Hey! Ho! The Lumineers’ Big Return

Paris Après Bataclan
Inside the club’s secret plans to reopen its doors with... The Cure?

The 2016 Latin Issue

The New Jefe
Marc Anthony’s major moves in Miami as he aims for a Jay-Z sized empire

Does the genre have a female problem?

Julian Castro, Hillary’s would-be veep, on the power of music to make change (and fight Trump)
LOOK

WHAT'S NEXT
FOR MALUMA?

LISTEN

NEW YORK
CREATE

Now Playing

New Station

Latin Pop New
Tropical
Boleros
Rhythmic Latin Pop

SHARE

Create by Artist, Song or Genre

Genre
Mood/Activity
DJ Stations
Station

Latin Pop
New

Tropical
Boleros
Rhythmic Latin Pop

DOWNLOAD IT NOW!

WorldRadioHistory
BUCHANAN'S™

BOLD NEW BOTTLE.
SAME AWARD WINNING WHISKY.

2015 IMPACT "HOT BRAND"
Dance Revolution: Drake Jumps Up The Charts

If the numbers are any indication, anticipation for Drake's upcoming album Views From the 6, arriving April 29, is sky high. Singles seemingly slated for the release have topped Billboard's Digital Songs sales chart for two consecutive weeks: "One Dance" (featuring WizKid and Kyla) soars 4-1 in its second week with 119,000 downloads sold, according to Nielsen Music, displacing Drake's "Pop Style" (featuring The Throne), which dips 34 percent to 85,000 sold. "One Dance" also jumps 21-13 on the Billboard Hot 100, where "Pop Style" falls 16-19. Drake is the first artist to replace himself atop Digital Songs since Jordan Smith, winner of NBC's The Voice, led with "Somebody to Love" and "Mary Did You Know" in December and January.

None of Drake's or Smith's latest Digital Songs No. 1s have cracked the Hot 100's top 10 at the time of their sales reigns, meaning four of the last 11 Digital Songs No. 1s have not reached that level. In the prior 10 years, only three Digital Songs chart-toppers did not make the Hot 100's top 10. Translation: With download sales declining, the top-selling track in the United States no longer earns an automatic spot in the chart's upper region. In 2006, sales accounted for the majority of songs' Hot 100 points. In 2016 so far, streaming averages as the chart's most dominant metric, followed by, respectively, airplay and sales.

— GARY TRUST
"Lost Boy" started as a six-second loop on your Vine. What inspired it?

I was watching [ABC series] Once Upon a Time, which is all about fairytales. I went down to my keyboard and started singing a bunch of lines inspired by fairytales. The one that rang the most was "I'm a lost boy from Neverland, usually hanging out with Peter Pan," so I recorded it. I thought, "This is cheesy. I may not post this." But when I did, it got a really big reaction.

You first found fans doing pop covers on Vine. Had you written originals before?

I was always into writing stories and poems, but it was the first song I had written. Originally, it was just that one line about Once Upon a Time. But people online asked me to write more, so I started adding a new line every day. I wanted to make it more than pixie dust and Captain Hook, so I wrote from an honest place — everyone has been lonely and needed a friend.

Do you worry people won't take you seriously because you started on Vine?

I'm making music that I care about. If people don't take it seriously, I'm not. I'm always into writing stories and poems. But it was the first song I had written. Originally, it was just that one line about Once Upon a Time. But people online asked me to write more, so I started adding a new line every day. I wanted to make it more than pixie dust and Captain Hook, so I wrote from an honest place — everyone has been lonely and needed a friend.

Lost Boy

Title: Lost Boy
Artist: Ruth B
Weeks in the Top 10: 41

The ballad spends an unprecedented 22nd week in the top 10 since its debut. Four other songs, including two by Bieber, previously spent their first 21 weeks in the top 10.
2015
THE BEST LATIN URBANO 2/6 - MADISON SQUARE GARDEN
RICARDO ARJONA 3/8 - MADISON SQUARE GARDEN
ALEX SENSATION'S MEGA MEZCLA 4/14 - MADISON SQUARE GARDEN
EMMANUEL Y MUJARES 5/30 - THE THEATER AT MSG
ALEJANDRA GUZMAN 6/6 - THE FORUM
JULIÓN ÁLVAREZ 7/11 - THE FORUM
EL REENCUENTRO 7/17 - THE BEACON THEATRE
MARCO ANTONIO SOLIS 8/1 - MADISON SQUARE GARDEN
YURI 8/8 - THE FORUM
JUANES 8/19 - THE THEATER AT MSG
CHAYANNE 8/20 - THE THEATER AT MSG
RICARDO ARJONA 9/5 - MADISON SQUARE GARDEN
JUAN GABRIEL 9/11 - THE FORUM
JUAN LUIS GUERRA 9/18 - THE THEATER AT MSG
DADDY YANKEE & FRIENDS 9/19 - MADISON SQUARE GARDEN
RICKY MARTIN 9/19 - THE FORUM
RICKY MARTIN 10/8 - MADISON SQUARE GARDEN
PEPE AGUILAR 10/17 - THE FORUM
MEGATON MUNDIAL DE POLITO VEGA 10/28 - MADISON SQUARE GARDEN
ORQUESTA BUENA VISTA SOCIAL CLUB 11/3 & 11/4 - THE BEACON THEATRE
JUAN GABRIEL 11/4 - MADISON SQUARE GARDEN
CAMILO SESTO 11/6 - THE FORUM
ALEJANDRO FERNÁNDEZ 11/22 - THE THEATER AT MSG

2016
(hasta el momento)
NICKY JAM 2/3 - THE THEATER AT MSG
JUAN LUIS GUERRA 2/4 - THE THEATER AT MSG
JUAN LUIS GUERRA 2/6 - WANG THEATRE
MARC ANTHONY 2/6 - MADISON SQUARE GARDEN
LO MEJOR DE LOS 90'S MERENGUE 2/13 - RADIO CITY MUSIC HALL
GERARDO ORTÍZ Y CALIBRE 50 2/13 - THE FORUM
LOS TEMERARIOS 2/14 - THE FORUM
ANA GABRIEL 3/12 - THE THEATER AT MSG
ANA GABRIEL 3/19 - THE FORUM
RICARDO MONTEÑER 4/9 - THE THEATER AT MSG
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Sixteen</td>
<td>Drake</td>
<td>36</td>
<td>45</td>
</tr>
<tr>
<td>I Like The Sound Of That</td>
<td>Rascal Flatts</td>
<td>51</td>
<td>52</td>
</tr>
<tr>
<td>Company</td>
<td>Justin Bieber</td>
<td>52</td>
<td>52</td>
</tr>
<tr>
<td>Father Stretch My Hands Pt. 1</td>
<td>Kanye West</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>Wild Things</td>
<td>Alesia Cara</td>
<td>54</td>
<td>54</td>
</tr>
<tr>
<td>Promise</td>
<td>Kid Ink</td>
<td>55</td>
<td>56</td>
</tr>
<tr>
<td>My Church</td>
<td>Maren Morris</td>
<td>56</td>
<td>58</td>
</tr>
<tr>
<td>Team</td>
<td>Iggy Azalea</td>
<td>57</td>
<td>60</td>
</tr>
<tr>
<td>Huntin', Fishin' &amp; Lovin' Every Day</td>
<td>Luke Bryan</td>
<td>58</td>
<td>60</td>
</tr>
<tr>
<td>T-Shirt</td>
<td>Thomas Rhett</td>
<td>59</td>
<td>61</td>
</tr>
<tr>
<td>Really Really</td>
<td>Kevin Gates</td>
<td>60</td>
<td>64</td>
</tr>
<tr>
<td>Piece By Piece</td>
<td>Kelly Clarkson</td>
<td>61</td>
<td>64</td>
</tr>
<tr>
<td>That Don't Sound Like You</td>
<td>Lee Brice</td>
<td>62</td>
<td>64</td>
</tr>
<tr>
<td>Drunk On Your Love</td>
<td>Brett Eldredge</td>
<td>63</td>
<td>65</td>
</tr>
<tr>
<td>Ophelia</td>
<td>The Lumineers</td>
<td>64</td>
<td>66</td>
</tr>
<tr>
<td>Mind Reader</td>
<td>Dustin Lynch</td>
<td>65</td>
<td>67</td>
</tr>
<tr>
<td>Might Not</td>
<td>Belly feat. The Weeknd</td>
<td>66</td>
<td>68</td>
</tr>
<tr>
<td>All The Way Up</td>
<td>Fat Joe &amp; Remy Ma</td>
<td>67</td>
<td>69</td>
</tr>
<tr>
<td>Messin' Around</td>
<td>Pitbull</td>
<td>68</td>
<td>70</td>
</tr>
<tr>
<td>Little Bit Of You</td>
<td>Chase Bryant</td>
<td>69</td>
<td>71</td>
</tr>
<tr>
<td>Acquainted</td>
<td>The Weeknd</td>
<td>70</td>
<td>72</td>
</tr>
<tr>
<td>Pt. 2</td>
<td>Kanye West</td>
<td>71</td>
<td>74</td>
</tr>
<tr>
<td>Try Everything</td>
<td>Shakira</td>
<td>72</td>
<td>75</td>
</tr>
<tr>
<td>Light It Up</td>
<td>Major Lazer feat. Meek &amp; Fab</td>
<td>73</td>
<td>76</td>
</tr>
<tr>
<td>Never Be Like You</td>
<td>Flume</td>
<td>74</td>
<td>77</td>
</tr>
<tr>
<td>Body</td>
<td>Dreezy</td>
<td>75</td>
<td>78</td>
</tr>
<tr>
<td>Ride</td>
<td>twenty one pilots</td>
<td>76</td>
<td>79</td>
</tr>
<tr>
<td>Might Be</td>
<td>DJ Luke Nasty</td>
<td>77</td>
<td>80</td>
</tr>
<tr>
<td>Nobody To Blame</td>
<td>Chris Stapleton</td>
<td>78</td>
<td>80</td>
</tr>
</tbody>
</table>

**Notes:**
- Pitbull and Enrique Iglesias add a touch of arena rock to their Latin rhythms. Their new collab "Messin' Around" — which enters the Billboard Hot 100 as the Hot Shot Debut at No. 70 — interpolates RED Speedwagon's No. 5 1981 hit "Take It On The Run," recycling its "heard it from another you've been messin' around" lyric. "Messin' Around" starts at No. 20 on the Digital Songs chart with 38,000 first-week downloads sold, according to Nielsen Music, while adding 1.3 million opening-week U.S. streams.

**DATA FOR WEEK OF 04.30.2016**

The song continues its American Idol-inspired resurgence, rising 12-9 on Adult Top 40. Now with 15 top 10s on the airplay list, Clarkson places Taylor Swift (16) for the most among women.
We’d like to extend an enthusiastic thank you to Justin Bieber and team for an amazing sold out show at SACRAMENTO’S SLEEP TRAIN ARENA.

We look forward to welcoming you to our new home, Golden 1 Center.

SPECIAL THANKS TO AEG LIVE, CAA, AND SB PROJECTS FOR MAKING THIS EVENT POSSIBLE.
ON THE COVER
Marc Anthony photographed by Miller Mobley on April 5 at Magnus Media in Miami. Styling by Carolyn Finlayson. Anthony wears a Zadig & Voltaire henley shirt, John Varvatos shirt and Diesel pants. For an exclusive interview and behind-the-scenes video of the star revealing whether he would ever run for public office, go to Billboard.com or Billboard.com/ipad.

Yuna photographed March 4 at Studio 1342 in Los Angeles. To watch the singer discussing her Usher collab, go to Billboard.com or Billboard.com/ipad.

FEATURES
68 The Latin Issue 2016: Starring Marc Anthony: He has sold more than 15 million records and now he's building a management company to rival Jay-Z's Roc Nation. As the star "steps up" against the GOP and the music biz, the odds are in his favor.

64 "I'm A Fan Of Entertainers Not Afraid To Speak Up" Julián Castro, HUD Secretary and likely VP candidate to Hillary Clinton, talks about the intersection of music and politics in this highly charged election.

68 Where Are All-The Women In Latin Music?: Five women from the genre ask: What can be done to fix the exclusion problem?


THE BILLBOARD HOT 100
3 Drake's "One Dance" is the top-selling song in America.

TOPLINE
19 Inside the Bataclan nightclub's reopening plans, six months after the Paris terror attacks.
26 How Will Paradigm move forward following Chip Hooper's death?

7 DAYS ON THE SCENE
32 Parties: Coachella, Afista Records reunion

THE HIT
36 Pharrell's new protegée Yuna on being a Muslim crossover star.
44 '80s pop legend Cyndi Lauper shares the details that led her to country.

STYLE
51 Beloved by everyone from Elvis to Johnny Cash, Nedle Cohn's western take now inspires the runway.
54 Gianni Versace's pad was South Beach's social epicenter in the '90s. Now a boutique hotel, the stars are still there.

BACKSTAGE PASS
85 Lazzaro Megret's 35th anniversary-

CHARTS
98 Folk-rockers The Lumineers hit No. 1

CODA
120 In 1990, MC Hammer nailed a No. 1 with "U Can't Touch This"
BIG IDEAS TRAVEL FAST
FROM COAST TO COAST.

Take your big ideas to New York in comfort—with flat-bed seats that come with noise-canceling headphones in Delta One™ and power at every seat on every one of our 10 peak daily flights from LAX to JFK.

DREAM UP, L.A.
### Marc Anthony

**6 NOMINATIONS**

**US TOUR**

<table>
<thead>
<tr>
<th>Date</th>
<th>City, State</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/26</td>
<td>NEW YORK, NY</td>
</tr>
<tr>
<td>8/27</td>
<td>NEW YORK, NY</td>
</tr>
<tr>
<td>8/28</td>
<td>NEW YORK, NY</td>
</tr>
<tr>
<td>8/29</td>
<td>NEW YORK, NY</td>
</tr>
<tr>
<td>9/30</td>
<td>WASHINGTON, D.C.</td>
</tr>
<tr>
<td>10/1</td>
<td>PHILADELPHIA, PA</td>
</tr>
<tr>
<td>10/7</td>
<td>LOS ANGELES, CA</td>
</tr>
<tr>
<td>10/8</td>
<td>LOS ANGELES, CA</td>
</tr>
<tr>
<td>10/14</td>
<td>HOUSTON, TX</td>
</tr>
<tr>
<td>10/15</td>
<td>DALLAS, TX</td>
</tr>
<tr>
<td>11/4</td>
<td>SAN JOSÉ, CA</td>
</tr>
<tr>
<td>11/6</td>
<td>DENVER, CO</td>
</tr>
<tr>
<td>11/11</td>
<td>FOXWOODS, CT</td>
</tr>
<tr>
<td>11/12</td>
<td>FOXWOODS, CT</td>
</tr>
<tr>
<td>11/18</td>
<td>MIAMI, FL</td>
</tr>
<tr>
<td>11/19</td>
<td>MIAMI, FL</td>
</tr>
<tr>
<td>11/20</td>
<td>ORLANDO, FL</td>
</tr>
<tr>
<td>11/24</td>
<td>CHICAGO, IL</td>
</tr>
<tr>
<td>12/9</td>
<td>SAN JUAN, PR</td>
</tr>
</tbody>
</table>

**WORLD TOUR**

- ASUNCIÓN • SANTIAGO • MONTEVIDEO • BUENOS AIRES
- CÓRDOBA • GUAYAQUIL • ST. LUCIA • CANCELL • MÉXICO CITY
- PARIS • LA CORUÑA • BARCELONA • MILÁN • BILBAO
- MARBELLA • LONDRES • DURANGO • MEDELLÍN • BOGOTA • CALI

### Nicky Jam

**11 NOMINATIONS**

**THE FENIX US TOUR**

<table>
<thead>
<tr>
<th>Date</th>
<th>City, State</th>
</tr>
</thead>
<tbody>
<tr>
<td>7/10</td>
<td>DENVER, CO</td>
</tr>
<tr>
<td>7/15</td>
<td>LAS VEGAS, NV</td>
</tr>
<tr>
<td>7/17</td>
<td>PHILADELPHIA, PA</td>
</tr>
<tr>
<td>7/22</td>
<td>McALLEN, TX</td>
</tr>
<tr>
<td>7/24</td>
<td>SAN JOSE, CA</td>
</tr>
<tr>
<td>7/26</td>
<td>LOS ANGELES, CA</td>
</tr>
<tr>
<td>7/30</td>
<td>PHOENIX, AZ</td>
</tr>
<tr>
<td>7/31</td>
<td>SAN DIEGO, CA</td>
</tr>
</tbody>
</table>

**LATIN AMERICAN TOUR**

- MEXICO CITY • CANCELL • MONTERREY • GUADALAJARA
- BUENOS AIRES • CORDOBA • ASUNCIÓN • MONTEVIDEO
- CALI • MEDELLÍN • BARRANQUILLA • PEREIRA • BOGOTA
- SANTA CRUZ • COCHABAMBA • QUITO • GUAYAQUIL
- LIMA • AREQUIPA • TACNA • SANTIAGO • LA PAZ

* Tour dates subject to change.
OUR BILLBOARD LATIN MUSIC AWARD NOMINEES

JUAN GABRIEL
7 NOMINATIONS
US TOUR 2016*

8/19 SAN DIEGO, CA
8/21 SACRAMENTO, CA
8/26 LOS ANGELES, CA
8/28 EL PASO, TX
9/9 SEATTLE, WA
9/11 FRESNO, CA
9/16 LAS VEGAS, NV
9/18 DALLAS, TX
9/22 MCALLEN, TX
9/23 MCALLEN, TX
9/25 CHICAGO, IL

10/1 MIAMI, FL
10/7 GREENSBORO, NC
10/9 NEW YORK, NY
10/21 LAREDO, TX
10/23 PHOENIX, AZ
10/28 FOXWOODS, CT
10/30 SAN JUAN, PR
11/18 HOUSTON, TX
11/20 ATLANTA, GA
12/3 ANAHEIM, CA
12/4 SAN JOSE, CA

FOR EXCLUSIVE BOOKING: GIOVANNA PEREZ • 305.871.5646
FOR SPONSORSHIP & ENDORSEMENTS: ELENA SOTOMAYOR / ERIK BANKSTON • 312.492.6424
WWW.CMNEVENTS.COM

JULIÓN ALVAREZ
6 NOMINATIONS
US TOUR 2016*

7/15 SAN JOSE, CA
7/16. LOS ANGELES, CA
7/17 SAN DIEGO, CA
7/22 HOUSTON, TX
7/23 DALLAS, TX
7/24 CHICAGO, IL
7/29 ATLANTA, GA
7/31 WASHINGTON, DC
8/11 SAN BERNARDINO, CA
8/13 KANSAS CITY, MO
8/14 DENVER, CO
8/19 SAN ANTONIO, TX
8/20 EL PASO, TX
8/21 TUCSON, AZ
9/17 LAS VEGAS, NV
11/11 PHOENIX, AZ
11/13 ANAHEIM, CA
11/18 SEATTLE-TACOMA, WA
11/20 FRESNO, CA

FOR SPONSORSHIP & ENDORSEMENTS: ELENA SOTOMAYOR / ERIK BANKSTON • 312.492.6424
WWW.CMNEVENTS.COM
CONGRATULATIONS TO OUR BILLBOARD LATIN M

VICTOR MANUELLE 4 NOMINATIONS
GENTE DE ZONA 4 NOMINATIONS

NEW TO THE ALL-STAR ROSTER

FOR EXCLUSIVE BOOKING: GIOVANNA PEREZ • 305.871.5646
SPONSORSHIP & ENDORSEMENTS: ELENA SOTOMAYOR / ERIK BANKSTON • 312.492.6424
JULIÓN ÁLVAREZ Y SU NORTEÑO BANDA

UNITED STATES TOUR 2016

7.15 SAN JOSE
7.23 DALLAS
7.31 WASHINGTON DC
8.19 SAN ANTONIO
11.11 PHOENIX
7.16 LOS ANGELES
7.24 CHICAGO
8.11 SAN BERNARDINO
8.20 EL PASO
11.13 ANAHEIM
7.17 SAN DIEGO
7.29 ATLANTA
8.13 KANSAS CITY
8.21 TUCSON
11.18 SEATTLE
7.22 HOUSTON
7.30 NEW YORK
8.14 DENVER
9.17 LAS VEGAS
11.20 FRESNO
American Airlines Arena

South Florida’s home to
Latin Entertainment

Congratulations to all the nominees and honorees.
A special congratulations to
Lazaro Megret on your 35th Anniversary.

From your friends at, American Airlines Arena
Home of Latin Entertainment
REMEMBERING MERLE HAGGARD
COUNTRY MUSIC LEGEND
AND AMERICAN ICON.

APRIL 6, 1937 – APRIL 6, 2016
‘WE KNOW THE MENACE IS HERE TO STAY’

SIX MONTHS AFTER THE BATACLAN WAS ATTACKED BY TERRORISTS, THE PARIS CLUB IS REBUILDING. BUT WITH EXTREMISM STILL RAMPANT IN EUROPE, WILL AMERICAN ACTS COME BACK?

BY MAXIME ROBIN

THE LIVE MUSIC INDUSTRY IN France is still coming to terms with a new world order six months after the terrorist attack at Paris venue the Bataclan, where, on Nov. 13, 2015, Eagles of Death Metal were performing when gunmen stormed the venue, killing 89. But the club is preparing to open its doors — perhaps, according to insiders, in October with The Cure headlining. (A rep for the band, whose first gig in France was at the Bataclan in December 1979, didn’t respond to Billboard’s request for comment.)

It has been a long road in a relatively short period of time for the 1,500-capacity room, whose rebuilding started in earnest in March, with the blood-soaked wood floor gutted and the seats replaced (construction to repair the antique ceiling had been planned for this spring prior to the attack). The stage was hit especially hard, since one of the attackers — identified as Samy Amimour — blew himself up on it. (EODM member Jesse Hughes alleged that the attack may have been an inside job, comments venue reps called “grave and defamatory.” Hughes later retracted his charge.)

In an unusual move, reps for the club’s owners, Lagardère Unlimited Live Entertainment, a division of Lagardère SCA, recently invited victims and families affected by the attack to tour the reconstruction in a continuing effort to rebuild their lives. One survivor, Alexis Lebrun, who hid under bodies for two hours and eventually managed to escape the melee, has sworn off live music altogether. “I’m a different man now,” says the 27-year-old native of Paris suburb Massy.

That view should have French promoters concerned, but the prevailing sentiment seems to be closer to one adopted by survivors association Life for Paris. “We learn to enjoy life a bit more every day. ... We don’t need to hide,” member Lydia Vassalo told Newsweek.

Indeed, other venue owners are pointing to an unspoken bond between concertgoers and those behind the scenes. “Everybody is sticking together,”

The airline industry’s in the early 2000s. And they’re educating customers, too. Venues have launched several PR campaigns — among them #PlusQueJanais (“more than ever”) — and distributed fliers of dos and don’ts. Plus, Parisians are considering more tangible changes, "like enlarging the pavement and adding barriers or obstacles, such as big flower pots to prevent ram-raids," says Sabatier. “Nobody wants to change a club into an airport hall," says Benoît Maume, artistic director of Silencio, a David Lynch designed private club, and former staffer at Nouveau Casino located near the Bataclan.

At the same time, awareness of being a “soft target” for terrorism has had an impact. “Security costs have increased by an average of 30 percent for venues,” says Sabatier. So far, the bills are only partly covered by a government fund of €4 million ($4.5 million) that is quickly being depleted (the industry asked for €30 million at minimum). In case of a possible attack, or after a prank call — a promoter’s worst nightmare — what should a promoter do? What if I cancel my event because of a threat or if an attack occurs miles away? Will I be covered? These are tough questions.”

For many venues, more bad news arose after the Bataclan tragedy: Local insurance companies had modified contractual terms in January 2015 after the attack at newspaper Charlie Hebdo, so it had already become harder — and pricier — to insure an event. Some promoters are turning to international brokers to find better deals.

An insider says it has become increasingly difficult to book American bands: “To put it bluntly, they are fine with avoiding France for their European summer tour.” But John Reid, president of European concerts for Live Nation, takes issue with that characterization, telling Billboard: “Not true. Everyone is routed through Paris, and even some regional shows in France this summer.”

Matthew Caws, frontman for veteran indie band Nada Surf, which is booked to perform at the Bataclan on Dec. 2, sees a greater purpose in playing Paris. “We want to help contribute to a sense of life continuing and bring positive intentions, which stand in opposition to fear,” he says.

In England, there’s a similar sentiment. “Security is a fine balance — you have to provide reassurance so people feel safe, comfortable and happy to come, but you don’t want to make security such a big concern that it prohibits their ability to enjoy themselves,” says Rebecca Kane Burton, GM at London’s O2 Arena. “That’s the tightrope we walk, but we’re still doing 100 performances a year. We open the building as much as we can.”

But Maume offers a different view. “If the terrorists’ motive was spreading fear, they’ve already won,” he says, noting that even his own nights out have been marred. “My first reflex is checking an emergency exit.”

Adds Sabatier: “People get it. We are no longer living in an emergency situation, but still at the beginning of a long, substantive process. We know the menace is here to stay.”

Additional reporting by Richard Smirke and Ray Waddell.

**Paradigm Post-Tragedy**

**By Ray Waddell**

While the March 5 death of Paradigm Agency head of music Donald “Chip” Hooper left “a huge hole in our hearts,” says founder/CEO Sam Gores, “he didn’t leave us with a hole in our business in any respect.” In fact, Gores says the expansion strategy that Hooper spearheaded will continue. “I think you’ll see us go a little crazy,” says Gores. “We’re going to continue to grow very aggressively.”

Hooper’s death at 59 after a long battle with cancer was not unexpected. To prepare, more than a year ago Paradigm formed an executive committee comprising the chiefs of the agencies the company acquired in recent years. It includes AN Only founder Paul Norris, Cod partner Tom Schroder, Little Big Man founder Marty Diamond, Monterey Peninsula Artists co-founder Dan Meltzer, and the Mindish Agency’s Tom Mindish. The group, led by Paradigm CEO Greg Bestock, reports to Gores. The committee reflects the semiautonomous collaboration among offices and agents Hooper envisioned as he focused on blending personalities to build Paradigm into one of the most powerful agencies in music. The firm’s music division now stands at 115 agents and more than 2,000 clients that include Dave Matthews Band and Philish (former Hooper acts now handled by Mike Gretzch at Monterey Peninsula), Coldplay, Ed Sheeran (in the United States and Canada), David Guetta and Skrillex.

“This wasn’t like we learned on him to run the thing and tell us what to do,” says Mindish, who joined forces with Paradigm in July 2015. “In my short time with him, what I really got was, ‘You guys can do it. We’ve got great people here, we’ve got great acts, you have the winning ingredients.’”

The company’s agents also dismiss rumors regarding a mass roster reduction or culling. “Any [roster] assessment is no different than any other agency,” says Diamond. “Some [acts] become dormant, some break up. We have no interest in active culling — that’s not what we’re about.”

A reduction of the massive Mindish roster, down to about 660 clients from as many as 750, began three years ago, says Diamond. “Mindish has traditionally had a lot of artists, and that was a big criticism of us,” he says. “We stopped working with some acts that weren’t playing many shows or that people didn’t go to see — and now it’s funny; people use the fact that we have fewer artists against us. I guess they’re always going to look for something.”

Paradigm is “still very aggressively signing, and we’re signing smarter,” says Diamond, whose office has tours out with Coldplay, Sia and Shawn Mendes. “I’m proud of where the roster is right now.”

From left: Hooper, Diamond, Gores, Mindish and Meltzer in 2015.
BILLBOARD AND SPOTIFY TEAM FOR VIRAL, VELOCITY CHARTS

The streaming service will power playback of more than 75 music tallies and also guide a weekly New Music Fridays editorial feature

BY DAN RYS

As music fans increasingly turn to streaming services to listen to new releases and discover artists, the Billboard charts are making it easier to access today's hits. On April 21, Billboard announced it has teamed with Spotify as its exclusive streaming partner for 2016, a deal that allows the streaming service to power playback of more than 75 Billboard music charts and will include a weekly New Music Fridays editorial feature and three additional Spotify-centric tallies.

Billboard and Spotify are also teaming to present three new Spotify-driven charts published weekly on Billboard.com. The Viral 50 will feature songs with the greatest volume of social and sharing activity; the 30-track Velocity Chart covers songs that are growing rapidly on Spotify; and the Spotify Rewind tally will highlight five songs for each decade from the 1980s through the 2000s, ranked by popularity and relative weekly revival. In addition, those who visit Billboard's site will be able to hear 30-second snippets of each song on every chart, with the option to stream tunes in their entirety on Spotify's service.

“As the world's largest streaming music service, it's exciting to partner with a highly influential music brand like Billboard to help expand its chart offerings,” says Spotify chief strategy officer/chief content officer Stefan Blom. “We're pleased to offer passionate music fans the ability to listen to hundreds of artists on the Billboard charts alongside new content, powered exclusively by Spotify.”

In addition, Billboard's editorial staff will pore through Spotify’s New Music Fridays playlist to highlight the best songs and albums released every week, with each article accompanied by a Spotify playlist bar allowing readers to listen while they read.

“For decades, Billboard has remained the world's most influential music brand because we've never stopped innovating and giving our audience expanded access to new content,” says John Amato, co-president of The Hollywood Reporter-Billboard Media Group. “Our partnership with Spotify will unite both brands and launch new features to better serve today's growing digital audience.”
NOT ALL OUR **FIRST CLASS SEATS ARE IN THE AIR.**

The Flagship™ Lounge at LAX, JFK, LHR and ORD. Designed for First Class flyers.
BECAUSE 5 HOURS IS PLENTY OF TIME FOR A COCKTAIL, A MEAL AND A NAP.

The only true First Class between LA and NY.

Digital Vs. Physical: A New Winner

Combined, downloads and streams dominated revenue for the first time in 2015 as subscription services surged.

BY GLENN PEOPLES

The industry finally has some good news. In 2015, global trade revenue rose 3 percent to $15 billion — the highest level since 2009 — as digital revenue outstripped physical for the first time and accounted for 45 percent of the global music business (the two finished 2014 in a virtual tie). Streaming revenue from services like Spotify led the way and balanced out the 11 percent decline in downloads. In fact, Spotify claimed that growth of its 2015 revenue alone was enough to offset the download deficit.

That said, music consumers aren’t lining up for subscription services just yet. Streaming revenue accounted for 17 percent of total revenue compared with 27 percent for downloads. And even though the number of subscribers to music services rose by 66 percent to 68 million worldwide, that’s lower than the 80 million global subscribers Netflix claims, let alone other video streaming services.

New music business models will take time to mature. Still, the upward creep of revenue growth after years of decline, along with explosive growth in China and strong gains across Latin America, are reasons for optimism.

