

### INSIDE

- A New 'Mid-Beginning' For Touring?
- Blockbuster Ticket Sales Are Expected to Continue Through 2023 — and Beyond
- Elton John Nears \$900M in Final Days of Farewell Tour
- Rock Still Rules Touring, But Latin Is Gaining Fast
- Gen Z Is Drinking Less, and Clubs Aren't Thrilled
- Fort Worth's Dickies Arena Proves There's Room for One More in the Lone Star State
- Morgan Wallen's One Night Tour Is Breaking New Ground for Country Music

## Harry Styles Edges Out Elton John & Coldplay to Dominate Midyear Boxscore Charts

BY ERIC FRANKENBERG

**Harry Styles** has been a constant presence on *Billboard's* Top Tours chart, especially since the post-pandemic return of live music. He was No. 3 on 2021's abridged year-end ranking, No. 21 on 2022's midyear list and finished at No. 4 on that year's overall tally. In between and since then, he has appeared on 13 monthly charts, including 10 top five appearances and three at No. 2. Now, finally, he takes his place atop the heap, dominating the 2023 midyear chart.

According to figures reported to Billboard Boxscore, Styles' Love on Tour trek grossed \$138.6 million and sold 1.2 million tickets across 38 shows between Nov. 1, 2022, and April 30, 2023. That puts him at No. 1 on both Top Tours (ranked by gross revenue) and Top Ticket Sales (ranked by paid attendance).

Though this is Styles' first solo appearance at No. 1 on Top Tours, he has reached the summit before as a member of **One Direction**. The five-member global sensation topped the 2014 year-end list and the 2015 midyear chart.

As Styles' consistent chart presence indicates, his midyear triumph is the result of a constant grind, with

the pop star road warrior making his way to the top at a pivotal moment in the two-year tour. The Love on Tour run was long delayed (pandemic-affected tours continue to appear on the Boxscore charts) but built upon the successful tours behind both 2019's *Fine Line* and 2022's *Harry's House*.

Styles' win is also an example of Boxscore's global reach, as the artist's chart totals include shows in California, Central and South America, Australia and Asia.

Styles began the tracking period with the back half of 12 shows at the Kia Forum in Inglewood, Calif. (The first half were in October, which counted toward the 2022 year-end rankings.) He returned for three additional dates at the venue in January that were rescheduled from November, completing a \$47.8 million haul over 15 concerts at the Los Angeles-area arena. Of that total, \$28.9 million goes toward the 2023 charts, placing Styles at No. 3 on Top Boxscores.

From mid-November to mid-December, Styles played 14 shows in Mexico and South America, adding \$40.4 million and 546,000 tickets. Then, follow-

(continued)



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ing his final return to California (the three last Kia Forum shows, as well as two at the Acrisure Arena in Palm Desert, Calif.), he swept through Australian stadiums, earning \$47.6 million from 373,000 tickets sold.

Those legs include three appearances on Top Boxscores, at Nos. 15 (\$16.4 million; Accor Stadium, Sydney; March 3-4), 20 (\$15 million; Marvel Stadium, Melbourne; Feb. 24-25) and 27 (\$11.1 million; Allianz Parque, São Paulo; Dec. 6, 13-14).

Finally, Styles played six shows in Asia, adding \$16.1 million and 122,000 tickets to his totals.

On Top Ticket Sales, **Coldplay** joins Styles as the only other act to sell over a million tickets during the tracking period. Coldplay's 1.11 million tickets fall 9% short of Styles' 1.22 million.

But on Top Tours, the margins are even thinner. Styles' \$138.6 million barely defends his title against **Elton John's** late-surgingly total of \$138.2 million, maintaining a lead of just 0.3% over his fellow Brit. Like Styles, John has been a consistent player on *Billboard's* monthly, midyear and year-end Boxscore charts since the launch of his Farewell Yellow Brick Road Tour. Notably, he was No. 1 on the midyear rankings for 2019 and 2020 and has topped seven monthly listings, which is more than any other act.

The presence of pop/rock British acts from last year's Boxscore charts doesn't end with Styles and John. Coldplay and

**Ed Sheeran**, who come in at Nos. 3 and 4, respectively, on the midyear list, were Nos. 5 and 3, respectively, on last year's recap. The only other act in last year's top five was **Bad Bunny**, who winds up at No. 6 on the midyear chart, bumped by fellow Cárdenas Marketing Network artist **Daddy Yankee**.

Carryover from one year-end chart to the next is common, as major tours often continue beyond *Billboard's* cutoff date of Oct. 31/Nov. 1. Further, tours are also blurring the lines of traditional album cycles, carrying on beyond a typical one-year span. Styles' Love on Tour run has spanned the release of two albums, while Sheeran's Mathematics Tour began as support for 2021's *(Equals)* and continues following the release of *(Subtract)* in May.

Those blurred lines disappear, however, for **Taylor Swift's** The Eras Tour, which is celebrating her entire discography rather than focusing on last year's chart-topping *Midnights*. Launching in mid-March and continuing through the summer, the trek will likely crash the year-end rankings with other summer tentpole tours.

But Styles won't fade away. While Love on Tour became one of Boxscore's highest-grossing treks of all time in May, 30 shows still remain — and he'll play stadiums in Europe before wrapping July 22 in Italy, perhaps on his way to a \$500 million finish. **■**

## A New 'Mid-Beginning' For Touring?

BY DAVE BROOKS

**B**ILLBOARD'S MIDYEAR REPORTS ARE IN, and once again, the box-office ticket sales data voluntarily submitted by promoters and venues shows continued growth in the top tier of tours.

This year's numbers are a strong signal of strength in the post-pandemic concert business. Still, a more in-depth look shows that the business may also have to adjust the way it looks at the touring calendar.

For much of the history of the concert business, touring schedules were planned around the calendar year: Outdoor tours launched in spring, hit their high mark in summer and wrapped up in autumn, coming off the road just as winter began. But the growth of the indoor arena business — and growing importance of international markets — has upended the traditional touring calendar, in turn affecting how information from reporting tools like the midyear Boxscore reports is used.

"The idea of touring year-round was once revolutionary," says **Gregg Perloff** with

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# Top Tours

Artist	Gross	Attendance	No. Of Shows	Artist	Gross	Attendance	No. Of Shows
1 Harry Styles	\$138,608,424	1,215,391	38	26 Lizzo	\$30,219,517	340,778	28
2 Elton John	\$138,183,935	798,152	32	27 Seventeen	\$30,025,022	316,859	8
3 Coldplay	\$95,256,519	1,112,544	17	28 Carrie Underwood	\$28,005,994	269,034	24
4 Ed Sheeran	\$93,942,305	888,631	21	29 Grupo Firme	\$27,688,619	282,285	18
5 Daddy Yankee	\$72,531,088	773,128	29	30 Imagine Dragons	\$24,727,198	309,416	12
6 Bad Bunny	\$67,857,025	718,995	18	31 The Killers	\$23,377,654	303,183	23
7 Trans-Siberian Orchestra	\$66,541,965	914,011	98	32 Blake Shelton	\$23,167,605	229,238	18
8 Kevin Hart	\$51,706,717	501,350	59	33 Marc Anthony	\$22,408,576	182,006	19
9 Red Hot Chili Peppers & Post Malone	\$48,227,560	378,610	8	34 Ana Gabriel	\$22,050,910	187,063	22
10 Phish	\$42,029,500	203,569	16	35 Andrea Bocelli	\$22,044,684	112,995	9
11 Michael Bublé	\$41,583,663	413,712	40	36 JJ Lin	\$21,798,344	80,804	9
12 Luke Combs	\$39,498,534	462,319	17	37 Usher	\$21,634,058	93,750	19
13 Journey	\$39,442,993	381,635	38	38 Bert Kreischer	\$19,717,705	286,006	59
14 John Mayer	\$39,310,842	251,453	19	39 The 1975	\$19,337,701	306,905	35
15 Eagles	\$38,500,358	155,316	14	40 Enhyphen	\$18,690,334	183,963	13
16 André Rieu	\$37,533,880	405,084	45	41 Paramore	\$18,421,166	235,984	23
17 New Edition	\$36,409,687	298,610	31	42 Kane Brown	\$17,949,395	247,904	26
18 Billy Joel	\$35,784,459	210,811	9	43 George Strait	\$17,864,671	63,425	4
19 Morgan Wallen	\$35,350,814	211,393	9	44 Tomorrow X Together	\$17,206,818	152,642	13
20 Backstreet Boys	\$34,852,658	341,725	22	45 Post Malone	\$16,948,958	134,906	10
21 SZA	\$34,493,662	230,610	18	46 Bruno Mars	\$16,281,238	51,092	10
22 Chris Brown	\$34,430,592	377,412	27	47 Wisin y Yandel	\$15,328,439	217,543	21
23 Rauw Alejandro	\$33,287,194	332,181	24	48 Florence + The Machine	\$15,254,659	208,005	18
24 Muse	\$31,850,719	361,689	25	49 Kenny Chesney	\$14,961,996	134,702	12
25 Red Hot Chili Peppers	\$30,486,220	243,051	8	50 Reba McEntire	\$14,586,504	139,232	15

## ▶ IN BRIEF

Another Planet Entertainment, which produces concerts in the San Francisco Bay Area. “In California, the moderate climate allowed for year-round touring, but few acts wanted to be the ones who experimented with performing during the winter months. But as the business became more global, that shift started happening without any people noticing, and today, the schedule for how major acts tour is totally different than it was in the past.”

