Loud, fast stadium gods METALLICA return with the same obsessions (death, dystopia… elk hunting?) but a new set of heroes: ‘Rolling Stones, Bruce Springsteen. We’re not trying to hide our age’
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SHAWN MENDES • NEW KIDS ON THE BLOCK • PHANTOGRAM
KACEY MUSGRAVES • DON HENLEY • MAROON 5 • MARIAH CAREY
BON JOVI • BØRNS • FLORENCE + THE MACHINE • ZAC BROWN BAND
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STEELEY DAN • TIM McGRAW & FAITH HILL • PAUL SIMON • BOB DYLAN
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JIMMY BUFFETT • JOURNEY & SANTANA • JENNIFER LOPEZ
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RUFUS WAINWRIGHT • BRETT DENNEN • PORTER ROBINSON & MADEON
CHRIS CORNELL • EXPLOSIONS IN THE SKY • JOE WALSH • MEAT LOAF
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PET SHOP BOYS • KASKADE • FLIGHT OF THE CONCHORDS
LYNYRD SKYNYRD & PETER FRAMPTON • JIM GAFFIGAN • ADAM ANT
OLD DOMINION • PHILLIP PHILLIPS & MATT NATHANSON • JEWEL
LEGEND OF LIVE 2016

CONGRATULATES

BON JOVI
Drake's first two releases off his upcoming More Life project both debut in the Hot 100's top 40.

(No) Surprise: Drake Debuts Two More Hits

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Drake ups his count to 33 Hot 100 entries in 2016, easily the most of any artist; Future and Kanye West follow with 13 apiece. With 129 career Hot 100 appearances, Drake moves closer to Lil Wayne's mark for the most among soloists (132). (Among all acts, only the cast of Glee boasts more: 207.)
You've previously visited the Hot 100 as a writer on Eminem and Rihanna’s “The Monster” and Jason Derulo’s “Trumpets.” Did you know right away they were hits? You never know. Everyone says, “I’ve got a cut with this person, I’ve got a cut with this person”—half the time, it doesn’t even come out. Until we put it in a contract, I don’t really care. Nothing counts until it hits iTunes—nothing counts until it goes top 10.

Why did you choose to sign with Capitol? They were the most willing to be hands off and let me operate. No one can change your life: not Capitol, not the president of Def Jam.

In 2016, the kids have to mess with you, and you can’t really brainwash them into it. So it was important for me to put out free music to make sure they liked it. You don’t want to risk going straight to radio and getting shelved when something doesn’t work.

How do you explain the success of “All Time Low” on radio? Currently all you hear in pop is soca rip-offs, so “All Time Low” stands out. Like Bieber’s “Love Yourself,” it’s a stripped-down, naked record—same with the Lorde single (“Royals”) that popped off. You can’t fake the funk right now. —ELIAS LEIGHT

<table>
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<th>Artist</th>
<th>Week</th>
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<td>Ride</td>
<td>twenty one pilots</td>
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The songs become the highest-charting Hot 100 hit from Grande’s Dangerous Woman album, beating the lead single (and title track), which reached No. 8 in June.
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MGMNationalHarbor.com
“Juju On That Beat (TZ Anthem)” jumps into the top 10 of the Billboard Hot 100 (13-9) as the chart’s top Streaming Gainer, powered heavily by its 5-4 rebound on the Streaming Songs tally (19.4 million U.S. streams, up 23 percent, in the week ending Oct. 27, according to Nielsen Music). The track also gains by 8 percent to 41,000 downloads sold (despite its 10-12 dip on the Digital Song Sales list). Its 22 percent gain in overall activity is the biggest of any song on the chart (excluding debuts and re-entries). —G.T.
CONGRATULATIONS

BON JOVI

2016
'LEGEND OF LIVE'

FROM YOUR ISLAND FAMILY
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Brooklyn Sports & Entertainment is proud to have Scooter Braun as a valued member of its Advisory Board. We congratulate him on this well-deserved honor at the 13th annual Billboard Touring Awards and applaud him for his philanthropic efforts.
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HUMANITARIAN:
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GOLDEN CIRCLE:
• BRIAN MURPHY

A POSITIVE DISRUPTION TO BUSINESS AS USUAL IN THE SPORTS AND LIVE ENTERTAINMENT INDUSTRY
HAS THE MUSIC BUSINESS REALLY TURNED A CORNER?

AS STREAMING TAKES HOLD AND REVENUE RISES, THE INDUSTRY WAITS FOR ITS VITAL SIGNS TO STABILIZE — WITH EXPERTS CAUTIOUSLY OPTIMISTIC THAT 2016'S NUMBERS CONSTITUTE A GENUINE REVIVAL

BY ROBERT LEVINE

FOR THE LAST FEW YEARS, Barclays' annual research reports about the music industry reflected the challenges of a business in transition — or, more specifically, one that had slowed a rapid decline but had not returned to growth. In 2014, as track sales fell, the bank's report declared that “Streaming Killed the Download Star”; the 2015 edition was titled “Swimming Upstream.” But the bank's latest research report, published in October and titled “Dancing Days Are Here Again,” starts with much better news: “2016 is the year recorded music appears to be turning a corner.”

Many U.S. analysts and executives have been making the same claim, particularly since September, when the RIAA announced that recorded music generated 8.1 percent more revenue in the first six months of 2016 than it did during the first half of 2015. That growth was driven by the increasing number of streaming service subscribers: There were 10.8 million at the end of 2015 but an average of 18.3 million during the first six months of 2016. And the good news isn’t just in the United States: The U.K. market was up 10.9 percent, France 6 percent, and some analysts are predicting growth worldwide. “We’ve reached a place where our largest source of revenue is increasing,” says Stu Bergen, Warner Music Group CEO of international and global commercial services. “That is a good feeling after the long decline of physical.”

However, it’s not time to pop the bubbly just yet. As streaming grows, sales of downloads and CDs are plunging — by 22.1 percent and 12.7 percent, respectively, in the first nine months of 2016, according to Nielsen Music — and it still remains to be seen just how many casual fans will pony up for subscriptions when music is available for free on YouTube and Spotify’s ad-supported tier.
While streaming has been great for the major labels, its economics are rarely as rewarding for songwriters, publishers and even some labels and artists. And so far, none of the companies in the streaming business are making money.

In other words, if this is a turnaround, then it’s a fragile one. “We’re in recovery,” says Michael Nash, Universal Music Group executive vp digital strategy. “It’s one day at a time.”

THE GOOD NEWS

So far, the rebound in the recorded-music business has been driven by paid subscription services, which together in the first half of 2016 brought in $1.01 billion, more than double the $478.6 million for the same period in 2015. (That’s 63 percent of the overall U.S. streaming market.) Much of that growth came from Apple Music, which didn’t generate any revenue until the second half of 2015. “This seems a solid and continuing trend,” says Martin Mills, founder/chairman of Beggars Group. “I see no reason it would turn back.”

No one knows how big the potential U.S. market for music subscriptions is, but if approximately 100 million households have some kind of cable TV subscription and 47 million subscribe to Netflix, there’s plenty of room for growth. “The question isn’t whether we’ll get to 50 million streaming subscriptions,” says Russ Crupnick, managing partner of the consultancy MusicWatch. “The question is how long it will take.” To understand the opportunity this represents, consider that about 42 million people in the United States bought a downloaded track in the last year, according to MusicWatch, spending an average of between $50 and $60 on music. Broadly speaking, that means each additional subscriber paying $10 per month is worth two average downloaders.

One factor that should continue to drive streaming’s success is something the download business never really had: competition. The major labels have a vested interest in Spotify’s success — literally, since together they own an estimated 18 percent equity in the company — but they also want to be sure one company doesn’t end up controlling the streaming market in the way Apple dominated downloads. So far, Spotify has a lead in streaming, with more than 40 million paid subscribers worldwide, while Apple Music has 17 million. Amazon just introduced its own subscription streaming service, which the company is marketing and discounting to its 60 million Amazon Prime members.

Pandora and iHeartMedia will enter the market in 2017 with the ability to promote their services to the millions of listeners they already have, and Google could make Google Play or YouTube Red serious competitors as well. “We’re looking at a world with four or five players competing on the core proposition,” says Nash, “and we’re going to see innovation at the high end and the low end.” The former could involve high-quality audio options from Tidal or Deezer, while the latter could involve lower-priced limited subscriptions, like the $4-per-month Amazon deal that offers unlimited access to music for one of the company’s Echo speakers.

Promisingly, as the music business starts growing again, investment seems to be following. “I’m getting calls from people in private equity asking me about music assets,” says Doug Davis, a leading entertainment lawyer. “That hasn’t happened for six or eight years.”

THE BAD NEWS

Even with all the positivity, we’re aren’t out of the woods yet,” says Bergen. However fast streaming grows, it won’t become a stable, sustainable business until it’s profitable for those tech companies. So far, that hasn’t been the case: Deezer postponed its IPO in October, Rdio filed for bankruptcy in November, and Spotify’s financial results show that in 2015 it lost 171.3 million euros ($191.4 million) on revenue of 1.95 billion euros ($2.2 billion). A broad economic downturn could hurt Pandora’s stock price or Spotify’s projected IPO, forcing those companies to readjust their business models, or even scaring other companies out of the market.

“Eventually these companies have to make a profit for the overall industry to be healthy,” says attorney Joel Katz, who leads the media and entertainment business practice at Greenberg Traurig. “If they don’t become profitable, that could disturb the revitalization of the record label business, which is coming back in a really good way.”

The streaming business also will require labels to fundamentally change how they operate. First, they’ll need to shift promotion and marketing efforts to drive consumption rather than transactions. Second, as smartphones increasingly are used to consume video content, labels need to produce more of it. Finally, labels have to ensure they don’t help make streaming services so powerful that they will start releasing music themselves, as Apple essentially did with Frank Ocean’s Blonde.

THE UPSHOT

Few in the music industry harbor any illusions that things will return to the way they were in 1999, when U.S. revenue peaked at $14.6 billion. Today, music generates money when it’s played rather than when it’s purchased — which adds up more slowly but also more steadily. “The new market is not like the old market,” says Mills. “New releases generate less immediate revenue than they used to, but their earning span is extended.”

The revenue that labels and other rights-holders collect also will be more predictable. The music business always has depended disproportionately on hits, but in a streaming world, the amount of money consumers spend on music won’t vary nearly as much. “There are very few businesses that survive a 50 percent revenue decline,” says Nash. “If we do, it’s because we have the big picture in mind.”
AMERICAN EXPRESS CONGRATULATES

BON JOVI

ON BEING NAMED BILLBOARD’S 2016 LEGEND OF LIVE.
‘There’s Before Paris And After Paris’

Julian Dorio, the drummer who played with Eagles of Death Metal at The Bataclan in Paris, on the trauma, “helplessness” — and even hope — after a terrorist attack that left 90 dead

A DRUMMER FOR THE WHIGS, JULIAN DORIO GOT a call a little more than a year ago to fill in on drums during a six-week European tour with Eagles of Death Metal. He had never played with the Los Angeles-based band, but two weeks into the tour, on Friday, Nov. 13, 2015, he was onstage at The Bataclan in Paris when terrorists stormed the theater 40 minutes into the show, killing 90 (130 died as a result of attacks at multiple locations). Dorio, 34, escaped with his fellow band members, but merchandise manager Nick Alexander died in the massacre. A year later, Dorio, who lives in Nashville with his wife and is expecting a baby, is still healing.

There’s before Paris and after Paris.

The hours before it happened were so ordinary. My wife, Emily, and I had honeymooned there that summer, but she wasn’t with me on this trip. For dinner, I went to this charming restaurant we had eaten at near The Bataclan. The bartender remembered me and knew Eagles of Death Metal, so I offered to put him on the guest list. He said he would love to go but his shift went too late. Thank God he couldn’t make it.

I went to the venue close to showtime. It was packed. The shooting occurred out of nowhere. I’ll never forget how loud and powerful it was. It dwarfed us. I hit the deck, and the gunpowder just hit my nose. I also smelled iron, which I realized soon after was from all the blood. Within minutes, I managed to find an exit door. In the billionth of a second before I pushed it open, I thought, “There’s going to be a shooter on the other side.” But what are you going to do? You can’t go back. I opened the door. There were people running everywhere. I took a right and ran.

I got a cab a couple of blocks away with two band members and a band member’s girlfriend. As I’m about to get in, I realize I have no phone or wallet. This fellow survivor who was running next to me, he pulled out 50 euros and said, “Take this.”

We had the cab take us to a police station, which is where I borrowed a phone to call Emily. A TV was on, and in French it said, “Eighteen dead.” And I thought, “The place where I was just performing has 18 dead people.” Then it went from 18 to 30 to 34. I realized there was a death toll.

In the weeks after, people asked how I was doing. I remember feeling so many contradictory emotions at once. I was so sad, and grieving the people who were lost. And yet I was so grateful to come home to my family and friends, grateful that I was unharmed. I can walk, I can still play the drums. You feel guilt, helplessness, watching people get hurt and killed and not being able to reach out and help them. That’s a very powerless feeling and does not go away quickly.

Around that time, U2 called and invited us to join the band in Paris for its rescheduled show and to play Patti Smith’s “People Have the Power.” Emily was understandably reluctant to let me go so soon after the attacks, but going back to Paris, I was able to retrieve what had been taken from me. I hadn’t touched a drumstick since that night in November, and the next time I did was behind Larry Mullen Jr.’s kit with U2. It was incredibly cathartic. People were crying.

I went back again in February with Eagles of Death Metal to do our rescheduled shows. We were determined to get back and play. It was like, “We’re f—ing playing. F— those people who make us feel like we’re not going to do what we love.”

The trauma specialist I see thought it would be good for me and Emily to create new memories in Paris, so Emily met me there for that show. When I got home a few weeks later, she told me she was pregnant and we knew instantly this baby was conceived in Paris. This was our redemption.

A few months after that trip, six months to the day of the attack, on Friday, May 13, I got the drum kit I played that night. Most of the band’s instruments were incinerated during the cleanup. Somehow, the drum kit was spared. It was returned to the maker, C&C Custom Drums, in Missouri. The owner called and asked if I wanted it. I said yes, so he cleaned and fixed it, and he even had it blessed by a priest. He believed, as I do, that it was important to make it an instrument again for people to come together to sing and dance. I use that drum kit every day.

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You’re taught in trauma counseling not to dwell on ifs. You’re not going to get answers. But you still wonder, “How did my life take me to this place, and why?” Maybe this baby is why. What else does one hold on to?

—AS TOLD TO DREW JUBERA

PRODUCTION ASSISTANT: ALLIE GRANZO. PARIS: XAVIER LAINE/GETTY IMAGES.
Always moving forward.
Always giving back.

Congratulations Scooter, thanks for putting your heart into everything you do.
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‘Closer’: Top Song Of All Time?
The Chainsmokers, 11 weeks and counting at No. 1, eye Mariah’s record

BY GARY TRUST

THE CHAINSMOKERS’ “CLOSER” (featuring Halsey) becomes the biggest Billboard Hot 100 single of 2016 on the chart dated Nov. 12, as it reaches 11 weeks at No. 1, overtaking Drake’s 10-week rule with “One Dance.” So now that it has topped the year, what are its chances of becoming the longest-reigning No. 1 in the Hot 100’s 58-year history?

While the song’s 11-week run at No. 1 is fairly rare — 20 other singles, out of 1,057 total, have hit that mark — with another five weeks on top, it would tie the record 16-week reign of Mariah Carey and Boyz II Men’s “One Sweet Day,” set in 1996, and a sixth week would set the all-time mark.

Eleven weeks into its reign, “Closer” maintains a strong foundation as it controls all three of the Hot 100’s main component charts simultaneously for a fifth week: Digital Song Sales (84,000 downloads sold in the week ending Oct. 27, according to Nielsen Music), Streaming Songs (31.9 million U.S. streams) and Radio Songs (155 million in airplay audience for the week ending Oct. 30, according to Nielsen Music).

Since Streaming Songs launched, in January 2013, only one other title has led the Hot 100 and those three charts for at least that many weeks at the same time: Mark Ronson’s “Uptown Funk!” (featuring Bruno Mars) for nine frames in 2015.

And “Closer” got a late-in-the-game boost when its official video finally arrived Oct. 24, sparking an 8 percent increase to 16 million U.S. YouTube views in the week ending Oct. 30 (although overall streaming for the song dropped by 1 percent in that span).

However, weekly sales of “Closer” are eroding: Its 84,000 downloads mark the lowest No. 1 on Digital Song Sales in more than 10 years (since Hinder’s “Lips of an Angel” topped the chart on Oct. 28, 2006, with 75,000). As for competitors, The Weeknd’s “Starboy” (featuring Daft Punk), Mars’ “24K Magic” and Maroon 5’s “Don’t Wanna Know” are all lead singles from highly anticipated albums and off to good starts.

Plus, Zay Hilfigerrr & Zayion McCall’s “Jiu on That Beat (TZ Anthem)” soars 13-9, but doesn’t yet boast even half the chart points of “Closer,” which has “that mesmerizing, sticky hook,” says WBMB Chicago assistant program director/music director Erik Bradley. “It’s a runaway success on all levels.”

THE CHRISTMAS 2016 SHOWDOWN

Holiday songs account for 3 percent of all music sold, as Pentatonix, Amy Grant and Kacey Musgraves fight for the top ho-ho-honors

BY CHRIS WILLMAN

“We’re running out of Christmas songs fast,” joked Pentatonix’s Mitch Grassi around this time in 2015, predicting what was then the group’s fourth holiday release. It’s no wonder the a cappella stars have put out so much holiday product: 2014’s That’s Christmas to Me was one of only four albums to sell 1 million copies in that calendar year. Now Pentatonix is back with its fifth, A Pentatonix Christmas, predictably sitting atop Billboard’s Holiday Albums chart while also landing at No. 3 on the Billboard 200.

Pentatonix’s streak of holiday hits “is a great study in ‘strike while the iron is hot,’” says a fan by the name of Amy Grant, who had her own run of hit Christmas albums in the ’80s and ’90s and returns after a 17-year break from yuletide tunage with Tennessee Christmas. “They’re among the most reliable sellers in a genre that has accounted for about 3 percent of all album sales in each of the last three years. Here, a few paths to sacking the Christmas competition.

THE CHAINSMOKERS’ Drew Taggart (left) and Halsey at the MTV Video Music Awards in August.

RETURN TO THE EGGNOG WELL

In 2016, Neil Diamond, Trans-Siberian Orchestra and Straight No Chaser join Grant and Pentatonix on the four- or-more holiday albums list. Garth Brooks is on his third (joined by duet partner Trisha Yearwood, her second). Sarah McLachlan and Jimmy Buffett are on album No. 2. Even She & Him are making a second turn around the caroling block.

VIE TO BECOME QUEEN OF CHRISTMAS

Grant has been surprised to find she can go back to co-headlining arenas after all — if holiday music is the hook. “Having so much fun touring again in my mid-50s put gas in my tank to add to my Christmas repertoire,” she says. Grant has competition for the Christmas diva throne, though: Jennifer Nettles has a tour, her first solo holiday set (To Celebrate Christmas), a Dolly Parton-branded Christmas TV movie and her seventh year hosting the Country Music Association’s Country Christmas TV special. “If you don’t like me,” she says, “don’t turn on your TV during the holidays.”
SCOOTER BRAUN

CONGRATULATIONS

on Billboard’s 2016 Humanitarian Award

Keep inspiring us!

Dan, Jay, Debra and all your friends at AEG Live
BILLBOARD TOURING CONFERENCE: Live Music’s 4 Burning Questions

The 13th edition of the confab will tackle big issues with big names in a new city (Los Angeles!)

By Dan Rys

The annual Billboard Touring Conference and Awards moves to Los Angeles for its 13th edition Nov. 9-10 at the SLS Hotel in Beverly Hills. And in a year with gun violence at venues, major festival and international expansion and an estimated $20 billion in ticket sales, there will be no shortage of topics to discuss. Panels from branding to security, one-on-one interviews with the likes of SB Projects’ Scooter Braun and Songkick’s Matt Jones and a special forum on women in touring will battle for the Billboard Touring Awards’ highest honor. Here are four key questions that will be debated at the conference.

