

# billboard Bulletin

THE YEAR IN TOURING 2022

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## The Year In Bad Bunny

BY ERIC FRANKENBERG

Things, for a while, have been unprecedented. Following an 18-month quiet period for concert venues worldwide, doors slowly opened, first in the U.S. and increasingly so around the globe. This made for an [excepted review](#) of touring in 2021, but the full return of live music presents a much fuller picture this year. With the 2022 Boxscore recap, precedents continue to fade as [Bad Bunny](#) finishes as the year's [top touring act](#) with a total gross of \$373.5 million from 1.8 million tickets across 65 shows.

Bad Bunny's year in touring breaks down into several parts. First, he played two hometown stadium shows at San Juan's Hiram Bithorn Stadium, earning \$6.5 million on Dec. 10-11, 2021. That was followed by El Ultimo Tour Del Mundo, an arena run named after his 2020 album that broke ground as the first all-Spanish-language set to top the Billboard 200 chart. On that trek, he [earned](#) \$116.8 million from 35 shows, enough to set a record for the highest-grossing Latin tour in Boxscore history.

That tour broke local records in Inglewood, Calif., Miami, Houston, Seattle, and more, setting the stage for an even bigger fall in 2022. After releasing Un Verano Sin Ti and spending most the summer at No. 1 on the [Billboard 200](#), Bad Bunny played three Puerto

Rico shows for a \$4 million gross, and then properly embarked on World's Hottest Tour, living up to its name at each stop.

The trek leveled Bad Bunny to stadiums and took in \$232.5 million in North America, plus another \$13.8 million from its first four Latin American shows. After setting arena records throughout the U.S. in the spring, he set revenue records in 12 of the 15 domestic markets he played in the fall. While [Daddy Yankee](#)'s La Ultima Vuelta World Tour quickly stole Bunny's all-time Latin tour record from earlier this year, World's Hottest Tour re-sets the pace as the genre's first pan-American stadium tour of its size.

All of that combines to \$373.5 million during the twelve-month tracking period, amounting to a record-setting, historic No. 1 finish, eclipsing [Elton John](#) and [Ed Sheeran](#) at Nos. 2-3, each of whom was a previous year-end victor.

Bad Bunny is the first Latin act, and first act who doesn't perform in English, to finish atop Billboard's year-end Top Tours chart. Further, he is the only artist in any genre to mount separate \$100-million tours in the same year.

While Boxscore charts often favor older acts with [\(continued\)](#)

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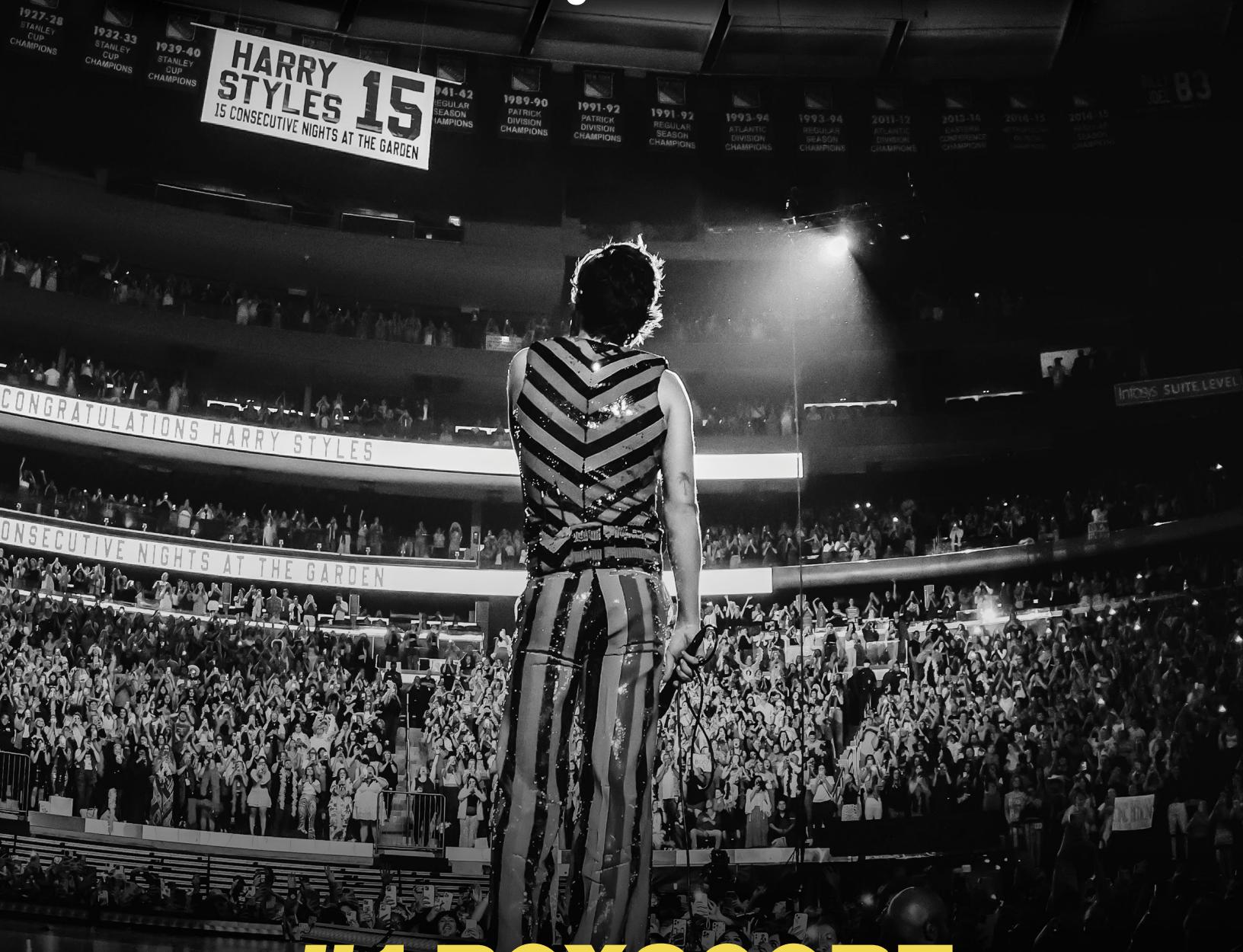
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deeper histories on the road, like 2020 and 2021 champs John and **The Rolling Stones**, Bad Bunny's win this year is a testament to the growing power of contemporary stadium acts. In fact, the 28-year-old is just the third artist to simultaneously crown the year-end Top Tours and overall Top Artists charts, following **Taylor Swift** in 2015 and **One Direction** in 2014.

Mr. Bunny leads the most bloated Top Tours chart ever. Five acts grossed more than \$200 million, beating the previous high of four in 2018, and 16 acts generated more than \$100 million in ticket sales, nearly doubling the previous high of nine in 2017 and 2018.

Much of that is due to a young wave of headliners. Besides Bad Bunny simultaneously topping the overall Top Artists list and the touring chart, Sheeran, **Harry Styles**, **Morgan Wallen**, and **The Weeknd** also overlap at the upper reaches of both rankings. Compare this to 2012, when none of the year's top 10 artists carried over onto the touring chart.

Sheeran, Swift, and **Beyoncé** have led the charge over the last decade for pop artists in stadiums but Bad Bunny's lightspeed track to the big stage represents a new breakthrough. Joined on the Top Tours chart by Daddy Yankee's farewell tour and **Karol G**'s own arena debut, his \$370 million-and-counting total builds upon **BTS**' top 5 placement on the 2019 Top Tours chart. Not

only are veterans like John and The Rolling Stones now contending with a new generation of headliners, but also a growing list of artists that push perceived boundaries of genre, language, and culture in the U.S. and beyond.

The 2022 year-end charts are based on figures reported to Billboard Boxscore for engagements between Nov. 1, 2021 – Oct. 31, 2022. World's Hottest Tour continues beyond the tracking period with 18 throughout Latin America before closing on Dec. 10 in Mexico City. Bad Bunny's 2022 calendar year total (excluding his two December 2021 shows in Puerto Rico, which did count toward the '22 year-end charts) will likely push past the \$400 million mark, making him one of just three acts to ever do so. **b**

## From the Top, Touring Looks Better Than Ever

BY DAVE BROOKS

With 2022 the worst "best year ever?" By some measures, the concert business had its most successful year. From Nov. 1, 2021, to Oct. 31, 2022, the top 10 tours grossed a combined \$2.2 bil-

lion in ticket sales, according to Billboard Boxscore, 36% more than they did in 2019, the previous full year of touring, and more than four times the \$519 million they took in during the pandemic-limited 2021.

Some of this growth follows an existing trend. Since 2013, the live business has grown steadily between 5% and 10% a year, thanks to international expansion and an increasing number of megatours. In 2013, eight acts took in over \$100 million at the box office – **Bon Jovi**, **P!nk**, **Bruce Springsteen**, **Beyoncé**, **Rihanna**, **Taylor Swift**, **The Rolling Stones** and the Cirque du Soleil **Michael Jackson** show.

But the business also experienced a sharp uptick this year, driven by a combination of pent-up demand, a number of big tours and inflation. Sixteen tours crossed the \$100 million mark, and the number of concert tickets sold in the first three quarters of 2022 was up 37% over 2019, according to Live Nation's most recent quarterly report.

The bad news, however, is twofold: More work for fewer employees in the wake of pandemic layoffs, plus rising costs for staffing, production and travel, threaten to erode profits. "We are working harder than ever just to try and make sure we don't lose any ground," says Jim Cressman, founder and owner of Canadian independent promoter Invictus Entertainment.

Cressman and Live Nation executives say that fans also seem to be changing their

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## Top Tours 2022

	Artist	Gross	Attendance	No. Of Shows		Artist	Gross	Attendance	No. Of Shows
1	Bad Bunny	\$373,463,379	1,826,339	65	51	Queen + Adam Lambert	\$38,539,426	284,045	18
2	Elton John	\$334,385,023	2,071,661	84	52	New Edition	\$37,741,723	329,043	30
3	Ed Sheeran	\$246,287,916	3,047,696	63	53	Pitbull	\$37,469,817	657,445	50
4	Harry Styles	\$214,408,180	1,475,091	71	54	Mary J. Blige	\$37,213,836	280,151	26
5	Coldplay	\$208,000,727	2,260,651	40	55	Luke Combs	\$37,119,111	550,129	30
6	The Rolling Stones	\$179,349,815	949,454	20	56	Chris Brown & Lil Baby	\$36,850,766	441,835	27
7	Red Hot Chili Peppers	\$176,998,650	1,465,881	31	57	Michael Bublé	\$34,405,921	289,030	35
8	Def Leppard & Motley Crue	\$173,474,649	1,313,207	35	58	Pearl Jam	\$33,108,469	286,750	18
9	Kenny Chesney	\$135,046,047	1,299,282	41	59	Keith Urban	\$32,813,805	457,877	56
10	The Weeknd	\$131,056,262	904,744	19	60	Journey	\$31,928,772	295,602	33
11	Morgan Wallen	\$128,718,950	1,001,930	66	61	Bill Burr	\$31,701,709	414,049	66
12	Lady Gaga	\$125,333,755	879,995	29	62	Luke Bryan	\$31,660,147	410,149	41
13	Daddy Yankee	\$125,233,791	1,128,444	54	63	Ricardo Arjona	\$31,523,833	276,438	32
14	Billie Eilish	\$106,194,096	939,970	68	64	Bert Kreischer	\$31,367,795	464,713	148
15	Paul McCartney	\$105,077,796	423,125	16	65	Tom Segura	\$30,378,493	476,588	186
16	Eagles	\$104,175,869	549,275	40	66	Usher	\$29,970,756	146,248	31
17	Guns N' Roses	\$93,383,197	1,088,227	27	67	James Taylor	\$29,062,680	291,948	38
18	Dua Lipa	\$89,302,575	1,190,356	71	68	Rage Against The Machine	\$29,033,862	243,924	17
19	Justin Bieber	\$89,107,888	636,861	42	69	Grupo Firme	\$28,960,378	416,202	12
20	My Chemical Romance	\$87,926,378	714,563	55	70	Hans Zimmer	\$28,884,306	289,607	29
21	Imagine Dragons	\$87,531,563	1,051,017	59	71	Rosalia	\$28,074,053	342,383	36
22	Backstreet Boys	\$85,796,497	1,084,672	82	72	The Who	\$27,695,308	241,650	28
23	Karol G	\$83,801,316	606,370	56	73	Lizzo	\$27,664,418	243,870	20
24	Chris Stapleton	\$83,080,631	951,268	69	74	Reba McEntire	\$27,506,847	261,384	27
25	Genesis	\$81,935,379	450,148	35	75	Seventeen	\$27,062,717	223,013	21
26	Iron Maiden	\$76,147,773	984,488	47	76	Marc Anthony	\$26,963,378	252,437	24
27	BTS	\$75,489,240	458,144	11	77	Kane Brown	\$25,985,181	372,412	40
28	Eric Church	\$71,765,149	625,358	42	78	The Killers	\$25,806,450	371,957	24
29	Kendrick Lamar	\$70,379,144	512,589	42	79	Santana	\$25,633,875	404,994	27
30	Roger Waters	\$69,813,262	554,126	42	80	Odesza	\$25,570,914	395,222	32
31	Phish	\$68,598,398	609,385	40	81	REO Speedwagon & Styx	\$25,243,804	479,866	45
32	Kevin Hart	\$66,316,354	842,512	151	82	The Hella Mega Tour: Green Day, Fall Out Boy & Weezer	\$24,904,965	307,698	8
33	Billy Joel	\$65,906,424	478,268	19	83	Katy Perry	\$24,742,323	146,639	40
34	Dave Matthews Band	\$62,563,364	691,479	52	84	Gorillaz	\$24,200,526	246,366	25
35	Andre Rieu	\$62,533,259	683,182	75	85	Maroon 5	\$23,314,958	269,458	8
36	Trans-Siberian Orchestra	\$54,649,313	767,442	98	86	Maxwell	\$23,030,567	212,618	31
37	Post Malone	\$53,477,171	366,082	30	87	Shinedown	\$22,468,113	422,024	70
38	John Mayer	\$51,783,882	382,800	32	88	Maverick City Music	\$22,140,946	371,650	42
39	Silk Sonic (Bruno Mars & Anderson .Paak)	\$50,400,043	169,757	34	89	Bon Jovi	\$22,046,178	188,320	15
40	John Mulaney	\$50,246,452	644,728	109	90	Maluma	\$21,332,724	291,973	22
41	Andrea Bocelli	\$50,170,923	299,254	25	91	KISS	\$20,774,788	234,547	15
42	George Strait	\$50,048,167	263,285	10	92	Rod Stewart	\$19,812,455	173,578	23
43	New Kids On The Block	\$48,453,313	559,212	59	93	Florence + the Machine	\$19,675,331	240,974	23
44	Sebastian Maniscalco	\$47,743,794	460,339	94	94	Brandi Carlile	\$19,546,825	215,099	32
45	Dead & Company	\$45,943,957	392,528	19	95	Pepe Aguilar	\$18,336,620	172,244	20
46	The Lumineers	\$45,859,367	748,440	62	96	Jim Gaffigan	\$18,172,753	238,938	78
47	Metallica	\$43,398,993	487,217	12	97	The Black Keys	\$17,925,723	251,876	33
48	Machine Gun Kelly	\$40,778,471	655,650	51	98	Kacey Musgraves	\$17,802,409	167,335	14
49	Tyler, The Creator	\$40,708,864	480,071	41	99	Pet Shop Boys & New Order	\$17,210,072	158,059	13
50	Tool	\$39,836,756	365,814	31	100	Kid Cudi	\$17,184,796	183,309	18

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concertgoing habits by waiting longer to buy tickets. About 30% of tickets for this year's Lollapalooza festival in Chicago were purchased five days or fewer before the event, according to Live Nation. It's a concerning trend for promoters and tour organizers who have become accustomed to scaling event costs up and down based on projections from early sales. Fans are also getting wise to the fact that ticket prices, especially on the secondary market, tend to drop over time.