## IN THE SPRING OF THINGS

THIS YEAR’S DATA SHOWS that many tours now begin in late March or early April and that the fall months of October and November, when tours once wound down, are now more of a midpoint.

The height of concert season now takes place well past the middle of the summer and continues into the beginning of the new year — and often wraps up in seasonally warm climates. Take for example the midyear Top Tours title holder, **Harry Styles**, who began the European leg of his Love on Tour trek in late June 2022 and will end his run in July 2023. **Coldplay**, which launched its *Music of the Spheres* world tour in late March, will end the bulk of its touring in July of this year. (The band will then play four fall dates, including makeup performances in San Diego, Australia and Malaysia.)

By late May/early June, it often starts to become clear which headline concert tours stand out as big earners, which major-market venues won the big shows of the summer and who will be headlining the big festivals that run through Labor Day weekend. But that’s a challenge for calendar-based reporting metrics like Billboard Boxscore, whose midyear tracking period covers shows from Nov. 1, 2022, to April 30, 2023. While November is typically a strong month for the concert business, touring grinds to a halt around mid-December and often doesn’t resume in a major way until mid-March.

Still, while the top 10 of the Top Tours chart is \$94 million stronger than 2022’s midyear recap, it’s not because the 2023 season started earlier, but because the 2022 season ran longer.

NEW YEAR, SAME SUCCESS STORIES  
THE 2023 TOP TOURS CHART essentially functions as an addendum to the 2022 year-end chart at the halfway point, with all of the top 10 midyear tours from 2023 also appearing on the 2022 year-end chart, including seven within the year-end top 10. The crossover is simple to explain: The tours continued after *Billboard’s* Nov. 1 cutoff date.

**Bad Bunny’s** record-breaking \$373 million haul from 2022 actually extends past the \$400 million mark after factoring in the last two months of the year. **Elton John** adds \$60 million to his \$338 million year-end total when his shows at Dodger Stadium in Los Angeles are accounted for, according to the midyear report.

Nearly all of the concerts featured on the midyear charts took place in venues in the western United States, Mexico, South America or Australia.

Only one entry on the top 10 Boxscores chart was located in a cold-climate city: John’s run of shows in London, which took place during the fairly warm month of April.

That’s not to say the East Coast and Western Europe is dead in the winter. Eleven of the top 20 performing venues in the categories of 10,001-15,000 capacity and 15,001 or more capacity are located in cold-climate cities such as London; Hamburg, Germany; New York; and Washington, D.C. The number drops to five out of 10 for theaters and four out of 10 for clubs.

Some of the year’s biggest tours, including those by **Taylor Swift**, **Beyoncé** and **Madonna**, will likely make a sizable dent in 2023’s year-end charts with blockbuster summer grosses as stadiums in America open up for the next several months. (Beyoncé’s and Madonna’s tours began after the tracking period for the midyear report ended; Swift is yet to report numbers during that span.) Once reported, those figures will provide a strong indication of how 2023 looks — and early sales reports have concert business executives feeling optimistic.

MEXICO DRIVES INTERNATIONAL GROWTH  
EVEN WITH HALF OF 2023 remain-

ing, data from the midyear Boxscore report may indicate what lies in store for the rest of the year. One example is **Phish** reporting that it earned \$22 million from its February engagement at the Moon Palace Golf & Spa Resort in Cancun, Mexico. The impressive eight-figure return proves that the perennial jam-rock band can still generate huge sales. It also shows that demand for live entertainment is still strong there, both for concerts targeting U.S. tourists and those aimed at residents of Mexico. Two other concerts, both held in Mexico City — **Daddy Yankee** at the Foro Sol and **Corona Capital** at Autódromo Hermanos Rodríguez — each generated over \$20 million apiece, making Mexico the highest-grossing country on *Billboard’s* Top 10 Boxscores chart.

That data shows that despite a continued rise in cartel violence since 2019, according to the U.S. Department of State, the Mexican concert market remains strong nearly a year after Live Nation purchased Mexican promoter OCESA. That information can be extremely helpful to concert bookers and promoters as they plot touring plans — potentially far more important than what part of the touring cycle Billboard Boxscore covers. Still, the inexorable shift toward year-round touring is making itself felt in a way that’s hard to ignore. ■

## Blockbuster Ticket Sales Are Expected to Continue Through 2023 — and Beyond

BY GLENN PEOPLES

As 2023 heads into summer, multiple signs point to a healthy and growing live music business for the rest of the year. In recent

# Top Venues

(15,001 OR MORE CAPACITY)

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows		Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>O2 Arena</b> LONDON	\$129,196,370	1,492,848	122	16	<b>Golden 1 Center</b> SACRAMENTO, CALIF.	\$26,234,511	343,269	42
2	<b>Madison Square Garden</b> NEW YORK	\$106,446,117	818,161	56	17	<b>Scotiabank Arena</b> TORONTO	\$24,745,384	345,807	32
3	<b>Kia Forum</b> INGLEWOOD, CALIF.	\$79,315,688	586,959	45	18	<b>American Airlines Center</b> DALLAS	\$24,588,411	255,122	27
4	<b>T-Mobile Arena</b> LAS VEGAS	\$75,308,918	336,877	27	19	<b>UBS Arena,</b> BELMONT PARK, ELMONT, N.Y.	\$22,743,752	264,330	39
5	<b>Prudential Center</b> NEWARK, N.J.	\$53,710,880	494,248	64	20	<b>Bell Centre</b> MONTREAL	\$22,266,959	412,491	51
6	<b>AO Arena</b> MANCHESTER, ENGLAND	\$41,570,317	632,528	64	21	<b>Wells Fargo Center</b> PHILADELPHIA	\$22,040,921	293,221	29
7	<b>Qudos Bank Arena</b> SYDNEY	\$40,231,985	386,359	31	22	<b>Amway Center</b> ORLANDO, FLA.	\$21,716,524	228,372	26
8	<b>Capital One Arena</b> WASHINGTON, D.C.	\$34,136,095	304,934	26	23	<b>Oakland Arena</b> OAKLAND, CALIF.	\$20,886,600	245,782	32
9	<b>State Farm Arena</b> ATLANTA	\$34,116,495	321,393	33	24	<b>Crypto.com Arena</b> LOS ANGELES	\$20,328,376	278,537	32
10	<b>Amalie Arena</b> TAMPA, FLA.	\$32,026,050	319,851	35	25	<b>Climate Pledge Arena</b> SEATTLE	\$19,323,115	168,333	13
11	<b>Movistar Arena</b> SANTIAGO, CHILE	\$30,905,577	418,219	39	26	<b>TD Garden</b> BOSTON	\$19,322,450	173,075	15
12	<b>WiZink Center</b> MADRID	\$29,643,834	561,154	61	27	<b>Rod Laver Arena</b> MELBOURNE, AUSTRALIA	\$17,061,880	159,368	13
13	<b>Coliseo de Puerto Rico Jose Miguel Agrelot</b> SAN JUAN, PUERTO RICO	\$27,677,420	430,852	42	28	<b>VyStar Veterans Memorial Arena</b> JACKSONVILLE, FLA.	\$14,547,250	145,429	19
14	<b>Barclays Center</b> BROOKLYN	\$27,672,204	322,278	45	29	<b>BOK Center</b> TULSA, OKLA.	\$14,392,873	261,080	36
15	<b>Bridgestone Arena</b> NASHVILLE	\$27,384,674	329,008	30	30	<b>AT&amp;T Center</b> SAN ANTONIO	\$14,326,440	146,600	13

Billboard's midyear Boxscore charts are based on figures reported to Billboard Boxscore for engagements that played between Nov. 1, 2022, and April 30, 2023.

## Top Venues

### 10,001-15,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>OVO Hydro</b> GLASGOW	\$41,465,785	640,380	76
2	<b>Dickies Arena</b> FORT WORTH, TEXAS	\$39,919,226	610,910	79
3	<b>Barclays Arena</b> HAMBURG, GERMANY	\$33,831,530	517,184	82
4	<b>Mercedes-Benz Arena</b> BERLIN	\$32,560,806	455,936	52
5	<b>Hallenstadion</b> ZURICH	\$31,108,591	299,396	43
6	<b>OVO Arena Wembley</b> LONDON	\$27,887,159	383,025	65
7	<b>MGM Grand Garden</b> LAS VEGAS	\$24,229,426	141,976	18
8	<b>Brisbane Entertainment Centre</b> BRISBANE, AUSTRALIA	\$19,632,961	222,094	28
9	<b>Acrisure Arena</b> PALM DESERT, CALIF.	\$17,324,857	89,489	10
10	<b>RAC Arena</b> PERTH, AUSTRALIA	\$16,782,579	179,503	19
11	<b>3Arena</b> DUBLIN	\$11,994,188	118,144	11
12	<b>Van Andel Arena</b> GRAND RAPIDS, MICH.	\$11,781,344	237,544	33
13	<b>Utilita Arena</b> NEWCASTLE, ENGLAND	\$11,195,134	190,799	34
14	<b>Moody Center</b> AUSTIN	\$10,312,077	94,703	9
15	<b>Pechanga Arena San Diego</b> SAN DIEGO	\$9,855,435	122,573	34
16	<b>Footprint Center</b> PHOENIX	\$8,343,856	63,720	6
17	<b>Ariake Arena</b> TOKYO	\$8,074,769	56,919	5
18	<b>EagleBank Arena</b> FAIRFAX, VA.	\$7,671,101	107,360	24
19	<b>Resorts World Arena</b> BIRMINGHAM, ENGLAND	\$7,147,694	65,732	5
20	<b>Spark Arena</b> AUCKLAND, NEW ZEALAND	\$6,789,544	71,917	7

weeks, executives from the publicly traded concert promotion and ticketing companies have signaled that surging consumer demand won't slow down, and there will be enough tours to satiate music fans' appetite for live events.