1. How can live music presenters protect fans in a dangerous world?

In the past year, violence at music venues in Paris, New York and Orlando has sparked a re-examination of security measures at shows and events as the music industry strives to safeguard fans and artists. In light of these tragedies, Billboard presents its first panel dedicated to the topic, titled “Presenting Safe and Secure Events in a Dangerous World” (Nov. 9, 11 a.m.).

Moderated by Russ Simons of Venue Solutions Group, it will address heightened security measures, best practices and sensible precautions in what many are calling “the new normal.”

2. How will the industry address a pricing disconnect that allows millions in revenue to escape through the secondary market?

Scalpers, bots and entrenched industry practices have helped grow the secondary ticketing market into an estimated $1 billion cash cow — one that is frustrating fans, artists and lawmakers alike. And while the industry has moved to address portions of the problem, the larger issue of true market value remains. In a panel called “We Don’t Have a Scalping Problem, We Have a Pricing Problem (So What Are We Going to Do About It?)” (Nov. 9, 9:45 a.m.), executives will discuss pricing strategies, market conditions and consumer options as they relate to resales and the growing presence of the secondary-ticketing arena.

3. How will the maturation of the North American festival market affect talent buying and revenue?

The explosion in festival popularity in North America during the past decade has brought new opportunities — and challenges — to a competitive field. In a panel titled “The Quest for ‘Wow’ in a Competitive Marketplace” (Nov. 10, 3:45 p.m.), experts will discuss the difficulties in the market and the ways a clever fest can set itself apart.

4. Desert Trip grossed $130 million. How can the live sector better serve affluent older fans and other untapped demos?

The success of the Desert Trip festival in October showed the value of baby boomers in the festival space, but that isn’t the only demo with untapped potential. In a forum on “Emerging Markets for Fun and Profit” (Nov. 10, 1:45 p.m.), dance music executives lift the veil on opportunities in the Middle East and Asia, while “Serving the Uber Fan” (Nov. 10, 10:30 a.m.) will explore marketing unique fan experiences.

For a full schedule of the touring conference, go to billboardevents.com.

‘MUSIC IS A GREAT UNTAPPED OPPORTUNITY’

Oak View Group’s Tim Leiweke on his company’s first year and the booming live industry

A year ago, Tim Leiweke, 59, former CEO of Anschutz Entertainment Group (AEG), and veteran artist manager Irving Azoff launched the Oak View Group, a Los Angeles-based alliance of arenas. Leiweke, who will speak at the Billboard Touring Conference on Nov. 10, discusses his company and the challenges and opportunities in the live-music landscape.

How was OVG’s first year? Are you achieving what you set out to do?

We saw a hole in the marketplace where we could pull together arenas in big markets and create content and sponsorship opportunities. We have 23 arenas now, and we’re finding one or two tours a year that might not have come to arenas that will now. We’re very optimistic that we’ll generate on average close to a million dollars in new sponsorships per building by the end of our first year.

What are sponsors looking for from live music these days? They want unique activations. Music is a great untapped opportunity, so one of the things that we’re working on is packaging a unique, exclusive, Las Vegas-style experience before a concert: Someone is spinning music and there’s great food and drink.

What’s the biggest challenge facing the live-music business?

Security and counterterrorism is something that keeps me up every night. And we have to make sure we are continuing to build, redesign and renovate buildings in a way so that there’s no greater way to experience music for the artists and their fans. For arenas, music has to be as important as the anchor tenant, because it is the other anchor tenant. —JEM ASWAD
CONGRATULATIONS

SCOOTER BRAUN

BILLBOARD 2016 HUMANITARIAN AWARD

AMERICAN EXPRESS
A
UTO RACING HAS BEEN SO inextricably associated with country music that a major reason why Phil Metz was hired at NASCAR in 2003 was to help broaden its audience. “We love country but we didn’t want to limit ourselves to it,” he says. And while the genre remains the cornerstone of NASCAR’s music involvement, Metz has brought others in as well: Between its races — like its biggest, the Daytona 500, which drew 14.1 million TV viewers in February — and “off-track” events like its Sprint Car Series Awards in Las Vegas on Dec. 2, the organization has presented heartland-friendly acts like Florida Georgia Line, Kid Rock and Zac Brown Band, but also Kelly Clarkson, Red Hot Chili Peppers, Aloe Blacc and even Sara Bareilles.

Metz, 40, brings a diverse background in music to the job: His late father, Stephen, was a music producer and executive, and his mother Wendy a singer who performed on The Ed Sullivan Show. He held a series of music-industry jobs — including an internship at Elektra Records under Sylvia Rhone (who had worked for his father’s Bareback Records in the 1970s); roles with Eureka Records, ArtistDirect and his dad’s company; and some music supervision — that all come into play with his Los Angeles-based role at the biggest auto-racing organization in the United States.

Would you say that you basically grew up around the music business? Yeah, my dad was the first person to promote concerts at [New York’s] Beacon Theatre in the ’70s, and he had a label called Bareback that put out albums by John Travolta, Scott Baio and Danny Bonaduce. Then we moved to Los Angeles in the ’80s when he started administering the international publishing for Spelling TV — Charlie’s Angels and Norman Lear shows. After I got out of college, I worked for him at a company called Sage Stone Entertainment, where we managed a rapper named Jayo Felony and put out a Leon Russell album.

Has NASCAR’s interaction with music increased since you got there? It has. We try to align with artists that are well-known, but at the same time we have been more aggressive in trying to get younger and more diverse audiences. That might not always come in the form of a [traditional] live performance — this year Aloe Blacc performed the national anthem at the Daytona 500. We are really looking to work with the music industry and there are a lot of opportunities — and it’s often artists you wouldn’t expect at a NASCAR event.

Like Sara Bareilles? Sara was actually perfect for the moment in the awards show where, after the champion is crowned, we have a performer sing a song that is heroic and worthy of a champion moment. “Brave” fit that well.

What does NASCAR get out of these music spots, apart from popular songs at your events? Music isn’t a sticker that says you’re cool — you get all the memories and experiences that people bring to those songs. Last summer we did a campaign where we helped promote the Guns N’ Roses tour and in turn we used their music to promote our races. We put out video content across our social channels and had a higher engagement with those spots than we would if we didn’t have the music.

Taylor Swift recently performed at Formula One’s U.S. Grand Prix. Is there much competition between racing organizations? I actually consider our competition to be other sports and other forms of entertainment. Formula One has a totally different business model. That was a big win for them but, for example, there was no TV component to that concert.

Are there any artists or genres that you’ve tried that haven’t worked? Our fan base is so broad in age range that you’ll have everyone from grandmas to babies attend our races — I’ve used the phrase “drool to drool.” I’m not going to name any artists, but we have to be in a family-friendly context.

Have there been any mishaps involving music at the races? Not really, but for our first-ever mid-race concert in 2006, the Red Hot Chili Peppers had exactly 10 minutes to play — and they just kept playing. It was only about three minutes but the NASCAR Sprint Cup Series race is our premier series and everything is timed to the half-second — so to go over by that much is a big deal! The drivers turned on their in-car communications expecting to hear their sponsor telling them how many laps were left — and instead they heard Anthony Kiedis singing.

"Racing is always the key," says Metz, photographed Oct. 26 at NASCAR’s Los Angeles office, “but music is such a great way for fans to connect with us.”
YOU’RE LOOKING AT THE LEGENDARY

BRIAN MURPHY

BRIAN, YOU HAVEN’T CHANGED A BIT!

CONGRATULATIONS ON BEING HONORED WITH THE GOLDEN CIRCLE AWARD. YOU HAVE PAVED THE WAY FOR THE LIVE MUSIC BUSINESS AND CONTINUE TO TURN VISIONS INTO REALITY.

FROM YOUR TEAMMATES AT AEG LIVE & GOLDENVoice
10-24
Monroe and Elvis Presley, died in Beverly Hills after a long illness. He was 89.

10-25
Prolific country songwriter Curly Putman, whose hits included "Green, Green Grass of Home" and "D-I-V-O-R-C-E," died after a lengthy illness. He was 85.

10-26
Iraqi-born British architect Zaha Hadid, who died in March of a heart attack, was unveiled as the designer of the 2017 BRIT Awards statue.

10-27
Viacom elevated Bob Bakish to acting president/CEO of the entire entertainment conglomerate.

10-28
Columbia Records U.K. named Ferdy Unger-Hamilton as its new president.

10-29
Live Nation Entertainment acquired a majority stake in independent promoter AC Entertainment, co-founder of the Bonnaroo Music & Arts Festival.

10-30
Romeo Santos signed a worldwide deal with Universal Music Publishing Group.

10-31
German rights organization GEMA and YouTube ended a seven-year battle after reaching a deal that allows GEMA’s 70,000-plus authors and publishers to appear on the platform.

11-01
Snoop Dogg’s cannabis media platform Merry Jane appointed Noah Rubin editor-in-chief.

The Chanhassen City Council in Minneapolis voted unanimously to rezone Paisley Park, Prince’s home and studio, as a museum.

Rapper Coolio was sentenced to three years of supervised probation and 45 days of community service after pleading guilty to bringing a concealed firearm to Los Angeles International Airport in September.

ICM Partners upped Kevin Jergenson and Yves Pierre to agent and Jess Frohman, Danielle Beckford and Julia Senerth to coordinator.

ASCAP announced that it will honor Duran Duran with its Golden Note Award at the 2016 ASCAP Awards in London on Nov. 10.

Roc Nation signed Gavin Rossdale to an exclusive publishing deal.

Kevin Jonas and wife Danielle Deleasa Jonas welcomed the birth of their second child, daughter Valentina, in Morristown, N.J.

Aerosmith’s Joe Perry was named the 2017 recipient of the Les Paul Award for creative excellence, set to be presented at the 32nd annual NAMM TEC Awards on Jan. 21, 2017.

Ryman Hospitality Properties, which owns Nashville’s Grand Ole Opry and Ryman Auditorium, announced plans to open a new venue, Opry City Stage, in New York’s Times Square in April 2017.

A former member of Fetty Wap’s Remy Boyz collective, P-Dice, sued the MC for $7 million relating to his 2015 Billboard Hot 100 top five hit, “679.”

Norman Brokaw, a longtime talent agent at William Morris Endeavor whose clients included Bill Cosby, Marilyn Monroe and Elvis Presley, died in Beverly Hills after a long illness. He was 89.

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NOTED

BIRTHDAYS

Nov. 3
Adam Ant (62)

Nov. 4
Sean Combs (47)

Nov. 5
Ryan Adams (42)
Bryan Adams (57)
Art Garfunkel (75)

Nov. 6
Arturo Sandoval (67)

Nov. 7
Lorde (20)
Joni Mitchell (73)

Nov. 9
Delta Goodrem (32)
Siege (38)
Nick Lachey (43)

Nov. 10
Eve (38)
Ennio Morricone (88)
CONGRATULATIONS CHANCE THE RAPPER!

FINALIST: CONCERT MARKETING & PROMOTION - BILLBOARD TOURING AWARDS

MAGNIFICENT COLORING DAY - 9.24.16

PHOTO CREDIT
ZOE RAIN
Jennifer Lopez performed during a free "Get Out the Vote" concert for Democratic presidential nominee Hillary Clinton at Bayfront Park Amphitheater in Miami on Oct. 29.
From left: Icona Pop’s Caroline Hjelt and Aino Jawo with Tove Lo at the lattermost artist’s Fairy Dust short-film premiere at the Egyptian Theatre in Hollywood on Oct. 28.

Lil Yachty at the inaugural Mala Luna Music Festival in San Antonio on Oct. 29.

Local Natives’ Taylor Rice (left) and Kelcey Ayer (right) with Evan Rachel Wood backstage at Terminal 5 in New York on Oct. 26.

Nicki Minaj with Givenchy designer and honoree Riccardo Tisci at the Fashion Group International Night of Stars gala at Cipriani Wall Street in New York on Oct. 27.

Lady Gaga during the final stop of her Bud Light Dive Bar Tour in Los Angeles on Oct. 27.

“We are about to have our first woman president. Respect!” Lopez (left) told the crowd, before endorsing Clinton. (Lopez’s former husband Marc Anthony joined them onstage.) “We have to take the right road to the future. We have the perfect person to take us there.”
7 DAYS on the SCENE


6 FKA Twigs (right) performed during the Veuve Clicquot Widow Series “Rooms,” which she curated, in London on Oct. 26. 7 From left: John Mayer, Dr. John, Pino Palladino and Steve Jordan at the 15th annual “A Great Night in Harlem” gala at the Apollo Theater in New York on Oct. 27. 8 M.I.A. at the Pitchfork Paris Festival at Grande Halle de La Villette in Paris on Oct. 29. 9 Heidi Klum and Jason Derulo at amfAR’s Inspiration Gala at Milk Studios in Hollywood on Oct. 27. 10 Usher (left) and LL Jon at the WWPR (Power 105.1) Powerhouse 2016 at Barclays Center in Brooklyn on Oct. 27. Left, from top: Zara Larsson at Vevo Halloween at Bramley-Moore Dock in Liverpool, England, on Oct. 29; Marc Jacobs, Debbie Harry and Charly DeFrancesco (from left) at Bette Midler’s annual Hulaween Bash at the Waldorf Astoria in New York on Oct. 28; Orlando Bloom and Katy Perry as Bill and Hillary Clinton at Casamigos Tequila Halloween Bash in Los Angeles on Oct. 28.
Congratulations to Citi, Live Nation and Guns N' Roses on an amazing Not In This Lifetime Tour partnership.

Fans got the experience of a Lifetime!

2016 BILLBOARD TOURING AWARDS FINALIST
Voodoo Music & Arts Experience
NEW ORLEANS, OCT. 28-30

More than 100,000 costumed fans filled City Park for the 18th annual Voodoo Music & Arts Experience, which featured a diverse lineup that included Chairlift, Rae Sremmurd, Cage the Elephant, Tool, The Chainsmokers, Porter Robinson, Foals, Die Antwoord, Wild Belle, DJ Mustard and Melanie Martinez. “New Orleans makes me proud to be an American!” Arcade Fire frontman Win Butler — a newly minted resident of the Big Easy — told the crowd as the alt-rockers closed out their raucous set with a massive confetti drop. And Bay Area rapper G-Eazy — dressed as Jared Leto’s Suicide Squad Joker for Halloween — was equally enthusiastic, screaming: “This is the best day of my motherf—ing life!” after New Orleans brass band The Soul Rebels joined him onstage for a raging finale of “Me, Myself & I.”

But it was global superstar The Weeknd who delivered the festival’s most impressive set, firing off a pyrotechnic show from a UFO-shaped triangle lighting rig overhead, as he answered fans’ chants of “Starboy!” by closing with his Daft Punk-produced, disco-tinged new single.

—PAUL DE REVERE

Festival Supreme
LOS ANGELES, OCT. 29

1 Talking Heads parody band Test Pattern — whose members include (in front, from left) Maya Rudolph, Fred Armisen and Bill Hader — performed for the space-themed fourth iteration of Tenacious D’s curated comedy and music festival at the Shrine Expo Hall, which also featured performances by Mac DeMarco, Flight of the Conchs and “Weird Al” Yankovic. 2 Tenacious D’s Jack Black, who delivered a DJ set as Tenacious DJ. 3 Patton Oswalt.
NO NEED TO PREDICT THE FUTURE
(We’ve already thought of everything)

smart financial centre
at Sugar Land

OPENING JANUARY 2017

AT THE centre OF LIVE

Smart Financial Centre at Sugar Land is greater Houston’s newest, most advanced live performance venue with flexible seating capacity up to 6400, creating an intimate experience for any show. Sound and lighting are state-of-the-art and incredible acoustics make everything from concerts to comedy to Broadway come alive like nowhere else.

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For booking, contact Lynn Forte-Giminez: LynnG@smartfinancialcentre.net
CONGRATULATIONS TO
BON JOVI
ON THE LEGEND
OF LIVE AWARD
LIVE! NO ONE DOES IT BETTER!
CONGRATULATIONS FROM YOUR FRIENDS
AT EDELSTEIN, LAIRD & SOBEL
“There was definitely a point where I thought, ‘Do I want to get back out there and do all of this?’” says Sandé, photographed Oct. 27 at the Chateau Marmont in Los Angeles. Watch the singer name her five favorite up-and-coming acts at Billboard.com.
Emeli Sandé stands on the hotel steps awaiting a car to take her to Santa Monica to perform her second and third gigs of her first 24 hours in Los Angeles. A flowing blue Oxford trench coat reveals one of her 10 tattoos, north of her heart and inked in Serbian Latin: “Volim te Adam.”

“It means ‘I love Adam,’ ” says the 29-year-old in her delicate Scottish accent, referring to the marine biologist she started dating at 17, married in 2012 and divorced a year later. “[He]’s my ex-husband. But I do” — still love him, that is. Sandé trails off with a laugh, suggesting that the romantic feelings she once had have developed into something more platonic.

Parting ways with her teenage love, and the aftermath of that decision, largely inspired Sandé’s sophomore album, Long Live the Angels (Nov. 11, Capitol), an autobiographical account of becoming a single adult for the first time. Just as Sandé tied the knot, her career had soared to sudden heights. Her debut full-length, Our Version of Events — sanded down to Adele Emely Sandé, which she changed at the onset of her career to avoid overlap with a fellow singer — reached the top 25 on the Billboard Hot 100 with its third single, “Next to Me,” in 2012 and di\n}

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Sandé grew up in Scotland, where she wrote her first song at 11. Becoming a saltire singer was a calling, but she took a detour, attending the University of Glasgow and earning a degree in neuroscience. A chance encounter in 2009 with Naughty Boy, the famed producer who has since scored hits with Beyoncé and Sam Smith, altered her trajectory. Sandé served as guest vocalist on English artist-producer Labrinth’s U.K. top 10 hit, “Diamond Rings,” in 2009, leading to a deal with Virgin in 2010 and putting her studies on hold.

“I had no experience in the industry with anything, so I would have said yes to everything,” she says. Her naivete yielded strong professional returns following the release of Our Version of Events, and she soon earned credits on albums from Katy Perry and Rihanna. Almost inevitably, critics started to brand her as overexposed, and today, she has a different perspective. She retreated to London, out of the public eye — not because she was tired of the spotlight, but so she could find her creative center for a follow-up. “It was more a decision that I needed a bit of isolation to write this album,” she says, “and get it to the depths that I wanted to take it to.”

A cursory listen of Long Live the Angels suggests that a turn toward religion may have assisted in coming through the other side of her divorce — “Dear God, help us keep floating,” she sings on “Sweet Architect”; “All these nights I’ve prayed” on “Every Single Piece” — and the gospel choir on “Breathing Underwater” only suggests it further. But it’s all metaphorical, says Sandé. “Whenever I’m making music, it’s always a very spiritual experience,” she says. “I didn’t mean to put in all these references to God, but it was such a big growth in my life, and I feel like my understanding of what I consider God — or what I consider important to myself — just became the main thing.”

Four years have passed between her two LPs, but Sandé is already eyeing a third and plotting a spring tour. “We’ve been anticipating Emeli’s return,” says Capitol Music Group chairman/CEO Steve Barnett, who wants to “present her music to U.S. audiences and bring her the attention she so rightly deserves.” Adds Sandé: “There was definitely a point where I thought, ‘Do I want to get back out there and do all of this?’ But performing live is a big love of mine. It felt right to get back out there and do it.”

Outside the Chateau Marmont in West Hollywood, Emeli Sandé stands on the hotel steps awaiting a car to take her to Santa Monica to perform her second and third gigs of her first 24 hours in Los Angeles. A flowing blue Oxford trench coat reveals one of her 10 tattoos, north of her heart and inked in Serbian Latin: “Volim te Adam.”

