Global superstars MALUMA and SHAKIRA on their ‘absolute chemistry,’ and why this Latin explosion won’t fade: ‘If a door opens,’ says Maluma, ‘it’s our job to make sure it stays open’

PLUS
• Billboard’s 2018 Latin Conference
• How to address the industry’s gender imbalance
• World Cup music preview
LA VERDAD DETRÁS DE
EL SOL DE MÉXICO
LUIS MIGUEL
LA SERIE

ESTRENO
DOMINGO 22 ABRIL 9/8C

TELEMUNDO
Ozuna

Odisea

The sold-out 2017 "Odisea World Tour" produced by Elite Media & Marketing, was the most attended music event in 32 cities by an artist that had never released a music album.
In March of 2018 the Pollstar publication placed Ozuna among the top 20 concert tours worldwide.

Ozuna is the only artist ever to place 11 songs simultaneously on the Billboard Hot Latin Songs chart.

Odisea is the top album by a male artist and most successful maiden album ever in Latin music.

"Odisea is the intoxicating debut of breakout star Ozuna. His voice soothes like a plush pillow over arresting dembow rhythms, tugging craftily at your hips, a work of pop-reggaeton gold... Brazen and quixotic, tender and provocative."

Rolling Stone Magazine
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The most innovating entertainment company in the world

Elite Media & Marketing (EMM) is one of the leading Latin music concert producers in the world. With headquarters in Miami, FL, the company produces yearly hundreds of high profile music events with top Latin music artists.

Understanding the coveted millennial consumer group, EMM excels at producing highly successful entertainment events that bring together musical acts and brands to loyal millennial consumers. EMM also deploys traditional public relations and marketing campaigns for corporate brands; securing earned media, traditional media ads, out of home campaigns and more.
SAME STAR, NEW NO. 1. Drake’s “Nice for What” debuts atop the Billboard Hot 100, halting the command of his own “God’s Plan” after 11 weeks. The Lauryn Hill-sampling track, which arrived April 6, soars in at No. 1 on the Streaming Songs chart with 60.4 million U.S. streams, according to Nielsen Music, and also opens at No. 1 on the Digital Song Sales list with 88,000 downloads sold. On the Radio Songs tally, “Nice” enters at No. 34, drawing 31 million in all-format airplay audience.

Drake earns his fifth Hot 100 No. 1 and becomes the 13th artist to have replaced himself at the summit. He’s the first since Justin Bieber, who repeated at No. 1 thanks to two features: Luis Fonsi and Daddy Yankee’s “Despacito” dethroned DJ Khaled’s “I’m the One” on May 27, 2017.

Meanwhile, Drake charts three songs in the Hot 100’s top five simultaneously for the first time: “Nice” at No. 1, “Plan” at No. 2 and a feature on BlocBoy JB’s “Look Alive,” which holds its No. 5 peak. Drake joins only Bieber, 50 Cent and The Beatles in tripling up in the top five in a week. (The Fab Four monopolized the entire top five on April 4, 1964.)

Drake is likely to dominate through the year: On April 16, he announced that his next project, Scorpion, is due in June.

~GARY TRUST
You rose to fame through a joint YouTube channel with your ex-husband. What made you switch from vlogging to music? We were a public couple, but I was being cheated on. I made my [solo] channel, and my [2.2 million subscribers] kept asking what was going on. I got tired of pretending and told them I’d write a song to explain. “Medicine” was supposed to be strictly for the fans, but it went crazy.

Why do you think “Medicine” is resonating with listeners? I break down how a lot of women feel: As soon as you give [an adulterer] a taste of their own medicine, they trip out. It hurts to think you’re going to spend your life with somebody and you don’t, but life goes on. I’m doing things I never thought I could do without him. Just how Beyoncé said, the best revenge is your paper.

Do you have more music on the way? I’m not a one-hit wonder. I have plans of dropping an EP, and I’ve started meetings [with labels]. I always wanted to go into music — I did American Idol in 2014 and made it to the top 50 — I just didn’t know when. Now I can’t go anywhere without being noticed.

—TATIANA CIRISANO

The rapper earns his first top 40 Hot 100 hit as “Japan” vaults 53-29. It surges by 59 percent to 22.6 million U.S. streams as parent project Dex Meets Dexter debuts at No. 10 on the Top R&B/Hip-Hop Albums chart.
GoDIGITAL MEDIA GROUP
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CINQ MUSIC GROUP
FELICITA A
RANCHO HOMILDE

Y SU ARTISTA
ALTA CONSIGNA
POR SER FINALISTA DE LOS PREMIOS BILLBOARD DE LA MÚSICA LATINA EN LA CATEGORÍA
“ARTISTA DEL AÑO, DEBUT”

VIDAPRIMO
FELICITA A
Y SUS ARTISTAS

ARCÁNGEL  NATTI NATASHA  PLAN B
POR UN INCREDIBLE AÑO 2017
CARGADO DE ÉXITOS
Cardi B, Bad Bunny and J Balvin
bound onto the Billboard Hot 100 at No. 8 with “I Like It,” which starts with 25.9 million U.S. streams, according to Nielsen Music. The song, from Cardi B's debut LP, Invasion of Privacy, new atop the Billboard 200 (see page 74), reworks the classic “I Like It Like That,” first released by Pete Rodriguez in 1967 and taken to No. 25 on the Hot 100 in 1997 (as “I Like It”) by The Blackout Allstars.

“Like” is one of 13 songs by Cardi B on the Hot 100—a new one-week record for women, passing Beyoncé’s 12 on May 14, 2016.—G.T.

Minaj’s two new tracks bow at Nos. 83 and 92, with 4.2 million and 3.5 million U.S. streams in their first tracking day, respectively. She extends her record for the most Hot 100 entries among women to 86.

Chesney’s positive-message anthem arrives with 26,000 downloads sold and surges 37-11 on the Hot Country Songs tally. He performed the track at the 53rd annual Academy of Country Music Awards, broadcast on April 15.
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08/26 Laredo, TX
09/07 New York, NY
09/08 Washington, DC
09/13 San Diego, CA
09/14 Las Vegas, NV
09/16 Houston, TX
09/20 Hidalgo, TX
09/21 Dallas, TX
09/23 El Paso, TX
09/27 Boston, MA
09/30 Chicago, IL
10/11 Orlando, FL
10/14 Miami, FL

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-2018 US ARENA TOUR-

3/23 WASHINGTON, DC
3/24 BOSTON, MA
3/25 NEW YORK, NY
4/08 SAN DIEGO, CA
4/11 LOS ANGELES, CA
4/19 HOUSTON, TX
4/20 EL PASO, TX
4/21 SAN ANTONIO, TX
4/22 DALLAS, TX
4/23 AUSTIN, TX
4/24 HOUSTON, TX
4/28 ALLENTOWN, PA
4/29 DALLAS, TX
5/04 DENVER, CO
5/05 LAS VEGAS, NV
5/06 PHOENIX, AZ
5/10 CHARLOTTE, NC
5/12 CHICAGO, IL
5/19 MIAMI, FL
5/20 ORLANDO, FL

[SOLD OUT]
FEATURES

56 **Latin 2018** As Latin music shapes global pop, superstar Colombians Maluma and Shakira reflect on the “longer, steeper” path to success outside America and the “absolute chemistry” they share. Plus: Four ways to fix gender inequality in the industry, breakthrough artist Mon Laferte and more.

BILLBOARD HOT 100

5 Drake replaces himself at the summit as “Nice for What” debuts at No. 1, dethroning “God’s Plan.”

TOPLINE

23 How a group of young Los Angeles entrepreneurs are attracting investor attention by helping star artists — and now the world’s biggest record label — collect their missing YouTube revenue. Vinyl may be old-fashioned, but the vinyl industry is innovating fast as demand booms.

THE BEAT

45 On the eve of the 25th anniversary of her masterful debut, *Exile in Guyville*, Liz Phair reflects on how its feminist themes are more relevant than ever.

52 Following a four-year hiatus, Arctic Monkeys’ Alex Turner finds inspiration in a Steinway and social commentary for the group’s upcoming sixth album.

CODA

100 Forty-five years ago, the band Alice Cooper earned its sole No. 1 album on the Billboard 200 with rock classic *Billion Dollar Babies.*
BAD BUNNY

NOMINATED NEW ARTIST OF THE YEAR

LA NUEVA RELIGIÓN TOUR
PART ONE
2/28 NEW YORK, NY
3/01 NEW YORK, NY
3/02 NEW YORK, NY
3/04 AUSTIN, TX
3/04 McALLEN, TX
3/05 PHOENIX, AZ
3/06 PHOENIX, AZ
3/07 SACRAMENTO, CA
3/09 SAN JOSE, CA
3/10 SANTA ANA, CA
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- Jul 13, Montreal, Canada
- Jul 14, Toronto, Canada
- Jul 20, Houston, TX
- Jul 21, Miami, FL
- Jul 22, Orlando, FL
- Jul 27, Washington DC
- Jul 28, New York, NY
- Jul 29, Boston, MA
- Aug 10, Chicago, IL
- Aug 11, Los Angeles, CA

Tarjeo / Concierto
El Fantasma
Voz de Mando
El Potro de Sinaloa
Kanales

June 8
Eagles Club
Milwaukee, WI

June 9
Allstate Arena
Chicago, IL

June 15
Staples Center
Los Angeles, CA

June 16
Save Mart Center
Fresno, CA

Aug 10
State Farm Arena
McAllen, TX

Aug 11
Freeman Coliseum
San Antonio, TX

Aug 12
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INVASIÓN TUCANES 2018

Los Tucanes de Tijuana y Sus Amigos

7/20 SAN JOSE, CA
8/3 LOS ANGELES, CA
8/4 EL PASO, TX
8/10 BOSTON, MA
8/11 NEW YORK, NY
TBD MILWAUKEE, WI
TBD CHICAGO, IL

SEPT. 14 ORLANDO, FL
SEPT. 15 MIAMI, FL
SEPT. 21 BOSTON, MA
SEPT. 22 NEW YORK, NY
SEPT. 23 WASHINGTON, DC
SEPT. 27 HOUSTON, TX
SEPT. 29 LOS ANGELES, CA

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Pepe Aguilar y Familia
Con Christian Nodal
Jarípeo sin Fronteras

Pepe vs. Leonardo & Ángela
Christian Nodal
Tomás García
Mariachi Zacatecano

AUG 17 Denver, CO
AUG 19 Chicago, IL
AUG 25 El Paso, TX
SEPT 1 Anaheim, CA
SEPT 2 Fresno, CA
NOV 10 San Antonio, TX
NOV 11 McAllen, TX
NOV 16 Houston, TX
NOV 18 Dallas, TX
NOV 23 Yakima, WA
NOV 25 San Jose, CA

Sebastian Yatra + Manuel Turizo
Yatur 18

OCT 05 Orlando, FL
OCT 06 Miami, FL
OCT 18 McAllen, TX
OCT 19 El Paso, TX
OCT 20 San Jose, CA
OCT 21 Los Angeles, CA
OCT 25 Houston, TX
OCT 26 Dallas, TX
OCT 27 Chicago, IL
NOV 02 Newark, NJ
NOV 04 New York, NY

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MARSHMELLO EARNED eight figures in 2016, and “when artists are having that type of success, it’s extremely hard to convince them that they are missing out on a large amount of revenue,” says Sam Casucci. A 28-year-old DJ, Casucci had been working part-time as a juicer and living in a shed on his brother’s property before being recruited to join Create Music Group (CMG) as senior vp of digital strategy. But Casucci finally landed a meeting with Marshmello’s manager, Moe Shalizi, and promised that his scrappy startup could help the masked EDM star multiply his YouTube fortunes. “What if we give you guys a six-figure advance, and if we don’t double what you’re currently making within 90 days, you can keep the money?” Casucci recalls proposing. “Marshmello’s [YouTube] revenue tripled in 90 days, and we now support almost every act on Moe’s roster.”

Since then, the Los Angeles-based company has grown from a YouTube collection specialist into a profitable 75-employee force with a presence in a range of overlooked opportunities in the music business, from mixtape monetization to video-content creation beyond official music videos. As it raked in $30 million in revenue in 2017, up from $16 million the year prior, CMG purchased a 27,000-square-foot plot of land in Hollywood where a soundstage, five recording studios, a green-screen studio and lounges for songwriting camps are under construction. The company also acquired the musical.ly platform Flighthouse, which had about 1 million teen fans at the time, for $50,000. Flighthouse now counts 16.8 million followers and, under the direction of 19-year-old Jacob Pace, drives over 1 billion views per month; Marshmello used the platform in 2017 to promote his track “Friends,” while Atlantic, Capitol, Republic, Island, Warner Music Group, Interscope and 300 Entertainment have joined as marketing partners over the past six months. (CMG recently launched a YouTube-based Flighthouse channel with original programming in the works.)

As investors pour into the fast-rebounding music business, funding new ventures for veterans like Antonio “L.A.” Reid, Doug Morris and Steve Stoute, CMG is a next-generation startup with a focus on prospects for music in the video realm, and its brazen approach is both maddening and attracting the old-school executives in charge. “When we first met with [YouTube global head of music] Lyor Cohen, he said he heard that we were a pain in the ass,” says CMG co-founder/CEO Jonathan Strauss, 31. “But he could see we were disrupting the industry for the better.”

To find unclaimed money for its clients, CMG uses software combs to identify clips that have used music without permission, then claims the client’s ownership stake so that it can monetize views with advertising going forward. Tastemakers such as Trap Nation are among the sites that have hosted unlicensed tracks in exchange for promotion to their millions of viewers, while bot accounts and fans...
also post unlicensed songs — often sped up or slowed down just enough to avoid detection by YouTube’s own internal rights-tracking system that copyright owners rely on to monetize their works.

To wring money from mixtapes, CMG’s team reaches out to all of a project’s contributors and helps them split the copyrights so that they can start getting paid. “A lot of these artists told us they were making more from us than their label was paying them,” says Strauss, noting that many are earning $100,000 per month in mixtape income.

An early coup for CMG was recovering revenue for Migos’ viral hit “Look at My Dab,” originally released in 2015 as a mixtape track on Back to the Bando before it was pushed as an official single through Quality Control Entertainment/300 Entertainment, eventually peaking at No. 87 on the Billboard Hot 100. CMG monetized two music videos for the track that were uploaded to Mass Appeal and WorldStarHipHop’s YouTube channels, netting a quick $20,000, while claiming $30,000 for Lil Yachty’s “1 Night” before Capitol Records upstreamed its own internal rights-tracking system to avoid detection by YouTube’s spied-up Mac computers on Craigslist to Hollywood’s post-graduates.