Demand has been strong "and is showing no signs of letting up," said Live Nation CEO **Michael Rapino** during the company's May 4 earnings call. Live Nation expects to sell more than 600 million tickets in 2023, up from 550 million in 2022. To date, the concert promoter has sold more than 100 million tickets to Live Nation events, a 20% increase from the prior-year period, and expects to host a record number of fans in 2023.

Vivid Seats, the publicly traded secondary ticketing marketplace, shares Live Nation's sentiment. "Consumers continued to crave live experiences in the first quarter," said CEO **Stan Chia** during a May 9 earnings call, "and we believe this trend will continue for many years." Vivid Seats does business primarily in the United States while German promoter and ticketing provider CTS Eventim focuses on Europe. "Both in Germany and internationally, we are pursuing organic growth and anticipate that our business performance will continue on its successful course," said CTS Eventim CEO **Klaus-Peter Schulenberg** in the quarterly results released May 24 that reiterated the positive outlook in its 2022 annual report of "moderately higher earnings" for the live-entertainment segment 2023.

The concert business is meeting — and perhaps surpassing — some lofty expectations. In 2022, as the concert business exited the pandemic, the widespread belief was that pent-up demand for in-person experiences would drive the concert business beyond pre-pandemic levels. That turned out to be true. Concert promoter Live Nation posted record revenue of \$6.2 billion in the third quarter that was 67% above the same period in 2019. What's more, the volume of fans returning to concert venues was augmented by an unmatched willingness to absorb higher prices. Frenzied demand — and sky-high prices on the secondary market — for tours by **Taylor Swift**, **Beyoncé** and **Bruce Springsteen** have showed A-list artists have yet to find their ceiling on prices.

Concert promoters have posted strong quarterly earnings that fit their narratives. Live Nation's first-quarter revenue was up 71% to \$3.1 billion. CTS Eventim's online ticket sales increased 58% to 18 million as consolidated revenue improved 163% to 366.2 million euros (\$393 million). At Vivid Seats, which also does business in major sports such as baseball and basketball, first-quarter revenue grew 23.2% to \$161 million and adjusted earnings before interest, taxes, depreciation and amortization doubled to \$42.4 million.

Investors absorb past earnings history while figuring out what to expect in the future, and according to JP Morgan analyst **David Karnovsky** they often ask two questions about Live Nation: First, is there enough supply to meet growing, healthy demand? Yes, Live Nation president/

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CFO **Joe Berchtold** said at JP Morgan's Global Technology, Media and Communications conference on May 23. That's because global streaming platforms such as Spotify and social media apps like Instagram and TikTok allow artists to build global followings in ways that weren't previously possible, he explained. K-pop and other up-and-coming genres of music "that maybe once were regional are now going global," he said, and artists that used to sell out midsize venues are now selling out stadiums. "So, you're seeing that supply continue to build."

The second thing investors want to know is how demand will respond during a softer economy. Live Nation closely follows the indicators — such as on-sales show closings — Berchtold said, "but we're not seeing anything that gives us pause." Separately, Berchtold noted that Live Nation's research indicates getting back to concerts are one of fans' top priorities after the pandemic and will be "one of the last things they're going to cut back on."

Vivid Seats CFO **Lawrence Fey** also addressed the possibility of an economic downturn. "[T]here's a lot of chatter and concern out there" that demand will weaken "in the not-too-distant future," said Fey, "but it continues to be the case that we're seeing very robust demand across our event categories [and] across price points." Beyond the consistently strong demand, Vivid Seats has "been pleasantly surprised by the supply calendar," particularly a concert schedule that includes recently announced tours by Drake and Aerosmith, he added, "and [that] gives us optimism." 📍

## Elton John Nears \$900M in Final Days of Farewell Tour

BY ERIC FRANKENBERG

**I**n January, **Elton John's** Farewell Yellow Brick Road Tour became the highest-grossing concert run in Billboard Boxscore history. Since then, John has only added to the tour's massive total with one last leg of arena dates in Europe. According to figures reported to Boxscore, the tour has grossed \$887 million and sold 5.7 million tickets to 309 shows through May 30.

The biggest addition to the already record-breaking figures was John's nine shows at London's O2 Arena, earning \$25.3 million from 148,000 tickets between April 2 and 17. That's enough for a No. 4 rank on the midyear Top Boxscores chart, nearly one-fifth of John's \$138.2 million that puts him at No. 2 on the midyear Top Tours list. (The midyear Boxscore charts are based on shows played between Nov. 1, 2022, and April 30, 2023.)

The Farewell Yellow Brick Road Tour has 18 scheduled dates left to be reported before John wraps July 8 at Stockholm's Tele2 Arena, as well as a festival date when he headlines Glastonbury (which won't factor into his Boxscore sum). The current run has been averaging \$2.2 million and 13,817 tickets per show, which indicates his forthcoming totals could reach almost \$40 million and 250,000 tickets.

All told, John's tour will circle the \$925 million mark, becoming the first to gross over \$900 million — after it became the first to clear \$800 million earlier this year. The tickets John will sell in June and July will push the tour's total close to 6 million but will likely fall short, reaching 5.9 million to 5.95 million instead. To top 6 million, he would need to average about 17,000 tickets sold at each show, which would be a challenge, as that average is at

the top of most arenas' maximum capacity.

John's career gross recently crossed \$1.9 billion and now sits at \$1.93 billion. That indicates that he'll also likely fall short of the \$2 billion mark when the tour ends. Still, he is the highest-grossing and best-selling (20.3 million tickets) solo artist in Boxscore history, dating to the mid-1980s.

When John broke the grosses record, he dethroned **Ed Sheeran's** *÷ (Divide)* tour, which set the high mark in 2019 with \$776 million. Sheeran had unseated **U2**, whose 360 Tour bested **The Rolling Stones** in 2011. Compared with U2's eight-year reign, John took the title relatively quickly from Sheeran. Even the three-and-a-half years between the two high-water marks isn't as long as it seems, as that period included the COVID-19 pandemic, when concert venues shut down for a year-and-a-half. So, in terms of hard numbers, there were only two years of viable touring before Sheeran's dethroning.

The expanse of John's tour, the growth of international markets and the combination of inflation and new ticketing practices make turnover atop the all-time list inevitable. The Farewell Yellow Brick Road Tour was almost a year into its run when Sheeran set a new high, raising the question of who might be a future threat to the throne.

**Coldplay** and **Harry Styles** have recently entered the all-time top 10 with their current tours, playing more shows in 2023 — but without extending their routings into 2024, it will be difficult to catch John, who is more than \$400 million ahead of them. The same likely goes for Sheeran, who is scheduled to wrap *The Mathematics Tour* in September.

Also unknown are the future all-time ranks for **Beyoncé's** *Renaissance* world tour and **Taylor Swift's** *The Eras Tour*. Both launched recently but have yet to report grosses to Boxscore. And while each superstar is scheduled to play stadiums throughout the year, Swift has been announcing more international shows.

For any of these acts, or anyone else, John's farewell haul will be difficult to reach and likely end about \$150 million above the previous record-holder, making toppling