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CONGRATULATIONS TO BON JOVI ON THE LEGEND OF LIVE AWARD

SUSSMAN & ASSOCIATES WE'RE PROUD TO BE PART OF THE #1 TEAM IN ROCK!
Punk lore gets a new chapter with *Gimme Danger*, Jim Jarmusch’s “love letter” to The Stooges and Iggy Pop's raw power

BY KATHERINE TURMAN

In the living room of a two-story suite on the 29th floor of a Manhattan hotel, two of film and music’s most prolific punks sip cups of green tea. Iggy Pop’s bare feet momentarily rest on the coffee table; Jim Jarmusch, with his iconic high brush of gray hair, is dressed in head-to-toe black. The two have been friends since the early 1990s, when Pop acted (as a cross-dressing, Bible-reading fur trader) in Jarmusch’s 1995 darkly comic western *Dead Man*, and played himself opposite Tom Waits in a vignette from 2003’s *Coffee and Cigarettes*. With the new film *Gimme Danger* (Oct. 28, Amazon Studios/Magnolia Pictures), Jarmusch pays homage to The Stooges, one of punk rock’s most unhinged and venerated founding groups. The film, Jarmusch’s 14th, isn’t so much a documentary as a love story “starring Jim Osterberg” — the Stooges frontman’s government name — created by a fan and friend who just happens to be a celebrated auteur. Pop, 69, and Jarmusch, 63, discuss their enduring punk ethos, their love for Iggy Pop’s raw power, and why there always is room for “F— that.”

Iggy, you asked Jim to make this film. Why him?

JIM JARMUSCH That’s what I keep asking him!

IGGY POP If I could get him to do it, he was going to bring out important and beautiful things about us that we in the group wouldn’t have ever thought of — we have the wrong perspective. We needed someone with intelligence and skill who also knew the group and came to the shows — that’s who Jim is. He’s a final-cut director, he controls his own work, and that’s now really rare. My tactic was ask him once, not try to convince him. I wasn’t going to write an email with “10 reasons why.” (Laughs.)

Jim, you first heard The Stooges while in high school. Was there one song that drew you to them?

JARMUSCH Not really, because I love all Stooges songs. [1970’s] *Fun House* as an entire record is probably the greatest rock ‘n’ roll record ever made. The lyrics to “Gimme Danger,” the song, are incredibly beautiful, dark and fantastic. I never got to see the band live until the reunion [in 2003]. They didn’t tour massively, and I don’t remember if you guys came through Ohio...

POP We came once and played Delaware, Ohio. There was a college there and we played the student center, and at least 20 people came to this 1,500-seat theater. (Laughs.) I married one of them, actually. Briefly.

Do you consider *Gimme Danger* a collaboration?

POP No! He made a movie. There’s so much to making a movie that I didn’t even think about. When I asked him, I didn’t even think it was going to cost money.

JARMUSCH That’s good, you shouldn’t have.

POP He put together a little proposal, eight to 10 pages, that he gave to people to get some money to help make the film. It said, “This is about this band, their singer has some Harpo Marx in him, and they did this and that.” But he really made it something with a lot of weight and detail. I had something within me, a deep urge for someone to actually hear me. (To Jarmusch.) I don’t really understand it. In life you talk to a lot of people, but they just don’t hear you.

JARMUSCH When I was first financing it, we had these wonderful agents who brought the project to the BBC. They wanted to put money in, but they said, “We do adjust the edit for our broadcast,” to which we replied, “F— that.” We make a film and you show it. So that was a problem, and we had to stop for a while.

Jim, would you call this a documentary?

JARMUSCH I call it an essay, a love letter. I call it a blatant celebration of The Stooges. I’ve read a few things where they’re like, “Well, this is just a fan movie celebrating The Stooges.” I’m like, “What the hell — we have that stripper girl hitting a gong that says ‘Stooges Forever’ throughout the entire film. Duh, yes.” It’s pretty much telling you right there what it is. We’re not trying to hide anything.

JIM’S MUSIC MOMENTS

Jim Jarmusch has made music integral to his work onscreen since helping score his 1981 debut, *Permanent Vacation* — but soundtracks have gotten considerably more star-studded since. He recalls a few of the legends he has encountered from behind the camera.

Tom Waits in *Down By Law* (1986)

“[He] had fights over the video editing… I was working with Tom and once I locked him in a garage, and he pounded on the door and threatened, ‘I’m going to glue your hair to the wall.’ Tom and I go way back. He’s fantastic.”

Neil Young in *Year of the Horse* (1997)

“I made a music video for Crazy Horse using Super 8 and Neil said, ‘Wow, man, it looks so cool. Do you think we could make a longer film that looks like that?’ I made the mistake of asking, ‘Well, how long of a film, Neil?’ There was a long pause on the phone and he says, ‘Man, when I start writing a song, I don’t think about how long it’s going to be. We’re going on tour, you can come, start filming, see what we get.’ It was more of a concert film than a documentary, although we did a little looking back. I love Neil Young, but Crazy Horse is the part of Neil’s music that speaks to me the most.”


“I’m a big Wu-Tang fan; they’re a collective of unrefined, intellectual geniuses. I love RZA’s stuttering and his particular approach to backing music. That’s something [Iggy] has too, because he’s an intellectual who has not been shaped academically. He has been shaped by his own voracious interest in the world.”

40 BILLBOARD NOVEMBER 12, 2016

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The Atlanta Of Atlanta

BY RICHARD L. ELDRIDGE

The first season of the FX hit comedy Atlanta has offered viewers an all-access pass into some of the city’s hottest spots, as seen through the bloodshot eyes of rapper/weed enthusiast Paper Boi (portrayed by Brian Tyree Henry) and his cousin-manager Earn (played by the show’s creator, Atlanta native Donald Glover). “The show gets it all right,” says Atlanta rapper/binge-watcher Jace. “It captures the realness.” Now, some of the real-life spots frequented by the stars.

WING JOINT

J.R. Crickets

Paper Boi’s first taste of fame comes when a fan who works in the kitchen hooks him up with the off-menu “lemon pepper wet” wings. “We filmed that scene at 8 a.m. It was so hard to not dive into that box,” recalls Henry, who has eaten “pounds” of Crickets wings. Business has spiked ever since: “After the show’s premiere, it has been nonstop,” says GM Joel Carr, who has performed with the off-menu hooks him up works in the kitchen.

J.R. Crickets

129 North Ave. NE

WHERE TO GET DOWN IN A-TOWN

THE CLUB

Rio Club & Lounge

Clubgoers are more likely to spot Brazilian soccer star Ronaldinho in the VIP section than fictional Atlanta Hawks point guard Marcus Miles, whom Paper Boi encountered in the show (Henry calls that episode “one of my favorites to film”). With its luxe bottle service and imported Brazilian DJs, Rio bills itself as a trip to the tropics for the “social elite” where rappers such as Yung Joc have performed.

Rio Club & Lounge

556 Commerce Ave. SE, Marietta, Ga.

THE INSTITUTION

Waffle House

This 24/7, 365-days-a-year diner chain has been name-checked by 2 Chainz, Future and J. Cole. “I mean, where else do you go in Atlanta after the club?” asks Henry. “I don’t even use a fork and knife there. I eat those waffles with my hands!”

Waffle House

1495 Commerce Ave. SE, Marietta, Ga.

THE BEAT

OVERHEARD

Urban And Kidman: What Rumors?

Contrary to media speculation, Keith Urban and Nicole Kidman did not look like a couple whose marriage was on the rocks at the InStyle Awards held at Los Angeles’ Getty Center on Oct. 24. Although the two stars arrived separately, they embraced enthusiastically when Urban found his wife in the crowd and spent much of the night holding hands.

Urban (left) and Kidman

Goldrush Show Bar

The first season of Atlanta concluded in the hazy aftermath of Paper Boi’s birthday party at this iconic strip club. “It’s where a lot of business gets done in this city,” jokes Jace of the adult cabaret venue that’s close to the airport. Adds Henry, who documented the season-finales shoot for director Hiro Murai on Snapchat: “I have seen some of the most acrobatic feats of my life in Atlanta strip clubs. It’s an art form.”

Goldrush Show Bar

2509 Metropolitan Parkway

Artists Pay Homage To Kanye

Kanye West, who has likened himself to a new-age Pablo Picasso, has inspired a Los Angeles art exhibit of work depicting his image. Curated by street artist Motty Mo, the “Kanye Loves Kanye” pop-up showcase, which debuted Oct. 25 at the Daily Dose Cafe in downtown L.A., featured 50 renderings of the outspoken hip-hop artist. Among them, Calen Blake’s illustrated riff on Kim Kardashian West’s famous shot-from-beneath nude cover for Paper magazine that substitutes West’s smiling face for his wife’s. Mo, who bills himself as “The Most Famous Artist,” said he attempted “to create an experience that I think Kanye would have enjoyed or thought of himself.” At press time, he had not received any reviews from West’s camp.

Glotter Blake (left) and Kidman

Get gossip? Send to tips@billboard.com.
“Kendrick and Chance. Those guys are doing amazing work and are wonderful young men.”

— BARACK OBAMA

The president sharing his current favorite rappers on SiriusXM’s Sway in the Morning.

“He’s really quite an embarrassment if you’re from the USA. It’s simply the most rigid and thinnest veil of masculinity over a mess.”

— BRUCE SPRINGSTEEN

The rocker on Donald Trump in an interview with The Guardian.

“It’s hard to believe... Whoever dreams about something like that?”

— BOB DYLAN

The icon commenting (somewhat belatedly) on his Nobel Prize for literature in an interview with The Telegraph.

“I am SO sorry to people I offended with my costume. It was not properly thought through...”

— HILARY DUFF

The star apologizing on Twitter for dressing as a pilgrim (her boyfriend dressed as a Native American) at a Halloween party in Los Angeles.

“Look at this, look at you. Wrigleyville is full, it’s Oct. 30 and there’s baseball at Wrigley Field for the first time in history.”

— EDDIE VEDDER

The Pearl Jam frontman before singing “Take Me Out to the Ball Game” at Chicago’s Wrigley Field for Game 5 of the World Series with the Cubs.

“Robyn once told me to always be me, not worry about what other people think, and f— everyone if they don’t like it.”

— CHARLI XCX

The pop singer sharing the best advice she has ever received in an interview with NME.

“I’ll have no man telling me to shave my f—in’ legs. Shave yours.”

— ADELE

The superstar in a cover story for Vanity Fair.

WHASHIZZLE? TV’S GOT A NEW ODD COUPLE

Ahead of their new VH1 show Martha & Snoop’s Potluck Dinner Party (premiering Nov. 7), Martha Stewart and Snoop Dogg share their secrets to a perfect soiree — no surprise, herb and spices are key

Set The Mood

“You’ve got to have a great band on call to play all the favorites,” says Snoop Dogg before starting to sing “My Favorite Things.” Martha Stewart says she is thinking about changing her go-to playlist: “I usually play classical music in my kitchen, but now it might morph into something a little bit more hip-hop-y.” Adds Snoop, “It’s time for people to know she’s a dope lyricist.”

Showcase Your Good Manners

“Your table must have a plate, a glass, a fork and knife for each person, and a good napkin,” says Stewart, while Snoop clarifies that “fine linen” is optimal. Menu-wise, both say the cook should call the shots. “If you ask what people like, 400 different menus are going to come back,” says Stewart, with Snoop adding, “If your cooking hand is strong, everything’s going to get eaten.”

Have Icebreakers Ready

Stewart says, “I often ask my guests, especially if it’s a diverse group that has just met, to stand up and talk about themselves for one minute.” Snoop, though, keeps things casual when it comes to getting the party going: “I take my guests to the green room and say ‘Y’all hit this.’ Then everybody’s ready to come out and start talking to each other.”

— ADELE PLATON

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— ADELE PLATON
Jorge "Pepo" Ferradas
President of Univision Communications Inc. Music Division

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Here's The Beef

After moving back to her childhood turf earlier in 2016, badass rocker and culinary enthusiast Kim Gordon lights a fire (for a steak) at Los Angeles' newest hotspot, Gwen

BY BROOKE MAZUREK
PHOTOGRAPHED BY MISHA GRAVENOR

Gordon (left) and chef Curtis Stone, photographed Oct. 13 at Gwen in Los Angeles, standing inside a meat locker set to 38 degrees and 55 percent humidity for the dry-aging process.
HAVE YOU EVER PLAYED THE trumpet?” chef Curtis Stone asks of Kim Gordon. Standing before an open hearth in the kitchen of his new restaurant and butcher shop, Gwen, he hands the iconic artist an iron blow poke. “The idea is to get it close to the flames,” explains the Australian native, 40, of the didgeridoo-shaped tool they will exhale into. Because before the two can sear the Fred Flintstone-size rib-eye steak Stone has selected, they must build a fire together. “What a cool setup,” says Gordon, after sparks confetti up from the embers.

Though the restaurant they stand in certainly stuns with its chinchilla-fur bar stools and Art Deco-inspired chandeliers, it also captures the primal way in which fire can feed and, as is the case today, unite complete strangers. Named for Stone’s maternal grandmother, a farmer from rural Victoria who didn’t have electricity until she was in her 40s, the 7,000-square-foot space on Sunset Boulevard and its $95-per-person tasting menu honor the chef’s deep appreciation of meat. “If we know we’re cooking for 100 people, we prepare 100 portions,” he tells Gordon, whose great grandparents were also farmers. “When you have respect for where meat comes from, you don’t let it go to waste.” The in-house butcher shop, which supplies the kitchen and is open to the public seven days a week, offers everything from rabbit to $140 per pound Australian Wagyu beef.

While the butchery environment historically has been a masculine one, it is unsurprising that Gordon is at ease stepping into a meat lockers where nearly 40 carcasses hang to dry age. From 1981 until her 2011 split with husband and guitarist Thurston Moore, she challenged gender binaries while changing the indie rock landscape through her devil-may-care vocals and bass playing with Sonic Youth.

Yet despite the band’s identity being intertwined with New York’s downtown scene, Gordon was profoundly shaped as an artist by her childhood in Los Angeles. “Even when I went out East, I carried this place with me,” says Gordon, who relocated to the city earlier in 2016 and will release a live LP titled No Wave (Matador) on Nov. 11 with her Body/Head collaborator Bill Nace. “I guess in a way,” she says, biting into the steak, “this place is home.”

You’ve both lived in many places, from Hong Kong to London. How have those places affected your palates? GORDON Hong Kong was really an earthy place, it was dirty and loud and Smelly.
summer in the Klamath River with their other gourmet liberal friends. They rented a trailer, very blue collar, but they would spend a month fishing and cooking and eating. It was some of the best food I ever had in my life, salmon right out of the river.

What was the secret to cooking today’s lunch? 
GORDON Curtis was saying that you have to cook it over the coals for flavor and keep the bone facing the flame to absorb some of the heat.

STONE Yes, and you have to take it off the heat and let it rest over and over again. It took about 40 minutes to cook the steak, but it was only on the [asador] for like 10 of those minutes.

Ever considered going vegetarian? 
GORDON Mostly when I was poor. When Sonic Youth was starting out we had no money; we ate a lot of pasta, potatoes, grits, hot dogs. I remember making onions with money; we ate a lot of pasta, potatoes, grits, Sonic Youth was starting out we had no money; it was kind of good. (Laughs) We would go visit Thurston’s mom in Connecticut sometimes and she would give us a pork roast. Because we would never really have meat, it was kind of a decadent thing for us.

STONE No, I love meat. My first job was in a butcher shop. When you have a good understanding of the whole process — the farming, ranching, slaughtering, butchering, aging and cooking of meat — you’re closer to it. You think differently about throwing those chicken breasts in the trash that you didn’t get to cook that week. We think of meat as something that comes from the store wrapped in plastic. People refer to it as gross and use towels to pick it up out of the package. To me, that’s disrespectful.

Have you spent any time with the Aborigines, chef? 
STONE I have. It’s quite an unbelievable experience. Imagine what you can learn from people who have existed for thousands of years without clothes, without wheels? The big thing I learned from an elder was that they always have seen themselves as the owners of it. You can choose to express certain things through a plate of food for someone you might not even know.

But what about the music playing in the restaurant today? It has been an eclectic mix of ‘70s, ‘80s and top 40.

STONE Well, we’ve got some Stevie Wonder going on right now. I mean, what do you even play for someone like Kim? It’s too cheesy to play her own stuff, right?

Has food shaped your journey as an artist, and music your journey as a chef? 
GORDON I don’t know, but my approach to cooking is like my approach to art: It involves some knowledge of structure but it’s going to have an intuitive core.

STONE I always say there’s food for every mood from classical to EDM. What is music, really? A bunch of sounds that a human creates to express something, and you can choose to express certain things through a plate of food for someone you might not even know.

Kim & Curtis’ Old-School L.A. Recs

The Apple Pan
“It’s an amazing hamburger place and they have the best pies,” says Gordon of the diner joint that has been open since 1947. “The two waiters that are there, they’re like machines.”
317 S. Broadway

Grand Central Market
A downtown landmark since 1917, it’s one of the largest and oldest open-air markets in the area where you can sample the flavors of the city, from Jewish deli meat to ramen and tacos.
10801 W. Pico Blvd.

Frank and Musso’s
Serving Hollywood since 1919, “it’s an old steakhouse on Hollywood Boulevard that I love,” says Stone. It also makes a mean martini.
6667 Hollywood Blvd.

What is the strangest thing you’ve ever eaten? 
GORDON When Sonic Youth went to Barcelona, we drove from France and had no Spanish money. It was so late there was hardly anything open, and we were starving. So we stopped at this place and they didn’t really speak English but said, “We’ll bring out some stuff.” They came out with a platter of periwinkles. There were so many of them, it was like salty snot. (Laughs)

STONE I was in Tanzania last year with the last hunter and gatherer tribe in Africa, the Hadza. They invited me to go on a baboon hunt. We see it as strange that you would eat a monkey; they hunt because they need to eat. So they shot a monkey, lit a fire and cooked it, and handed me a piece.

STONE (To Stone.) Wow. Was it tough? They’re so muscular.
STONE Tough, and brutal because the last thing you want to do is eat it, right? But you don’t want to offend these guys.
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JUAN LUIS (MALUMA)
35 Years In, Metallica Has Got Its Demons (Addiction, Infighting) Leashed — And No True Peers in Hard Rock

By Gavin Edwards | Photographed by Martin Schoeller

There was an unbilled addition to the Olympian collection of rock legends gathered at Indio, Calif.’s Desert Trip festival in October: Lars Ulrich of Metallica. But the drummer wasn’t onstage, sitting in with Roger Waters or Nobel laureate Bob Dylan — he was rocking out as a fan.

“Saturday, for Neil Young and Paul McCartney, I was actually in the pit,” Ulrich reports 14 days later. “Neil Young was going off.” Ulrich and his wife started 20 rows back but kept moving forward, like enthusiastic teenagers at their first rock show. By the end of the set, they were five rows back, about 25 feet from the stage. Ulrich jokes that he was waving at Young and calling out to him: “Hey, Neil! I’m playing with you in two weeks! I’ll see you at Shoreline!”

Today, sitting in a locker-room-like office of the Shoreline Amphitheatre in Mountain View, Calif., Ulrich yawns. He just woke up from a nap — he fell asleep while being driven to the venue for Neil Young’s annual all-star acoustic concert benefitting the Bridge School — and was briefly uncertain whether he was in the United States or Ecuador. (Metallica is scheduled to play Quito, Ecuador’s capital, at the end of the month.) “That shouldn’t be the primary theme of the story,” he says with a bleary smile.

Metallica, founded by Ulrich and singer-guitarist James Hetfield in 1981, got started a bit later than the Desert Trippers, but since Nielsen Music began tracking sales in 1991, it has sold more than 56 million albums, a number exceeded by only Garth Brooks and The Beatles. Metallica’s self-titled 1991 disc, known as The Black Album, has moved well over 16 million copies alone, making it the best-selling record of the era.

On Nov. 18, the band releases its 10th album, Hardwired... To Self Destruct, and while the band members’ finances remain
Metallica, there’s a physicality and a weight to their music — a process of aging, the question for Metallica is, ‘Are we still going?’ How do we keep it going? How do we maintain the physicality? The question for Metallica is, ‘Are we still going? How do we maintain the physicality?’

We want to keep playing for as long as we can. The question is, ‘How do we maintain the physicality?’ The question is, ‘How do we maintain the physicality? How do we keep it going?’