The names of the top 10 tours won't surprise anyone who follows the industry. No. 1 is [Bad Bunny](#), who did two tours during this time frame: *El Último Tour del Mundo*, which ran from February to April and grossed \$116 million, and *World's Hottest Tour*, which brought in \$246 million from August to the end of the Billboard Boxscore touring year; it will run until Dec. 10. The tour dates within this time frame, as well as isolated hometown shows in Puerto Rico, grossed a combined \$373.5 million, the third-highest year-end total in Boxscore history after [Ed Sheeran](#)'s \$429.5 million in 2018 and The Rolling Stones' \$425 million in 2006.

This is the first year that each tour in the top 10 grossed over \$100 million and the top five each took in more than \$200 million. Some of that is due to higher ticket prices: Bad Bunny tickets cost an average of \$201, while tickets to Sheeran's No. 1 2019 ÷ (Divide) shows cost an average of \$86; the average ticket price of a top 10 tour was \$130.76, up from \$114.29 in 2019. Some of that growth comes from inflation, of course, while some is from a shift to higher ticket prices in order to capture revenue that once went to the secondary market. "The spending levels are really the same," says Live Nation Global Touring chairman Arthur Fogel. "It's just that artists are capturing more of it than ever before."

Farther down the Top Tours chart, the growth also stays consistent. The top 40 tours grossed a total of \$4.6 billion, up from a total of \$3.5 billion in 2019, a difference of 32%.

#### The New Scorecard

This year, Billboard Boxscore created a new chart to rank tours by number of

tickets sold, not just revenue, although that information had already been included. And although promoters were concerned earlier in 2022 that touring market oversaturation would mean concerts drew fewer fans, the chart actually shows the opposite — major concerts attracted larger audiences without cannibalizing other shows. In 2022, a combined 17.1 million people saw the top 10 attended tours, up 21% from a combined 2019 attendance of 14.1 million. This year also marked the first time that 19 of the top 20 attended tours drew over 900,000 fans.

The top 10 tours also represent one of the youngest lists in recent years, with an average headliner age of 49.3, as opposed to 51.2 in 2019 and 54.6 in 2021. The oldest act was The Rolling Stones — Mick Jagger and Keith Richards will both be 79 by the end of the year, and Ron Wood is 75. The youngest acts were [Harry Styles](#) and Bad Bunny, both of whom turned 28.

As in years past, Live Nation dominated the business, exclusively promoting half of the top 20 — which grossed a combined \$1.5 billion — as well as Bad Bunny's stadium shows, in collaboration with Cárdenas Marketing Network, and some shows for [My Chemical Romance](#) and [Paul McCartney](#). AEG follows with a handful of global tours, including [Elton John](#), that combined accounted for \$843 million. CMN powered Bad Bunny at No. 1 and [Daddy Yankee](#) at No. 13, while Mercury Concerts led the Latin American dates for [Guns N' Roses](#). Sheeran, at No. 3, was promoted by a mix of buyers throughout Europe.

On the agency front, the leader is Creative Artists Agency, with eight acts in the top 20: Styles, [Red Hot Chili Peppers](#), [The Weeknd](#), [Lady Gaga](#), the [Eagles](#), [Dua Lipa](#), [Justin Bieber](#) and My Chemical Romance. Wasserman Music had four clients in the top 20 — Sheeran, [Coldplay](#), [Kenny Chesney](#) and [Billie Eilish](#) — while UTA had two: Bad Bunny and *Guns N' Roses*.

Three of the top tours — John, McCartney and The Rolling Stones — have global touring deals with AEG but don't have a traditional booking agency deal. WME had only one artist in the top 20 with Daddy Yankee.

So did the Neal Agency, started in February by Austin Neal, son of longtime WME agent Kevin Neal. Austin formed the agency to represent [Morgan Wallen](#), who took a hiatus from touring after his use of a racial slur was caught on video in 2021. Wallen grossed \$128 million in 2022 from 66 shows. ■

## Madison Square Garden Resets Year-End Venue Record

BY ERIC FRANKENERG

In the first full year of tracking since the pandemic, New York's Madison Square Garden (MSG) returns to No. 1 on Billboard's year-end [Top Venues \(15,001+ capacity\)](#) chart. But more than that, MSG is the highest-grossing venue of any size or shape, eclipsing all stadiums, arenas, theaters and clubs. According to figures reported to Billboard Boxscore, Madison Square Garden hosted 124 shows during the tracking period, combining to \$241.4 million and 1.8 million tickets.

For those following Billboard's monthly Boxscore charts, MSG's No. 1 finish shouldn't be a huge surprise. The arena led its monthly venue chart in [February](#), [August](#) and [September](#), the last of which was a record-setter for the biggest one-month sum for a venue since the monthly rankings launched in early 2019. MSG's 22 September shows raked in a combined \$64.3 million.

MSG appeared on the 10-position chart for 10 of the year's 12 months, only missing in January and March. Otherwise, including its three months at No. 1, it spent half of the year in the top three.

With 124 shows, MSG's calendar was packed. Still, some heavy hitters can take some credit for its ultimate triumph. [Harry Styles](#), No. 1 on the year-end [Top Boxscores](#) chart, led the charge with his mammoth 15-show residency. The shows



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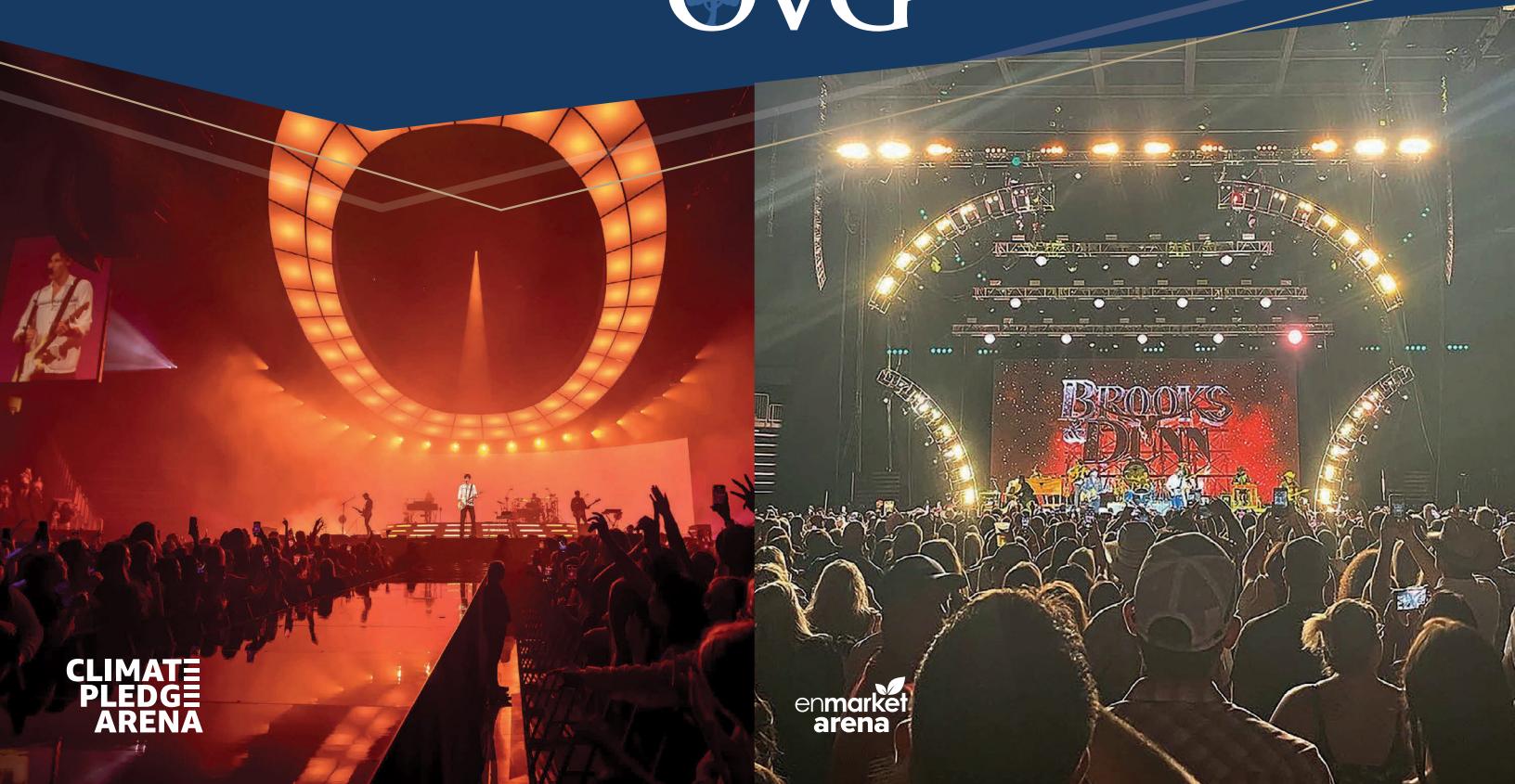
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# Top Venues

(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>Madison Square Garden</b> NEW YORK	\$241,356,906	1,757,331	124	26	<b>Oakland Arena</b> OAKLAND	\$46,681,792	448,109	58
2	<b>O2 Arena</b> LONDON	\$177,000,863	1,897,754	165	27	<b>Amalie Arena</b> TAMPA	\$46,572,691	434,781	49
3	<b>Kia Forum</b> INGLEWOOD	\$156,812,598	1,218,826	100	28	<b>Coliseo de Puerto Rico Jose Miguel Agrelot</b> SAN JUAN	\$40,538,716	590,988	56
4	<b>T-Mobile Arena</b> LAS VEGAS	\$124,684,713	731,072	58	29	<b>Honda Center</b> ANAHEIM	\$40,067,635	352,692	44
5	<b>Crypto.com Arena</b> LOS ANGELES	\$89,752,749	792,117	73	30	<b>Bell Centre</b> MONTREAL	\$40,033,072	517,637	48
6	<b>American Airlines Center</b> DALLAS	\$87,743,758	706,901	67	31	<b>Golden 1 Center</b> SACRAMENTO	\$39,431,811	451,575	57
7	<b>United Center</b> CHICAGO	\$87,553,772	658,152	45	32	<b>Allstate Arena</b> ROSEMONT	\$38,657,950	309,431	26
8	<b>Bridgestone Arena</b> NASHVILLE	\$84,134,407	799,543	82	33	<b>Spectrum Center</b> CHARLOTTE	\$37,948,616	328,839	29
9	<b>FTX Arena</b> MIAMI	\$80,132,818	635,105	57	34	<b>Moda Center</b> PORTLAND	\$36,778,733	363,126	37
10	<b>Prudential Center</b> NEWARK	\$79,934,485	752,428	96	35	<b>Merriweather Post Pavilion</b> COLUMBIA	\$29,541,807	391,721	37
11	<b>Scotiabank Arena</b> TORONTO	\$78,608,354	837,931	67	36	<b>Xcel Energy Center</b> ST. PAUL	\$28,846,308	270,016	22
12	<b>Barclays Center</b> BROOKLYN	\$70,643,395	633,536	71	37	<b>Veterans Memorial Arena</b> JACKSONVILLE	\$27,933,816	287,877	43
13	<b>TD Garden</b> BOSTON	\$70,045,654	708,707	66	38	<b>PPG Paints Arena</b> PITTSBURGH	\$27,805,187	254,264	24
14	<b>State Farm Arena</b> ATLANTA	\$68,057,511	676,074	72	39	<b>Qudos Bank Arena</b> SYDNEY	\$27,694,322	331,490	30
15	<b>Capital One Arena</b> WASHINGTON	\$67,584,520	605,368	62	40	<b>T-Mobile Center</b> KANSAS CITY	\$26,997,730	252,933	24
16	<b>AO Arena</b> MANCHESTER	\$64,889,541	944,524	112	41	<b>Chase Center</b> SAN FRANCISCO	\$25,542,125	201,822	16
17	<b>Wells Fargo Center</b> PHILADELPHIA	\$61,538,801	602,510	60	42	<b>Tacoma Dome</b> TACOMA	\$24,009,777	269,131	35
18	<b>Amway Center</b> ORLANDO	\$61,513,558	594,186	66	43	<b>KFC Yum! Center</b> LOUISVILLE	\$23,977,616	313,924	37
19	<b>WiZink Center</b> MADRID	\$58,370,862	922,324	94	44	<b>Paycom Center</b> OKLAHOMA CITY	\$22,968,165	261,265	34
20	<b>Climate Pledge Arena</b> SEATTLE	\$56,803,161	459,269	39	45	<b>Fiserv Forum</b> MILWAUKEE	\$22,891,930	216,950	23
21	<b>UBS Arena</b> ELOMT	\$54,579,217	536,027	71	46	<b>Enterprise Center</b> ST. LOUIS	\$22,476,443	226,818	20
22	<b>Ball Arena</b> DENVER	\$53,183,967	466,010	40	47	<b>BOK Center</b> TULSA	\$22,129,919	262,398	37
23	<b>Toyota Center</b> HOUSTON	\$50,615,030	390,261	37	48	<b>Sportpaleis</b> ANTWERP	\$21,941,643	423,908	31
24	<b>SAP Center</b> SAN JOSE	\$47,103,276	492,093	65	49	<b>Palacio de los Deportes</b> MEXICO CITY	\$21,407,632	431,763	29
25	<b>Little Caesars Arena</b> DETROIT	\$46,900,139	387,548	34	50	<b>Rocket Mortgage FieldHouse</b> CLEVELAND	\$21,404,139	197,214	18