▶ IN BRIEF

# Top Boxscores

	Artist(s) VENUE, DATE	Gross TICKET PRICES	Total Attendance NO. OF SHOWS	Promoter(s)		Artist(s) VENUE, DATE	Gross TICKET PRICES	Total Attendance NO. OF SHOWS	Promoter(s)
1	<b>Coldplay</b> ESTADIO DO MORUMBI, SÃO PAULO MARCH 10-11, 13-14, 17-18	<b>\$40,104,881</b> \$184.55/\$41.77	<b>439,651</b> 6	Live Nation	16	<b>Electric Daisy Carnival</b> AUTODROMO HERMANOS RODRIGUEZ, MEXICO CITY FEB. 24-26	<b>\$16,407,262</b> \$61.04	<b>268,806</b> 3	OCESA
2	<b>Coldplay</b> ESTADIO UNICO CIUDAD DE LA PLATA, BUENOS AIRES, ARGENTINA NOV. 1-2, 4-5, 7-8	<b>\$29,817,488</b> \$149.32/\$18.18	<b>376,105</b> 6	DF Entertainment, Live Nation	17	<b>Morgan Wallen</b> AMERICAN FAMILY FIELD, MILWAUKEE APRIL 14-15	<b>\$16,313,566</b> \$354.75/\$204.75/ \$154.75/\$94.75/\$74.75	<b>84,766</b> 2	FPC Live
3	<b>Harry Styles</b> KIA FORUM, INGLEWOOD, CALIF. NOV. 2, 9, 11-12, 14-15, JAN. 26-27, 29	<b>\$28,910,358</b> \$189.50/\$39.50	<b>153,823</b> 9	Live Nation	18	<b>Bruno Mars</b> DOLBY LIVE, LAS VEGAS JAN. 25, 27-28, FEB. 1, 3-4, 8, 10-11, 14	<b>\$16,281,238</b> \$600/\$99.50	<b>51,092</b> 10	MGM Resorts International
4	<b>Eiton John</b> O2 ARENA, LONDON APRIL 2, 4-5, 8-9, 12-13, 16-17	<b>\$25,256,423</b> \$184.93/\$55.48	<b>148,467</b> 9	AEG Presents/ Marshall Arts	19	<b>Eiton John</b> CHASE FIELD, PHOENIX NOV. 11-12	<b>\$15,682,863</b> \$249.50/\$55	<b>99,394</b> 2	AEG Presents
5	<b>Daddy Yankee</b> FORD SOL, MEXICO CITY NOV. 29-30, DEC. 2-4	<b>\$23,565,021</b> \$138.50/\$27.25	<b>322,028</b> 5	Cárdenas Marketing Network, OCESA	20	<b>Harry Styles</b> MARVEL STADIUM, MELBOURNE, AUSTRALIA FEB. 24-25	<b>\$15,042,107</b> \$193.80/\$58.52	<b>114,616</b> 2	Live Nation
6	<b>Eiton John</b> DODGER STADIUM, LOS ANGELES NOV. 17, 19-20	<b>\$23,462,993</b> \$249.50/\$65	<b>142,970</b> 3	AEG Presents	21	<b>Red Hot Chili Peppers &amp; Post Malone</b> ACCOR STADIUM, SYDNEY FEB. 2, 4	<b>\$13,450,562</b> \$212.03/\$55.93	<b>106,974</b> 2	Live Nation
7	<b>Phish</b> MOON PALACE GOLF & SPA RESORT, CANCUN, MEXICO FEB. 23-26	<b>\$22,147,265</b> \$899.56	<b>24,620</b> 4	Playa Luna Presents	22	<b>Coca-Cola Flow Fest</b> AUTODROMO HERMANOS RODRIGUEZ, MEXICO CITY NOV. 26-27	<b>\$13,030,778</b> \$67.45	<b>193,204</b> 2	OCESA
8	<b>Corona Capital</b> AUTODROMO HERMANOS RODRIGUEZ, MEXICO CITY NOV. 18-20	<b>\$20,977,265</b> \$86.83	<b>241,589</b> 3	OCESA	23	<b>Red Hot Chili Peppers &amp; Post Malone</b> MARVEL STADIUM, MELBOURNE, AUSTRALIA FEB. 7, 9	<b>\$12,785,784</b> \$206.29/\$54.52	<b>104,535</b> 2	Live Nation
9	<b>Ed Sheeran</b> MELBOURNE CRICKET GROUND, MELBOURNE, AUSTRALIA MARCH 2-3	<b>\$20,871,850</b> \$128.24/\$101.23/ \$74.22/\$60.71	<b>210,857</b> 2	Frontier Touring/ Mushroom Group	24	<b>Vive Latino Festival</b> FORD SOL, MEXICO CITY MARCH 18-19	<b>\$12,613,555</b> \$80.94	<b>155,847</b> 2	OCESA
10	<b>Lollapalooza Brasil</b> AUTODROMO DE INTERLAGOS, SÃO PAULO MARCH 24-26	<b>\$19,890,940</b> \$87.52	<b>227,283</b> 3	T4F-Time for Fun	25	<b>Usher</b> DOLBY LIVE, LAS VEGAS FEB. 24-25, MARCH 1, 3-4, 8, 10-11, 15, 17-18	<b>\$12,208,350</b> \$1,001.09/\$80.09	<b>54,223</b> 11	Live Nation, MGM Resorts International
11	<b>Ed Sheeran</b> SUNCORP STADIUM, BRISBANE, AUSTRALIA FEB. 17-19	<b>\$19,213,071</b> \$130.99/\$103.40/ \$75.81/\$62.01	<b>172,894</b> 3	Frontier Touring/ Mushroom Group	26	<b>Eiton John</b> ALLIANZ STADIUM, SYDNEY JAN. 17-18	<b>\$11,274,550</b> \$260.71/\$91.48	<b>65,327</b> 2	AEG Presents, Frontier Touring, Michael Chugg Entertainment
12	<b>Ed Sheeran</b> ACCOR STADIUM, SYDNEY FEB. 24-25	<b>\$18,936,619</b> \$129.45/\$102.18/ \$74.91/\$61.28	<b>171,699</b> 2	Frontier Touring/ Mushroom Group	27	<b>Harry Styles</b> ALLIANZ PARQUE, SÃO PAULO DEC. 6, 13-14	<b>\$11,113,075</b> \$143.24/\$31.28	<b>137,009</b> 3	Live Nation
13	<b>Coldplay</b> ESTADIO NILTON SANTOS, RIO DE JANEIRO MARCH 25-26, 28	<b>\$17,207,309</b> \$185.45/\$46.36	<b>211,012</b> 3	Live Nation	28	<b>Billy Joel &amp; Stevie Nicks</b> SOFI STADIUM, INGLEWOOD, CALIF. MARCH 10	<b>\$10,884,917</b> \$349/\$79.50	<b>51,880</b> 1	Live Nation
14	<b>Bad Bunny</b> ESTADIO BBVA, MONTERREY, MEXICO DEC. 3-4	<b>\$17,120,623</b> \$351.23/\$37.46	<b>90,084</b> 2	Westwood Entertainment	29	<b>Billy Joel</b> MELBOURNE CRICKET GROUND, MELBOURNE, AUSTRALIA DEC. 10	<b>\$10,540,925</b> \$175.37/\$54.35	<b>76,313</b> 1	Frontier Touring
15	<b>Harry Styles</b> ACCOR STADIUM, SYDNEY MARCH 3-4	<b>\$16,445,460</b> \$189.87/\$59.84	<b>137,443</b> 2	Live Nation	30	<b>Bad Bunny</b> ESTADIO AZTECA, MEXICO CITY DEC. 9-10	<b>\$10,308,460</b> \$388.68/\$21.34	<b>115,878</b> 2	OCESA, Westwood Entertainment

Billboard's midyear Boxscore charts are based on figures reported to Billboard Boxscore for engagements that played between Nov. 1, 2022, and April 30, 2023.

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the competition with a summer or calendar-year tour even harder than before. In the final days of his long goodbye to the concert stage, John will extend his record into previously uncharted territory, making Farewell Yellow Brick Road a hall of fame-worthy world tour. 📍

## Rock Still Rules Touring, But Latin Is Gaining Fast

BY ERIC FRANKENBERG

**T**ake a look at **Bad Bunny's** recent tour history and you'll get a good sense of Latin music's rapid growth on the road.

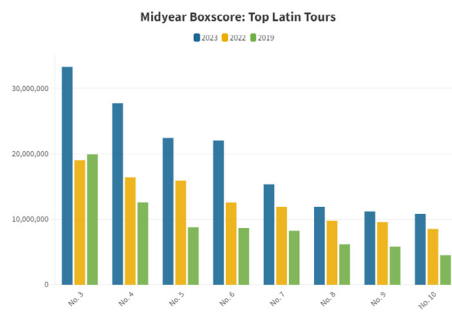
When *Billboard* published the 2019 mid-year Boxscore recaps, Bad Bunny missed out on the then-10-position Top Tours chart, scraping the bottom of the top 30 with \$25.8 million, according to figures reported to Boxscore. In doing so, he scored the biggest Latin tour of the tracking period, covering shows between Nov. 1, 2018, and April 30, 2019.

Three years later, following the COVID-19 pandemic, Bad Bunny took himself — and his genre — to the top. He crowned the all-genre chart in 2022, earning \$123 million in the same November–April period — the first time a Latin act topped the ranking.

Now, Bad Bunny is in the midyear top 10 again, at No. 6 with \$67.9 million, and he's not alone. At No. 5, **Daddy Yankee** earned \$72.5 million, marking the first time two Latin artists have landed in the midyear top 10.

The top 10 Latin tours grossed a combined \$295.1 million between November and April. That represents growth of 18.83% from last year, after already improving 101% from 2019.

While Bad Bunny and Daddy Yankee lead that growth with the three biggest Latin tours in Boxscore history, it doesn't stop with the genre's top headliners: The following chart shows how the biggest Latin tours of the midyear reporting period have grown uniformly since 2019.



This year, each of the top 10 Latin tours is up in both gross and attendance from last year and 2019. This across-the-board growth applies to heritage stars like **Marc Anthony** (\$22.4 million) and **Wisin y Yandel** (\$15.3 million) and recent headliners like **Rauw Alejandro** (\$33.3 million) and **Feid** (\$11.9 million).

Beyond the genre's 19% growth in top 10 revenue, attendance has grown by 48% as well. While the biggest Latin tour of midyear 2022 (Bad Bunny) outgrossed this year's (Daddy Yankee) by more than \$50 million, the latter sold over 100,000 tickets more than the former. Total attendance among the top 10 is 3.1 million, up from 2.1 million last year.

Beyond Latin, attendance is also growing in R&B/hip-hop, pop and rock — which are up 44%, 43% and 16%, respectively. Despite the smaller bump, rock remains No. 1 in both gross and attendance, with \$539.1 million and 4.1 million tickets among the genre's top 10 tours on the midyear recap.

Pop follows with \$419.7 million and 3.8 million tickets. Further illustrating Latin's gains, in 2019 the genre's gross sales trailed pop by \$350 million. This year, that lead has shrunk to \$125 million.

Arena dates are on deck for Alejandro, **Anuel AA** and others for the rest of the year, while **Enrique Iglesias**, **Ricky Martin** and **Pitbull** will team for a triple-headline tour this fall. **Karol G** will play select U.S. stadiums later this year, rising to unprecedented heights for a Colombian artist.