When it comes to the inevitable physical decline, the question for Metallica is, ‘How do we maintain the physicality?’ The question is, ‘How do we maintain the physicality?’

Most of Metallica’s hard-rock peers from the ’80s and ’90s have faded away, or crashed and burned. Guns N’ Roses, for example, could have given it a run for the title of the defining rock act of Generation X, had it not been crushed under the weight of Axl Rose’s ego. But although Metallica has had its share of hits, it has a steady diet of big shows. In 2014, the band grossed $24.84 million on just eight of its dates, and the band took home more than $5 million when it played Minneapolis in August, according to Billboard Boxscore.

Metallica has a more drummer-oriented perspective: Of the six acts at Desert Trip, he notes, “the bad news is that the only O.G. drummer in the house was in The Rolling Stones. The only road map is Charlie Watts. I can see doing it in my 70s, mentally, but I just don’t know about the physicality. That remains the great question mark.”

In 2012, Metallica’s master recordings all reverted to the band from Warner Music Group, and the group now sells them through its own Blackened Recordings (handled by Metallica’s longtime manager, Cliff Burnstein). Hardwired... To Self-Destruct is the first new album the band is releasing on Blackened. The first step in making it was clearing the members’ schedules. “You plan years in advance,” says Burnstein. “You want to do it all he had to the last breath. Bruce Springsteen, another guy I admire for his endurance. But Angus Young [of AC/DC] — that guy blows my mind. That guy sweats so much every night. I can’t believe his head is still on his body.”

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“You can tell where everyone’s at. Sometimes we’ll goof around — I love playing drums, and I’ll hit the kit while Rob comes up with some funky thing that we’ll never use.” One tradition, insisted upon by Ulrich: They always finish up by playing the song that will start the show. “Lars is ritualistic to a fault,” says Hetfield, “but he knows what works for him.”

The dynamic in Metallica was at one point dysfunctional enough that the band made a movie, 2004’s Some Kind of Monster, about its power struggles and its employment of a group therapist. “We’re more forgiving to differences of opinion now,” says Ulrich. “Twenty years ago, we’d go in there and battle for everything, whether it was creative ideas or personal preferences or whatever. Now, it’s just not worth it. We prioritize getting along and having a functioning entity — that’s more important than winning an argument.”

“We know so much about each other and we know which buttons not to push,” adds Hetfield. “I don’t have to be like Lars, and he doesn’t have to be like me. We try not to step on each other’s toes but guide each other. He’s great at set lists and arranging songs and business. I’m good at melodies and visuals and logos.” And the members outside the core duo? “Kirk, now that he has stepped out of his referee role, brings a wackiness that is very needed, because Lars and I can get so wound and serious. And live, obviously his guitar playing is unbelievable,” says Hetfield. “And Rob is so happy to be alive, it makes us want to do things so he’ll come along.”

HARDWIRED... TO SELF DESTRUCT has a dozen songs, split between two CDs (for reasons of pacing — it could have fit on one). “Spit Out the Bone” is a relentless seven-minute fusillade inspired by the dangers of virtual-reality technology. “Dream No More” is a grinding nightmare that reaches back to the mythology of H.P. Lovecraft. The moral of “Now That We’re Dead” is that love endures, but only in the grave. You can guess the answer to the title of “Am I Savage?” The overall impact is bleak — the band even rejected a triumphant song that had become a live staple, “Lords of Summer,” because it didn’t fit the mood. Asked if he’s in a good place mentally, Hetfield says, “Definitely not.” Then he laughs. “I’m in both places all the time, you know? But once I start thinking, it can get dark. The last song we wrote, ‘Hardwired,’ which is the opening track and the fastest one, sums it up lyrically: We’ve always been f—ed, but we survive. Every generation says ‘I feel sorry for the next generation,’ but there is a faith that you have to step on each other’s toes but guide each other...
How J.Lo (And J Balvin) STAY ON TOP

As the U.S. Hispanic population rises to 55 million and its youthful audience streams bilingual stars, the genre’s leading execs, managers, programmers and promoters take their artists and their industry to new heights.
IT’S MONDAY AFTERNOON AT Jennifer Lopez’s house in Los Angeles, and Afo Verde is performing a delicate balancing act with three of his biggest artists. In one room, there’s Roberto Carlos, Brazil’s top-selling singer of all time, who’s here to shoot a video with Lopez for a forthcoming single. Marc Anthony — Lopez’s ex-husband and (still) friend — is hanging out on the balcony. He’s here to work with Lopez, who’s preparing her first Spanish-language album in a decade (due in 2017), which Anthony will executive-produce. Lopez signed with Verde after he visited during her Las Vegas residency in 2015. “Afo is an artist’s record man,” she says. “He’s in the studio, and he’s behind the desk. I have always related best to executives who really understand the art of making music.”

Before he was an executive, Verde, 50, was a musician-producer, and that experience informs how he relates to a growing roster of superstars that includes Enrique Iglesias (signed in 2015), Romeo Santos, Prince Royce, Wisin, Yandel and Nicky Jam. He has long-standing and tight ties to Ricky Martin, Chayanne, Carlos Vives and Shakira, with whom he spent a week in Barcelona in September, working on her Spanish-language album (due in 2017). While he was there, he caught an FC Barcelona practice with Shakira’s partner, star defender Gerard Piqué. “My knees were shaking, I was so excited,” says the Buenos Aires-born Verde, a soccer buff who lives in Coral Gables, Fla., with his partner, teacher Miranda Bostan.

In the past three years, Verde hasn’t just scooped up most of Latin music’s current hitmakers (year-to-date label share for current tracks: roughly 53.7%); he has established Sony as the market-share leader in Latin America and has seen steady growth in his U.S. market share as well. Verde also has diversified, launching Eventim Brazil, a joint venture with the German ticketing company that handled all 8.5 million tickets for the Olympic and
Paralympic Games and now has deals with several Brazilian artists and venues.

All the while, he has maintained a singular staff—unique that to prioritize artists’ needs: Most of Sony’s upper managers are professional musicians. “My mantra is, ‘Sony is the artists’ home,’” says Verde, who also holds degrees in architecture and marketing. “Once you gain artists’ trust, success is only a matter of time.” —Leila Cobo

**LABELS**

Tomas Cookman, 56  
**President, Nacional Records; CEO, Industria Works**

The man who made Latin cool gives alternative artists exposure as the head of Nacional Records and founder of the Latin Alternative Music Conference, and as a manager, Cookman is known for taking his “left-of-center, cutting-edge Latino artists” to the charts, mainstream media, the soundtracks of English-language films and TV shows, and the Latin Grammys (Chilean singer Alex Anwandter and Mexican group The Chamanas both scored best new artist nominations in 2016). He describes Industria Works, his just-launched company with offices in Los Angeles, Mexico City and Madrid, as an “alternative platform for artist development.” The Manhattan-born punk and reggae fan, a married father of two, started his career in Buenos Aires as the manager of Los Fabulosos Cadillacs. “My friend Ivan Alvarez was once asked, ‘What do you do?’ He said, ‘My friend Ivan Alvarez was once asked, ‘What do you do?’” says Cookman. “He responded with, ‘What do you need?’ I took it as solid advice and ran with it.”

“Urban is the new pop. It’s becoming very, very mainstream.” —Mejía

Victor Gonzalez, 50  
**President, Universal Music Latin Entertainment**

Keeping Juan Gabriel’s legend alive. As overseer of Universal’s U.S. Latin and Mexico operations, Gonzalez guides a roster including reggaetón star J Balvin, regional Mexican singer Julián Álvarez and the late balladeer Juan Gabriel, who had the highest-grossing U.S. Latin tour (nearly $40 million) of 2015. Gabriel’s duets album Los Díos was last year’s top-selling Latin album, while the follow-up, Los Díos 2, was one of the best-sellers of 2016. “In one moment you are filled with sadness,” says the Mexico City-born Gonzalez, who regularly communicated with Gabriel about the creative process and strategies, “but at the same time you have the responsibility to manage that moment, to fulfill the legacy he leaves.”

Nir Seroussi, 41  
**President, Sony Music U.S. Latin**

A multicultural force with his finger on the pulse of new Latin With a focus on developing hits like Enrique Iglesias’ “El Perdón” and “Duele el Corazón,” Seroussi has established his label as “the powerhouse of the singles market,” with 36.1 percent of 2016’s Latin current track market to date and 26 out of 42 weeks at No. 1 on the Hot Latin Songs chart. Born in Israel, raised in Venezuela and schooled at Berklee, Seroussi—who lives in Coral Gables, Fla., with wife Sandra—is sought after as a bilingual executive with a keen sense for what new Latin consumers want; recent acts include CNCO, Farruko and Jacob Forever.

**BIGGEST INDULGENCE** “I’m a sucker for my French bulldogs: Mia, Milo and Emma. They live like MTV Cribs!”

Ángel del Villar, 36; Luis del Villar, 37  
**Founder/CEO, Del Records; Founder/CEO, Gerencia 360**

Making their marks in Mexican regional music. Brothers Ángel and Luis del Villar are game-changers in the regional Mexican genre, managing separate but complementary operations. Angel’s Del Records has launched the careers of chart-topping artists like Gerardo Ortiz, Luis Coronel and Régulo Caro, while Luis’ Gerencia 360 is placing all bets on up-and-comers like Adriel Favela,
whose “Tomen Nota” landed in the top 10 of Billboard’s Regional Mexican Songs, Latin Airplay and Top Latin Albums charts. “When I started in the music industry, I noticed that labels only believed in big names,” says Ángel. “But the key to success is taking risks on new talent.” Luis echoes that: “We want well-rounded artists like Adriel, the next king of ranchera, to be able to benefit from premier services.”

Iñigo Zabala, 56
PRESIDENT, WARNER MUSIC LATIN AMERICA & IBERIA

Growing his global Latin lineup
Under Zabala, Warner’s Latin American market share rose 1.6 percentage points in 2015. Equally important for the Madrid native — who once played keyboards with Spanish pop band La Union — are the inroads Warner has made in artist development, with acts like Brazil’s Anitta (who performed at the Olympics), Spanish singer-songwriter Pablo Alborán, Puerto Rican reggaetón duo Zion & Lennox and Colombian multi-Latin Grammy nominee Manuel Medrano. “It’s a very dynamic roster,” says Zabala.

FAVORITE NON-LATIN ARTIST
“David Bowie. An amazing composer, songwriter and fashion icon.”

Jorge Mejía, 44
PRESIDENT, SONY/ATV MUSIC PUBLISHING, LATIN AMERICA & U.S. LATIN

Collecting a hat trick of publishing honors
Mejía was promoted from executive vp to president in 2016 for good reason: At the BMI, ASCAP and SESAC Latin Music Awards, Sony/ATV won publisher of the year, a “triple crown” that no publisher has achieved in more than a decade. So far this year, Sony/ATV has placed 67 titles on the Hot Latin Songs chart, far outpacing the competition. “Urban is the new pop,” says the Colombian-born, Miami-raised Mejía, whose recent signings include Farruko, Nicky Jam and Wisin & Yandel. “It’s becoming very, very mainstream.”

BIGGEST INDULGENCE
“Every year, my wife, Amanda, and I take a surf vacation to somewhere like Hawaii or Fiji, completely off the grid.”

Gustavo Menéndez, 51
EXECUTIVE VP, WARNER/CHAPPEL MUSIC, LATIN AMERICA AND U.S. LATIN

Expanding the company roster in Colombia
Menéndez added a jewel to Warner/Chappell’s Latin crown in 2016 with the opening of a Bogotá office, joining the 10 sites Menéndez oversees in Latin America, Spain and his home base, Miami. “Colombian music has made an impact for many years,” says Menéndez, who recently signed Sky and songwriting/production team Bull Nene. For the Buenos Aires native, who is engaged to singer-TV personality Deborah de Corral, the Bogotá branch’s goal is business as usual: “Making sure our songwriters get compensated well.”

PRO TIP
“[Former Warner/Chappell president] Rick Shoemaker told me I don’t have to do business with people I don’t like or respect. That relieved me from so much pressure.”
**EAT, DRINK AND DEAL**

When Latin music’s top executives need to impress artists and out-of-towners, they hit these Miami Beach spots

1. **Milos**
   - milos.ca/miamibeach
   - Possibly Miami’s best Greek food, the eatery is cited as a favorite lunch spot by Michel Voga, Alex Mizrahi and Jesús Lopez.
   - 730 First St.

2. **Baires Grill**
   - bairesgrill.com
   - This spot is a go-to for steaks and empanadas among the growing Argentine contingent of executives arriving in Miami. Baires also operates out of Sunny Isles and Brickell, Fla., but the original Lincoln Road spot is prized for its central location.
   - 1126 Lincoln Road

3. **Juvia**
   - juviamiami.com
   - With breathtaking views of the beach and skyline, this restaurant is “a great place to conduct music business, with very decent wines,” says The Latin Recording Academy’s Gabriel Abaroa.
   - 1111 Lincoln Road

4. **Rosinella Italian Trattoria**
   - rosinella.net
   - The Lincoln Road stalwart is an industry pick for its cozy vibe and “the best homemade pastas in Miami,” says Sony/ATV’s Jorge Mejía.
   - 525 Lincoln Road

5. **New World Center**
   - nws.edu
   - There’s no bad seat inside the Frank Gehry-designed home of the New World Symphony. And for those without seats, there’s a 7,000-square-foot projection wall facing the outside SoundScape Park, allowing free viewing for families.
   - 500 17th St.

6. **The Fillmore Miami Beach**
   - fillmoremb.com
   - Forever the Jackie Gleason Theater to locals, the recently rehabbed venue “looks amazing and has amazing sound,” says Warner’s Iñigo Zabala, adding, “It’s the only theater that sells empanadas.”
   - 1700 Washington Ave.

7. **SLS Hotel**
   - slshotels.com
   - With its musical pedigree (Lenny Kravitz designed two penthouses) and lots of restaurants and spaces, it’s “good for meetings,” says SBS’s Jesús Salas, and “key for showcases,” adds Univision Radio’s Iñaki Santa Cruz, who hosted an Uforia music showcase. Ricky Martin’s “Vente Pa’ Ca” video was shot here.
   - 1701 Collins Ave.

8. **Faena Hotel**
   - faena.com
   - The city’s newest luxury hotel attracts “artists more than executives,” says Westwood’s Jorge Juárez. The ornate cabaret theater has “great lighting and high production values,” says Univision’s Jorge “Pepo” Ferradas.
   - 3201 Collins Ave.

9. **Soho Beach House**
   - sohobeachhouse.com
   - Soho House’s Miami location boasts beach views plus excellent music curation, says CAA’s Bruno del Granado. “One day you have salsa, the next EDM, then blues.”
   - 4385 Collins Ave.

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**MANAGEMENT**

**Fernando Giaccardi, 49**
- SENIOR MANAGER, RED LIGHT MANAGEMENT
- Committed to, and partnering with, Enrique
- This Mexico City native is steadfast: He has managed Enrique Iglesias for 16 years, with spectacular results. In 2015, Iglesias was the longest-running No. 1 act on Hot Latin Songs (38 weeks), and in 2016 he’s second at 14 weeks; as of September, his Love & Sex Tour had been seen by 1.3 million people in 147 venues. “Radio hits are one thing; success at all levels is another,” says Giaccardi, who in 2016 began managing top Latin Grammy nominees Jesse & Joy within a new division of Red Light, with Iglesias as business partner.
- **PRO TIP** “Money is, and has to be, a consequence, never the main objective.”

**Johnny Marines, 43**
- PRESIDENT, ROC NATION LATIN; FOUNDER/OWNER, JOHNNY MARINES ENTERPRISES
- Romeo Santos’ secret weapon, and now Jay Z’s, too
- Thanks to Marines’ business acumen as Romeo Santos’ manager, in 2014 Santos became the only Latin singer to sell out two shows at New York’s Yankee Stadium; in 2016 he became the second-ever Latin artist to surpass 1 billion YouTube views, for his “Propuesta Indecente” video. A former sergeant with the New York Police Department, Marines is now a key part of Jay Z’s Roc Nation family as president of Roc Nation Latin (Santos is CEO). “Artists willing to work hard,” he says, “have a new home they can count on at Roc Nation Latin.”

**Alex Mizrahi, 44; Luana Pagani**
- CEO, OCESA SETRACK; PARTNER/PRESIDENT, SETRACK U.S.
- Serving their artists on all fronts
- “The vision has always been giving our clients the most complete service possible and helping them reach an international audience,” say Mizrahi and Pagani of OCESA

*Declined to reveal age
Michel Vega, 50
CEO, MAGNUS MEDIA

A year-and-a-half after Vega founded Miami-based Magnus Media with Marc Anthony, his artists have sold more than 2 million tickets in 30-plus countries on three continents and boast more than 100 million followers on social media. “That speaks to the influence of the talent that we represent,” says Vega. The former head of Latin music for William Morris Endeavor calls out his deal that led to the creation of iHeartLatino, headed by Magnus client Enrique Santos. “It has changed the entire dynamic of the Spanish radio business,” says Vega. “I’ve had more than...
one record-company president call and say, ‘Thanks for this.’ ”

FAVORITE NON-LATIN ARTIST "Justin Timberlake, for the way he has curated his impeccable career, combining his music, acting and business interests.”

TOURING AND AGENCIES

Henry Cárdenas, 60
CEO/FOUNDER, CÁRDENAS MARKETING NETWORK

An entrepreneur sending stars all over the world, CMN notched its busiest year ever in 2016, presenting nearly 200 concerts and seven national tours by the likes of Ricardo Arjona, Marc Anthony, Juan Luis Guerra and Juan Gabriel (whose death, says Cárdenas, was the “worst” thing for the biz): all that, in addition to launching rising regional Mexican star Julián Álvarez’s first arena tour. Colombian-born Cárdenas, who is known for his dependability and straight talk, also runs the Maestro Care Foundation with Anthony, a longtime client and friend.

Bruno del Granado, 51
AGENT, CREATIVE ARTISTS AGENCY

Adding Latin listeners to CAA’s elite roster

When del Granado, Ricky Martin’s former manager, was hired by CAA in 2013, his mandate was to grow the agency’s Hispanic business in the United States and Latin America. In 2016, the Spanish-born polyglot opened CAA’s first Miami office with a focus on Latin and a client roster including Nicky Jam and top Latin Grammy contenders Fonseca and Jesse & Joy. “It was a huge achievement and speaks volumes to what we want to do: sign a next generation of Latin superstars.”

BIGGEST INDULGENCE “I spend every spare dime on travel. The world is a book, and if you don’t travel, you haven’t read a page. I’ve visited five continents.”

Rob Markus, 48
PARTNER, WILLIAM MORRIS ENDEAVOR

Signing stars, sending them across continents

Markus has worked aggressively to expand the realms of action for clients like Juanes,
Party Latino, the first-ever all-music event at Miami’s Marlins Stadium, booking 28 artists and selling 36,000 tickets. He’s now developing a “360 artist-management platform,” and the father of four also is digging deep into regional Mexican with a series of shows at Los Angeles’ Pico Rivera Arena and Oracle Arena in Oakland, Calif.

PRO Tip “Technology allows us to find fans and target their tastes.”

“As Latinos, we cannot accept failure as an option.” — Abaroa

Emily Simonitsch* SENIOR VP TALENT, LIVE NATION

A veteran with unparalleled touring know-how Daily 4:30 a.m. workouts keep Simonitsch — a proud Angeleno who grew up in Echo Park, and a mother of two — in top form for her role booking and promoting some of the biggest names in Latin music. From rock band Mana to regional Mexican star Julión Álvarez, Simonitsch’s ability to connect with artists has been key in a 30-year-plus career. Recent milestones include Ana Gabriel’s sold-out show at The Forum in Los Angeles, Pepe Aguilar’s full-house performance at The Greek Theatre and teaming up with Maná for its Latino Power Tour, which Simonitsch calls the biggest Latin American tour in North America — and a critical force in getting out the Latino vote.