TOP 5 REGIONS AND COUNTRIES WITH MOST REVENUE GROWTH IN 2015

- **China**: 64%
- **Venezuela**: 73%
- **Argentina**: 35%
- **Central America/Caribbean**: 33%
- **Chile**: 25%
FORMAT SHARES OF GLOBAL RECORDED-MUSIC BUSINESS

- Downloads: 21%
- Digital: 45%
- Streaming: 11%
- Physical: 35%
- Performance and Synch Rights: 14%

SHARE OF GLOBAL STREAMING REVENUE

- Ad-Supported: 24%
- Subscription: 76%

Note: Numbers may not add up due to rounding.

PAID SUBSCRIBERS TO MUSIC STREAMING SERVICES (IN MILLIONS)

2012: 20
2013: 20
2014: 41
2015: 60

GLOBAL RECORDED-MUSIC REVENUE (IN BILLIONS OF $)

2006: 20
2007: 18.1
2008: 16.9
2009: 15.7
2010: 14.9
2011: 14.0
2012: 14.8
2013: 14.6
2014: 14.5
2015: 15

2015 CHANGES IN REVENUE, BY FORMAT

- Digital Downloads: -11%
- Physical: -5%
- Streaming: 45%
GO STRAIGHT FROM LA TO B.
The most nonstop flights from LA.

Syndicated radio personality Doug Banks, host of the popular Doug Banks Show, died of complications from diabetes. He was 57.

Cumulus Radio announced that SiriusXM on-air personality Matt Pinfield will join KFOG San Francisco as its new morning host.

Joe Jonas inked an exclusive, worldwide publishing agreement with Universal Music Publishing Group. The deal covers the singer’s new songs with DNCE, including its debut hit “Cake by the Ocean.”

John Legend (real name: John Roger Stephens) and wife Chrissy Teigen announced the birth of daughter Luna Simone Stephens.

Season-two Voice alumna RaeLynn parted ways with Big Machine Label Group’s Valory Music as a recording artist. The singer remains signed to Big Machine as a songwriter.


Imagem USA hired Karen Macmillan as vp creative services. She will oversee and facilitate North American synchronization for all copyrights across the company’s music catalog.

The Association of Independent Music promoted Lori Beker to marketing and events director.
Jeremy Erlich was elevated to CFO and executive vp business development at Interscope Geffen A&M Records.

StubHub appointed Rich Holtzman head of music business development.

Chad Fitzsimmons was named vp music initiatives at CBS Radio.

Atlas Music Publishing appointed Phil Caldella COO.

Sony/ATV Music Publishing extended its worldwide deal with Rob Thomas.

ESM Productions and Roc Nation announced a new partnership, through which they will produce large-scale events, concerts and live-stream festivals.

SoundCloud and Sony/ATV announced a multiteritory agreement for Europe.

Genius Brands partnered with Sony Music Entertainment and its Legacy Recordings label to create a new kids music imprint, Genius Brands Music.

Lin-Manuel Miranda’s Hamilton was awarded the 2016 Pulitzer Prize for drama.

Jennifer Lopez relisted her 17,129-square-foot Hidden Hills estate in Los Angeles for $12.5 million.

MIDEM announced that Timbaland will serve as keynote speaker for its 50th anniversary, set for June 3-6 in Cannes.

Brooklyn rapper Desiigner inked a co-publishing deal with SONGS Music Publishing.

**BIRTHDAYS**

**April 22**
Daniel Johns (37)
Pete Frampton (66)

**April 23**
Tao Cruz (31)

**April 24**
Kelly Clarkson (34)

Barbra Streisand (74)

**April 26**
Giorgio Moroder (76)

**April 27**
Patrick Stump (32)
Ace Frehley (65)

**April 28**
Too Short (50)

Kim Gordon (63)

**April 29**
Carrie Wilson (48)

Master P (49)

Willie Nelson (83)
Sara Newkirk Simon

How a New York bar booker rose to guide the career of Selena Gomez and 200-plus staffers at a top Beverly Hills firm

By Andy Gensler
Photographed by Scott Witter

Sara Newkirk Simon’s ascent to partner at William Morris Endeavor, where she co-heads the music department (with Kirk Sommer) and represents Pharrell Williams, Miguel and Selena Gomez, among others, is a genuine music-industry rags-to-riches tale.

From humble beginnings in rural Indiana, where her father lived on a hog farm and her mother had a house in Clarks Hill (population: 716), some 50 miles north of Indianapolis, she procured a scholarship to an elite Northeastern boarding school as a 14-year-old that would radically transform her life’s trajectory. (“Everyone in my hometown thought I was pregnant, because no one goes away when they’re 14,” she cracks.)

Her first industry job was an internship at famed Boston venue the Middle East, which led to managing local ska outfit The Mighty Mighty Bosstones during the band’s mid-’90s heyday. She then moved to New York, skipping college to work as a waitress and booker at a downtown dive bar. Simon began a management concern with Cornerstone in 2000, counting Nas, M.I.A., Maxwell and TV on the Radio among an impressive roster. That lasted until WME’s Dave Witschacher called Simon in 2006, inviting her to the agency side, where she has worked ever since. She now oversees a staff of more than 200.

Married to sculptor Jesse Simon and based in Los Angeles, Simon is expecting her second child in July. Billboard caught up with the 38-year-old to learn more about her rise up the music-biz ladder, the art of making crossover deals and the scoop on Justin Timberlake’s new album.

What music did you grow up on?
Classic rock. I know every lyric to REO Speedwagon’s ‘High Infidelity,’ but I listened to cassettes of Guns N’ Roses Appetite for Destruction — with the original banned artwork, which I still have — and Sinead O’Connor’s “Nothing Compares 2 U” [single] nonstop. It’s a great mirror of my career as I love them both equally, but they don’t go together.

Was your internship at Boston’s Middle East in the mid-’90s your foothold in the music business?
For sure. Frank Black was downstairs eating falafel every day; I saw Aerosmith do a secret show there and saw J. Geils, Buffalo Tom — I love Boston bands. That’s where I met The Mighty Mighty Bosstones and their manager Amy Bennett. But after a year in Boston, I realized I needed to be in New York, so I moved to this horrible apartment in Brooklyn and waited...
Creative Artists Agency

congratulates our clients on being named
2016 Billboard Latin Music Awards finalists

Artist Of The Year
NICKY JAM
ENRIQUE IGLESIAS

Tour Of The Year
ENRIQUE IGLESIAS
PITBULL

Social Artist Of The Year
ENRIQUE IGLESIAS
SHAKIRA

Crossover Artist Of The Year
JUSTIN BIEBER
ED SHEERAN

Hot Latin Song Of The Year
“EL PERDÓN”
NICKY JAM
ENRIQUE IGLESIAS

Hot Latin Song Of The Year, Vocal Event
“EL PERDÓN”
NICKY JAM
ENRIQUE IGLESIAS

“SUNSET” FEAT. NICKY JAM
“MI VERDAD” FEAT. SHAKIRA

Hot Latin Songs Artist Of The Year, Male
NICKY JAM
ENRIQUE IGLESIAS

Hot Latin Songs Artist Of The Year, Female
JENNIFER LOPEZ
SHAKIRA

Airplay Song Of The Year
“EL PERDÓN”
NICKY JAM
ENRIQUE IGLESIAS

Digital Song Of The Year
“EL PERDÓN”
NICKY JAM
ENRIQUE IGLESIAS

Streaming Song Of The Year
“EL PERDÓN”
NICKY JAM
ENRIQUE IGLESIAS

Top Latin Album Of The Year
A Quien Quiere Escuchar
RICKY MARTIN

Top Latin Albums Artist Of The Year, Male
RICKY MARTIN

Latin Pop Song Of The Year
“LA MORDIDITA”
RICKY MARTIN

“MI VERDAD” FEAT. SHAKIRA

Latin Pop Songs Artist Of The Year, Solo
ENRIQUE IGLESIAS
RICKY MARTIN

Latin Pop Songs Artist Of The Year, Duo or Group
HA*ASH

Latin Pop Album Of The Year
A Quien Quiere Escuchar
RICKY MARTIN

Latin Pop Albums Artist Of The Year, Solo
RICKY MARTIN

Latin Pop Albums Artist Of The Year, Duo or Group
IL DIVO

Latin Rhythm Song Of The Year
“EL PERDÓN”
NICKY JAM
ENRIQUE IGLESIAS

Latin Rhythm Songs Artist Of The Year, Solo
NICKY JAM

Latin Rhythm Album Of The Year
PITBULL

Songwriter Of The Year
NICKY JAM

*Shared representation
tables and started booking a night at the Continental off St. Marks Place.

Were your first experiences booking shows rewarding?
Booking there was a disaster. My budget was like $300 for five bands. But I got to meet Chris Whitley [who died in 2005 at 45 from lung cancer] and spent amazing time with him I’ll always cherish. He was one of the great songwriters. After a few months I got a call from Amy, the

“If it doesn’t feel right from the beginning, it’s not going to go right in the end.”

Bosstones’ manager, who said, “Come work for me and be my number two.” I worked for them just as they were blowing up with “The Impression That I Get” [a No. 1 Alternative hit in 1997]. I was 19.

Your first clients at Cornerstone included Zack de la Rocha, M.I.A. and Serj Tankian from System of a Down. bosses shepherding unspoken, political artists require a different management approach?
Yes, but they were all very smart about how they were portraying their political messages and views. There were times when things would get a little crazy, but it would just be about talking things through, providing every option and being protective but not being scared. Art is supposed to be about this.

What did you learn as a manager?
To not be a manager. (Laughter) I learned how important it is to care and to always pay attention. There were many great achievements: watching Nas release a double album; what happened with M.I.A.; seeing TV on the Radio break — every one was completely rewarding. It’s also completely exhausting, I don’t forget that when I’m having to deal with a manager; I know how hard it is. I try to instill that with everybody who works for me.

What led you to Jump to an agency?
Management is the hardest job in the business, and I didn’t want to be working 24 hours a day and have no life. I had lots of clients at William Morris and was exploring working for other management companies. I got a phone call from Dave Wirtschafter who said, “I have an idea.” And I was like, “I don’t want to be an agent — that’s the worst job ever.” And he said, “No, I don’t want you to be an agent the way you think of a music agent. I want you to come over

and do something different.” Then Marc Geiger [co-founder of Lollapalooza and ArtistDirect and WME worldwide head of music], who I met when I first started working with Zack, called and said, “You have to do this, this is the best idea, we need you.” After lots of meetings and thinking about it, I decided to do it.

What were your apprehensions?
My perception of a music agent was that they were limited in the involvement they had with an artist. It was important to me to work on a deep level and try and push change forward and make sure we weren’t just doing transactional tour bookings, but helping with the creative process and branching into other areas.

How has that manifested itself?
Many of my clients are amazing crossover examples. Miguel will be in Ben Affleck’s movie [Live By Night] and recently put together a conceptual installation called Wildheart Motel, which was totally different and forward-thinking. Usher plays Sugar Ray Leonard in Hands of Stone, coming out in August. He’s constantly doing things with art, fashion or working with different collaborators.

What’s your take on the general state of the music business with streaming unable to fill the breach?
I don’t want to sound Pollyanna or naive, but ever since I’ve been in music, I’ve always worked with artists who were centered around things other than just record sales. I was managing eight guys in plaid suits playing ska music who weren’t going to be all over the radio.

What is your business philosophy?
I say this a lot to our staff: The client is king and we are in the service business. That is something to never forget.

What’s your take on the general state of the music business with streaming unable to fill the breach?
I don’t want to sound Pollyanna or naive, but ever since I’ve been in music, I’ve always worked with artists who were centered around things other than just record sales. I was managing eight guys in plaid suits playing ska music who weren’t going to be all over the radio.

What is a lesson you learned the hard way?
It doesn’t feel right from the beginning, it’s not going to go right in the end. There are very few times that something fails and you’re completely surprised. I think it’s about being able — especially as you get older — to trust your gut more and know that you’ve got these instincts that come from years of experience.

What Is a lesson you learned the hard way?
If it doesn’t feel right from the beginning, it’s not going to go right in the end. There are very few times that something fails and you’re completely surprised. I think it’s about being able — especially as you get older — to trust your gut more and know that you’ve got these instincts that come from years of experience.

What Is your business philosophy?
I say this a lot to our staff: The client is king and we are in the service business. That is something to never forget.

What Is a lesson you learned the hard way?
If it doesn’t feel right from the beginning, it’s not going to go right in the end. There are very few times that something fails and you’re completely surprised. I think it’s about being able — especially as you get older — to trust your gut more and know that you’ve got these instincts that come from years of experience.

What departments are those 15 agents from?
Everything from a commercial agent; a motion picture-fit agent who finds directors and writers for her projects; a talent agent who’s looking for movies; a music agent who’s booking tours; a television agent who’s looking for TV projects; agents working from the IMG side with models and branding — we’re talking very deep teams here.

What Is your business philosophy?
I say this a lot to our staff: The client is king and we are in the service business. That is something to never forget.

What’s your take on the general state of the music business with streaming unable to fill the breach?
I don’t want to sound Pollyanna or naive, but ever since I’ve been in music, I’ve always worked with artists who were centered around things other than just record sales. I was managing eight guys in plaid suits playing ska music who weren’t going to be all over the radio.

What is a lesson you learned the hard way?
If it doesn’t feel right from the beginning, it’s not going to go right in the end. There are very few times that something fails and you’re completely surprised. I think it’s about being able — especially as you get older — to trust your gut more and know that you’ve got these instincts that come from years of experience.

What is your business philosophy?
I say this a lot to our staff: The client is king and we are in the service business. That is something to never forget.

What’s your take on the general state of the music business with streaming unable to fill the breach?
I don’t want to sound Pollyanna or naive, but ever since I’ve been in music, I’ve always worked with artists who were centered around things other than just record sales. I was managing eight guys in plaid suits playing ska music who weren’t going to be all over the radio.

What is a lesson you learned the hard way?
If it doesn’t feel right from the beginning, it’s not going to go right in the end. There are very few times that something fails and you’re completely surprised. I think it’s about being able — especially as you get older — to trust your gut more and know that you’ve got these instincts that come from years of experience.

What is your business philosophy?
I say this a lot to our staff: The client is king and we are in the service business. That is something to never forget.

What’s your take on the general state of the music business with streaming unable to fill the breach?
I don’t want to sound Pollyanna or naive, but ever since I’ve been in music, I’ve always worked with artists who were centered around things other than just record sales. I was managing eight guys in plaid suits playing ska music who weren’t going to be all over the radio.

What is a lesson you learned the hard way?
If it doesn’t feel right from the beginning, it’s not going to go right in the end. There are very few times that something fails and you’re completely surprised. I think it’s about being able — especially as you get older — to trust your gut more and know that you’ve got these instincts that come from years of experience.

What is your business philosophy?
I say this a lot to our staff: The client is king and we are in the service business. That is something to never forget.

What’s your take on the general state of the music business with streaming unable to fill the breach?
I don’t want to sound Pollyanna or naive, but ever since I’ve been in music, I’ve always worked with artists who were centered around things other than just record sales. I was managing eight guys in plaid suits playing ska music who weren’t going to be all over the radio.

What is a lesson you learned the hard way?
If it doesn’t feel right from the beginning, it’s not going to go right in the end. There are very few times that something fails and you’re completely surprised. I think it’s about being able — especially as you get older — to trust your gut more and know that you’ve got these instincts that come from years of experience.

What is your business philosophy?
I say this a lot to our staff: The client is king and we are in the service business. That is something to never forget.
CONGRATULATIONS TO
THE LUMINEERS
AND OUR TALENTED PARTNERS AT DUALTONE MUSIC GROUP
ON THE #1 BILLBOARD TOP 200 DEBUT OF THEIR AMAZING ALBUM
Cleopatra

DUALTONE
entertainment One
BRINGING THE BEST MUSIC TO THE WORLD
Axl Rose, seated on his rock ’n’ roll recovery throne (lent to him by Dave Grohl), joined formerly estranged Guns N’ Roses compatriots (including Slash, right) for the most talked-about reunion of the Coachella Valley Music & Arts Festival, held April 16 at the Empire Polo Club in Indio, Calif.
Just hours after AC/DC confirmed rumors that Rose would serve as singer for the band’s European tour dates, guitarist Angus Young arrived onstage to join Guns N’ Roses for a performance of AC/DC hits “Whole Lotta Rosie” and “Riff Raff.”
Coachella Music Festival
INDIO, CALIF., APRIL 15-17

IT WAS ALL ABOUT “THE SQUAD” AT THE 2016 Coachella Valley Music & Arts Festival. During weekend one of the Southern California desert event, it was the A-list guest appearances that kept the masses talking (3.8 million-plus tweets were generated during the course of three days). Kanye West merely had to stand beside Skrillex and Diplo to electrify the audience at Jack U’s set while they dropped his 2010 banger “Power.” And Disclosure’s Howard and Guy Lawrence had not one, but three cameos: Aluna Francis, Lorde and Sam Smith during their day-two performance. But it wasn’t Rihanna’s fest-closing extravaganza that drew attention so much as his girlfriend: the newly platinum-haired Taylor Swift, who shrieked; danced alongside squad members like Lorde, the Haim sisters and Karlie Kloss; and then Instagrammed it all, writing, “I’ll never forget this moment.” But through it all, the most poignant guest performance came when Kesha, still in the midst of a legal battle with music producer Dr. Luke, joined Zedd to perform “True Colors” to a swell of supportive applause.

- CHRIS PAYNE

1 Matt & Kim’s Matt Johnson (left) and Kim Schifino during their April 17 set. 2 Janelle Monáe (left), in a Wildfang tee, joined Grimes on April 16.
3 Reunited for its first run of tour dates since 2011, LCD Soundsystem treated main-stage attendees to an analog electronic throwdown. Frontman James Murphy sang hits like “Someone Great” during the group’s day-one set. 4 Zoe Kravitz chilled on a swan at the Calvin Klein Hosts: Desert Weekend Brand Experience in Palm Springs on April 16.
5 Killer Mike (left) and El-P of Run the Jewels on April 16.
6 Katy Perry at best friend/designer Jeremy Scott’s Palm Springs party on April 16 wearing one of his creations.
THE MOST INFLUENTIAL INDEPENDENT REGIONAL MEXICAN RECORD LABEL

20 BILLBOARD LATIN MUSIC AWARD NOMINATIONS,

ARIEL CAMACHO  GERARDO ORTIZ  CHIQUIS

DELRECORDS.COM
A Day In The Life
With Joey Badass

BILLBOARD shadowed the hip-hop artist as he took the festival's main stage and afterpartied in the desert.

12:30 P.M. The rapper hung poolside at L’Horizon Hotel in Palm Springs where acts like The Weeknd and Haim also stayed.

2:30 P.M. Once in Indio, the rapper (left), clad in a vintage Tupac shirt, hopped on a golf cart with Omowale St. Juste as he made his way to the stage.

3:45 P.M. "I'm a motherf---ing pro, so I changed it to 'Prochella,'" boasted the Pro Era artist during his set.

11:30 P.M. Badass en route to Calvin Klein's warehouse party with from left Pro Era photographer Debi Tre DRIVER, Kevin Liles and Badass's manager, Cinematic Music Group founder Jonny Shipes.

Arista Records Reunion

"THIS IS A CERTIFIED WILD NIGHT," SAID SONY Music chief creative officer Clive Davis from the stage at the Cutting Room, where some 200 former staffers at Arista Records, the label he founded in 1974, gathered for a "rare occasion"—its first-ever reunion. Graduates of the now-defunct label have gone on to high-ranking gigs in every sector of the music industry: former GM of Arista Nashville Mike Dungan is now chairman/CEO of Universal Music Group Nashville; Monte and Avery Lipman, who once worked in the mail room before ascending to positions in sales, now run Republic Records; and Don Jenner, who headed promotion in the 1980s, when Arista had a string of hits by Whitney Houston, Billy Ocean, Thompson Twins and Kenny G, left to head Columbia Records. "We had a very good batting average," said Jenner. "We didn't take a million chances, but when we vetted something we were confident in being able to deliver an artist that would succeed." —SHIRLEY HALPERIN

1. Dungan (left) with Saul Shapiro, now a real estate broker in New York. 2 Davis (left) with event organizer Ken Levy. 3 A turntable-themed cake by Bill Shutz of Creative Cakes was made in honor of the label that was home to Barry Manilow, The Alan Parsons Project and Eric Carmen. 4 From left: Dionne Warwick with model Beverly Johnson and socialite Nikki Haskell. 5 Jenner (left), formerly executive vp/GM at Arista, with former vp publicity Larry Jenkins, who recalled that the label was purposely "apolitical."
FOR LATIN BOOKING INQUIRIES:

MARIA LANA
MFL@WMEENTERTAINMENT.COM
+1.305.938.2019

RICHARD LOM
RDL@WMEENTERTAINMENT.COM
+1.305.938.2010
TODAY'S MUSIC INDUSTRY HAS ENCOUNTERED A DIFFUSION OF MEDIA WITHIN THE DIGITAL SPACE, AND THE EFFORTS OF SOUNDEXCHANGE ARE CRITICAL FOR ARTISTS.

J BALVIN
SoundExchange Member since 2014
Gigi and Bella Hadid are "crazy for" Pharrell's Malaysian protegee Yuna, who wears a hijab and dresses conservatively: "It's my choice".

BY STEVEN J. HOROWITZ

PHOTOGRAPHED BY RAMONA ROSALES

Yuna photographed March 4 at Studio 1341 in Los Angeles. For an exclusive interview about her new album and a behind-the-scenes video of this shoot, go to Billboard.com or Billboard.com/ipad.
I DIDN’T WANT TO HOLD BACK ANYMORE.

It’s Afternoon Rush in Los Angeles, and Yuna is cruising through Mid-Wilshire in a black SUV with the windows rolled down. At a stoplight, the singer-songwriter, who left her native Malaysia for the land of movie stars and pricey green juices in 2011, cues up Snapchat and flips the camera to selfie mode. “Some guy on the street just shouted, ‘You’re beautiful!’” she says, letting out a pinched giggle. “That just made my entire day!”

Los Angeles looks good on Yuna, even if she doesn’t fit the Hollywood standard for pop star—hair always wrapped in a hijab (she’s a devout Muslim); a stylishly chaste wardrobe that covers her from turtleneck on down; a label home, Verve, known for standard for pop star—hair always wrapped in a hijab (she’s a devout Muslim); a stylishly chaste wardrobe that covers her from turtleneck on down; a label home, Verve, known for

Yuna is a timid girl before,” says Yuna hours earlier, perched at a table in a warehouse photo studio and dressed in all black. “A lot of people said, ‘Your problem is always holding back.’ I didn’t want to hold back anymore.”

“Yuna thinks differently than a lot of people—she has something to say, and she won’t compromise,” says Verve chairman David Foster, who has won 16 Grammys producing and writing for Whitney Houston, Celine Dion and others. “I’m much older than her, but I relate to her lyrics, and my stepdaughters, Gigi and Bella [Hadid], they’re crazy for her too. She’s speaking to a lot of generations.”

Yuna was raised in Alor Setar, Malaysia, by her legal-adviser father and chemistry-teacher mother. “It was a very conservative environment—we watched what we said,” Yuna spent her childhood focused on her education, set on becoming a lawyer. As a hobby, in between poring over textbooks, she taught herself guitar watching YouTube, writing songs in both Malay and English, inspired by her heroes Lauryn Hill (“she was life-changing for me”) and Feist.

Music started taking priority a year before she graduated from university in 2009, when she self-released EPs to local acclaim and won second place in a national songwriting contest. At first, she felt like an outsider in the country’s music biz. Malaysia may be predominantly Muslim, but much like in America, “women singers are seen as sexy here—you have to let your hair out and be beautiful,” she says. “I struggled with that.” Instead, Yuna shrouded her image in mystery, letting her music speak for her. “I didn’t put up a proper photo of myself—it was cropped, up until my nose. People didn’t know what I looked like until my first show. They were shocked in the beginning, but they accepted me.”

Her music began attracting international fans online as well—including her now manager Ben Willis, who encouraged her to chase bigger dreams and start over in Los Angeles. Things began quickly: Fader Label, the influential magazine’s indie imprint, signed Yuna and introduced her to Williams, who produced much of her 2012 self-titled global debut (it peaked at No. 19 on the Heatseekers chart). In 2013, Yuna signed with Verve and released Nocturnal, which featured cutting-edge R&B producers like Om’Mas Keith (Frank Ocean).

But despite the warm welcome, Yuna still sometimes deals with criticism and condescension when it comes to her image. “People say, ‘You should let your hair out; you shouldn’t be oppressed—you’re not in Malaysia anymore. You should show your curves and be proud of it.’ But I am proud—it’s my choice to cover up my body. I’m not oppressed—I’m free.”

Yuna loves Rihanna’s music, praising several tracks from Anti, but doesn’t feel the need to dress (or undress) like her. “It’s easier to just be me and not try to look like her,” she says. “I have nothing against Miley Cyrus on stage being herself, but girls like Adele and Andra Day, we don’t get enough credit. We have talent; we don’t count on the extra stuff. We just want to play music.”

Chapters is a breakup album, inspired by the crumbling of a real-life relationship, although Yuna doesn’t offer many details in person. On the album, however, she puts it all out there, wondering aloud how he’s moving on when she’s stuck behind—particularly on “Used to Love You,” featuring Aiko, who pushed Yuna to come out of her shell. “She’s very blunt and direct—she expresses what other girls are feeling,” Yuna says of Aiko. “I see her as a big sister. When I go through stuff, I listen to her music. The last two years of my life, she played a huge part in it.”

Suddenly alone in Los Angeles, Yuna had to learn how to be “more tough” like Aiko, she says. “I used to be dependent on my ex. I didn’t know how to love myself. So I made a mental note: ‘In 2016, I’m going to be single.’ When this album comes out, I want to be in a good place.”

Yuna smiles when discussing her plans to push Chapters on tour in Europe and the States through May, and just bought a piano for her apartment to start work on a new album, which she says won’t wallow in the sadness of the past. “Crush,” featuring Usher, is her first song to crack U.S. radio, rising 22–18 on the April 30 Adult R&B chart. She says she feels at home in the Los Angeles soul scene, and America overall—even as she warily eyes the anti-immigrant, anti-Muslim fervor stoked by Donald Trump and others. “He’s out there promoting hate, violence,” she says. “It’s really weird that this is acceptable in a modern, advanced country.

“But I’m not too worried about it,” she adds. “I think you can soften people’s hearts, even if they have a lot of hate. Music can do that, if it’s beautiful and honest. If I can do that—soften just one person’s heart—I consider myself successful already.”
Among the millions of photos on sale via the National Archives, one of the most popular is of Elvis Presley and Richard Nixon together at the White House as perhaps the oddest couple in pop culture history. As portrayed in the new film Elvis & Nixon, on Dec. 20, 1970, The King, after days of pestering White House staffers, was ushered into the Oval Office, where the president presented him with an honorary narcotics-agent badge. With the Amazon Studios film’s April 14 debut at the Tribeca Film Festival, Michael Shannon, 41, who plays Presley opposite Kevin Spacey’s Nixon, reveals how he got inside the mind of music royalty.

**Q&A**

**The King And I**

Michael Shannon, star of Elvis & Nixon, talks stepping into Presley’s shoes for his famous (and bizarre) Oval Office visit

BY PATRICK PACHECO

Amid the millions of photos on sale via the National Archives, one of the most popular is of Elvis Presley and Richard Nixon together at the White House as perhaps the oddest couple in pop culture history. As portrayed in the new film Elvis & Nixon, on Dec. 20, 1970, The King, after days of pestering White House staffers, was ushered into the Oval Office, where the president presented him with an honorary narcotics-agent badge. With the Amazon Studios film’s April 14 debut at the Tribeca Film Festival, Michael Shannon, 41, who plays Presley opposite Kevin Spacey’s Nixon, reveals how he got inside the mind of music royalty.

**The King And I**

Michael Shannon, star of Elvis & Nixon, talks stepping into Presley’s shoes for his famous (and bizarre) Oval Office visit

BY PATRICK PACHECO

Among the millions of photos on sale via the National Archives, one of the most popular is of Elvis Presley and Richard Nixon together at the White House as perhaps the oddest couple in pop culture history. As portrayed in the new film Elvis & Nixon, on Dec. 20, 1970, The King, after days of pestering White House staffers, was ushered into the Oval Office, where the president presented him with an honorary narcotics-agent badge. With the Amazon Studios film’s April 14 debut at the Tribeca Film Festival, Michael Shannon, 41, who plays Presley opposite Kevin Spacey’s Nixon, reveals how he got inside the mind of music royalty.

Did you have to shake everything you knew about Elvis, the most impersonated pop star ever, to play him?

I hadn’t grown up a huge fan, so I started from scratch. I was guided through the whole process by [Presley’s childhood friend] Jerry Schilling, played in the movie by Alex Pettyfer. He said to focus on the psychology and not worry about impersonation — though I did spend hours listening to Elvis talk. A lot of what I based it on was conversational: the way he dealt with his friends, not him as this larger-than-life person.

What’s the basis of Jerry and Elvis’ bromance?

Elvis was capable of immense loneliness, even when he was surrounded by people. He was very much focused on his roots, who he was before he became famous and the people he grew up with. So Jerry was a sanctuary, a safe place.

In the film, Presley is a wily negotiator, getting his way with Nixon and his own team. He was an incredibly persuasive human being; maybe negotiating with [his manager] Colon Tom Parker was an aspect of that. People like to think drugs ruined his life, but Jerry’s take is that Elvis died of heartbreak. There were a lot of things he was kept from doing by Parker.

Like what?

He took acting seriously and wanted to do better films. I still can’t get through Viva Las Vegas, but he was great in King Creole. It was something he ran into time and time again. He wasn’t taken seriously.

To what extent was his wish to be a narc agent a case of arrested development?

I don’t think that was necessarily a game. He had huge respect for law enforcement. And that’s the key word: respect. I think he wanted to be respected more than anything. It’s odd that you can be in that position and still have insecurities. But that’s what is beautiful about Elvis and Nixon together: two very powerful men, both filled with insecurities.

A Little Skin Doesn’t Hurt

Heaton has more than 2 million followers on Instagram. Her feed is mostly pictures of her wearing a bikini—or nothing at all. “I had no motive to be a thirst trap,” she says. “People reacted negatively at first, but I decided to keep posting photos to prove a point: You don’t have to be ashamed of your body. F— that.”

Talk To The Fans

Heaton is busy wrapping a club tour and pushing her Migos duet “Bad Intentions” (which peaked at No. 28 on Billboard’s Pop Digital Songs chart), but she makes a point of being just as accessible to fans as she was in her YouTube days. “I check my direct messages as often as I can. I’ll spend an hour talking to people on Periscope. I want to be who my fans fell in love with.”