As Latin music's biggest acts get bigger, the genre's focus will expand as some of the top names in regional Mexican join reggaeton and Latin pop stars on the Boxscore charts. **Eslabon Armado** and **Peso Pluma** will separately play domestic arenas this year as their No. 1 duet, "Ella Baila Sola,"

continues to dominate *Billboard's* global charts. 📍

## Gen Z Is Drinking Less, and Clubs Aren't Thrilled

BY ELIAS LEIGHT

**D**avid Slutes says it took him a while to notice that bar tabs had fallen at a number of the shows he oversees at the 325-capacity Club Congress in Tucson, Ariz. "Coming out of COVID-19, everything about the live-music business was turned upside down," says Slutes, who serves as the venue's entertainment director. "We weren't sure why the numbers were like this. Then we did a deeper dive, and at every event aimed at a Gen Z crowd, we saw numbers that were very different" — money spent on alcohol dropped by as much as 25% relative to shows that catered to older generations. (Gen Z refers to those born between 1997 and 2012.)

"Gen Zers are just simply not drinking the same amount" as their predecessors, Slutes says. **Dayna Frank**, president/CEO of First Avenue Productions, a concert venue and promotion business in Minneapolis, remarked on the same shift during a recent panel at the Music Biz conference in Nashville: "One of the big trends we're seeing is that Gen Z doesn't drink as much," she told the audience. "They're either eating edibles before they come or there's more of a sober, mental health [focus]... Most of the ticket price goes on to the band, so really what [venues] subsist on is beverages. That's not going to be a sustainable revenue stream."

This change in behavior appears especially noticeable at smaller venues. "It's an interesting thing to applaud on one hand" — Gen Z's embrace of healthier habits — "but [we] have to be creative about making money on the other," Slutes adds.

Alcohol consumption "has been declining in adolescents and in young adults for the past decade and a half, maybe even

## Top Venues

### 5,001-10,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>Radio City Music Hall</b> NEW YORK	\$104,346,306	1,023,632	196
2	<b>Dolby Live</b> LAS VEGAS	\$56,804,327	254,527	51
3	<b>Auditorio Nacional</b> MEXICO CITY	\$41,350,654	824,480	104
4	<b>Hard Rock Live at Seminole Hard Rock Hotel &amp; Casino</b> HOLLYWOOD, FLA.	\$28,592,409	215,325	46
5	<b>Mohegan Sun Arena</b> UNCASVILLE, CONN.	\$19,679,198	300,868	56
6	<b>Microsoft Theater</b> LOS ANGELES	\$17,171,206	165,850	15
7	<b>YouTube Theater</b> INGLEWOOD, CALIF.	\$15,456,088	128,954	28
8	<b>Red Rocks Amphitheatre</b> MORRISON, COLO.	\$15,178,958	242,587	31
9	<b>Texas Trust CU Theatre</b> DALLAS	\$12,107,901	176,744	68
10	<b>The Anthem</b> WASHINGTON, D.C.	\$9,276,328	141,476	36
11	<b>The Theater at Madison Square Garden</b> NEW YORK	\$7,632,288	99,866	29
12	<b>Bill Graham Civic Auditorium</b> SAN FRANCISCO	\$7,225,772	94,157	12
13	<b>Hertz Arena</b> ESTERO, FLA.	\$6,343,135	66,166	12
14	<b>Auditorio Telmex</b> GUADALAJARA, MEXICO	\$5,800,603	86,229	14
15	<b>Hearst Greek Theatre</b> BERKELEY, CALIF.	\$4,989,773	61,343	8
16	<b>Bellco Theatre</b> DENVER	\$4,878,352	61,239	20
17	<b>Mohegan Sun Arena at Casey Plaza</b> WILKES-BARRE, PA.	\$4,649,363	74,753	16
18	<b>Auditorio Citibanamex</b> MONTERREY, MEXICO	\$4,454,981	60,023	12
19	<b>Agganis Arena</b> BOSTON	\$4,385,340	93,357	33
20	<b>1st Bank Center</b> BROOMFIELD, COLO.	\$3,684,756	60,465	10

two decades,” according to **Ty Schepis**, a professor in the psychology department at Texas State University. Schepis co-authored a 2020 study that found that the number of college students from ages 18 to 22 who abstained from alcohol increased from 20% to 28% between 2002 and 2018. Rates of alcohol abuse in that group were nearly cut in half in the same period.

In addition, “the amount that people [in this cohort] drink when they do drink tends to be lower than it was in older generations,” Schepis says. “This is most obvious in Gen Z, but this is a continuation of a trend.” Also notable, if not surprising, Schepis’ study found that use of marijuana, which is now legal for recreation in over 20 U.S. states, increased among college students.

Not every small venue is seeing a change in the way concertgoers spend their money. **Anthony Makes**, who runs the independent concert promotion company Brooklyn Made, hasn’t noticed much shift in alcohol consumption at his venues. (He says there are big differences across genres — country and rock tend to be “drinking shows,” for example — but those are not new.) On the flip side, **Mikey Wheeler**, who worked as GM at the Mohawk club in Austin until recently, saw drinking fall regardless of age. “Alcohol sales per person has dropped since reopening” after the pandemic, he says. “Not even just from Gen Z, but from our older audiences as well.”

While a drop in drinking may have a positive health impact, it does represent a potential challenge for some venues. “Bar sales are important for every music venue, but especially for smaller ones since there aren’t as many revenue sources compared to the large arenas,” explains **Evan Johnson**, talent buyer for Daydream State, which owns and operates several music venues in Seattle. “Ticket prices and fees are generally cheaper in smaller rooms, so there isn’t as much money being brought in [for the venue]. Bar sales are where venues can hope to profit off any given show.”

Meanwhile, as this revenue stream dries up at some concerts, venue costs have risen. “The cost of insurance is going up, labor costs are going up — there’s so much pressure on these spaces that are not particularly profitable endeavors in the best of times,” says **Stephen Chilton**, owner and talent buyer at the Rebel Lounge. “This is making those margins even tighter.” At Music Biz, Frank said her venues’ costs have risen by 30%.

Wheeler says it’s more important than ever for venues to “find the other revenue streams that might be healthier for our guests.” Supplemental income could come through “getting a solid private events program going at times that your venue is not being utilized,” selling venue merch, and stocking various “sparkling waters and kombucha” to entice “guests that aren’t necessarily wanting to have a bunch of alcohol.”

Slutes is tinkering with new programs that might help

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**TOP 5**

**IN THE WORLD**

**5,001-10,000 CAPACITY CATEGORY**

98° | A DAY TO REMEMBER | A.R. RAHMAN | ALEJANDRA GUZMAN & PAULINA RUBIO | ALICIA KEYS | ALT-J AND PORTUGAL. THE MAN  
AMY SCHUMER | ANNA VISSI | AUDACY LEADING LADIES: CARLY PEARCE, GABBY BARRETT, LAINEY WILSON, LAUREN ALAINA, TENILLE  
ARTS, MORGAN WADE & PRISCILLA BLOCK | BANDA MS | BARE KNUCKLE FIGHTING CHAMPIONSHIP BELLATOR MMA 271  
BEN PLATT | BILLY JOEL | BKFC 26 | BRANTLEY GILBERT | CAMILA & SIN BANDERA | CARIN LEON | CHRIS ROCK | CHRIS STAPLETON  
CHRIS TUCKER | DAN + SHAY | DANCING WITH THE STARS: LIVE! | DARYL HALL & TODD RUNDGREN | DEEP PURPLE | DEMI LOVATO  
DPR LIVE | ELTON JOHN | FANTASIA | FOX NATION PATRIOT AWARDS | GABRIEL IGLESIAS | GEORGE LOPEZ | GLADYS KNIGHT | GREEN DAY  
HASAN MINHAJ | HAVASI | JASON BONHAM | JHAYCO | JIM GAFFIGAN | JOE BONAMASSA | JOHN MULANEY | KEVIN JAMES  
LATIN SONGWRITERS HALL OF FAME | LUCERO & MIJARES | LYNKYRD SKYNYRD | MALUMA | MANNHEIM STEAMROLLER | MAXWELL  
METALLICA | NEHA KAKKAR | OLD DOMINION | PAUL MCCARTNEY | PBC FIGHT NIGHT: ORTIZ VS MARTIN | PITBULL | POST MALONE  
RINGO STARR AND HIS ALL STARR BAND | RIZE FC | ROD STEWART | RON WHITE | SCORPIONS | SOUTHSIDE JOHNNY AND THE ASBURY  
JUKES | STEVE MILLER BAND | STING | THE BLACK CROWES | THE ROLLING STONES | THE SMASHING PUMPKINS + JANE'S ADDICTION  
THE SPORTS ILLUSTRATED AWARDS 2021 | THE WHO | THEO VON | TIM ALLEN | VAN MORRISON | ZZ TOP



## Top Venues

5,000 OR LESS

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>David A. Straz Jr. Center for the Performing Arts, Morsani Hall</b> TAMPA, FLA.	\$25,094,900	239,934	109
2	<b>Resorts World Theatre</b> LAS VEGAS	\$23,636,203	159,770	45
3	<b>Durham Performing Arts Center</b> DURHAM, N.C.	\$23,115,720	321,628	142
4	<b>Broward Center for the Performing Arts, Au-Rene Theater</b> • FORT LAUDERDALE, FLA.	\$21,087,964	223,165	106
5	<b>Beacon Theatre</b> NEW YORK	\$20,737,468	186,696	73
6	<b>Fox Theatre</b> ATLANTA	\$20,335,619	266,725	75
7	<b>Chicago Theatre</b> CHICAGO	\$14,930,041	187,802	56
8	<b>Altria Theatre</b> RICHMOND, VA.	\$13,561,783	170,964	66
9	<b>Providence Performing Arts Center</b> PROVIDENCE, R.I.	\$11,733,753	178,684	75
10	<b>The Mission Ballroom</b> DENVER	\$10,574,387	233,323	69
11	<b>Ruth Eckerd Hall</b> CLEARWATER, FLA.	\$9,628,932	133,663	89
12	<b>Encore Theater at Wynn Resort</b> LAS VEGAS	\$9,440,166	69,016	52
13	<b>DeVos Performance Hall</b> GRAND RAPIDS, MICH.	\$8,955,081	156,788	90
14	<b>St. Augustine Amphitheatre</b> ST. AUGUSTINE, FLA.	\$7,940,399	100,121	24
15	<b>Borgata Casino</b> ATLANTIC CITY, N.J.	\$7,566,928	52,536	20
16	<b>Roadrunner</b> BOSTON	\$6,776,222	115,399	39
17	<b>Brooklyn Steel</b> BROOKLYN	\$6,481,862	130,823	73
18	<b>The Theater at MGM National Harbor</b> OXON HILL, MD.	\$6,362,368	69,033	30
19	<b>Teatro Telcel</b> MEXICO CITY	\$6,198,200	134,353	156
20	<b>Orpheum Theatre</b> MINNEAPOLIS	\$5,358,501	69,212	31

boost beverage sales. “Things I laughed at a year or two ago, like mocktails, we’re now really looking into,” he says. He also points to CBD-based drinks as a possible way to make money from music fans who are more interested in cannabis than booze.