Maria Ferradas, 52 PRESIDENT, MUSIC, UNIVISION COMMUNICATIONS

His mega-network moves toward a fresher future He’s only approaching a year on the job at the leading Spanish-language network, but Ferradas’ 25-year career includes artist management, marketing and live events in key roles at Live Nation, Universal Music Group and Sony Music Entertainment. During his first eight months at Univision, the Argentina native discovered the power of 127: the sum of all channels and radio destinations enabling Univision’s powerful reach across the United States. “We’ve focused on offering proposals related to the company’s multiple platforms,” says Ferradas — like new talent incubator U-LAB and relaunching the broadcast of major live events, like the recent Rise Up As One.

Mario Ruiz, 60 SENIOR VP MUSIC AND ENTERTAINMENT PROJECTS, TELEMUNDO NETWORK

Giving Latin music a big stage on the small screen Telemundo’s 2016 Latin American Music Awards, simulcast on the network’s millennial channel NBC Universo, ranked No. 1 in Spanish-language primetime and outperformed Fox and The CW among adults 18 to 49 — underscoring the key role that music, and Ruiz, play at the network known for its high-caliber original Latin programming. The Bogotá, Colombia-born career music executive oversees the creation of music-based programming aimed at the heart of the Telemundo audience. His latest coup: acquiring the rights to the late Mexican singer Jenni Rivera’s life story.

Prince Royce and J Balvin, who’s in the midst of his first major European tour. “There are real opportunities outside the Latin community for these artists,” says Markus, an Australian who speaks perfect Spanish and who in the past year signed Farruko, Luis Coronel, Café Tacvba, Brazil’s Anitta and Bomba Estéreo — upping his annual show count by 30 percent.

Lucas Piña, 48 SENIOR VP, SBS ENTERTAINMENT

A virtuoso with unparalleled filling know-how The Colombian-born, self-taught Piña knows how to attract an audience. In December 2015, he staged Grand Slam "Slow and steady brings Latin Grammy success" The Latin Grammy Awards once seemed destined for failure: The organization was in debt, and CBS ratings were low. Now, as the franchise turns 17, academy chief Abaroa looks proudly on those years, when he and a staff of six worked diligently to secure a solid membership base, increase entries (up 12 percent in the past year alone), get out of debt and find broadcast success with Univision. “As Latinos, we cannot accept failure as an option,” says Abaroa. “In those days, we begged artists to come to the Latin Grammys. Now they get pissed off if they are not invited.”

RECENT WIN A new online voting system “proved to be dynamic and increased participation significantly in the process.”
2016 LATIN POWER PLAYERS

Jesús Salas, 41
EXECUTIVE VP PROGRAMMING/MULTIPLATFORM COORDINATOR, SBS

“Doing the research isn’t enough anymore: You have to get out there and literally ask people what they want to listen to,” says Salas, who oversees programming for all SBS stations (including New York’s top-rated La Mega). “It’s the underground stuff we need to follow.” As a result, he recently launched the first-ever station in the country dedicated to Cubatón, a mix of reggaetón with Cuban beats and trap. “You have to adjust your programming to reflect today’s mood and trends,” says Salas. “Artists in Cuba are producing music for the love of the art, and reggaetón is now a world phenomenon.”

Ismar Santa Cruz, 40
VP/MANAGING DIRECTOR OF RADIO STRATEGY, UNIVISION

“Voices around the world attract this enterprising exec After closing September with 10 radio stations ranked No. 1 in key markets like Chicago, Los Angeles and Miami, Santa Cruz calls that success a “testament” to brand leadership. “I make sure all of our teams stay very close to the artist and the industry, but they especially have to build a relationship with the actual consumer,” he says. To stay current, the Guatemalan-born executive scouts new artists “that are doing even better.

Roció Guerrero, 29
GLOBAL HEAD OF LATIN CONTENT PROGRAMMING, SPOTIFY

“After joining Spotify in its startup stage six years ago, “I took it upon myself to curate the first Latin playlist, Baila Reggaetón, including Daddy Yankee’s ‘Gasolina’ and Don Omar’s ‘Dale Don Dale,’ ” says Guerrero, a Don Benito, Spain native who now lives in Brooklyn. To date, the playlist has more than 3 million followers, and Latin is the second-biggest genre at Spotify, with more than 500 curated playlists, three of which are in the site’s top 10. Guerrero’s next goal? “Helping up-and-coming artists, especially women, take their music to a global level.”

Chelina Vargas, 47
GLOBAL MANAGER, LATIN ARTISTS AND LABEL RELATIONS, APPLE

“Premiering the first music video/short documentary on Spotify featuring Marc Anthony.”

Three Execs, Three Issues

Latin music’s industry concerns don’t always mirror those of the mainstream. Power players Nir Seroussi (Sony), Iñigo Zabala (Warner) and Johnny Marines (Roc Nation) weigh in.

1. The Decline of Physical Sales

In the Latin marketplace, many fans don’t have credit cards, so playing digital catch-up is harder

Seroussi The U.S. Latin album market completely crashed. We are now more focused on singles and streaming and we are absolutely doing well, though in Latin America, the monetization of streaming is still not as high.

Zabala The decline of the album as a format undermines us musically and stifles artist development. But I see the digital era as an amazing opportunity. What we have to do is to keep supporting the artist community, recording music and making hits.

Marines I look at digital platforms as a way to get analytics about the consumer, which allows us to serve them even better.

2. Developing New Talent

Especially crucial in an extremely fragmented U.S. Latin market with rigid radio formats

Seroussi Existing talent doesn’t step outside their comfort zone; they tend to play it safe and follow trends instead of being innovative and creating their own lane.

Zabala Finding new artists is our number one priority. Our strategy is to invest in artists that can cross borders from their domestic markets.

Marines A few years ago nothing was moving the needle, and now I think we’ve gotten it. We’re experiencing a lot of success with new acts like Maluma, Farruko, Gente de Zona, Jacob Forever and CNCO.

3. Connecting with the Acculturated Millennial Buyer

Customers who are less likely to buy only traditional Spanish-language music

Seroussi Unfortunately, the Anglo market still does not see Latin music as mainstream music that can impact globally. At Roc Nation, the Latin division is committed to changing that.

Zabala The amalgamation of urban, tropical and pop in recent years resulted in rhythmic music that young Latinos can identify with — that music is connecting.

Marines To connect with that audience, you need to sign artists who are part of that demographic and share their values and life experiences. We are starting to see a bilingual movement in which English and Spanish are merging together in different ways.

Methodology

A committee of Billboard editors and reporters weighed a variety of factors in determining the Latin Power Players list, including but not limited to, impact on consumer behavior, as measured by such metrics as chart performance, touring grosses and ticket sales, social media impressions and radio and TV audiences reached; company growth; career trajectory; reputation among peers; local influence; and overall impact in the industry during the last 12 months. Where appropriate, market share was determined using Nielsen Music current-track market-share data through Sept. 22, plus Latin American market-share data from IFPI. Unless otherwise noted, Billboard Boxscore and Nielsen Music are the sources for touring grosses and sales, streaming and radio data.

Contributors

Leila Cobo with Justino Aguila, Judy Cantor-Navas and Griselda Flores.

Place Latin artists on Apple’s airwaves

During the last decade, Vargas’ efforts exponentially increased the possibilities for Latin artists’ global success through iTunes. Now, she’s making sure that reach expands to new audiences through Apple Music and Beats 1 Radio.

“Ebro Darden consistently supports Latin artists through his Beats 1 Rangers,” says Vargas, an L.A.-based mother of two; she also applauds Zane Lowe’s daily “World Record” feature. She’s proud to champion developing artists across Apple’s platforms. “J Balvin, Carla Morrison, Alex Anwandter and other artists we’ve partnered with on exclusive releases have all experienced great first-time success on the Billboard charts.”

Favorite Non-Latin Artist

“Sia. She became a music powerhouse on her own terms, without compromising her values.”

Images

Creativity and Innovation. Illuminating in any language.

Congratulations, felicitaciones, parabéns
to Universal Music’s 2016 Billboard Power Players:
Jesús López, Víctor González and Alexandra Lioutikoff.
Rebeca León, 41
SENIOR VP LATIN TALENT, AEG LIVE/GOLDENVOICE; MANAGER (J BALVIN, JUANES)
- Managing two major forces in Latin pop
The dual nature of León’s job may be unorthodox — she balances her duties as head of AEG Live’s Latin business with managing the careers of Colombian stars J Balvin and Juanes — but she makes it work.
AEG’s Latin division is the largest supplier of talent for the company’s L.A. Live: In one October weekend alone, more than 30,000 fans came through the complex for sold-out Marc Anthony and Marco Antonio Solís shows at the Microsoft Theater and Staples Center, with a combined gross of $4 million-plus. “We had our own Desert Trip,” says the Los Angeles-based León, who is married and calls her three dogs her “kids.” Since she started managing Balvin in 2014 (with Fabio Acosta), the breakout Colombian rapper has become a global player thanks to collaborations with Pharrell Williams (“Safari”), Justin Bieber (the Latino remix of “Sorry”) and Major Lazer (“Lean On”), a rarity for a Latin act. His “Otra Vez” with Zion y Lennox recently became Balvin’s sixth No. 1 on the Latin Airplay chart, and as of mid-October, he had sold 251,000 digital songs in the United States alone, with a combined audio and video streaming count of 260 million. Internationally, Balvin is a behemoth: He recently became the first Latin urban act to reach 1 billion views on Vevo. “It’s pretty amazing when you find someone who shares your dreams, believes in you and finds a way to make it happen for you,” says Balvin. “That’s what I found with Rebeca.” And Juanes’ already high profile has continued to grow. In the past year, the singer has performed for Pope Francis and with The Rolling Stones, and he’s readying a new album for 2017 with, says León, a major visual component. “Artists are now pushing themselves to make content that goes with their music,” she says. “It’s about the whole concept now — the visual and the audible. That’s exciting.”
FAVORITE NON-LATIN ARTIST “Bruce Springsteen. His career is about his body of work as an artist, and he has never acted desperately or chased a trend to keep up with what’s ‘cool.’ Very few artists have that clarity.”

León (left) and Balvin photographed by Wesley Mann on Oct. 20 in Medellín, Colombia.
Career-Defining Performances.

We Proudly Salute

AFO VERDE
Billboard’s Latin Power Players “Executive of the Year”

NIR SEROUSSI
Latin Power Players honoree
CONGRATULATIONS

WALTER KOLM
WK ENTERTAINMENT

SILVESTRE
DANGOND

CARLOS BLOOM
MUSIC DREAMS

CONGRATULATIONS TO MY MANAGER WALTER KOLM FOR HIS RECOGNITION IN THE BILLBOARD LATIN POWER PLAYERS EDITION.

THANK YOU FOR EVERYTHING YOU DO FOR TEAM #SILVESTRE

SINCERELY, SILVESTRE DANGOND, CARLOS BLOOM & MUSIC DREAMS
NICKY JAM FELICITA A SU MANAGER
JUAN DIEGO MEDINA FOUNDER OF LA INDUSTRIA INC.

Colombia no solo es un país rico por su flora y fauna, es un territorio que sobresale por la diversidad cultural de cada uno de sus habitantes, gente emprendedora, amable y alegre; donde el empuje constante que identifica a su población, genera millones de oportunidades que se convierten en productos dignos de exportación. Un país con un increíble talento profesional, donde brotan constantemente artistas que se consolidan a diario en el ámbito mundial, territorio que alberga una de las ciudad más innovadoras del mundo y actualmente es conocida como la capital musical del Reggaetón, Medellín, ciudad que vio nacer a Nicky Jam, uno de los representativos del género musical de la ciudad de Medellín, actualmente en la cumbre de su carrera y ubicarse en el actual sitio del mundo del espectáculo.

Este es Juan Diego Medina Vélez, un empresario y emprendedor; así se puede definir a Juan Diego, la cabeza visible de La Industria Inc, una organización que poco a poco va consolidando un nombre en el mercado mundial de la mano de este joven visionario, que con solo 29 años de vida es destacado por la Revista Billboard como uno de los empresarios más influyentes de la música a nivel mundial.

Una gorra plana, una bermuda suelta, camiseta negra cómoda y unos tenis impecables; es la pinta de vida que caracteriza a este joven y que parece no tocar techo en el mundo del espectáculo. Un artista que llegó a La Industria Inc en una etapa de declive, un producto que había que repositionar y ese era el objetivo central, generar estrategias para resurgir en el mercado bajo un contexto musical aportante para el género como la ciudad de Medellín.

"Nicky fue uno de los pioneros del género a nivel mundial, pero cuando ingresó a la Industria Inc, era un artista que cantaba en discotecas de la ciudad de Medellín, fiestas de cumpleaños y donde lo llamaran, es decir, en números era un artista de 1300 Dólares por presentación. La verdad Nicky tiene mucho por agradecerle a Medellín, el lugar que le dio una segunda oportunidad en la vida y a mí también me debe anotar un puntico, porque a mí lado logramos que se posicionara en el lugar que se encuentra actualmente".

Su evolución constante le permite soñar con levantarse de su escritorio a los 35 años, dejando un legado importante y saliendo a disfrutar su vida; delegando funciones, generando oportunidades de trabajo y gozándose todo lo que hace "No se les olvide nunca, que si usted tiene un sueño ya sea en la industria del pan, de la carne o la que usted considere, debe luchar por él e intentar alcanzarlo; porque si lo sueña, téngalo por seguro que lo puede lograr".

Este es Juan Diego Medina Vélez, un empresario exitoso de la ciudad de Medellín que a sus 29 años de edad, desea ser un ejemplo a seguir para todos aquellos emprendedores que sueñan con crear su empresa y hacer realidad sus sueños.
“Beyoncé’s a superstar,” says Fogel of Live Nation, which presented her tour.
AGAINST THE BACKDROP OF A STEADY decline in album sales, live music is stronger than ever, with double-digit growth nearly every year of the past decade, legions of fans flocking nightly to shows from clubs to stadiums and some $20 billion a year in global ticket sales, according to Billboard estimates.

Driving that business are not only artists but promoters, managers, booking agents, festival organizers and venues. The most successful players across the live music industry will be honored for their achievements Nov. 9 at the 13th annual Billboard Touring Awards, presented during the Billboard Touring Conference, Nov. 9 and 10 at the SLS Beverly Hills.

Award winners are chosen from among 51 finalists in 17 categories, based on attendance and ticket sales as compiled by Billboard Boxscore for events taking place between Oct. 1, 2015, and Sept. 30, 2016. Boxscore tour totals are not revealed before the awards. The Concert Marketing and Promotion Award winner also will be announced, chosen by Billboard editors from among the sponsors and brand agencies involved with tours by Beyoncé, Justin Bieber, Chance the Rapper, Florida Georgia Line, Guns N’ Roses and Brad Paisley.

Brian Murphy, president of the West Coast for AEG Live/Goldenvoice, has been selected to receive the Golden Circle Award, bestowed on an executive “who has shown outstanding passion, professionalism and commitment to presenting quality live entertainment over a lengthy career.”

Scooter Braun also will be honored as the 2016 recipient of the Humanitarian Award (see story, page 74). And the band Bon Jovi will be on hand to accept the Legend of Live award, which honors performers who have made a significant and lasting contribution to live music and the touring business (see story, page 76).

These are the touring industry’s road warriors who keep the turnstiles spinning, vying for recognition as the best in the business.

The masters of the $20 billion global concert industry and the hottest performers of 2016 will be honored Nov. 9 at the Billboard Touring Awards in Los Angeles.

Beyoncé
The Formation World Tour
The stadium-filling power of The Formation World Tour put Beyoncé in contention for the top tour award. Opening April 27 at Marlins Park in Miami, the tour brought Beyoncé to New York for two sold-out nights at CitiField on June 6 and 7 that took in $11.5 million and sold 73,486 tickets, for the artist’s highest-grossing dates in North America. “Clearly you don’t go into a stadium tour unless you have expectations of being right [on demand],” says Arthur Fogel, president of global touring and chairman of global music at Live Nation. “Everybody was thrilled that it ended up working, but there was certainly expectation that the business would be great. At the end of the day, the results reflect where she’s at in the business: She’s a superstar.”
Bruce Springsteen & The E Street Band

The River Tour

Springsteen reconvened The E Street Band to tour in support of The Ties That Bind: The River Collection, a box set released in December 2015 containing Springsteen’s 1980 double album, The River, plus bonus material. As the tour opened Jan. 16 at Consol Energy Center in Pittsburgh, demand for tickets was intense. With early shows selling out, the tour went from 45 planned shows to 75, and the set list evolved as well. “The first round of indoor arena shows all began with a 20-song performance of The River, and the audience was extraordinarily responsive,” says Jon Landau, Springsteen’s longtime manager. “In Europe during the 27-show stadium run, Bruce loosened up the show structure, and we enjoyed some of our largest and most exciting audiences ever.”

Coldplay

A Head Full of Dreams Tour

On its first world tour since 2012, and the first run of the band’s career through North American stadiums, Coldplay generated massive numbers with its Head Full of Dreams Tour. After headlining the Super Bowl halftime show on Feb. 7, the group opened its tour in Buenos Aires, Argentina, on March 1. After summer dates in Europe, including a headlining set at the Glastonbury Festival in England on June 26, the North American tour leg began July 16 and 17 at MetLife Stadium in New Jersey. Coldplay played one of the three highest-grossing tours of the year despite a ticket price that topped out at less than $200 and cost less than $50 on the low end. “We always have charged a reasonable ticket price, yet delivered a world-class production,” says Coldplay manager Dave Holmes.

Braun has supported such charities as the Make-A-Wish Foundation and Pencils of Promise. Inset, from left: Braun with his adopted brothers Manhanga and Guibunda.
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It was a movement long before we broke ground. This is a place where people of every culture support local farms with forks. Experiment with art and music. Embrace new technologies and invest in sustainability. This is where we celebrate life and make memories that last a lifetime. Sacramento is the next great American city and this is our center.

Sacramento Amplified

Golden1Center.com
For the highest-grossing tour featuring three or more artists on the bill.

Justin Bieber
Purpose World Tour
Bieber ranks as a contender for top package award for the first time with his Purpose World Tour, which featured rapper Post Malone and singer-songwriter Moxie Raia. (Corey Harper and The Knocks also appeared on select dates.)

Kenny Chesney
Spread the Love Tour
Unlike Bieber, Chesney is no newcomer to this category, having won the top package award eight times (including in 2009 on a bill with Miranda Lambert, his tour mate in 2016). On his Spread the Love Tour, Chesney shared the bill with Lambert, Sam Hunt and Old Dominion on a swing through 14 stadiums.

Luke Bryan
Kill the Lights Tour
Bryan took his Kill the Lights Tour, featuring Little Big Town and Dustin Lynch, to amphitheaters and stadiums this summer to generate the highest attendance of the three top package finalists, at nearly 1.4 million.

Coldplay
Wembley Stadium, London
Coldplay’s four-show run June 15-19 at London’s Wembley Stadium earns the group finalist status in this category. “They put absolutely everything into the shows that they can,” says promoter Simon Moran, managing director of SJM Concerts, which presented the date.

Bruce Springsteen & The E Street Band
Croke Park Stadium, Dublin
Springsteen’s first shows in Dublin since 2012 created excitement that stretched 15 from the top to the very bottom of Ireland,” says promoter Peter Aiken, director of Aiken Promotions. That translated into 161,000 ticket sales for two sold-out dates at the capital city’s Croke Park Stadium on May 27 and 29, as part of the European leg of The River Tour. U2’s Bono joined Springsteen to sing “Because the Night” during the first show.

The Stone Roses
Eithad Stadium, Manchester, England
The Stone Roses played their first shows in their home city in four years June 15-19 at Eithad Stadium and exceeded their own expectations. “We were
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Susette Hunter | Director of Sales & Marketing
205-458-8441 | susette.hunter@bjcc.org
confident we would sell out two nights and were hoping for three, but we never contemplated four until the day we went on sale,” says Moran, who is both the promoter and manager for the band.