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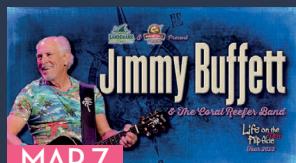
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## COMING 2023



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MAR 31

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## Top Venues

10,001-15,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>Moody Center</b> AUSTIN	\$62,695,359	399,068	36
2	<b>OVO Hydro</b> GLASGOW	\$57,151,690	887,807	112
3	<b>MGM Grand Garden</b> LAS VEGAS	\$45,236,415	237,872	27
4	<b>Dickies Arena</b> DALLAS	\$44,470,438	589,157	79
5	<b>Mercedes-Benz Arena</b> BERLIN	\$37,922,313	539,566	76
6	<b>Barclays Arena</b> HAMBURG	\$37,123,832	615,656	116
7	<b>Hallenstadion</b> ZURICH	\$34,697,332	366,083	48
8	<b>Pechanga Arena San Diego</b> SAN DIEGO	\$31,282,835	356,864	53
9	<b>Van Andel Arena</b> GRAND RAPIDS	\$30,754,067	402,162	61
10	<b>Footprint Center</b> PHOENIX	\$28,194,074	242,332	22
11	<b>OVO Arena Wembley</b> LONDON	\$28,069,574	441,025	84
12	<b>First Direct Arena</b> LEEDS	\$25,656,770	418,218	71
13	<b>Forest Hills Stadium</b> NEW YORK	\$19,486,291	258,087	26
14	<b>Utilita Arena</b> NEWCASTLE	\$18,910,019	325,274	64
15	<b>CHI Health Center</b> OMAHA	\$18,233,577	204,589	16
16	<b>Michelob ULTRA Arena</b> LAS VEGAS	\$16,612,326	244,771	47
17	<b>Gas South Arena</b> DULUTH	\$16,303,398	189,136	32
18	<b>Brisbane Entertainment Centre</b> BRISBANE	\$14,734,495	212,491	33
19	<b>3Arena</b> DUBLIN	\$13,954,940	187,054	21
20	<b>Toyota Arena</b> ONTARIO	\$13,260,595	138,822	20
21	<b>Resch Center</b> GREEN BAY	\$12,749,369	133,441	22
22	<b>Northwell Health at Jones Beach Theater</b> WANTAGH	\$12,543,470	148,022	12
23	<b>RAC Arena</b> PERTH	\$12,349,508	186,073	31
24	<b>Bon Secours Wellness Arena</b> GREENVILLE	\$10,997,973	104,424	14
25	<b>Credit One Stadium</b> CHARLESTON	\$10,407,302	111,966	11

**collectively** grossed \$63.1 million and sold 277,000 tickets between Aug. 20 and Sept. 21, a key factor in the venue's monthly wins.

And while they are regarded as individual engagements, **Billy Joel**'s ongoing residency continued with 11 shows during the tracking year – one show in each month except for January, during a vague Omicron-wave dark period. His shows combined to \$29.6 million and 205,000 tickets sold. That means that Styles and Joel's 26 shows accounted for \$92.7 million, or 39% of the venue's total annual gross.

Following Styles atop the heap, **Phish** (\$8.8 million), **Rage Against the Machine** (\$8.2 million), **Elton John** (\$6.9 million) and **Genesis** (\$5.3 million) round out MSG's top five grossing concert engagements of the year with multi-show runs. Based on attendance, Styles leads Phish (76,000), Rage Against the Machine (71,000), **John Mulaney** (42,000) and **Luke Combs** (36,000).

MSG became the first venue to earn more than \$200 million in a year when it closed out **2019** with \$221.7 million. The arena reaches new heights three years later, but considering 2020 and 2021 were shortened due to COVID, its own record re-set is essentially immediate. The \$241.4 million gross is the largest for any venue in a single year.

While Boxscore charts date back to the late '80s, year-end venue charts launched in 1999. In those 24 years, MSG has led the charge among venues with a capacity of 15,001 or more in 14 of those years. After starting at No. 6 in 1999, MSG was No. 1 for nine consecutive years from 2000-2008. It then floated around the top 10 while London's O2 Arena assumed the throne from 2009-2016, falling one year short of MSG's record '00s-era reign.

MSG regained the title for 2017-2020, slipped to No. 2 last year behind Las Vegas' T-Mobile Arena, and returns to the summit for 2022. □

## Austin's Moody Center Punches Above Its Weight in Opening Year

BY TAYLOR MIMS

**S**ince opening in April, the Moody Center in Austin, has reshaped touring in central Texas, welcoming a bevy of star talent, including **John Mayer**, **George Strait**, **Roger Waters**, **The Killers**, and Boxscore **record**-breaker **Harry Styles**, to name a few. Over 36 shows, the building now tops Billboard's year end Top Venues (10,001-15,000 capacity) chart, grossing more than \$62.7 million in the process according to figures reported to Billboard Boxscore. Averaging \$1.7 million per show, the Oak

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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  
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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  
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View Group-owned arena took in more than \$5 million more than its closest competitor, OVO Hydro in Glasgow, Scotland, which reported more than 110 concerts.

Moody Center general manager Jeff Nickler says the arena's success is, first and foremost, due to the city of Austin. Dubbed the live music capitol of the world, Austin was without a proper arena prior to Moody Center and Nickler says the growing population had tons of pent-up demand for big name acts.

"A lot of major tours and artists were skipping the market due to the lack of a premiere venue. So, Oak View Group, Live Nation, [Live Nation-owned] C3 Presents, and [actor] Matthew McConaughey came into the market and we privately financed this building," says Nickler. "We believed in the music in this market and that investment has paid off in a huge way."

Moody Center does not have a professional sports team tenant (though the Texas Longhorns basketball programs play there after the arena took over the space from their former home, the 45-year-old Frank Erwin Center on University of Texas' campus) and has been able to fill its calendar with major artists, many of whom regularly fill larger venues. According to Nickler, the arena's draw is an amalgam of factors. First, venue partner Live Nation (who has had a record-setting year in revenue and could see its biggest year yet in 2023) has incentive to route their big tours through the new building like [Post Malone](#), [Florence + The Machine](#) and [Kendrick Lamar](#). But Moody Center remains an open building, meaning it books tours with any and all promoters including Live Nation competitor AEG.

"Then there is the Irving Azoff effect," adds Nickler. Azoff is a co-owner of OVG and The Azoff Company manages acts including Styles, [Eagles](#), and [Lizzo](#) – all of whom played the arena in 2022.

Styles conducted a six-night run at Moody Center in September and October selling 86,000 tickets and grossing \$19.2 million. The multi-night stint was one of many from big artists who could easily fill larger capacity venues in competing markets including Dallas and Houston.

"We see this trend of continuing for

artists to do multiple nights in the market," says Nickler. George Strait and [Willie Nelson](#), the Eagles, Styles and Mayer all did multiple night stints at the arena this year. There is an incentive for artists and promoters to play consecutive nights since it cuts down on bills from labor, marketing and more can cut a budget in half.

Another major advantage to playing Moody Center comes from its floor space. Unlike most arenas designed for sports, Moody Center can hold up to 3,000 fans on its floor compared to an industry average of 2,200, according to Nickler. An artist can significantly boost their grosses with the roughly 800 extra premium seats.

"Even though we have less seats, we can out punch our weight class because of the design of the building, the viability of the market and the ability to charge higher ticket prices," says Nickler. "That's a huge factor in why you see that giant number for those tour grosses." □

## My Chemical Romance Approaches \$100 Million Worldwide on Reunion Tour

BY ERIC FRANKENBERG

**T**he [My Chemical Romance](#) Reunion Tour is the biggest of the rock band's two-decade career – with even more to come. Delayed from its original 2020 schedule, the trek played 21 dates in the U.K. and Europe in May and June, followed by 34 North American shows between August and October, earning \$87.9 million from 715,000 tickets sold, according to figures reported to Billboard Boxscore.

The My Chemical Romance Reunion Tour will resume in Auckland, New Zealand on March 11, and then play six shows in Australia. The trek wraps later that month with concerts in Tokyo and Osaka. With

reports for those nine final shows, Billboard Boxscore estimates that the tour's final gross will hover around the \$100 million mark.

The sprawling 64-date tour kicked off at Eden Park in St. Austell, England. The May 16-17 double-header earned \$874,000 and sold 10,965 tickets, and from there, it was off to the races. MCR mounted a towering three-day run at Stadium MK in Milton Keynes, England, selling over 90,000 tickets and earning \$9 million on May 19, 21 and 22.

While the Milton Keynes three-night extravaganza was an outlier as a stadium stop, the tour maintained an average of \$1 million and 13,209 tickets per night in Europe. That quickly made it the biggest tour of the band's career so far, outpacing 2011's \$491,000 by a margin of more than two-to-one.

But even those figures accounted for the co-headline strength of [blink-182](#) on the branded Honda Civic Tour. As a "solo" headliner, their previous best was \$173,000 and 5,739 tickets on 2007-08's The Black Parade World Tour, amounting to less than one fifth of the 2022 tour's running nightly international earnings.

And that was just in Europe, where MCR had relatively limited tour history in theaters and clubs. Once the band came stateside, it was an entirely different story. The tour's 34 North American shows averaged \$2 million and 12,900 tickets per night, only dipping below the \$1 million mark at the low-capacity Mohegan Sun Arena in Uncasville, Conn. (\$947,000) and Montreal's Bell Centre (\$987,000).

Sorting MCR's career tour history, the Reunion Tour accounts for 42 of its top 50 grossing engagements, 38 of the top 40, and the entire top 25. Adjusting for inflation and surging ticket prices, the tour still owns 23 of the band's top 25 attended engagements, led by Milton Keynes and 70,000 fans across five shows at the Kia Forum in Inglewood, Calif. Ultimately, the band's shows in the U.S. and Canada performed more than 10x stronger than their previous best.

MCR's reunion high doesn't simply build on their mid-'00s goodwill, it regains (and then some) momentum following a mid-career dip followed by an extended hiatus. The band's last headline tour, The World Contam-