But Chilton says: “If this trend goes too much further, that could put a lot more [financial] pressure on small venues.”

## Fort Worth’s Dickies Arena Proves There’s Room for One More in the Lone Star State

BY TAYLOR MIMS

Everything may be bigger in Texas, but Dickies Arena in Fort Worth is punching above its weight class.

The 14,000-capacity venue opened in 2019 amid a competitive Texas market. With the 20,000-capacity American Airlines Center less than 40 miles east and the San Antonio, Austin and Houston markets reachable within a few hours, the region is saturated with large venues to book big names. Still, Dickies Arena has managed to stand out as a major contender in its first full year of shows following the COVID-19 pandemic, ranking at No. 2 on Billboard Boxscore’s Top Venues (10,001-15,000 capacity) chart for the 2023 midyear report.

In the report, which is based on the touring period of Nov. 1, 2022-April 30, 2023, Dickies Arena grossed \$40.1 million from 79 reported shows. Compared with the same period last year, as the touring business was still coming out of the pandemic, the venue nearly tripled the number of tickets sold (from 209,000 to 610,000) and grossed almost four times as much (up from \$11.6 million). Even beyond its capacity limit, Dickies Arena outgrossed all but six venues in the 15,001-plus range, including American Airlines Center in Dallas.

“If you look at entertainment, there wasn’t really much on this side of the [Dallas-Fort Worth Metroplex],” says Dickies Arena president/GM **Matt Homan**, who notes that the drive between arenas can reach up to an hour-and-a-half with traffic. “What we’ve proven is that the market is large enough for American Airlines Center and Dickies Arena.”

While American Airlines Center is the larger of the two Metroplex arenas, the venue also has two home tenants (NBA team Dallas Mavericks and the NHL’s Dallas Stars) that occupy several dates on the calendar. Dickies Arena,

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however, only has the Fort Worth Stock Show and Rodeo, which runs from January to the first week of February, when concerts tend to be sparse. This year's event brought in over \$9 million from its 25 performances.

The Dickies Arena's arrival and success run parallel to the city's growing population. According to the U.S. Census Bureau, in 2022, Fort Worth had the largest numeric population gain of any large city in the United States, with 19,170 people joining its population of roughly 1 million — and the venue is focused on catering to the city's varying interests. Country music is naturally a good fit for the arena, with two sellouts from **George Strait** (\$9.9 million) in November marking its highest-grossing run of the midyear report, with two more scheduled for later this year. "It's a great experience for fans to see [Strait] in such an intimate venue," says Homan, "you're not going to a baseball stadium with 60,000 or 40,000-plus seats, which we all know George could sell out in a heartbeat."

Beyond country, the Dickies Arena's Boxscore totals also included shows from the **Eagles**, **Muse**, **New Edition** and K-pop group **Stray Kids**, the lattermost moving more than \$2.5 million in tickets sold. "Our K-pop merch sales have been great," says Homan. "Our merch numbers are generally amongst the top three to five on the tour, based on numbers I've seen recently."

**Rauw Alejandro's** sold-out show in April, which grossed over \$1.5 million, was also the start of Homan's focus on the Latin market. "Going into this year, the [Latin market] was my highest priority," he says. The arena will welcome **Peso Pluma**, **Banda MS**, **Christian Nodal** and **Grupo Frontera** in 2023. "We're starting to finally dip our toes into those markets. We want to make sure that we have something here for everyone and that we're really representing the major city that we are." 📍

## Morgan Wallen's One Night Tour Is Breaking New Ground for Country Music

BY DAN RYS

**T**his year's *Billboard* charts have been dominated by **Morgan Wallen**, as his album *One Thing at a Time* has spent 12 consecutive weeks at No. 1 on the *Billboard* 200 and his single "Last Night" has lounged at the summit of the *Billboard* Hot 100 for 10 weeks and counting. But it's not just his recorded music that's making waves — now it's his One Night at a Time Tour, which officially kicked off in April with four shows that landed it **atop *Billboard's* monthly Top Tours chart for April**, becoming the first country tour to top the tally in the 34 months since it officially launched.

Across those four dates, Wallen's tour moved 145,000 tickets and brought in \$27.9 million, besting the likes of **Elton John** (160,000 tickets, 10 shows, \$27 million) and **Luke Combs** (266,000 tickets, five shows, \$25.8 million) to take the top spot for the month of April, according to *Billboard* Boxscore. Including its dates in March, the tour has already brought in \$44.3 million and sold 258,000 tickets, though in May it was forced to postpone dates for six weeks due to a vocal issue and will resume June 22. The tour's early success has earned The Neal Agency co-head **Austin Neal** the title of *Billboard's* Executive of the Week.

Here, Neal discusses the initial success of the run, the strategy of mixing in arenas and amphitheaters with stadiums and the logistics behind rescheduling such a high-profile, in-demand tour. "We worked to put Morgan in the best situation to continue to grow markets and get to as many fans as we can where they are," Neal says.

**In May, Morgan Wallen's One Night at a Time Tour became the first coun-**

**try tour to top *Billboard's* monthly Top Tours chart, with four shows that grossed \$27.9 million from 145,000 tickets. What key decision did you make to help make that happen?**

Our goal with any of our artists at The Neal Agency is to get the true value of the ticket of each seat. We do that by paying attention to scaling and seat maps while ensuring there are options for fans at every budget.

**The Wallen tour is on course to top \$200 million in ticket sales, which would make it the highest-grossing country tour ever. What was your approach to mixing in arenas, amphitheaters and stadiums across the dates to maximize that?**

The main focus was to play as many stadiums as we could, which left us with some markets we hadn't hit on 2022's Dangerous Tour. We worked to put Morgan in the best situation to continue to grow markets and get to as many fans as we can where they are. Being in a new album cycle, you want to play to as many fans as possible and this was the best way to accomplish that.

**You were forced to postpone most of the dates for six weeks due to a vocal issue for Wallen. How difficult was that to reroute while the tour was already underway, and what did you have to do to make sure it was kept intact?**

Our promoter, Live Nation, did a great job in being there every step of the way. All the buildings we're playing were great: clearing dates and making the new dates happen. If there's a silver lining to having gone through what we did as an industry with the pandemic, it's that it has helped prepare us all for the most unexpected scenarios, enabling us to move quickly and with flexibility and not get caught up in the magnitude of what we're doing.

There are complexities and so many things you work around — including the NFL, MLB and even down to minor league hockey schedules. Yes, it's routing, yet it's also making sure we're looking at it through the lens of managing Morgan's workload. All shows have been rescheduled with the exception of Oxford [Miss.] and we're working with Ole Miss Athletics to find the right date.

**Country music has always had a robust touring market, but this tour is huge**



▶ IN BRIEF

# Top Ticket Sales

Artist	Total Gross	Total Attendance	No. Of Shows	Artist	Total Gross	Total Attendance	No. Of Shows
1 Harry Styles	\$138,608,424	1,215,391	38	26 Carrie Underwood	\$28,005,994	269,034	24
2 Coldplay	\$95,256,519	1,112,544	17	27 John Mayer	\$39,310,842	251,453	19
3 Trans-Siberian Orchestra	\$66,541,965	914,011	98	28 Kane Brown	\$17,949,395	247,904	26
4 Ed Sheeran	\$93,942,305	888,631	21	29 Red Hot Chili Peppers	\$30,486,220	243,051	8
5 Elton John	\$138,183,935	798,152	32	30 Paramore	\$18,421,166	235,984	23
6 Daddy Yankee	\$72,531,088	773,128	29	31 SZA	\$34,493,662	230,610	18
7 Bad Bunny	\$67,857,025	718,995	18	32 Blake Shelton	\$23,167,605	229,238	18
8 Kevin Hart	\$51,706,717	501,350	59	33 Wisin y Yandel	\$15,328,439	217,543	21
9 Luke Combs	\$39,498,534	462,319	17	34 Morgan Wallen	\$35,350,814	211,393	9
10 Michael Bublé	\$41,583,663	413,712	40	35 Billy Joel	\$35,784,459	210,811	9
11 André Rieu	\$37,533,880	405,084	45	36 Florence + The Machine	\$15,254,659	208,005	18
12 Journey	\$39,442,993	381,635	38	37 Jurassic World Live	\$9,119,208	204,866	53
13 Red Hot Chili Peppers & Post Malone	\$48,227,560	378,610	8	38 Phish	\$42,029,500	203,569	16
14 Chris Brown	\$34,430,592	377,412	27	39 Ana Gabriel	\$22,050,910	187,063	22
15 Muse	\$31,850,719	361,689	25	40 Enhyphen	\$18,690,334	183,963	13
16 Backstreet Boys	\$34,852,658	341,725	22	41 Marc Anthony	\$22,408,576	182,006	19
17 Lizzo	\$30,219,517	340,778	28	42 Taylor Tomlinson	\$9,975,941	168,734	78
18 Rauw Alejandro	\$33,287,194	332,181	24	43 Nate Bargatze	\$10,860,370	166,650	58
19 Seventeen	\$30,025,022	316,859	8	44 Eagles	\$38,500,358	155,316	14
20 Imagine Dragons	\$24,727,198	309,416	12	45 Peter Kay	\$11,078,720	153,455	12
21 The 1975	\$19,337,701	306,905	35	46 Subtronics	\$7,504,692	152,831	46
22 The Killers	\$23,377,654	303,183	23	47 Tomorrow X Together	\$17,206,818	152,642	13
23 New Edition	\$36,409,687	298,610	31	48 Camilo	\$9,671,055	150,300	21
24 Bert Kreischer	\$19,717,705	286,006	59	49 N-Dubz	\$7,848,743	143,484	10
25 Dave Matthews Band	\$23,462,993	691,479	52	50 Feid	\$11,920,051	140,651	14