**Finalists Top Festival**
For the top-grossing festival.

**Coachella Valley Music & Arts Festival**
Indio, Calif.

With a lineup that included a reunited Guns N’ Roses, LCD Soundsystem and Calvin Harris, Coachella ranks among the three finalists in this category. Yet for all the draw of its headliners, Coachella — held for the fifth time on consecutive weekends (April 15-17, 22-24) at the Empire Polo Grounds in Indio, Calif. — once again sold out before its lineup was even announced. Producer Paul Tollett, president of Goldenvoice, says that he has a contract with the fans: They expect him to deliver, and he exceeds their expectations at every level of the festival’s bill.

“Were able to see what that [exposure] means firsthand, sending him over to play in all these different countries,” says APA agent Mike Benkowitz.

**Outside Lands Music & Arts Festival**
San Francisco

Produced by Superfly, co-founder of the Bonnaroo Music & Arts Festival, and San Francisco-based Another Planet Entertainment, Outside Lands has become a Bay Area mainstay at Golden Gate Park since its launch in 2008. The lineup for the festival, which ran Aug. 4-7, drew more than 210,000 for headliners Radiohead, LCD Soundsystem and Lionel Richie. Beyond music, the event’s focus on food, wine and art is unique among major festivals.

**Stagecoach Music Festival**
Indio, Calif.

On the weekend following Coachella, Goldenvoice stages the Stagecoach Music Festival, which, in its 10th year, has evolved into the most important country music play west of the Mississippi. Now booked by Goldenvoice’s Stacy Vee, StageCoach drew some 75,000 fans for each of its three days (April 29-May 1), with headliners Eric Church, Carrie Underwood and Luke Bryan and a deep bill of country and rock acts.

The festival’s bill.

“Made it clear that if you are a fan of The Weeknd, Aug. 28 would be the most important day in the world,” says William Morris Endeavor partner Joel Zimmerman, who represents the artist.

“Touring has defined us from day one — this year is the culmination of five years of commitment to artist and marketplace development on the road,” says manager Chris Wolman, who adds that the duo has played more than 400 headlining shows, from bars to arenas, during that period.


**Finalists Breakthrough Award**
For the highest-grossing tour by an artist that enters the top 50 tour recap for the first time in the act’s career.

**Adele**

Adele’s eight-month arena tour was the must-see show of 2016. In addition to headlining England’s Glastonbury Festival in June, Adele’s other highlights included eight sellouts at Los Angeles’ Staples Center, grossing $13.8 million, and six nights at New York’s Madison Square Garden, which grossed $9.8 million.

The Weeknd

The Madness arena tour by The Weeknd lived up to its name. The fall outing played 22 cities across North America including back-to-back stops at New York’s Madison Square Garden and Brooklyn’s Barclays Center. Having tickets go on sale the same day The Weeknd released his chart-topping album, Beauty Behind the Madness, helped create a fan frenzy. “We made it clear that if you are a fan of The Weeknd, Aug. 28 would be the most important day in the world,” says William Morris Endeavor partner Joel Zimmerman, who represents the artist.

The Billboard Touring Awards tally the gross ticket sales achieved by the top 50 tours to recognize the top managers, agencies, promoters and venues. These are the finalists in those categories.

**Queens and Kings of the Road**
The Billboard Touring Awards tally the gross ticket sales achieved by the top 50 tours to recognize the top managers, agencies, promoters and venues. These are the finalists in those categories.

**Top Manager**
- Jon Landau Management (Bruce Springsteen)
- Maverick Management (Madonna, U2)
- Parkwood Entertainment (Beyoncé)

**Top Agency**
- Creative Artists Agency
- Paradigm Talent Agency
- William Morris Endeavor

**Top Promoter**
- AEG Live
- Live Nation
- TF4 — Time for Fun

**Top Independent Promoter (U.S.)**
- Another Planet Entertainment
- Cardenas Marketing Network
- Frank Productions

**Top Independent Promoter (International)**
- Eventko
- Mow Concerts
- SJM Concerts

**Top Arena**
- Madison Square Garden, New York
- Manchester Arena, Manchester, England
- O2 Arena, London

**Top Venue Under 10,000 Seats**
- Auditorio Nacional, Mexico City
- The Axis at Planet Hollywood, Las Vegas
- Radio City Music Hall, New York

**Top Venue Under 5,000 Seats**
- Beacon Theatre, New York
- The Colosseum at Caesars Palace, Las Vegas
- Fox Theater, Atlanta

**Top Amphitheater**
- BB&T Pavilion, Camden, N.J.
- Cynthia Woods Mitchell Pavilion, The Woodlands, Texas
- The Gorge, George, Wash.

**Top Club**
- 9:30 Club, Washington, D.C.
- House of Blues, Boston
- House of Blues, Houston
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Arena
‘Wow, That Guy Can Sing’ Music’s big names recall how Marc Anthony, a skinny kid from the projects, made it

BY LEILA COBO

WHEN MARC ANTHONY, 48, TOOK HIS FIRST stab at stardom in the late 1980s, he came out of New York’s Spanish Harlem to make his mark on the city’s budding freestyle dance music scene. And he failed to connect.

Then this son of Puerto Rican parents turned to salsa, the New York-rooted style that draws from jazz, Cuban music and the sounds of his parents’ homeland. With that move, his career ignited.

During the past two decades, Anthony has sold 8 million albums in the United States, according to Nielsen Music. He has become an arena headliner, a film and TV star, a philanthropist and an icon in the Latin world and the broader market. He has told *Billboard* of his career bridging two cultures, “I am both. I understand both.”

On Nov. 16, Anthony will be honored as the Latin Recording Academy Person of the Year at a gala on the eve of the Latin Grammy Awards in Las Vegas, where he will be feted among friends and colleagues.

“We create magic together while having fun,” says pop producer RedOne, who has produced and collaborated with the singer and played a role in Anthony recording his hit single “Vivir Mi Vida,” which spent 17 weeks atop *Billboard*’s Hot Latin Songs chart and won the Latin Grammy for record of the year in 2013. “When we’re talking seriously, I realize how incredibly wise he is.”

For Pitbull, he’s not only a living legend, “he also has been a mentor and, more importantly, a great friend.”

Ahead of Anthony’s Latin Recording Academy honor, *Billboard* asked friends and colleagues to share their stories of the singer.

‘WE HAVE TO DO SOMETHING WITH THIS BOY’

Salsa singer La India was married to songwriter-producer Little Louie Vega when they both met Anthony in the New York dance club scene of the late ’80s.

“I fell in love with his voice. I told my husband, ‘Louie, we have to do something with this boy.’ He sang with this maturity and a very romantic, very soothing voice. It was almost raspy with clarity. Marc and I recorded the duet ‘Vivir Lo Nuestro’ for [RMM Records’ all-star salsa album] *La Combinación Perfecta* in 1993. We sang that song live maybe three times in our lifetime: in Puerto Rico, at Madison Square Garden [in New York] and at the Miami Arena. I was presenting him to my fans then, and he worked really hard and he persevered.”

‘EVEN THEN, MARC WAS VISUALIZING HOW HIS LIFE WAS GOING TO BE’

Producer Sergio George collaborated with Anthony on several albums, including his salsa debut, *Otra Notra*, in 1993, which reached No. 3 on Tropical Albums.

“He was single, lived with his mom in the projects and didn’t have a dollar to his name. He even asked me [if he could] sing background vocals on his own album so that I could pay him as a background singer. But he still had this natural magnetism. The first record was very successful, but he was still struggling. He came over to my house with a friend to pick songs for his second album. When they were
Backstage Pass / Latin Recording Academy Person of the Year

‘I KNEW WE COULD MAKE HIM ONE OF THE BIGGEST STARS IN THE WORLD’

Tommy Mottola, as chairman/CEO of Sony Music, signed Anthony for his first English-language album in 1999 and helped break him as a mainstream pop star.

“Back in the 1990s, I got a call from a friend who said, ‘You have to come and see this musical, The Capeman [written by Paul Simon].’ It has this guy called Marc Anthony in it.’ I go and see for the first time this salsa with this golden voice. I don’t think it took me two weeks to sign him. I knew if I could capture that voice and put it into pop music, we could make him one of the biggest stars in the world. One night, one of my top producers, Cory Rooney, and I were in the studio and created the rhythm tracks for the singles ‘I Need to Know’ and ‘You Sang to Me.’ Two or three hours later, Marc came in and recorded both songs that night. They were his first hits, and both went to No. 1.”

‘I ENCOUNTERED AN INCREDIBLY ORGANIZED PROFESSIONAL’

In his role as chairman/CEO of Sony Music U.S. Latin, Afo Verde has worked with Anthony since 2010.

“When I arrived in Miami in 2010, he called me and said, ‘I recorded an album that pays homage to my idols [Iconos].’ We had worked together before, when I ran Sony Argentina, but this was our first true work meeting. I came from a more chaotic artistic environment, and I encountered an incredibly organized professional. We spent an entire afternoon in the Sony conference room, and it was one of those listening sessions that was more like a storytelling session, where every song had a reason and a story. I couldn’t believe this very precise person was the same artist that gave it all onstage. I was very impressed by his professionalism.”

‘HE TAUGHT ME HOW TO SALSA’

Italian superstar Laura Pausini began touring with Anthony in 2006.

“When we met, we clicked as if we were childhood friends. In 2006, I toured together with Marc and Marco Antonio Solís, and it allowed us to spend a lot of time together with our families. During our trips, it was Marc who got me hooked on many TV series and gave me the entire DVD set of all the episodes of Lost. Sometimes he’d come up to my tour bus and shout: ‘Laura, your turn [onstage]!’ I’d be frantic because I had to finish my episode! When we filmed the video to my song ‘Se Fue’ in a salsa version [in 2014], he taught me how to dance salsa.”

‘HE DOES EVERYTHING WE ASK OF HIM’

Henry Cardenas, chairman/CEO of Cardenas Marketing Network, has been Anthony’s booking agent for the past eight years. In 2012, he co-founded Anthony’s Maestro Cares Foundation, which runs schools and orphanages in five countries.

“I brought him to perform at a dance in Chicago in the 1990s. His manager at the time, David Maldonado, had begged me to put him on. I paid him $500. He didn’t even have a band. He had a [backing-tape system]. It broke down when he went onstage, so he sang three songs a cappella. People started asking, ‘Who’s that skinny guy? Wow, he’s going to be big. That guy can sing.’ Today, I pay him much more than that, of course. But he also does much more than most artists. When I invited him to visit an orphanage in the Dominican Republic in 2012, the minute he saw those kids, he asked: ‘What do we have to do?’ That’s how we started Maestro Cares. He didn’t know anything about foundations, but to this day, everything we ask of him, he does.”

‘HE’S PRECIOUS WITH THE DETAILS’

Randy Malcom, who forms one-half of the duo Gente de Zona with Alexander Delgado, signed to Anthony’s company Magnus Entertainment in 2015.

“We sang together with Marc Anthony at a concert in Costa Rica last April or May. In mid-song, Alexander’s in-ear monitor [battery pack] fell off his waist. And right there, Marc leans down, picks up the pack from the floor and starts putting it back on Alexander again. All this is happening as I’m singing my part. Marc was worried because without the in-ear monitor, Alexander couldn’t hear himself properly. But that’s Marc. He’s very meticulous about the sound. We recently played Radio City Music Hall [in New York] two nights in a row, and both nights he did a lengthy sound check. He’s very precious with those kinds of details.”
Congratulations,

Marc Anthony

-LATIN GRAMMY PERSON OF THE YEAR-

You are a true visionary, an outstanding philanthropist, exemplary entrepreneur & exceptional all-around performer. We are proud to call you a colleague & a friend, and we’re ecstatic to celebrate this big win with you. Here’s to many more!
¡Felicidades!

Marc Anthony

For us in Puerto Rico, you are the Person of the Decade

2/8/08 10/16/10 10/16/10 10/19/10 11/5/11 10/3/13 10/4/13 10/5/13 9/11/15

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We applaud his contributions as a music ambassador and humanitarian efforts.
“WE’VE ALWAYS BEEN F–ED, BUT WE SURVIVE” 
CONTINUED FROM PAGE 57

in mankind. Most of the time.”

He grins. “I overthink everything.”

Music has long helped Hetfield get out of his own head — onstage, he can achieve a state of grace where he isn’t thinking. To reach that blissful place, he also used to skateboard, which turned into an eight-year obsession with snowboarding until he ruined his knees. Now he loves rafting, biking and stand-up paddleboarding.

Hetfield praises Francesca, whom he met in 1992 when she toured with the band, working in the wardrobe department, and married in 1997: “She has been such a gift to this family. She drives a tight ship, if that’s even the right simile. If it even is a simile…” He trails off, looking for the right word. “Metaphor!”

A week before the Shoreline show, Hetfield went out hunting elk, and was terrified when high winds felt like they would either rip his tent apart or knock a tree branch on his head. “It’s nice to go out in the wilderness and get scared once in a while,” he says. “You get right-sized again.” He says that the appeal of hunting is knowing where his dinner came from. “I love being part of the process. My kids, they definitely don’t want to be part of the process.” Plus, he’s fundamentally attracted to guns: “I’ve always loved loud, fast things. Whether it’s bikes, cars or music. I’ve gotten into the long-range shooting now — I like that kind of challenge.”

Ulrich — who also lives in Marin County, is married to the model Jessica Miller and has two teenage boys from an earlier marriage, as well as a younger son with the Danish actress Connie Nielsen — cultivates less visceral interests: Aside from his fondness for rock festivals, he loves books and films. “I do normal things — we carved pumpkins the other day with my kids,” he says. While he was once the band’s point man in its crusade against the file-sharing service Napster, today he’s unstressed by streaming. “It’s not something I sweat over,” he says. “I have the Spotify app and I use it, not daily but weekly. I’m on iTunes every day, more for movies than music. I’m on YouTube 500 times a day. We just won’t give these guys an exclusive — we don’t need the money, and we’d like all our fans to be able to find us.”

Metallica has had five No. 1 Billboard 200 albums in a row dating back to 1991, but the band knows that rock commands a much smaller slice of the music world now. Ulrich acknowledges that hip-hop is dominant, and makes a point of saying that he finds artists like Kendrick Lamar and Drake to be “inspiring and awesome.” But he also notes that “there are lots of 14-year-old kids in Latin America that still love rock music.” In the 21st century, Metallica is a global enterprise. The bottom line? “We’ve been parked just left of the mainstream for the better part of 30 years. We take care of ourselves, and we have a lot of elbow room.”

A FEW HOURS AFTER THE INTERVIEWS, Metallica takes the stage for a crowd that has already seen acoustic performances from Willie Nelson, Roger Waters and host Neil Young. They deliver an unplugged set that’s heavy on covers, including Deep Purple’s “When a Blind Man Cries,” The Clash’s “Clampdown” and a rocket-fueled version of Buffalo Springfield’s “Mr. Soul” where the group is joined by Young. Through the years, Metallica has proved that its appeal transcends the California speed-metal scene, fans of complex time signatures and, indeed, the English language. It turns out that the group doesn’t even need high volume: Playing acoustic, Metallica is still full of authority and menace.

Hetfield can sound like the herald of the apocalypse, but tonight, he’s loose and funny. He tells the crowd, “There are some amazing artists up here playing — and then there’s us.” When Metallica attempts its new single “Hardwired,” he warns, “It’s kind of too fast for acoustic — but we don’t
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OF AUBURN HILLS

WorldRadioHistory WorldRadioHistory
Gaga rockets to No. 1 on the Artist 100 (surpassing her prior No. 13 peak) powered by new album Joanne, which launches atop the Billboard 200 with 201,000 equivalent album units (see page 94).

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### Billboard Artist 100

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<td><strong>Kelsea Ballerini</strong></td>
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<tr>
<td><strong>Martin Garrix</strong></td>
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### Billboard Songs

<table>
<thead>
<tr>
<th>Artist</th>
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<tr>
<td><strong>RAE SREMURD</strong></td>
<td>GORED/RUFFR/PREC/PLL/ULTRA</td>
<td>7</td>
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<tr>
<td><strong>LUKE BRYAN</strong></td>
<td>CAPITAL/NASHVILLE/EAG</td>
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<tr>
<td><strong>THE PRETTY RECKLESS</strong></td>
<td></td>
<td>38</td>
<td>31</td>
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<tr>
<td><strong>JASON ALDEAN</strong></td>
<td>GORDON BOW/BBB</td>
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<tr>
<td><strong>MAJOR LAZER</strong></td>
<td>MAD MAMBO/MAV</td>
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<td><strong>COLDPLAY</strong></td>
<td>PARLOPHONE/ATLANTIC</td>
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<tr>
<td><strong>BTS</strong></td>
<td>BIG HIT ENTERTAINMENT/UNI</td>
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<td><strong>KENDRICK LAMAR</strong></td>
<td>TOP SHINO/AFRICAN/INTERTOP</td>
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<td><strong>NIAH HOLAN</strong></td>
<td>NEON NAVE/CAPITOL</td>
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<td><strong>DESIGNER</strong></td>
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<td><strong>CHRIS STAPLETON</strong></td>
<td>HUMRARY/NAV/AMERICAN/UNIVERS</td>
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<td><strong>COLE SWINDELL</strong></td>
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<td>A.U.R.E.O.R/AFRICAN/INTERTOP</td>
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<td><strong>CHARLIE PUTH</strong></td>
<td>ARTIST PARTNERS GROUP/ATLANTIC</td>
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<td><strong>DJ KHALED</strong></td>
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<td><strong>I PREVAIL</strong></td>
<td>FEARLESS/GENTLE/AFRICAN/INTERTOP</td>
<td>57</td>
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</tbody>
</table>

### CORDEIRO/REX.

*Previous Page: GAGA: WILL HEATH/GETTY IMAGES. D.R.A.M.: FAYE WEBSTER. SIA: TONYA BREWER.*

*“Caroline.” The track jumps* understand music and lets
Ambassadors Amine,
You Lie.”
11.9 million U.S. streams in
Artist 100 rank (55 percent),
Artist 100, aided by their
Alex Da Kid told the
2010 No. 1 “Love the Way
syndicated
Elvis Duran
songwriter-producer (born
Alexander Grant) has
written and produced five
Hot 100 top 10s, including
Eminem’s seven-week
No. 1 “I Love the Way You Lie.” — Gary Trust
SECOND-TIER MARKET?

TRY FIRST-TIER UMPh.