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## ► 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>Harry Styles</b> MADISON SQUARE GARDEN, NEW YORK, N.Y., AUG. 20-22, 26-28, SEPT. 1-3, 6-7, 10, 14-15, 21		<b>\$63,102,676</b> \$199.50/\$39.50	<b>276,852</b> 15	Live Nation	26 <b>Ed Sheeran</b> OLYMPIASTADION, MUNICH, GERMANY, SEPT. 10-12		<b>\$15,678,397</b> \$85.49/\$75.43/\$65.37	<b>200,184</b> 3	FKP Scorpio Konzertproduktionen
2 <b>Ed Sheeran</b> WEMBLEY STADIUM, LONDON, ENGLAND, JUNE 24-25, 29-JULY 1		<b>\$37,232,300</b> \$97.93/\$61.20	<b>420,269</b> 5	FKP Scorpio Konzertproduktion, Kilimanjaro Live	27 <b>George Strait</b> HOUSTON LIVESTOCK SHOW & RODEO, HOUSTON, TEXAS, MARCH 20		<b>\$15,405,112</b> \$193.88	<b>79,456</b> 1	Houston Livestock Show & Rodeo, Messina Touring Group/AEG Presents
3 <b>BTS</b> ALLEGIANT STADIUM, LAS VEGAS, NEV., APRIL 8-9, 15-16		<b>\$35,944,850</b> \$275/\$185/\$105/\$75/\$60	<b>199,697</b> 4	HYBE	28 <b>Paul McCartney</b> FENWAY PARK, BOSTON, MASS., JUNE 7-8		<b>\$15,305,355</b> \$391/\$46	<b>71,380</b> 2	Live Nation, Marshall Arts, MPL
4 <b>Outside Lands Music and Arts Festival</b> GOLDEN GATE PARK, SAN FRANCISCO, CALIF., APRIL 5-7		<b>\$33,902,932</b> \$1,000/\$59.50	<b>222,518</b> 3	Another Planet Entertainment	29 <b>Ed Sheeran</b> PRINCIPALITY STADIUM, CARDIFF, WALES, MAY 26-28		<b>\$14,955,621</b> \$94.03/\$56.42	<b>185,490</b> 3	FKP Scorpio Konzertproduktionen
5 <b>BTS</b> SOFI STADIUM, INGLEWOOD, CALIF., NOV. 27-28, DEC. 1-2		<b>\$33,316,345</b> \$190.35/\$41.51	<b>213,751</b> 4	HYBE	30 <b>Elton John</b> METLIFE STADIUM, EAST RUTHERFORD, N.J., JULY 22-23		<b>\$14,876,417</b> \$249.50/\$55	<b>99,827</b> 2	AEG Presents
6 <b>Bad Bunny</b> SOFI STADIUM, INGLEWOOD, CALIF., SEPT. 30-OCT. 1		<b>\$31,096,479</b> \$1,000/\$59.50	<b>99,816</b> 2	Cardenas Marketing Network, Live Nation	31 <b>The Rolling Stones</b> ALLEGIANT STADIUM, LAS VEGAS, NEV., NOV. 6		<b>\$14,804,562</b> \$750/\$250/\$99.50/\$29.50	<b>42,600</b> 1	Concerts West/AEG Presents
7 <b>Coldplay</b> STADE DE FRANCE, PARIS, FRANCE, JULY 16-17, 19-20		<b>\$28,035,165</b> \$127.58/\$25.52	<b>318,331</b> 4	Live Nation	32 <b>Red Hot Chili Peppers</b> LONDON STADIUM, LONDON, ENGLAND, JUNE 25-26		<b>\$14,747,456</b> \$104.08	<b>141,698</b> 2	Live Nation
8 <b>Lollapalooza Brasil</b> AUTODROMO DE INTERLAGOS, SAO PAULO, BRAZIL, MARCH 25-27		<b>\$23,225,344</b> \$414.37/\$44.13	<b>267,446</b> 3	T4F-Time For Fun	33 <b>Harry Styles</b> WEMBLEY STADIUM, LONDON, ENGLAND, JUNE 18-19		<b>\$14,479,293</b> \$121.37/\$55.17	<b>147,269</b> 2	Live Nation, SJM Concerts
9 <b>Bad Bunny</b> YANKEE STADIUM, BRONX, N.Y.		<b>\$22,757,636</b> \$199.50/\$39.50	<b>84,865</b> 2	Cardenas Marketing Network, Live Nation	34 <b>Ed Sheeran</b> ORENSUNDSPARKEN, COPENHAGEN, DENMARK, AUG. 3-6		<b>\$14,164,701</b> \$96.09/\$85.80	<b>156,818</b> 4	SMASHBANGPOW!
10 <b>Queen + Adam Lambert</b> O2 ARENA, LONDON, ENGLAND, JUNE 5-6, 8-9, 14-15, 17-18, 20-21		<b>\$22,744,678</b> \$205.44/\$53.88	<b>174,485</b> 10	Phil McIntyre Entertainments	35 <b>Bad Bunny</b> SOLDIER FIELD, CHICAGO, ILL., AUG. 20		<b>\$14,109,590</b> \$1,000/\$59.50	<b>50,854</b> 1	Cardenas Marketing Network, Live Nation
11 <b>The Rolling Stones</b> HYDE PARK, LONDON, ENGLAND, JUNE 25, JULY 3		<b>\$22,433,300</b> \$172.56	<b>130,000</b> 2	Concerts West/AEG Presents	36 <b>Coldplay</b> DEUTSCHE BANK PARK, FRANKFURT, GERMANY, JULY 2-3, 5		<b>\$13,745,935</b> \$135.67/\$26.09	<b>138,282</b> 3	Live Nation
12 <b>Bad Bunny</b> ALLEGIANT STADIUM, LAS VEGAS, NEV., SEPT. 23-24		<b>\$22,098,725</b> \$1,000/\$59.50	<b>92,440</b> 2	Cardenas Marketing Network, Live Nation	37 <b>Ed Sheeran</b> VELTINS-ARENA, GELSENKIRCHEN, GERMANY, JULY 7-9		<b>\$13,688,618</b> \$86.82/\$76.60/\$66.39	<b>182,476</b> 3	FKP Scorpio Konzertproduktionen
13 <b>Bad Bunny</b> HARD ROCK STADIUM, MIAMI, FLA., AUG. 12-13		<b>\$21,909,971</b> \$1,000/\$59.50	<b>97,655</b> 2	Cardenas Marketing Network, Live Nation	38 <b>Elton John</b> LEVI'S STADIUM, SANTA CLARA, CALIF., OCT. 8-9		<b>\$13,424,470</b> \$249.50/\$55	<b>77,554</b> 2	AEG Presents
14 <b>Coldplay</b> OLYMPIASTADION, BERLIN, GERMANY, JULY 10, 12-13		<b>\$20,389,784</b> \$127.30/\$25.46	<b>216,535</b> 3	Live Nation	39 <b>Ed Sheeran</b> DEUTSCHE BANK PARK, FRANKFURT, GERMANY, SEPT. 23-25		<b>\$13,343,906</b> \$83.64/\$73.80/\$63.96	<b>182,856</b> 3	FKP Scorpio Konzertproduktionen
15 <b>Harry Styles</b> UNITED CENTER, CHICAGO, ILL., OCT. 8-10, 13-15		<b>\$20,358,593</b> \$199.50/\$39.50	<b>112,400</b> 6	Live Nation	40 <b>Coldplay</b> METLIFE STADIUM, EAST RUTHERFORD, N.J., JUNE 4-5		<b>\$13,153,892</b> \$173.50/\$33.50	<b>117,240</b> 2	Live Nation
16 <b>Bad Bunny</b> PETCO PARK, SAN DIEGO, CALIF., SEPT. 17-18		<b>\$20,038,705</b> \$1,000/\$59.50	<b>79,123</b> 2	Cardenas Marketing Network, Live Nation	41 <b>Paul McCartney</b> METLIFE STADIUM, EAST RUTHERFORD, N.J., JUNE 16		<b>\$13,012,035</b> \$501/\$39.50	<b>51,872</b> 1	AEG Presents, Marshall Arts, MPL
17 <b>Coldplay</b> KING BAUDOUIN STADIUM, BRUSSELS, BELGIUM, AUG. 5-6, 8-9		<b>\$20,007,105</b> \$127.49/\$20.40	<b>224,719</b> 4	Live Nation	42 <b>Kenny Chesney</b> GILLETTE STADIUM, FOXBOROUGH, MASS., AUG. 26-27		<b>\$12,968,004</b> \$106.29	<b>122,021</b> 2	Messina Touring Group/AEG Presents
18 <b>Bad Bunny</b> MINUTE MAID PARK, HOUSTON, TEXAS, SEPT. 1-2		<b>\$19,557,149</b> \$1,000/\$59.50	<b>83,518</b> 2	Cardenas Marketing Network, Live Nation	43 <b>Red Hot Chili Peppers</b> STADE DE FRANCE, PARIS, FRANCE, JULY 8-9		<b>\$12,851,604</b> \$94.14	<b>136,512</b> 2	Live Nation
19 <b>Coldplay</b> FORO SOL, MEXICO CITY, MEXICO, APRIL 3-4, 6-7		<b>\$19,544,924</b> \$164.96/\$24.14	<b>259,591</b> 4	Live Nation, OCESA	44 <b>Elton John</b> ROGERS CENTRE, TORONTO, ONTARIO, SEPT. 7-8		<b>\$12,758,371</b> \$205.44/\$53.88	<b>88,493</b> 2	AEG Presents
20 <b>Harry Styles</b> MOODY CENTER, AUSTIN, TEXAS, SEPT. 25-26, 28-29, OCT. 2-3		<b>\$19,175,231</b> \$199.50/\$39.50	<b>86,056</b> 6	Live Nation	45 <b>Rammstein</b> FORO SOL, MEXICO CITY, MEXICO, OCT. 1-2, 4		<b>\$12,493,011</b> \$64.40	<b>193,990</b> 3	OCESA
21 <b>Harry Styles</b> KIA FORUM, INGLEWOOD, CALIF., OCT. 23-24, 26, 28-29, 31		<b>\$18,845,193</b> \$199.50/\$39.50	<b>102,435</b> 6	Live Nation	46 <b>Ed Sheeran</b> CROKE PARK, DUBLIN, IRELAND, APRIL 23-24		<b>\$12,417,797</b> \$91.89/\$81.08	<b>140,487</b> 2	Aiken Promotions
22 <b>Ed Sheeran</b> ETIHAD STADIUM, MANCHESTER, ENGLAND, JUNE 9-12		<b>\$18,003,363</b> \$94.13/\$56.48	<b>218,639</b> 4	FKP Scorpio Konzertproduktion, Kilimanjaro Live	47 <b>Bad Bunny</b> FTX ARENA, MIAMI, FLA., APRIL 1-3		<b>\$12,396,368</b> \$502/\$61	<b>54,998</b> 3	Cardenas Marketing Network
23 <b>Phish</b> MOON PALACE GOLF & SPA RESORT, CANCUN, QUINTANA ROO, FEB. 24-27		<b>\$17,710,239</b> \$5,433.20	<b>2,423</b> 4	CID Entertainment	48 <b>Bad Bunny</b> AT&T STADIUM, ARLINGTON, TEXAS, SEPT. 9		<b>\$12,384,432</b> \$1,000/\$59.50	<b>54,637</b> 1	Cardenas Marketing Network, Live Nation
24 <b>Daddy Yankee</b> ESTADIO MONUMENTAL, SANTIAGO, CHILE, SEPT. 27-29		<b>\$17,680,408</b> \$190.35/\$41.51	<b>196,917</b> 3	Bizarro, Cardenas Marketing Network	49 <b>Bad Bunny</b> ALAMODOME, SAN ANTONIO, TEXAS, SEPT. 7		<b>\$12,342,663</b> \$1,000/\$59.50	<b>50,193</b> 1	Cardenas Marketing Network, Live Nation
25 <b>Elton John</b> GILLETTE STADIUM, FOXBOROUGH, MASS., JULY 26-27		<b>\$16,681,506</b> \$249.50/\$55	<b>96,039</b> 22	AEG Presents	50 <b>Ed Sheeran</b> STADION LETZIGRUND, ZURICH, SWITZERLAND, SEPT. 16-17		<b>\$12,185,649</b> \$145.68/\$114.46	<b>95,840</b> 2	AllBlues Konzert

ination Tour (2010-12) saw nightly grosses and attendance drop by 27% (to \$136,000) and 37% (to 3,392 tickets), respectively.

MCR joins a post-COVID touring landscape that has been busy, to say the least. Not only have reliable road-warriors like **The Rolling Stones**, **Paul McCartney** and the **Eagles** returned to glory, but younger artists have hit new heights after the two-year break. **Billie Eilish**, **Harry Styles**, and **Kacey Musgraves** are some of the newest arena Boxscore stars, reaping career-high grosses on the back of pandemic-era Grammy wins and chart-topping singles.

My Chemical Romance is its own case entirely. After the downward momentum of The World Contamination Tour and its centerpiece album (2010's *Danger Days: The True Lives of the Fabulous Killjoys* peaked at No. 8 on the *Billboard* 200 and none of its songs hit the top 50 of the *Billboard* Hot 100; 2006's *The Black Parade* hit No. 2 and sent "Welcome to the Black Parade" to No. 9), the band went mostly silent, with the minor exceptions of a couple compilation albums featuring scattered new tracks.

For about a decade, MCR did not release any new studio albums, nor did they tour the festival circuit, open a branded theme park, or inspire a viral TikTok dance challenge. Time and pure word of mouth combined to transform them from one of the most popular bands within their particular scene of the mid-to-late 2000s into emo-rock's voice of a generation.

My Chemical Romance found mainstream success on Myspace and MTV with late-period *Total Request Live* hits "Helena" and "Welcome to the Black Parade," blending emo, glam, pop and punk alongside rock bands like **Fall Out Boy**, **Panic! At the Disco** and **Paramore**. But despite being more than a decade removed from their last Hot 100 hit, the timing of their return also helps nudge them into the biggest venues they've played. They went on hiatus as one of the last bands standing in a fading scene but have returned with guitars back on Top 40 radio and nostalgia sending everyone from **Nirvana** to **Kate Bush** back to the top of the charts.

In addition to a sold-out one-off at Los Angeles' Shrine Expo Hall in December

2019 and a top 10 welcome on multiple *Billboard* rock charts for comeback single, "The Foundations of Decay," heightened anticipation and fan-grown mythology around MCR has sent them back to the stage as a completely different touring entity than in their original run. While *The Black Parade* World Tour and *The World Contamination Tour* oscillated between theaters and clubs (plus arenas in select major markets) at around 80% capacity, the '22 reunion tour sold 95% of available tickets in arenas and stadiums in two continents...so far. ▀

## Harry Styles' 15 MSG Shows Broke Major Boxscore Record

BY ERIC FRANKENBERG

**H**arry Styles has been on tour for over a year now. He was one of the first to read the tea leaves telling us that Fall 2021 would be the soft re-launch of concerts in the U.S. So he kicked off *Love on Tour* in Las Vegas on Sept. 4, 2021 and played for three months around the country. Then, he played two months of shows in Europe over the summer. And then he returned to North America.

Tour is a funny word for Styles' last three months of performances. Yes, he played many concerts in quick succession. Yes, he moved from city to city, playing to hundreds of thousands of fans in major markets. But while his pop chart competition played one or two shows at each venue, hitting 20, 30 or 40-plus stadiums and arenas, Styles played extended batches of shows in a handful of A-markets.

After a pair of shows in Toronto, he settled in at New York's Madison Square Garden for 15 shows at the iconic arena, stretching from Aug. 20 to Sept. 21. The strength of his ticket sales there set records that defy qualification. His month-long run isn't just the highest-grossing engagement

for a British artist, or for a male artist, or for a former boy-band member, and not even just the biggest for any at that venue.

According to figures reported to *Billboard* Boxscore, Styles' 15 shows at MSG grossed \$63.1 million and sold 277,000 tickets, enough to be the highest-grossing headline engagement in Boxscore's three-decade-plus history.

Given his all-time standing, Styles' MSG mini-residency naturally leads *Billboard*'s year-end **Top Boxscores** chart, ranking individual concerts, but grouping together performances by an artist at one venue. He is followed by **Ed Sheeran**'s five shows at London's Wembley Stadium (July 24-July 1; \$37.2 million), **BTS**' four shows at Allegiant Stadium in Las Vegas (April 8-16; \$35.9 million), San Francisco's Outside Lands Music and Arts Festival (April 5-7; \$33.9 million) and BTS' four-show run at SoFi Stadium in Inglewood, Calif. (Nov. 27-Dec. 2, 2021; \$33.3 million).

Overall, Styles eclipses **Take That**, who previously owned the top two Boxscores of all time. Relatives of Styles' British boy-band family, the group played eight shows at Manchester's Etihad Stadium on June 3-12, 2011, earning \$44.2 million. Weeks later, it ran another eight shows at Wembley Stadium from June 30-July 9, establishing a decade-long record with \$61.7 million in the bank.