---

**NOT JUST A ‘THIRST TRAP’**

Insta-star Niykee Heaton on how she parlayed social media love — and lots of skin — into a rising pop career

**Play What You Love**

In 2012, Heaton blew up with a YouTube cover you wouldn’t expect from a pop singer with an acoustic guitar. Chief Keef’s “Love Spaa.” “I’m a white girl with blonde hair; I didn’t want to seem like I was mocking rap,” says the Illinois-raised 21-year-old. “But my manager said, ‘Cover the music you like.’ So I tried it to humor her.” Deals with Russell Simmons and Steve Rifkind’s All Def Digital and then current home Capitol followed.

**A Little Skin Doesn’t Hurt**

Heaton has more than 2 million followers on Instagram. Her feed is mostly pictures of her wearing a bikini—or nothing at all. “I had no motive to be a thirst trap,” she says. “People reacted negatively at first, but I decided to keep posting photos to prove a point: You don’t have to be ashamed of your body. F— that.”

**Talk To The Fans**

Heaton is busy wrapping a club tour and pushing her Migos duet “Bad Intentions” (which peaked at No. 28 on Billboard’s Pop Digital Songs chart), but she makes a point of being just as accessible to fans as she was in her YouTube days. “I check my direct messages as often as I can. I’ll spend an hour talking to people on Periscope. I want to be who my fans fell in love with.”

---

**PRO TIPS**

**NOT JUST A ‘THIRST TRAP’**

Insta-star Niykee Heaton on how she parlayed social media love — and lots of skin — into a rising pop career

**Play What You Love**

In 2012, Heaton blew up with a YouTube cover you wouldn’t expect from a pop singer with an acoustic guitar. Chief Keef’s “Love Spaa.” “I’m a white girl with blonde hair; I didn’t want to seem like I was mocking rap,” says the Illinois-raised 21-year-old. “But my manager said, ‘Cover the music you like.’ So I tried it to humor her.” Deals with Russell Simmons and Steve Rifkind’s All Def Digital and then current home Capitol followed.

**A Little Skin Doesn’t Hurt**

Heaton has more than 2 million followers on Instagram. Her feed is mostly pictures of her wearing a bikini—or nothing at all. “I had no motive to be a thirst trap,” she says. “People reacted negatively at first, but I decided to keep posting photos to prove a point: You don’t have to be ashamed of your body. F— that.”

**Talk To The Fans**

Heaton is busy wrapping a club tour and pushing her Migos duet “Bad Intentions” (which peaked at No. 28 on Billboard’s Pop Digital Songs chart), but she makes a point of being just as accessible to fans as she was in her YouTube days. “I check my direct messages as often as I can. I’ll spend an hour talking to people on Periscope. I want to be who my fans fell in love with.”

---

**NOT JUST A ‘THIRST TRAP’**

Insta-star Niykee Heaton on how she parlayed social media love — and lots of skin — into a rising pop career

**Play What You Love**

In 2012, Heaton blew up with a YouTube cover you wouldn’t expect from a pop singer with an acoustic guitar. Chief Keef’s “Love Spaa.” “I’m a white girl with blonde hair; I didn’t want to seem like I was mocking rap,” says the Illinois-raised 21-year-old. “But my manager said, ‘Cover the music you like.’ So I tried it to humor her.” Deals with Russell Simmons and Steve Rifkind’s All Def Digital and then current home Capitol followed.

**A Little Skin Doesn’t Hurt**

Heaton has more than 2 million followers on Instagram. Her feed is mostly pictures of her wearing a bikini—or nothing at all. “I had no motive to be a thirst trap,” she says. “People reacted negatively at first, but I decided to keep posting photos to prove a point: You don’t have to be ashamed of your body. F— that.”

**Talk To The Fans**

Heaton is busy wrapping a club tour and pushing her Migos duet “Bad Intentions” (which peaked at No. 28 on Billboard’s Pop Digital Songs chart), but she makes a point of being just as accessible to fans as she was in her YouTube days. “I check my direct messages as often as I can. I’ll spend an hour talking to people on Periscope. I want to be who my fans fell in love with.”

---
We proudly congratulate our

**billboard**

2016 Latin Music Conference & Awards Honorees

NATALIA JIMÉNEZ

HOT LATIN SONGS ARTIST OF THE YEAR, FEMALE—FINALIST
TOP LATIN ALBUMS ARTIST OF THE YEAR, FEMALE—FINALIST

DADDY YANKEE

LATIN RHYTHM SONGS ARTIST OF THE YEAR, SOLO—FINALIST
BILLBOARD LEADERSHIP AWARD HONOREE
For revolutionizing Latin music
by popularizing reggaeton around the world

UNITED TALENT AGENCY

Los Angeles  New York  London  Nashville  Toronto  Miami  Malmö

WWW.UNITEDTALENT.COM
**WEEKLY GRIND**

**FERG’S FLOW**

The MC runs himself ragged at radio stops and thrift shops

**SUNDAY**

Exhausted after a late show at Las Vegas, ASAP Ferg, 27, lands in Santa Monica for a “silent listening party” for his second album, Always Strive and Prosper (April 22, RCA). “It was 150 kids with headphones,” he says. “I’d never done anything like that!”

**MONDAY**

After some radio promo and shopping for Ralph Lauren on Rodeo Drive, he hits the studio with ASAP Rocky to listen to Cozy Tapes, Vol. 1, a posthumous project from late mentor ASAP Yams. “It’s his vision, so we really want to nail it,” says Ferg.

**TUESDAY**

In between launching Trap Lord and Tuesdays with new song “Let It Bang,” the Harlem MC gets inside catch-up phone time with loved ones: “My uncle’s about to have a baby, Mom’s looking for a house. When I speak to my family, I feel complete.”

**WEDNESDAY**

The NBA’s Cavaliers fly Ferg to Cleveland to perform at halftime, the NM’s first time seeing LeBron.”

**THURSDAY**

Ferg lands in New York to interview with a customs agent for his Global Entry application. “It gets awkward waiting on line. People are like, ‘Can I get a picture?’” he says. A Manhattan thrift-shopping run later on overwhelms. “You’re better off looking for rare stuff on eBay.”

**FRIDAY**

Next up: Chicago for more radio. That night, he hits the town for field research. “I’m not a huge clubber, I just go to see what they’re playing.”

**SATURDAY**

Ferg heads to Detroit for college events, but the traveling is catching up to him: He’s getting sick. “It’s the different climates. Everything’s covered in germs,” he says. “My ears was killing me, I wanted to bring the plane down.”

---

**COWGIRLS JUST WANNA HAVE FUN**

‘80s pop legend Cyndi Lauper explains why she went country on her new album

**BY ROB TANNENBAUM**

Back when she was still singing tank tops, covers around New York in her early 20s, Cyndi Lauper blew out a vocal cord. A doctor suggested a move to country music, telling the “Time After Time” singer her voice was too small for rock. Forty years later, she’s finally there: On Detour, her debut on Seymour Stein’s Sire Records (out May 2), Lauper shares vintage Nashville songs with luminaries like Willie Nelson (“I felt like Yoda walked in the studio,” she says) and Emmylou Harris. The singer, 62, explains the detours that led to Detour.

It all started in her former label. “In 1989, someone at Sony said to me, ‘What are you wearing? Why can’t you dress like Katrina & the Waves [whose hit was “Walking on Sunshine”?].’ I started to cry — I wanted to be on Sire Records, with Seymour. It took 20 years — OK, more than 20, but whatever. I did this album because I wanted to work with him. He sent all these country songs to me. He even sang them all to me. How many people sing to you?”

Actually, it started when she was a kid. “In the early ’80s, everything was Western: in the movies, on TV — even Vogue had Western motifs. When you’re a kid, you don’t really live in Queens — you live in Fantasyland. Wherever Roy Rogers and Dale Evans were, I was with them.”

No, wait — it started with Arthur Godfrey. “Nana and I watched two shows. One was Queen for a Day; They took a lady who toiled for her family, made her queen and gave her a washing machine. My nana cried for her and I also cried, because they still made her do the wash. Queen Elizabeth — she don’t do the wash! When I was four-and-a-half, I saw Patsy Cline on Arthur Godfrey’s TV show [Arthur Godfrey and His Friends], I thought, ‘I don’t want to be a queen with a washing machine. I’d rather be a singer.’

The album is a salve for election-weary ears. “How embarrassing: two grown men, Donald Trump and Ted Cruz, running for president, and talking about the size of their hands? How low can you go? Listen, I can’t talk politics or I’ll shoot myself. The good thing with this album is it makes people relax and feel better. It’s harking back to a time of innocence.”

She’s going country for her next tour too. “Let me tell you how great ‘Girls Just Want to Have Fun’ sounds with a pedal steel guitar in it.”

---

The “Girls Just Want to Have Fun” singer is making her country debut.

---

The beat

**BILLBOARD | APRIL 30, 2016**

---

**Contacts:**

[WorldRadioHistory](http://www.worldradiohistory.com)
Congratulations
to our clients and friends

Aventura
Gente de Zona
Jennifer Lopez
Marc Anthony
Maná
Romeo Santos

and all of the 2016 Billboard Latin Music Award finalists

— From Paul Schindler, Alan Sutin and Greenberg Traurig
‘This Year I Chose To Be Happy. I Woke Up’

Clearing the air with Kanye, Kid Cudi says he’s done with drugs, depression and alt-rock

BY BRAD WETÉ

Scott “Kid Cudi” Mescudi is beaming from behind a Los Angeles studio console as his new single, “Frequency,” blasts through the speakers. Both the song’s sound (progressive, melodic rap) and the smile are surprising, coming from the 32-year-old. Cudi has come a long way since his late-2000s peak, when he hit No. 3 on the Billboard Hot 100 with “Day ‘N’ Night.” In the years following, he split with mentor Kanye West; openly struggled with drugs and depression; released a critically panned alt-rock album, 2015’s Speedin’ Bullet 2 Heaven (Republic); his first to debut below the Billboard 200’s top 10; and often seemed to prioritize his acting career (Republik), his first to debut below the Billboard Hot 100, with “Day ‘N’ Night.” In the years following, he split with mentor Kanye West; openly struggled with drugs and depression; released a critically panned alt-rock album, 2015’s Speedin’ Bullet 2 Heaven (Republic), his first to debut below the Billboard 200’s top 10; and often seemed to prioritize his acting career (Republik), his first to debut below the Billboard 200’s top 10; and often seemed to prioritize his acting career (Republik), his first to debut below the Billboard Hot 100, with “Day ‘N’ Night.”

Three years after leaving G.O.O.D. Music, you’ve been back working with West. How has it been?

Me and Kanye are brothers. With family, there’s always going to be issues and shit. That was the first time I had been around him and his team in a while. In order to get back into the creative process, we had to talk. I’m not one of those people who’s just going to come around after a while, jump in and make music. We needed to have a big bro, lil bro convo. As soon as we had that, we were good. Whatever we were dealing with, it was a beautiful thing to clear the air about. I’m really happy to be back working with my friends.

You seem much happier — and you’re back to rapping. What happened?

I really came out of that drug shit. People don’t know how real it was. I used drugs to try to fix my depression. It’s funny. When I got arrested (in 2010 with cocaine), people said I was an addict. But I was never an addict; I was just on a ride for a little bit. Playing rock was my way of saying, “I’m not everyone.” It wasn’t well-received ... The last thing I was catering to was the world.

How did you get through it?

I thought about how much of a struggle it has been the past eight years, to be in the news and pretend to be happy when, really, I was living a nightmare. But I can go anywhere, whenever I want. My daughter is in one of the best private schools in the nation. I have everything I ever dreamed of in terms of stability. But I hadn’t been living that reality, because depression was F-ing me up. So this year I chose to be happy. I just woke up.

On Twitter, you’ve made it clear you’re not impressed by much of today’s hip-hop. Why not?

I look around like, “This is what y’all think is the best? This shit is not that dope.” But I’m pretty quiet on my Twitter nowadays. I made a comment about mediocrity in music on Twitter, around the time Drake and Future put out [2015’s What A Time To Be Alive]. People were like, “Cudi’s talking shit!” I’m appalled any of y’all think I even sat down and listened to that shit. (Laughs.) I wasn’t talking about that at all! But if the shoe fits... N—as are so guilty that they know it’s them. I didn’t even know they had a project. I tweeted that, put my phone down and walked away. Next time I pick it up, I’m in the news! They say I’m ranting; a rant means you care. I don’t care like that.

Three years after leaving G.O.O.D. Music, you’ve been back working with West. How has it been?

Me and Kanye are brothers. With family, there’s always going to be issues and shit. That was the first time I had been around him and his team in a while. In order to get back into the creative process, we had to talk. I’m not one of those people who’s just going to come around after a while, jump in and make music. We needed to have a big bro, lil bro convo. As soon as we had that, we were good. Whatever we were dealing with, it was a beautiful thing to clear the air about. I’m really happy to be back working with my friends.

OVERHEARD

BY SELMA FONSECA

Songs In The Key Of Sea
The entertainment onboard Microsoft founder Paul Allen’s rented ship — where he hosted 250 A-listers (Nobel Prize winners and Quentin Tarantino among them) on a cruise around Southeast Asia April 1-10 — almost rivaled the sights of Singapore and Malaysia. Especially when Quincy Jones was feted in celebration of his 83rd birthday with a performance by Stevie Wonder, who sang his signature version of “Happy Birthday.” As party favors, guests received currency for every country they visited, plus a copy of Allen’s own album Everywhere at Once (retailing on Amazon for $5.99).

Stars Rock & Roll All Nite
Los Angeles A-listers who didn’t head to Coachella, including LL Cool J, David Foster and Ashley Tisdale, gathered April 15 at Nancy Davis’ Race to Erase MS. The hobnobbing stayed professional — “When you are a celebrity, you don’t show the drinks,” Foster advised members of pop band Emblem3 during a photo op — until the performances got going. After Eric Benet sang “Unforgettable” to honor the late Natalie Cole, Kiss took the stage in full costume to play nothing but the hits (“Rock & Roll All Nite,” “Deuce” and “Cold Gin” all made the set list) as The Beverly Hilton’s red-carpet-ready crowd danced.

Get gossip! Send tips@billboard.com
DOMINGOS 8PM | 7C

TELEMUNDO

LA VOZ KIDS
"I didn’t intend to trivialize that issue."
—ANNA WINTOUR
The Vogue editor-in-chief apologizing in a statement after calling Kanye West’s Yeezy Season 3 line “migrant chic” on Late Night With Seth Meyers.

“I really don’t have any concern for little small minds that get frustrated when they get blown.”
—FLEA
The Red Hot Chili Peppers bassist talking to TMZ about the backlash against his all-bass version of the national anthem, which opened Kobe Bryant’s last game as a Los Angeles Laker.

“I’ve been in... situations where male producers would literally be like, ‘We won’t finish the song unless you come back to my hotel room.’”
—GRIMES
The alt-pop singer on sexism in the music industry to Rolling Stone.

“His depth of passion, his knowledge and commitment to community is an inspiration to me, and I value his friendship immensely.”
—BERNIE SANDERS
The presidential candidate on Killer Mike in a video introducing Run the Jewels at Coachella.

“Two teeth in my mouth is $175,000. My bottom teeth!”
—LIL WAYNE
The rapper revealing to Shade 45’s DJ Drama that he turned down an offer from Jay Z to sign to Roc-A-Fella for $175,000 “years ago.”

“My past seems to be way more fascinating for people than my future, which bums me out.”
—SELENA GOMEZ
The pop star, in an interview with GQ, after she was asked about entering rehab in 2014.

“I’m going to create an event around the show as a form of protest to say that despite whatever stupid laws they enact, trans people are not going to be scared.”
—LAURA JANE GRACE
The transgender Against Me! singer on why she’s playing North Carolina despite its anti-LGBT legislation.

Music Math: The Strumbellas

Start With Canada
The Toronto band, formed after singer Simon Ward took out a Craigslist ad in 2008, is already big at home: The group took home a Juno Award in 2014 for best roots and traditional album.

Add A Dash Of Mumford & Sons
The band is proudly inspired by fellow folk-rockers Mumford & Sons, and even signed to the same label (Glassnote) for its third record, Hope (April 22). “They are my Beatles,” says Ward, 32.

Amplify The Emo
The melodies sound sweet, but the lyrics aren’t (from “Shovels & Dirt”: “If we all die young, we don’t get hurt”). “I’d love to write happy, but I was in a bad place,” says Ward.

Winning Formula!
The Strumbellas used to play “empty bars” in the United States, says Ward. “We almost lost hope.” Good thing they didn’t: New single “Spirits” is No. 2 on the Alternative chart. —ROB DONNELL

WorldRadioHistory
félíxcabrera & RAPHY PINA PRESENTS

THE KINGDOM

DADDY YANKEE VS DON OMAR

DOS REYES.... UN TRONO

MAY 6, 2016

MGM GRAND GARDEN ARENA

BUY TICKETS AT axs.com
Porque quiero tener impacto internacional
Porque quiero pertenecer a la comunidad de música iberoamericana más exitosa y conocida
Porque quiero que mi voto cuente y tener la oportunidad de influenciar el proceso del Latin GRAMMY
Porque quiero participar en eventos educacionales, culturales y filantrópicos de la Fundación Cultural Latin GRAMMY
Porque quiero ser parte de organizaciones que ofrecen becas y subvenciones anuales por US$820,000 y generaron +11 mil millones de impresiones en redes sociales durante la 15ª Entrega Anual del Latin GRAMMY y que mantienen un altísimo grado de prestigio
Porque quiero hacer algo en beneficio de la música iberoamericana y quienes en ella participan
Porque quiero tener acceso a mis colegas a través de una organización VIP

¿QUÉ ESPERAS? VISITA WWW.LATINGRAMMY.COM
RECONOCIMIENTO + LEGADO + COMUNIDAD + EXCELENCIA
In Full Bloom

The heavily embroidered men's and women's ensembles surfacing on runways and stages re-imagine the work of Nudie Cohn, the tailor who made Johnny Cash and Gram Parsons sparkle

BY SHANNON ADDUCCI • PHOTOGRAPHED BY LUCAS ZAREBINSKI
The Rhinestone Cowboy Rides Again

Nudie Cohn outfitted everyone from Elvis Presley to Dolly Parton as his business comes back and inspires the runway

BY SHANNON ADDUCCI
PHOTOGRAPHED BY JESSICA CHOU

Decades have passed since cowboys wore rhinestones—specifically, the bedazzled suits created by country and western tailor Nudie Cohn. The eponymous Nudie suit, born in Hollywood in the early 1950s, was worn by everyone from Glen Campbell and Cher to Keith Richards and Robert Plant.

Though Cohn's family closed its North Hollywood store in 1994, more than 30 years after he died, his influence resurfaced on the spring and pre-fall runways at Gucci, Valentino, Fausto Puglisi and in collections from fast-fashion retailers like Nasty Gal. For Jamie Nudie, 54, granddaughter of the designer who changed her last name to honor his legacy, the look's revival comes with the relaunch of the family's tailoring biz, which she runs with partner Mary Lynn Cabrall, 56.

The two recently outfitted the cast of the Hank Williams biopic 'I Saw the Light' and dressed Instagram-famous canine Doug the Pug for the American Country Music Awards. But the focus is on the custom orders, which start at $795 and take four to six weeks to create. Nudie and Cabrall use a vintage Singer sewing machine and Cohn's original rhinestone setter to create western fringe shirts, guitar straps and, of course, the sparkly suits.

The story of these bespoke suits is detailed in Nudie, the Rodeo Tailor: The Life and Times of the Original Rhinestone Cowboy, the 2004 book about Cohn's life penned by Nudie and Cabrall. A Ukrainian immigrant who grew up in New York, Cohn

Stars Who Rocked the Nudie Suit

Cohn started his business with a loan from Tex Williams, who auctioned off a horse to pay for the chain stitch sewing machine. The country-western musician was the first of many to wear the designer

Elvis, 1957

'Colonel Tom Parker came to my grandfather [left, with Presley] and said, 'I have this new kid. I want to do something spectacular that has never been done before,' says Jamie Nudie of Elvis' gold lame suit, which then cost $10,000. It is now on display at Graceland.

Sonny & Cher, 1969

"My grandfather knew Cher before she was Cher — he knew her lover, Jackie," says Nudie of the singer who, with then-husband Sonny Bono, put on Native American-inspired, suede-fringed Nudie suits.

Gram Parsons, 1969

Already a Nudie devotee, Parsons had the rest of his Flying Burrito Brothers band outfitted in embellished suits for the cover of the group's 1969 debut album, The Gilded Palace of Sin.

Elton John, 1972

John wore a custom rose-covered style with a star-embroidered Nudie hat on the cover of his "Rocket Man" single.
began his garment business creating G-strings and other undergarments for showgirls. He later moved to Hollywood, refashioning himself as a cowboy, and convinced western-swing musician Tex Williams to loan him money to start the business.

“My grandfather always got to know his clients and represented them in the design of the suit,” says Nudie. “He’d go to the Roxy and the Palomino Club and listen to everyone play.” One of his closest patrons was Gram Parsons, who commissioned a white suit festooned with marijuana leaves, poppies, pills, nude women on the lapels and a giant cross on the back. “Gram and my grandfather were buddies — he bailed him out of jail a few times,” says Nudie. “He took him under his wing as his son. And Gram looked up to him as his father figure.”

Nudie owns all the family archives, which include original suits, boots, hats and more than 5,000 photos of famous clients (see story, below). Many of those pictures are on display at Nudie's Custom Java, a coffee shop she opened last fall. Many of the suits, along with embroidered patches.
When Versace’s Pad Was South Beach’s Social Epicenter

The late legendary designer’s Miami mansion drew Madonna, Cher and Sting in the ’90s. Now a boutique hotel, the stars are still there.

T HAS BEEN THREE YEARS SINCE the late fashion designer Gianni Versace’s 24,000-square-foot palazzo on Ocean Drive, known as Casa Casuarina, reopened as a 10-suite boutique hotel. The Villa Casa Casuarina has welcomed such stars as Justin Timberlake, Kanye West and Justin Bieber, who in December 2015 posed in swim trunks by the mosaic-floored pool, sparkling with 24-karat gold inlay. Beyoncé, Jay Z and Blue Ivy celebrated New Year’s 2014 there at a private bash, posting photos on Instagram. Miami native Lil Wayne hosted a listening party in the courtyard, and The Weeknd, Nicki Minaj and Drake have hung out at the hotspot too (the lattermost cited The Weeknd left standing on the property after a 1926 mega-hurricane. Versace gutted the place, then filled it with marble, mosaics, murals and the brand’s signature Medusa heads. In 1993, he bought the decrepit hotel next door for $3.9 million, knocked it down and added the pool and garden.

Versace, who also had homes in Milan and Lake Como, Italy, took up in South Beach just as the area was stirring with rebirth. It was especially alluring to the fashion industry, which fell for the photogenic Art Deco hotels and the crystalline winter light. Among regular guests of his subtropical getaway were Elton John, Madonna, Cher and Sting.

“One night Cher was there, and I hired a drag impersonator who lip-synced to ‘Half-Breed’ while rowing across the pool in an inflatable canoe,” recalls Los Angeles-based DJ Jojo Odyssey, who lived in Miami and was in charge of beats at the house. Odyssey met Versace through Madonna,

Music was everything to Gianni,” says Richard Pollmann, former president of Wilhelmina Models and a close friend of the designer’s. “I remember Elton John sending him some early tracks of an album so that Gianni could get a sense of the music as he was designing costumes for [Elton’s] tour. He played and played those tracks while he worked.”

In 1991, when South Beach was starting to emerge as America’s New Riviera (but still seemed like an inside secret), Versace paid $2.9 million for a run-down apartment building that had great Mediterranean-style bones and faced the Atlantic. Built in 1930 by famed architect Alden Freeman as a replica of the Santo Domingo home of Diego Columbus, son of the explorer, it was named Casa Casuarina in reference to the lone Casuarina tree standing on the property after a 1926 mega-hurricane. Versace gutted the place, then filled it with marble, mosaics, murals and the brand’s signature Medusa heads. In 1993, he bought the decrepit hotel next door for $3.9 million, knocked it down and added the pool and garden.

Versace, who also had homes in Milan and Lake Como, Italy, took up in South Beach just as the area was stirring with rebirth. It was especially alluring to the fashion industry, which fell for the photogenic Art Deco hotels and the crystalline winter light. Among regular guests of his subtropical getaway were Elton John, Madonna, Cher and Sting.

“One night Cher was there, and I hired a drag impersonator who lip-synced to ‘Half-Breed’ while rowing across the pool in an inflatable canoe,” recalls Los Angeles-based DJ Jojo Odyssey, who lived in Miami and was in charge of beats at the house. Odyssey met Versace through Madonna,

Music was everything to Gianni,” says Richard Pollmann, former president of Wilhelmina Models and a close friend of the designer’s. “I remember Elton John sending him some early tracks of an album so that Gianni could get a sense of the music as he was designing costumes for [Elton’s] tour. He played and played those tracks while he worked.”

In 1991, when South Beach was starting to emerge as America’s New Riviera (but still seemed like an inside secret), Versace paid $2.9 million for a run-down apartment building that had great Mediterranean-style bones and faced the Atlantic. Built in 1930 by famed architect Alden Freeman as a replica of the Santo Domingo home of Diego Columbus, son of the explorer, it was named Casa Casuarina in reference to the lone Casuarina tree standing on the property after a 1926 mega-hurricane. Versace gutted the place, then filled it with marble, mosaics, murals and the brand’s signature Medusa heads. In 1993, he bought the decrepit hotel next door for $3.9 million, knocked it down and added the pool and garden.

Versace, who also had homes in Milan and Lake Como, Italy, took up in South Beach just as the area was stirring with rebirth. It was especially alluring to the fashion industry, which fell for the photogenic Art Deco hotels and the crystalline winter light. Among regular guests of his subtropical getaway were Elton John, Madonna, Cher and Sting.

“One night Cher was there, and I hired a drag impersonator who lip-synced to ‘Half-Breed’ while rowing across the pool in an inflatable canoe,” recalls Los Angeles-based DJ Jojo Odyssey, who lived in Miami and was in charge of beats at the house. Odyssey met Versace through Madonna,
BENJI & FEDE
THE NEW POP SENSATION FROM ITALY

LATIN MUSIC CONFERENCE & AWARDS 2016
APRIL 26, 2016 11:30 AM
THE RITZ-CARLTON, SOUTH BEACH, FLA

THE DEBUT ALBUM
AVAILABLE ONLINE
“Sting and Trudie were there. It was always so organic and like being with family.” - Ingrid Casares

who regularly hired him to play at her own waterfront Miami mansion.

Miami native and former club owner Ingrid Casares fondly recalls nights at the mansion with Madonna, including their first time there, invited by the late Ingrid Sischy, co-founder of Interview magazine, who was doing a feature on Versace’s new South Beach pad. “Michael Hutchence was there with Helena Christensen, Sting and Trudie [Styler] were there,” says Casares. “It was always so organic, and, of course, it was before selfies. Being there was like being with family.”

Versace, who, according to Odyssey, “loved Cuban music, especially when Gloria and Emilio Estefan would throw down on the dancefloor,” frequently booked Cuban singer Albita to play at the house. “Even when he wasn’t in Miami, he’d ask his sister, Donatella, to have me perform,” the singer says from Paris, where she’s rehearsing her role in the musical Carmen la Cubana. “She would call him wherever he was in the world so he could listen.”

Everyone knows how the gilded fantasy ended: On July 15, 1997, Versace was gunned down on the steps of his palazzo by a spree killer on the run. The tragedy shook South Beach, the fashion world and beyond. Three years after Versace’s murder, a telecom magnate from North Carolina paid $19 million for the house, lived there for a while, then turned it into a private club and hotel. In 2013, the mansion was picked up at auction during bankruptcy proceedings for $41.5 million by the family that owns the Victor Hotel next door. Nightly rates at the 10-room hotel start at $749. A night in Versace’s former bedroom, which features a double king-size bed, costs $4,200 (go to wmiamiabeach.com for more information).

How would Versace feel about all those pop stars sleeping at his pad? As the designer who famously brought a sexy rock’n’roll aesthetic to the runway (Tupac Shakur even walked one of his shows), perhaps he would embrace today’s version of musicians partying at the palazzo. “Gianni never had a gathering at his house that didn’t involve music,” says Odyssey. “When I was done spinning, he always stood up and applauded.”

**5 TRACKS: THE VERSACE PLAYLIST**

The designer’s former house DJ, Jojo Odyssey, shares some of the tunes from the mansion’s soundtrack. “He loved Cellita Cruz, Tito Puente, and he wanted to hear all the house music that was just coming out.”

1. “El Chico Chevere”
   - Albita
2. “The Bomb”
   - The Bucketheads
3. “Feel What You Want”
   - Kristine W
4. “Give It Up”
   - The Good Men
5. “Ran Kan Kan”
   - Tito Puente
MAGUSA, the Logistics Company for Artists and Tours Around the World,

CONGRATULATES
ALL THE BILLBOARD LATIN MUSIC AWARD WINNERS


EXPERTS IN ENTERTAINMENT LOGISTICS

725 NE 22 St. Office C-3. Miami, FL 33137
info@magusa.us | magusa.us

CALL: (305) 576-7975
He has sold more than 10 million records, survived a high-profile marriage to J.Lo and is now — from a lavish new home base in Miami — building a management company of musicians and athletes to rival Jay Z’s Roc Nation. As he “steps up” against Trump, the GOP and music-business-as-usual, the odds are in his favor. “There are 610 million Latinos on the planet. If it works, we’ll be miles ahead of a lot of people”
Anthony photographed April 15 at Magnus Media in Miami. Styling by Carolyn Finlayson. Anthony wears an Aleksandr Manamis shirt. For an exclusive video of him answering silly questions pulled from a fishbowl, go to Billboard.com or Billboard.com/ipad.

Marc Anthony's Mogul Moment

By Jody Rosen   Photographed by Miller Mobley
ARC ANTHONY HAS SEEN the future, and it's sitting next to him on a couch. It is three in the afternoon in Miami, on the kind of gorgeous, blustery spring day when the South Florida scenery — sky, sea, swaying palm fronds, pastel-painted buildings — seems to have been arranged by a meticulous set designer. Anthony is holding court in a small office on the second floor of the spiffy new headquarters of Magnus Media, the entertainment company he launched in March 2015.

The room is packed. There's Anthony; his business partner, Magnus Media CEO Michel Vega; Anthony's brother, Bigram Zayas, a longtime music industry insider and the co-founder of Loop Labs, an online tool for music collaboration; Anthony's nephew, a producer and DJ who makes music under the name Develop. And then there's the young man seated to Anthony's left, Matt Hunter, a handsome, polite 18-year-old bilingual singer-songwriter of Colombian extraction, raised in New Jersey. Hunter has pursued the kind of guerrilla-style career plan modeled by Justin Bieber, posting videos on YouTube, building a sizable grass-roots following while attracting the attention of record executives. Today, Hunter is in Miami to discuss signing with Magnus Records and to be feted by Anthony, the improbably slight and youthful-looking 47-year-old Nuyorican legend who is among the biggest global superstars — and most powerful people — in Latin music.