FACEBOOK.COM/SPOKANEARENA
509.279.7000    SPOKANEARENA.COM
### Billboard 200

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>POS.</th>
<th>Sales (in units)</th>
<th>Units (%)</th>
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<tr>
<td>Vessel</td>
<td>TWENTY ONE PILOTS</td>
<td>1</td>
<td>21,155</td>
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<tr>
<td>Purpose</td>
<td>JUSTIN BIEBER</td>
<td>2</td>
<td>5,906</td>
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<tr>
<td>Know-It-All</td>
<td>ALESSIA CARA</td>
<td>3</td>
<td>3,574</td>
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<td>Trolls</td>
<td>SNOWBOARD</td>
<td>4</td>
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<td>Can't Tell Me How</td>
<td>LAUREN DAIGLE</td>
<td>5</td>
<td>887</td>
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<td>Skim</td>
<td>FLUME</td>
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<td>Take Care</td>
<td>DRAKE</td>
<td>7</td>
<td>514</td>
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<tr>
<td>Yes Law!</td>
<td>NIKKI WUKESY</td>
<td>8</td>
<td>447</td>
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<td>Badlands</td>
<td>HALSEY</td>
<td>9</td>
<td>396</td>
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<td>A Head Full Of Dreams</td>
<td>COLDPLAY</td>
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<td>Saint Motel</td>
<td>SAINTE METELO</td>
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<td>22, A Million</td>
<td>DRAKE</td>
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<td>Low Ki Savage EP</td>
<td>KHAYRA</td>
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<td>Oh My My</td>
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<td>Sit Still, Look Pretty</td>
<td>DAYA</td>
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<td>When It's Dark Out</td>
<td>E-ZAYU</td>
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<td>110</td>
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<tr>
<td>Nine Track Mind</td>
<td>CHARLIE PUTH</td>
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<td>101</td>
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<tr>
<td>DS2</td>
<td>NICKI MINAJ</td>
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<td>Behind a Christmas Collection</td>
<td>LAUREN DAIGLE</td>
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<td>Storyteller</td>
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<td>23</td>
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<tr>
<td>Wonderland</td>
<td>SARAH McLACHLAN</td>
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<td>Monte Carlo</td>
<td>SAM HUNT</td>
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<td>Hard II Love</td>
<td>USHER</td>
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<td>Kill The Lights</td>
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<td>48</td>
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<td>Cleopatra</td>
<td>THE LUMINERS</td>
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<td>Nothing Was The Same</td>
<td>DRAKE</td>
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<td>The Eminem Show</td>
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<td>VHS</td>
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<td>A Time To Be Alive</td>
<td>DRAKE &amp; FUTURE</td>
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<td>PartynextDay 3 (P3)</td>
<td>PARTYNEXTDOOR</td>
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<td>good kid, m.A.d.city</td>
<td>KENDRICK LAMAR</td>
<td>34</td>
<td>21</td>
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<td>Fetty Wap</td>
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<td>Supernova</td>
<td>ED SHEERAN</td>
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<td>12</td>
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<td>The Getaway</td>
<td>RED HOT CHILLI PEPPERS</td>
<td>37</td>
<td>12</td>
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<tr>
<td>Thank You</td>
<td>MEGHAN TRAINOR</td>
<td>38</td>
<td>11</td>
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<td>WOW Hits 2017</td>
<td>VARIOUS ARTISTS</td>
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<td>Metallic Car</td>
<td>METALLICA</td>
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<td>ADELE</td>
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<td>The Divine Feminine</td>
<td>MAC MILLER</td>
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<td>Artist</td>
<td>A BOOGE WIT DA HOODIE</td>
<td>43</td>
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<tr>
<td>EVOL</td>
<td>FUTURE</td>
<td>44</td>
<td>9</td>
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</table>

**November 12, 2016**

**ARTIST CERTIFICATION**

- VESSEL: **Gold**
- PURPOSE: **Gold**
- KNOW-IT-ALL: **Gold**
- TROLLS: **Gold**
- CAN’T TELL ME HOW: **Gold**
- SKIN: **Platinum**
- TAKE CARE: **Platinum**
- YES LAW!: **Platinum**
- BADLANDS: **Platinum**
- A HEAD FULL OF DREAMS: **Platinum**
- SAINTE MOTEL: **Platinum**
- 22, A MILLION: **Platinum**
- CRY BABY: **Platinum**
- THE PERFECT LUV TAPE: **Platinum**
- THE HUMAN CONDITION: **Platinum**
- LOW KI SAVAGE EP: **Platinum**
- OH MY MY: **Platinum**
- SIT STILL, LOOK PRETTY: **Platinum**
- WHEN IT’S DARK OUT: **Platinum**
- NINE TRACK MIND: **Platinum**
- DS2: **Platinum**
- BEHIND A CHRISTMAS COLLECTION: **Platinum**
- STORYTELLER: **Platinum**
- WONDERLAND: **Platinum**
- MONTE CARLO: **Platinum**
- HARD II LOVE: **Platinum**
- KILL THE LIGHTS: **Platinum**
- CLEOPATRA: **Platinum**
- NOTHING WAS THE SAME: **Platinum**
- THE EMINEM SHOW: **Platinum**
- VHS: **Platinum**
- A TIME TO BE ALIVE: **Platinum**
- PARTYNEXTDOOR 3 (P3): **Platinum**
- GOOD KID, M.A.D.CITY: **Platinum**
- FETTY WAP: **Platinum**
- SUPERNova: **Platinum**
- THE GETAWAY: **Platinum**
- THANK YOU: **Platinum**
- WOW Hits 2017: **Platinum**
- METALLICA: **Platinum**
- 21: **Platinum**
- THE DIVINE FEMININE: **Platinum**
- A BOOGE WIT DA HOODIE: **Platinum**
- EVOL: **Platinum**

**WorldRadioHistory**

Lady Gaga claims her fourth No. 1 on the Billboard 200 as Joanne arrives in the pole position. The set earned 200,000 equivalent album units—an after-the-fact start—in the week ending Oct. 27, according to Nielsen Music. Joanne follows Gaga’s previous chart-toppers Cheek to Cheek (with Tony Bennett, in 2014), Artpop (2013) and Born This Way (2011). Gaga is the first woman with four No. 1s on the Billboard 200 in the 21st century. She passes Beyoncé and Taylor Swift, each with three during the decade.

Among all acts, Justin Bieber and Drake lead with six No. 1s each since 2010, while One Direction and Kanye West each boast four. Joanne’s bow of 201,000 units is larger than what industry forecasters had estimated. On Oct. 25, sources had pegged the album to start with around 180,000 (and that was an upgrade from 140,000 a few days earlier).

The album’s launch is the fourth-largest debut of 2016 and the second-biggest for a woman. Ahead of it are Drake’s Views (1.04 million units), Beyoncé’s Lemonade (653,000) and Frank Ocean’s Blonde (276,000). It’s expected that Kenny Chesney or Jeezy will bump Gaga from No. 1 on the Nov. 19 Billboard 200. Forecaster’s says that both Chesney’s Cosmic Hallelujah and Jeezy’s Trap or Die 3 will start with around 150,000 units.

—Keith Caulfield
LOUISIANA

TOP LOCATION TO LAUNCH TOURS

For more information, please contact Chris Stelly at chris.stelly@la.gov or Philip Mann at philip.mann@la.gov or call 225.342.5403.

LOUISIANA LAUNCHES TOURS WITH INDUSTRY LEADERS

The Messina Touring Group, AEG Live, Cirque du Soleil, Festival Productions and Bowery Presents

LOUISIANA OFFERS A ONE-OF-A-KIND TAX INCENTIVE

UP TO 25% TAX CREDIT

LOUISIANA FEATURES FIRST-CLASS VENUES

Theaters, arenas, domes and stadiums prepared to meet all capacity, management and staffing needs

WorldRadioHistory
<table>
<thead>
<tr>
<th>WEEK</th>
<th>CURRENT RELEASES</th>
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<tbody>
<tr>
<td>150</td>
<td>BRUNO MARS – Doo-Wops &amp; Hooligans</td>
</tr>
<tr>
<td>151</td>
<td>NIRVANA – Nevermind</td>
</tr>
<tr>
<td>152</td>
<td>BLACKBERRY SMOKE – Like An Arrow</td>
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<tr>
<td>153</td>
<td>VARIOUS ARTISTS – CMA Awards 50 ZinePak</td>
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<tr>
<td>154</td>
<td>CARL PERKINS – Greatest Hits: Decade 1</td>
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<tr>
<td>155</td>
<td>MY CHEMICAL ROMANCE – The Black Parade &amp; symptomatics</td>
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<tr>
<td>156</td>
<td>BARBRA STREISAND – Ezras: Move Partners' Songbook</td>
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<tr>
<td>157</td>
<td>EMINEM – Recovery</td>
</tr>
<tr>
<td>158</td>
<td>KANYE WEST – Graduation</td>
</tr>
<tr>
<td>159</td>
<td>LUKE BRYAN – Crash My Party</td>
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<tr>
<td>160</td>
<td>LUKE GRAHAM – Pleasure</td>
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<tr>
<td>161</td>
<td>KID CHEESE – Man On The Moon: The End Of Day</td>
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<tr>
<td>162</td>
<td>LANA DEL REY – Born To Die</td>
</tr>
<tr>
<td>164</td>
<td>PENTATONIX – Pentatonix</td>
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<tr>
<td>165</td>
<td>OLD DOMINION – The Very Best Of Old Dominion</td>
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<tr>
<td>166</td>
<td>SHANE FOLEY – Shakespeare's Sonnets of the Future</td>
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<tr>
<td>167</td>
<td>AARON CARTER – Railroad Stomp</td>
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<tr>
<td>168</td>
<td>DISOPTICA – 10000 Feet Above Sea Level</td>
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<tr>
<td>169</td>
<td>ARIANNA – Beautiful</td>
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<tr>
<td>170</td>
<td>THE VERTIGO – Soundtrack of the Future</td>
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<tr>
<td>171</td>
<td>EMILY BAN – The Sailor’s Songbook</td>
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<tr>
<td>172</td>
<td>THE FRANKENS – The Haunted Mansion soundtrack</td>
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<tr>
<td>173</td>
<td>THE CHAINSMASHERS – Bouquet (EP)</td>
</tr>
<tr>
<td>174</td>
<td>RAYE – Still Crazy</td>
</tr>
<tr>
<td>175</td>
<td>BIG SEAN – Dark Sky Paradise</td>
</tr>
<tr>
<td>176</td>
<td>AC/DC – Back In Black</td>
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<tr>
<td>177</td>
<td>YFN LUCCI – Wish Me Well 2</td>
</tr>
<tr>
<td>178</td>
<td>MAROON 5 – V</td>
</tr>
<tr>
<td>179</td>
<td>AMY WINEHOUSE – Back To Black</td>
</tr>
<tr>
<td>180</td>
<td>TY DOLLA SIGN – Camouflage</td>
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<tr>
<td>181</td>
<td>BERNHARD LHEE – Lil Big Pac</td>
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<tr>
<td>182</td>
<td>BRUNO MARS – Unorthodox Jukebox</td>
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<tr>
<td>183</td>
<td>J. COLE – Born Sinner</td>
</tr>
<tr>
<td>184</td>
<td>DESIGNER – New English</td>
</tr>
<tr>
<td>185</td>
<td>BASTILLE – Wild World</td>
</tr>
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</table>

Michael Bublé notchés his seventh top 10 album on the Billboard 200 with the No. 2 arrival of his new Nobody But Me. It earned 91,000 equivalent album units in the week ending Oct. 27, according to Nielsen Music. Among the tracks on the set is “Someday,” which features Megan Trainor. It was co-written by Trainor and One Direction’s Harry Styles and was the album’s best-selling digital song of the week (8,000 sold). It debuts at No. 32 on Pop Digital Song Sales. —K.C.
HAVE YOU EXPERIENCED K-POP YET?

EXPERIENCE K-POP AT SXSW / MU:CON 2017

KOCCA IS A PROUD SUPPORTER OF K-POP
Holiday Tunes Move In

Pentatonix’s third holiday release, A Pentatonix Christmas, jingles its way to No. 3 debut on the Billboard 200 with 60,000 equivalent album units earned in the week ending Oct. 27, according to Nielsen Music. The $2,000 in traditional album sales, it also launches at No. 4 on Top Album Sales.

The group's cover of Leonard Cohen's 'Hallelujah' debuts on the Billboard Hot 100 at No. 32, marking the eighth version of the song to reach the list. Speaking of Cohen, his own new album, You Want It Darker, starts at No. 7 on Top Album Sales (24,000) and No. 10 on the Billboard 200 (25,000 units). On the latter it’s just his second top 10, following 2012’s No. 3 peaking Old Ideas.

In total, five new Christmas albums debut in the top 50 of the Top Album Sales chart, led by Pentatonix. In addition, Trans-Siberian Orchestra’s The Ghosts of Christmas Eve bows at No. 8 (26,000), followed by Amy Grant’s Tennessee Christmas at No. 14 (17,000). Lauren Daigle’s Behold: A Christmas Collection at No. 31 (7,000). The five titles also place at Nos. 1-5, respectively, on Holiday Albums (see Billboard.com).

Of those five acts, all but Daigle have charted at least one previous entry on the Holiday Albums chart. Trans-Siberian Orchestra has logged seven in total (including the new set). Grant has 10, Pentatonix has three, and McLaughlin’s latest is her second holiday album to chart.

- Keith Caulfield

**Hamilton Gains; Lazarus Debuts**

For the first time ever, the entire top 10 on the Top Album Sales chart are debuts — beating the record of nine debuts in the top 10 set just two weeks ago. The Top Album Sales chart’s history dates back to May 25, 1991, the first week Billboard had a pure albums sales chart powered by Nielsen Music.

Just outside the top 10 is the original Broadway cast recording of Hamilton, which gets pushed down 9-11 despite a 46 percent sales gain (77,000). The jump comes after the premiere of the PBS documentary Hamilton’s America on Oct. 21.

Speaking of cast albums, the top debuting album is the original recording of David Bowie and Enda Walsh’s musical Lazarus debuts at No. 43 on Top Album Sales (6,000 sold) and at No. 2 on Top Cast Albums (behind Hamilton). Lazarus ran off-Broadway from Dec. 23, 2015, to Jan. 20, 2016. It premiered in London on Oct. 25 and is scheduled to run through Jan. 22, 2017.

Also on Top Album Sales, Elvis Presley’s The Wonder Of You, with the Royal Philharmonic Orchestra, bows at No. 16 (10,000 sold). The set marries Presley’s original vocals from songs like “Suspicious Minds” with new orchestral accompaniments. It’s the follow-up to 2015’s If I Can Dream, which peaked at No. 9 (19,000 first-week sales).

On the Official UK Albums chart, Wonder Debuts at No. 1, giving Presley his 13th No. 1. He surpasses Madonna for the most No. 1s among solo artists in the history of the chart. Among all acts, only The Beatles have more, with 15.

- K.C.
... AND YOU HAVEN’T EVEN SEEN HIM PLAY “FÚTBOL”.

Thank you for being the best player on and off the field.
Con cariño Jefe, tu equipo de Sony Music Latin Iberia.
EMERGING ARTISTS

"Slumber Party," after she Tracks in August.

Top Tracks for the first Tracks, YouTube through Nov. 1. "Ex"

earn an 11th week atop the on YouTube. The video's

as fans interpreted the song chart in the act's native

33 million global views on

yet another

Billboard

remix of the

track

which reached No. 2 on Top

C

video arrived Oct. 24. The

collaboration's

the girl group's

Glory Days

 Spears

later shared on Instagram.

Lastly,

The

for the first

time. The collaboration's

rise comes after its official

video arrived Oct. 24. The

clip has jumped to more than 22 million global views

on YouTube. The video's release also helps "Closer"

earn an 11th week atop the Hot 100, the most by any

track in 2016 (see story, page 250).

Lastly, Britney Spears bows at No. 42 with "Slumber Party," after she announced a forthcoming remix of the Glory track featuring Tinashe. Spears posted a picture of the pair together that Tinashe later shared on Instagram. The "Party" redux follows Glory lead single "Make Me" (featuring G-Eazy), which reached No. 2 on Top Tracks in August.

—Trevor Anderson
¡Felicitaciones!

Walter Kolm

por ser uno de los
BILLBOARD LATIN POWER PLAYERS

Admiramos y agradecemos tu apoyo y credibilidad en la Música Colombiana

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Diomar García
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### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>Artist</th>
<th>Title</th>
<th>Certification</th>
<th>Impression Points</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Keith Urban</td>
<td>&quot;Blue Ain't Your Color&quot;</td>
<td>Gold</td>
<td>160,000</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>2</td>
<td>Little Big Town</td>
<td>&quot;Girl Down South&quot;</td>
<td>Silver</td>
<td>120,000</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>3</td>
<td>Miranda Lambert</td>
<td>&quot;Vice&quot;</td>
<td>Gold</td>
<td>140,000</td>
<td>EMI Nashville</td>
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<tr>
<td>4</td>
<td>Brandy Clark</td>
<td>&quot;Once In A Lifetime&quot;</td>
<td>Silver</td>
<td>100,000</td>
<td>Capitol Records</td>
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<tr>
<td>5</td>
<td>Kelsea Ballerini</td>
<td>&quot;Peter Pan&quot;</td>
<td>Silver</td>
<td>90,000</td>
<td>Black River</td>
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### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>Artist</th>
<th>Title</th>
<th>Certification</th>
<th>Sales Points</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Florida Georgia Line</td>
<td>&quot;Dig Your Roots&quot;</td>
<td>Gold</td>
<td>100,000</td>
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<td>2</td>
<td>Eric Church</td>
<td>&quot;Holding My Own&quot;</td>
<td>Gold</td>
<td>80,000</td>
<td>EMI Nashville</td>
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<tr>
<td>3</td>
<td>Jason Aldean</td>
<td>&quot;They Don't Know&quot;</td>
<td>Gold</td>
<td>70,000</td>
<td>Warner Bros. Records</td>
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<td>4</td>
<td>Thomas Rhett</td>
<td>&quot;Listen Up&quot;</td>
<td>Gold</td>
<td>60,000</td>
<td>Warner Bros. Records</td>
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<tr>
<td>5</td>
<td>Miranda Lambert</td>
<td>&quot;Wildcard&quot;</td>
<td>Gold</td>
<td>50,000</td>
<td>Columbia Nashville</td>
</tr>
</tbody>
</table>

### Country Airplay

- **Top 10 Songs**
  - "You've Got My Number" by Miranda Lambert
  - "Blue Ain't Your Color" by Keith Urban
  - "Blue Ain't Your Color" by Eric Church

- **Top 5 Artists**
  - Eric Church
  - Keith Urban
  - Miranda Lambert

**Notes**
- The chart features the most popular country songs and albums, ranked by radio airplay and sales data.
- Songs are categorized as current if they are newly-released or receiving widespread airplay and sales activity for the first time.
- Albums are considered current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100.
FELICITACIONES

JUAN DIEGO

JORGE JUAREZ

EN NOMBRE DE WESTWOOD ENTERTAINMENT FELICITA A JUAN DIEGO MEDINA Y SU EMPRESA LA INDUSTRIA INC

Por la labor realizada con sus artistas y el reconocimiento obtenido por parte de la revista Billboard como uno de los personajes más influyentes en la industria musical de menos de 40 años.
<table>
<thead>
<tr>
<th>HOT ROCK SONGS™</th>
<th>ARTIST/CERTIFICATION/PRODUCTION/RECORDING LABEL</th>
<th>TITLE</th>
<th>WEEK</th>
<th>POS</th>
<th>NOTES</th>
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<td>RIDE</td>
<td>1</td>
<td>1</td>
<td>HYMNS OF FIRE, BURNING BOWIE, REASONABLE MAN, STRANGE PLANET, SLEEPER</td>
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<tr>
<td>2</td>
<td>XX/XX/XX</td>
<td>UNSTEADY</td>
<td>1</td>
<td>2</td>
<td>NO. 1 SONG OF THE WEEK, EPISODE #2</td>
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<td>3</td>
<td>WILDBERRY</td>
<td>HYMN FOR THE WEEKEND</td>
<td>1</td>
<td>3</td>
<td>GOLD, STRAIGHT TO THE TOP</td>
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<tr>
<td>4</td>
<td>LITA FORD</td>
<td>HANDCLAP</td>
<td>1</td>
<td>4</td>
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<td>HEALTHERS/AGNIES HEATHERS/AGNIES</td>
<td>THE SONG OF SILENCE</td>
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<td>HYMNS OF FIRE, BURNING BOWIE, REASONABLE MAN, STRANGE PLANET, SLEEPER</td>
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<tr>
<td>6</td>
<td>OPHelia</td>
<td>OPHelia</td>
<td>1</td>
<td>6</td>
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<tr>
<td>7</td>
<td>GOOD GRIEF</td>
<td>GOOD GRIEF</td>
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<tr>
<td>8</td>
<td>WASTE A MOMENT</td>
<td>WASTE A MOMENT</td>
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<tr>
<td>9</td>
<td>SHE’S OUT OF MY MIND</td>
<td>SHE’S OUT OF MY MIND</td>
<td>1</td>
<td>9</td>
<td>SONG OF THE WEEK</td>
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<tr>
<td>10</td>
<td>PLAIN JOE</td>
<td>PLAIN JOE</td>
<td>1</td>
<td>10</td>
<td>SONG OF THE WEEK</td>
</tr>
</tbody>
</table>