Billboard's midyear Boxscore charts are based on figures reported to Billboard Boxscore for engagements that played between Nov. 1, 2022, and April 30, 2023.

Top Stadiums				
	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>Foro Sol</b> MEXICO CITY	\$68,179,561	1,005,480	17
2	<b>Autodromo Hermanos Rodriguez</b> MEXICO CITY	\$50,415,305	703,599	8
3	<b>Accor Stadium</b> SYDNEY	\$48,832,641	416,116	6
4	<b>Estadio do Morumbi</b> SÃO PAULO	\$40,104,881	439,651	6
5	<b>Suncorp Stadium</b> BRISBANE, AUSTRALIA	\$33,133,952	264,260	5
6	<b>Estadio Unico Ciudad de la Plata</b> BUENOS AIRES, ARGENTINA	\$29,817,488	376,105	6
7	<b>Allianz Parque</b> SÃO PAULO	\$29,645,039	375,973	9
8	<b>Marvel Stadium</b> MELBOURNE, AUSTRALIA	\$27,827,891	219,151	4
9	<b>Allegiant Stadium</b> LAS VEGAS	\$26,209,326	236,066	6
10	<b>Dodger Stadium</b> LOS ANGELES	\$23,462,993	142,970	3

Billboard's year-end Boxscore charts are based on figures reported to Billboard Boxscore for engagements that played between Nov. 1, 2021, and Oct. 31, 2022.

even in light of that. To what do you attribute the demand? Did you have to adjust what you normally do to meet it?

All credit is due to Morgan: He keeps putting out great music, is a relatable guy and a great CEO who knows his brand. Morgan on his own can carry anything with the way his music is connecting, plus his show is high energy from start to finish and we made some great decisions on the tour package. We got [Bailey Zimmerman](#) early, [HARDY](#) and [ERNEST](#) are doing great. It all fits.

**In Billboard's recent 40 Under 40 feature, you mentioned "we need to find better solutions" to ticketing issues such as scalpers and high fees. How did you try to address those with this tour?**

We did fan preregistration — and really scrubbed those lists — and used every tool in our toolbox to keep scalpers out of queues to buy our tickets, which kept the value-to-seat for fans accessible. We staggered on-sale times for registered fans and avoided peak hours on ticketing sites. I think we saw great success, and it does feel like we made a dent. It's an ongoing conversation at TNA and we apply what we learn each time to the next.

**What do you see as the international touring possibilities for country artists now and in the future?**

A big part of international tour growth possibilities is country music is more accessible thanks to streaming. The globalization of country music is happening right now, and it's healthy — we see it with our current stars of today who continue to prioritize going overseas, exploring and investing in meeting their international fans where they are now in the early stages of their careers. We've also invested in international by having a dedicated international agent. Wallen put up an O2 [Arena] show and sold it out immediately, and that's his first time headlining in the U.K. — I don't believe that has ever been done before. **B**

## How Coldplay's Commitment to Latin America Delivered the Year's Biggest Shows in the World

BY STEVE KNOPPER

**B**ienvenido y gracias," British singer **Chris Martin** told the sold-out crowd of more than 40,000 at Costa Rica's Estadio Nacional in March 2022 — and "welcome and thank you" may be just enough Spanish to cement **Coldplay's** popularity in the region forever. "Over the years, Chris has developed a good level of what you might call 'frontman Spanish,' " says **Phil Harvey**, the band's manager. "It's not what I would say is fluent, but he knows enough that he can conduct a concert in Spanish, and obviously that's helpful in large parts of Latin America."

The concert in San José, Coldplay's first performance in Costa Rica, kicked off the band's *Music of the Spheres* tour, which eventually played 41 sold-out stadiums throughout Latin America, from Mexico to Peru to Colombia to Chile. The band hit the top two slots on Billboard Boxscore's 2023 midyear chart with two runs in South America: six dates in March at Estadio do Morumbi in São Paulo drawing almost 440,000 fans and grossing \$40.1 million, and six dates last November at Estadio Unico Ciudad de la Plata in Buenos Aires, Argentina, with more than 376,000 fans and a \$29.8 million gross. The band also hit No. 13 with three dates in Rio de Janeiro later in March, totaling 211,000 fans and a \$17.2 million gross. All in all, not counting the band's performance at the sold-out, 100,000-capacity Rock in Rio festival in Brazil last September, its tour dates in Latin America earned over \$193.3 million, according to Boxscore.

English-speaking rock stars from the United States and Europe have sold out shows in Latin America over the decades, of course, including **Aerosmith** and **Lady Gaga**, but Coldplay has spent the last several years burrowing unprecedentedly into local territories and cultures. In addition to tiny gestures like speaking Spanish, the band invited Colombian singer **Manuel Turizo** onstage in Bogotá and Argentine star **Tini** in Buenos Aires for duets. In Buenos Aires, Coldplay covered beloved Argentine *rock en español* band **Soda**

## ▶ IN BRIEF

**Stereo's** 1990 hit "De Música Ligera"; in Colombia, it covered local hero **J Balvin's** 2019 hit with **Bad Bunny**, "La Canción." (It probably didn't hurt the band's Latin American popularity that **Camila Cabello**, who is Cuban American, opened several dates.)

"The Latin American audience is so fanatically loyal — if you're loyal to them, they're not going to forget you, the way crowds do in the U.S. and Europe," says **Bruno Del Granado**, CAA's global head of Latin music, who does not work with Coldplay. "A lot of times, international bands go to Latin America and they phone it in. They don't want to deal with the language barrier. By having Manuel Turizo onstage, then singing his song, it's like, 'Wait a second, this guy wants to learn our culture.'"

In addition to the onstage moments, Coldplay has spent the last few years routing tours with prominent dates in Latin American countries — its 2016 *A Head Full of Dreams* tour began and ended in La Plata, Argentina, with stops in Chile, Peru, Brazil, Colombia and Mexico. "That was very deliberate," says **Jared Braverman**, senior vp of global touring for Live Nation, Coldplay's longtime promoter. "They've always made it a point to prioritize many countries that get passed over because they're not easy to get to. That builds up an audience over time."

Over the years, many Western pop and rock stars have sold out large venues throughout Latin America, from Aerosmith's regional tours beginning in the late 1970s to Rock in Rio, the Brazilian festival that debuted in 1985 and attracts some 700,000 attendees every other year. American rockers such as **Keith Richards** in the '80s and **Metallica** in the '90s, according to Del Granado, emphasized Latin American dates. The difference over the last two decades, he adds, is "state-of-the-art arenas," such as the 11-year-old Mexico City Arena, the 4-year-old Movistar Arena in Buenos Aires and the Movistar Arena in Bogotá, renovated in 2018. "So it's not even a case of, 'Oh, my God, what am I going to do? Play in an open field or a bullfighting ring or a stadium?'" Del Granado says. "There's no real excuse for bands not to go down there."

Coldplay's Western contemporaries have flirted with the same idea, of building up

Latin American credibility by paying tribute on the ground to beloved local songs and artists: In 2017, **Maroon 5** performed a Portuguese version of the **Stan Getz-Astrud Gilberto** Brazilian jazz classic "The Girl From Ipanema" at Rock in Rio. "But Coldplay has embraced it head-on," says **Bruce Moran**, president of Live Nation Latin America, adding that music stars are scheduled to play 70 stadiums in the region in 2023. "It's not just that they're smart and savvy, but they really have embraced their fans in all regions — and it has paid off, clearly." ■

## Taylor Swift, Beyoncé, Madonna & More Are Likely to Shake Up Boxscore Charts Throughout 2023

BY ERIC FRANKENBERG

**B**illboard's midyear Boxscore charts have been published, with **Harry Styles' Love on Tour** run as the highest-grossing and best-selling tour of the 2023 tracking period so far. He narrowly outpaced **Elton John** on the Top Tours chart, besting him by only 0.3%. Similarly spaced, **Coldplay** and **Ed Sheeran** follow with the third- and fourth-highest grossing tours, respectively, with Coldplay beating Sheeran by 1%.