"I'm just a massive Matt Hunter fan," says Anthony. "He's a YouTube sensation, and he has done it all on his own, since he was 13 years old. When he goes to Chile, there are 5,000 fans at the airport. There are huge crowds outside his hotel in Argentina. He can pick up the guitar and play his ass off. He's a writer. Imagine an urban sound, in Spanish, played by this young, beautiful kid who's so talented and just lives music. I mean, the girls go bonkers." In the meeting room, they cue up one of Hunter's new songs, "Amor Real," a blipping ballad whose plaintive vocals and vaguely tropical bounce bear the influence of — surprise, surprise — Bieber's recent music. But Hunter's singing is appealingly sly, and the beat, by Develop, is funky and odd, making clever use of space and silences and taking some surprising harmonic left-hand turns. In short, "Amor Real" sounds like a hit, and Anthony, head-nodding and screw-facing intensely, likes what he hears.

"I believe that this is the sound," he exults. "I believe that you will develop this — and you'll have your own f-ing lane, man. There's a massive, massive void. Especially in the demographic you reach with your music. A lot of really smart people are looking for creative ways to enter that space." He pauses for emphasis. "This is the future right here."

A skeptic might accuse Anthony of exaggerating, of coming on too strong. Then again: What do you expect? Understatement has never been Marc Anthony's style. In a career that stretches nearly three decades, Anthony has been one of popular music's most unembarrassed devotees of the huge gesture, delivering songs full of romantic sentiments and grand crescendos, in a singing voice that is simply one of the most powerful on earth. It's a job, you might say, that he was born to do. Anthony's parents named him Marco Antonio Muñiz, after one of Mexico's schmaltziest ballad singers. As a child growing up in Spanish Harlem, he sang Spanish-language ballads at his parents' house parties; listeners were floored by the intensity, the sheer volume and force, of the sound that emanated from the small boy's body.

The story of Anthony's showbiz rise is the stuff of lore. He graduated from 1980s New York clubland habitue to pioneering house and freestyle vocalist to revivalist and revitalizer of salsa, a breakthrough that came with his blockbuster 1995 album, Todo a Tiempo, featuring eight No. 1 hits on Billboard's Tropical Songs chart. The rest is history: armfuls of Grammys, worldwide album sales upwards of 12 million, a global audience of hundreds of millions, marquee-topping movie roles, a ubiquitous tabloid presence and, among Latinos, the kind of exalted status that transcends mere megastardom. Today, Anthony has reached an apex: He's not just historic, he's folkloric, recognized around the world as both a great entertainer and a standard-bearer for Latino culture.

The closest comparison to Anthony is another bootstrapping son of New York, Jay Z. Now, like Jay Z before him, Anthony is
attempting a transition from musician to mogul — expanding his brand in an effort to bring the Marc Anthony touch to the Matt Hunters of the world. Magnus Media’s promotional literature describes the 70-employee enterprise as "a diversified entertainment company focused on leveraging the power of top Latino content creators in the U.S. and worldwide." Magnus’ endeavors include artist management, music publishing, digital content creation, film and TV, a music label and "an entertainment-centric marketing practice." Anthony offers a slightly earthier thumbnail sketch of the company and its goals. "I've always said the concept of Magnus was born out of frustration," he says. "Some of the biggest influencers on the planet are Latino artists and athletes." Anthony pauses to light a cigarette. "I'm really interested in seeing how this pans out. If it works, we'll be miles ahead of a lot of people."

MAGNUS MEDIA HQ RISES OVER A DEAD-END STREET, JUST A couple of blocks west of a thrumming expressway, in an industrial section of North Miami. From the outside, the place doesn't look much like a nondescript three-story building that was previously the home of a company specializing in printing presses and graphics equipment. Inside, though, the 8,000-square-foot space offes a freshly gut-renovated gleam, with wood paneling and glass partitions and poured concrete. The conversion is still ongoing. On the building’s ground-floor level, a garage is being revamped into a recording studio, with an adjacent nightclub-style performance space and a bar.

The piece de resistance, though, is Anthony’s loft-like top-floor office, which combines elements of museum, rec room and high-end hotel suite. The walls and tables are packed with collectibles: military uniforms and police badges from around the world; autographed footballs, baseballs and other sports memorabilia; model cars, vintage motorcycles, antique cameras; prints by Andy Warhol, Roy Lichtenstein and Keith Haring; a large clock in the shape of a Hublot watch face. One long wall is hung with dozens of awards; a big sideboard is given over to keys to several cities that have been presented to Anthony. On an enormous movie screen, a film of a live performance by guitarist Stevie Ray Vaughan plays. "(Man, he could make that shit sing!) says Anthony, to no one in particular. Everywhere, there are framed photographs of Anthony in the company of eminences.

Anthony with Bruce Willis and George Clooney. Anthony with David Beckham. Anthony with billionaire real-estate developer and Miami Dolphins majority owner Stephen M. Ross. (Anthony has a minority ownership stake in the NFL team.) Anthony with President Barack Obama. There are family photos, too, of Anthony’s five children, including the twins that he had with ex-wife Jennifer Lopez. One photo propped on a windowsill shows a beautiful slender woman in a wedding dress, standing next to a small boy. These are the newest members of Anthony’s family: Shannon De Lima, 28, the Venezuelan model whom the singer married in November 2014, and De Lima’s 8-year-old son, Daniel.

It has been an eventful couple of years. In 2013, Anthony released Marc Anthony 3.0, his first album of original salsa music in a decade and a reunion with Sergio George, the producer of his landmark 1990s releases. The album was a smash, topping Billboard’s year-end Tropical charts in 2013. (It placed at No. 2 on the same year-end chart in 2014, and No. 3 in 2015.) The album’s lead single, the thudding dance-pop track "Viva Mi Vida," held the No. 1 spot on the Hot Latin Songs chart for 18 weeks and remained in the top five for 32 weeks.

Meanwhile, Anthony was pulling up roots and putting down new ones, moving to Miami, where he lives with De Lima in a handsome compound 15 minutes from downtown. (Anthony’s homes on Long Island and in Los Angeles are currently on the market.) In spirit and affect, Anthony remains a New Yorker. He practically ricochets through his office, a bundle of wry energy. He speaks rapid-fire, chain-smokes, swears frequently and cracks jokes in two languages. His dress code may be South Beach — he wears jeans and a white T-shirt, and pads around in bare feet — but his energy is still 110th Street and Lexington Avenue. When asked if he has seen Hamilton, the landmark musical created by fellow Nuyorican Lin-Manuel Miranda, he almost leaps out of his seat. "It’s sheer brilliance, man!" he exclaims. "Sheer ballsiness!"

Anthony, though, is a happy New Yorker expatriate. He loves Miami. Logistically, the move makes sense: Miami is a good base of operations for a man whose touring commitments frequently take him further south, to the Caribbean and South America. It’s also a quick jump from Miami to the push of Anthony that has built in the Dominican Republic. (What does the place Anthony calls his “dream house” look like? “Think Thailand, think Bali. There are no hallways, man — you have to walk from, like, pod to pod. It allows me to be outside without people bothering me. I even built a beach. It’s inland, but it’s a sand-bottom pool. It’s just this massive beach. And it’s paparazzi-free.”)

But the real lure of Miami is business-related. “It’s the capital of Latin America,” says Anthony. “It’s the epicenter. It’s one of the biggest markets for what I do. So many of my artists and friends all pass through Miami. Probably 90 more times than they do in New York or L.A. So I stacked all my chips here.”

Anthony’s gamble, Magnus Media, has grown at an impressive rate. The company has signed sponsorship and co-management deals with a burgeoning roster of talent, including Spanish superstar Alejandro Sanz, the Cuban reggaetón duo Gente de Zona and Venezuelan pop act Chino & Nacho. In November 2015, Anthony announced Magnus Sports, a Roc Nation-like foray into the world of sports representation. Magnus boasts more than 60 baseball players, headlined by stars like Aroldis Chapman and Jorge Soler.

When you get Anthony going on Magnus’ mission, he quickly turns evangelical. "One hundred percent of the Fortune 500 companies, they have no idea how to speak to the 610 million Latinos," he says. "There’s just not a silver bullet that’s going to speak the language of all those people, with their idiosyncratic food, dialects, cultures. Me and my artists understand those distinctions. We’ve been speaking to these different audiences all of our lives."

"Marc has 25 years worth of leverage with media, brands, political leaders, heads of Fortune 500 companies, consumers and
"It's a multipurpose kind of joint," says Anthony of Magnus Media's luxurious Miami headquarters. "There's a bar, a two-story recording studio, a lounge — you can sleep overnight if your wife throws you out." Anthony wears a Kohl's shirt and pants.
other artists," says Magnus' CEO, Vega, a former agent and one-time head of Latin music at William Morris Endeavor. "Magnus is weaponizing, if you will, Marc's experience."

Anthony is comfortable in his role as a "suit," reeling off talking points about marketing campaigns and branding and synergy. But there's no mistaking the strain of politics that runs through his shoptalk. It is, after all, a portentous moment for Latinos in the United States, in a political season marked by promises for border walls and mass deportations. In February, Anthony made headlines when he laid into Donald Trump at a sold-out Madison Square Garden concert. "I'm proud to be f-ing Puerto Rican," he told the crowd. "No matter where we come from, we're Latinos. We have to take care of each other... F- Donald Trump! Wake that motherf-er up!"

"The Republican Party right now, they're just showing what they've always been," he says. "I had to step up and say, 'I'm not putting up with this shit.' I have a new four-letter word, and it's 'vote.' Because that's when they're going to see our power." So who does Anthony support in the primaries? "I have a lot of respect for Bernie Sanders, his ideas, how he has run his campaign. But I'll be voting for Hillary Clinton. We've been friends for 20 years."

"I'm proud that President Obama had the balls to move the needle on Cuba. Times are changing."

Anthony is pleased by one major political development of recent months: the restoration of diplomatic relations between the United States and Cuba. "I'm proud that President Obama had the balls to move the needle on that," he says. "Times are changing. I mean, Cuba, the place where my music was born, and I've never stepped foot in it. It has always been a dream of mine."

When exactly Anthony will realize that dream remains to be seen. In the meantime, Anthony's day-to-day life seems to have taken on a dreamy cast. "I'm happily married and in love and at peace," he says. "There's a stability."

Anthony has been something of a serial monogamist. ("There's not much good that can come out of being single as a rock star," he says.) His second marriage, to Lopez, convulsed the media, adding pressure to a relationship that both parties have described as volatile. In a recent interview with W magazine, Lopez said that "it was not easy to find forgiveness" after their breakup and that maintaining cordial relations is "by far, the hardest work I do." (Anthony would not comment on the story.)

His life with Lima, by contrast, is low-key, low-visibility, low-maintenance. Anthony and Lima are together "99.9 percent of the time," he says. Indeed, Lima is in the building that afternoon at Magnus, looking luminous in casual black slacks and a white scoop-back top. She trades quips with Anthony's co-workers. She helps Anthony pick out clothes for a photo shoot. Occasionally, the couple sneak away to a corner to chat and smoke cigarettes.

Anthony and De Lima love the water and spend a lot of time gusting around Miami's coastline in what he calls a "fast little Italian boat." They take care of De Lima's son, and Anthony's children, who visit frequently. As often as their busy travel schedule will allow, they hang out at home and do... as little as possible.

"Honestly, I like vegging out, man," says Anthony. "In the silence, that's when ideas occur to me. I like finding a quiet corner with a pad to just contemplate. And the great thing is, Shannon can sit there just as quiet and do her thing, right next to me." Anthony takes a drag on a cigarette. Suddenly, he is looking very relaxed — very Miami. "What can I say? It's a lifestyle thing."
‘I'M A FAN OF ENTERTAINERS NOT AFRAID TO SPEAK UP’

Julián Castro, the Mexican-American HUD Secretary and potential VP candidate to Hillary Clinton, speaks about the intersection of music and politics in this election. The Donald? “He’s not going to be president”

By Tanzina Vega  Photographed by Wesley Mann

EARLY IN THE ELECTION CYCLE, WHEN Republican presidential frontrunner Donald Trump called for a wall to be built across the Mexico-U.S. border (which Mexico would pay for) and characterized Mexican immigrants as rapists and murderers, the Latino community mobilized in a way that had not been seen in previous elections. There were picketers at Trump properties, protests across the country and, notably, outcry from the Latin entertainment community, especially musicians. At one concert in Los Angeles, Fher Olvera, the lead singer for Mexican rock band Mana, encouraged the crowd to vote as he compared Trump to Adolf Hitler. After receiving an award at Univision’s Premio Juventud ceremony this past summer, Pitbull used the platform to speak to the other candidates: “Now that I have the microphone, let me say something... I’m not political, I’m a musician, but above all I am Latino,” he said, and called on Democratic frontrunner Hillary Clinton and other candidates to step up their game to prevent a Trump presidency.

The man who may well be the next vice president of the United States is delighted that artists are speaking out against Trump’s nationalist invective. “I’m a big fan of entertainers who are socially aware and not afraid to speak up,” says Julián Castro, 41, the Secretary of Housing and Urban Development (HUD) under President Barack Obama. “As a country we need to turn in a more constructive direction than Donald Trump is trying to lead us. He has unleashed prejudice in a way that we haven’t seen in quite a while.”

Castro is an ardent Clinton supporter, and is widely rumored to be on the shortlist of her potential vice presidential running mates. On this March day, he has just spent the morning at a Miami public housing development announcing a new initiative to connect the complex to the Internet. Flanked by two young African-American aides dressed in sharp tailored suits, Castro is warm and friendly. “I brought my own brush!” he says walking into a room that has been set up for his interview with Billboard, laughing as he waves a small circular bristled brush that he uses to smooth his jet-black hair. Despite having aides at the ready and a makeup artist on the set, the brush that Castro had tucked into the breast pocket of his charcoal suit is just another example of his preparedness and poise.

If Clinton becomes the Democratic Party’s nominee and picks Castro, the...
Mexican-American would be the first Latino to run for the second-highest office in the United States. Castro, who before his HUD appointment in 2014 was the mayor of San Antonio, continues to tiptoe around the idea that he is a favorite for vice president. “I’ve said, and I’ve said consistently, that I fully expect to be back in Texas a year from now and that I’m trying to do a great job at HUD,” says Castro. “The number one way to have a good future is to not forget about what’s right in front of you.”

Castro speaks with a milky, soft voice. He makes direct eye contact when he talks and has a honed ability to know what to say and when. He jokes that his aides warned him about being too honest about his musical tastes — presumably because they are a bit prosaic, and perhaps tailored to the measured politician that he is. They include Jay Z, Billy Joel, Vicente Fernández.

"OUR NATION IS AT ITS GREATEST WHEN IT MATCHES HARD WORK WITH REAL OPPORTUNITY IN PEOPLE’S LIVES."
(he knows his songs by heart), Michael Jackson and Jon Bon Jovi. The lattermost artist, as chairman of the Jon Bon Jovi Soul Foundation, which works to end hunger and homelessness, is a fan of Castro’s too. “Secretary Castro recognizes that projects that have lasting impact on homeless populations, should provide a framework for prevention and intervention,” he says.

Music always played an important role in Castro’s life. Growing up, Joan Baez, The Rolling Stones and mariachi king Fernández were family favorites. Castro and his twin brother, Joaquin, a Texas congressman, were raised by their mother, Rosie, a well-known Chicano activist, and grandmother Victoria in a mostly working-class section of San Antonio. The Castro name is the matrilineal mark on the family, passed down from his grandmother to his mother and then to the brothers.

Henry Cisneros, the former San Antonio mayor and HUD Secretary, remembers Castro’s mother from the time they were both children in San Antonio. He recalls Rosie bringing the boys to work with her, where “they got an early taste of community involvement,” says Cisneros. Obama cited Castro’s family history in a speech nominating him for HUD Secretary, noting that Castro’s grandmother had worked as a maid and a babysitter so that the brothers would have a stable home. “Julián ha vivido el Sueño Americano,” Obama said in Spanish. “And it’s precisely because he has lived out the American Dream that he’ll work his tail off to make sure more people can travel that same path and earn their own dreams as well.”

Before going on to graduate from Harvard Law in 2000, Julián and Joaquin went to Stanford, where they participated in student government and graduated in 1996. When he was accepted to Stanford, Castro’s mother was making about $2,000 a year and his grandmother’s income was limited to “a few hundred dollars in Social Security checks,” he recalls. He credits Pell grants, Perkins loans and federal work-study programs with making Stanford accessible.

As mayor of San Antonio, Castro delivered the keynote address on the first night of the 2012 Democratic National Convention, held at Time Warner Cable Arena in Charlotte, N.C. At the time, he was the youngest mayor of a top 50 U.S. city and also the first Latino to deliver a DNC keynote.

That informed my belief that our nation is at its greatest when it matches hard work with real opportunity in people’s lives.” Joe Holley, an editorial writer and columnist for the Houston Chronicle who covered Castro while he was mayor of San Antonio from 2009 to 2014, described him as “something of a technocrat” early in his political career. Since then, Holley says Castro has become “livelier and much more engaging. He has been preparing for this his whole life, for this role he’s played given speeches at the Democratic National Convention, with Castro’s 2012 keynote marking the first time a Hispanic has done so. (It resonated so much with viewers that Jimmy Fallon impersonated him during a skit on his late-night show.) Obama and Castro are Harvard graduates who were raised largely by single mothers, and both have grass-roots history. Obama’s memoir Dreams From My Father: A Story of Race and Inheritance was published in 1995, before he campaigned for state senate in Illinois, and republished in 2004 after his DNC speech. Castro started his memoir a few years ago but has had to put it on hold as Cabinet rules do not allow him to work on it while he is in office (he plans to recommence at a later date). Both Castro and Obama are married with two children, and also possess seemingly even temperaments. Unsurprisingly, Castro downplays any similarities between him and POTUS. “I won’t be presumptuous enough to put me and my family on the same level as the president and his family,” he says. (Castro has been married for nine years to schoolteacher Erica Lira Castro.) “I believe that, for minorities in general, watching the president and his family and how close they are and what a good example they have set has been inspirational to so many of us.”

So far the press generally has been friendly to Castro. But as the election season heats up and Castro gets closer to a possible VP nod, detractors are beginning to emerge. Earlier in April a coalition of progressive activists called out Castro and HUD for selling distressed mortgages to Wall Street banks instead of nonprofits. The attack was seen by some as an attempt...
by supporters of Democratic presidential candidate Bernie Sanders to discredit Castro as a politician who is cozy with Wall Street rather than someone who is protecting the many black and Latino homeowners who were affected by the housing crisis.

"When you clear away the politics and focus on the substance of the issue, HUD has made tremendous strides in helping hardworking Americans stay in their homes, including the creation of nonprofit pools and delaying foreclosure for a year," Castro said in a publicly released written statement after his Billboard interview.

The push-back from the far left only lends credence to the Castro-as-VP Beltway rumors. And it’s no wonder. According to the Pew Research Center, more than 27 million Latinos will be eligible to vote in the 2016 election. Of that figure, 44 percent will be millennials and 26 percent will be members of Generation X. At 41, Castro could connect with the latter population in a way that Clinton, at 68, may not. Castro’s Texas roots may also make him the ideal geographic balance to the Democratic ticket, which would be heavily weighted toward the Northeast. There’s also the fact that the Democratic vice presidential bench, for now, is shallow. Among the names bandied about are New Jersey Sen. Cory Booker, Massachusetts Sen. Elizabeth Warren, Ohio Sen. Sherrod Brown and Labor Secretary (and Latino) Tom Perez. But Castro, the youngest of the group, seems to have a leg up: He has developed a friendship with Clinton and stumped for her in key states. "She has a genuine interest in how you are doing," says Castro, adding that when it comes to the issues "she understands leadership and policy better than anyone else who’s running." For her part, Clinton had kind words for Castro when he introduced her at a rally in San Antonio in 2013: "I have watched you with respect and admiration for a number of years, and it’s great to have you in my corner and for all you’re doing to make America’s future brighter."

Castro also could prove to be the Democrats’ best weapon against the Republican Party and their current frontrunners, Donald Trump and Ted Cruz. For decades, the Republican Party has struggled mightily to wrangle voters of color into the fold. In 2012, Mitt Romney pulled in just 27 percent of the Latino vote, forcing the party to acknowledge its lackluster support among Latinos and other minorities. Staunchly anti-immigration, Cruz has stumbled when playing the Hispanic card while Trump is proving even more damaging as the consequences of his incendiary rhetoric play out. In August 2015, two Boston men allegedly beat a homeless man while making anti-immigrant statements and invoking Trump’s name. In Iowa and Indiana, students taunted Latino basketball players by shouting "Trump!" at them. "I saw what happened with that basketball game. I saw what happened with the gentleman who was beaten up in Massachusetts. It’s not surprising when you have someone as reckless as Trump has been, that people would act out," says Castro. "That’s not the kind of country that’s going to continue to be the most prosperous country in the world. That’s not the kind of country we want for our children."

Given the Republican strategy, there clearly is an opening for a potential running mate like Castro to succeed, says Arturo Vargas, executive director of the National Association of Latino Elected and Appointed Officials. "If Donald Trump becomes the nominee, it may just be this convergence of movements, an anti-Trump movement, that entices Latinos to come out and vote," says Vargas.

Castro’s grandmother, an orphan, came to the United States from Mexico in 1922 when she was just a girl. She and her younger sister crossed the border into Texas and settled in San Antonio. "That immigrant story is the story of people with different skin colors and from different nations who have all come together to make the United States as prosperous and successful as it is today," says Castro. "If we had done what Donald Trump wants us to do ... if we had done that generations ago, we wouldn’t be nearly the caliber of country that we are today. It’s a wrong-headed policy. It’s laughable." But Castro’s not worried. "I don’t believe any of it will come to fruition because I don’t believe he’s going to get elected."

Still, doesn’t the rhetoric bother him? "More than anything else, it reminds me that this is a view from a person who’s just not right or not appropriate to be the president of the United States," he says.

Castro’s personal story, of having been born in San Antonio with mediocre Spanish skills (he describes himself as a 4 out of 10), reflects the narratives of many Latinos. "It used to be that people only thought [of Latinos] in terms of English or Spanish," he says. "Many Americans see the Latino community as this monolith, but it is very diverse." Unlike African-Americans, Latinos in the United States have never had a national leader. When pressed, Latinos offer up names like Univision anchor Jorge Ramos and Supreme Court Justice Sonia Sotomayor. "There’s a progress being made," says Castro, who is generous enough to compliment the competition. "We do have more Latinos that are becoming senators and two that ran or are running for president."

So is Julian Castro the Great Latino Hope of America? Not if you ask him. "I don’t believe that there is one singular leader — and that’s not a bad thing," says Castro. "Each person is challenged to become their own leader. We don’t have to wait for any one given leader to do that."

Tanzina Vega is a senior writer for CNN Money.
WHERE ARE ALL THE WOMEN IN LATIN MUSIC?

In the last four years, not one female artist has had a solo No. 1 single on the Hot Latin Songs chart — and females are conspicuously absent everywhere else. Five women from the genre discuss the pressures they face — everything from weight-loss mandates to “mean girl” attitudes to the lingering sexism of cultural machismo — and ask: What can be done to fix the genre’s exclusion problem?

By Leila Cobo  Photographed by Ramona Rosales
First woman to hold the position of executive VP at Universal Music Publishing Group.

Leslie Grace, 21
Youngest woman to hit No. 1 on Billboard's Latin Regional Airplay chart.

Alexandra Lioutikoff, 49
First woman to hold the position of executive VP at Universal Music Publishing Group.

Carla Morrison, 25
Mexican alt-pop singer who appears on Macklemore & Ryan Lewis’ “This Unruly Mess I’ve Made.”

Rivera, Flores, Lioutikoff, Grace and Morrison photographed April 7 at Edge Studio in Los Angeles. For exclusive footage of Rivera, Grace and Morrison singing a cappella, go to Billboard.com or billboard.com/ipad.
LATIN MUSIC HAS A WOMAN PROBLEM.

At a time when the gender gap is smaller than ever in North America, the inequality between the sexes in the Spanish-language music seems to be growing. In the last four years, only two female artists have reached No. 1 on the Hot Latin Songs chart — the most recent was a featured appearance from global superstar Shakira on a 2015 single from all-male Mexican arena-rock band Mana. Meanwhile, since April 2012, only seven individual women scored No. 1s on the Top Latin Albums chart — while 33 solo male performers held the highest slot (a gender tally that doesn’t include the masculine population of the many 10-plus-member bandas that topped the list during this period). And six of the seven women who did manage No. 1s aren’t exactly up-and-comers: Three are veteran performers with careers spanning more than 15 years (Gloria Trevi, 48; Thalía, 44; Ednita Nazario, 50) and three are dead (Selena, Jenni Rivera and Natalie Cole).

The seventh is Chiquis Rivera — daughter of the late Latin superstar Rivera — a 30-year-old vocalist whose first album, Ahora, debuted at No. 1 in June 2015. An outspoken regional Mexican singer with 1.2 million Instagram followers, Rivera bridges the gap between Latin music’s insular past and the genre’s rapidly acculturating, socially networked future. Offering a singular perspective on the overlap of gender and Spanish-language music, she’s come today to Edge Studios in Los Angeles for a Billboard roundtable on the considerable imbalance between women and men in the Latin pop world.

Joining her are four fellow rising stars who embody different values on the Latin spectrum. Newcomer Leslie Grace is a 21-year-old Dominican-American who made history at 17 as the youngest female singer to reach No. 1 on Billboard’s Latin Airplay chart, and earned her third No. 1 on the Tropical Airplay chart in August 2015. There’s Mexican alt-pop singer-guitarist Carla Morrison, 29, one of the only Latin acts booked for Coachella, whose same-sex marriage video tribute for her 2012 single “Eres Tu” has logged 16.5 million YouTube views. From the business side is Alexandra Lioutikoff — a former ASCAP executive whose recent appointment to the role of executive vp for Latin music at Universal Music Publishing Group makes her the first woman to hold that position — and Patricia Flores, 38, senior director of Latin marketing and touring at AEG Live/GoldenVoice, who most recently ran J Balvin’s La Familia Tour in fall 2015.

During the hourlong conversation, the five Latina influencers theorized about why women are so scarce on the Latin charts.

Rivera faults radio programmers. Flores thinks it’s their “machista culture.” Lioutikoff says Latin female artists rarely collaborate, unlike their pop counterparts. In any case, they recognize it’s their responsibility to make the change. As Lioutikoff puts it: “We need to come together.”

"I'M A CHUBBY GIRL. I'M TATTOOED. PEOPLE CAN RELATE: 'IF SHE CAN DO IT, I CAN DO IT.'" — MORRISON

There is a strong legacy of women artists in Latin music. But now, when there’s supposed to be more equality than ever, there are very few women on Billboard’s Latin charts. Why is that?

RIVERA I go back to the whole machismo thing. Radio programmers feel there are more male radio listeners, but [labels say] the ones purchasing the albums and buying the tickets are the women. [Radio programmers] make it harder for us. The machismo really —

GRACE Dominates.

FLORES The Latin culture is patriarchal, I completely agree.

GRACE But I also believe it is harder for women to get airplay because artist development takes longer for a woman — so it takes a while before radio airplay catches on.
One label executive told me male acts looking for record deals tend to have more defined proposals than women.

**LIOUTIKOFF** For women, culturally speaking, there are many obstacles involved. Their families say, “What, you’re going to be an artist? Are you crazy? Aren’t you getting married?” Not only that, I think women artists feel they need to be these perfect creatures — and men don’t.

**LIOUTIKOFF** That’s why I was saying a woman’s artist development takes more time: A woman is supposed to be feminine, but strong; she’s supposed to be glamorous, but still identifiable — all of these things. But a man can look very nice, he puts out a song and the girls go crazy. In this instant-gratification era, managers and producers and songwriters [are reluctant] to invest in a woman because it takes more time.

But this isn’t the case in mainstream pop — and women are frequently on the charts. In late 2014, there was a record-tying 19 weeks of women topping the Billboard Hot 100.

**RIVERA** In the mainstream, there’s more of an opportunity to be yourself, to be more original. The Latin market is very critical.

**MORRISON** People put you down. **RIVERA** Your own people, they say, “No te vistas asi,” or, “You shouldn’t be wearing that.” I get that because I’m a thick girl. I consider myself pretty normal, but on television, I’m sorry that I look huge! Even in expressing yourself in music videos, people are so hard on you.

**LIOUTIKOFF** It’s cultural. Los Latinos — so1110 solo artists. [We Latins are very critical.] Mainstream female artists do crazy stuff all the time and put it online and everybody’s like, “Oh, my God! I want to be like her.”

**FLORES** We are in a very machista [male chauvinist] society. We have many barriers we need to break through, on top of some of the challenges the mainstream has, but there’s just so much more opportunity in mainstream.

Playing the devil’s advocate here: Could it be that more women aren’t on Latin radio because their music is not good enough?

**GRACE** When it comes to airplay, everyone’s chasing after what is hot, instead of taking a risk on what’ll be the next thing. Radio’s not [breaking new artists] anymore.

**MORRISON** I went on tour in Latin America and South America and every radio station was playing the same boring songs. I’m in Argentina, come on! This is pretty far away from home and I feel like I’m on the same couch. I’m thinking, “Of course we’re not...
international — we don’t have big goals.”

LIOUTIKOFF In mainstream pop, you have the great song, the look, and you have good producers. There are good Latin producers, but for some reason, they aren’t getting together with enough women to create hits.

What you’re saying is: It’s an Industry issue, not a lack of creativity?

LIOUTIKOFF Latin music is changing and it’s becoming very urban, and there are fewer women in that setting. That’s the reality, but you do have [Colombian pop-urban singer] Karol G starting to hit the charts. In Latin America, you have [female pop duo] Ha-Ash and there’s Carla in Mexico. I mean, there are women. But, do more men go to the labels to see if they can get recorded? I believe that’s the case. It’s not that you have the same number of women as men and the label says, “I choose the man.”

Carla had the “Eres Tu” video depicting a gay wedding, which is pretty revolutionary — and the album [Déjame Llorar] was certified platinum in Mexico. Why was it successful there and not in the United States, where we’re supposed to be more progressive?

MORRISON In Mexico, there’s a lot of — again — machos. But there are also a lot of open hearts and open minds that are accepting of LGBT rights. They celebrate that somebody’s talking about the issue, like, “Wow! She has some balls.”

But then, there are dinosaurs who don’t want to change their mind-set. I wanted to go against that [conservative mentality] because of my image: I’m a chubby girl, I’m tattooed, I like look your neighbor. People can relate: “If she can do it, I can do it. I don’t have to be perfect.”

There is always talk that women are partly responsible: They are the biggest music buyers in the Latin market, but they only want to buy albums from the cute guys — Romeo Santos, Marc Anthony and J Balvin — and not music by women. How do you convince the female buyer to buy your music?