**NEW**

| LITMUS | THE SILENT LIGHTNING | THE LIGHTNING SONG | 1    | 11  | SONG OF THE WEEK | 2016-2017 |
|--------|----------------------|-------------------|-----|-----|-------|
| 12     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 12  | SONG OF THE WEEK | 2016-2017 |
| 13     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 13  | SONG OF THE WEEK | 2016-2017 |
| 14     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 14  | SONG OF THE WEEK | 2016-2017 |
| 15     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 15  | SONG OF THE WEEK | 2016-2017 |
| 16     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 16  | SONG OF THE WEEK | 2016-2017 |
| 17     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 17  | SONG OF THE WEEK | 2016-2017 |
| 18     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 18  | SONG OF THE WEEK | 2016-2017 |
| 19     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 19  | SONG OF THE WEEK | 2016-2017 |
| 20     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 20  | SONG OF THE WEEK | 2016-2017 |
| 21     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 21  | SONG OF THE WEEK | 2016-2017 |
| 22     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 22  | SONG OF THE WEEK | 2016-2017 |
| 23     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 23  | SONG OF THE WEEK | 2016-2017 |
| 24     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 24  | SONG OF THE WEEK | 2016-2017 |
| 26     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 26  | SONG OF THE WEEK | 2016-2017 |
| 27     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 27  | SONG OF THE WEEK | 2016-2017 |
| 28     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 28  | SONG OF THE WEEK | 2016-2017 |
| 29     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 29  | SONG OF THE WEEK | 2016-2017 |
| 30     | THE SLEEPY JACKSON | THE SLEEPY JACKSON | 1    | 30  | SONG OF THE WEEK | 2016-2017 |

**NEW**

| ABBA | ABBA | ABBA | 1    | 31  | SONG OF THE WEEK | 1977-1985 |
|------|------|------|-----|-----|-------|
| 32     | ABBA | ABBA | 1    | 32  | SONG OF THE WEEK | 1977-1985 |
| 33     | ABBA | ABBA | 1    | 33  | SONG OF THE WEEK | 1977-1985 |
| 34     | ABBA | ABBA | 1    | 34  | SONG OF THE WEEK | 1977-1985 |
| 35     | ABBA | ABBA | 1    | 35  | SONG OF THE WEEK | 1977-1985 |
| 36     | ABBA | ABBA | 1    | 36  | SONG OF THE WEEK | 1977-1985 |
| 37     | ABBA | ABBA | 1    | 37  | SONG OF THE WEEK | 1977-1985 |
| 38     | ABBA | ABBA | 1    | 38  | SONG OF THE WEEK | 1977-1985 |
| 40     | ABBA | ABBA | 1    | 40  | SONG OF THE WEEK | 1977-1985 |

**NEW**

| R•ROBOT | R•ROBOT | R•ROBOT | 1    | 41  | SONG OF THE WEEK | 2016-2017 |
|--------|--------|--------|-----|-----|-------|
| 42     | R•ROBOT | R•ROBOT | 1    | 42  | SONG OF THE WEEK | 2016-2017 |
| 43     | R•ROBOT | R•ROBOT | 1    | 43  | SONG OF THE WEEK | 2016-2017 |
| 44     | R•ROBOT | R•ROBOT | 1    | 44  | SONG OF THE WEEK | 2016-2017 |
| 45     | R•ROBOT | R•ROBOT | 1    | 45  | SONG OF THE WEEK | 2016-2017 |
| 46     | R•ROBOT | R•ROBOT | 1    | 46  | SONG OF THE WEEK | 2016-2017 |
| 47     | R•ROBOT | R•ROBOT | 1    | 47  | SONG OF THE WEEK | 2016-2017 |
| 48     | R•ROBOT | R•ROBOT | 1    | 48  | SONG OF THE WEEK | 2016-2017 |
| 49     | R•ROBOT | R•ROBOT | 1    | 49  | SONG OF THE WEEK | 2016-2017 |
| 50     | R•ROBOT | R•ROBOT | 1    | 50  | SONG OF THE WEEK | 2016-2017 |
Trabajar para la industria de la música es trabajar para el cantante, para el compositor, para el músico, para el productor; para el artista y para el arte. Por eso, el manager es un clásico de esta industria: su alma está estrechamente ligada al artista y a sus sueños, es su guerrero y su defensor. Todo artista se merece un buen manager.

Walter Kolm responde indiscutiblemente a esta descripción.

¡Es un clásico!

Por eso, en nombre de tus artistas, de tu equipo y de tus amigos, en nombre de la industria, te damos las gracias.

Congratulations Walter Kolm on being named one of Billboard’s latin power players.

Claudia y Carlos.
### TOP R&B/HIP-HOP ALBUMS

| NO. | ARTIST | TITLE | WEEKS | LABEL 
|-----|--------|-------|-------|-------
| 1   | LEMONADE | Lemonade | 27    | Jay-Z
| 2   | LEVITT | Views One | 26    | Eazy-E
| 3   | NELSON | Biggie Smalls | 26    | The Notorious B.I.G.
| 4   | THE WEEKND | Beauty Behind The Madness | 17    | The Weeknd
| 5   | 2PAC | The Life Of P. | 16    | Death Row
| 6   | DRAKE | Scorpion | 15    | Def Jam
| 7   | DJ KHALED | Grateful | 15    | Epic Records
| 8   | BRYSON TILLER | The London | 14    | Atlanta
| 9   | BJ | Born Sinner | 14    | Def Jam
| 10  | 21 Savage | Metro Boomin | 14    | Def Jam

### HOT R&B/HIP-HOP SONGS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>NO.</th>
<th>CHART</th>
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<tr>
<td>115</td>
<td>FAKE LOVE</td>
<td>Drake</td>
<td>1</td>
<td>7</td>
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<tr>
<td>114</td>
<td>LUV</td>
<td>Tory Lanez</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>113</td>
<td>NEED ME</td>
<td>Arizona Diamondbacks</td>
<td>3</td>
<td>39</td>
</tr>
<tr>
<td>112</td>
<td>X</td>
<td>Lil Yachty</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>111</td>
<td>OOOOOUUU</td>
<td>Young M.A.</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>110</td>
<td>ONE DANCE</td>
<td>Drake featuring Wizkid &amp; Kyla</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>109</td>
<td>DO BLACK BEATLES</td>
<td>D.R.A.M. &amp; Lil Yachty</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>108</td>
<td>DG</td>
<td>Behind the Voice</td>
<td>8</td>
<td>32</td>
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<tr>
<td>107</td>
<td>CHEED</td>
<td>DJ Khaled featuring Jay Z &amp; Future</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>106</td>
<td>STEVE KID</td>
<td>DJ Khaled featuring Monae</td>
<td>10</td>
<td>100</td>
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### ADULT R&B

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<tr>
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<td>PROMISE</td>
<td>Joe Budden</td>
<td>1</td>
<td>60</td>
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<tr>
<td>2</td>
<td>WAITING ON YOU</td>
<td>Tyrese</td>
<td>2</td>
<td>52</td>
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<tr>
<td>3</td>
<td>SUNSHINE</td>
<td>Eric Benet</td>
<td>3</td>
<td>43</td>
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<td>4</td>
<td>LAKE OF THE BEACHES</td>
<td>R. Kelly</td>
<td>4</td>
<td>20</td>
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<td>S.O. I CAN HAVE YOU BACK</td>
<td>Joe</td>
<td>5</td>
<td>1</td>
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<td>6</td>
<td>FLIP</td>
<td>Felix White</td>
<td>6</td>
<td>5</td>
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<tr>
<td>7</td>
<td>SLEEPING WITH THE ONE I LOVE</td>
<td>Fantasia</td>
<td>7</td>
<td>3</td>
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<tr>
<td>8</td>
<td>JUST THE 2 OF US</td>
<td>Fantasia</td>
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<td>9</td>
<td>RUN</td>
<td>808</td>
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<td>14</td>
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<td>10</td>
<td>THE TRUTH</td>
<td>The Weeknd</td>
<td>10</td>
<td>20</td>
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</table>

### Blige Blights To No. 1

- Mary J. Blige (above) earns her fifth No. 1 on the Adult R&B airplay chart, giving “Thick as Thieves” from her upcoming album Strength of a Woman, vaults to the top in only four weeks — the quickest run to No. 1 in 21 years. 
- A 1% percent increase in plays during the week ending Oct. 30 (according to Nielsen Music) pushes Blige’s track 2-1. The last time a song hit No. 1 in four or less weeks was on Nov. 11, 1995, when Whitney Houston’s “Exhale (Shoop Shoop)” (from Wait to Exhale) vaulted 10-1 in its second charting week. Coincidentally, Blige’s first No. 1 also was from the Waiting to Exhale soundtrack. “Not Gon’ Cry” spent four weeks atop the chart in 1996.

“Thick of It” tops the chart 20 years, eight months and one week after “Crazy” reached the peak, giving Blige the longest span of No. 1’s in the chart’s 23-year history.

- Mary J. Blige tops Billboard’s Hot R&B Songs chart with Rags & The Machine, arriving with 10,000 copies sold in the week ending Oct. 22. The arrival marks her second chart-topping set, following No Love Lost, which debuted atop the list on Feb. 23, 2013.

- Mary Branson Tiller takes the No. 20 debut on Hot R&B Songs with her latest single, “Let Me Explain.” The surprise release arrives with 1.7 million weekly U.S. streams and 7,000 digital downloads sold. —Amya Mendizabal

---

*Data for week of 11.12.2016*
FELICITACIONES

Por tu nominación a los Latin Power Players, sin duda has sido clave para la proyección de la música Colombiana. Éxitos, tus amigos de Tecnoglass y ESWindows.
The week’s most popular current Latin albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200’s top 100.

The week’s most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours per day, seven days a week, and listeners’ demographic information is identified by age and gender. For complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
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### HOT CHRISTIAN SONGS™

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<th>Label(s)</th>
<th>Hot CHR</th>
<th>IMP</th>
<th>POS.</th>
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<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>Never Lose Sight</td>
<td>Amy Grant</td>
<td>Tennessee Christmas</td>
<td>31,000</td>
<td>31,000</td>
<td>1</td>
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<tr>
<td>2</td>
<td>1</td>
<td>2</td>
<td>Power of Your Name</td>
<td>Skillet</td>
<td>Frontiers, Provident/Capitol Christian</td>
<td>28,000</td>
<td>28,000</td>
<td>2</td>
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<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>Let There Be Light</td>
<td>Tomlin</td>
<td>Sparrow/Capitol CMG</td>
<td>26,000</td>
<td>26,000</td>
<td>3</td>
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<tr>
<td>4</td>
<td>5</td>
<td>4</td>
<td>I Surrender</td>
<td>Newsboys</td>
<td>Provident/EMI/Daywind</td>
<td>25,000</td>
<td>25,000</td>
<td>4</td>
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<tr>
<td>5</td>
<td>4</td>
<td>5</td>
<td>Stronger</td>
<td>Jonathan McReynolds</td>
<td>Lampkins/REACH FAMILY/Capitol CMG</td>
<td>24,000</td>
<td>24,000</td>
<td>5</td>
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<tr>
<td>6</td>
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<td>6</td>
<td>All I Need</td>
<td>Pako &amp; The Poets</td>
<td>Provident/Capitol Christian</td>
<td>19,000</td>
<td>19,000</td>
<td>6</td>
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<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>I'll Go Where You Go</td>
<td>William McDowell</td>
<td>SORROW/CAPITOL CMG</td>
<td>16,000</td>
<td>16,000</td>
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<td>8</td>
<td>8</td>
<td>8</td>
<td>Beautiful Lord</td>
<td>Chris Tomlin</td>
<td>Sparrow/Capitol CMG</td>
<td>14,000</td>
<td>14,000</td>
<td>8</td>
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<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>We Will Not Be Shaken</td>
<td>Todd Dulaney</td>
<td>Little/Moving Mountain</td>
<td>13,000</td>
<td>13,000</td>
<td>9</td>
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<td>10</td>
<td>10</td>
<td>10</td>
<td>Love's Great Adventure</td>
<td>Steven Curtis Chapman</td>
<td>Forefront/Capitol CMG</td>
<td>12,000</td>
<td>12,000</td>
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### HOT CHRISTIAN SONGS™ (continued)

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### Dance/Electronic Albums

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<td>Columbia</td>
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<td>MY WAY</td>
<td>Calvin Harris Featuring Rhiana</td>
<td>Republic/RCA</td>
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<tr>
<td>3</td>
<td>DON'T LET ME DOWN</td>
<td>The Chainsmokers Featuring David</td>
<td>Republic/RCA</td>
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<tr>
<td>4</td>
<td>THIS IS WHAT YOU CAME FOR</td>
<td>Calvin Harris Featuring Rhiana</td>
<td>Republic/RCA</td>
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<tr>
<td>5</td>
<td>NEVER BE LIKE YOU</td>
<td>Flume Featuring Kaia</td>
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<td>6</td>
<td>THE GIRL</td>
<td>Kings vs Cookin' On 3 Burners</td>
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<td>7</td>
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<td>Skrillz &amp; Rick Ross</td>
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<td>8</td>
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<tr>
<td>9</td>
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<td>Mike Perry Featuring Shy Martin</td>
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<tr>
<td>10</td>
<td>BAILAR</td>
<td>Deorro Featuring Pitbull &amp; Elvis Crespo</td>
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<td>Cheat Codes &amp; Daisy K信</td>
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<td>31</td>
<td>TAPED UP HEART</td>
<td>KREAM Featuring Clara Mae</td>
<td>Republic/RCA</td>
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<td>MIND</td>
<td>Skrillex &amp; Diplo Featuring Kai</td>
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<td>BELIEVE</td>
<td>Crystal Waters Featuring Sted-E &amp; Hydral Heights</td>
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<td>Cole Plante &amp; BOII</td>
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<td>Martin Garrix Featuring The Federal Empire</td>
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<td>CRUEL</td>
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<td>IT AIN'T OVER</td>
<td>The Bello Boys &amp; Danica Featuring Seri</td>
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The week's most popular songs played

DANCE CLUB SONGS:

1. "MHM MHM" by Make Me...
2. "MAKE ME..." by the Electric Church
3. "ICE" by Diplo & Medusa
4. "I LOVE YOU ALWAYS FOREVER" by Stylo G
5. "MY WAY" by Elton John

HOT SHOT DEBUT:

1. "28K MAGIC" by Bruno Mars
2. "F$CK YOUR BOYFRIEND (F.U.B.F)" by Kodie Shane
3. "SOLDIERS" by In Common
4. "IN COMMON" by The Sleepy Jackson/Astralwerks/Capitol
5. "REPUBLIC" by Republic

NEW DANCE CLUB SONGS

1. "It Ain't Over" by Pitbull
2. "Put 'Em High (2016)" by Tyga
3. "People Grinnin'" by Maluma
4. "Electric Church" by Diesel & Moti
5. "Ice" by Diplo & Medusa

Go to BILLBOARD.COM/BIZ for complete chart data.
On December 2nd, *Billboard* will publish its annual Women in Music special issue. We’ll feature the top 50 women in the music industry who have broken new ground and changed the game across labels, publishing and touring.

This year, music legend Madonna has been named *Billboard*’s Woman of the Year. A seven time Grammy winner and best-selling female recording artist of all time, entrepreneur and philanthropist, her most recent Rebel Heart Tour has extended her record as the highest-ever grossing female touring artist.

The 11th annual Women in Music event will be held December 9th in New York City and will air December 12th on Lifetime.

**Take this opportunity to congratulate the female executives and top talent on this year’s list. Reach an influential audience with unparalleled decision-making power within the music industry.**

**MADONNA**
2016 WOMAN OF THE YEAR

**SHANIA TWAIN**
ICON

**HALSEY**
RISING STAR

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**COVER DATE: 12/10**
**ON SALE: 12/2**
**ISSUE CLOSE: 11/22**
**MATERIALS DUE: 11/23**

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By Nick Williams
Photographed by Tawni Bannister

On his forthcoming seventh studio album, aptly titled The Fall, singer-songwriter and folk hero Joshua Radin took on a new role for the first time in his decade-plus career: producer. Led by the euphoric single “High and Low,” his new, self-produced LP, due Jan. 27, 2017, marks a bold step for the musician, whose lengthy career has included six charting albums on the all-genre Billboard 200 and eight on the Americana/Folk Albums chart — seven of which reached the top 10.

“I had a lot more freedom,” Radin tells Billboard. “It’s an amazing thing that happens creatively when you feel like you can do whatever you want. There’s a lot of pressure but it opened up other areas of my brain that hadn’t been opened before in the studio, and it was a lot more fun.”

Writing the bulk of the record last summer while living in Stockholm, Radin used the foreign landscape as prime inspiration for his poignant tracks, taking frequent walks that allowed him to write lyrics in his head. “I was really just thinking about writing it for the girl that I was with. We had had a conversation about romance and love and intimacy and how you have to be there for the highs and lows of someone’s life,” he says. “A lot of my songs are about falling in and out of love. What I’m most passionate about is interpersonal relationships and how people get along with each other, whether it’s romantic, filial or platonic. I write about what I know, and what I know is my relationships with the people in my life — it’s like journal entries set to music.”

Tracking the album during three days at Sunset Sound in Hollywood, Radin found himself repeating a piece of advice from his songwriter pal Buddy Miller, who told him, “If you want to make a good record, you need three days. If you want to make a great record, you need two days.” Greatness, the vibe you’re looking for, can usually be found in the first one or two takes,” says Radin. “After that, you start thinking during the third, fourth, fifth take, ‘Oh, well, maybe this one’s better.’ You get too in your head.”

While he is in New York to give a special performance for fans at The Patch in Brooklyn, one of two houses developed by SOUR PATCH KIDS to support touring artists, Radin is using the intimate show as a warm-up for a sweeping November tour in support of The Fall. "This is a nice little oasis," he says of The Patch’s three-story brownstone. "I think I’m going to stay here when we come back and play in New York. It’s a lot better than having to rent hotel rooms!"

During the past five years, the artist also has used his tour schedule as an opportunity to work with the charity Little Kids Rock, helping the organization support inner-city music and arts programs across the United States. “I try to make money for them so we can give the programs funding for new instruments and more education for teachers,” he says. “I go visit schools, and we all play guitar and they learn one of my songs. Then the teacher picks, like, three of them out of the class to come to the show that night and play the song with me onstage. That’s the most fun part of the show — they’re so nervous you can see them shaking, then they walk offstage and their faces are like they just set foot on the moon. If you can give a kid that kind of feeling, it’s something they’ll never forget.”

In addition to his chart accomplishments, Radin has found success in the synch world. His cinematic music has served as the soundtrack to numerous emotive scenes in TV shows from Scrubs to Grey’s Anatomy, and has been placed in more than 100 films. "It’s how people are finding out about my music," he says. "They might come to a show because they heard something or Shazam’d one of my songs."

With such a lengthy career, the troubadour has plenty of advice to offer up-and-coming artists. "Don’t worry about commercial success, because no one’s buying records anymore anyway," he jokes. "Just remind yourself every day that sometimes the hours are insane and you’re not getting any sleep and you’re cranky, but it’s the best job in the world. Every time I play a show, there’s at least one person that feels something so deeply for one of my songs, and that’s an amazing thing to be able to do for people. I would pay to do that, but I’m getting paid to do it!”

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THE PATCH

JOSHUA RADIN’S HIGHER LOVE
14 Years Ago

EMINEM SCORED A WIN WITH ‘LOSE YOURSELF’

The single from the semi-autobiographical film 8 Mile, which starred the rapper, set a Hot 100 record and netted an Oscar for the year at the 46th Grammy Awards and became the first rap tune to win best original song at the 75th annual Academy Awards. (Eminem declined to attend the latter, believing he had “a snowball’s chance in hell” of winning, he later told noted hip-hop DJ Cipha Sounds.)

Eminem (who is twice divorced from his wife, Kim Scott — their daughter, Hailie, who also has figured in his songs, is 20) earned Billboard’s Artist of the Decade honor for the 2000s and has racked seven No. 1s on the Billboard 200 and five No. 1s on the Hot 100. More recently, he made headlines on Oct. 19, when he released “Campaign Speech,” an attack on presidential candidate Donald Trump, whom he describes as “a f—ing loose cannon who’s blunt with his hand on the button.” The same day, the rapper announced he’s working on a follow-up to his 2013 album, The Marshall Mathers Project 2.

—TREVOR ANDERSON
ARTIST DEVELOPMENT CASE STUDY:
HALSEY

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JASON ARON, ARON PROJECTS
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