 63, 2016)
24. “You’re Welcome,” Dwayne Johnson, *Moana* (No. 65, 2017)
25. “Immortals,” Fall Out Boy, *Big Hero 6* (No. 72, 2015)
26. “All of You,” Stephanie Beatriz, Olga Merediz, John Leguizamo, Adassa, Maluma & *Encanto* Cast, *Encanto* (No. 71, 2022)
27. “Nobody Like U,” 4\*TOWN, *Turning Red* (No. 49, 2022)
28. “Love Is an Open Door,” Kristen Bell & Santino Fontana, *Frozen* (No. 49, 2014)
29. “Show Yourself,” Idina Menzel & Evan Rachel Wood, *Frozen II* (No. 70, 2019)
30. “We Know the Way,” Opetia Foa’i & Lin-Manuel Miranda, *Moana* (No. 93, 2016)

Billboard’s Greatest of All-Time Disney

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songs ranking is based on weekly performance on the Hot 100 (from its inception on Aug. 4, 1958, through April 9, 2022) and comprises songs that appear in theatrically-released films via Walt Disney Animation Studios. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower spots earning the least. Due to changes in chart methodology over the years, eras are weighted differently to account for chart turnover rates during various periods. Songs are ranked based on a formula blending performance, as outlined above.

*Additional reporting by Leila Cobo.* 

## Snow Man's 'Brother Beat' Rules Japan Hot 100

BY BILLBOARD JAPAN

**S**now Man's "Brother Beat" shoots to No. 1 on this week's [Billboard Japan Hot 100](#), dated April 6.

The nine-member Johnny's boy band's sixth single sold 809,082 copies in its first week to rule physical sales, while also dominating look-ups, radio airplay, and video views this week. After the music video for "Brother Beat" was released on March 2 and the dance practice video on March 9, the track debuted at No. 1 for the metric and has maintained momentum for five weeks (No. 1, No. 2, No. 2, No. 2, and back at No. 1 this week). The track is featured as the theme of the movie *Osomatsu-san*, which stars all the members, and the highly anticipated CD single follows the movie's March 25 theatrical release. The single sold more copies in its first week than the group's previous single "Secret Touch" (750,618), capturing the biggest week of 2022 for any single in [Japan](#).

"Classic-style" J-pop boy band AXXX1S (pronounced "axis") launches at No. 9 on this week's Japan Hot 100 with its latest single "Special Force." The single sold 58,212

copies in its first week and came in at No. 2 for sales, but couldn't add up enough points in the other metrics to mark a higher debut.

The [Billboard Japan](#) Hot 100 combines physical and digital sales, audio streams, radio airplay, Twitter mentions, YouTube and GYAO! video views, Gracenote look-ups and karaoke data.

Check out the full Billboard Japan Hot 100 chart, tallying the week from March 28 to April 3, [here](#). 

## Matthew Broderick Tests Positive for COVID, Will Miss Broadway Performances of 'Plaza Suite'

BY TRILBY BERESFORD

**M**atthew Broderick has tested positive for [COVID-19](#) and will miss Tuesday's (April 5) Broadway performance of [Plaza Suite](#) at the Hudson Theatre.

A spokesperson for the production confirmed the diagnosis to *The Hollywood Reporter*, writing in a statement that the actor received the result "before today's performance of *Plaza Suite*, despite strict adherence to COVID safety protocols." They clarified that a second test confirmed the diagnosis.

Performances will continue, with Broderick expected to return to the show on Friday, April 15. "Everybody wishes him a speedy recovery," the statement read.

The actor's wife and *Plaza Suite* co-star, Sarah Jessica Parker, tested negative and will perform this evening. According to [Playbill](#), Parker will perform opposite Broderick's standby, Tony winner Michael McGrath.

Director John Benjamin Hickey helms the

revival of Neil Simon's 1968 comedy that explores themes of love and marriage. The cast also includes Danny Bolero, Molly Ranson and Cesar J. Romero.

The production began its limited engagement at the Hudson Theatre on Feb. 25, with strict COVID-19 safety requirements in place.

Other Broadway productions to be recently affected by COVID-19 include *Macbeth*, which is dark through Thursday after [Daniel Craig and additional members](#) of the company tested positive.

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