"THE LATIN MARKET IS VERY CRITICAL. THAT’S THE TRUTH." —RIVERA

the labels to see if they can get recorded? I believe that’s the case. It’s not that you have the same number of women as men and the label says, “I choose the man.”

Grace You have to be authentic. You have to be relatable, but at the same time, strong and glamorous: “I almost envy you — but I don’t envy you because I feel like I’m your friend.” There’s such a fine line, and social media plays a big part in letting us say, “This is who I am without makeup, on my days when I’m at home — and I’m still that same person that is onstage, singing the songs you hear on the radio.”

LIOUTIKOFF Woman buyers want to relate to woman artists.

RIVERA Before, you would see the artist and she was so beautiful, she was untouchable — her body was perfect. Now, social media allows you to have direct contact with your followers and [allows you] to be yourself. I think that’s worked for me and that’s why I see a lot of women follow me — because I speak my mind. I try to empower them. But sometimes when I have a bad day, I’m just like, “You’re getting on my nerves right now. I don’t appreciate you saying that.” They need to see that realness.

GRACE Chiquis goes there.

RIVERA I do. Sometimes you have to show them, “I’m here. I’m listening. I hear you.”

The 5 Women With The Most No. 1s On Hot Latin Songs

From the chart’s launch in 1986 to 2016, these females dominated

Gloria Estefan, 15
The singer has more No. 1s on Hot Latin Songs than any other female artist.

Shakira, 18
Her 2006 smash “Hips Don’t Lie” was a No. 1 on the chart for eight weeks.

Selena, 7
The late icon also has seven No. 1s on the Top Latin Albums chart.

Ana Gabriel, 5
Her 1987 ballad “Ay Amor” spent 14 consecutive weeks at No. 1.

Paulina Rubio, 5
Her first single to hit No. 1 on Hot Latin Songs was 2003’s “Te Quito Tanto.”
A FEMALE PRESIDENTIAL CANDIDATE EXCITSES ME. WHETHER SHE WINS OR NOT, SHE’S OUT THERE REPRESENTING US.” – RIVERA

Have any of you been asked to compromise the way you sing, look or act? Has anyone said, “Chiquis, si, muy bonito, but you need to tone here, lose five pounds?”

“RIVERA Oh, yes. Definitely. “Lose weight,” they’ve told me that. Obviously it’s a battle I’ve had my whole life, but I love how I look. I feel like I’m a normal girl.

What about the challenges of a Latin female executive? Patty, are people resistant when you, say, land in Monterrey, Mexico, and you’re the promoter?

“FLORES Oh, all the time! Sometimes it’s based on my age. Because I look very young, they think I’m inexperienced and don’t know what I’m talking about.

How do you overcome that?

“FLORES You open your mouth, you start saying what you know, you speak as a professional, and you demand respect.

Who were your female role models growing up?

“RIVERA I love very distinctive and strong voices, from Ana Gabriel to Alanis Morissette. I love Shakira, Gwen Stefani — and Paquita la del Barrio because she represents women. And obviously my mother.

“GRACE Having Dominican parents, but growing up in New York, I listened to lots of R&B. I loved Whitney [Houston], I loved Mariah Carey. I’m an old soul, too — Billie Holiday and those artists — but I also grew up in that [mid-2000s] girl-craze era when Britney Spears and Shakira were huge. At home, my parents would play lots of tropical music — obviously a male-dominated genre, but it also had women like Olga Tañón, La India, Gloria Estefan.

“MORRISON I used to listen to a lot of Patsy Cline. Ana Gabriel, too. And Rocio Dúrcal was big in my mama’s kitchen.

Ten years ago, when Shakira crossed over with the Hot 100 No. 1 hit “Hips Don’t Lie,” it seemed like a watershed moment for Latin women. But that didn’t last. So why should we think Latinas will have more opportunity now when they aren’t even on the charts?

“FLORES We have more women in power now and they’re going to start making it more accessible for younger women artists and executives to come in and be great.

“LIOUTIKOFF Women still need to help

Speaking of which, who are you voting for?

“GRACE It ain’t going to be Donald Trump.

“FLORES It will not be Donald Trump.

“RIVERA I’m in between two. That is all I will say.

So we’re not all sold on the woman candidate just because she’s female?

“LIOUTIKOFF No. You have to be good at what you do.

“FLORES It’s exciting that we have a female candidate, but yes, they all have to represent.

“LIOUTIKOFF Like a male.
20 YEARS OF HISTORY
multimusica
THE BIGGEST INDEPENDENT PROMOTER COMPANY IN CHILE
2015 - 2016 more than 140,000 fans in our shows

Also in Uruguay

ONE WORLD RICKY MARTIN TOUR 2016
PRINCE ROYCE
JUAN LUIS GUERRA 4.40
EROS RAMAZZOTTI
MICHAEL BOLTON
JOSS STONE

Johnny Sky
RAPHAEL
BOSE AMO TOUR
FRANCO DE VITA
MARC ANTHONY
CURRENTLY DEVOTED

/multimusica www.multimusica.cl @multimusica
‘THE NEW AMERICA’

The Billboard Latin Music Conference and Awards (April 25-28) brings out Daddy Yankee and Don Omar, and ends with a bang on TV with Juan Gabriel, J Balvin, Nicky Jam, Paulina Rubio and Juanes

By Leila Cobo
"I call this 'the new America,'" says Andrés Ordoñez, chief creative officer at advertising agency Energy BBDO. "It's not about 'This is for Hispanics, this is for non-Hispanics.' We're everywhere."

The genre’s mushrooming impact on American popular culture — and the artists and entrepreneurs who are looking to capitalize upon it — will take center stage at the Billboard Latin Music Conference, which runs April 15-28 at the Ritz-Carlton South Beach in Miami. Among them: Billboard cover subject and conference keynote speaker Anthony, who, in 2015, launched the artist and athlete management firm Magnus Media. (Chicago Cub Jorge Soler and Cuban reggaeton act Gente de Zona are clients.) "Musicians and athletes are influencers of people," Anthony tells Billboard. "They mean something culturally." And that influence can translate to dollars spent. According to Nielsen’s "Listen Up" report on Hispanic consumers and music, Hispanics — regardless of origin, age, immigration status or linguistic preference — spend an average of $135 per year per capita on music, nearly 30 percent more than the average American.

This remarkable growth — and the opportunities it represents — will be explored at the conference through a program that includes candid, in-depth discussions of the following major trends:

**Streaming Strong With Latin Listeners**

With music fans increasingly adopting digital streaming as their preferred mode of listening, Latin consumers are leading the way. According to Nielsen Music, the share of streaming equivalent-album sales across all genres rose to 38.5 percent in 2015. (The service counts 3,500 streams of a track as the equivalent of a physical sale of one album.) In the Latin genre, however, that percentage was much higher than any other genre: 73 percent. Marcos Juárez, head of Latin programming for Pandora, tells Billboard that 25 percent of its listeners identified as Latin in 2015, 12 percent of the music played is Latin music, and the percentage is increasing. And over at Spotify, the world’s leading subscriber streaming service, Baila Reggaeton is the platform’s third-most-streamed channel globally behind Today’s Top Hits and Rap Caviar, says Rocio Guerrero, Spotify head of content programming for Latín/global, who will take part in the conference’s "Urban Music" panel (April 26, 11:45 a.m.).
TNT AGENCY
THE PROFESSIONALS IN MAKE-UP ARTISTRY

Official Make-Up & Hair Styling Team

billboard
LATIN MUSIC
CONFERENCE & AWARDS
2016

BOOK US FOR YOUR NEXT EVENT!

WE OFFER MAKE-UP CLASSES!

909-606-5555
info@tntagency.com

@tntagency

INDUSTRY'S #1 CHOICE IN MAKE-UP ARTISTRY
Reggaetón Rules

Arguably the most powerful factor fueling Latin music’s impact on the broader culture is the rise of reggaetón, an adaptable, accessible subgenre that has become familiar to listeners of pop radio thanks to Bieber’s collaboration with J Balvin on “Sorry” and Nicky Jam’s “El Perdón” (featuring Enrique Iglesias), which, in addition to being the most successful Latin hit of 2015, climbed to No. 56 on the Billboard Hot 100.

On April 27, the popularity and influence of the musical style will be dissected at two key presentations: At 11:15 a.m., Jam will sit down for a Q&A presented by Sony/ATV Music Publishing, and at 2:30 that afternoon, the two musicians most responsible for reggaetón’s explosion, Yankee and Don Omar — whose joint tour, The Kingdom, makes its U.S. debut in Las Vegas on May 4 — will speak for the first time at the Latin conference on a panel titled “Clash of Titans.” (They also will receive the Leadership Award at the Billboard Latin Music Awards on April 28.)

The reggaetón boom has led to the increased popularity of Latin urban-format radio stations — such as WSKQ (Mega 97.9 FM), the most listened-to radio station in New York, in any language — which in turn has popularized such urban acts as Kyn-Y, Gente de Zona and Zion & Lennox, who will take part in “The Urban Panel” (April 26, 12:45 p.m.).

Latin’s Sports Connection

In stadiums across America, batters are heading to the plate with walk-on music from Yankee, Pitbull and Nicky Jam. According to Major League Baseball data compiled by Baseball Prospectus for 2015, reggaetón is the new sound of the sport — the third-most-popular genre among players, 27.1 percent of whom are Hispanic — next to rock and hip-hop. Among the most popular tracks: “El Perdón” (favored by Los Angeles Dodger Enrique Hernandez) and “Como Yo le Doy” from Pitbull. ESPN music director Kevin Wilson, who reports that the network has significantly upped its use of Latin music since 2013, and Michel Vega, the CEO of Anthony’s Magnus Media, will be among the panelists discussing the synergistic relationship at the “Music and Sports” conversation on April 26.

“We have as many Hispanic fans as Caucasians or African-Americans,” says Wilson. When music by artists like Yankee, Yandel or Alexis & Fido is broadcast, he says, “we see an immediate reaction on social media. Reaching our Hispanic fans has become more of a priority for the network.” Anthony also will discuss how he founded Magnus to bridge the gap between the Latin and mainstream markets during his keynote speech, “Creating Music That Stands the Test of Time” (April 27, 4:15 p.m.).

Translating Latin Music To Other Mediums

Advertisers seeking to reach a broad audience also have found growing value in Latin urban and pop. “The use of music in campaigns in the U.S. that comes from Latin artists is on the rise year after year,” says Tomas Cookman, president of Nacional Records, a leading independent Latin label, who will speak at the “Music, Film and TV” panel (April 26, 10 a.m.). It’s also true of international markets as well, including Japan and Australia, adds Cookman.

Energy BBDO’s Ordoñez, who will take part in the “Beyond the Jingle: Creating New Partnerships Between Brands and Artists” panel (April 26, 2:45 p.m.), explains the strategy behind the “Sarah and Juan” ad campaign for Extra gum. Although the music is American — American Idol’s Haley Reinhart sings Elvis Presley’s “Can’t Help Falling in Love” — male character “Juan is Latin, Sarah is not, because that’s the reality of the market,” he says. “This market is multicultural, and we wanted to speak to that.” And consumers listened: The ad has received 90 million views on Facebook.

The Leadership Award

Presented to a continually evolving artist who has pushed past musical boundaries and revolutionized the Latin industry

BANDY YANKEE AND DON OMAR

The reggaetón genre started in Puerto Rico in the 1980s as an underground musical movement, built on a thumping dembow beat, a rhythm with its roots in older Caribbean sounds like dancehall and soca. But reggaetón was something fresh, with its gritty lyrics and stripped-down production, playing in the island’s toughest neighborhoods. Songs were released on mixtapes and sold out of our trunks.

Then two artists figured out how to bring reggaetón from the barrio to the masses: Don Omar’s “El Last Don” and Daddy Yankee’s Barrio Fino.(They also will receive the Leadership Award at the Billboard Latin Music Awards on April 28.)

Don Omar’s Spanish-language single “Gasolina” rose to No. 32 on the Billboard Hot 100, and his Barrio Fino became the top-selling Latin album of the decade, according to Nielsen Music. The Last Don wasn’t far behind, selling nearly 400,000 copies in the United States, while Omar’s later single “Danza Kuduro” (featuring Lucenzo) is one of YouTube’s top 10 most-watched music videos.

The success of Yankee’s real name: Raymond Ayala, 38, and Omar’s real name: William Landrón, 38, paved the way for many reggaetón acts that have scaled Billboard’s Latin charts since, including Nicky Jam, Pitbull and J Balvin. Unlike the Latin pop artists dominating the charts in the era of their breakout, Yankee and Omar also shared their acclaim with less-established acts. Yankee collaborated with such up-and-comers as Jam and Prince Royce, Omar launched his own Orquesta Music Group, showcasing artists including Natti Natasha and Slyfe “El Temor.”

What’s more, the two reggaetón pioneers have helped reshape the broader Latin music scene in recent years. The popularity of reggaetón forced many Latin U.S. radio stations to switch to Latin urban formats. Today, Latin urban music is the new Latin pop with artists like Jam, Salvin, Yandel and Maluma in the top 10 of the Hot Latin Songs chart.

Now Yankee and Omar are touring together for the first time. After four sold-out tour dates in Puerto Rico in December 2015, The Kingdom Tour opener May 6 in Las Vegas. It’s the reggaetón equivalent of Rihanna and Beyoncé sharing a stage.

At The Conference

Yankee and Omar will speak during “Clash of Titans” on April 27.

In Their Own Words

“Raymond and I are both thinking big, and we know the power we both have,” says Omar. “We’ve both worked with major brands; we’ve both worked with movies; we know our individual potential, and we’re discovering the gigantic impact this can have.”

Stars On South Beach

The third day of the Billboard Latin Music Conference, April 27, at The Ritz-Carlton, will feature:

LESLIE GRACE AND CHIQUIS RIVERA
9:30 A.M.

NICKY JAM
11:35 A.M.

DON OMAR AND DADDY YANKEE
2:30 P.M.

MARC ANTHONY
4:15 P.M.

MARCO ANTONIO SOLIS
5:15 P.M.
CONGRATULATIONS

Marco Antonio Solis

WE ARE HONORED TO BE PART OF YOUR JOURNEY.

Your friends at

henson

RECORDING STUDIOS
'I WRITE FROM MY HEART'

The Billboard Latin Music Awards honors Marco Antonio Solís with a Lifetime Achievement Award on April 28, the day after he participates in a Q&A at the conference.

During a four-decade career, Marco Antonio Solís has recorded 12 albums that have reached No. 1 on Billboard’s Top Latin Albums chart — more than any other Latin artist. In 2010, he was named Billboard’s Latin Artist of the Decade for his chart achievements, which include 30 songs that have hit the top 10 of Hot Latin Songs.

Yet, the 56-year-old Mexican singer declares with a laugh, “If they asked me to give a songwriting class, I’d be a failure!” I write from my heart. I can’t repress my emotions. I still like to write on paper, because I feel more in touch with the words. You see my scrawls, my corrections — and along the way, I find myself.”

Solís also has learned that inspiration can’t be forced. “I recently met the pope and had a chance to hear him speak,” says Solís, who wrote a song for Pope Francis. “He said, ‘We need to get tired.’ I connected with those words, which are a great truth. From exhaustion comes inspiration.”

Solís reflects on three of his best-loved songs.

“Tu Cárceł”

Chart peak: No. 3 (Hot Latin Songs, 1987)

“This was a key track. It was born at a time of much stress and exhaustion, in a little hotel in Torredén [Mexico]. I was drained, and in the midst of that weakness, this song was born. I discovered that when we let aside our analytical brain, that’s the moment of greatest beauty. I simply let my inspiration flow at a time when I had no intention of writing a song. This song connected with the audience because it was made up of sincere, open phrases (‘Just remember, nobody is perfect, and you will see, you’ll have a thousand better things, but never a love like mine’). And ‘Tu Cárceł’ won an RIAA Diamond Award in Mexico for 1 million copies sold. Since then, I only write based on inspiration. I never force it.”

“La Venia Bendita”

Chart peak: No. 1 (Hot Latin Songs, 1997)

“I’ve never written a song faster. I did it on a plane ride between Mexico City and Cancún, and I wrote it on the napkin they gave me with my peanuts. Then I grabbed my little tape recorder and went into the bathroom to sing it. It was for my second solo album, a mariachi album. The track spent 172 weeks at No. 1 in Colombia, the second-biggest market for mariachi. It broke records. I went on a tour to Bogotá, and they made me sing it three times one night.”

“Si No Te Hubieras Ido”

Chart peak: No. 4 (Hot Latin Songs, 1999)

“I always say, It’s a blessed song. How else did it reach three generations? I wrote it in 1983. [Mexican singer] Marisela recorded it first. Then I recorded it in 1999, and new listeners thought it was new. Then [Mexican rock band] Maná recorded it in 2005, and once again, it was rediscovered. It’s a song that can be dressed for any generation.” [Editor’s note: The song also gained prominence when it was featured in the 2001 Mexican film Y Tu Mama También, directed by Alfonso Cuaron. It also appears on the movie’s soundtrack.]

—L.C.
THE FENIX TOUR

NICKY JAM

2016 US TOUR

3/3  NEW YORK, NY
3/5  TAMPA, FL
3/14  ORLANDO, FL
3/18  CHICAGO, IL
7/1  ATLANTA, GA
7/2  TAMPA, FL
7/7  EL PASO, TX
7/8  SAN ANTONIO, TX
7/10  DENVER, CO
7/15  LAS VEGAS, NV
7/17  PHILADELPHIA, PA
7/22  MCALLEN, TX
7/24  SAN JOSE, CA
7/28  LOS ANGELES, CA
7/30  PHOENIX, AZ
7/31  SAN DIEGO, CA

LATIN AMERICAN TOUR

MEXICO CITY • CANCÚN • MONTERREY
GUADALAJARA • BUENOS AIRES • CORDOBA
ASUNCIÓN • MONTEVIDEO • CALI • MEDELLÍN
BARRANQUILLA • PEREIRA • BOGOTÁ
SANTA CRUZ • COCHABAMBA • QUITO
GUAYAQUIL • LIMA • AREQUIPA • TACNA
SANTIAGO • LA PAZ

FOR EXCLUSIVE BOOKING IN LATIN AMERICA: GIOVANNA PEREZ • 305.871.5646
SPONSORSHIP & ENDORSEMENTS: ELENA SOTOMAYOR / ERIK BANKSTON • 312.492.6424
CMNEVENTS.COM
MONDAY, APRIL 25

7:00pm – 9:00pm  
**KICKOFF COCKTAIL RECEPTION**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Hosted and catered by Wingstop  
Performances by Piñata Protest and TBT Machine

9:00pm – 1:00am  
**“MAS Y MAS MUSICA” SEVENTH EDITION ARTIST SHOWCASE**  
**ELEVEN MIAMI, 29 NE 11TH ST., MIAMI**  
Presented by Musical Rhythms Promotions and Emporia Entertainment  
Hosted by Isabella Castillo and Jonathan Islas, Telemundo  
Special guest performances by Ken-Y and Natti Natasha  
Special DJ performance by Ralfpie Mercado  
Live performances by Say Verse, Afrodiziac, Melissa Mora & Rhino, Catarina, Bianc, DJ Allen Wish, DJ Happy Colors, DJ Malcriao, DJ Prez Taino, DJ R1 and DJ Flaco Fresh

TUESDAY, APRIL 26

9:15am – 9:45am  
**LATIN GRAMMY® MASTER SERIES WITH ROB LIGHT**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Presented by The Latin Recording Academy  
Moderator: Gabriel Alabroa Jr.  
The Latin Recording Academy

10:00am – 10:45am  
**MUSIC, FILM & TV**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Moderator: Tomas Cookman, Nacional/Cookman  
Speakers: Jamar Chess, Sunflower Entertainment Group (Narcos); Lynn Fainchtein, Casete (The Revenant, Birdman, Y Tu Mamá También); Florencia Mauro, Teiefe Argentina; Jeimy Osorio, actress

11:45am – 12:30pm  
**URBAN PANEL**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Moderator: Rocio Guerrero, Spotify  
Speakers: Gente de Zona, Juan Magan, Ken-Y, Reykon, Saga WhiteBlack, Zion y Lennox

2:00pm – 5:30pm  
**THE MARKETING EXCHANGE**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Presented by NBCUniversal Hispanic Group, Telemundo and NBC Universo

2:05pm – 2:50pm  
**THE NEW MUSIC CURATORS**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Moderator: Emily White, Billboard  
Speakers: Rodrigo Belmonte, Shazam; Rocio Guerrero, Spotify; Jesus Lara, Spanish Broadcasting System/LaMusica; Matt Maysonet, YouNow

3:00pm – 3:45pm  
**BEYOND THE JINGLE: CREATING NEW PARTNERSHIPS BETWEEN BRANDS AND ARTISTS**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Moderator: Isabel Gonzalez-Whitaker, Billboard  
Speakers: Luis Miguel Messianu, Aima; Andrés Ordóñez, Energy BBDO; Michael Paoletta, Comma Music

4:00pm – 4:45pm  
**MUSIC AND SPORTS**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Moderator: Michel Vega, Magnus Media  
Speakers: Luis Coronel, recording artist; James Cruz, Bad Boy Management/Combs Enterprises; Stephen Espinoza, Showtime Networks; Román “Chocolati” González, professional boxer; Abner Mares, professional boxer; Kevin Wilson, ESPN

5:00pm – 5:30pm  
**THE LATINO MUSIC REVOLUTION**  
**SALON 1 & 2, MEZZANINE LEVEL**  
Presented by NBCUniversal Hispanic Group, Telemundo and NBC Universo  
Moderator: Christine Escrivan, NBCUniversal Hispanic Group  
Speakers: David Alvarado, Telemundo; Mario Ruiz, Telemundo; Andres Wolff, Sony Music Entertainment

FOR MORE INFORMATION GO TO BILLBOARDLATINCONFERENCE.COM
5:30pm – 7:00pm
EXECUTIVE ROUNDTABLES & COCKTAIL HOUR
STARR BAR, POOLSIDE
IN CASE OF RAIN: SALON 3, MEZZANINE LEVEL
Presented by Buchanan’s
Cristina Bellido, West One Music; Master Chris, producer;
Florence Mauro, Telefe Argentina; Amaya Mendizabal,
Billboard; Silvio Pietroluongo, Billboard; Bryant Pino, SiriusXM
Radio; Kike Posada, Boom Media, Marketing & Promotions;
Alfred Rivas, Beeping; Luis Rivera, Music Choice; Emmanuel
Zunz, ONERpm
7:00pm – 9:00pm
ASCAP SHOWCASE
YUCA, 501 LINCOLN ROAD, MIAMI BEACH
Presentations by "Obie Bermudez, Manuel Medrano, Panacea Project and Angélica Rahe"
9:00pm – 11:00pm
PEERMUSIC & CAPORASO ENTERTAINMENT SHOWCASE
THE FILLMORE, 1700 WASHINGTON AVE., MIAMI BEACH
Presentations by "A&X presents The Rise, additional TBA"
11:00pm – 2:00am
AFTERCLV + SLAP & TICKLE PRESENT: TOM & COLLINS
BARDO, 3456 N. MIAMI AVE., MIAMI
FIRST 100 CONFERENCE BADGE HOLDERS RECEIVE FREE ENTRY
Presentations by "Tom & Collins, Santiago Caballero and Pirate Stereo"

WEDNESDAY, APRIL 27

9:30am – 10:15am
SOUNDEXCHANGE FIRESIDE CHAT WITH LESLIE GRACE & CHIQUIS RIVERA
SALON 1 & 2, MEZZANINE LEVEL
Moderator: Michael Huppe, SoundExchange
10:30am – 11:00am
EXECUTIVE Q&A: A CONVERSATION WITH RAUL ALARCON JR.
SALON 1 & 2, MEZZANINE LEVEL
11:15am – 11:45am
THE ICONIC SONGWRITER Q&A WITH NICKY JAM: A NEW SONGWRITER ICON
SALON 1 & 2, MEZZANINE LEVEL
Presented by Sony/ATV Music Publishing
12:00pm – 1:00pm
THE DIVAS PANEL
SALON 1 & 2, MEZZANINE LEVEL
Speakers: Paty Cantú, Jackie Cruz, Fanny Lu, Natti Natasha, Ednita Nazario
2:30pm – 3:15pm
CLASH OF TITANS: DON OMAR AND DADDY YANKEE FACE OFF
SALON 1 & 2, MEZZANINE LEVEL
Moderator: Leila Cobo, Billboard
3:30pm – 4:00pm
MAKING THE TOUR: FROM CONCEPT TO TRAVEL, THE ULTIMATE GUIDE
SALON 1 & 2, MEZZANINE LEVEL
Presented by Magusa Logistics
Speakers: Romy Maguina, Magusa Logistics, Rob Markus, William Morris Endeavor, Lazaro Megret, Latino Events Marketing; Kate Ramos, Red Light Management, James Sammataro, Stroock & Stroock & Lavan LLP
4:15pm – 5:00pm
MARC ANTHONY: CREATING MUSIC THAT STANDS THE TEST OF TIME
SALON 1 & 2, MEZZANINE LEVEL
Moderator: Marc Anthony
Speakers: Sergio George, Julio Reyes, Motiff
5:15pm – 6:00pm
THE BILLBOARD LEGENDS SESSION WITH MARCO ANTONIO SOLIS
SALON 1 & 2, MEZZANINE LEVEL
Moderator: Leila Cobo, Billboard

THURSDAY, APRIL 28

7:00pm
THE BILLBOARD LATIN MUSIC AWARDS
Produced and broadcast by Telemundo live from the BankUnited Center
Lazaro,
Some things never change...

You will always be our
Querido Amigo

"HAY QUE VIVIR CANTANDO, LA VIDA ES UNA CARNIVAL"
— CELIA CRUZ
The ‘No BS’ Latin Whisperer
Cuban exile and one-time busboy Lazaro Megret built his career as a trusted promoter for Miami Sound Machine, Ricky Martin and Romeo Santos

BY JUSTINO AGUILA

IN THE EL PASO, TEXAS, OFFICE OF LATIN
music concert promoter Lazaro Megret, which
offers a panoramic view of the nearby Mexican
border, the hooks of a coat rack hold scores of
colorful, laminated backstage passes.

Megret, 74, is at his desk, reminiscing about a
career that has made him one of the most important
concert promoters in Latin music. More often, in
this office, he’s on the phone negotiating with a
venue, closing a deal for another show or offering
guidance to some of Latin’s biggest stars, including
Enrique Iglesias. The two first worked together two
decades ago in El Paso, when Megret promoted
Iglesias’ first sold-out concert in the United States.

“What I always appreciate about Lazaro is that he
has always been there to give me advice, whether
we were working together or not,” says Iglesias.

Though Megret doesn’t remember the exact
date, 2016 marks the 35th anniversary of his first
show: a performance at the 16,000-capacity
Summit in Houston, then one of the hottest
concert venues in Texas. (It is now the home of
a Christian mega-church.) The show’s headliner
was singer Jose Luis Rodriguez, known as
El Puma, a major star in Mexico.

“I thought it was the biggest show ever,” recalls
Megret. “But I lost a lot of money. I had to find
friends of mine, doctors, who let me borrow the
$60,000 I lost. But I paid them back. That didn’t
stop me.”

In the years since, the Havana native, who had
studied to be an accountant, has staged arena and
stadium concerts for a who’s who of Latin music:
Marc Anthony, Chayanne, Marco Antonio Solís,
Juan Gabriel, Carlos Vives, Ricky Martin, Ricardo
Arjona, Maná, Pepe Aguilar and Romeo Santos. For
them, he is the man behind the spotlight.

Megret today is CEO of Latino Events
Marketing Services, and, in 2015, he partnered
with mainstream promotion giant Live Nation
on more than 80 events in nine markets
—predominantly cities with large Latino
populations in Arizona, Texas and Nevada.

"Some people hit their career stride in their 40s to mid-50s," says Bob Roux, co-president of North American concerts for Live Nation. "I would say Lazaro probably had his most successful year ever in 2015."

That success was driven, in part, by smart bookings of Latin superstars in Las Vegas around the Sept. 16 celebration of Mexican Independence Day. Artists promoted or co-promoted by Latino Events for holiday performances in 2015 included Aguilar, Martin, Gabriel, Solís, Vives and Luis Miguel. He presented shows in Vegas venues including The Axis at Planet Hollywood (7,000 seats), Mandalay Bay Events Center (12,000) and MGM Grand Garden Arena (17,000). Although Latino Events is a privately held company and does not regularly report its concert grosses, Billboard Boxscore data does include results for shows that Megret's company has co-promoted with Live Nation and Cardenas Marketing Network. Among these reported concerts, the most successful is a 2012 Gigant3s Tour performance, featuring Anthony, Chayanne and Solís, at the Mandalay Bay Events Center that grossed $1.5 million (see chart, page 90).

For all his achievements in his adopted homeland, Megret had not planned to move to America. He graduated from college in Cuba in 1958. A year later, Fidel Castro overthrew Fulgencio Batista and took power. Megret's family, who were supporters of Batista, "had to leave as soon as possible," he recalls. "I left for Miami. But it was difficult there. After three months, I moved to New York because work conditions were better."

In New York he found work, but far removed from his plans for accounting. He was a busboy in a restaurant, clearing dishes for more than 1,200 diners a day. "I worked at the restaurant for about three months," he says. "I bought a record player at a nearby furniture store, and the owner asked me if I wanted to work there."

The new job taught him salesmanship and gave him cash to enjoy the New York nightlife of the '60s and '70s, when the Latin music scene was blossoming. "There was a cabaret known as the Chateau Madrid on 48th and Lexington," recalls Megret. "That's where I got to know Marco Antonio Solís, Celia Cruz, Tito Puente, Roberto Ledesma, Los Chavales de Espana and many others. They all came to New York. At night, I'd go to see them and invite them to go eat after the show."

As New York's economy hit the skids in the '70s, Megret looked to the booming city of Houston. He moved there in 1977 and his love of Latin music soon led to a career shift into Latin broadcasting. His experience in selling furniture translated to selling radio advertising. But few concert promoters in his new hometown were booking shows for the growing Hispanic population in Texas — and he saw an opportunity.

After his money-losing show with El Puma, Megret soon hit his stride. Another early booking was Miami Sound Machine, whose singer, Gloria Estefan, was "very sweet," he remembers. "Soon after, I got to work with José José, Emmanuel,
CONGRATULATIONS,
LAZ

The El Paso/Juarez community, and Brian Kennedy, CEO of the El Paso Sports Commission and the El Paso County Coliseum, congratulate LAZARO MAGRET the man who, singlehandedly, changed the Latin concert industry to the joy and delight of Latin music lovers coast to coast.
Martinis among the Latin superstars who Megret has co-promoted in Las Vegas around the Sept. 16 celebration of Independence Day in Mexico.