CMG’s founders have been hustling since their days together at Palos Verdes High School in California. During his junior year, Strauss purchased and operated a network of vending machines, and in 2008, while studying statistics at the University of California in Los Angeles, he day-traded his $70,000 college fund into a $500,000 E*Trade account before losing it all when Washington Mutual declared bankruptcy that fall. (He then sold his car to fund a venture selling beefed-up Mac computers on Craigslist to Hollywood’s post-production elite, earning “a couple of million” over the next few years.)

Williams, a former DJ with the moniker Dirtyrock, turned into a businessman after being swindled by a former manager, becoming a YouTube distribution expert while working at his friend’s rights management firm, Label Engine. He and Strauss launched CMG inside a rented Lake Hollywood mini-mansion and nabbed a $2.25 million investment from Iraj Parvizi, an Iranian kebab-shop worker turned multimillionaire gambler who was charged and acquitted in a U.K. insider-trading trial in 2016. The pair’s first moves were acquiring Label Engine and hiring staffers like Casucci, Pace and Wayne Hampton, a veteran R&B/hip-hop executive who spearheaded their mixtape business. Now they’re looking overseas for treasure. “Russia loves YouTube,” says Williams. “We could make a lot of people in Russia a lot of money.”

“Artists were making more money from us than their label.”
—Jonathan Strauss, CMG

for any music startup.

“Lucian has been the biggest help to us of any exec,” says Strauss, who became “best friends” with Elliot when CMG started collecting revenue for his independent label’s act Trippie Redd. Strauss and his co-founder, Alexandre Williams, spent time with the Grainger’s in Miami over the holidays and signed UMG as a client in March.

“We never thought that missing music went all the way up to the majors,” says Strauss, estimating that the global music industry is sleeping on hundreds of millions of dollars per year. Landing the deal wasn’t easy, he adds. In awkward meetings with major-label data executives, he and his co-founders are tasked with saying: “Your own team isn’t doing this correctly. They’re not looking at it the right way.” It’s a tough pill to swallow for labels.”

Now, in addition to assisting UMG with its existing YouTube collection efforts on masters and publishing, UMG vp data and analytics Mitchell Shymansky says that CMG is helping to “analyze streams of data and spot smoke signals that lead to compelling content and talent.”

WANT THAT VIDEO TO GO VIRAL? LATIN EXECUTIVES SHARE PRO TIPS

In the past year, Latin music clips have soared on YouTube, routinely dominating the top 10. Here’s how some did it:

Keep ‘Em Coming
Artists who release videos regularly have their content show up more often on YouTube lists and recommendations. That was the path to success for Latin acts like Ozuna and Bad Bunny, both prolific video posters.

Timing Is Everything
A million streams during December, peak advertising season, can rake in a lot more revenue than a million streams in August. Reloading videos on Thursdays at midnight is ideal; Fridays and Saturdays have the most video traffic.

Advertise With Ambition
Many artists buy ads that appear before other artists’ music clips to market their own videos. Ads that charge the artist or label only when a fan clicks through can cost more, but pros say that engaged fans are worth it.

Market The Right Moment
A good still image can entice more clicks, while a boring one can slow a video’s spread. Market offline, too: To tease Nicky Jam’s “El Amante” video, a scratched-up car was driven around Medellín, Colombia.

Location, Location, Location
To maximize revenue rather than views, target markets like the United States and Mexico, which have higher ad rates than other sectors where racking up more views may be easier.

—LEILA COBO
Chile se llena de estrellas de la Música en todo su esplendor y reitera su gran Éxito en este 2018 y anuncia su regreso en el 2019.

ESPERALO !!!!
GUAYACAN ORQUESTA

Guayacán es una de las orquestas más importantes de salsa en América, con un amplio recorrido de presentaciones en Colombia, Estados Unidos y Europa. Es dirigida musicalmente por Alexis Lozano, arreglista y productor, quien además ejecuta varios instrumentos musicales de la familia de las cuerdas y de viento. Dos nominaciones a los premios Grammy y a los Billboard Latino en 2007.

JESSI URIBE

Fue finalista del reality Colombiano A Otro Nivel del Canal Caracol. En el 2018 se convierte en el artista de música popular más taquillero con más de 100 presentaciones confirmadas. Colombia, Ecuador, Canadá, Estados Unidos y España están dentro de su agenda.

“Olvidate de mí” su nueva canción que ya está sonando muy fuerte en Colombia. En el mes de mayo comienza gira en 5 ciudades de México. Dentro de sus próximos proyectos está hacer una colaboración con sami ex integrante de la agrupación Camila de México.

JUAN PABLO NAVARRETE
Kubo, artista española radicada en Miami con una contundente formación musical, actúa en diferentes clubes de Jazz en Londres y Barcelona como el The Hagestown o The Junction y en teatros de Europa como Cante en Bélgica, Londres. A lo largo de estos años ha vivido en Nueva York, Munich, Paris, Boston donde se ha formado con prestigiosos coaches como Pierre Volet o Dalton Baldwin. Autora de gran parte de sus temas de un giro a su carrera junto al productor musical Alex Soler, con un trabajo cargado de innovación musical y calidad artística en el que incluye baladas, EDM y urbano. Grabado en Hit Factory Caleño Miami y mezclado por Eric Schilling. Con “Happy simple people” se dio a conocer en Dic. 2017. “La Uñamada”, su más reciente éxito fue estrenado el 13 de abril.

Railrod fue la banda elegida para abrir el concierto de Aerosmith en la Arena Ciudad de México el 27 de octubre del 2016, así como de ser parte del Kickoff oficial de los Latin Billboard 2017 en Miami, Florida. El grupo hizo su primer Lunaire del Auditorio Nacional como cierre de la gira “The Rise of the Hermit” con un lleno total, además de haber pisado los principales escenarios de la escena nacional.


Kubot

Khay

Khay es una de las promesas juveniles de Colombia con más potencial, cantante y compositor cartagenero quien desde muy temprana edad inicia su formación musical y actoral hasta llegar a tener las solideses para crear grandes hits.

CD9

CD9 es una boyband de origen mexicano integrada por Alonso Villalpando, los Canela, Alan Navarro, Bryan Mouque y Freddy Leyva. Recientemente se dio a conocer su nuevo tour que llevará por nombre Modo Avión Tour, el cual dará inicio el 12 de enero en el Auditorio Nacional y continuará en otras partes de la República Mexicana, presentando su EP .5 y su nuevo EP denominado ¾ (Tres Cuartos).
A NEW SPIN ON AN OLD FORMAT

Four ways companies are innovating a decades-old medium

Smart Speaker? Try Smart Player
As connected listening becomes the preferred home audio hub, Love Turntable aims to bring record players into the smartphone era with customizable control.

WarmTones: A More Pleasant Press
These record presses give those like Kelleher a nimble, personal option, prioritizing efficiency over volume to ease what she calls “vinyl bottlenecks.”

Adapting To The Playlist Era
Vinyl Moon sends out a curated selection of songs by unsigned acts, pressed on colored vinyl with original artwork, introducing listeners to bands they’ve likely never heard. —A.H.
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Rebeca León

The manager talks about talent-breaking TV shows, the viral power of reggaetón and how women can earn more in the music business

BY LEILA COBO
PHOTOGRAPHED BY NOAH WEBB

Rebeca León was a 23-year-old with an art history degree when she ran into a good friend working at EMI Latin who sold her on a career in music. “It sounded amazing,” says León, noting that at the time, Latin labels were opening up shop in Miami and Latin music was exploding with the help of stars like Shakira, Ricky Martin and Marc Anthony. Born in Miami to Cuban parents, León figured she’d work at a label engineering more such crossover acts, and faxed her résumé to Sony Latin. When that didn’t work, she befriended the label’s receptionist and asked her for the name of the temp agency that had hired her. A few weeks later, León was called in as a temporary assistant and began a career during which she has worked at record companies, in management and for AEG Live’s Latin division, which she headed for a decade before launching her own management and content company, Lionish, in 2017, in partnership with Colombian star Juanes.

“I lived the very end of the best [time in the Latin music industry], and the beginning of the worst,” the straight-shooting, high-energy executive recalls from her home office in Los Angeles’ Studio City. “The adjustment of making no money — that’s when you learn how creative you are, how resourceful you are.” As one of the few female managers in the Latin business, León, 43, oversees the career of Juanes and, since 2014, manages J Balvin with Fabio Acosta and now Universal Music Group. Lionfish also recently joined Pharrell Williams, Caron Veazey of I am OTHER and Ron Laffitte of Patriot Management in a venture to develop content and manage other acts, such as up-and-comers Matt Hunter, Sky, Rosalia and Fuego. “We have identified artists who are bilingual, who are bicultural, who can become global artists very easily,” says León.

Latin music hit a particularly rough spot about 10 years ago. What helped it start to rebound?

Social media. All these platforms.

Streaming. The numbers don’t lie. When you have a group of people who have never bought music — because that was the problem with Latin America, they would consume music illegally — and you finally have a barometer on their consumption and have it represent money for the labels, that’s a turning point. Once you realize [the Latin market] is hyper-consuming music, that’s a game-changer. And a lot of that has to do with reggaetón and the fact that reggaetón is a community and they support each other. One person puts out a song and everybody posts about it. They multiply their power. I believe it has to do with them...
CONGRATULATIONS
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MARCH 25, 2018

FORUM
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APRIL 7 & 11, 2018

SPECIAL THANKS TO CARDENAS MARKETING NETWORK

THE MADISON SQUARE GARDEN COMPANY
being the underdogs for so long. They were rejected by mainstream media, so they came together to support each other ... even if they’re not on [the same] track.

What challenges have you faced as a woman in this industry?

My biggest challenge was breaking the social paradigms that I grew up with, and understanding that I really do have the power to do what I want to do. I did have to learn to negotiate. It wasn’t something that was innate to me. There’s this woman, Reshma Saujani [an American lawyer and founder of tech organization Girls Who Code], who teaches girls bravery, not perfection. Girls do not go out and take chances the way guys do. They go out after things they think they’re going to get.

Has your experience as a Latin woman been different?

In the mainstream market, I'm looked at more as a minority because I'm Hispanic than because I'm a woman. But if I were to get caught up in the challenges I would have never left the house. Maybe it’s harder to be a woman or a Latina, maybe it’s easier. There’s a give and take. The most important thing is to find your power, not be afraid and to teach young girls about the business. Tell them, “If you go into this career path, your salary cap will be this.” We need to talk not just about dreams but the consequences. When you are in a profit center [for a company], a position that helps bring in money, your salary has a bigger potential than being in a service-oriented position like marketing or PR, which is where many women gravitate to in the Latin music business. I realized that when I went to AEG and started selling tours.

It’s surprising that there hasn’t been more fallout in the Latin music industry from the #MeToo movement. In Latin, there’s definitely a lack of representation of women in the music business that don’t use sex as a commodity [as artists]. We need to shine a light on content creators that don’t objectify women. I’m not saying it’s not fine to have a sexy girl in a video. But as an artist, or an executive, you shouldn’t have to do that. We need more examples of girls that don’t objectify themselves.

To break a Latin act in a big way, do you need to associate with a big name like Pharrell?

Not necessarily. Look at Angelo Medina [Ricky Martin’s manager at the time he broke into the mainstream]. For me, the decision to go with Ron and Pharrell and Caron was about chemistry. I was approached by a lot of management companies and I felt a lot of them only wanted to check a Latin box. I didn’t feel they saw it that way. We’re also developing content for TV and film. We just sold a scripted series about music that takes place in Colombia to Amazon with Ben Silverman and Jay Weisleder at Propegate; Juanes and I are executive producers. We are also developing a talent show about reggaetón with Pharrell and Balvin that we are currently pitching, in addition to a film project with Balvin. In the content world, Latin doesn’t have those TV shows that break songs. We need to create that content that allows music to live and breathe in another dimension.

One of your big successes has been helping take José “J” Balvin from local Colombian artist to global star. What was the strategy?

You had never really heard reggaetón like that. Colombians are so well-spoken. They made this music that was [reggaetón rhythm] dembow, but it was so mainstream, and it wasn’t vulgar. And José is such a star. We have incredible partners with Universal [which has co-managed Balvin since 2017]. It was huge how they made concentrated efforts across the globe to push his songs on all platforms and look for opportunities to raise his profile. Add to that the fact that Colombian fans are incredibly supportive on social media and YouTube, and José made it.

““We need more examples of girls that don’t objectify themselves.””

Who Code], who teaches girls bravery, not perfection. Girls do not go out and take chances the way guys do. They go out after things they think they’re going to get.

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Who Code], who teaches girls bravery, not perfection. Girls do not go out and take chances the way guys do. They go out after things they think they’re going to get.
American Airlines Arena
Home of Latin Entertainment

Congratulations to all of the 2018 Billboard Latin Music Awards Nominees and Honorees, and to Mana on your Lifetime Achievement Award.
A 1951 Fender guitar owned by Stevie Ray Vaughan fetched $250,000 at an auction in Dallas.

The Chris Martin-curated Global Citizen Festival set its sights on launching a Johannesburg event.

Demi Lovato partnered with Lyft to provide artist-drivers free studio time in Miami.

See Tickets acquired ticketing firm Paylogic.

U.K. streamer Mixcloud raised $11.5 million from Anthony Saleh’s WNDRCO.

Soundtrack Your Brand inked hundreds of direct licensing deals with labels like Sony Music and Warner Music.

Former musical.ly North America president Alex Hofmann joined Emoticast as lead adviser.

The Orchard named Jay Andino vice president of the company’s new urban division.

UTA bought Steve Gordon’s Circle Ticket Agency.

Lenny Kravitz inked a worldwide music deal with BMG for his new album.

NOTED


U.K. digital agency WMA opened an Australian outpost.

EP Entertainment named Angel Zamora managing director of its new Latin music division.

BMG appointed Courtney Allen and Rakiyah Marshall creative directors in Nashville.

Music discovery site PureVolume announced that it will shut down on April 30.

John Legend curated a series of Airbnb events including a Los Angeles concert set for June 21.

INGrooves launched a Trends Now marketing tool to help labels sort streaming data.

Spotify bought music licensing firm Loudr.

Music Audience Exchange unveiled its MAX Artist Matching Engine tool to connect brands and acts.

Paradigm promoted eight to agents and hired Phil Egenthal.