By a sliver of less than \$1.4 million, or 2.25%, Styles steals the all-time title by playing nearly double the shows as Take That in a venue a quarter the size of Wembley Stadium. He averaged \$4.2 million and 18,457 tickets per show in New York, while Take That paced \$7.7 million and 77,967 tickets in London. While Styles owns the all-time gross record, Take That's gargantuan ticket total of 623,737 secures the eight-show run as the most attended Boxscore of all time.

It would have been enough for Styles to go home after 15 nights at the Garden — those shows' \$63.1 million total nearly matches the \$63.7 million that he grossed on his entire 2017-2018 *Live on Tour*. But he soldiered on; in addition to the opening two shows in Toronto, he played six in Austin, another six in Chicago, and 12 in Inglewood, Calif. (there were 15 shows scheduled in

## ► IN BRIEF

## Top Venues

5,001 - 10,000 CAPACITY

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>Dolby Live</b> LAS VEGAS	\$114,452,081	477,737	98
2	<b>Red Rocks Amphitheatre</b> MORRISON	\$107,803,971	1,635,802	194
3	<b>Radio City Music Hall</b> NEW YORK	\$87,205,585	914,130	191
4	<b>Auditorio Nacional</b> MEXICO CITY	\$55,471,029	1,182,270	171
5	<b>Hard Rock Live at Seminole Hard Rock Hotel &amp; Casino</b> HOLLYWOOD	\$48,438,966	354,087	83
6	<b>Mohegan Sun Arena</b> UNCASVILLE	\$35,844,434	544,523	101
7	<b>YouTube Theater</b> INGLEWOOD	\$27,802,090	322,697	79
8	<b>The Anthem</b> WASHINGTON	\$26,429,346	434,336	112
9	<b>Texas Trust CU Theatre</b> DALLAS	\$25,435,120	350,299	95
10	<b>Microsoft Theater</b> LOS ANGELES	\$25,100,921	300,830	91
11	<b>Hulu Theater at Madison Square Garden</b> NEW YORK	\$21,195,897	277,713	88
12	<b>Greek Theatre</b> LOS ANGELES	\$18,411,926	279,947	55
13	<b>Bill Graham Civic Auditorium</b> SAN FRANCISCO	\$18,110,429	283,646	39
14	<b>Hearst Greek Theatre</b> BERKELEY	\$17,923,902	259,967	41
15	<b>Zappos Theater at Planet Hol- lywood</b> LAS VEGAS	\$17,856,472	141,749	36
16	<b>Auditorio Telmex</b> GUADALAJARA	\$15,047,449	292,005	43
17	<b>Vrijthof</b> MAASTRICHT	\$11,886,256	128,075	15
18	<b>Smart Financial Centre</b> SUGAR LAND	\$11,478,556	118,002	24
19	<b>Agganis Arena</b> BOSTON	\$11,459,997	153,783	54
20	<b>Bank of New Hampshire Pavilion</b> GILFORD	\$11,386,747	139,322	18
21	<b>WaMu Theater</b> SEATTLE	\$10,026,840	177,022	31
22	<b>Bellco Theatre</b> DENVER	\$9,860,903	119,775	35
23	<b>Hard Rock Live at Etess Arena</b> ATLANTIC CITY	\$9,848,318	167,359	15
24	<b>Huntington Center</b> TOLEDO	\$9,606,611	168,363	34
25	<b>Auditorio Citibanamex</b> MONTERREY	\$9,274,972	176,810	42

Inglewood but three were rescheduled to Jan. 2023 due to health issues).

His Inglewood shows at Kia Forum have grossed \$38.1 million, enough to be the fifth highest-grossing Boxscore of all time, behind the MSG concerts, the two Take That runs, and a 10-show sweep by [Bruce Springsteen](#) at Giants Stadium in New Jersey (July 15-Aug. 31, 2003; \$38.7 million). Including the three Inglewood shows to come early next year, that lump sum will likely move into third place. (The first six of those shows count toward his 2022 year-end standings, and the remaining nine will count toward 2023 charts).

Altogether, the mini-residency leg of Love on Tour has grossed \$147.7 million and sold 717,000 tickets, bulking the entire tour's totals to \$298.4 million and 2.1 million. Like his MSG gross, that number also defies qualification. Love on Tour is not only the biggest tour of Styles' solo career, but passes One Direction's Where We Are Tour (\$290.2 million), which was No. 1 on Billboard's 2014 Top Tours chart, to become the biggest tour that he has ever hand a hand in.

In addition to the remaining three California shows, Love on Tour continues with a Latin American leg which wraps on Dec. 14 in Sao Paulo. Styles will hit Oceania and Asia in February and March, and European stadiums later in the spring. □

## How the Black Promoters Collective Brought 'Back the Culture' - And Scored a \$100 Million Year

BY TAYLOR MIMS, GAIL MITCHELL

**I**n 2020 the Black Promoters Collective came together, beginning with weekly phone calls to discuss COVID-19's impact on touring, especially for Black and independent promoters. After the killing of George Floyd that May, the BPC's mission took on even more urgency as the group sought to prove that its more than 100 years of collective experience and success should not be disregarded and ignored by agents, artists and venues.

Two years later, the BPC is making good on its pledge. During the first quarter of 2022, the collective helmed [New Edition](#)'s 30-city The Culture Tour with [Charlie Wilson](#) and [Jodeci, Maxwell](#)'s 25-city The Night Tour with [Anthony Hamilton](#) and [Joe](#), as well as six dates for [Patti](#)

## Top Venues

## 5,000 OR LESS

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>Resorts World Theatre</b> LAS VEGAS	<b>\$55,272,018</b>	<b>326,510</b>	<b>87</b>
2	<b>Fox Theatre</b> ATLANTA	<b>\$37,123,745</b>	<b>483,601</b>	<b>165</b>
3	<b>The Colosseum at Caesars Palace</b> LAS VEGAS	<b>\$36,719,306</b>	<b>197,964</b>	<b>54</b>
4	<b>Durham Performing Arts Center</b> DURHAM	<b>\$33,819,977</b>	<b>410,923</b>	<b>179</b>
5	<b>Chicago Theatre</b> CHICAGO	<b>\$30,573,553</b>	<b>426,804</b>	<b>141</b>
6	<b>Beacon Theatre</b> NEW YORK	<b>\$27,863,305</b>	<b>303,335</b>	<b>130</b>
7	<b>Orpheum Theatre</b> MINNEAPOLIS	<b>\$26,031,576</b>	<b>328,009</b>	<b>159</b>
8	<b>Encore Theater at Wynn Hotel</b> LAS VEGAS	<b>\$23,485,906</b>	<b>139,951</b>	<b>110</b>
9	<b>The Mission Ballroom</b> DENVER	<b>\$20,572,981</b>	<b>505,719</b>	<b>159</b>
10	<b>Broward Center for the Performing Arts, Au-Rene Theater</b> FORT LAUDERDALE	<b>\$20,169,105</b>	<b>274,188</b>	<b>173</b>
11	<b>Teatro Telcel</b> MEXICO CITY	<b>\$16,004,428</b>	<b>247,773</b>	<b>288</b>
12	<b>DeVos Performance Hall</b> GRAND RAPIDS	<b>\$15,597,226</b>	<b>214,257</b>	<b>138</b>
13	<b>The Theater at MGM National Harbor</b> OXON HILL	<b>\$15,495,686</b>	<b>172,290</b>	<b>80</b>
14	<b>Santa Barbara Bowl</b> SANTA BARBARA	<b>\$13,620,917</b>	<b>165,105</b>	<b>39</b>
15	<b>Fox Theater</b> OAKLAND	<b>\$12,407,872</b>	<b>242,662</b>	<b>102</b>
16	<b>The Mountain Winery</b> SARATOGA	<b>\$11,336,341</b>	<b>117,436</b>	<b>68</b>
17	<b>Terminal 5</b> NEW YORK	<b>\$11,097,539</b>	<b>280,312</b>	<b>102</b>
18	<b>Roadrunner</b> BOSTON	<b>\$10,863,882</b>	<b>233,079</b>	<b>82</b>
19	<b>Warfield Theatre</b> SAN FRANCISCO	<b>\$10,821,101</b>	<b>224,144</b>	<b>116</b>
20	<b>Brooklyn Steel</b> BROOKLYN	<b>\$10,574,702</b>	<b>290,514</b>	<b>172</b>
21	<b>Coca-Cola Music Hall</b> SAN JUAN	<b>\$9,657,136</b>	<b>132,695</b>	<b>55</b>
22	<b>James L. Knight Center</b> MIAMI	<b>\$9,051,029</b>	<b>89,325</b>	<b>31</b>
23	<b>Deep Ellum Live</b> DALLAS	<b>\$9,018,206</b>	<b>217,368</b>	<b>86</b>
24	<b>Stage AE</b> PITTSBURGH	<b>\$8,592,272</b>	<b>216,975</b>	<b>132</b>
25	<b>Ruth Eckerd Hall</b> CLEARWATER	<b>\$8,499,620</b>	<b>114,966</b>	<b>82</b>

**LaBelle.** According to Billboard Boxscore figures, together those three runs grossed over \$60 million.

This fall, the BPC promoted **Mary J. Blige**'s 24-city Good Morning Gorgeous arena tour, which ran from Sept. 17 to Oct. 29, featuring support from **Ella Mai** and **Queen Naija**. In all, the tour earned \$34.6 million, and combined with a couple of reports from earlier in the year, lands Blige at No. 54 on the year-end Top Tours chart.

The BPC finishes at No. 12 on the year-end Top Promoters ranking with a total gross of \$100.7 million and 857,000 tickets sold.

"We're now getting pitched by the big-box agencies on tours," says BPC CEO **Gary Guidry**. "Any time someone is putting up \$50 million to \$60 million in a quarter, there are commissions and artist fees to be made. So the agencies have two choices: 'Hey, can we be a part of this business model?' Or, 'Can we keep doing what we've been doing and miss market share?' No one who's looking for growth wants to be left out of market share."

Operating as a company for more than a year now, the BPC is working together to collectively buy tours. According to Guidry, each member brings expertise in its respective market: New York/New Jersey; Philadelphia; Detroit; Atlanta; Houston; Raleigh, N.C.; and Oakland, Calif. In turn, the BPC's combined economic weight gives it the ability to compete for entire tours instead of select local dates — to promote on a level much like giant rivals Live Nation and AEG.

This isn't the first time that Black promoters have united to confront systemic bias in the predominantly white live industry. In 1998, four Black promoters calling themselves the Black Promoters Association filed a \$700 million lawsuit against numerous booking agencies and promoters, alleging antitrust and civil rights violations. That case was subsequently lost in 2005.

But the eight members of the BPC are making progress. "The [BPC's] mindset pivoted to 'Hey, we need to take advantage of our collective economics and business know-how across the board,'" says BPC chief marketing officer **Troy Brown**. "It's time for us, as the culture, to buy back the culture. We need to go to these artists and say, 'Here's what we can do for you that some of these other big corporate entities can't.'"

BPC president **Shelby Joyner** agrees, noting: "It's strange that [artists and their teams] are so surprised at how professional we are."

Of his own experience working with BPC on its first major tour — New Edition's The Culture — P Music Group president/CEO **Michael Paran**, manager of the tour's featured acts Charlie Wilson and Jodeci, says that he and his clients "saw the big picture. There was incentive for everyone to make this an epic win for the culture."

Paran already had a successful working relationship with several members of the BPC, having booked Wilson's

tours with them over the last 20 years. That camaraderie was an advantage in pulling off The Culture Tour, planning for which began last December with routing launched in mid-February.

"This tour literally could have imploded at any moment because of the speed in putting it together and the logistics of dealing with COVID-19," say Paran. "And while the BPC may not own the venues like others do, they make up for it in other ways. They know their territories very well in addition to understanding the music, the culture and how to promote to its fans. That's why I like working with them. It wasn't about being greedy; there were compromises that were made financially to make this work, trying to help everybody and their brands. And the grosses that were made ... that tells you something."

As it did to Maxwell, whose team at his label, Musze/BMG, collaborated with the BPC on the first leg of his The Night Tour, which launched March 2 and ended May 8. "They put on an amazing, well-produced arena show and experience in one of the first tours back on this level that really energized venues across the country," says **Tim Reid**, senior vp of repertoire and marketing at BMG Recorded Music.

The BPC's successes opened the doors to its latest coup: Blige's Good Morning Gorgeous tour. "None of their competitors could see what Team Mary and BPC knew to be true," says **Keith Naisbitt**, a member of Blige's agent team at APA Agency. "That Mary could sell arenas at a commensurate ticket price. They make assumptions that certain genres have a built-in price resistance."

The BPC's inclusion mission encompasses working with artists in other genres and bringing more Black-owned businesses and people of color into the live industry mix from caterers, bus drivers and lighting/stage techs to vendor partners. "That doesn't happen in other, bigger corporate outfits," says BPC's Brown.

Naisbitt believes the BPC is on the right trajectory to continue branching out and achieving those goals. "There's absolutely no reason why they can't work in different genres. At the end of the day, there's

an artist and artists have fans. Then it's understanding how to reach the fans. The live industry needs more than just Live Nation and AEG. They fulfill a role, but strong independent promoters are vital to the touring sector's ecosystem. As agents, we need to support them." ■

## Ed Sheeran Sold More Concert Tickets This Year Than Any Other Act

BY ERIC FRANKENBERG

**B**ack on the road after a three-year break following his record-breaking The Divide Tour, Ed Sheeran tops the year-end Top Ticket Sales chart after playing to over 3 million fans in Europe in 2022.

This is not the first time that Ed Sheeran has won a year-end Boxscore trophy. The Divide Tour made him the first artist to repeat atop Billboard's annual Top Tours ranking, winning the gold in 2018 and 2019. The first of those two victories was the biggest year-end total in Boxscore history, with \$429.5 million. Further, that tour ended in 2019 with the highest gross and biggest attendance of any tour ever, at \$776.4 million and 8.88 million tickets.

Now back with The Mathematics Tour, Sheeran winds up at No. 3 on the 2022 Top Tours chart with \$246.3 million. But separated from gross revenue, his current tour is No. 1 on the Top Ticket Sales chart, ranking the top tours by total cumulative attendance. According to figures reported to Billboard Boxscore, Sheeran moved 3,047,696 tickets in the 2022 tracking period.