Camilo Sesto and Rocio Durcal, among others. I also worked with Maria Conchita Alonso when she had the hit ‘Noche de Copas’ ['Night of Drinking']. I took her to Mexico, where we did 20 dates.

Michel Vega, a former agent at the William Morris Agency and its successor company, William Morris Endeavor, has done business with Megret for many years. “He’s respected at all levels,” says Vega, now CEO of Magnus Media, an entertainment firm established in 2015 by Marc Anthony. “His style is very personal and fits the business as someone who values relationships.”

Vega says his own relationship with Megret was tested when the two were among the producers of the musical ‘Selena Forever’, which debuted in San Antonio in 2000, the fifth anniversary of the Tejano singer’s death. After an abbreviated national tour, the show closed.

“We lost a lot of money,” says Vega, declining to reveal how much, “but he gave me a second chance. We’ve worked together on many shows since.”

Losing money does not faze Megret, perhaps because he has rebounded before — with grace. “I’m happiest when I’ve failed, because then I’ll be very cool,” he says. “Why behave poorly when things don’t go well? Being a gentleman at all times is better, especially during challenging times.”

Megret’s Latino Events is a family business. His wife, Maria Elena Megret (who declines to provide her age) is CFO, and his son, Michael, 35, is president. (He also has two other adult children, Sandra, 49, and Regla, 55, who do not work for the company.)

Michael Megret says his father’s direct demeanor is a big factor in establishing strong business relationships. “He’s very blunt,” says Michael, who is expected to one day take the reins of Latino Events. “His no-BS approach stings sometimes.”

But it works, according to contractors who work with Megret and praise his business savvy and personal style.

Hugo Gonzalez runs the Los Angeles-based Hip Merch, which makes such products as T-shirts for Latino Events’ concerts. He has valued Megret’s advice through the years.

“He once told me to sell laynards at a show,” recalls Gonzalez, “and they were a hit. He’s really like that uncle or dad who has great stories about life, the business and everything in between. He’s always in a great mood, and that catches on.”

From vendors to superstars, Megret has won the loyalty of his colleagues.

“Ultimately,” says Iglesias, “people trust him.”
FELICITA A NUESTRO CEO:
LAZARO MEGRET

35 AÑOS DE TRAYECTORIA

Dime Campeón • Bien Bien Bien • Así se corta el bacalao • Si hay miseria que no se note • El amor y el interés fueron al campo un día... Más pudo el interés que el amor que le tenía... • Al pan pan... y al vino vino • El Bacalao se corta así...papá De esto yo se un poquitico... • Se le tiene que decir Usted y Si Señor • Home run con bases llenas • De palo pa’ rumba La luz de adelante es la que alumbrá, la de atrás es la que hace sombra... • Hoy te gradúas...
### Latino Events: A Top Boxscores Sampler

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist(s)</th>
<th>Gross Ticket Prices</th>
<th>Attendance Capacity</th>
<th>Promoters</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS</td>
<td>$1,471,647</td>
<td>8,030</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$148/$100/$126/$66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MARC ANTHONY &amp; CARLOS VIVES</td>
<td>$1,302,321</td>
<td>11,823</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$105/$61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>JUAN GABRIEL</td>
<td>$1,246,396</td>
<td>11,225</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$121/$56.50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS</td>
<td>$1,075,228</td>
<td>11,127</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$105/$56.50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>MARC ANTHONY &amp; CARLOS VIVES</td>
<td>$945,535</td>
<td>9,118</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$90/$49.50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>JULION ALVAREZ, LA ADICTIVA BANDA SAN JOSE DE MESILLAS</td>
<td>$909,021</td>
<td>9,844</td>
<td>LIVE NATION, LATINO EVENTS, VIVA ENTERTAINMENT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$100/$80/$60/$40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>JUAN GABRIEL</td>
<td>$816,935</td>
<td>6,158</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$60/$40/$20/$10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>JUAN GABRIEL</td>
<td>$805,612</td>
<td>7,912</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$60/$40/$20/$10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS</td>
<td>$753,241</td>
<td>7,912</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$104/$80/$60/$40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS</td>
<td>$710,701</td>
<td>8,058</td>
<td>CARDENAS MARKETING NETWORK, LIVE NATION, LATINO EVENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$100/$80/$60/$40</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: Latino Events chooses to not report many of its concerts to Billboard Boxscore. This chart ranks the top 10 Boxscores reported to Billboard between September 2012 and the issue dated April 15, 2016, for which Latino Events is listed as a co-promoter.

Continued on page 92
SUPERLAV
35 YEARS OF SUCCESS

Latinoevents
MARKETING SERVICES

CONGRATULATIONS!
FRIEND, MENTOR, LEADER
AND ABOVE ALL “NUESTRO MAESTRO”
Enrique Iglesias remembers when he performed his first sold-out concert in the United States: It was in 1997, at the Don Haskins Center in El Paso, Texas, and behind the scenes promoter Lazaro Megret tended to every detail of the show. Nearly 20 years later, Iglesias looks back fondly on his relationship with the man who helped launch his touring career in America.

What makes Megret a good promoter?
He is more than a promoter. He's a guy that I love dearly. He's the kind of guy that always speaks the truth, which I appreciate. It's good to get honest answers when you ask about how many tickets were sold and how well we did. I wanted to know when things were going well and when they weren't. Lazaro was always 100 percent honest with me.

Why do you think he continues to succeed?
He's an old-school cat who has been able to adapt to a new era in a different way of promoting. Not a lot of people in the music industry survive, especially as the music world has gone through so many changes.

Why do you think people in the industry are drawn to Megret?
He has built strong relationships with artists in the industry. That kind of connection with people will help you survive. I think people generally want to see him win.

Is there anything else you would like to add?
Yes. He owes me money. (Laughs.) That's the worst thing you can tell a promoter. Just kidding, just kidding. —JA.

'I HE ALWAYS SPEAKS THE TRUTH'
Enrique Iglesias on Megret's lasting influence

Happy 35th Anniversary
Lazaro Megret
from your friends in Texas

Congratulations to the following Billboard honorees:

Juan Gabriel // Billboard Star Award
Marco Antonio Solis // Lifetime Achievement Award
Don Omar and Daddy Yankee // The Billboard Leadership Award
Alejandro Fernandez // Hall of Fame Award
DON HASKINS CENTER CONGRATULATES
Lazaro Megnet
¡SALUD!
SINCE 35 YEARS OF SUCCESS 1981

Cheers to the man who never leaves a seat, or a glass empty.

EL PASO, TEXAS • 915-747-5481 • WWW.UTEPSPECIALEVENTS.COM
CONGRATULATIONS

LAZARO MEGRET

ON 55 YEARS OF PROVIDING WORLD CLASS ENTERTAINMENT

Your Friends at

State Farm Arena
Hidalgo, Texas

Laredo Energy Arena
Laredo, Texas

univision honors

THE MAN
THE LIFE
THE LEGEND

CELEBRATING 35 YEARS IN THE LATIN MUSIC INDUSTRY

¡Felicidades!
¡Es simplemente un honor contar con tu amistad, cariño, apoyo, consejos, y que nos hagamos parte de tu vida! Desde los principios de tu aventura y reto tan grande, el poder ver y aprender de tus experiencias, retos e innumerables cantidad de éxitos ha hecho que con los años te hayas convertido en una persona entrañable que nunca olvidaremos en nuestras vidas. Tu talento te ha llevado a rebasar límites que no pensabas encontrar. Has roto muros, igual como lo pasó a la muralla de Berlín, que se han puesto a tu paso. Has logrado lo que nunca un promotor antes había logrado como hacer que todos los medios creyeran en ti y ser el primer promotor en la región con términos de crédito, que los medios se asocien contigo para lograr eventos mucho más grandes en diferentes ciudades de Estados Unidos y México, y además crear eventos que nunca fueron imaginables. A través de los años hemos visto como has hecho grandes aventuras exitosas con Univision, Hispanic Broadcasting Corporation, Televisa, SBS, Tichenor Media Systems, Clear Channel, Ticketmaster, LiveNation y muchos más.

Hemos visto como has encontrado miles de batallas en tu camino como los más grandes gladiadores, has cosechado muchos más triunfos que cualquier otro promotor. Te has convertido en el más grande promotor de eventos Latinos en este país tan grande. Nos has llevado contigo y en tu familia, incluyendo tu familia misma tan trabajadora nos has acogido en su hogar como parte de sus vidas. Igualmente nosotros te consideramos de nuestra familia. Orgullosamente agradecidos con tu familia, contigo, por esto te deseamos recibas una de las más grandes felicitaciones que podamos imaginar. ¡Un abrazo muy fuerte de tu familia! El Paso Times, El Paso y Más!

José Molina 915 542.6066

“Llegando a la mayor audiencia siempre”

El Paso Times, El Paso y Más

www.elpasotimes.com • www.elpasoymas.com

Dear Friend

Lazaro Megret

I want to congratulate you on your 35th Anniversary as a promoter. Thank you for all your advice, your professionalism and your dedication which without a doubt has been a great inspiration to me, but above all thank you for your sincere friendship.

Congratulations.
Se te quiere.

Melchor Peraza
LATIN MUSIC ENTERTAINMENT, LLC
CONGRATULATIONS TO
LAZARO MEGRET
ON 35 YEARS OF PROMOTING!

TALKING STICK RESORT ARENA
PHOENIX, ARIZONA

Celebrating 35 years of dedication and passion for the Latin Music industry!

A true pioneer in the advancement of Hispanics through culture, music and a Latino legend in his own right.

Congratulations to our mentor and Dear FRIEND!
NUMBERS: TRAINOR'S TRIPLE THREAT

Meghan Trainor is riding high on the Billboard Hot 100 with her smash "No," but that’s only part of her current success — she also has co-written the latest hits by Rascal Flatts and Jennifer Lopez.

696K

"No," which ranks at No. 4 on the Billboard Hot 100 (dated April 30), has sold 696,000 downloads through the week ending April 14, according to Nielsen Music. It has spent all six of its weeks on the Digital Songs chart in the top five.

47M

Rascal Flatts “I Like the Sound of That” rises 2-1 on Country Airplay, with 47 million in audience. In 2014, Trainor called it her "biggest dream come true" for the act to record the song, which she wrote with Jesse Frasure and Shay Mooney.

1.8M

Lopez debuts at No. 52 on the Hot 100 with Trainor’s co-write “Ain’t Your Mama,” which bows with 18 million U.S. streams. Lopez premiered the song on the April 7 American Idol series finale.

HELLO GOODBYE BLUE

American duo Goodbye Blue formed in 2002 after Charlotte Kendrick’s teacher suggested she work with Dan Roe. Not only did the two click musically, releasing three albums; they eventually married. North the Wait (Wondermore), bubbling under Folk Albums, marks the New Jersey-based duo’s return from a hiatus to focus on family, which the pair is celebrating at an April 27 show at Club Passim in Cambridge, Mass.

BREAKING NEWS

Breaking Southwest (Kent Bell, Kyle Gaston and Lauren Hall) bullets at No. 57 on Country Airplay with its debut, country-rock single "Ghost Town" (Hall’s fiddle provides the twang). The Texas group won the maiden Nash Next talent competition, resulting in a deal with Nash Records, the new label launched by Cumulus Media. The trio is working on its first album with producer Julian Raymond.
Hey, Now: The Lumineers Shine Bright At No. 1

Thanks to its best sales week yet, the band follows up the breakaway success of “Ho Hey” with its first Billboard 200 chart-topper

BY KEITH CAUFLI Feld

THE LUMINEERS SCORE THEIR FIRST NO. 1 album on the Billboard 200 as their second set, Cleopatra, debuts in the top slot. The album, released April 8 on Dualtone Records, starts with 125,000 equivalent album units earned in the week ending April 14, according to Nielsen Music. Of that sum, 108,000 were in pure album sales — the band’s best sales week ever.

Cleopatra builds on the instant stardom The Lumineers earned with their self-titled debut, released in 2012. The album broke out with the No. 3 peak, Billboard Hot 100 smash “Ho Hey,” which went on to sell 1.7 million copies in the United States and garner the band a Grammy Award for best new artist. All that set an extremely high bar for the group’s follow-up.

“Our first album has sold, I think, 3 million globally — we were concerned about how to do that again,” frontman Wesley Schultz tells Billboard. “It’s hard enough to write one good song, much less 10 or 11.”

“We didn’t want to make ‘Ho Hey, Part Two,’” adds cellist Neyla Pekarek. The first song the band finished for Cleopatra also happens to be its first single, “Ophelia.” The track is in its seventh straight week at No. 1 on the Triple A airplay chart — the same tally where “Ho Hey” spent eight weeks at No. 1.

Cleopatra is the first folk album to top the Billboard 200 since James Taylor’s Before This World gave the singer-songwriter his first No. 1 ever, on the chart dated July 4, 2015. In total, since the Americana-focused Folk Albums chart launched on Dec. 5, 2009, two albums from the Americana-focused label, founded in 2001, have been Cleopatra, Before This World, The Civil Wars’ self-titled sophomore set (2012), Mumford & Sons’ Babel and the soundtrack to The Hunger Games: Songs From District 12 and Beyond (both in 2012). The Lumineers’ chart-topping bow also gives the Dualtone label, founded in 2001, its first No. 1 and its second top 10 album (the other is The Lumineers’ debut, which peaked at No. 2). Home to such acts as Robert Earl Keen and Delta Spirit, Dualtone has just one other top 40-charting release: Shovels & Rope’s 2014 album, Swimmin’ Time. Additional reporting by Rebecca Mizoff.
The rapper rises 26-17 on the Artist 100, up 36 percent in overall activity. He’s powered by his viral smash “Panda,” which jumps 5-2 on the Billboard Hot 100 and could dethrone Rihanna’s “Work” (featuring Drake) atop the May 7 chart.

**Billboard Artist 100**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Imprint/Distributing Label</th>
<th>Peak Pos</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>THE Lumineers</strong></td>
<td>Dim Mak</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><strong>Justin Bieber</strong></td>
<td>SCD/Raymond/Smiley/Sam</td>
<td>93</td>
</tr>
<tr>
<td>3</td>
<td><strong>Drake</strong></td>
<td>Young Money/Mad Money/Republic</td>
<td>94</td>
</tr>
<tr>
<td>4</td>
<td><strong>Rihanna</strong></td>
<td>Westbury Road/Reprise</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td><strong>Deftones</strong></td>
<td>Reprise/Warner Bros.</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td><strong>Twenty One Pilots</strong></td>
<td>Faced by Radio U.</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td><strong>Taylor Swift</strong></td>
<td>Big Machine/BMG</td>
<td>90</td>
</tr>
<tr>
<td>8</td>
<td><strong>Meghan Trainor</strong></td>
<td>Epic</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td><strong>Kanye West</strong></td>
<td>GOOD/INC + FIRST/REP</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td><strong>Zayn</strong></td>
<td>RCA</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td><strong>Adele</strong></td>
<td>RCA/Columbia</td>
<td>63</td>
</tr>
<tr>
<td>12</td>
<td><strong>Lukas Graham</strong></td>
<td>Warner Bros.</td>
<td>11</td>
</tr>
<tr>
<td>13</td>
<td><strong>Chris Stapleton</strong></td>
<td>Mercury Nashville/Union</td>
<td>25</td>
</tr>
<tr>
<td>14</td>
<td><strong>The Weekend</strong></td>
<td>Republic</td>
<td>79</td>
</tr>
<tr>
<td>15</td>
<td><strong>Future</strong></td>
<td>AL/Pound/Weirdo/Epic</td>
<td>30</td>
</tr>
<tr>
<td>16</td>
<td><strong>Ariana Grande</strong></td>
<td>Republic</td>
<td>92</td>
</tr>
<tr>
<td>17</td>
<td><strong>Designer</strong></td>
<td>GOOD/REF/SM</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td><strong>Kevin Gates</strong></td>
<td>Big Trees/AtlanticAG</td>
<td>16</td>
</tr>
</tbody>
</table>

**Billboard Artist 100**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Imprint/Distributing Label</th>
<th>Peak Pos</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Selena Gomez</td>
<td>Interscope</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>Flo Rida</td>
<td>Jive/Atlantic</td>
<td>11</td>
</tr>
<tr>
<td>21</td>
<td>Mike Posner</td>
<td>Island</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Bryson Tiller</td>
<td>Trap Music/Republic</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>G-Eazy</td>
<td>C-Int/Republic/MediaMusic</td>
<td>8</td>
</tr>
<tr>
<td>24</td>
<td>DNCE</td>
<td>Republic</td>
<td>21</td>
</tr>
<tr>
<td>25</td>
<td>Fetty Wap</td>
<td>RCA</td>
<td>18</td>
</tr>
<tr>
<td>26</td>
<td>Fifth Harmony</td>
<td>Sony/Entertainment</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>Luke Bryan</td>
<td>Capitol/Mercury Nashville/Union</td>
<td>1</td>
</tr>
<tr>
<td>28</td>
<td>Panic! At The Disco</td>
<td>Dymusic/Rep</td>
<td>3</td>
</tr>
<tr>
<td>29</td>
<td>Thomas Rhett</td>
<td>Republic</td>
<td>7</td>
</tr>
<tr>
<td>30</td>
<td>Charlie Puth</td>
<td>Artist Partners Group/Atlantic/AG</td>
<td>10</td>
</tr>
<tr>
<td>31</td>
<td>Carrie Underwood</td>
<td>Warner Nashville/Sony</td>
<td>3</td>
</tr>
<tr>
<td>32</td>
<td>The Chainsmokers</td>
<td>Disruptor/Atlantic/AG</td>
<td>20</td>
</tr>
<tr>
<td>33</td>
<td>Shawn Mendes</td>
<td>Island</td>
<td>2</td>
</tr>
<tr>
<td>34</td>
<td>Joey + Rory</td>
<td>Vanguard/Republic/Atlantic/AG</td>
<td>13</td>
</tr>
<tr>
<td>35</td>
<td>Jeremih</td>
<td>Republic/Warner Bros.</td>
<td>34</td>
</tr>
<tr>
<td>36</td>
<td>Disturbed</td>
<td>Republic/Warner Bros.</td>
<td>5</td>
</tr>
</tbody>
</table>
REVOLUCIÓN MARKETING

MUSIC MARKETING • EVENT PRODUCTION • NATIONWIDE SAMPLING • BRANDED CONTENT

MUSIC MOVES YOU.

www.revolucionmktg.com

ANDREA BOTERO
MANAGING PARTNER
andreab@revolucionmktg.com

CEBELE MARQUEZ
BUSINESS DEVELOPMENT
cebelem@revolucionmktg.com

JOIN THE REVOLUCIÓN!
NEW YORK • CHICAGO • MIAMI • DALLAS • LOS ANGELES
### World Radio History

**Harper, Criminals Steal Spotlight**

Ben Harper & The Innocent Criminals (above) debut at No. 84 on the Billboard 200 at No. 19 (with 18,000 equivalent album units earned, according to Nielsen Music) and Top Album Sales at No. 7 (12,000 in traditional sales). Harper lands his highest Billboard 200 rank since 2012, when his solo disc Till It's Gone reached No. 15. The new set marks Harper's first act to re-enter at No. 15 after they logged a No. 1 debut and Best New Artist Grammy nomination for 2014. It is the Innocent Criminals' highest Billboard 200 rank (125,000). Among other highlights, the Lumineers re-enter Top Album Sales at No. 19 (40,000 sold, up 128 percent). — Gary Trust

---

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT/DISTRIBUTING LABEL</th>
<th>PEAK POS.</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLAKE SHELTON</td>
<td>Harper Bros./Nashville, TN</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>SIA</td>
<td>RNM Records</td>
<td>5</td>
<td>40</td>
</tr>
<tr>
<td>KELLY CLARKSON</td>
<td>RCA</td>
<td>5</td>
<td>40</td>
</tr>
<tr>
<td>SAM HUNT</td>
<td>RCA</td>
<td>5</td>
<td>92</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>RCA</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td>RCA</td>
<td>10</td>
<td>73</td>
</tr>
<tr>
<td>KENDRICK LAMAR</td>
<td>Republic</td>
<td>1</td>
<td>70</td>
</tr>
<tr>
<td>TY DOLLA $IGN</td>
<td>Atlantic/CAGD</td>
<td>36</td>
<td>12</td>
</tr>
<tr>
<td>COLE SWINDELL</td>
<td>Republic</td>
<td>41</td>
<td>80</td>
</tr>
<tr>
<td>BEYONCE</td>
<td>Columbia/Columbia Records</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>ED SHEERAN</td>
<td>Atlantic/CAGD</td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>BEBE REXHA</td>
<td>Republic</td>
<td>49</td>
<td>14</td>
</tr>
<tr>
<td>J. COLE</td>
<td>Columbia/Columbia Records</td>
<td>2</td>
<td>71</td>
</tr>
<tr>
<td>COLDPLAY</td>
<td>Republic</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>ALESSIA CARA</td>
<td>Republic</td>
<td>4</td>
<td>34</td>
</tr>
<tr>
<td>MERLE HAGGARD</td>
<td>Republic</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td>JAMES BAY</td>
<td>Republic</td>
<td>22</td>
<td>12</td>
</tr>
<tr>
<td>YOUNG THUG</td>
<td>Republic</td>
<td>38</td>
<td>12</td>
</tr>
<tr>
<td>FLORIDA GEORGIA LINE</td>
<td>Republic</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>HALSEY</td>
<td>Republic</td>
<td>2</td>
<td>78</td>
</tr>
<tr>
<td>ELLIE GOULDING</td>
<td>Republic</td>
<td>4</td>
<td>32</td>
</tr>
<tr>
<td>ZAKK WYLDE</td>
<td>Republic</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>ELLE KING</td>
<td>Republic</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>ONE DIRECTION</td>
<td>Republic</td>
<td>2</td>
<td>94</td>
</tr>
<tr>
<td>DJ SNAKE</td>
<td>Republic</td>
<td>18</td>
<td>56</td>
</tr>
<tr>
<td>JASON DERULO</td>
<td>Republic</td>
<td>4</td>
<td>92</td>
</tr>
<tr>
<td>MAROON 5</td>
<td>Republic</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>BEN HARPER &amp; THE...</td>
<td>Republic</td>
<td>4</td>
<td>61</td>
</tr>
<tr>
<td>DIERKS BENTLEY</td>
<td>Republic</td>
<td>4</td>
<td>41</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Republic</td>
<td>25</td>
<td>68</td>
</tr>
<tr>
<td>DAYA</td>
<td>Republic</td>
<td>51</td>
<td>22</td>
</tr>
<tr>
<td>METALLICA</td>
<td>Republic</td>
<td>43</td>
<td>44</td>
</tr>
<tr>
<td>RACHEL PLATTEN</td>
<td>Republic</td>
<td>12</td>
<td>51</td>
</tr>
<tr>
<td>TROYE SIVAN</td>
<td>Republic</td>
<td>11</td>
<td>21</td>
</tr>
<tr>
<td>NICK JONAS</td>
<td>Republic</td>
<td>11</td>
<td>64</td>
</tr>
<tr>
<td>OLD DOMINION</td>
<td>Republic</td>
<td>29</td>
<td>27</td>
</tr>
<tr>
<td>ERIC CHURCH</td>
<td>Capitol</td>
<td>11</td>
<td>94</td>
</tr>
<tr>
<td>GUNS N' ROSES</td>
<td>Capitol</td>
<td>1</td>
<td>73</td>
</tr>
<tr>
<td>ZARA LARSSON</td>
<td>Capitol</td>
<td>75</td>
<td>7</td>
</tr>
<tr>
<td>EMINEM</td>
<td>Capitol</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>KATY PERRY</td>
<td>Capitol</td>
<td>6</td>
<td>94</td>
</tr>
<tr>
<td>YO GOTTI</td>
<td>Capitol</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>RUTH B</td>
<td>Capitol</td>
<td>79</td>
<td>9</td>
</tr>
<tr>
<td>DEMI LOVATO</td>
<td>Capitol</td>
<td>3</td>
<td>69</td>
</tr>
<tr>
<td>NICKI MINAJ</td>
<td>Capitol</td>
<td>2</td>
<td>94</td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>Capitol</td>
<td>1</td>
<td>80</td>
</tr>
<tr>
<td>CHRIS YOUNG</td>
<td>Capitol</td>
<td>13</td>
<td>40</td>
</tr>
<tr>
<td>JORDAN SMITH</td>
<td>Capitol</td>
<td>19</td>
<td>98</td>
</tr>
<tr>
<td>BRUNO MARS</td>
<td>Atlantic/CAGD</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>BRETT ELDREDGE</td>
<td>Atlantic/CAGD</td>
<td>9</td>
<td>44</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>Capitol</td>
<td>89</td>
<td>94</td>
</tr>
<tr>
<td>X AMBASSADORS</td>
<td>Republic</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td>Republic</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>GWEN STEFANI</td>
<td>Republic</td>
<td>2</td>
<td>84</td>
</tr>
<tr>
<td>WIZ KHALIFA</td>
<td>Republic</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>MAREN MORRIS</td>
<td>Republic</td>
<td>13</td>
<td>73</td>
</tr>
<tr>
<td>MNEK</td>
<td>Republic</td>
<td>8</td>
<td>88</td>
</tr>
<tr>
<td>RASCAL FLATTS</td>
<td>Republic</td>
<td>94</td>
<td>4</td>
</tr>
<tr>
<td>M83.</td>
<td>Republic</td>
<td>95</td>
<td>1</td>
</tr>
<tr>
<td>TORY LANEZ</td>
<td>Republic</td>
<td>45</td>
<td>22</td>
</tr>
<tr>
<td>KELSEA BALLERINI</td>
<td>Republic</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>IGGY AZALEA</td>
<td>Republic</td>
<td>79</td>
<td>8</td>
</tr>
<tr>
<td>LAUREN DAIGLE</td>
<td>Republic</td>
<td>15</td>
<td>49</td>
</tr>
<tr>
<td>LEE BRICE</td>
<td>Republic</td>
<td>19</td>
<td>8</td>
</tr>
</tbody>
</table>

Data for week of 04.30.2016
Imagine driving the backroads on a dark night when you get lucky and find the greatest regional radio station you've ever heard. That's roughly the feeling of Peter Wolf's latest.

— The Boston Herald

...hitting right in the sweet spot where Nashville meets the Bronx.

— Rolling Stone

La Sociedad de Autores y Compositores de México, felicita al maestro Juan Gabriel por este tan merecido reconocimiento Billboard Spirit of Hope Award, que reconoce su talento y trascendencia a nivel mundial.

Juan Gabriel
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>CERTIFICATION</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>YEAR</th>
<th>PEAK</th>
<th>HITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Lumineers</td>
<td>5</td>
<td>We Don't Belong Here</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Deftones</td>
<td>5</td>
<td>Gore</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chris Stapleton</td>
<td>3</td>
<td>Traveller</td>
<td>1</td>
<td>31</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kanye West</td>
<td>5</td>
<td>Life Of Pablo</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Rihanna</td>
<td>6</td>
<td>Anti</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>6</td>
<td>Purpose</td>
<td>22</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Twenty One Pilots</td>
<td>7</td>
<td>Blurry Face</td>
<td>2</td>
<td>48</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Zayn</td>
<td>7</td>
<td>Mind of Mine</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Adele</td>
<td>8</td>
<td>25</td>
<td>21</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Lukas Graham</td>
<td>8</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kevin Gates</td>
<td>8</td>
<td>Issa</td>
<td>22</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bryson Tiller</td>
<td>10</td>
<td>Trap Soul</td>
<td>5</td>
<td>29</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>G-Eazy</td>
<td>10</td>
<td>When It's Dark Out</td>
<td>5</td>
<td>19</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>The Weekend</td>
<td>10</td>
<td>Beauty Behind the Madness</td>
<td>1</td>
<td>33</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Original Belmont Cast</td>
<td>12</td>
<td>Memphis</td>
<td>12</td>
<td>29</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Joey Bada$$</td>
<td>12</td>
<td>My House (EP)</td>
<td>4</td>
<td>9</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Panic! At the Disco</td>
<td>12</td>
<td>Death of a Bachelor</td>
<td>13</td>
<td>13</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Zane Wylde</td>
<td>12</td>
<td>Book of Shadows II</td>
<td>18</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bun B</td>
<td>12</td>
<td>Dimepiece</td>
<td>19</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>12</td>
<td>1989</td>
<td>1</td>
<td>17</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Drake &amp; Future</td>
<td>12</td>
<td>What a Time to Be Alive</td>
<td>30</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Fetty Wap</td>
<td>12</td>
<td>Fetty Wap</td>
<td>29</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Disturbed</td>
<td>12</td>
<td>Immortalized</td>
<td>34</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td>12</td>
<td>Tangled Up</td>
<td>29</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Future</td>
<td>12</td>
<td>Evol</td>
<td>30</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Mumford &amp; Sons</td>
<td>12</td>
<td>Babel</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Halsey</td>
<td>12</td>
<td>Badlands</td>
<td>3</td>
<td>13</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Flosstradamus</td>
<td>12</td>
<td>My House (EP)</td>
<td>14</td>
<td>14</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Future</td>
<td>12</td>
<td>DS2</td>
<td>19</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Carrie Underwood</td>
<td>12</td>
<td>Storyteller</td>
<td>25</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Mike Posner</td>
<td>12</td>
<td>The Truth (EP)</td>
<td>32</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Twenty One Pilots</td>
<td>12</td>
<td>Vessel</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>J. Cole</td>
<td>12</td>
<td>2014 Forest Hills Drive</td>
<td>71</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Sia</td>
<td>12</td>
<td>This Is Acting</td>
<td>11</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Melanie Martinez</td>
<td>12</td>
<td>Cry Baby</td>
<td>35</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>12</td>
<td>Kill the Lights</td>
<td>36</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Drake</td>
<td>12</td>
<td>If You're Reading This It's Too Late</td>
<td>62</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Jordan Smith</td>
<td>12</td>
<td>Something Beautiful</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>James Bay</td>
<td>12</td>
<td>Chaos and the Calm</td>
<td>36</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Selena Gomez</td>
<td>12</td>
<td>Revival</td>
<td>27</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Charlie Puth</td>
<td>12</td>
<td>Nine Track Mind</td>
<td>11</td>
<td>6</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Jem</td>
<td>12</td>
<td>Late Nights: The Album</td>
<td>42</td>
<td>19</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Twenty One Pilots</td>
<td>12</td>
<td>Untitled Unmastered</td>
<td>21</td>
<td>87</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kendrick Lamar</td>
<td>12</td>
<td>untitled unmastered.</td>
<td>6</td>
<td>6</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Once</td>
<td>12</td>
<td>Swim (EP)</td>
<td>18</td>
<td>16</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>12</td>
<td>Damn Country Music</td>
<td>5</td>
<td>19</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>12</td>
<td>Immeasurable</td>
<td>7</td>
<td>30</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Meghan Trainor</td>
<td>12</td>
<td>Title</td>
<td>66</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Skizzy Mars</td>
<td>12</td>
<td>Alone Together</td>
<td>50</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Streams Keep Powering Pablo

After The Life of Pablo by Kanye West (above) bowed in at No. 1 on the Billboard 200 dated April 23, the set dips to No. 4 in its second week, with 47,000 equivalent album units earned in the week ending April 14 (down 50 percent), according to Nielsen Music. The album launched at No. 1 largely off the strength of its streaming activity, as 70 percent of its first-week units (46,000 of 65,000) were driven by streaming equivalent units. The remaining 28,000 were pure album sales. 