Gwen Stefani celebrated her Just a Girl Las Vegas residency launch at Planet Hollywood Resort & Casino.

Pioneering German publishing executive Dr. Rolf Budde died at age 61.

Avex International Publishing Group named Lance Freed president.

Billboard confirmed that Island Records president/CEO David Massey will step down from his post in June.

Grateful Dead drummer Mickey Hart gave a neuroscience-themed concert at the American Museum of Natural History’s Hayden Planetarium in New York.

Creative Artists Agency upped two trainees to agents, part of a round of 14 total promotions.

Creatives

04-14 Loretta Lynn (86)
04-15 Luis Fonsi (40)
04-15 Chris Stapleton (40)
04-16 Chance the Rapper (25)
04-16 Rockie Fresh (27)
04-16 Akon (43)
04-17 Ian MacKay (56)
04-17 Redman (48)
04-17 Liz Phair (51)
04-19 Maynard James Keenan (54)
04-19 Luis Miguel (48)
04-20 Killer Mike (43)
04-20 Stephen Marley (46)

TOPLINE

Hart performed at the American Museum of Natural History’s Hayden Planetarium in New York on April 13.

Lovato (left) with Lyft driver Jermaine Walden.

Marshall

Stefani in Las Vegas.

Legend

04-11 04-13 04-15 04-17

04-12

04-16

BIRTHDAYS

April 14
April 15
April 16
April 17
April 18
April 19
April 20

Loretta Lynn (86)
Luis Fonsi (40)
Chris Stapleton (40)
Chance the Rapper (25)
Rockie Fresh (27)
Akon (43)
Ian MacKay (56)
Redman (48)
Liz Phair (51)
Maynard James Keenan (54)
Luis Miguel (48)
Killer Mike (43)
Stephen Marley (46)
ASCAP MEMBERS LIT UP THE
BILLBOARD LATIN MUSIC AWARDS NOMINATIONS
FELICITACIONES A TODOS NUESTROS NOMINADOS

DADDY YANKEE
(10 NOMS)

MALUMA
(10 NOMS)

ROMEO SANTOS
(5 NOMS)

WILLY WILLIAM
(6 NOMS)

BEYONCÉ
(7 NOMS)

MANÁ
BILLBOARD LIFETIME ACHIEVEMENT AWARD

MARC ANTHONY · RICARDO ARJONA · BAD BUNNY · BECKY G · DAVID BISBAL
DESCEMER BUENO · CALIBRE 50 · REGULO CARO · ULÍCES CHAIDEZ Y SUS PLEBES
CHIQUITO TEAM BAND · EL FANTASMA Y BANDA POPULARES DEL LLANO
GENTE DE ZONA · ALEJANDRA GUZMÁN · CHRIS JEDAY · JESSE & JOY
JORWELL & RANDY · KAROL G · LITTLE MIX · GERARDO ORTIZ · PLAY-N-SKILLZ
LOS PLEBES DEL RANCHO DE ARIEL CAMACHO · POO BEAR · REIK
MAURICIO RENGIFO · MARCO ANTONIO SOLÍS · LA SONORA DINAMITA · CARLOS VIVES

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Beyoncé headlined the second night of the first weekend of the Coachella Valley Music and Arts Festival at the Empire Polo Field in Indio, Calif., on April 14. Solange (left) and Beyoncé performed “Get Me Bodied.” Beyoncé brought out husband Jay-Z to deliver his verse on “Déjà Vu.” Beyoncé (center) with Destiny’s Child members Williams (left) and Rowland.
BEYONCÉ’S HEADLINING SET ON THE SECOND NIGHT OF COACHELLA, April 14, marked a historic turning point for the festival. “Coachella, thanks for allowing me to be the first black woman to headline,” the pop star told the crowd. “Ain’t that ’bout a bitch?” Beyoncé then dubbed the show — and might have well renamed the festival as well — #Beychella, and proceeded to give a career-defining performance that featured dozens of backup dancers, a brass marching band and guest appearances from JAY-Z, Solange, and Kelly Rowland and Michelle Williams, the latter two for a surprise Destiny’s Child reunion. Her set garnered 458,000 simultaneous global viewers through YouTube’s livestream — the most-viewed Coachella performance to date. Beyond Beyoncé, Cardi B took to the stage on the third day with her baby bump on proud display as she twerked and welcomed stars like G-Eazy, Kehlani, Chance the Rapper and 21 Savage. The energy was in full tilt all weekend: Brockhampton delivered fiery delight on Saturday, St. Vincent electrified the crowd, and Nile Rodgers and Chic sprinkled funk flavor on the main stage. The Weeknd and Eminem gave it their all during their respective headlining slots on Friday and Sunday, with the latter joined by 50 Cent and Dr. Dre as special guests. But when all was said and done, Bey’s titanic performance defined the weekend.

—STEVEN J. HOROWITZ
SZA delivered a high-energy set that included special appearances from Trippie Redd and Kendrick Lamar. “I was not allowed to smoke before this performance,” SZA told the crowd. “I need you guys to transfer all of your energy to me.”

8 Cardi B performed and brought out a handful of collaborators on April 15.
9 Kali Uchis during her set on April 13.
10 On April 15, Miguel welcomed her onstage during his performance.
11 Chloe (left) and Halle Bailey of Chloe x Halle on April 14.
12 Post Malone delivered his set on April 14.
13 Rihanna attended the Coachella launch of the Fenty x PUMA Drippin summer 2018 collection in Thermal, Calif., on April 14.
14 David Byrne performed on April 14.
NBCUniversal Hispanic Group goes beyond language to deliver powerful consumers. From prestigious live events celebrating today's hottest artists to premium bio-musical dramas revealing a closer look at Latin music icons, we fuel our fans deep passion for music.
Rock & Roll Hall Of Fame
CLEVELAND, APRIL 14

1 From left: Brittany Howard, Questlove and Felicia Collins paid tribute to Sister Rosetta Tharpe at the 33rd annual Rock & Roll Hall of Fame induction.
2 Lauryn Hill honored Nina Simone onstage.
3 The members of inductee Bon Jovi performed at the ceremony.

ACM Awards
LAS VEGAS, APRIL 15

1 Carrie Underwood returned to the ACM Awards stage to perform her new single, “Cry Pretty,” live for the first time.
2 From left: Jimi Westbrook, Kimberly Schlapman, Karen Fairchild and Phillip Sweet of Little Big Town honored Elton John with a cover of his 1972 classic “Rocket Man.”
3 Eve appeared on the ACM Awards red carpet and also was one of the night’s presenters.
4 From left: Luke Bryan, Miranda Lambert, Jason Aldean, Maren Morris and Thomas Rhett opened the ceremony with a heartfelt tribute to the victims of the 2017 mass shooting at the Route 91 Harvest festival in Las Vegas.
5 Blake Shelton (right) joined Toby Keith for a duet of Keith’s 1993 debut single, “Should’ve Been a Cowboy.”

Kelly Clarkson (left) and host Reba McEntire performed “Does He Love You” during the 53rd annual Academy of Country Music Awards at the MGM Grand Garden Arena.
EMM Presents: The most anticipated reunion in Latin music at the world's most famous arena.

Wisin Yandel: COMO ANTES

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WARNER/CHAPPELL MUSIC
BACK TO SQUARE ONE

On the eve of the 25th anniversary of her masterful debut, Exile in Guyville, Liz Phair reflects on how its feminist themes are more relevant than ever.

BY PHOEBE REILLY
PHOTOGRAPHED BY AMANDA FRIEDMAN

Phair photographed March 20 at Bibo Ergo Sum in Los Angeles.
LIZ PHAIR KNOWS EXACTLY HOW she’d like to celebrate the 25th anniversary of *Exile in Guyville*, her iconic track-for-track riposte to The Rolling Stones’ *Exile on Main St.*: “Getting stoned and listening to them back to back,” says the singer-songwriter. Perhaps then, she adds, she can recall precisely how her starkly detailed “Divorce Song” snaps back at the group’s swaggering “Ventilator Blues.”

At the moment, though, Phair, 51, is sipping water at a Beverly Hills coffee shop on an overcast March afternoon. Despite having steadily enjoyed an outpouring of affection over the years for her gutsy, ingenious 1993 debut, she says today “is not the same old day at the office.” That’s because she’s spending it steeped in nostalgia: On May 4, Matador will release Girly-Sound to Guyville, a box set that includes the first comprehensive collection of Phair’s earliest demos, recorded under the name Girly-Sound and restored from original tapes that once circulated among the male-dominated indie-rock scene of Chicago’s Wicker Park neighborhood (aka Guyville). Some of the songs, like casual-sex lamentation “Fuck and Run,” made it onto that breakthrough album. Others remain embryonic but still capture her unusual guitar style and deadpan vocals.

“It shows my process,” she says, shaking out her halo of heavily sprayed “’90s hair.” “People didn’t appreciate that the record was as intentional as it was.”

In fact, after decades of seeing *Guyville* cast a shadow over the five albums that followed it, Phair is willing to embrace its complex legacy, which includes playing some shows of exclusively Girly-Sound material in June (tickets for which sold out within minutes). It helps that she’s recording a new album — her first since 2010’s eclectic, self-released *Funstyle* — with Ryan Adams, due this fall, which is intended to pay homage to her debut. “Ryan doesn’t get a boner unless it sounds like something that Liz Phair from then would do now,” she says with a laugh.

But also, she adds, “*Guyville* [still] feels so important. It’s about female empowerment, and I’m ferociously protective of young women right now.”

This is well-appreciated by Sophie Allison, aka Soccer Mommy, whose debut LP, *Clean*, shares DNA with *Guyville* and who is slated to open for Phair on some tour dates. “Among young female artists, [her album] is definitely a huge thing,” says the 20-year-old. “That ‘fuck you’ to the boys feels relevant. There’s still sexist assumptions under the surface.”

Phair is the first to admit that while *Guyville* became an instant feminist touchstone, that wasn’t the original intent. Back then, she didn’t feel there was as robust a community of female musicians as those she name-checks today: Courtney Barnett, St. Vincent, Best Coast’s Bethany Cosentino. In 1995, the frequently stoned Oberlin grad just wanted to prove to her guy friends, Urge Overkill’s Nash Kato among them, that she, too, could make music. The result was accessible yet intimidating, a lo-fi, deeply felt distillation of the era. *Guyville* allowed for the possibility, radical at the time, that a reasonably well-adjusted woman from a Chicago suburb could want to “fuck like a dog,” as she famously declared on “Flower.”

“She didn’t have some tragic persona,” says *Guyville* producer Brad Wood. “This was your kid sister expressing thoughts and desires candidly. The reason people are coming back to it has everything to do with Liz.”

The cult of *Guyville* raised the bar dizzyingly high. Subsequent albums, like 1994’s *Whip-Smart* and 1998’s *whitechocolatespaceegg*, felt like a logical maturation, featuring songs from the Girly-Sound tapes, but neither was deemed as singularly powerful. By the time she released her self-titled LP in 2003, riding a populist wave to work with Avril Lavigne’s production team The Matrix, critics were practically writing her obituary. “I spent a year giving therapy to interviewers who were really upset and angry,” says Phair, rolling her eyes. “Like, ‘Just don’t buy that one.’ ” But even Phair admits that none of her follow-up albums could rival *Guyville*. “When I made [Guyville], I had no job, no responsibilities — all I did was sit and obsess about the form of these songs. I have not since been able to get that kind of absolute vacuum.”

Nor was she as willing to bare herself so explicitly. “Full-time mom-ing did affect my art,” she says, referring to her son, Nick, with film editor Jim Stasakas (the two divorced in 2001). “I didn’t want to be on the edge. I was always afraid the PTA was going to stone me.” Now that Nick, 21, has left their Manhattan Beach, Calif., house for college, she feels comfortable once again keeping nocturnal hours and bouncing around with musicians. Enter Adams. The two had plans for “a sprawling, good-times” double album, she says, but began paring it down to better fit the current political climate. Still, it promises to be a dream come true for fans. “He’s taking Liz Phair, forgetting about the mommy years, and growing her up on this side,” she says.

She has also signed a two-book deal with Random House — which will publish the first of her memoirs, tentatively titled *Horror Stories*, in 2019 — and is developing a TV pilot. Which is all to say that Phair hopes she won’t be talking about *Guyville* again in another five years. “People want me to make them feel the way that they felt then, and nobody can do that,” she says. “But in the best sense, they just want me to live up to my potential. As do I.”

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“*Guyville* is about female empowerment, and I’m ferociously protective of young women right now.”

—Phair

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The Rolling Stones’ *Exile on Main St.* to be released as 5-disc box set

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Lyor Cohen, Global Head of Music at YouTube

WHAT THE MEDIA SAYS ABOUT OZUNA - THE MOST POPULAR LATIN MUSIC ARTIST IN THE GLOBE

"Biggest crossover single. Ozuna is prepared to take on 2018 strong"
Forbes

"One of the most exciting and dominating singers in Latin music"
The New York Times

"On the brink of global superstardom"
The Fader

"There's no denying reggaeton superstar Ozuna's steady rise to the top"
Vibe

"Urban Latin singing phenomenon"
The Morning Call

"Responsible for re-injecting... romance into reggaeton"
Remezcla

"The shining star of reggaeton!"
La Opinión

"The most popular artist in the world, in any language"
Notimex

"Ozuna has grown beyond the reggaeton scene of Puerto Rico to become one of the most dominant singers in Latin music"
Reforma

"Fans of all ages have fallen in love with Ozuna"
El Universal
TWO YEARS AGO, AS PARAMORE EMBARKED on the second Parahoy! Cruise, frontwoman Hayley Williams thought the group might be sailing off into the sunset for real. “Before we got on the boat I had already thought the band was probably going to be over,” she says, gazing into the Caribbean from atop the Norwegian Jade as it sails to the Bahamas on a four-day round trip from Miami. Bassist Jeremy Davis quit three months prior to the 2016 cruise, and the public had just learned of litigation he had filed against Williams. “Another member down,” she recalls thinking. (Brothers Josh and Zac Farro left in 2010.) “I was like, ‘Maybe it’s meant to be that the last show is on a boat with everybody that cares most about the band.” But in 2017, Williams re-formed the group as a trio, with guitarist Taylor York and Zac Farro back on drums, and delivered the tropically tinged album *After Laughter*. “We’re in a better place,” says York. Holding back tears before most of the 2,700 fans onboard at a public Q&A that day, Farro says, “I didn’t come back to a band — I got my family back.” The Q&A is one of many events for attendees in between sets from Local Natives, Judah & The Lion and, of course, two headlining shows from Paramore.
Farro doesn’t just pump up his bandmates, he keeps the party going for all the artists onboard. In between sets from Paramore and his psych-rock side project Halfnoise, his spacious stateroom is the place to be for a game of table tennis or beer pong. “I’ve been in Zac’s room a lot with him and his crew of crazies,” says Judah & The Lion’s Brian Macdonald. There’s an unsubstantiated claim that frontman Judah Akers and Farro combined for a 9-0 beer pong run. “Paramore travels with a ping-pong table, so they have an advantage,” jokes Ryan Hahn of Local Natives.