Sheeran played 63 shows between Dec. 13, 2021 and Sept. 25, 2022, averaging out to 48,376 tickets per night. But that is a misleading number, as the first 11 of those shows were "rehearsal" dates, setting the British singer-songwriter in small clubs

and theaters in London and Dublin. Those shows ranged from 357 tickets at Dublin's Whelans on April 19 to 5,230 tickets at London's Royal Albert Hall on March 27. All 11 shows combined to 16,810; even at the top of that range, he was still selling less than 15% of the year's average.

Removing those rehearsal shows from the equation, the picture of The Mathematics Tour comes into focus. Sheeran's 52 "proper" tour dates in 2022 paced 58,287 tickets.

Almost every market – each one except for Helsinki, Finland – required multiple shows. Sheeran mostly played double-header weekends, moving from city to city and maximizing audiences with Friday and Saturday shows. He topped off with a five-show run at London's Wembley Stadium, moving 420,269 tickets.

And while there is no attendance-based chart for Boxscores, the Wembley streak does have the highest attendance total of any engagement this year, beating Cold-play's four shows at Paris' Stade de France by over 100,000 tickets.

Elsewhere, Sheeran broke the 200,000 threshold with four shows at Manchester's Etihad Stadium and Munich's Olympiastadion.

These numbers are huge, but even compared to his record-setting predecessor, The Mathematics Tour is ahead of schedule. The Divide Tour included three European legs in 2017, 2018 and 2019. Those runs averaged 14,321 tickets (the 2017 leg was in arenas), 54,485 and 51,898, respectively. Sheeran's '22 stadium pace is 7% in front of Divide's strongest year, setting him up quite well as he prepares to leave his home base.

The Mathematics Tour is scheduled for 12 shows in Australia in February and March, followed by 24 shows in North America throughout the summer. Whether or not Sheeran can match (or even approach) The Divide Tour's three-year total may be entirely up to him. Fans showed up in droves to his European shows but the expanse of his pre-pandemic tour was so huge. And not only did the tour last, it went wide, including shows in Asia, South America and South Africa. If Mathematics routing remains modest, it will be difficult to triple the tour's current totals.

## ► IN BRIEF

## Top Ticket Sales

Artist	Total Attendance	No. Of Shows	Artist	Total Attendance	No. Of Shows
1 Ed Sheeran	3,047,696	63	51 Shinedown	422,024	70
2 Coldplay	2,260,651	40	52 Grupo Firme	416,202	12
3 Elton John	2,071,661	84	53 Bill Burr	414,049	66
4 Bad Bunny	1,826,339	65	54 Luke Bryan	410,149	41
5 Harry Styles	1,475,091	71	55 Santana	404,994	27
6 Red Hot Chili Peppers	1,465,881	31	56 Odesza	395,222	32
7 Def Leppard & Motley Crue	1,313,207	35	57 Dead & Company	392,528	19
8 Kenny Chesney	1,299,282	41	58 John Mayer	382,800	32
9 Dua Lipa	1,190,356	71	59 Kane Brown	372,412	40
10 Daddy Yankee	1,128,444	54	60 The Killers	371,957	24
11 Guns N' Roses	1,088,227	27	61 Maverick City Music	371,650	42
12 Backstreet Boys	1,084,672	82	62 Post Malone	366,082	30
13 Imagine Dragons	1,051,017	59	63 Tool	365,814	31
14 Morgan Wallen	1,001,930	66	64 OneRepublic	358,642	37
15 Iron Maiden	984,488	47	65 Rosalia	342,383	36
16 Chris Stapleton	951,268	69	66 AJR	329,224	38
17 The Rolling Stones	949,454	20	67 New Edition	329,043	30
18 Billie Eilish	939,970	68	68 The Hella Mega Tour: Green Day, Fall Out Boy & Weezer	307,698	8
19 The Weeknd	904,744	19	69 Andrea Bocelli	299,254	25
20 Lady Gaga	879,995	29	70 Journey	295,602	33
21 Trans-Siberian Orchestra	767,442	98	71 Maluma	291,973	22
22 Kevin Hart	752,512	151	72 James Taylor	291,948	38
23 The Lumineers	748,440	62	73 Hans Zimmer	289,607	29
24 My Chemical Romance	714,563	55	74 Michael Bublé	289,030	35
25 Dave Matthews Band	691,479	52	75 Pearl Jam	286,750	18
26 Andre Rieu	683,182	75	76 Queen + Adam Lambert	284,045	18
27 Pitbull	657,445	50	77 Mary J. Blige	280,151	26
28 Machine Gun Kelly	655,650	51	78 Ricardo Arjona	276,438	32
29 John Mulaney	644,728	109	79 Maroon 5	269,458	8
30 Justin Bieber	636,861	42	80 Whiskey Myers	266,415	78
31 Eric Church	625,358	42	81 George Strait	263,285	10
32 Phish	609,385	40	82 Reba McEntire	261,384	27
33 Karol G	606,370	56	83 Jojo Siwa	256,717	35
34 New Kids On The Block	559,212	59	84 Marc Anthony	252,437	24
35 Roger Waters	554,126	42	85 The Black Keys	251,876	33
36 Luke Combs	550,129	30	86 Gorillaz	246,366	25
37 Eagles	549,275	40	87 Rage Against The Machine	243,924	17
38 Kendrick Lamar	512,589	42	88 Lizzo	243,870	20
39 Metallica	487,217	12	89 The Who	241,650	28
40 Tyler, The Creator	480,071	41	90 Florence + the Machine	240,974	23
41 REO Speedwagon & Styx	479,866	45	91 Jim Gaffigan	238,938	78
42 Billy Joel	478,268	19	92 Hasan Minhaj	237,602	101
43 Tom Segura	476,588	186	93 Rammstein	236,232	4
44 Bert Kreischer	464,713	148	94 KISS	234,547	15
45 Sebastian Maniscalco	460,339	94	95 Halsey	233,027	21
46 BTS	458,144	11	96 Nate Bargatze	229,534	123
47 Keith Urban	457,877	56	97 Seventeen	223,013	21
48 Genesis	450,148	35	98 Greta Van Fleet	219,563	29
49 Chris Brown & Lil Baby	441,835	27	99 Tame Impala	215,313	20
50 Paul McCartney	423,125	16	100 Brandi Carlile	215,099	32

## ► IN BRIEF

## Top Stadiums

	Venue LOCATION	Total Gross	Total Attendance	No. Of Shows
1	<b>Allegiant Stadium</b> LAS VEGAS	<b>\$182,503,448</b>	<b>1,019,733</b>	<b>24</b>
2	<b>SoFi Stadium</b> INGLEWOOD	<b>\$107,812,310</b>	<b>546,888</b>	<b>11</b>
3	<b>Foro Sol</b> MEXICO CITY	<b>\$87,143,879</b>	<b>1,557,944</b>	<b>26</b>
4	<b>MetLife Stadium</b> EAST RUTHERFORD	<b>\$76,088,195</b>	<b>487,740</b>	<b>9</b>
5	<b>Stade de France</b> PARIS	<b>\$59,513,628</b>	<b>700,473</b>	<b>9</b>
6	<b>Soldier Field</b> CHICAGO	<b>\$53,715,084</b>	<b>355,037</b>	<b>7</b>
7	<b>Wembley Stadium</b> LONDON	<b>\$51,711,593</b>	<b>567,538</b>	<b>7</b>
8	<b>Fenway Park</b> BOSTON	<b>\$50,669,064</b>	<b>310,716</b>	<b>9</b>
9	<b>Camping World Stadium</b> ORLANDO	<b>\$50,661,701</b>	<b>425,579</b>	<b>16</b>
10	<b>Hard Rock Stadium</b> MIAMI	<b>\$43,248,123</b>	<b>269,917</b>	<b>6</b>
11	<b>Croke Park</b> DUBLIN	<b>\$41,009,942</b>	<b>541,487</b>	<b>7</b>
12	<b>Rogers Centre</b> TORONTO	<b>\$40,021,147</b>	<b>338,094</b>	<b>8</b>
13	<b>Mercedes-Benz Stadium</b> ATLANTA	<b>\$39,926,362</b>	<b>292,326</b>	<b>6</b>
14	<b>Gillette Stadium</b> FOXBOROUGH	<b>\$38,479,873</b>	<b>286,942</b>	<b>6</b>
15	<b>King Baudouin Stadium</b> BRUSSELS	<b>\$36,515,949</b>	<b>376,281</b>	<b>7</b>
16	<b>Levi's Stadium</b> SANTA CLARA	<b>\$35,288,145</b>	<b>223,315</b>	<b>5</b>
17	<b>Minute Maid Park</b> HOUSTON	<b>\$34,042,190</b>	<b>193,809</b>	<b>5</b>
18	<b>Deutsche Bank Park</b> FRANKFURT	<b>\$33,524,299</b>	<b>383,990</b>	<b>8</b>
19	<b>Olympiastadion</b> MUNICH	<b>\$32,535,397</b>	<b>318,248</b>	<b>5</b>
20	<b>Petco Park</b> SAN DIEGO	<b>\$31,035,911</b>	<b>159,305</b>	<b>5</b>
21	<b>Globe Life Park in Arlington</b> ARLINGTON	<b>\$30,856,585</b>	<b>198,418</b>	<b>5</b>
22	<b>Nationals Park</b> WASHINGTON	<b>\$28,633,370</b>	<b>180,771</b>	<b>5</b>
23	<b>Bank of America Stadium</b> CHARLOTTE	<b>\$28,381,683</b>	<b>217,888</b>	<b>5</b>
24	<b>Wrigley Field</b> CHICAGO	<b>\$27,494,731</b>	<b>216,352</b>	<b>6</b>
25	<b>Mile High Stadium</b> DENVER	<b>\$27,142,024</b>	<b>242,088</b>	<b>6</b>

Based on his scheduled 36 shows in 2023, The Mathematics Tour should pick up another 1.5-1.75 million tickets as it approaches the 5 million mark. Should more dates be added, the sky's the limit. □

## Las Vegas' Post-Pandemic Comeback Is Setting a New High Bar Across Venues of All Sizes

BY MELINDA SHECKLELLS

**A**fter the pandemic shutdown that darkened theaters on the Las Vegas Strip from February 2020 until July 2021, the “Entertainment Capital of the World” is now amid a new golden era of entertainment. After opening both Allegiant Stadium and Resorts World Theatre in 2021, now in their first full year these two new venues and the existing Dolby Live performed top in their class according to Billboard’s year-end Boxscore charts thanks to residencies by [Silk Sonic](#), [Katy Perry](#), [Lady Gaga](#), and more. And that boom’s expected to continue for the foreseeable future.

“Coming back as strongly and swiftly as we have has been such a surprise because we didn’t know what to expect,” says John Nelson, senior vp of Concerts West/AEG Presents, Las Vegas, which books the Resorts World and select Allegiant Stadium shows. “It taught us that we can’t always tell what’s just ahead of us. But Vegas is changing. If you interpret that definition of entertainment more broadly to include sports and spectacles, Vegas is continuing for the next decade as the entertainment capital of the world with F1 in 2023 and Super Bowl coming in 2024.”

Formerly Park Theater at MGM, Dolby Live features Live Nation residency shows such as Lady Gaga Jazz + Piano, Silk Sonic and [Usher](#), topped the category for [venues from 5,000 to 10,000 capacity](#) with 478,000 tickets grossing \$114.5 million over 98 shows according to figures reported to Billboard Boxscore. There, [Bruno Mars](#) and [Anderson .Paak](#)’s Silk Sonic played 51 shows throughout the year, grossing \$50.4 million; Usher played 25 shows with \$24.1 million gross; and Lady Gaga capped out her run with 9 shows bringing in \$12.9 million.

“The Vegas entertainment community worked tirelessly behind the scenes together to get entertainment back up and running again,” says Amanda Moore-Saunders, senior vp of Las Vegas residencies for Live Nation. “In the last 18

months, we have had resident artists like [Adele](#), [Gaga](#), [Shania](#), [Miranda](#) and [Usher](#) and now [Garth Brooks](#). In addition to sell out shows at Allegiant Stadium like [BTS](#), [Metallica](#), [Guns N' Roses](#), and [Billy Joel](#), we have also booked and marketed 13 of the 15 shows at the stadium in 2022. If any team of humans can figure that out, it's us."

[Allegiant Stadium](#), which debuted with sold-out shows from [Illiennium](#) and [Garth Brooks](#) in July 2021 — also signifying the return to touring after the pandemic — grossed \$182.5 million with over 1 million tickets sold from 24 shows in 2022. The new stadium with 65,000 seats has opened the city up to large touring shows, which previously passed by Las Vegas. Top 10 grossing tours, including Live Nation's [Bad Bunny](#), [Red Hot Chili Peppers](#), [Def Leppard](#) & [Mötley Crüe](#) and [The Weeknd](#) and AEG's [Elton John](#) and [The Rolling Stones](#) all played the venue in its first 15 months. BTS (\$35.9 million), Bad Bunny (\$22.1 million) and The Rolling Stones (\$14.8 million) were the venue's top earners.

"I've never seen anything like this," says Chris Wright, general manager of Allegiant. "I've seen venues turn around in markets but this is such a unique thing. The Raiders are fantastic partners. With the city and the state's foresight to invest in this building, so many entities are all truly pulling together, working in the same direction for common success. One of the things I truly have come to love about the city is all of these disparate entities are not so disparate. People work together here to make something successful. And it's really amazing to watch. I don't think a lot of cities have that dynamic."

Wright, who was previously vp and general manager of Oakland Coliseum and Oracle Arena, knew that the idea of a stadium in Las Vegas was already a risk, coupled with the task of opening a venue of that scale in the middle of a pandemic.

"There were a number of people with lots of experience who understood the business who had questioned whether a stadium in Vegas would truly do significant business. And here we are," says Wright. Allegiant almost doubled the numbers of its closer competitor SoFi Stadium in Inglewood, California. SoFi grossed \$107.8 million over

11 shows with 547,000 tickets sold. SoFi and Allegiant, both newcomers, joined State Farm stadium in Arizona in establishing a touring route.