On the new Billboard 200, while the album descends with a not-top-shabby 50 percent overall decline in units, its sales surge dramatically by 95 percent, to slightly more than 1,000 sold.

So, what happened? Much of Pablo’s first-week album sales were driven by sales of the set in conjunction with tickets sold to West’s yeastly Season 3 fashion show at Madison Square Garden in New York on Feb. 11 and its concurrent live-stream movie theater event—those albums—think of them as preorders—were fulfilled for buyers in the week ending April 2, so it’s natural for the album to take a tumble after such a unique offer boosted its debut week.

Further, with Pablo commercially available only on West’s official website and Tidal, there is a limited retail reach for the set. Plus, most consumers seem to be opting to stream the album on streaming services. 97 percent of its equivalent album units were earned in the week ending April 14 came from streams.

———

Keith Caulfield
LATIN SONGWRITERS HALL OF FAME
4TH ANNUAL INDUCTION GALA

Thursday, October 13th, 2016
The Fillmore Miami Beach Jackie Gleason Theater

General Admission • fillmoremb.com
VIP Dinner Table Tickets • Betsy Pérez, Betsy@latinsonghall.org • 305.794.4020

LATINSONGHALL.ORG
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Week</th>
<th>Rank</th>
<th>Week</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esha</td>
<td>This Is Not A Test</td>
<td>4</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Big Sean</td>
<td>Dark Sky Paradise</td>
<td>1</td>
<td>60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall Out Boy</td>
<td>American Beauty / American Psycho</td>
<td>1</td>
<td>65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parquet Courts</td>
<td>Human Performance</td>
<td>118</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joel Osteen</td>
<td>Blues Of Desperation</td>
<td>13</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nine</td>
<td>Journey's Greatest Hits</td>
<td>8</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Bowie</td>
<td>Best Of Bowie</td>
<td>37</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eminem</td>
<td>Curtain Call: The Hits</td>
<td>67</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>Greatest Hits So Far...</td>
<td>1</td>
<td>70</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nirvana</td>
<td>Nevermind</td>
<td>1</td>
<td>317</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Demi Lovato</td>
<td>Confident</td>
<td>2</td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Niigun</td>
<td>Self-Titled</td>
<td>17</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brett Eldredge</td>
<td>Illinois</td>
<td>3</td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rae Sremmurd</td>
<td>StreetLife</td>
<td>5</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daya</td>
<td>Rise (EP)</td>
<td>67</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Johnny Cash</td>
<td>The Legend Of Johnny Cash</td>
<td>5</td>
<td>225</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Logic</td>
<td>The Incredible True Story</td>
<td>3</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maroon 5</td>
<td>V</td>
<td>1</td>
<td>85</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyoncé</td>
<td>I Am...Sasha Fierce</td>
<td>1</td>
<td>108</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cheap Trick</td>
<td>Bang Zoom Crazy-Hefto's In Love (EP)</td>
<td>31</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>Crash My Party</td>
<td>1</td>
<td>147</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Florida Georgia Line</td>
<td>Here's To The Good Times</td>
<td>4</td>
<td>172</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Star Wars: The Force Awakens</td>
<td>5</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lana Del Rey</td>
<td>Born To Die</td>
<td>2</td>
<td>220</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guns N' Roses</td>
<td>Appetite For Destruction</td>
<td>1</td>
<td>165</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maren Morris</td>
<td>Maren Morris (EP)</td>
<td>96</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Travis Scott</td>
<td>Rodeo</td>
<td>3</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Weeknd</td>
<td>Trilogy</td>
<td>4</td>
<td>111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kacey Musgraves</td>
<td>My Beautiful Dark Twisted Fantasy</td>
<td>1</td>
<td>59</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Wolf</td>
<td>A Cure For Loneliness</td>
<td>3</td>
<td>144</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Duffy &amp; Dyin'</td>
<td>1</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merle Haggard</td>
<td>The Essential Merle Haggard: The Epic Years</td>
<td>139</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merle Haggard</td>
<td>40 Greatest Hits, Vol. 1</td>
<td>88</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ASAP Rocky</td>
<td>A Long Story</td>
<td>4</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lee Brice</td>
<td>I Don't Dance</td>
<td>5</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tori Kelly</td>
<td>Unbreakable Smile</td>
<td>2</td>
<td>34</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The top-selling American Idol finalists — Kelly Clarkson and Carrie Underwood — gain on the Billboard 200 following their performances on the show's finale (April 7). Clarkson, with U.S. album sales of 14 million (according to Nielsen Music), rises 130-76 with Greatest Hits: Chapter One (8,000 units; up 41 percent) and 117-79 with Piece by Piece (7,000; up 21 percent). Underwood (16 million albums sold) steps 95-83 with Greatest Hits: Decade #1 (3,000; up 27 percent).

40
JAMES BAY
Chaos and the Calm
The album returns to the top 40 (12,000 units; up 12 percent) for a fourth nonconsecutive week in the region, as its single "It's Gonna Rain" continues to gain on the Mainstream Top 40 airplay chart (No. 22 with a bullet).

WILLIE NELSON/ MERLE HAGGARD
Django andango and Alasita
The late Merle Haggard (who died April 6) has four titles on the Billboard 200, including this returning 2015 album with Willie Nelson. Django debuted and peaked at No. 7 — Haggard's highest charting set ever.
W HOTELS AND BILLBOARD ANNOUNCE THE LAUNCH OF "NEXT UP," AN EMERGING ARTIST SHOWCASE SERIES FEATURING NEW ARTISTS AND NEW MUSIC.

FOUR W HOTELS. FOUR CITIES. FOUR ARTISTS.

FOLLOW ALONG WITH NEXT UP
WHOTELS.COM/THEANGLE
BILLBOARD.COM/NEXTUP
#WMUSIC
Bieber’s Purpose Success Continues

First, Justin Bieber earned his first No. 1 on the Billboard Hot 100 with his Purpose single “What Do You Mean?” Then, for good measure, the set produced two more No. 1s: “Sorry” and “Love Yourself.”

Now, Bieber can celebrate that Purpose has sold 1.67 million copies in its first week ending April 14, according to Nielsen Music, making the set the top seller of the week. Purpose’s success has outsold Guns N’ Roses’ album, which shifted slightly more than 1 million copies.

Purpose’s solid success also continues on the Billboard 200, as it rises 6-8 in its 22nd straight week in the top 10.

Elsewhere on the Billboard 200, one-time tourmates Metallica and Guns N’ Roses climb with a pair of classic rock albums. Metallica’s self-titled release jumps 90-80 (72,000 units; up 40 percent) and Appetite for Destruction (199-139 with 5,000 units; up 25 percent).

On Top Catalog Albums, Metallica’s self-titled set and GNR’s Greatest Hits rise 3-1 and 5-2, respectively, marking the first time the bands have shared the top two slots on the sales-based list. Metallica sold 6,000 copies for the week (up 6 percent) while Greatest Hits moved 5,000 (up 14 percent).

The bands toured together in 1992. They played stadium shows between July and October of that year and earned $30 million, according to Billboard Boxscore.

—Keith Caulfield

```
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metallica</td>
<td>Metallica</td>
<td>1</td>
<td>17,000</td>
</tr>
<tr>
<td>Guns N' Roses</td>
<td>Greatest Hits</td>
<td>2</td>
<td>9,000</td>
</tr>
<tr>
<td>Guns N' Roses</td>
<td>Appetite for Destruction</td>
<td>3</td>
<td>7,000</td>
</tr>
</tbody>
</table>
```

Music legend Ronnie Spector makes her album chart debut at English Heart starts at No. 6 on Heatseekers Albums (2,000 copies sold in the week ending April 14, according to Nielsen Music). It’s the former leader of The Ronettes’ first solo release in nearly 10 years. Her previous solo set was 2006’s Last of the Rockaways.

The Ronetttes reached the Billboard 200 entry with their lone studio album, Presenting the Fabulous Ronettes Featuring Veronica, which peaked at No. 95 on Jan. 23, 1966. (Veronica Bennett is Spector’s birth name.) The Ronetttes also claimed eight entries on the Billboard Hot 100, including the iconic No. 2 hit “Be My Baby.”

Meanwhile, up at No. 1 on Heatseekers Albums, rock band Drift claims its second leader as Drift enters the top slot with 3,000 copies sold in the week ending April 14, according to Nielsen Music.

That also is the best sales week for the group, which previously led the list with its debut-and full-length studio effort. August, in 2013. The new set is the band’s first with singer J.T. Casey, who officially joined Drift in February. Casey previously was the lead singer of rock band Texas in July, and, with that group, reached a No. 8 peak on Hard Rock Albums with 2014’s Broadcast.
INSPIRED BY THE HOLLYWOOD REPORTER’S GROUNDBREAKING STORY “THE LAST SURVIVORS”

The American Society for Yad Vashem & The Jewish Life Foundation present

SALUTE TO HOLLYWOOD:
A BENEFIT GALA IN SUPPORT OF YAD VASHEM

LEGACY AWARD
BRANKO LUSTIG
Oscar winning producer of Schindler’s List

LEGACY AWARD
MEYER GOTTLIBE
Former President of Samuel Goldwyn Films

VANGUARD AWARD
THE HOLLYWOOD REPORTER
JANICE MIN
Co-President Entertainment Group

LYNNE SEGALL
EVP/Group Publisher

6 PM • MONDAY, JUNE 6, 2016
BEVERLY WILSHIRE HOTEL

Edward and Elissa Czuker, Gala Chairs

TICKETS, JOURNAL ADS and ADDITIONAL INFORMATION at yadvashemusa.org
or contact Michelle Sinnreich at msinnreich@yadvashemusa.org
Little Mix Gets First No. 1 On Top Tracks

Little Mix (below) claims its first No. 1 on Billboard Hot 100 with "Black Magic" re-entering at the summit after the girl group unveiled a new version of the tune, featuring Sean Paul, on April 15. The single marks Little Mix's fourth top 10 from its November 2015 album, Get Weird, following "Black Magic" (No. 16), "Love Me Like You" (No. 4) and "Touch My Love Song" (No. 7). The re-edited "Black Magic" raked 122,000 Twitter mentions for the group in the week ending April 17, according to Next Big Sound, a gain of 118 percent.

Meanwhile, Halsey also joins the top 10 with the No. 7 debut of "Castle," stemming from a revamped version of the song for the film The Huntsman: Winter's War. "Castle" first appeared on Halsey's Badlands album, though the film rendition shortens the track and incorporates dialogue from Charlize Theron, one of the film's stars. The singer also placed a music video for the new cut on her YouTube channel, and the clip has clocked more than 22 million global views through April 18. For its April 13 premiere, "Castle" appears on the Winter's War original soundtrack album, which arrived April 15. A film soundtrack also helps Pink, who scores a No. 13 debut for "Just Like Fire," from the soundtrack to the forthcoming Disney film Alice Through the Looking Glass. The pop star co-wrote the track with Max Martin, Shellback and Oscar Hammer, and released it on April 15. Looking Glass, whose stars include Johnny Depp, Anne Hathaway and the late Alan Rickman, opened in U.S. theaters on May 27.

—Trevor Anderson
Global Music Awards Introduces Gold Medal Winner
Gabriel Palatchi pianist/composer
Argentina
www.gabrielpalatchi.com

The next entry deadline for Global Music Awards is June 03, 2016
www.globalmusicawards.com

Hot Discussion Topics
Presentations, Panels, Forums, Summits, Workgroup Meetings ...
- consumer and market data
- social media monetization
- brand partnerships
- vinyl merchandising
- music metadata
- hi-res audio
- synch licensing and streaming promotions
- modern music publishing
- direct-to-fan engagement
- copyright
AND SO MUCH MORE!!

1000+ Colleagues
music retailers and services; wholesalers; major and indie labels; distributors; Internet radio services; aggregators; mobile services; data providers; IT companies; startups; artists; songwriters; publishers; managers; educators; students; law firms; and more.

Countless Opportunities
- 95% of attendees say the event is worth the investment of time and money.
- 90+% of attendees say they found new business and made valuable contacts.

Can You Afford To Miss Out?

Plus, special guests including:
- Cheap Trick
- Halsey
- Sam Hunt
- Love Junkies
- The Monkees
- John Pardi
- Mary Wilson
AND MORE!!

Register TODAY at musicbiz2016.com!!

Global
Music Awards
Introduces
Gold Medal Winner
Gabriel Palatchi
pianist/composer
Argentina
www.gabrielpalatchi.com

The next entry deadline for Global Music Awards is June 03, 2016
www.globalmusicawards.com

Hot Discussion Topics
Presentations, Panels, Forums, Summits, Workgroup Meetings ...
- consumer and market data
- social media monetization
- brand partnerships
- vinyl merchandising
- music metadata
- hi-res audio
- synch licensing and streaming promotions
- modern music publishing
- direct-to-fan engagement
- copyright
AND SO MUCH MORE!!

1000+ Colleagues
music retailers and services; wholesalers; major and indie labels; distributors; Internet radio services; aggregators; mobile services; data providers; IT companies; startups; artists; songwriters; publishers; managers; educators; students; law firms; and more.

Countless Opportunities
- 95% of attendees say the event is worth the investment of time and money.
- 90+% of attendees say they found new business and made valuable contacts.

Can You Afford To Miss Out?

Plus, special guests including:
- Cheap Trick
- Halsey
- Sam Hunt
- Love Junkies
- The Monkees
- John Pardi
- Mary Wilson
AND MORE!!

Register TODAY at musicbiz2016.com!!

Global
Music Awards
Introduces
Gold Medal Winner
Gabriel Palatchi
pianist/composer
Argentina
www.gabrielpalatchi.com

The next entry deadline for Global Music Awards is June 03, 2016
www.globalmusicawards.com

Hot Discussion Topics
Presentations, Panels, Forums, Summits, Workgroup Meetings ...
- consumer and market data
- social media monetization
- brand partnerships
- vinyl merchandising
- music metadata
- hi-res audio
- synch licensing and streaming promotions
- modern music publishing
- direct-to-fan engagement
- copyright
AND SO MUCH MORE!!

1000+ Colleagues
music retailers and services; wholesalers; major and indie labels; distributors; Internet radio services; aggregators; mobile services; data providers; IT companies; startups; artists; songwriters; publishers; managers; educators; students; law firms; and more.

Countless Opportunities
- 95% of attendees say the event is worth the investment of time and money.
- 90+% of attendees say they found new business and made valuable contacts.

Can You Afford To Miss Out?

Plus, special guests including:
- Cheap Trick
- Halsey
- Sam Hunt
- Love Junkies
- The Monkees
- John Pardi
- Mary Wilson
AND MORE!!

Register TODAY at musicbiz2016.com!!
<table>
<thead>
<tr>
<th>SOCIAL 50™</th>
<th>Pop/Rhythm/Adult</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>#2</strong></td>
</tr>
<tr>
<td><strong>Justin Bieber</strong></td>
<td><strong>Taylor Swift</strong></td>
</tr>
<tr>
<td><strong>#6</strong></td>
<td><strong>#7</strong></td>
</tr>
<tr>
<td><strong>S 5 SECONDS OF SUMMER</strong></td>
<td><strong>Rihanna</strong></td>
</tr>
<tr>
<td><strong>#12</strong></td>
<td><strong>#13</strong></td>
</tr>
<tr>
<td><strong>Chris Brown</strong></td>
<td><strong>Little Mix</strong></td>
</tr>
<tr>
<td><strong>#18</strong></td>
<td><strong>#19</strong></td>
</tr>
<tr>
<td><strong>Jacob Whitesides</strong></td>
<td><strong>Travis</strong></td>
</tr>
<tr>
<td><strong>#24</strong></td>
<td><strong>#25</strong></td>
</tr>
<tr>
<td><strong>LUCY HALE</strong></td>
<td><strong>Coldplay</strong></td>
</tr>
<tr>
<td><strong>#30</strong></td>
<td><strong>#31</strong></td>
</tr>
<tr>
<td><strong>Fifth Harmony</strong></td>
<td><strong>Jennifer Lopez</strong></td>
</tr>
<tr>
<td><strong>#36</strong></td>
<td><strong>#37</strong></td>
</tr>
<tr>
<td><strong>Avery Wilson</strong></td>
<td><strong>Jack &amp; Jack</strong></td>
</tr>
<tr>
<td><strong>#42</strong></td>
<td><strong>#43</strong></td>
</tr>
<tr>
<td><strong>Lindsey Stirling</strong></td>
<td><strong>Halsey</strong></td>
</tr>
<tr>
<td><strong>#48</strong></td>
<td><strong>#49</strong></td>
</tr>
<tr>
<td><strong>Charlie Puth</strong></td>
<td><strong>The Weekend</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MAINSTREAM TOP 40™</th>
<th>Pop/Rhythm/Adult</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>#2</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#7</strong></td>
<td><strong>#8</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#13</strong></td>
<td><strong>#14</strong></td>
</tr>
<tr>
<td><strong>IF IT AIN’T LOVE</strong></td>
<td><strong>MAKE THE NIGHT Mine</strong></td>
</tr>
<tr>
<td><strong>#19</strong></td>
<td><strong>#20</strong></td>
</tr>
<tr>
<td><strong>YOU</strong></td>
<td><strong>I’LL JUST BE ME</strong></td>
</tr>
<tr>
<td><strong>#25</strong></td>
<td><strong>#26</strong></td>
</tr>
<tr>
<td><strong>YOU</strong></td>
<td><strong>I’LL JUST BE ME</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RHYTHMIC™</th>
<th>Pop/Rhythm/Adult</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>#2</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#7</strong></td>
<td><strong>#8</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#13</strong></td>
<td><strong>#14</strong></td>
</tr>
<tr>
<td><strong>IF IT AIN’T LOVE</strong></td>
<td><strong>MAKE THE NIGHT Mine</strong></td>
</tr>
<tr>
<td><strong>#19</strong></td>
<td><strong>#20</strong></td>
</tr>
<tr>
<td><strong>YOU</strong></td>
<td><strong>I’LL JUST BE ME</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADULT CONTEMPORARY™</th>
<th>Pop/Rhythm/Adult</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>#2</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#7</strong></td>
<td><strong>#8</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#13</strong></td>
<td><strong>#14</strong></td>
</tr>
<tr>
<td><strong>IF IT AIN’T LOVE</strong></td>
<td><strong>MAKE THE NIGHT Mine</strong></td>
</tr>
<tr>
<td><strong>#19</strong></td>
<td><strong>#20</strong></td>
</tr>
<tr>
<td><strong>YOU</strong></td>
<td><strong>I’LL JUST BE ME</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADULT TOP 40™</th>
<th>Pop/Rhythm/Adult</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>#2</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#7</strong></td>
<td><strong>#8</strong></td>
</tr>
<tr>
<td><strong>ME, MYSELF &amp; I</strong></td>
<td><strong>G-Eazy &amp; Bebe Rexha</strong></td>
</tr>
<tr>
<td><strong>#13</strong></td>
<td><strong>#14</strong></td>
</tr>
<tr>
<td><strong>IF IT AIN’T LOVE</strong></td>
<td><strong>MAKE THE NIGHT Mine</strong></td>
</tr>
</tbody>
</table>

April 30, 2016
**April 30, 2016**

**Country**

**HOT COUNTRY SONGS™**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Week Ending</th>
<th>Week</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>SOMEBODY TO CALL MY LOVER</strong></td>
<td>Cam</td>
<td>RCA Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><strong>CITY ON FIRE</strong></td>
<td>Thomas Rhett</td>
<td>Sony Music / MTSN</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td><strong>HEARTLAND</strong></td>
<td>Dierks Bentley</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td><strong>HEARTBEAT</strong></td>
<td>Kacey Musgraves</td>
<td>BBR</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td><strong>COUNTRY ROAD TAKE ME HOME</strong></td>
<td>Eric Church</td>
<td>EMI Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td><strong>IT'S LIKE A PARTY</strong></td>
<td>Thomas Rhett</td>
<td>Sony Music / MTSN</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td><strong>THANK GOD IT'S FRI</strong></td>
<td>Jamie Foxx feat. Chris Brown</td>
<td>Epic</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td><strong>TIME OF MY LIFE</strong></td>
<td>Tim McGraw</td>
<td>EMI Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td><strong>THAT DON'T SOUND LIKE YOU</strong></td>
<td>Hunter Hayes</td>
<td>producer unknown</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td><strong>SOMETHING TO BE HONEST ABOUT</strong></td>
<td>Tim McGraw</td>
<td>EMI Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td><strong>LITTLE BIT OF YOU</strong></td>
<td>Blake Shelton</td>
<td>Warner Bros. Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td><strong>STAY</strong></td>
<td>Sam Hunt</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td><strong>BAD LUCK</strong></td>
<td>Luke Bryan</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td><strong>HAPPY</strong></td>
<td>George Strait</td>
<td>MCA Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td><strong>BE A LADY</strong></td>
<td>Faith Hill</td>
<td>MCA Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td><strong>IT'S NOT THE BUTTERCUPS ANYMORE</strong></td>
<td>Cole Swindell</td>
<td>Warner Bros. Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td><strong>IT'S NOT THE END OF THE WORLD</strong></td>
<td>Carly Pearce</td>
<td>虾</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td><strong>THAT DON'T LOOK LIKE YOU</strong></td>
<td>Carly Pearce</td>
<td>虾</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td><strong>HEARTSHAPED FROG</strong></td>
<td>Kelsea Ballerini</td>
<td>Warner Bros. Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td><strong>THAT DON'T LOOK LIKE YOU</strong></td>
<td>Carly Pearce</td>
<td>虾</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOP COUNTRY ALBUMS™**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Week Ending</th>
<th>Week</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>HERE AND NOW</strong></td>
<td>Dierks Bentley</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><strong>This Is Country Music</strong></td>
<td>Tim McGraw</td>
<td>EMI Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td><strong>HERE AND NOW</strong></td>
<td>Dierks Bentley</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td><strong>HERE AND NOW</strong></td>
<td>Dierks Bentley</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td><strong>HERE AND NOW</strong></td>
<td>Dierks Bentley</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

**COUNTRY AIRPLAY™**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Week Ending</th>
<th>Week</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>SOMEBODY TO CALL MY LOVER</strong></td>
<td>Cam</td>
<td>RCA Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><strong>CITY ON FIRE</strong></td>
<td>Thomas Rhett</td>
<td>Sony Music / MTSN</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td><strong>HEARTLAND</strong></td>
<td>Dierks Bentley</td>
<td>Capitol Records</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td><strong>HEARTBEAT</strong></td>
<td>Kacey Musgraves</td>
<td>BBR</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td><strong>COUNTRY ROAD TAKE ME HOME</strong></td>
<td>Eric Church</td>
<td>EMI Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td><strong>IT'S LIKE A PARTY</strong></td>
<td>Thomas Rhett</td>
<td>Sony Music / MTSN</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td><strong>THANK GOD IT'S FRI</strong></td>
<td>Jamie Foxx feat. Chris Brown</td>
<td>Epic</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td><strong>TIME OF MY LIFE</strong></td>
<td>Tim McGraw</td>
<td>EMI Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td><strong>THAT DON'T SOUND LIKE YOU</strong></td>
<td>Hunter Hayes</td>
<td>producer unknown</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td><strong>SOMETHING TO BE HONEST ABOUT</strong></td>
<td>Tim McGraw</td>
<td>EMI Nashville</td>
<td>8/8/16</td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

**NEW**

- **SOMEBODY TO CALL MY LOVER** - Cam
- **CITY ON FIRE** - Thomas Rhett
- **HEARTLAND** - Dierks Bentley
- **HEARTBEAT** - Kacey Musgraves
- **COUNTRY ROAD TAKE ME HOME** - Eric Church
- **IT'S LIKE A PARTY** - Thomas Rhett
- **THANK GOD IT'S FRI** - Jamie Foxx feat. Chris Brown
- **TIME OF MY LIFE** - Tim McGraw
- **THAT DON'T SOUND LIKE YOU** - Hunter Hayes
Deftones, Volbeat Debuts

Deftones (above) earn their first No. 1 on Billboard's Hot Rock Albums chart with Gore, their eighth studio album, which debuts with 68,000 sold, according to Nielsen Music. The band also scores at No. 2 on Top Rock Albums and Alternative Albums, equaling the alt-metal band's previous best rank on each chart. Top spot by 201's (Dampened Eyes) and the Billboard 200, where it's the art-rock band's highest-ranking title since its 2003 self-titled LP. Gore gains Deftones' best sales week in nearly a decade, since Saturday Night! Wrist began with 76,000 (Nov. 18, 2000).

Gore is Deftones' first album since the 2013 death of bassist Chi Cheng, who was involved in a car crash in 2008 and remained semi-conscious until his passing. As The Lumineers' Cleopatra launches at No. 1 on the Billboard 200, Top Rock Album, Alternative Albums and Folk Albums, the released single online to fans a week before the album's digital release.

The lead single, "My Body," which reached a new peak at No. 3 on the Hot Rock Digital Songs chart. With 11 tracks in all, led by the band's first single, "Blackstar," which also charted at No. 4. The album, which was released as a download, sold 6,000 first-week downloads, good for a No. 3 debut on Hot Rock Digital Songs. The least single from Sea/Change, "I Get Sleepy," is the latest single on the Mainstream Rock airplay chart.

Kevin Rutherford
Maxwell’s ‘Lake’ Splashes Onto R&B Songs

Maxwell (pl) returns with his first charting song in six years as a lead artist, with "Lake by the Ocean," which debuts at No. 16 on Hot R&B Songs. The track routes mostly based on sales, selling 12,000 downloads in the week ending April 14, according to Nielsen Music. Traction at radio also spurs a 198 jump on the Adult R&B chart in its second week (up 170 percent in spins), earning the Greatest Gainer tag and securing his 12th top 10 at the format.

Canadian rapper Belly marches 21 with "Might No.," featuring The Weeknd (up 6 percent in plays). While the MC has been a fixture of the Canada's hip-hop movement since 2008, the track is the first to chart stateside, marking his first airplay chart topper (while The Weeknd tallies his sixth Rhythm No. 1). Lastly, Desiigner's hit "Panda" shows no signs of slowing down as it climbs 31 to Rap Airplay (climbing to 30.2 million audience impressions, a 33 percent increase), giving the hip-hop artist his first airplay No. 1. The track concurrently spends a second straight week atop Hot Rap Songs, due in part to a 28.5 million downloads in its second week (up 67,000), causes a chart-topping 21' hike on the Rap Digital Songs chart.