Each Parahoy! evening has its own special party theme, from “Check It Out” on opening night (checkered Vans slip-ons everywhere) to a Halloween masquerade for the final hurrah (Suicide Squad and Gryffindor House are well represented). “Fans are just in their zone — do this, go here,” says Farro. Attendees partake in everything from a belly-flop contest (pictured) to Family Feud. He reflects on the band’s mid-2000s days, when social media was in its infancy: “For these people, Paramore.net was like Facebook — they’d make usernames, talk and meet each other.” Adds Williams: “We’ve found a lot of people out in the crowd are the same people from the early years.”

Parahoy! veterans know to expect seldom-played songs during Paramore’s two headlining sets on the pool deck. After Laughter’s pastel-colored “Grudges” gets its live debut alongside a rare three-song sweep from the band’s oft-overlooked 2005 debut, All We Know Is Falling: “Pressure,” “Here We Go Again” and “Brighter.” A front-row spot against the barricade is precious: While the ship is docked in the Bahamas, dozens of cruisers skip a sun-soaked afternoon on Nassau’s beaches for a sweltering day camped out in front of the stage. And in between Paramore performances, fans enjoy a plethora of other sounds onboard: Hazy, panoramic indie rock from Local Natives (pictured), sentimental alt-pop from Now, Now and post-hardcore from mewithoutYou.

After the 2016 Parahoy!, Paramore returned home and cranked out several After Laughter tracks right away. This time around, a North American headlining tour that sets off this summer takes precedence over new music. “I don’t think we’re planning on [writing yet] because, to be honest, I’m still being selfish about After Laughter,” says Williams. “I love it so much, and you only get to tour an album once. I know I’ll love anything we do next more. That’s just what has been the case with us.”
‘Try And Fly High’

Following a four-year hiatus, Arctic Monkeys’ Alex Turner finds inspiration in a Steinway and social commentary for the band’s upcoming sixth album

BY LYNDSEY HAVENS

Five years ago, Arctic Monkeys delivered their most commercially successful album to date, AM, which peaked at No. 6 on the Billboard 200. But soon after, the quartet unexpectedly went on hiatus as frontman Alex Turner turned his attention to side band The Last Shadow Puppets. On May 11, the English rockers will reunite for sixth album Tranquility Base Hotel + Casino (Domino), where Turner swaps his guitar for a Steinway piano and delivers a stream of obscure references to Neil Postman’s information-action ratio theory and Charles Bukowski over cavernous compositions. “I’m getting excited these days,” says Turner, 32, in between rehearsals with bandmembers Matt Helders, Jamie Cook and Nick O’Malley for their upcoming tour, plus headlining gigs at Lollapalooza and Firefly. For Turner, it “feels like it has been a long time coming.”

Considering how long it has been since the last Arctic Monkeys album and how successful it was, what kind of pressure did that put on you?

That last record seemed very different to the one before it [2011’s Suck It and See] in the way it sounded, and I was encouraged by that to not do the same thing as [AM]. With the commercial success of AM, I don’t think I felt the pressure of that hanging over the creative process. But there was a pressure in that we step it up and do something different again, try and fly high.

Why did you write on piano instead of guitar?

I was given a piano for my 30th birthday. Prior to that point, I didn’t have many ideas, and in my memory, that was the point at which they started to come. With the guitar, I had gotten to a point where I knew where everything was going to fall, and sitting at the piano took me immediately to a different place. There are chords that came out, my fingers were falling in different places, and the sounds were giving me ideas. That I was the guy sitting at the piano also gave me ideas.

You call your home studio the Lunar Surface, inspired by a theory that the moon landing was faked. Are you big on conspiracy theories?

Not especially, no. But I do like moon stuff. Once I started, it was hard to put the lid back on the science fiction lexicon. There was a film [my friends and I] were watching called World on a Wire. It’s a [Rainer Werner] Fassbinder film, and that was what pushed me over the edge into, “Let’s go and write about another world in order to comment on this one.”

The new song “Golden Trunks” references “the leader of the free world.” Did you feel a responsibility to be political on this album?

No. [But] it’s hard to ignore, isn’t it? In the past, I’ve struggled to find the poetry in [politics] and I think I’ve managed a way to find it this time, with some encouragement. I’ve always thought that, in relation to writing anything that relates to politics, it’s a lot to do with the way you go about it. Being able to write about the power of allusion and suggestion is important to keep in mind.

The character Chun-Li

Nicki Minaj’s new Fight Song

Nicki Minaj hasn’t been in a hurry to follow up 2014’s The Pinkprint. Speaking to Zane Lowe on Beats 1, the Queens-bred rapper revealed she only began putting together a new album last December while taking a break from social media. Now, in the midst of her longest-ever stretch between albums, she returned with two new songs on April 12 — “Barbie Tingz” and “Chun-Li” — the latter of which references the revenge-seeking cop of the same name from the Street Fighter video games. Minaj tapped Atlanta producer J. Reid to helm the tracks and chose the beats from a folder of 15 he created specifically for her. Here, he shares how “Chun-Li” came together.

The Production

Minaj was on the hunt for a boom-bap-style beat that would complement the initial bars she had in mind for “Chun-Li.” Once she chose Reid’s track, “Nicki stormed into the booth and freestyled for 10 minutes straight,” he says. “Then she bust[ed] into the control room super excited, demanding everyone’s opinion. That’s when I knew we had a hit.”

The Release

Minaj and her team “critically” completed “Chun-Li” just one day before premiering the song alongside “Barbie Tingz” on Beats 1 during a candid interview. Minaj has previously referenced the character on Willow Smith’s 2011 single “Fireball,” on which she declares, “I’m the Street fighter, call me Chun-Li.”

The Character

“Chun-Li was the first female playable character in a fighting game and remains one of the most popular characters,” says Angela Austin, senior PR manager for Street Fighter developer Capcom. Reid says he connects Minaj with the character — an Interpol officer and martial artist who debuted in 1991 — because “you can really feel [Nicki]’s energy, as if she was actually getting ready to kick some ass and take names.”

-BRIAN LEAK
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Lots to offer

When 20-year-old Andrew Bazzi (pronounced Bah-zee) dropped his sensual, uplifting R&B single “Mine” last October, it soon became a streaming behemoth, thanks in part to an internet meme where Snapchat users remixed the line “You so fucking precious when you smile” with a Snapchat Lens filter. It then stormed the Billboard Hot 100 (it’s No. 14 on the April 21 chart), but he still can’t help but laugh when fans are surprised he has other songs. “I’m getting, like, a thousand tweets a day,” he says. “Like, ‘Holy fuck! [You have] other music!’”

Go big, go west

At 14, Bazzi started to develop an online following by posting plucky cover songs on Vine and YouTube; two years later, he dropped out of high school to move to Los Angeles and pursue music full-time. With no leads or connections in the music industry, his first two years on the West Coast were spent smoking weed at the beach, partying and chasing girls. “I was super unfocused,” he says, “but I was learning to love myself, which I credit as the most important thing I have.”

No crying in the club

Some of Bazzi’s most affecting songs resemble diary entries — “My heart was broken, and I felt so valueless that I needed to talk about how I felt,” he says of the genesis for kiss-off single “Honest” — and dot his debut, Cosmic (out now). But his full-band shows that begin this spring, opening for Camila Cabello, will be far from melancholy. “Don’t even get it twisted for a sec,” he says. “My music can be on the chill side, but these shows are going to be filled with energy.”

Spotlight seeker

“I’ve always been obsessed with entertaining people,” says the Detroit-area native who, when he wasn’t “being a fucking idiot in class just to make people laugh,” would dress up as Elvis Presley and perform for neighbors. “I’ve always craved that attention. To be an artist, you’ve got to want that, I’m obsessed with being able to dictate energy in a room.”

BAZZI

After the meteoric rise of “Mine,” the singer figures out how to follow up a viral hit

By Dan Hyman
Photographed by Danielle DeFoe

Bazzi photographed April 6 at The Jeremy West Hollywood hotel in Los Angeles. Watch an exclusive video of Bazzi reflecting on his upbringing at Billboard.com.
ENHORABUENA
POR EL PREMIO BILLBOARD LATIN “A LA TRAYECTORIA”

MANÁ

TRAS 18 AÑOS TRABAJANDO JUNTOS EN ESPAÑA,
SEGUIMOS CRECIENDO Y DISFRUTANDO
CADA MOMENTO CON USTEDES

DE SUS AMIGOS DE PLANET EVENTS

MADRID 15/09/2011
FOTO: HUGO CORTÉS
‘He Calls Me Queen’
As Latin music increasingly shapes global pop, superstar Colombians MALUMA and SHAKIRA discuss the “longer, steeper” path to success outside America, the “absolute chemistry” they share — and the respect due to la reina. Plus: Four ways to fix gender inequality in the industry, breakthrough artist MON LAFERTE and more

BY LEILA COBO
PHOTOGRAPHED BY RUVEN AFANADOR

The Truth’
Shakira wears a Rag & Bone T-shirt, Adrienne Landau vest and Elena Estaim cuffs.
TWO YEARS AGO, WHEN SHAKIRA WAS looking for songs for her 2017 Spanish-language album, El Dorado, Sony Music Latin chief Afo Verde had a suggestion: How about going into the studio for a writing session with a fellow Colombian, the red-hot up-and-comer Maluma? Shakira, 41, Latin music’s most bankable female star, was open to the idea. She had paired up with newcomers many times before, and while Maluma had yet to land a No. 1 single on the United States’ Hot Latin Songs chart, his Instagram and YouTube accounts were exploding, and she was intrigued by his sinuous 2015 pop-reggaeton hit, “Borro Casette.”

The collaboration “turned out to be one of the most brilliant ideas Afo Verde has had — and mind you, he has had several,” Shakira says now with a laugh. Says Verde, who also suggested Shakira’s collaborations with Prince Royce, Carlos Vives and Nicky Jam: “I was fascinated with her evolution from a global sensation to recording again as a mom. What was going to happen with all that sensuality? I thought those two together could do amazing things.”

“When I meet with a producer in the studio, it’s a bit like a blind date. But I always could do amazing things.”

The meeting evolved into a joint recording session of two tracks, “Chantaje” and “Trap.” The former debuted at No. 1 on Hot Latin Songs in November 2016, where it ruled for 11 weeks. Even without a bilingual remix, it climbed to No. 51 on the Billboard Hot 100. Maluma, a star on the brink, finally exploded. Today, the 24-year-old is Latin pop’s new worldwide superstar, with seven No. 1’s on the Latin Airplay chart, over 1 million tickets sold on his first world tour in 2017 and more Instagram followers (32.1 million) than any other male Latin star. He’s currently touring U.S. arenas for the first time, having sold out New York’s Madison Square Garden in March; promoting the Spanish-language version of Coca-Cola’s World Cup song by Jason Derulo, “Colors”; and prepping the May 18 release of his third studio album, F.A.M.E.

Shakira, meanwhile, will embark on her first world tour in seven years, in June, after sweeping the nominations for the 2018 Billboard Latin Music Awards with 12, including four for “Chantaje.” (Maluma has 10 nods.)

But the two have more than singles in common. Maluma (real name Juan Luis Londoño) grew up listening to Shakira and feels a deep artistic connection with her. “One of the things that has influenced me the most is the folkloric elements she has incorporated into her music since she was very young,” he says. “To be part of that group that has been influenced by the sounds that identify a country has definitely had a bearing on me and my musical career.”

Whatever the parallels, Maluma’s rise reflects just how much popular music has changed over the last two decades. While Shakira relied on the traditional crossover to English and her World Cup anthems to gain global recognition, Maluma has recorded mainly in Spanish (he sings in English for the first time on the new Burns single, “Hands on Me”), focusing on social media and YouTube views to find international fame.

In early April, the two friends met up in Barcelona, where Shakira lives with her partner and their two young boys, for a photo shoot and an intimate conversation in Spanish on what it means to be a Colombian superstar.

Maluma, how was it to meet Shakira?

MALUMA I felt very proud because this was an opportunity for me to learn. I’m a new talent. My musical career is 6 years old. That’s nothing. And to go to Barcelona and meet with her, it was a beautiful experience. There was incredible chemistry.

SHAKIRA Thank you, Juan. I’m being very honest here — Maluma is one of the most talented people I’ve met. He has this mental agility to write lyrics, melodies, and the best thing is, we always agree. (Laughs.)

You’re both Colombian. What bearing does that have on your work together?

SHAKIRA I miss working with more Colombians in the studio. There’s an irreplaceable closeness to the culture. It’s something I can’t find with any other musician or artist. It’s reflected in the good vibe and what a good time we have. Sometimes the creative process can be as painful as giving birth. But when it’s with Maluma, it can even be pleasant.

MALUMA Ha! It can “even be pleasant.”

Maluma, what do you do to make her so happy?

SHAKIRA First of all, he calls me reina [queen] all the time. Reina here, reina there.

MALUMA (Laughs.) That’s the truth.

SHAKIRA When he called me reina the first time, I said, “We’re off to a good start.”

MALUMA I’ve always said that there’s one thing that differentiates us Colombians on a global scale: berrakua [loosely translated: grit, or guts]. Even if we’re not great

— Maluma
musicians, we find the people who know how to make the songs great.

**SHAKIRA** When a Colombian gets obsessed with something, watch out. Our history and the social factors we’ve been submitted to have turned us into resourceful people who had to survive and find their way in life.

**You both grew up during Colombia’s long rebel insurgency.**

**MALUMA** We come from a history where we’ve had to look for our bread, you understand me? And we’ve had that hunger to forge ahead due to everything we’ve lived though. And in the studio, we’re the same way. “I can’t play that chord. OK, who knows how?” When you put together discipline and perseverance, you get beautiful careers, thank God.