Those four acts also rank among the top five on Top Ticket Sales — as they did on both year-end rankings for 2022 — securing an extended near-monopoly atop the Boxscore charts for British male acts in the post-pandemic era. Beyond the United Kingdom, no women artists crack the top 10 of either midyear charts, with only **Dua Lipa** at No. 9 on last year's attendance tally.

But as spring rolls into summer and the bigger picture of 2023's year in tour-

ing comes into focus, a slew of the biggest names in pop — many of them women — will be filling stadiums and arenas and likely shaking up the year-end Boxscore charts.

While the stadium circuit has historically been dominated by white male rock bands, solo pop artists have been increasingly chipping away. In 2000, **Tina Turner** became the first Black artist and the first female artist to crown *Billboard's* year-end Top Tours chart.

Among women, **Madonna** followed in 2004 and again in 2012. The queen of pop is back onstage this year, touring the world for the first time since 2016. (The *Madame X* tour played extended residencies at a few North American and European theaters in 2019-20.)

The next (and only other) women to follow atop the year-end rankings are **Taylor Swift** in 2015 and **Beyoncé** in 2016, staging back-to-back wins for contemporary pop acts in competition with all-time leaders like **Bruce Springsteen & The E Street Band**, **The Rolling Stones** and **U2**.

Like Madonna, Swift and Beyoncé are back this year, maintaining their stadium status that they assumed in the mid-2010s. All three are expected to post nine-figure grosses, with Swift and Beyoncé likely soaring to personal highs beyond \$300 million.

Only four other women have ever placed in the top three of the year-end Top Tours charts, two of whom are also touring this year: Four years after finishing at No. 2 on Top Tours, **P!nk** plays North American stadiums for the first time, headlining the Summer Carnival Tour. And 20 years after ranking No. 3 in 2003, **Shania Twain** launched the *Queen of Me* tour, playing a mix of arenas and amphitheaters in the United States, Canada and Europe. (Another year-end top-three earner, **Céline Dion**, was scheduled to tour this year but canceled for health reasons. The fourth, **Cher**, is not on tour.)

**Janet Jackson** began the party early, narrowly missing the top 10 on Top Tours in April after launching the Together Again Tour mid-month. With a full schedule in May and June, Jackson will add to an initial \$11.8 million take, quickly rising to the top of the year's slate of R&B/hip-hop tours amid expanding totals for **Lizzo** and **SZA**, all of

## ▶ IN BRIEF

## Top Promoters

	Promoter	Total Gross	Total Attendance	No. Of Shows
1	Live Nation	\$1,185,971,362	11,784,822	1,705
2	AEG Presents	\$694,944,067	8,733,581	3,896
3	OCESA	\$238,913,609	3,729,920	769
4	Cárdenas Marketing Network	\$162,955,864	1,690,707	111
5	Frontier Touring	\$160,775,319	1,394,820	47
6	MSG Entertainment	\$117,745,168	1,072,545	190
7	Outback Concerts	\$99,375,835	1,284,386	321
8	MGM Resorts International	\$66,812,700	405,773	151
9	HYBE	\$65,922,174	653,464	34
10	Black Promoters Collective	\$54,686,140	500,284	79
11	SJM Concerts	\$53,701,880	791,103	70
12	G-Squared Events	\$53,063,474	476,296	65
13	Michael Chugg Entertainment	\$40,896,934	242,053	8
14	FKP Scorpio Konzertproduktionen	\$39,612,070	1,121,047	603
15	André Rieu Productions	\$37,533,880	405,084	45
16	PFM/Nederlander	\$33,830,868	488,702	216
17	evenko	\$33,645,244	781,467	498
18	Westwood Entertainment	\$31,796,409	289,747	14
19	TEG	\$31,649,689	336,769	37
20	T4F-Time for Fun	\$28,732,816	385,471	621

whom surpassed (male) midyear leaders **New Edition** and **Chris Brown**.

Beyond this group of women with decades-deep chart histories, the stadium concert business continues to expand beyond not only classic rock but also mainstream English-language pop, making Swift look more like **Paul McCartney**. **Blackpink** and **Karol G** will play their first North American stadiums later this summer, each rising from arenas from last fall and helping to break further ground for acts in K-pop and Latin music, respectively.

Last year, Lipa and **Billie Eilish** plotted extensive arena tours, while **Lady Gaga** left Las Vegas for a brief stadium run. But overall, women were sparse on stadium stages. In contrast, 2023 will feature the post-pandemic return of some of the biggest female touring acts of all time. One part timing and another part the evolution of more genre-diverse artists scaling their live business, the tours from Swift, Beyoncé and others will balance the gender scale on the Boxscore charts throughout the rest of 2023. 📺

## A New Arena in Palm Springs Is Proving the Coachella Valley Can Host Superstars, Too

BY DAVE BROOKS

In the desert east of Los Angeles, the new Acrisure Arena has defied critics and proved to be an oasis of entertainment in the Coachella Valley.

Since opening in December, Oak View Group's new 11,000-capacity venue in Palm Springs, Calif., has grossed \$17 million in ticket sales from 10 reported shows, according to figures reported to Billboard Boxscore, earning itself the title of North America's third-highest-grossing arena under 15,000 seats, according to Boxscore's 2023 midyear report. The arena actually had 17 shows during this period, and had it reported them all, its ranking on the Boxscore chart would have been even higher.

It's an impressive launch, especially considering criticism it received that an arena of its size could not survive in the Coachella Valley, the geographic region of 370,000 residents anchored by Palm Springs in the north and Indio to the south. Not only was the valley already teeming with competitive options, from tribal casino showrooms to festivals like Coachella and Stagecoach, but Southern California was already home to three big-name arenas and an ultra-competitive concert market with little incentive for acts or tourists to make the two-hour drive down I-10 from Los

## ▶ IN BRIEF

Angeles for a show.

First is Oak View Group's relationship with OVG partner **Irving Azoff**, the super-manager whose ability to bring top-tier talent to the facility netted two shows by **Harry Styles**, a comedy double-header featuring **Dave Chappelle** and **Chris Rock**, two shows from the **Eagles** and concerts by **Taylor Dayne**, **Lizzo**, **Journey**, **Shania Twain** and **Jimmy Buffett**. Adding American Hockey League home games from the Coachella Valley Firebirds, the Acrisure Arena has welcomed more than 430,000 people through its doors for 72 ticketed events since opening.

While Acrisure Arena is an open building that can work with any promoter, it enjoys a special relationship with Live Nation, which plans to continue to bring top contemporary tours to the venue, says GM **John Bolton**, who previously worked at SMG and managed the BOK Center in Tulsa, Okla. In the next six months, Live Nation is bringing some of its strongest tours to Palm Springs, including **Peso Pluma** (on July 8), **Paramore**

(July 15), **Dierks Bentley** (Aug. 19), **ODEZA** (Sept. 20), **Sting** (Oct. 5), **KISS** (Nov. 1), **Stevie Nicks** (Dec. 5) and **Madonna** (Jan. 11, 2024).

"Part of our success booking artists is that many artists are playing Acrisure Arena on a separate leg of their tour months apart from their L.A. dates," says Bolton. "There certainly are times when artists will play us after stopping in Orange County or Los Angeles, but in many instances, we're booking artists as they come across the Southwest and then head into Las Vegas or the Central Valley, making the building very routable."

Another factor in Acrisure Arena's success is the building's innovative, fast-paced, high-touch design. Most seats in the building are in the arena's lower bowl, which has wide concourses that make moving around the building simple and dramatically decrease time spent waiting in line, thanks to innovative grab-and-go food catering stations. The dozen-plus food concepts inside the arena, as well as those located in an outside common

space, feature only a few popular precooked items that reduce prep and wait time.

And while the Coachella Valley population is fairly small, Palm Spring's year-round marketing efforts attract 14 million visitors to the region each year, including 3 million annually to Palm Springs, according to the city's conference and visitor's bureau, accounting for \$7.1 billion in spending.

Those visitors include 450,000 Canadians who spend their winters in the area, many of whom support the arena's Seattle Kraken minor league team, the Coachella Valley Firebirds. In the team's first season, it reached the league championships and is currently facing the Hershey Bears in the finals.

With a strong year-end calendar, Acrisure Arena will almost certainly land on the Boxscore year-end list and continue to chart new routes in and out of region, changing the way artists tour through the Southwest and generate revenue in the Golden State. **B**

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Comedy				
	Artist	Total Gross	Total Attendance	No. Of Shows
1	Kevin Hart	\$51,706,717	501,350	59
2	Bert Kreischer	\$19,717,705	286,006	59
3	Dave Chappelle	\$13,618,403	100,307	8
4	Sebastian Maniscalco	\$11,652,719	83,657	23
5	Adam Sandler	\$11,222,065	109,276	12

Country				
	Artist	Total Gross	Total Attendance	No. Of Shows
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3	Rauw Alejandro	\$33,287,194	332,181	24
4	Grupo Firme	\$27,688,619	282,285	18
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4	Backstreet Boys	\$34,852,658	341,725	22
5	Seventeen	\$30,025,022	316,859	8

R&B/Hip-Hop				
	Artist	Total Gross	Total Attendance	No. Of Shows
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2	SZA	\$34,493,662	230,610	18
3	Chris Brown	\$34,430,592	377,412	27
4	Lizzo	\$30,219,517	340,778	28
5	Usher	\$21,634,058	93,750	19

Rock				
	Artist	Total Gross	Total Attendance	No. Of Shows
1	Elton John	\$138,183,935	798,152	32
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4	Phish	\$42,029,500	203,569	16
5	Journey	\$39,442,993	381,635	38