--Anaya Mondalab
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hasta el amanecer</strong></td>
<td>Gerardo Ortiz</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td><strong>Ginza</strong></td>
<td>J Balvin</td>
<td>2</td>
<td>30</td>
</tr>
<tr>
<td><strong>Solamente en ti</strong></td>
<td>Banda El Recodo</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td><strong>Obsesionado</strong></td>
<td>Farruko</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td><strong>Encantadora</strong></td>
<td>Yandel</td>
<td>5</td>
<td>36</td>
</tr>
<tr>
<td><strong>SG Borro Cassette</strong></td>
<td>Maluma</td>
<td>6</td>
<td>39</td>
</tr>
<tr>
<td><strong>Traidora</strong></td>
<td>Gente de Zona Featuring Marc Anthony</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td><strong>Prestame a mi</strong></td>
<td>Manuel Carrasco</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>Ya Te Perdim</strong></td>
<td>La Amenazaba</td>
<td>9</td>
<td>24</td>
</tr>
<tr>
<td><strong>Por Que Terminamos</strong></td>
<td>Gerardo Ortiz</td>
<td>10</td>
<td>30</td>
</tr>
<tr>
<td><strong>Embrinagame</strong></td>
<td>Zion &amp; Lennox</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td><strong>Brunch de Oro</strong></td>
<td>La Trakalosa de Monterrey</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td><strong>Del Negocio</strong></td>
<td>Los Plebes del Rancho de Ariel Camacho</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td><strong>Tomen Nota</strong></td>
<td>Adrian Favela featuring Los del Arroyo</td>
<td>14</td>
<td>18</td>
</tr>
<tr>
<td><strong>Andas en mi cabeza</strong></td>
<td>Chino &amp; Nacho Featuring Daddy Yankee</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td><strong>Desde esa noche</strong></td>
<td>Thalia Featuring Maluma</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td><strong>Culpai al Corazon</strong></td>
<td>Prince Royce</td>
<td>17</td>
<td>22</td>
</tr>
<tr>
<td><strong>Tan Fácil</strong></td>
<td>CNCO</td>
<td>18</td>
<td>30</td>
</tr>
<tr>
<td><strong>Laramies</strong></td>
<td>Adrian Favela and Los Plebes del Rancho de Ariel Camacho</td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td><strong>Como lo hacia yo</strong></td>
<td>Ken Y Nicky Jam</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td><strong>No es contigo</strong></td>
<td>Banda El Recodo</td>
<td>21</td>
<td>6</td>
</tr>
<tr>
<td><strong>Hasta que se quiebre el malenaon</strong></td>
<td>Jacob Forever</td>
<td>22</td>
<td>36</td>
</tr>
<tr>
<td><strong>So Sombra de Austin</strong></td>
<td>Arcangel &amp; Di-Lian</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td><strong>No lo nice bien</strong></td>
<td>Los Plebes del Rancho de Ariel Camacho</td>
<td>24</td>
<td>8</td>
</tr>
<tr>
<td><strong>Nadi como tu</strong></td>
<td>Banda Clave Nueva de Max Peraza</td>
<td>25</td>
<td>20</td>
</tr>
<tr>
<td><strong>El Perdedor</strong></td>
<td>Maluma</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td><strong>Quien esta pagando</strong></td>
<td>Los Plebes del Rancho de Ariel Camacho</td>
<td>27</td>
<td>14</td>
</tr>
<tr>
<td><strong>Ag Cacinches</strong></td>
<td>REGULO CARO</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td><strong>Me Empeno a Valer</strong></td>
<td>La Septima Banda</td>
<td>29</td>
<td>12</td>
</tr>
<tr>
<td><strong>Fusite Mia</strong></td>
<td>Gerardo Ortiz</td>
<td>30</td>
<td>4</td>
</tr>
<tr>
<td><strong>Una en mil millones</strong></td>
<td>Alex &amp; Fido</td>
<td>31</td>
<td>5</td>
</tr>
<tr>
<td><strong>No soy una de esas</strong></td>
<td>Jesse &amp; Joy Featuring Alejandro Sant Marioni</td>
<td>32</td>
<td>18</td>
</tr>
<tr>
<td><strong>Valle la pena</strong></td>
<td>Roberto Tapia</td>
<td>33</td>
<td>11</td>
</tr>
<tr>
<td><strong>Corazon Adelardo</strong></td>
<td>Welsh</td>
<td>34</td>
<td>10</td>
</tr>
<tr>
<td><strong>Espero con ansias</strong></td>
<td>Remy Valenzuela</td>
<td>35</td>
<td>2</td>
</tr>
<tr>
<td><strong>Solo yo</strong></td>
<td>Sofia Reyes &amp; Prince Royce</td>
<td>36</td>
<td>6</td>
</tr>
<tr>
<td><strong>En esta no</strong></td>
<td>Sin Bandera</td>
<td>37</td>
<td>12</td>
</tr>
<tr>
<td><strong>Baby</strong></td>
<td>Jencarlo Featuring Lenin</td>
<td>38</td>
<td>5</td>
</tr>
<tr>
<td><strong>La ventana</strong></td>
<td>El Million &amp; Feat. Rosario &amp; Los de la Nazza</td>
<td>39</td>
<td>4</td>
</tr>
<tr>
<td><strong>El error</strong></td>
<td>Reykon</td>
<td>40</td>
<td>19</td>
</tr>
<tr>
<td><strong>La llamada de mi ex</strong></td>
<td>Chiquito Team Ranchero</td>
<td>41</td>
<td>19</td>
</tr>
<tr>
<td><strong>Pero sin enamorarse</strong></td>
<td>Jesus Ojeda &amp; sus Partidarios</td>
<td>42</td>
<td>27</td>
</tr>
<tr>
<td><strong>Shallah</strong></td>
<td>Tito El Bambino</td>
<td>43</td>
<td>13</td>
</tr>
<tr>
<td><strong>Not a Crush</strong></td>
<td>Play N Slimz &amp; Daddy Yankee</td>
<td>44</td>
<td>4</td>
</tr>
<tr>
<td><strong>Yo la superfie</strong></td>
<td>Los Plebes del Rancho de Ariel Camacho</td>
<td>45</td>
<td>42</td>
</tr>
<tr>
<td><strong>Yo quisiera entrar</strong></td>
<td>Ariel Camacho &amp; Los Plebes del Rancho de Ariel Camacho</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td><strong>Amante el Hermoso</strong></td>
<td>Los Huracanes del Norte</td>
<td>47</td>
<td>10</td>
</tr>
<tr>
<td><strong>El mentado</strong></td>
<td>Los Plebes del Rancho de Ariel Camacho</td>
<td>48</td>
<td>42</td>
</tr>
<tr>
<td><strong>Rumbo a maza</strong></td>
<td>Los Titanes de Durango</td>
<td>49</td>
<td>4</td>
</tr>
<tr>
<td><strong>Tu ausencia</strong></td>
<td>Intocable</td>
<td>50</td>
<td>4</td>
</tr>
</tbody>
</table>

### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Juani Gabriel</strong></td>
<td>Los Duro</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td><strong>Obesinado</strong></td>
<td>Farruko</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td><strong>Trakalosa</strong></td>
<td>Maluma</td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td><strong>Hasta el amanecer</strong></td>
<td>Gerardo Ortiz</td>
<td>4</td>
<td>36</td>
</tr>
<tr>
<td><strong>Embrinagame</strong></td>
<td>Zion &amp; Lennox</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td><strong>روح الشام</strong></td>
<td>Rihan</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td><strong>El mejor de...</strong></td>
<td>Omar Montes</td>
<td>7</td>
<td>30</td>
</tr>
<tr>
<td><strong>El corazon de mi amor</strong></td>
<td>Thalia</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td><strong>Laura</strong></td>
<td>Laura</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td><strong>Los angeles</strong></td>
<td>Los Angeles</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td><strong>Selena</strong></td>
<td>Lo Mejor</td>
<td>11</td>
<td>55</td>
</tr>
<tr>
<td><strong>Yamandú</strong></td>
<td>Yamandú</td>
<td>12</td>
<td>55</td>
</tr>
<tr>
<td><strong>El pelo de mi ex</strong></td>
<td>Chiquito Team Ranchero</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td><strong>Ronco</strong></td>
<td>Ronco</td>
<td>14</td>
<td>55</td>
</tr>
<tr>
<td><strong>Los truhanes</strong></td>
<td>Los truhanes</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td><strong>El regalo</strong></td>
<td>El regalo</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td><strong>El regalo de...</strong></td>
<td>El regalo</td>
<td>17</td>
<td>15</td>
</tr>
<tr>
<td><strong>El dictador</strong></td>
<td>El dictador</td>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td><strong>El dictador de...</strong></td>
<td>El dictador</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td><strong>El dictador de...</strong></td>
<td>El dictador</td>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td><strong>El dictador de...</strong></td>
<td>El dictador</td>
<td>21</td>
<td>15</td>
</tr>
</tbody>
</table>

### TROPICAL AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tale de amor</strong></td>
<td>Sita &amp; Wu</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td><strong>En mi casa</strong></td>
<td>Yosimar &amp; Yosimar</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td><strong>No te entiendes</strong></td>
<td>J Balvin</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td><strong>Me entiendo</strong></td>
<td>J Balvin</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td><strong>Yo te amo</strong></td>
<td>J Balvin</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td><strong>Esta es mi canción de amor</strong></td>
<td>J Balvin</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td><strong>Quiero que me entiendas</strong></td>
<td>J Balvin</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td><strong>No te entiendes</strong></td>
<td>J Balvin</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td><strong>Esta es mi canción de amor</strong></td>
<td>J Balvin</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td><strong>Yo te amo</strong></td>
<td>J Balvin</td>
<td>10</td>
<td>8</td>
</tr>
</tbody>
</table>

---

*Alvarez's Amigos Debuts At No. 1:
Regional Mexican act Julion Alvarez y Su Norteño Band (above) earns its third No. 1 on Top Latin Albums as the collective covers 'Mis Idolos, Hay Mis Amigos!' with 4,000 copies in the week ending April 14, according to Nielsen Music. The tribute to the non-genre game includes 17 covers of familiar hits with collaborations by prestigious Mexican singers Pancho Barraza, Julio Preciado and José Angel “El Coyote” Ledesma, as well as three original songs. The group’s last No. 1 was a year ago (April 11, 2015), when El Aferro debuts at the top of the list. Prior, Tú Amigo Nadia Max boxed at No. 1 in 2013, where it spent a week. Meanwhile, the Tropical Airplay chart greet a new No. 1 as Los de la Nazza’s *“El Mundo de Abarca”* (featuring Justin Quiles) steps 2 to its 11th charting week, despite a 8 percent decrease in plays at the format. Los de la Nazza, a collective comprised of Puerto Rican reggaeton producers Musicólogo and Menes, scored its first Billboard chart topper. The chart also dips 4 to its new peak on Latin Rhythm Airplay.*
### Hot Christian Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Trust In You</td>
<td>Lauren Daigle</td>
<td>Word Records</td>
<td>3</td>
<td>35</td>
</tr>
<tr>
<td>2</td>
<td>Tell Your Heart To Beat Again</td>
<td>Danny Gokey</td>
<td>David Arch</td>
<td>19</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Good Good Father</td>
<td>Chris Tomlin</td>
<td>Provident Sound</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Oceans (Where Feet May Fail)</td>
<td>Hillsong UNITED</td>
<td>EMI Christian Music</td>
<td>135</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>It's Not Over Yet</td>
<td>for KING &amp; COUNTRY</td>
<td>Sparrow Records</td>
<td>29</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Just Be Held</td>
<td>Hillsong UNITED</td>
<td>EMI Christian Music</td>
<td>42</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>The River</td>
<td>Joss &amp; The family</td>
<td>Provident Sound</td>
<td>33</td>
<td>22</td>
</tr>
<tr>
<td>8</td>
<td>Breath</td>
<td>Jonny Diaz</td>
<td>Integrity Music</td>
<td>22</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>You Are Loved</td>
<td>Stars Go Dim</td>
<td>Sparrow Records</td>
<td>36</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>God Is On The Move</td>
<td>Twenty Feet Down</td>
<td>Sparrow Records</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>If We're Honest</td>
<td>Francesca Battistelli</td>
<td>Fervently Music</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Move (Keep Walking)</td>
<td>TobyMac</td>
<td>Provident Sound</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Everything Comes Alive</td>
<td>We Are Messengers</td>
<td>Provident Sound</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Diamonds</td>
<td>Hawk Nelson</td>
<td>Sparrow Records</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Stand In The Light</td>
<td>Jordan Smith</td>
<td>Sparrow Records</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>Alone</td>
<td>Holly Usinger</td>
<td>Sparrow Records</td>
<td>26</td>
<td>11</td>
</tr>
<tr>
<td>17</td>
<td>Savior's Shadow</td>
<td>Blake Shelton</td>
<td>EMI Christian Music</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>Christ In Me</td>
<td>Jeremy Camp</td>
<td>Provident Sound</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>I Just Wanna Know</td>
<td>NF</td>
<td>Sparrow Records</td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>Happiness</td>
<td>NEEDTOBREATHE</td>
<td>Sparrow Records</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>21</td>
<td>Priceless</td>
<td>for KING &amp; COUNTRY</td>
<td>Sparrow Records</td>
<td>3</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Ever Be</td>
<td>Aaron Shust</td>
<td>Tooth &amp; Nail</td>
<td>12</td>
<td>32</td>
</tr>
<tr>
<td>23</td>
<td>When I'm With You</td>
<td>Citizen Way</td>
<td>Sparrow Records</td>
<td>10</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>Remember</td>
<td>Paterson feat. Brett Young &amp; Melodie Malone</td>
<td>Sparrow Records</td>
<td>12</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>Call It Grace</td>
<td>Unspoken</td>
<td>Sparrow Records</td>
<td>26</td>
<td>25</td>
</tr>
</tbody>
</table>

### Top Christian Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Where Did We Go Wrong</td>
<td>Tasha Cobbs</td>
<td>EMI Christian Music</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>2</td>
<td>Arise &amp; Shine</td>
<td>Jonathan Nelson</td>
<td>Provident Sound</td>
<td>34</td>
<td>33</td>
</tr>
<tr>
<td>3</td>
<td>In Front Of Me</td>
<td>Franklin Graham</td>
<td>Provident Sound</td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>Worship Project</td>
<td>Anthony Brown &amp; the group</td>
<td>Sparrow Records</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>5</td>
<td>The Anthem</td>
<td>Todd Dulaney</td>
<td>Sparrow Records</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>6</td>
<td>In the Moment</td>
<td>Steven Curtis Chapman</td>
<td>Sparrow Records</td>
<td>3</td>
<td>33</td>
</tr>
</tbody>
</table>

### Hot Gospel Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wanna Be Happy</td>
<td>Kirk Franklin</td>
<td>Sparrow Records</td>
<td>33</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Worth</td>
<td>Anthony Brown &amp; group</td>
<td>Sparrow Records</td>
<td>54</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Intentional</td>
<td>Travis Greene</td>
<td>Sparrow Records</td>
<td>50</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Victory</td>
<td>Kirk Franklin</td>
<td>Sparrow Records</td>
<td>22</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Put A Pray On It</td>
<td>Tasha Cobbs feat. Kiera Sheard</td>
<td>Sparrow Records</td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>I'm Yours</td>
<td>Casey J</td>
<td>Sparrow Records</td>
<td>33</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>The Anthem</td>
<td>Todd Dulaney</td>
<td>Sparrow Records</td>
<td>30</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>I'm Good</td>
<td>Tim Bowness</td>
<td>Sparrow Records</td>
<td>42</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Live</td>
<td>Marya Sapp</td>
<td>Sparrow Records</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Yo'ou're Mighty</td>
<td>J.J. Hairston &amp; Youthful Praise</td>
<td>Sparrow Records</td>
<td>22</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Better</td>
<td>Hezekiah Walker</td>
<td>Sparrow Records</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Made A Way</td>
<td>Travis Greene</td>
<td>Sparrow Records</td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Be Like Jesus</td>
<td>Deitrick Haddon</td>
<td>Sparrow Records</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>I'll Be The One</td>
<td>Brit Nicole Bien</td>
<td>Sparrow Records</td>
<td>23</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>VDIA</td>
<td>Zaccaria Cortez</td>
<td>Sparrow Records</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Spirit Break Out</td>
<td>William McDowell feat. Trinity Anderson</td>
<td>Sparrow Records</td>
<td>13</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>One Way</td>
<td>Tamela Mann</td>
<td>Sparrow Records</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>Yo'ou're Bigger</td>
<td>Jekyl Carr</td>
<td>Sparrow Records</td>
<td>7</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>It's Alright, It's Ok</td>
<td>Shirley Caesar feat. Anthony Hamilton</td>
<td>Sparrow Records</td>
<td>9</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>Bless The Lord</td>
<td>Anthony &amp; group</td>
<td>Sparrow Records</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>You</td>
<td>Jermaine Dolly</td>
<td>Sparrow Records</td>
<td>10</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Thank You, Thank You Jesus</td>
<td>Alex Smith</td>
<td>Sparrow Records</td>
<td>8</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>It Will Be Alright</td>
<td>Alexis Slaughter</td>
<td>Sparrow Records</td>
<td>8</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>Better Days</td>
<td>LeAndria Johnson</td>
<td>Sparrow Records</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>I Need You</td>
<td>Donnie McClurkin</td>
<td>Sparrow Records</td>
<td>25</td>
<td>25</td>
</tr>
</tbody>
</table>

### Hot Gospel Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bless The Lord</td>
<td>Anthony &amp; group</td>
<td>Sparrow Records</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>You</td>
<td>Jermaine Dolly</td>
<td>Sparrow Records</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Thank You, Thank You Jesus</td>
<td>Alex Smith</td>
<td>Sparrow Records</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>It Will Be Alright</td>
<td>Alexis Slaughter</td>
<td>Sparrow Records</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>Better Days</td>
<td>LeAndria Johnson</td>
<td>Sparrow Records</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>I Need You</td>
<td>Donnie McClurkin</td>
<td>Sparrow Records</td>
<td>25</td>
<td>25</td>
</tr>
</tbody>
</table>
## Top Dance/Electronic Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Super</td>
<td>Pet Shop Boys</td>
</tr>
<tr>
<td>2</td>
<td>Love Streams</td>
<td>Tim Hecker</td>
</tr>
<tr>
<td>3</td>
<td>Bouquet (EP)</td>
<td>The Chainsmokers</td>
</tr>
<tr>
<td>4</td>
<td>Urban Flora (EP)</td>
<td>Aluna Bara &amp; Géraldine</td>
</tr>
<tr>
<td>5</td>
<td>That Was So Good DJ Maxer 6.0</td>
<td>Nippon Arzni</td>
</tr>
<tr>
<td>6</td>
<td>100 Reasons To Live</td>
<td>Garett Emery</td>
</tr>
<tr>
<td>7</td>
<td>Peace Is The Mission</td>
<td>Major Lazer</td>
</tr>
<tr>
<td>8</td>
<td>Slow And Dropping Present Jack U</td>
<td>Underworld</td>
</tr>
<tr>
<td>9</td>
<td>End Of An Empire</td>
<td>Celdweller</td>
</tr>
<tr>
<td>10</td>
<td>Full Circle</td>
<td>Maelos</td>
</tr>
<tr>
<td>11</td>
<td>Another Identity</td>
<td>Purify Ring</td>
</tr>
<tr>
<td>12</td>
<td>Follower</td>
<td>The Field</td>
</tr>
<tr>
<td>13</td>
<td>Motion</td>
<td>Calvin Harris</td>
</tr>
<tr>
<td>14</td>
<td>Blue Wave</td>
<td>Operators</td>
</tr>
<tr>
<td>15</td>
<td>Aurora EP</td>
<td>Vicetone</td>
</tr>
<tr>
<td>16</td>
<td>Silicone Tears</td>
<td>Como Thrusse</td>
</tr>
<tr>
<td>17</td>
<td>Sugar Rush</td>
<td>Galantis</td>
</tr>
<tr>
<td>18</td>
<td>Peace</td>
<td>Empire of Anaximander</td>
</tr>
<tr>
<td>19</td>
<td>100 Reasons To Live</td>
<td>100 Reasons To Live</td>
</tr>
<tr>
<td>20</td>
<td>Alive</td>
<td>Flume</td>
</tr>
<tr>
<td>21</td>
<td>You Love</td>
<td>Calvin Harris</td>
</tr>
<tr>
<td>22</td>
<td>Light It Up</td>
<td>Galantis</td>
</tr>
<tr>
<td>23</td>
<td>100 Reasons To Live</td>
<td>100 Reasons To Live</td>
</tr>
<tr>
<td>24</td>
<td>Sugar Rush</td>
<td>Galantis</td>
</tr>
<tr>
<td>25</td>
<td>Peace</td>
<td>Empire of Anaximander</td>
</tr>
</tbody>
</table>

## Hot Dance/Electronic Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don’t Let Me Down</td>
<td>The Chainsmokers ft. Daya</td>
</tr>
<tr>
<td>2</td>
<td>Sugar Rush</td>
<td>Galantis</td>
</tr>
<tr>
<td>3</td>
<td>Body</td>
<td>Galantis ft. James Hersey</td>
</tr>
<tr>
<td>4</td>
<td>Light It Up</td>
<td>Major Lazer ft. Nyla &amp; Fuse ODG</td>
</tr>
<tr>
<td>5</td>
<td>Let Me Love You</td>
<td>Flume ft. Kerli</td>
</tr>
<tr>
<td>6</td>
<td>Hold On</td>
<td>Céline Dion ft. Ne-Yo</td>
</tr>
<tr>
<td>7</td>
<td>Wild Horses</td>
<td>The Chainsmokers ft. Demi Lovato</td>
</tr>
<tr>
<td>8</td>
<td>The Wire</td>
<td>The Chainsmokers ft. Coldplay</td>
</tr>
<tr>
<td>9</td>
<td>In The Air</td>
<td>Martin Garrix ft. Dua Lipa</td>
</tr>
<tr>
<td>10</td>
<td>Rain On Me</td>
<td>Lady Gaga ft. John Legend</td>
</tr>
<tr>
<td>11</td>
<td>Sorry (Remix)</td>
<td>Imagine Dragons ft. Alessia Cara</td>
</tr>
<tr>
<td>12</td>
<td>How Deep Is Your Love</td>
<td>Calvin Harris ft. Sam Smith &amp;olp; Clean Bandit</td>
</tr>
<tr>
<td>13</td>
<td>meditation</td>
<td>Sløw Motion ft. Gia Woods</td>
</tr>
<tr>
<td>14</td>
<td>Stay With Me</td>
<td>Sam Smith ft. John Legend</td>
</tr>
<tr>
<td>15</td>
<td>Santeria</td>
<td>Antiguo ft. Aventura</td>
</tr>
<tr>
<td>16</td>
<td>To Be Loved</td>
<td>Kygo ft. Sia</td>
</tr>
<tr>
<td>17</td>
<td>Levels</td>
<td>Zedd ft. Foxes</td>
</tr>
<tr>
<td>18</td>
<td>If She Only Knew</td>
<td>Robin Schulz ft. Lenny Kravitz</td>
</tr>
<tr>
<td>19</td>
<td>Stay</td>
<td>Zedd ft. Alessia Cara</td>
</tr>
<tr>
<td>20</td>
<td>The Middle</td>
<td>Zedd ft. Foxes</td>
</tr>
<tr>
<td>21</td>
<td>Monstercat</td>
<td>Martin Garrix ft. Dua Lipa</td>
</tr>
<tr>
<td>22</td>
<td>Keep It Cleaner</td>
<td>Galantis ft. Adam Lambert &amp; Wyclef Jean</td>
</tr>
<tr>
<td>23</td>
<td>Only One</td>
<td>Major Lazer ft. Nyla &amp; Fuse ODG</td>
</tr>
<tr>
<td>24</td>
<td>Juice</td>
<td>Lizzo ft. Snoop Dogg</td>
</tr>
<tr>
<td>25</td>
<td>Edge Of A Dream</td>
<td>Clean Bandit ft. Max A Pellini</td>
</tr>
</tbody>
</table>

## Dance/Electronic Digital Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don’t Let Me Down</td>
<td>The Chainsmokers ft. Daya</td>
</tr>
<tr>
<td>2</td>
<td>Sugar Rush</td>
<td>Galantis</td>
</tr>
<tr>
<td>3</td>
<td>Body</td>
<td>Galantis ft. James Hersey</td>
</tr>
<tr>
<td>4</td>
<td>Light It Up</td>
<td>Major Lazer ft. Nyla &amp; Fuse ODG</td>
</tr>
<tr>
<td>5</td>
<td>Let Me Love You</td>
<td>Flume ft. Kerli</td>
</tr>
<tr>
<td>6</td>
<td>Hold On</td>
<td>Céline Dion ft. Ne-Yo</td>
</tr>
<tr>
<td>7</td>
<td>Wild Horses</td>
<td>The Chainsmokers ft. Demi Lovato</td>
</tr>
<tr>
<td>8</td>
<td>The Wire</td>
<td>The Chainsmokers ft. Coldplay</td>
</tr>
<tr>
<td>9</td>
<td>In The Air</td>
<td>Martin Garrix ft. Dua Lipa</td>
</tr>
<tr>
<td>10</td>
<td>Rain On Me</td>
<td>Calvin Harris ft. Sam Smith &amp;olp; Clean Bandit</td>
</tr>
<tr>
<td>11</td>
<td>Sorry (Remix)</td>
<td>Imagine Dragons ft. Alessia Cara</td>
</tr>
<tr>
<td>12</td>
<td>How Deep Is Your Love</td>
<td>Calvin Harris ft. Sia</td>
</tr>
<tr>
<td>13</td>
<td>meditation</td>
<td>Sløw Motion ft. Gia Woods</td>
</tr>
<tr>
<td>14</td>
<td>Stay With Me</td>
<td>Sam Smith ft. John Legend</td>
</tr>
<tr>
<td>15</td>
<td>Santeria</td>
<td>Antiguo ft. Aventura</td>
</tr>
<tr>
<td>16</td>
<td>To Be Loved</td>
<td>Kygo ft. Sia</td>
</tr>
<tr>
<td>17</td>
<td>Levels</td>
<td>Zedd ft. Foxes</td>
</tr>
<tr>
<td>18</td>
<td>If She Only Knew</td>
<td>Robin Schulz ft. Lenny Kravitz</td>
</tr>
<tr>
<td>19</td>
<td>Stay</td>
<td>Zedd ft. Alessia Cara</td>
</tr>
<tr>
<td>20</td>
<td>The Middle</td>
<td>Zedd ft. Foxes</td>
</tr>
<tr>
<td>21</td>
<td>Monstercat</td>
<td>Martin Garrix ft. Dua Lipa</td>
</tr>
<tr>
<td>22</td>
<td>Keep It Cleaner</td>
<td>Galantis ft. Adam Lambert &amp; Wyclef Jean</td>
</tr>
<tr>
<td>23</td>
<td>Only One</td>
<td>Major Lazer ft. Nyla &amp; Fuse ODG</td>
</tr>
<tr>
<td>24</td>
<td>Juice</td>
<td>Lizzo ft. Snoop Dogg</td>
</tr>
<tr>
<td>25</td>
<td>Edge Of A Dream</td>
<td>Clean Bandit ft. Max A Pellini</td>
</tr>
</tbody>
</table>
**DANCE CLUB SONGS**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist/Title</th>
<th>Last Week</th>
<th>New Entry</th>
<th>Peak Position</th>
<th>Artists/Producer Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Vinny Vero &amp; Mykal Kilgore</td>
<td>7</td>
<td>41</td>
<td>37</td>
<td>RCA RECORDS UK/GER/LATAM</td>
</tr>
<tr>
<td>9</td>
<td>Adriana Grande, Nicki Minaj &amp; Ty Dolla $ign</td>
<td>8</td>
<td>44</td>
<td>2</td>
<td>NOVUS</td>
</tr>
<tr>
<td>8</td>
<td>The Weeknd, Daft Punk &amp; StarGate</td>
<td>7</td>
<td>52</td>
<td>1</td>
<td>VIBE RECORDS</td>
</tr>
<tr>
<td>7</td>
<td>Disclosure &amp; Sam Smith</td>
<td>6</td>
<td>56</td>
<td>1</td>
<td>PARLOPHONE/VALENTINE/CLAYTON JEZEEL</td>
</tr>
<tr>
<td>6</td>
<td>The Weeknd</td>
<td>5</td>
<td>64</td>
<td>1</td>
<td>VIBE RECORDS</td>
</tr>
<tr>
<td>5</td>
<td>Calvin Harris, Swedish House Mafia &amp; John Newman</td>
<td>4</td>
<td>71</td>
<td>1</td>
<td>MERCURY/PHASE ONE</td>
</tr>
<tr>
<td>4</td>
<td>Disclosure &amp; Sam Smith</td>
<td>3</td>
<td>77</td>
<td>1</td>
<td>PARLOPHONE/VALENTINE/CLAYTON JEZEEL</td>
</tr>
<tr>
<td>3</td>
<td>The Weeknd</td>
<td>2</td>
<td>86</td>
<td>1</td>
<td>VIBE RECORDS</td>
</tr>
<tr>
<td>2</td>
<td>Little Mix, Nicki Minaj &amp; Ty Dolla $ign</td>
<td>1</td>
<td>96</td>
<td>1</td>
<td>PARLOPHONE</td>
</tr>
</tbody>
</table>

**CONCERT GROSSES**

<table>
<thead>
<tr>
<th>Label</th>
<th>wijosl</th>
<th>Artist/Title</th>
<th>Venue</th>
<th>Gross</th>
<th>Sales</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMP</td>
<td>1</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$8,095,069</td>
<td>13,179</td>
<td>22,997</td>
<td>THE KILLERS</td>
</tr>
<tr>
<td>IMP</td>
<td>2</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$7,344,985</td>
<td>13,084</td>
<td>22,985</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>3</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$6,265,070</td>
<td>12,790</td>
<td>22,992</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>4</td>
<td>GUNS N' ROSES</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,808,030</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>5</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,613,240</td>
<td>12,790</td>
<td>22,992</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>6</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,585,210</td>
<td>12,790</td>
<td>22,992</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>7</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,578,353</td>
<td>12,790</td>
<td>22,992</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>8</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,475,492</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>9</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,449,220</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>10</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,432,620</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>11</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,407,652</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>12</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,400,632</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>13</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,381,925</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>14</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,391,218</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>15</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,277,252</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>16</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,227,377</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>17</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,165,280</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>18</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,120,203</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>19</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$5,085,976</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>20</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$4,976,194</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>21</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$4,973,624</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>22</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$4,924,870</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>23</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$4,891,288</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
<tr>
<td>IMP</td>
<td>24</td>
<td>IRON MAIDEN, ANTHRAX</td>
<td>T-Mobile Arena, Las Vegas, NV</td>
<td>$4,874,358</td>
<td>12,849</td>
<td>22,993</td>
<td>IRON MAIDEN</td>
</tr>
</tbody>
</table>

**T-Mobile Arena Debuts**

April 30, 2016

T-Mobile Arena, the new 20,000-seat Las Vegas entertainment and sports venue, makes its Billboard chart debut with ticket sales reported from two concerts held during the facility’s first week of operation. The top grosser of the two is Guns N’ Roses, which lands at No. 6 with $10.2 million in sales from sold-out shows April 8 and 9. The band performed for 26,849 fans during the weekend concert promoted by AEG Live’s Las Vegas Concerts West and marked its second and third shows with a reunited Axl Rose, Slash and Duff McKagan since 1993.

A-Minus gig at the Troubadour in Los Angeles on April 1 previewed the Wigwam shows. Guns N’ Roses are following their reunion tour opener with appearances in April at the Coachella festival in California and, later this year, a full festival stadium tour titled Not in This Lifetime... set to hit 20 on the Billboard Arena mark list between June 23 and Aug. 22. T-Mobile Arena’s official grand opening was held April 6 and featured a performance by hometown band The Killers playing for a sellout crowd of 14,234. The group tapped a No. 32 ranking with an opening-night box office take of $931,424.

Upcoming events during the venue’s first year will include country legend George Strait’s residence with dates in April, September, December, and February 2017. Billy Joel, Garth Brooks and Carrie Underwood are on the schedule in 2016. Plus, the Billboard Music Awards will broadcast live from the venue on May 22. It will mark the first time the awards have been held at a venue other than the MGM Grand Garden Arena since 1996. - Bob Allen
28 Years Ago
MC Hammer Nailed No. 1

His third LP became the first hip-hop record nominated for an album of the year Grammy

ON APRIL 28, 1990, RAPPER MC Hammer stutter-stepped to No. 1 on Billboard’s Top R&B/Hip-Hop Albums chart with his third LP, Please Hammer Don’t Hurt ‘Em, thanks to the runaway success of single “U Can’t Touch This,” and spent 29 weeks in the coveted spot. Almost 30 years later, it remains the longest No. 1 run by a rap album and led to Please Hammer Don’t Hurt ‘Em becoming the first hip-hop full-length to sell 10 million copies (according to the RIAA) and the first to be nominated for an album of the year Grammy.

With its sample of Rick James’ “Super Freak” and a deliriously choreographed music video that featured Hammer in harem pants, “U Can’t Touch This” also topped Hot R&B/Hip-Hop Songs and reached No. 8 on the Billboard Hot 100.

Born Stanley Burrell, the former Oakland Athletics bat boy was christened with his stage name (by the team’s clutch hitter Reggie Jackson) because of his resemblance to the Hall of Fame Hank “The Hammer” Aaron.

Hammer would go on to land 18 hits on the Hot R&B/Hip-Hop Songs chart but soon flamed out. His extravagant lifestyle because of his resemblance to Hall of Famers Hank “The Hammer” Aaron.

The father of five, who has been married for 30 years, has since become a pastor and an entrepreneur in the tech and entertainment fields. He has also appeared on several reality shows, including The Surreal Life and, in February, as a guest judge on Bravo’s Top Chef.

—AMAYA MENDEZABAL
IN A MEETING? AT A SHOW? NO PROBLEM.
We’ve developed the industry’s most powerful music data solution – and it goes wherever you do. With instant access to the latest sales, streaming, airplay, social data and over 90 charts, you can stay connected wherever you are.

Download the app today. Available for both Android and iOS.

NIELSEN MUSIC CONNECT MOBILE
MORE DATA, MADE EASY
EL AGRESIVO LEXUS GS DEL 2016

Aduéñate del desempeño del GS y prueba el primer y único GS 200t con 241 caballos de fuerza*, transmisión deportiva de 8 velocidades y toda la potencia de su motor turbo. Encuéntralo también en su vibrante versión híbrida, con motor V6. Este, es tu momento de conducirlo y de sentirte dueño del camino.

vidalexus.com | #LexusGS