**Have you encountered barriers in the industry as Latin artists?**

**SHAKIRA** The path to success has been longer, steeper, with more obstacles than if I had been born in Florida or New York City. To be born in Barranquilla and start a career at a time when the pop music scene was almost nonexistent in Colombia ... When I began with my ballads and my rock songs, it was a very hostile environment. And there was no social media back then. I had to travel the entire length of Latin America to make my music known in the beginning, going from radio station to radio station. Sometimes we were in three countries in the same day.

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**Turning Up The Heat**

**Chart Climber**

The reggaetón artist scored his first No. 1 on Billboard’s Hot Latin Songs tally with “Chantaje,” alongside Shakira, in 2016. It also became Maluma’s first hit on the Billboard Hot 100, peaking at No. 51. He has charted 18 other hits on Hot Latin Songs and seven No. 1s on Latin Airplay.

**Big Goals**

Born Juan Luis Londoño Arias in Medellín, Colombia, he’s a lifelong soccer fan who has told Billboard that when he was in school, “I would get out of class, play for hours, then go record.” More recently a fashionista, he performed at Dolce & Gabbana’s show in Milan in January.

**More To Come**

His third album, F.A.M.E., will arrive May 18 on Sony Music Latin with bilingual tracks featuring Timbaland and Jason Derulo, and Spanish-language songs with Daddy Yankee and Prince Royce. (A second installment of F.A.M.E., due this fall, will include additional high-profile pairings.) He sings in English on the new Burns single, “Hands on Me,” which also features Rae Sremmurd.

**Shakira Says...**

“There was instant professional chemistry in the studio. There was no moment where we were stuck creatively. The ideas were always there.” —G.F.
Maluma wears a Dolce & Gabbana shirt and jeans.
Maluma, you had social media...

MALUMA From the onset. So there was a way to share my music around the world. But that didn’t mean that they were going to like my music in the U.S. I always say with a lot of pride that Latinos have something in our blood that can’t be found everywhere, and that is fashionable around the world now. I grew up listening to and seeing American products. My friends and I would go onto all these platforms, and all we saw or heard was American hip-hop. They weren’t looking at the music we were making in Latin America, but Latin America was always heavily influenced by the music that Americans made. When we get on an American stage, when we have the opportunity to be on the Grammy stage, we enjoy it that much more, because we know how hard the work was.

SHAKIRA Latinos in general and Colombians in particular have had a hard history. A history where we’ve eaten dirt. We know what conflict is, and we know what it is to have nothing and to fight to get it. That, in a way, defines you as a human being and as an artist. What we’ve inherited and what we carry in our blood — that’s our raw material. That’s what we work with.

Are you surprised when you see several Latin music videos among the top 10 on YouTube in a given week?

SHAKIRA For a long time, the Americas looked at Anglo product. Now, the rest of the world is looking toward Latin America. And it’s more than a fad. It’s here to stay.

You don’t think this is like the so-called Latin explosion of the 1990s, which faded?

SHAKIRA I might consider myself debris from the Latin explosion. There are people who stay and people who disappear. It depends on us as artists and what we have to offer. It’s hard to generalize, but music is at a point where it increasingly has a more sophisticated sound that’s attractive to a global fan. Many Latin artists understand this universality well, and they know how to attract global tastes.

MALUMA As artists, if a door opens, it’s our job to make sure it stays open. One of the most beautiful experiences I had was in Israel last year, where I played for 17,000 people. I couldn’t believe it. I think the best is yet to come, and being part of this movement is an opportunity and an honor. What can be better for us than to sing in Spanish everywhere we go?

The two songs you’ve done together are very sexy but also tasteful. How do you strike that balance?

SHAKIRA It’s not premeditated or calculated. I connect with a song through dance and movement. Generally speaking, that’s why I don’t work with choreographers. My own artistic interpretation of the music I create is very important to me. We had a script for the “Chantaje” video, but it stemmed from what I was doing with the dance portion. Even the outfits depended on the dancing. There’s never a premeditated effort at shock value. “Chantaje” is a super sexy song, but there’s nothing erotic in the lyrical content.

Maluma, songs of yours like “4 Babys” [Sample lyric: “They always give me what I want, fuck when I say so, never give me a problem”] have triggered a lot of criticism. What is your response to it?

MALUMA I say what I think because that’s the way I am. I don’t like to do music thinking about what’s working in radio at the moment. I don’t like to deal with taboos. At a cultural level, Latin music hasn’t developed like American music. If you listen to American radio, the top songs deal with all kinds of dirty stuff, and [my song] “Felices los 4” doesn’t even come close. In Latin America, to see an artist who’s not trap or underground do a song like “4 Babys” is a culture shock. But it also opened the door for other [Latin] artists to go further. I was the one who got the criticism, who had to deal with the whole problem so those other artists wouldn’t be judged the way I was.

Your fan base is largely female, yet your music is provocative. At your shows, you perform with a troupe of sexy female dancers. How did you decide that?

MALUMA It’s my idea. I like to always be involved in every production aspect of my career. A lot of women come to my shows, but there are also men who come. My eight dancers are spectacular. And the male fans who come to my show come to see beautiful female dancers.

Shakira, are you planning on having beautiful male dancers in your shows?

SHAKIRA (Laughs.) Eh, no. Not me. I’m not having beautiful male dancers. This time, I’m practically carrying the entire weight of the show.

You’re both sex symbols. What kind of pressure does that put on you?

SHAKIRA I don’t feel like a sex symbol. It’s possible many people see me as a sex symbol and others do not. Other people see me as a person that has kept them company through their lives with music, someone who they’re fond of. Some days I’ll say, “Wow, I’m hot.” And I have many sweatpants-and-bun days in my life. And I suppose all women have that chameleonic side to them. We’re a little bit mothers, a little bit professionals, we’re sexy… all women have that balance at any age.

MALUMA I don’t wake up in the morning, look at myself in the mirror and say, “I’m a sex symbol.” I go to the gym because I like to work out, not to have my dancers touch me onstage. I think I’m reaching an incredible moment in my musical career where I’m looking for something more spiritual. And when you don’t want to look like a sex symbol but as a more interesting person, women are attracted to that.

Maluma, you were a talented junior soccer player who almost went pro. Would you play with Gerard Piqué [Shakira’s companion and Barcelona star]?

MALUMA I’m like a fan in love. I’m going to create a fan club for Gerard in Medellín. They invited me to see a match, but hopefully they’ll invite me to train!

Shakira, you’re touring after having two children. How has that changed the way you work?

SHAKIRA I’m exhausted all day long, truth be told. It’s not easy, continuing a career with intensity and commitment and also being the kind of mother I want to be. But I’m discovering it step by step. They’re at a spectacular age — 3 and 5 years old. I’m enjoying them tremendously, and they’re eager to share my life on the road. I’m taking them with me, but without letting that absorb them too much. You have to find a balance — to allow them to live their lives and not be absorbed by their mother’s celebrity.

What does family mean to you, Maluma?

MALUMA Everything. They’re my motor, my motivation. That’s why they’re with me all the time, even when I’m on tour. Sometimes my dad, or my mother or my sister, but I always try to have them. I feel at home when I’m close to them. An artist without family doesn’t reach heaven.
Shakira wears a Dolce & Gabbana dress and a Vex Clothing bodysuit. Maluma wears a Stetson hat and Dolce & Gabbana t-shirt and jeans. Watch Maluma deliver a dramatic reading of some classic Shakira lyrics at Billboard.com.
‘We Need That Door To Open’

In a male-dominated industry, Latin’s female artists and executives face persistent barriers — but, they say, there are concrete ways to start breaking them down

BY LEILA COBO

ONLY SEVEN SONGS WITH a woman as the lead artist reached the top 50 of Billboard’s Hot Latin Songs chart in 2017 (four were by Shakira, the only female act to have a solo track on the list). Expanding that criteria to include women featured on male-fronted songs ups the total to only 10 and includes remixes with artists best known outside Latin music (Cardi B, Beyoncé). But even those paltry numbers improve on recent years — in 2015, only one woman reached the chart’s top echelon (Shakira again, as a featured act on Maná’s “Mi Verdad”). In 2016, there were none.

“There are not many of us succeeding, let alone working together, because society and the industry tell us that there can only be one” female Latin star, says Becky G, whose “Mayores” hit No. 3 on Hot Latin Songs last October.

In February, the Chilean music-news site Somos Ruidosa found that only 14 percent of all nominees for the 2017 Latin Grammy, Billboard Latin Music and Spanish 40 Principales awards were women. At an executive level, meanwhile, the absence of women is especially acute — no Latin major label has ever had a woman president in any territory.

“Across the board, there are problems. This puts women at risk of not being able to participate in a craft at which they are equally talented,” says Dr. Stacy Smith, founder and director of the University of Southern California’s Annenberg Inclusion Initiative, where she has published much-cited reports on inequality in entertainment.

At the 2018 Billboard Latin Music Conference, Smith will join a panel of female industry leaders to unveil landmark data on the presence of women across music industry roles. Here, she and her fellow panelists propose strategies to address the industry’s overall gender imbalance.

Sign And Foster More Female Acts

Urban music dominates the Latin charts, and up until the past 12 months, labels were not signing or pushing female artists in this realm — in large part because, according to several industry sources, it was widely believed that women didn’t want to perform reggaetón or watch other female acts do so. “That [kind of] mythology often perpetuates who gets access and opportunity to the detriment of what consumers may want or desire,” says Smith. But more recently, urban-leaning artists Karol G and Natti Natasha have been pushed with the same force as their male counterparts, with impressive results. (Nasha’s “Criminal” video has notched over 1 billion views.) More widespread change, though, needs to begin at a deeper level. “What female executives are scouting talent?” asks Smith. In the United States, very few. However, Smith’s research found that female acts are slightly more likely to work with female songwriters.

“That is suggestive that females are advocating for more females when they occupy those spaces.”

“There are not many of us succeeding, let alone working together, because society and the industry tell us there can only be one female Latin star.”

—Becky G

Feature Women On Hits

Working with Nicky Jam early in her career was a game-changer for Karol G: It gave her cred, as did her 2017 track with Bad Bunny, “Ahora Me Llama.” “Collaborating with a big act gave me the opportunity that media and radio weren’t,” she says. “I finally had a foot in the door.” Natasha’s big break came with Ozuna (“Criminal”) and Becky G’s with Bad Bunny (“Mayores”). “In urban music, we need male acts to give us the entree. Once that door opens, we have to back it up. But we need that door to open,” adds Karol G.

Promote Female Executives

In the past 15 years, only one female executive has led a U.S. Latin label, either major or independent (Diana Rodriguez, as senior vp of Capitol Latin in 2010). Currently, Adriana Restrepo of Codiscos in Colombia is the only woman label president in the region. But put women in top executive positions, says Spotify head of music cultures Rocío Guerrero, and you see the direct cause and effect.

At Spotify, she says, Latin lists reflected the male-heavy Billboard charts until “we started to talk about [gender imbalance] and put it in the back of programmers’ minds.” While 18 months ago there were one or two songs by female acts on Baila Reggaetón, one of Spotify’s top five playlists worldwide and a huge indicator of success for the platform, today, “we have a minimum of 10 songs” led by or featuring women on that list. “We are testing songs more inclusively.”

Mentor The Next Generation

“I went from being in marketing to being a profit generator, and my life changed,” says Rebeca León of when she was tapped to head AEG Live’s Latin division in early 2007. “When it comes to money and power, [girls] don’t have a lot of examples. It’s about teaching girls how to get money and power.” For León, now president of her own management company, Lionfish Entertainment (see From the Desk Of, page 30), it meant literally going to a therapist to learn how to negotiate.

“Growing up in an environment where women have traditional roles, that’s the first hurdle.” In the music industry, women often fill middle-management positions or senior positions in legal and marketing, two narrow areas where they’re “welcome,” according to multiple female executives. “Women who have success in this industry are seen as ambitious and pitiless,” says Inma Grass, a partner at digital distributor Altafonte. “It’s important that as women, we support those who are coming after us. And we have to get men to be on our side.”
**THE PERFECT SCORE**

With the 2018 World Cup on the horizon, Latin artists gear up for a singular showcase

Alongside a parade of drummers and performers on stilts, Ricky Martin transformed the 1999 Grammy Awards into a Carnaval extravaganza when he performed his vibrant “The Cup of Life” / “La Copa de la Vida.” It was a historic moment for both Latin artists and the FIFA World Cup. The previous year, the single was the official song of the tournament in France, kicking off Martin’s international career and giving Latin music unprecedented exposure. “Cup of Life” changed my life,” says Martin now. “The fact that a song in Spanish was No. 1 in more than 70 countries in the ’90s was something major. It opened the door to a whole new world of opportunities.” Or more to the point: “It put Latin music on the map.”

Martin isn’t exaggerating. “Every artist at some point has the hope of recording a song for the World Cup,” says Prince Royce, whose “90 Minutes” will accompany Sprint’s Spanish-language tournament campaign. The World Cup, and its global reach, comes only once every four years, presenting a momentous opportunity for any artist whose music is attached to it. (The 2018 event runs June 14-July 15.)

The World Cup final, where FIFA’s official anthem is typically performed, will be seen by over 2 billion people, according to FIFA estimates, notes Afo Verde, Sony Music’s vp of global marketing in Latin America, Spain and Portugal. (Sony is FIFA’s official music partner.) This year, Carlos Vives will sing “Dare (La, La, La)” with soccer-centric lyrics for the 2014 World Cup album. The YouTube video featuring her partner, Barcelona fútbol star Gerard Piqué, has been viewed nearly 1 billion times.