"We fit into a routing through L.A. and Arizona — sitting in the middle [that works for artists to] add another date. But more than that, we have the ability to draw people to come to shows in Las Vegas who see the same shows elsewhere," Wright says, noting that given the city's vast entertainment offering it is easy for consumers to build multi-show Vegas weekends — a stadium show, a residency, a sporting event and more. But for the newcomer, getting the right content is an important piece of the puzzle and that came from building a team with strong relationships.

"[Our opening strategy] was an 'everything' strategy, our relationships with Live Nation and AEG were instrumental to bringing shows into the stadium and demonstrating that it works," says Wright. "[We built a team] that canvases all avenues of the music industry — promoters, agents who we have relationships with, managers who we have relationships with, constantly going at every opportunity and advancing forward. On a day-to-day basis, you just want to grab as much as you can and you're constantly trying to move on events."

With so much demand within the city and the number of venues available to book, getting the right content becomes increasingly difficult as many acts will do residency engagements prior to going on tour.

"It's definitely competitive. I think if someone is going out on a stadium tour without factoring in a residency component, or a festival play, then I think it makes perfect sense to play Allegiant Stadium. It gets a little more complicated when someone is trying to calculate the impact of a residency either in front of their tour or behind their tour," Wright says. "But we've gotten to the point now where people recognize you can do a stadium play and then come back and do a residency and be wildly successful doing that. I think one complements the other."

For theaters [under 5,000 capacity](#), newcomer AEG's Resorts World Theatre, opening in 2021 with residencies from Katy

Perry (40 shows, \$24.7 million), [Luke Bryan](#) (18 shows, \$10.5 million) and [Carrie Underwood](#) (18 shows, \$12.4 million), grossed \$55,272,018 over 87 shows with 326,510 tickets sold.

"Resorts World stepped up and made this enormous commitment to build the greatest theater in Las Vegas during a pandemic. They followed through and they did it. They did it on time and we opened and coincided with Vegas' reemergence. Every day we're grateful, surprised and happy with what's happening," says Bobby Reynolds, senior vp of AEG Presents Las Vegas.

Reynolds says standards across the city have been raised since the pandemic: "The city is firing on all cylinders, whether it's entertainment or hotels — 20 months, a billion dollars. It is refreshing to see that pent up demand we thought was going to be there really is."

He continues, "Katy's show is beautifully produced. It's huge. It's larger than life by design. Luke's concept for his show is so flexible and moves around so well. It's so impressive with the risers of the stage, and of course, his catwalk that comes over the audience and Carrie's show with its water feature and pyro. Everyone came in and did their own thing. [Kevin Hart](#) coming in to shoot for his next streaming special is a big feather in our cap and he is coming back on New Year's Eve. I'd be surprised if Kevin didn't return for more shows."

In the highly competitive over [15,0001-plus-capacity](#) category, T-Mobile Arena, which is located within the Park MGM campus, took fourth with \$124.7 million grossed over 58 shows and 731,000 tickets sold.

[George Strait](#) played shows on Dec. 3-4, 2021 and Feb. 11-12, combining to \$10.1 million; [Daddy Yankee](#) grossed \$4.1 million on Aug. 6 and 20; and [My Chemical Romance](#) took in \$2.3 million on Oct. 7.

"MGM Resorts is home to the industry's premier entertainment venues [like Dolby Live and T-Mobile Arena]. The success we've seen the past two years is a true testament to our employees, event partners, and loyal entertainment and sports fans who enjoy the array of experiences we offer," says Chris Baldizan, MGM Resorts Interna-

tional's executive vp of entertainment. "We have hosted some of the world's preeminent artists and sporting events over the years and look forward to delivering more exciting content in the months and years ahead."

Live Nation Las Vegas President Kurt Melien concludes, "[We] are uniquely positioned to support live entertainment at every level including residency programming and big arena and stadium business, to our clubs and theaters, as well as a strong pipeline of festivals. We've been able to support artists as they bring more concerts and more creativity than ever to the city." ▀

## How Rosalía Graduated from Clubs to Arenas Over the Pandemic

BY ERIC FRANKENBERG

**W**ith so much time between the tours of 2019-early 2020 and late 2021-22, new arena stars were minted in the in-between, ready to play the biggest stages of their career despite a possibly limited tour history. Bad Bunny, Billie Eilish, and Dua Lipa transferred the good-will of chart-topping hits into juiced-up arena tours, now suddenly reliable for sell-outs due to the ghost of success during the pandemic.

Also transforming from a club-level up-and-comer to a global touring powerhouse is *Rosalía*. The Spanish singer-songwriter's Motomami World Tour, named after her album released in March of this year, and earned \$28.1 million and sold 343,000 tickets across three continents, according to figures reported to Billboard Boxscore. With more dates to come, she lands at No. 7 on the year-end Top Latin Tours chart.

Before *Rosalía* became an arena-conquering superstar, she was playing scattered headline shows in clubs in North America. Her April 2019 shows at New York's Web-

ster Hall, San Francisco's Regency Center Grand Ballroom and L.A.'s The Mayan all sold less than 1,500 tickets while she built her base via festival sets around the world. She finished that year with theater shows in London and Paris, and a few arena shows in Barcelona and Madrid.

A sludge of one-off singles, award show performances, and ultimately, the release of 2022's Motomami helped fill the gap between tours. Since then, she and her team scaled her live business.

*Rosalía*'s 2019 concerts in Barcelona in Madrid transformed into a 12-date tour in her native Spain. Those shows grossed \$13.4 million and sold 154,000 tickets.

Performances at the '19 Argentina and Chile installments of Lollapalooza became 11 shows on the Motomami World Tour, adding \$7.5 million and 114,000 tickets.

And her North American club shows ballooned into 13 shows in large theaters, earning \$7.3 million from 75,000 tickets.

The Motomami World Tour has played 36 shows so far, already a fuller run than 2019's *El Mal Querer* Tour. And with increased venue capacity and ticket prices, *Rosalía*'s pace is that of a completely different artist than her pre-pandemic touring. Her North American shows in '19 averaged \$52,000 and 1,369 tickets. Fast forward to her recent domestic leg and she's earning \$558,445 and 5,781 tickets – more than 10 times her last tour.

The Motomami World Tour has a string of nine European arena dates left before the end of the year. Even without those grosses or attendance totals reported yet, the venues and routing is already outsized compared to the pair of major-market shows in Europe in 2019.

*Rosalía* joins the aforementioned club of acts that include Bad Bunny, Eilish, Lipa and more, who have leveled up to arenas between tours separated by the pandemic. But unlike those acts' top 10 albums (on the **Billboard 200**) and songs (on the **Billboard Hot 100**), *Rosalía*'s crossover success remains relatively limited. She has spent one week in the top 40 of the **Billboard 200** and has yet to crack the region on the **Hot 100**.

Elsewhere, *Rosalía* has received widespread critical acclaim for Motomami (as

with her previous albums), engaged on TikTok, and built a name as one of the most exciting new live acts of the last decade. As the monogenre continues to fracture, it only makes sense that this pop-Latin-electro Spanish-singing hybrid artist is one of the most vital touring acts of the year. ▀

## Elton John Is Circling the All-Time Boxscore Record With Farewell Tour

BY ERIC FRANKENBERG

**T**hree years deep into the Farewell Yellow Brick Road Tour, Elton John has earned \$750 million and is on the brink of netting the all-time highest-grossing tour.

Way back in 2018, Elton John launched the Farewell Yellow Brick Road Tour, billed as his final, three-year-long, global trek. So far, according to figures reported to Billboard Boxscore, the Farewell Yellow Brick Road Tour has grossed \$749.9 million and sold 5 million tickets across 270 shows around the world through Nov. 20.

John has been banking millions since the tour began but stepped on the gas after returning from a two-year COVID delay. After playing 39 North American arena dates in the Spring, he flew to Europe for a 19-date stadium run, and then came back stateside for 33 domestic stadium shows. His recent North American leg grossed \$222.1 million and sold 1.3 million tickets.

From one North American leg to another, attendance jumped by 185% to 41,513 per show, and nightly revenue increased by 162% to \$6.7 million.

The 52 stadium shows in Europe and North America have earned \$291.3 million and sold 1.9 million tickets, making up 39% and 37%, respectively, of the tour's total figures, despite accounting for just 19% of its shows.

## Top Promoters

	Promoter	Total Gross	Total Attendance	No. Of Shows
1	Live Nation	\$4,188,640,353	42,286,452	4,789
2	AEG Presents	\$2,222,801,229	25,498,677	9,257
3	Cardenas Marketing Network	\$552,873,380	3,449,418	216
4	OCESA	\$306,354,110	5,637,692	1,261
5	FKP Scorpio Konzertproduktionen	\$184,615,464	2,206,097	74
6	MGM Resorts International	\$142,258,806	859,528	340
7	SJM Concerts	\$134,688,965	1,746,650	125
8	HYBE	\$124,470,539	855,625	60
9	Another Planet Entertainment	\$121,257,735	1,420,114	440
10	Outback Concerts	\$113,589,350	1,552,045	549
11	G-Squared Events	\$101,263,936	879,409	101
12	Black Promoters Collective	\$100,698,164	856,959	96
13	Kilimanjaro Live	\$98,179,800	1,180,588	46
14	Loud And Live	\$96,464,895	1,090,164	386
15	MPL	\$90,163,596	375,713	12
16	Aiken Promotions	\$89,287,045	1,177,807	113
17	Caesars Entertainment	\$75,234,045	686,526	379
18	evenko	\$72,263,207	1,420,986	732
19	MSG Entertainment	\$68,961,751	666,571	158
20	Semmel Concerts	\$62,831,193	842,474	143
21	Mercury Concerts	\$57,790,039	737,377	40
22	Nederlander Concerts	\$57,692,009	670,203	229
23	Move Concerts	\$57,609,879	880,709	103
24	Beaver Productions	\$57,047,409	496,700	62
25	TEG	\$54,796,388	710,083	254

He wrapped the North American leg with three shows at Dodger Stadium, proving to be the strongest venue for him yet. The triple-header grossed \$23.5 million and sold 143,000 tickets. The last of those was livestreamed on Disney+ and featured guest appearances by [Brandi Carlile](#), Kiki Dee and [Dua Lipa](#). It was the biggest gross and attendance total of the entire tour, surpassing the \$16.7 million take at Gillette Stadium and the 99,827 ticket count at MetLife Stadium, all of which played in July.

It's fitting that Dodger Stadium closed out John's U.S. dates on top. These were his third set of shows at the iconic L.A. venue, following two shows in 1992 (\$3.4 million; 99,453 tickets) and two in 1975.

Though Billboard's November Boxscore report has yet to publish, John recently topped the [October Top Tours](#) chart. That marked his fifth month atop the list, re-setting a record for the most months at No. 1 since the charts launched in early 2019. John crowned the inaugural ranking for Feb. 2019, twice more the year, and once again in Jan. 2020. He spent the majority of 2022 in the runner-up spot – seven of the year's first nine months – while [Bad Bunny](#) tied his four-month record before returning to the pole position in October.

In getting to this point, John's swan song run is the third tour in Boxscore history to pass the \$600 million and \$700 million thresholds, following [U2](#)'s 360 Tour, which grossed \$736.4 million in 2009-11, and [Ed Sheeran](#)'s reigning champ, The Divide Tour, which earned \$776.4 million from 2017-19.

In contrast to Sheeran and U2, as well as other \$500 million tours by [Guns 'N Roses](#), [The Rolling Stones](#), and [Coldplay](#), the Farewell Yellow Brick Road Tour has spent most of its time in arenas. While these classic rock greats made their sums quickly in 50,000-plus-capacity stadiums, John has been a road horse in 15,000-cap arenas, able to push high ticket prices in a relatively intimate setting.

The trek will continue with 10 shows in Australia and New Zealand in January. He played 38 shows on the continent between Nov. 2019 and March 2020, averaging \$2.5 million. But his previous Oceania run was in arenas, and his 2023 shows will be in stadiums. With ballooned venue capacities, he's bound to zoom past Sheeran's record early in the new year. Even if ticket prices (and thus, grosses) stay modest, he's got another 40-plus shows in Europe to follow, making it all but inevitable that John will set a new all-time high. It's just a matter of when.

The remaining overseas shows should make the Farewell Yellow Brick Road Tour the first to ever cross \$800 million and perhaps the \$900 million mark.

Across his career, John has grossed \$1.8 billion and sold 19.6 million tickets, becoming the highest-grossing solo act in Billboard Boxscore's three-decade-plus history. □

# How Kenny Chesney's Pandemic-Postponed Tour Returned to a 'Whole New Level of Demand'

BY MELINDA NEWMAN

**K**enny Chesney was king of the road among country artists in 2022. The touring titan led all country acts reporting to Billboard Boxscore by grossing \$135,046,047 from 41 stadium and arena shows on his Here and Now tour.

The total was also enough to land him at No. 9 on the all-genre Billboard Boxscore year-end tally. Additionally, he drew the highest attendance among country acts, attracting 1.3 million people. Chesney last topped the tally in 2018 with \$114.3 million from 42 shows on his Trip Around the Sun stadium tour that drew 1.3 million people. (A limited 21-date arena tour in 2019 grossed \$19.2 million).

The Here and Now tour included dates originally scheduled for 2020 and then 2021 as the COVID-19 pandemic caused cancellations and postponements.

"We had missed each other so much," Chesney tells Billboard of his fans. "I think we'd almost forgotten how good it was, and once we got there and felt that love – both off the stage and from the people – the word was out. We always have crazy great audiences, but this year, No Shoes Nation wanted to be there, to share the moment in a way where we were making up for those years we couldn't come together and rock."

Chesney's manager Clint Higham agrees, telling Billboard, "The people of No Shoes Nation are such intense fans, the being together after four years created its own energy and momentum. We found ourselves

adding seats in so many markets to try to meet the demand because whether it was the people who'd held their tickets for over 1,000 days in many cases or the people buying those new tickets who felt the buzz and wanted to be there, it was a whole new level of demand based on what Kenny gives people."