And though this year’s World Cup takes place in Russia, Latin artists look set to dominate: Telemundo will soon unveil its own Spanish-language theme, and Sony Music Latin & Iberia vp international marketing and partnerships Dusko Jutis acknowledges that, with a third of the participating teams from Latin America, Spain or Portugal, a Latin star on FIFA’s official anthem is “likely.” —UGDY CANTOR-NAVAS

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**Much More Than ‘The Macarena’**

A brief history of bilingual hits that have made splashes on the charts — including a diverse slew of new entries from the last year

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**ANATOMY OF A HIT**

<table>
<thead>
<tr>
<th>Year</th>
<th>Artist</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td>Los Del Río</td>
<td>“La Macarena”</td>
<td>From left: Fonsi, Daddy Yankee and Bieber, “Despacito”....</td>
</tr>
<tr>
<td>2017</td>
<td>Enrique Iglesias feat. Sean Paul, Descemer Bueno &amp; Gente de Zona</td>
<td>“Echame La Culpa”</td>
<td>After the upbeat duet debuted at No. 3 on Hot Latin Songs and topped Latin Airplay, the sultry video racked up over 1 billion global YouTube views. Fonsi “Echame la Culpa” is sort of celebrating a breakup, poking fun at the cliché “It’s not you, it’s me.” So I thought it would be cool to have a female perspective [with] a strong female vocalist on it. —ALEJANDRO DUQUE, GM, Universal Music Latin Demi just kept coming up. She was the first choice. —LOVATO</td>
</tr>
<tr>
<td>2017</td>
<td>Luis Fonsi &amp; Demi Lovato</td>
<td>“Despacito”</td>
<td>“Despacito” was the top song in the world that summer and spent 14 weeks at No. 1 on the Hot 100 — his only top 10 hit. —Gerardo</td>
</tr>
<tr>
<td>2017</td>
<td>J Balvin &amp; Willy William feat. Beyoncé</td>
<td>“Mi Gente”</td>
<td>Queen Bey broke out her español (shouts out daughter Blue Ivy as “Axl”) when she hopped on a remix of this global hit, which dethroned “Despacito” atop the Hot Latin Songs chart and peaked at No. 3 on the Hot 100. —BIEBER</td>
</tr>
<tr>
<td>2018</td>
<td>Luis Fonsi &amp; Demi Lovato</td>
<td>“La Macarena”</td>
<td>From left: Fonsi, Daddy Yankee and Bieber, “Echame La Culpa”....</td>
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It’s easy for me to fall in love with everything. I’m very enamoradita,” says Chilean singer Mon Laferte. “It’s dangerous.” Speaking in Spanish on the phone from her home in Mexico City, she is exuberant, whether talking about how she recently danced with senior citizens at the 80-year-old Salón de los Ángeles or about her desire to write an entire album of traditional Chilean cueca. She even swoons over her morning coffee. “I go to bed at night and I think, ‘Now I want to wake up so I can put on the coffeemaker and make coffee.’ ¡Que rico! You know?” says Laferte, as if confiding in a best friend. “Because I delight in life.”

Lately, all that love has been flowing back to Laferte. At the 2017 Latin Grammy Awards, she was nominated for five trophies, winning best alternative song for her slinky, cumbia-esque track “Amárrame,” featuring Colombian superstar Juanes. On the day we spoke, she was preparing to fly to Ecuador, where she would kick off a series of concerts in South America before joining Juanes for his tour of the United States. “I’m going to be playing in bigger venues, with a massive public, in cities I don’t know, where I’ve never played, and it excites me a ton,” says Laferte. “I feel anxiousness — but the good kind.”

At a time when the Latin charts are dominated by upbeat, danceable tracks in the growing reggaetón and trap subgenres, Laferte is a rising star in an entirely different solar system. While she has a knack for composing catchy melodies, her use of classic Latin rhythms, brass and vocal styles brings a layered, nostalgic quality to her music, as on her eclectic 2017 album, La Trenza, which hit No. 13 on Billboard’s Latin Pop Albums chart last May. Her soaring voice, which in its more dramatic moments can call to mind Björk’s, has more in common with bolero singers than with today’s pop stars. Even her look is distinctive, a blend of vintage glamour and rocker cool reflecting a strain of millennial Mexican street style.

Though she has lived in Mexico City for the past 11 years, Laferte, who is 34, grew up in Viña del Mar, Chile. Since first performing at a music festival at age 9, the experience of being onstage enraptured her, and by high school she was playing professionally at parties, bars and eventually on TV. In concert, she has the easy confidence — and theatricality — of a veteran performer, strumming her electric guitar, smiling broadly and batting her eyelashes, breaking down in tears during certain ballads, all while wearing her signature vintage frocks and plume of red roses pinned in her hair.

“In the end, what do clothes do for you? They send a message,” says Laferte. “I feel a little bit like a character on the stage, and a colorful dress helps me project that.” Her ability to connect with audiences reached legendary status in Latin America in 2017, when she delivered...
a bring-the-house-down performance at the celebrated Festival Internacional de la Canción in her hometown, where el monstruo, the festival’s notoriously critical crowd, stopped Laferte mid-set twice, first to demand she receive a gaviota de plato, then a gaviota de oro, two of the festival’s highest honors. In October, she sold out three back-to-back shows at the 10,000-seat Auditorio Nacional, a venue that could be considered Mexico City’s equivalent to Radio City Music Hall in New York.

Laferte first met Juanes at his home in Miami, where she visited him “to see if we’d get along,” and the two immediately hit it off. “We played, we sang, we even smoked something,” she says with a laugh. “I don’t know if he’d like me saying that, but yes.” Though he has been recording solo for nearly 20 years, Juanes only recently began singing in English, and Laferte hasn’t quite mastered the language yet. “I believe the future is a mystery, really,” she muses. “So, at this moment, I don’t even know how to speak English. I’ve tried, but something is blocked. Today, I feel I want to sing in a language I understand well. But I’d love to be able to sing in English — there’s so much art I don’t fully understand without the translation, and I’m depriving myself.”

For now, her relentless touring schedule leaves little time for such an undertaking, no less for the quiet, late-night creative sessions during which she composes. Still, Laferte is already at work on a new project, something she says is very different for her. “Anything can be a trigger for a song. My cat walked over the keyboard, and the most beautiful melody was produced by his walking!” she says. “I often feel the songs are out there in the air, and I grab them. And that’s how the most beautiful songs come out.”
Since Luis Fonsi and Daddy Yankee’s “Despacito” remix featuring Justin Bieber came out one year ago, the bilingual megahit’s reverberations through the industry have only intensified. Superstars like Beyoncé and Demi Lovato jumped on Latin hits like “Mi Gente” (with J Balvin and Willy William) and “Échame la Culpa” (with Fonsi), respectively. Viva Latino and Baila Reggaetón became two of Spotify’s five most listened-to playlists in the world, according to the streaming platform. Over one-third of the acts on YouTube’s Music Global Top 100 were Latin. And on the Billboard Hot 100, for the first time ever, two Spanish-language songs — “Despacito” and “Mi Gente” — simultaneously occupied the top 10.

Celebrating the past year’s Latin takeover, the 29th annual Billboard Latin Music Conference, taking place April 23-26 at the Venetian in Las Vegas, will feature panels highlighting how Latin artists and festivals are reaching non-Spanish-speaking audiences, the new trap and reggaetón chart-toppers and the game-changing young "Mexillenials" taking center stage in the regional Mexican world. On the last day of the conference, Telemundo will broadcast the Billboard Latin Music Awards live from the Mandalay Bay Events Center. Colombian stars Balvin and Shakira lead the nominees list with 12 entries each, followed by Fonsi, Daddy Yankee, Ozuna and Maluma with 10. In keeping with the past year’s cross-genre collaborations, non-Latin acts scored a significant number of nods, too: Bieber with eight and Beyoncé close behind with six. Here, a look at the nominees for three of the big night’s top categories.

**ARTIST OF THE YEAR**
J Balvin, Luis Fonsi, Daddy Yankee, Ozuna
Now surpassing 5 billion YouTube views, “Despacito” earned Fonsi and Daddy Yankee a spot in the top category. (Both artists are also up for songwriter of the year.) Balvin’s exuberant global collaboration “Mi Gente” won him a nod, while rising Puerto Rican reggaetón and Latin trap star Ozuna, whose Odisea is now the longest-leading No. 1 by a male artist on Billboard’s Top Latin Albums chart, closes out the quartet of nominees.

**NEW ARTIST OF THE YEAR**
Alta Consigna, Bad Bunny, Christian Nodal, El Fantasma y Banda Populares del Llano
Crooner Christian Nodal, who notched his first No. 1 on the Regional Mexican Albums tally with debut EP Me Dejé Llevar, is up against fellow rising regional Mexican acts Consigna and El Fantasma y Banda Populares del Llano, both of which also scored No. 1s on the genre’s albums list. On the opposite end of the stylistic spectrum: trap sensation Bad Bunny, whose 22 charted hits on Hot Latin Songs (six of which reached the top 10) and current, first-ever U.S. tour make him a strong contender for the honor.

**TOUR OF THE YEAR**
Marc Anthony, Ricardo Arjona, Enrique Iglesias & Pitbull, Marco Antonio Solís
This category’s finalists are all reliable arena fillers who claimed some of the highest-grossing tours of the past year, according to Billboard Boxscore. Iglesias and Pitbull teamed up for a blockbuster two-leg, 35-concert trek. They’re up against box-office king Anthony; Guatemalan singer-songwriter Arjona, who played one of the first post-Hurricane Maria shows in Puerto Rico; and Mexico’s Solís.

“Music is something no one controls. Music belongs to the people. I remember politicians wanted to block reggaetón from radio in the early days in Puerto Rico. But it was impossible. And the same thing has happened with trap. So many barriers went down. So many people out there — young, even old — want that music, request it and play it.”

—Bad Bunny, new artist of the year nominee
The Nominees: Producer Of The Year

Get to know the masterminds behind the past year’s Latin hits

Wisin
From... Cayey, Puerto Rico
Known for... Collaborators ranging from pop stars to urban up-and-comers: He produced boy band CNCO’s 2016 debut, Primera Cita, and has also worked with Jennifer Lopez (2017’s “Amor, Amor, Amor”), Ozuna (“Escápate Conmigo”) and Chayanne.
Sounds like... Explosive reggaetón, exemplified by his own star duo, Wisin & Yandel.

Chris Jeday
From... Carolina, Puerto Rico; now lives in San Juan
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Guiding The Next Generation

As streaming platforms open up a global audience to Latin artists, these executives redefine how to ignite a new talent’s career

Working with Bad Bunny, Ozuna and a slew of rising regional Mexican acts, respectively, the executives on the conference’s “New Starmakers” panel — Rimas Entertainment founder/co-owner Noah Assad, Dimelo Viyp entertainment Vicente Saavedra and Gerencia 360 founder/CEO Luis Del Villar — have learned what it takes to launch nontraditional Latin talent.

In advance of their April 24 conversation in Las Vegas, the power trio reflect on their success thus far.

How would you describe your style of management?
Saavedra: I’m a warrior, I’m a psychologist; they are artists, [and] they think differently. I’m like a doctor who understands them and enters their mind.
Del Villar: We start from scratch, where sometimes there’s only a mom and dad behind the artist. At Gerencia, we’re like a university, and education and discipline are fundamental. Our conviction is not just to develop talent, but better human beings.

What’s your biggest achievement thus far?
Assad: Bad Bunny gave me artist recognition, but every step feels like an achievement, from getting to 100 million views to working with artists day to day.
Del Villar: One of the biggest achievements was three gold records from Noel Torres. We believe artists like Cornelio Vega y Su Dinastía, Adriel Favela, Jonatán Sánchez and Omar Ruiz will reach that goal, too.
Saavedra: We believed in launching albums when people said to just work singles. Being on the charts for this long has been a major highlight.

How have streaming platforms helped your artists?
Del Villar: Streaming platforms like Spotify are really tools to develop a song. Whether the song is actually on Spotify and YouTube are really tools to develop a song. Whether the song is actually

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Guiding The Next Generation

As streaming platforms open up a global audience to Latin artists, these executives redefine how to ignite a new talent’s career

Working with Bad Bunny, Ozuna and a slew of rising regional Mexican acts, respectively, the executives on the conference’s “New Starmakers” panel — Rimas Entertainment founder/co-owner Noah Assad, Dimelo Viyp entertainment Vicente Saavedra and Gerencia 360 founder/CEO Luis Del Villar — have learned what it takes to launch nontraditional Latin talent.

In advance of their April 24 conversation in Las Vegas, the power trio reflect on their success thus far.

How would you describe your style of management?
Saavedra: I’m a warrior, I’m a psychologist; they are artists, [and] they think differently. I’m like a doctor who understands them and enters their mind.
Del Villar: We start from scratch, where sometimes there’s only a mom and dad behind the artist. At Gerencia, we’re like a university, and education and discipline are fundamental. Our conviction is not just to develop talent, but better human beings.

What’s your biggest achievement thus far?
Assad: Bad Bunny gave me artist recognition, but every step feels like an achievement, from getting to 100 million views to working with artists day to day.
Del Villar: One of the biggest achievements was three gold records from Noel Torres. We believe artists like Cornelio Vega y Su Dinastía, Adriel Favela, Jonatán Sánchez and Omar Ruiz will reach that goal, too.
Saavedra: We believed in launching albums when people said to just work singles. Being on the charts for this long has been a major highlight.

How have streaming platforms helped your artists?
Del Villar: Streaming platforms like Spotify are really tools to develop a song. Whether the song is actually
Cardi B scores her first week at No. 1 on the Artist 100, jumping 6–1, as debut LP Invasion of Privacy launches atop the Billboard 200 with 255,000 equivalent album units, according to Nielsen Music (see page 74). She also charts 13 songs on the Billboard Hot 100, passing Beyoncé for the most simultaneous entries among women (see page 8).

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Ella Mai Elevates

British R&B singer Ella Mai (above) enters the top 10 of the Emerging Artists chart (15-7) on the strength of her breakout single, "Boo’d Up," which rises 78-72 on the Billboard Hot 100. The track climbs with 16 million audience impressions (up 14 percent), 8.2 million U.S. streams (up 22 percent) and 5,000 downloads sold (up 7 percent), according to Nielsen Music. It concurrently soars to the top 10 of the Hot R&B Songs tally (14-8).

Plus, Bishop Briggs re-enters Emerging Artists at No. 15, sparked by her performance of her breakthrough single, "River," on ABC's American Idol (April 9) with contestant Trevor McMulln. The original re-enters Hot Rock Songs at No. 11, nearly matching its No. 10 peak in 2016. Allen Stone also receives an Idol boost: Following a duet of his song "U自在" with hopeful Dennis Lorenzo, Stone steps onto Emerging Artists at No. 27.

—Xander Zellner

JOHNNY CASH'S 'WORDS' AND MUSIC

While two odes to Elton John (one pop-focused and one country) enter the Billboard 200 at Nos. 13 and 36, respectively, Johnny Cash (above) is likewise the subject of a tribute. Johnny Cash: Forever Words bows at No. 9 on Top Country Albums, earning 9,000 equivalent album units, according to Nielsen Music. With artists ranging from daughter Rosanne Cash to Elvis Costello, the project features the late Man in Black's poetry, letters and lyrics set to music. It was produced by John Carter Cash, the son of Johnny and June Carter Cash. —Jim Asker and Gary Trust

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Mano Brown / Photo by Klaus Mitterldorf
Cardi B becomes just the fifth female rapper to top the Billboard 200 as her debut studio effort, Invasion of Privacy, arrives atop the chart. The album starts with 255,000 equivalent album units earned in the week ending April 12 according to Nielsen Music. That sum also grants her the second-biggest week of the year for any album — trailing only Justin Timberlake's arrival with Man of the Woods (293,000 units on the Feb. 17 chart).

Cardi B joins an elite group of women rappers with a No. 1 album. She follows Nicki Minaj, Eve, Foxy Brown and Lauryn Hill.

Invasion racked up impressive streaming numbers: It clocked the biggest streaming week ever for an album by a woman. Of its 255,000-unit start, 135,000 of that sum were in streaming equivalent album units. That translates to 202.6 million streams of the album's tracks during its debut frame.

Cardi B, on the other hand, sold 103,000 — and all in digital downloads. That sum is notable, considering many hip-hop albums by newer artists tend to be largely driven by streams and have relatively few albums sales. Invasion actually has the largest sales week for an R&B or hip-hop album since Eminem's Revival bowed with 197,000 copies sold in the tracking week ending Dec. 21, 2017.

—Keith Caulfield

**The Billboard 200 chart ranks the most popular albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums).**

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The former No. 1 soundtrack steps 5-4 with a 10% gain in units (rising to 51,000) and a 15% climb in sales (to 33,000) following the DVD and Blu-ray releases of the movie on April 10.

**SOUNDTRACK**

*The Greatest Showman*

4

The album zooms 159-68 (9,000 units; up 76%) after its vinyl release on April 6. It sold 4,000 vinyl LPs and bows at No. 3 on the Vinyl Albums chart.

The April 1 live TV concert rendition of *Jesus Christ Superstar* launches at No. 46 with 13,000 equivalent album units earned in the week ending April 12, according to Nielsen Music. Of that sum, 11,000 were in traditional album sales. The set (out April 6) is the fifth iteration of *Superstar* to reach the chart. It was preceded by the concept album (No. 1, 1971), *Percy Faith’s instrumental highlights* set (No. 186, 1972), the original Broadway cast recording (No. 31, 1972) and the movie soundtrack (No. 21, 1973). — K.C.
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**John & Taupin Tributes Arrive**

Twenty-six years after Elton John and Bernie Taupin received the tribute album treatment with *Two Rooms: Celebrating the Songs of Elton John & Bernie Taupin*, the songwriting team is being feted again with two star-studded sets: *Revamp* and *Restoration*. Both albums carry the subtitle Reimagining the Songs of Elton John & Bernie Taupin.

The pop- and rock-leaning *Revamp*, which features Pink and Ed Sheeran covering John & Taupin tunes, bows at No. 13 on the Billboard 200 (25,000 equivalent album units earned in the week ending April 12, according to Nielsen Music). The country-flavored *Restoration* — boasting Little Big Town and Chris Stapleton, among others — starts at No. 36 (115,000 units).

*Revamp* and *Restoration* also arrive at Nos. 2 and 4 on the Top Rock Albums and Top Country Albums charts, respectively.

The two sets follow *Two Rooms*, which arrived in 1991 and climbed to No. 18 the following year. The album has sold 1.4 million copies and helped usher in a bevy of tribute projects in the mid-1990s. Among them were *Common Thread: The Songs of the Eagles* (No. 3, in 1993), *Stone Free: A Tribute to Jimi Hendrix* (No. 28, 1993), *Kiss My Ass: Classic Kiss Regrooved* (No. 19, 1994) and *Encumbr: A Tribute to Led Zeppelin* (No. 17, 1995).

Elsewhere on the Billboard 200, Bazzi bows at No. 35 with his debut effort, *Cosmic*, following a partial week of activity after the album's off-cycle release on Thursday, April 12. The set will likely hold in the top 40 on the April 28 tally, following its first full week of charting activity.

—Keith Caulfield
15 YEARS OF EXISTENCE, 15 YEARS OF MUSIC HISTORY
15 YEARS AGAINST INVISIBILITY
It is a week of 10s for Lady Gaga (below), who jumps 32-10 on the Social 50 after celebrating the 10-year anniversary of the release of her debut single, “Just Dance,” on April 8. “It’s very emotional, and I am so grateful to Little Monsters for sticking by me all these years,” tweeted the singer. “Cheers to many more filled with love and bravery to be yourself.” Gaga, who last reached the Social 50 top 10 last December (No. 8, Dec. 30, 2017), earned a 73 percent boost in Twitter mentions (61,000 overall in the week ending April 12, according to Next Big Sound) as fans congratulated her.

Arctic Monkeys become a rare rock band to make the Social 50, debuting at No. 41 thanks to a hefty 69,000 Twitter reactions and 25,000 new Twitter followers. On April 5, the quartet announced new album Tranquility Base Hotel & Casino (due May 11), its first full-length since 2013’s AM, and subsequently revealed a flurry of tour dates in the United Kingdom throughout September. Mariah Carey makes a rare non-holiday-related appearance on the Social 50, re-entering at No. 42. The singer revealed in the latest issue of People that she has bipolar II disorder, something she has known for 17 years, promoting the story on social media. Carey leaped 26 percent in Wikipedia views and earned 51,000 Twitter reactions (up 258 percent) as part of the media attention. “I’m grateful to be sharing this part of my journey with you,” she wrote, later adding that she was “feeling inspired by each of your stories and uplifted by your overwhelming support.”

—Kevin Rutherford
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### RADIO SONGS™

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### MAINSTREAM TOP 40™

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<td>Imagine Dragons</td>
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### ADULT TOP 40™

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<td>4</td>
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<td>Portugal, The Man</td>
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<td>Dua Lipa</td>
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<td>Imagine Dragons</td>
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<td>Maroon 5</td>
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<td>Kodaline</td>
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<td>Ben Rector</td>
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</table>

April 21, 2018

Data for week of 04.21.2018
Paul Schindler, Alan Sutin and Greenberg Traurig congratulate our clients and friends

Jennifer Lopez  Marc Anthony  Magnus  Gente de Zona

and all of the 2018 Billboard Latin Music Award finalists

We applaud our friends Maná, recipient of the Lifetime Achievement Award.
HOT COUNTRY SONGS™

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<td>Jason Aldean</td>
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<td>Merci</td>
<td>Brett Young</td>
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Davis ‘Up’ To No. 1

The debut hit by singer-songwriter Jordan Davis, "Singles You Up," climbs 2-1 on Country Airplay, increasing 6 percent to 42.4 million audience impressions in the week ending April 15, according to Nielsen Music. Co- penned by Davis, "Singles" is from his first full-length, Home State, which started at No. 6 on the Top Country Albums chart dated April 7 (11,000). "Singles" is the first career-opening Country Airplay No. 1 since Russell Dickerson’s "Yours" (Jan. 27).

On Hot Country Songs, Bebe Rexha and Florida Georgia Line’s "Meant To Be" extends its reign to 20 weeks and now stands alone in third place among the longest-leading hits in the chart’s 59-year history, passing Leroy Van Dyke’s "Walk On By" (19 weeks at No. 1 in 1961 and 1962). FGL boasts two of the three longest-ruling No. 1s: Sam Hunt’s "Body Like a Back Road" holds the record with 34 weeks on top in 2017, while FGL’s debut, "Cruise," ranks second with 24 weeks in 2012 and 2013. "Meant To Be" crowns the all-genre Radio Songs chart for a second week (136 million impressions, up 4 percent), becomes each act’s first No. 1 on Adult Top 40 and climbs 3-2 on Country Airplay.

Meanwhile, Carrie Underwood’s chart’s 40th entry on Country Airplay as "Cry Pretty" bows at No. 20 (102.7 million impressions). The launch that 2007’s "So Small" for her second-highest after "Something in the Water" (No. 17, 2014). Underwood’s first Capitol Nashville album is due this fall.

—Jim Asker
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Mars’ Mission To No. 1

Thirty Seconds to Mars (above) rules Top Rock Albums and Alternative Albums for the first time as its fifth studio set, America, bows with 62,000 equivalent album units (54,000 in traditional album sales), according to Nielsen Music. Previously, the Jared Leto-led act reached highs of No. 3 on Top Rock Albums with Love Lust Faith + Dreams (2013) and No. 2 on Alternative Albums with This Is War (2009).

Another veteran rock act earns an initial leader: Underoath notches its first Hard Rock Albums No. 1 with the debut of Erase Me (23,000), the metalcore band’s first album since 2010. Concurrently, “Rapture,” the six-piece’s first entry on the Mainstream Rock airplay chart and the new set’s lead single, rises 32-30.

Lovelytheband leads the Alternative airplay chart with “Broken” (3-1), its first Billboard No. 1. The trio, led by Mitchy Collins (also of pop-folk duo Oh Honey), is the third act to top Alternative with its first charting single in 2018, following AJR and Alice Merton. The song also drives 4-2 on the all-rock-format Rock Airplay chart (10.9 million audience impressions, up 11 percent).

Additionally on the Alternative list, Vance Joy jumps 12-8 with “Saturday Sun.” Each of the Australian singer-songwriter’s six entries has hit the top 10, making him the 12th act to start with such a streak or better in the chart’s 29-year history. He’s the first since Bastille, which has sent its first six entries so far to the tier since 2013.

—Kevin Rutherford

Go to BILLBOARD.COM/BIZ for complete chart data

Data for week of 04.21.2018
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Lil Xan's X-cellent Debut

Lil Xan (above) earns his first top 10 on Top R&B/Hip-Hop Albums as Total Xanarchy debuts at No. 8 with 27,000 equivalent album units earned in the week ending April 12, according to Nielsen Music. The figure includes 14,000 in traditional album sales, making Xanarchy the second-best-selling R&B/hip-hop album of the week (trailing Cardi B’s Invasion of Privacy; see page 74).

Xanarchy contains the single “Betrayed,” a No. 28 hit on Hot R&B/Hip-Hop Songs in December 2017.

Speaking of Hot R&B/Hip-Hop Songs, the chart welcomes a new No. 1 as Drake’s “Nice for What” debuts on top. The song is the superstar’s 18th leader on the list. He now has the second-most No. 1s, passing James Brown’s 17. Only Aretha Franklin and Stevie Wonder are ahead, with 20 each. As expected, “Nice” starts as the week’s best-selling (88,000 downloads) and most-streamed (60.4 million clicks) tune of any genre. It also ignites at radio out of the gate, setting a record for the highest debut ever on Mainstream R&B/Hip-Hop with its No. 8 start.

Lil Dicky claims his first No. 1 on Hot R&B Songs as “Freaky Friday” (featuring Chris Brown) ascends 3-1. Brown, likewise, claims his first leader on the ranking, which launched in 2012. Brown owns five No. 1s on Hot R&B/Hip-Hop Songs, mostly before Hot R&B Songs arrived. The comedic tune keeps improving at radio, rising 20-16 on Rhythmic and 34-32 on R&B/Hip-Hop Airplay.

—Trevor Anderson

Data for week of 04.21.2018

88 Go to BILLBOARD.COM/BIZ for complete chart data

Data for week of 04.21.2018
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CNCO Debut At No. 1

CNCO (above) earns its second No. 1 on Top Latin Albums as the group's self-titled sophomore studio set bows with 16,000 equivalent album units earned in the week ending April 12, according to Nielsen Music. Of that sum, 13,000 were in traditional album sales — the largest sales week for any Latin album since Romeo Santos' 'Golden' launched with 26,000 in the week ending July 27, 2017.

CNCO also logs the quintet its biggest week in terms of overall units and in traditional album sales. The act's previous high-water mark was earned by its first album's debut frame, when 'Primera Cita' tallied 12,000 units and 11,000 sold in 2016.

Though none of the new album's tracks are on the Hot Latin Songs chart, three previously dotted the tally. The remix of 'Reggaetón Lento (Bailemos),' with Little Mix, peaked at No. 6 in 2017. (The original version, without Little Mix, was included on CNCO's debut album.) 'Hey DJ,' with Yandel (No. 14), and 'Mamita' (No. 28) followed 'Lento.'

On the current Hot Latin Songs chart, Luis Fonsi and Daddy Yankee's 'Despacito,' featuring Justin Bieber, extends its chart domination to a 51st nonconsecutive week. The song claimed a spike in both sales (up 16 percent) and streams (up 1 percent), likely attributed to fans reacting to news generated by a hack on April 10 that temporarily removed the song's video from YouTube.

Meanwhile, on Tropical Airplay, Raymix's 'Oye Mujer' marks his first No. 1, climbing to 8.4 million audience impressions in the week ending April 15 (up 7 percent).
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HOT CHRISTIAN SONGS™

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<th>WEEKS ON CHART</th>
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<td>I JUST NEED U</td>
<td>tobyMac</td>
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<td>SO WILL I (100 BILLION X)</td>
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HOT GOSPEL SONGS™

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<td>Hillsong Worship</td>
<td>There Is More</td>
<td>Chain Breaker</td>
<td>2</td>
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<tr>
<td>Tasha Cobbs Leonard</td>
<td>Heart &amp; Passion: Prayer</td>
<td>Word Records</td>
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<tr>
<td>Kirk Franklin</td>
<td>Faithful</td>
<td>The Hill</td>
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<td>TobyMac</td>
<td>This Is Not A Test</td>
<td>Red</td>
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<td>Casting Crowns</td>
<td>The Very Next Thing</td>
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<tr>
<td>Chris Tomlin</td>
<td>Never Lose Sight</td>
<td>Sparrow/Red</td>
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<td>Tenth Avenue North</td>
<td>There Be Light</td>
<td>Sparrow/Capitol/Emi</td>
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<td>Hillsong Worship</td>
<td>Where There Is More</td>
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<td>Elevation Worship</td>
<td>There Is A Cloud</td>
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<td>STEFFEN GRENNING</td>
<td>Blackout</td>
<td>Universal Christian</td>
<td>11</td>
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<td>Various Artists</td>
<td>WOW Hits 2018</td>
<td>EMI</td>
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<td>ForKing &amp; Country</td>
<td>Born To Live Free: Live From New York</td>
<td>Word Records</td>
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<td>various artists</td>
<td>Faithful: Live From New York</td>
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<td>Vertical Worship</td>
<td>Bright Faith Bold Future</td>
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<td>15</td>
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HOT GOSPEL ALBUMS

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<tr>
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<th>Title</th>
<th>Top Tracks</th>
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<tr>
<td>Marvinsapp</td>
<td>Play The Very Best Of Marvin Sapp</td>
<td>Word Records</td>
<td>1</td>
<td>143</td>
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<td>Hezekiah Walker</td>
<td>Close</td>
<td>Word Records</td>
<td>2</td>
<td>28</td>
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<tr>
<td>A New Morning</td>
<td>Pass The梯</td>
<td>Pass The Tower</td>
<td>3</td>
<td>137</td>
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<tr>
<td>Tasha Cobbs Leonard</td>
<td>One Place: Live From New York</td>
<td>Sparrow/Capitol/Emi</td>
<td>4</td>
<td>37</td>
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<tr>
<td>Jekalyn Carr</td>
<td>One Nation Under God</td>
<td>Sparrow/Capitol/Emi</td>
<td>5</td>
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<tr>
<td>Koryn Hawthorne</td>
<td>Here I Am, Where I Need To Be</td>
<td>Sparrow/Capitol/Emi</td>
<td>6</td>
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<tr>
<td>Tasha Cobbs Leonard</td>
<td>Losing My Religion</td>
<td>Sparrow/Capitol/Emi</td>
<td>7</td>
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<tr>
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<td>Grace (EP)</td>
<td>Sparrow/Capitol/Emi</td>
<td>8</td>
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<tr>
<td>J. E. D. A. L. O. T. (J. M. C.)</td>
<td>Yes I Am</td>
<td>Sparrow/Capitol/Emi</td>
<td>9</td>
<td>56</td>
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<tr>
<td>Kirk Franklin</td>
<td>Hello Fear</td>
<td>Sparrow/Capitol/Emi</td>
<td>10</td>
<td>201</td>
</tr>
</tbody>
</table>

New to chart: #2088 THE BRICKS OF MAJESTY by George Jones

*All information is as of the week ending 4/28/18 and is sourced from Nielsen SoundScan.