Coming in at second place – and No. 11 on the all-genre chart – [Morgan Wallen](#) grossed \$128,718,950 from 66 shows on his first full arena outing. Wallen dominated the album charts as well: in September his Dangerous: The Double Album broke the record for the most non-consecutive weeks in the top 10 of the Billboard 200 by a singular artist with 86 weeks, surpassing the 85 weeks tallied by [Peter, Paul & Mary](#)'s self-titled album in 1962-1964.

[Chris Stapleton](#), who led the tally last year with \$33,884,658 from 32 shows, came in third in 2022 with a gross of \$83,080,631 from 69 shows.

Country icon [George Strait](#) played only 10 shows to roll into fifth place, grossing \$50,048,167 from 263,285 fans.

Fellow legend [Reba McEntire](#) was the only woman to make the top 10, grossing \$27,506,847 from 27 shows. The outing has been extended into 2023 and will include her first headlining Madison Square Garden show. ■

## Supply Fuels Demand for Live Nation's Post-COVID Windfall

BY ELIZABETH DILTS MARSHALL

**T**he touring industry's comeback from the pandemic brought record revenues and ticket sales for the world's largest promoter, Live Nation, No. 1 on Billboard's year-end [Top Promoters](#) ranking.

Driven by mega tours by [Bad Bunny](#) (who had the highest grossing tour of the year), the [Red Hot Chili Peppers](#) and [The](#)

[Weeknd](#), Live Nation grossed \$4.19 billion and sold 42.3 million tickets from 4,789 in the 2022 tracking period, according to figures reported to Billboard Boxscore.

Live Nation's reported gross was more than the combined \$3.9 billion reported by the promoters ranked from Nos. 2-10.

While Live Nation benefited from strong demand for arena shows, Cowen and Company analyst Stephen Glagola says Live Nation's global distribution scale, customizable platform for event managers and its ability to finance artists add to their competitive edge.

"The \$9 billion in artists' fees paid this year is one of their biggest advantages," Glagola tells Billboard, referencing money Live Nation collects through ticketing and other business areas that it returns to the artist.

As a promoter, Live Nation also gives artists financial guarantees as much as 10 months in advance of events. While that makes Live Nation vulnerable to sharp declines in attendance due to sudden events like a COVID-19 outbreak, it is also a persuasive tool to lock in the biggest artists' tours.

Live Nation had three of the top 10-highest grossing tours of 2022: Bad Bunny was No. 1, grossing \$373.5 million; Red Hot Chili Peppers were No. 6, grossing \$177 million; and The Weeknd was No. 10, with \$131.1 million.

While promotion is considered a low-margin business for Live Nation, Glagola says, it "drives the flywheel" of the company's overall economics.

"By getting more artists to promote and tour, it drives some of their higher margin, ancillary revenue, such as food and beverage and hospitality within their owned and operated venues, and the expansion of ticketing," says Glagola.

On the company's most recent earnings call, Live Nation executives said the busy 2023 touring season is fueling high demand for live music, despite ongoing questions about the potential impact high inflation and tighter consumer budgets may have on ticket sales.

So far, the company is seeing surging demand.

"Ticket sales for shows in 2023 are pacing

## ► IN BRIEF

### Comedy

	Artist	Total Gross	Total Attendance	No. Of Shows
1	Kevin Hart	\$66,316,354	752,512	151
2	John Mulaney	\$50,246,452	644,728	109
3	Sebastian Maniscalco	\$47,743,794	460,339	94
4	Bill Burr	\$31,701,709	414,049	66
5	Bert Kreischer	\$31,367,795	464,713	148
6	Tom Segura	\$30,378,493	476,588	186
7	Jim Gaffigan	\$18,172,753	238,938	78
8	Hasan Minhaj	\$15,661,384	237,602	101
9	Nate Bargatze	\$13,461,718	229,534	123
10	Chris Rock	\$13,400,526	128,309	29

### Latin

	Artist	Total Gross	Total Attendance	No. Of Shows
1	Bad Bunny	\$373,463,379	1,826,339	65
2	Daddy Yankee	\$125,233,791	1,128,444	54
3	Karol G	\$83,801,316	606,370	56
4	Pitbull	\$37,469,817	657,445	50
5	Ricardo Arjona	\$31,523,833	276,438	32
6	Grupo Firme	\$28,960,378	416,202	12
7	Rosalia	\$28,074,053	342,383	36
8	Marc Anthony	\$26,963,378	252,437	24
9	Maluma	\$21,332,724	291,973	22
10	Pepe Aguilar	\$18,336,620	172,244	20

### R&B/Hip-Hop

	Artist	Total Gross	Total Attendance	No. Of Shows
1	The Weeknd	\$131,056,262	904,744	19
2	Kendrick Lamar	\$70,379,144	512,589	42
3	Post Malone	\$53,477,171	366,082	30
4	Silk Sonic (Bruno Mars & Anderson .Paak)	\$50,400,043	169,757	34
5	Tyler, The Creator	\$40,708,864	480,071	41
6	New Edition	\$37,741,723	329,043	30
7	Mary J. Blige	\$37,213,836	280,151	26
8	Chris Brown & Lil Baby	\$36,850,766	441,835	27
9	Usher	\$29,970,756	146,248	31
10	Lizzo	\$27,664,418	243,870	20

### Country

	Artist	Total Gross	Total Attendance	No. Of Shows
1	Kenny Chesney	\$135,046,047	1,299,282	41
2	Morgan Wallen	\$128,718,950	1,001,930	66
3	Chris Stapleton	\$83,080,631	951,268	69
4	Eric Church	\$71,765,149	625,358	42
5	George Strait	\$50,048,167	263,285	10
6	Luke Combs	\$37,119,111	550,129	30
7	Keith Urban	\$32,813,805	457,877	56
8	Luke Bryan	\$31,660,147	410,149	41
9	Reba McEntire	\$27,506,847	261,384	27
10	Kane Brown	\$25,985,181	372,412	40

### Pop

	Artist	Total Gross	Total Attendance	No. Of Shows
1	Ed Sheeran	\$246,287,916	3,047,696	63
2	Harry Styles	\$214,408,180	1,475,091	71
3	Lady Gaga	\$125,333,755	879,995	29
4	Billie Eilish	\$106,194,096	939,970	68
5	Dua Lipa	\$89,302,575	1,190,356	71
6	Justin Bieber	\$89,107,888	636,861	42
7	Backstreet Boys	\$85,796,497	1,084,672	82
8	BTS	\$75,489,240	458,144	11
9	New Kids On The Block	\$48,453,313	559,212	59
10	Michael Bublé	\$34,405,921	289,030	35

### Rock

	Artist	Total Gross	Total Attendance	No. Of Shows
1	Elton John	\$334,385,023	2,071,661	84
2	Coldplay	\$208,000,727	2,260,651	40
3	The Rolling Stones	\$179,349,815	949,454	20
4	Red Hot Chili Peppers	\$176,998,650	1,465,881	31
5	Def Leppard & Motley Crue	\$173,474,649	1,313,207	35
6	Paul McCartney	\$105,077,796	423,125	16
7	Eagles	\$104,175,869	549,275	40
8	Guns N' Roses	\$93,383,197	1,088,227	27
9	My Chemical Romance	\$87,926,378	714,563	55
10	Imagine Dragons	\$87,531,563	1,051,017	59

even stronger than they were heading into 2022, up double-digits year-over-year, excluding sales from rescheduled shows," said Rapino. Through the third quarter, Ticketmaster sold over 115 million tickets, up 37% from the same period in 2019. (Live Nation uses 2019 as the most recent year comparable to just its current business.)

Contrary to many industries, supply fuels demand, analysts at Cowen said.

"It has to do with the fact that [Taylor Swift](#) only comes on tour every few years," Glagola says. "When she comes through your hometown you want to see her."

However, popularity has its pitfalls. Live Nation faces lawsuits and a U.S. Senate hearing next year related to the Nov. 15 pre-sale for Swift's 2023 Eras Tour, which saw widespread service delays and website crashes as hundreds of thousands of fans tried — and many failed — to buy tickets. ▀

## It's Not Just Superstars, Latin Touring Is Growing at All Levels

BY LEILA COBO

**A**t some point during [Daddy Yankee's](#) ongoing La Ultima Vuelta tour, which kicked off this summer, publicist Mayna Nevarez looked around and took stock of what was happening around her.

"I was with him at sold out arenas in Seattle, Denver, Sacramento and, I swear, it brought tears to my eyes," says Nevarez, who owns Nevarez PR in Miami and has been Yankee's publicist for over 15 years. "For so long it was cities like Miami, Los Angeles, New York — big Latin hubs — and we forgot that the United States is so much more than that."

Daddy Yankee is no stranger to big tours; in 2007, for example, he played 17 U.S. shows, and in 2019, he played a fabled 12

sold-out dates at Puerto Rico's Coliseo de Puerto Rico. But La Ultima Vuelta (The Last Tour) has been his biggest trek by far, selling over 1.1 million tickets for a \$125.3 million in gross ticket sales during the tracking period, from Nov. 1, 2021-Oct. 31, 2022, landing him at No. 13 on Billboard's [Top Tours](#) tally.

Yankee's numbers point to Latin music's potential for big touring success beyond [Bad Bunny](#) and beyond the cities that were long considered Latino strongholds. In 2022, Latin artists of all sizes and genres filled arenas, theaters and festivals, underscoring the huge potential and growing presence of Latin music across the country.

The fray, of course, is led by Bad Bunny, who tops this year's Top Tours chart with a \$373.5 million gross across 65 shows in arenas and stadiums with a combined attendance of nearly 2 million. Bunny's World's Hottest Tour broke venue revenue records in 12 of the 15 U.S. markets that it played, including Yankee Stadium, Chicago and Washington, D.C. The North American leg of tour averaged \$11.1 million per show — the biggest per-show average gross by any artist in any genre in Boxscore history (dating back to the late 1980s).

At this moment in time at least, Bad Bunny is "a unicorn," says Henry Cardenas, de CEO of CMN, which promoted Bunny's U.S. tour in partnership with Live Nation. "No one does what he does." But at a touring level, "What Bad Bunny really did is take Latin music to industry execs who aren't Latin, and make them realize there was a viable market," says Nelson Albareda, founder and CEO of marketing and promotion company Loud and Live.

Loud and Live, which is owned by Albareda, is a prime example of Latin's growth in touring. The entertainment, marketing and promotion company was launched four years ago and in 2019, pre-pandemic, produced around 50 shows. This year, it came in at No. 14 on the Top Promoters chart, with \$96.5 million in gross ticket sales for 386 shows.

"Overall, touring is definitely stronger, and shows are doing better, including in emerging markets like Seattle, Salt Lake City," says Albareda. "Secondary markets are here to stay and it's not just the A acts. It's not a fluke. I

think you'll see the Kansas City, Minneapolis, Nashville, Raleigh, Salt Lakes also do well. The Latino population is now much greater and definitely they're in every city."

This allows for vertical growth that may not be always visible on the touring charts. Loud and Live's roster, for example, includes touring stalwarts like [Ricardo Arjona](#), who ends the year at No. 63 on the Top Tours list (\$31.5 million gross on 32 shows), but it also includes rising star [Camilo](#), who just fell short of the Top 100, grossing \$11.4 million and selling 149,000 tickets in 28 shows.

Tours by smaller acts, says Jorge Juarez, co-founder of management and promotion company Westwood Entertainment, can still yield impressive margins. Rising Mexican rapper [Santa Fe Klan](#), for example, played 23 markets on his first U.S. tour, selling some 7,000 tickets per market at an average \$100 ticket price, per Juarez. And regional Mexican acts have seen a surge in ticket sales as well.

"There's been a general tendency of growth here for the last two years. Certainly, a lot of factors post-pandemic that gave a surge, but we were already on a trend of growth," says Hans Schafer, senior vp of Latin touring for Live Nation. "It was inevitable that we would reach this point one way or the other [...] The sort of evolution that we're seeing in different genres within Latin is all adding to that. More music, more new artists. Better production at all levels. Connectivity with multigenerational fans."

On top of that, the growth of the U.S. Latino population and its middle class cannot be discounted as a factor in the overall growth of touring and consumption. According to Nielsen's ["The Evolving Hispanic Consumer"](#) study from 2021, in the next 40 years Latinos will contribute more growth than any other U.S. population segment, contributing 53% of population growth in the next five years and 58% of the growth to 2060. In terms of buying power, from 2010 to 2019, Hispanic buying power increased by 69%, outpacing non Hispanics (41%).

According to a Pew Research Center Statistical Portrait of Hispanics published in July 2022, Latino demographics [have grown](#) "in just about every corner of the nation. While California, Texas and Florida

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hold about half of the U.S. Latino population, the fastest growth rates are in states like North Dakota (up 148% between 2010 and 2020) and South Dakota (up 75% over the same period)."

The growth has profound impact at many levels. In the last decade, for example, Latinos became the largest racial or ethnic group in California for the first time, a fact that explains why cities like Sacramento and San José are now major touring destinations for Latin artists of all stripes.

The direct result of a Latin population with acquisition power can be seen at the new SoFi Stadium, which opened in 2020 in the midst of the pandemic and hosted its first full stadium shows with **Los Bukis**, the romantic Mexican group that had its heyday in the 1990s, on Aug. 27 and 28, 2021. The stadium also hosted two nights of Bad Bunny this last September.

"The way we position ourselves is, we're in Los Angeles, we're in Inglewood, we're 50% Latino," says Adolfo Romero vp of programming for SoFi Stadium, Hollywood Park and YouTube Theater, which has held sold out shows by the likes of Rosalía and Mexican rockers **Caifanes** this year. "We looked at many different artists [for SoFi opening night] and when we saw this opportunity with Los Bukis, we were very aggressive. I think it kind of opened the eyes to the industry to see that Latin acts could do stadiums. That led us to do two nights of **Grupo Firme** in 2022, and now we have two nights of Bad Bunny."

Romero says that when he booked Los Bukis for what would be their first-ever U.S. stadiums, the prospect of selling over 70,000 tickets for a Mexican nostalgia act didn't make him loose sleep.

"I come from [major league] soccer. If we can sell 70,000 plus for soccer here, what's the difference?" he says. "It's the same demographic. We have disposable income. A lot of our community was working in the service industry. Now, many of their kids are college grads." ▀