**HOT GOSPEL SONGS™**<br>**HOT CHRISTIAN SONGS™**<br>**HOT GOSPEL ALBUMS**<br>**TOP CHRISTIAN ALBUMS**

**Gospel**

The Gospel Music Association is a 501(c)3 non-profit organization that represents the collective voice of the music industry and gospel music community. The GMA is committed to promoting the highest standards of excellence and integrity within the gospel music industry. The GMA provides leadership to the industry to ensure relevance and influence. The GMA represents the interest of the gospel artist and industry leaders. The GMA is the voice of the gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership. The GMA is the voice of the Gospel industry. The GMA partners with churches and ministries through resources, events, and leadership.
Billboard’s fourth annual Country Power Players issue will profile the people who are creating excitement and making their mark in the industry. This special feature will also include a photo portfolio featuring the top artists, songwriters, musicians, executives and coverage on the most talked-about topics in country music.

Advertise in Billboard’s Country Power Players issue to congratulate this year’s honorees while reaching key decision-makers who are driving the music industry.

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AD CLOSE 5/24 | MATERIALS DUE 5/25

BONUS DISTRIBUTION
Billboard Country Power Players Reception
6/5, E3 Expo 6/2-6/14, CMT Awards 6/7-6/10, Songwriters Hall of Fame 6/14

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Joe Maimone
212.493.4427 | joe.maimone@billboard.com

Editorial content subject to change
Alison Wonderland’s *Awake* Arrives

Alison Wonderland (above) debuts at No. 1 on Top Dance/Electronic Albums with *Awake*. Of the set’s 7,000 equivalent album units, 4,000 were in traditional album sales, according to Nielsen Music. *Awake* earns the Australian DJ her career-best sales week and second leader following *Run* (which debuted with 3,000 sold) in April 2015.

Wonderland is the first solo female to reign since Feb. 25, 2017, when Lady Gaga led with *The Fame*, the record-extending 107th week at No. 1 for the 2008 set. Before Wonderland, Lindsey Stirling was the last woman to debut atop the chart, with her 2016 release, *Brave Enough*, that September.

Calvin Harris and Dua Lipa leap 14-2 on Hot Dance/Electronic Songs with “One Kiss,” which debuted a week earlier from three days of airplay. The track, released April 6, soars with 7.7 million U.S. streams, 21,000 downloads sold and 12 million in all-format airplay audience. Harris earns his record-padding 15th top 10, and Lipa lands her second.

“Kiss” debuts at No. 2 on both Dance/Electronic Streaming Songs and Dance/Electronic Digital Song Sales while vaulting 34-7 on Dance/Mix Show Airplay.

Speaking of the latter chart, Marshmello and Anne-Marie each earn their second leader as “Friends” ascends 2-1. Plus, PNAU pounces 12-9 with “Go Bang,” its first top 10.

On Dance Club Songs, Crystal Waters and Sted-E and Hybrid Heights rise 2-1 with “I Am House.” The 12th No. 1 for Waters and third for the DJ duo, “House” was remixed by Masters at Work, Kidzblock and Jacob Colon, among others.

—Gordon Murray

94 Go to BILLBOARD.COM/BIZ for complete chart data
NEW PANEL

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BILLBOARDLATINCONFERENCE.COM
DANCE CLUB SONGS™

<table>
<thead>
<tr>
<th>NO</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK CHG</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PUMP</td>
<td>The Chainsmokers ft. Coldplay</td>
<td>+10</td>
</tr>
<tr>
<td>2</td>
<td>Shape of You</td>
<td>Ed Sheeran</td>
<td>+10</td>
</tr>
<tr>
<td>3</td>
<td>UPTOWN FUNK</td>
<td>Mark Ronson ft. Bruno Mars</td>
<td>+10</td>
</tr>
<tr>
<td>4</td>
<td>THAT'S WHAT I CALL LOVE</td>
<td>Calvin Harris ft. Disciples</td>
<td>+10</td>
</tr>
<tr>
<td>5</td>
<td>LAY YOUR HEAD ON ME</td>
<td>Morgan Wallen ft. The; Brothers Osborne</td>
<td>+10</td>
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</tbody>
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CONCERT GROSSES

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<thead>
<tr>
<th>NO</th>
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<th>GROSS</th>
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<tr>
<td>1</td>
<td>LOLLAPALOOZA BRASIL</td>
<td>SP, Brasil</td>
<td>R$21,992,000</td>
<td>65,000</td>
<td>TIME WARNER MUSIC DISTRIBUTED BY WARNER MUSIC BRASIL</td>
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<td>2</td>
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<td>ELECTRIC DANCER CARNIVAL</td>
<td>KOREA, Seoul</td>
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<td>4</td>
<td>BRUNO MARS, RICK NIKAS, BEBE REXHA</td>
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<td>DEPHEC MODE, REY PILA</td>
<td>ESP, Barcelona</td>
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<td>PHIL COLLINS, BRUNO MAJOR, LEWIS CAPALDI</td>
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<td>R$811,210</td>
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<td>LUMINARIA INTERNATIONAL</td>
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3:00pm-5:00pm
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PANELISTS
Stephen Brooks, Vida Primo; Pamela Bustios, Billboard; MC Ceja, artist; Paola Colmenarers, Cinq Music Latino; Matthew Limones, SoundExchange; Rober Dávila Osorio, 2Heart/YT Rocket; Ana Luis Patiño, Altafonte; Luis Rivera, Music Choice; Diana Rodríguez, Criteria Entertainment; Laura Tesoriero, The Orchard; Jesus Triviño, Tidal

7:00pm-9:00pm
OPENING NIGHT RECEPTION
Powered by ONErpm
REMARKS BY
Emmanuel Zunz, founder/CEO, ONErpm
Featuring Performance by MARIU

TUESDAY, APRIL 24

THE STATE OF THE LATIN MUSIC MARKET:
PRESENTED BY NIELSEN MUSIC
REMARKS BY
David Bakula, senior vp analytics and client development, Nielsen Music

9:30am-10:00am
THE NEW STARMAKERS
MODERATOR
Justino Águila, Billboard
PANELISTS
Noah Assad, Rimas Entertainment; Vicente Saavedra, VP Entertainment/Dimelo Vi; Luis Del Villar, Gerencia 360 Music

10:00am-10:45am
ICONIC SONGWRITER Q&A:
DESCEMER BUENO
Sponsored by Sony/ATV
REMARKS BY
Jorge Mejia, president of Latin America & U.S. Latin, Sony ATV Music Publishing

11:00am-11:45am
RISE OF THE MEXILLENIALS
Sponsored by LOUD, an initiative of the AIDS Healthcare Foundation
REMARKS BY
Michael Kahane, bureau chief of the Southern region, AIDS Healthcare Foundation
MODERATOR
Pepe Garza, KBUE-FM (Qué Buena)
PANELISTS
Ulises Chaidez, singer/songwriter; Virlán Garcia, singer/composer/musician; Adriel Favela, singer/songwriter/producer; Christian Nodal, singer/songwriter; Cornelio Vega Jr., singer/songwriter/producer; Jesus Mendoza, singer/songwriter

12:00pm-12:45pm
OZUNA, MAKING THE HITS, LIVE
MODERATOR
Leila Cobo, executive director of Latin content and programming, Billboard
PANELISTS
Ozuna, artist; YAMPI, producer; HI FLOW, producer

2:00pm
THE MARKETING EXCHANGE
Hosted by NBCUniversal Hispanic Group
OPENING REMARKS
Laura Molen, NBCUniversal Hispanic Lifestyle Groups

2:05pm-2:45pm
LUIS MIGUEL LA SERIE: REDEFINING WINNING WITH TELEMUNDO & LUIS MIGUEL’S PREMIUM SERIES
Sponsored by Telemundo
MODERATOR
Jorge Bernal, host, Telemundo’s Suelta La Sopa
PANELISTS
Diego Boneta, Star of Luis Miguel La Serie; Luis Silberwasser, Telemundo Networks; Carla Gonzalez Vargas, TBC

2:45pm-3:15pm
THE NEW TRAP KING: BAD BUNNY
Presented by Buchanan’s
MODERATOR
Leila Cobo, executive director of Latin content and programming, Billboard
PANELIST
Bad Bunny, singer/songwriter

3:15pm-3:30pm
ARTIST SHOWCASE: CHUCHO FLASH
Presented by Flash Osun Entertainment

3:30pm-4:00pm
REMAKING THE MUSIC VIDEO
MODERATOR
Sandra Jimenez, YouTube/Google
PANELISTS
Nerea Igualador, Sony Music Latin; Harold Jimenez, 36 Grados; Carlos Perez, Elastic People; Alexander “El KB” Sanchez, 36 Grados

4:00pm-4:45pm
HOW I WROTE THAT SONG
Presented by BMI
MODERATOR
Delia Orjuela, vp creative of Latin music, BMI
PANELISTS
IAMCHINO, songwriter/producer/performer/DJ; Jorge Gomez, songwriter/producer; Motiff, songwriter/artist/producer/DJ; Spiff TV, music video director/producer/writer/AS&R rep; Justin Quiles, singer/songwriter/producer
WEDNESDAY, APRIL 25

9:15am-10:00am
LATIN COMES OF AGE IN FILM AND TV
MODERATOR
Allison Wright Clark, music supervisor/producer
PANELISTS
Jamar Chess, Sunflower Entertainment/Spirit Music Latino; Andres Levin, Grammy-winning film/music producer; Ricky Luna, Latin Grammy-winning producer; Paul Presburger, Pantelion Films/PANTAYA/Globalgate Entertainment; Carlos Villalobos, Grammy-nominated musician/songwriter/producer

10:00am-10:45am
FIRESIDE CHAT WITH PANDORA CEO ROGER LYNCH: STREAMING FOR THE LATIN FAN
MODERATOR
Hannah Karp, news director, Billboard
SPEAKER
Roger Lynch, CEO, Pandora

10:45am-11:15am
PRODUCING FOR THE GLOBAL MARKET
MODERATOR
Pamela Bustios, Latin charts manager, Billboard
PANELISTS
Steve Aoki, Grammy-nominated producer/DJ; RedOne, Grammy-winning producer/songwriter/artist; Andres Torres & Mauricio Rengifo, producers/songwriters

11:15am-12:00pm
MI GENTE IN THE HEARTLAND: HOW MIDDLE AMERICA BECAME A BUBBLING MARKET FOR LATIN
MODERATOR
Dave Brooks, touring editor, Billboard
PANELISTS
Tony Castañeda, CMN Events; Michael Megret, Latino Events and Marketing Services; John Pantle, APA; Raj Saha, Milwaukee Bucks Arena; Emily Simonitsch, Live Nation

12:00pm-1:00pm
WOMEN IN THE LEAD
Presented by American Airlines
MODERATOR
Griselda Flores, Billboard
PANELISTS
Rocio Guerrero, Spotify; Rebeca León, Lionfish Entertainment; Becky G, singer/actress; Karol G, singer/songwriter; Dr. Stacy L. Smith, Ph.D., Annenberg Inclusion Initiative, University of Southern California; Yuridia, artist

2:45pm-3:00pm
PERFORMANCE BY EMMA
Sponsored by Italian Trade Agency

3:15pm-4:00pm
MALUMA: THE NEW LATIN SUPERSTAR
MODERATOR
Leila Cobo, executive director of Latin content and programming, Billboard
PANELIST
Maluma, artist

4:00pm-4:15pm
ARTIST SHOWCASE: STOKOFF, “EL REY DEL COUNTRY POP EN ESPAÑOL”

4:15pm-5:00pm
PITBULL: MR. GLOBAL INDEPENDENCE
PANELIST
Pitbull, artist

5:00pm-5:45pm
MANÁ: THE ROCK STAR Q&A
MODERATOR
Leila Cobo, executive director of Latin content and programming, Billboard
PANELISTS
Alex Gonzalez, Maná; Fher Olvera, Maná

6:00pm-7:00pm
BILLBOARD EN VIVO FEATURING BAD BUNNY LIVE ON THE HONDA STAGE

FOR MORE INFORMATION AND TO REGISTER GO TO BILLBOARDEVENTS.COM
IN JULY 1972, WHEN ALICE COOPER was the name of a California rock band led by Vince Furnier, the group scored its first top 10 single on the Billboard Hot 100 with “School’s Out,” a guitar-driven middle finger to education that became a summer-vacation anthem.

After five albums and just one previous top 40 hit, “Eighteen,” Furnier, who soon began calling himself Alice Cooper and, in 1975, legally adopted the name, was stunned by his group’s newfound success. “How could we, this band that two years ago was living in [soul band] The Chambers Brothers’ basement in Watts [Calif.], be the No. 1 band in the world, with people throwing money at us?” he recalled in a 2008 interview with the Houston Chronicle.

The group’s 1973 follow-up would build on that momentum in a big way. Produced by Bob Ezrin, Billion Dollar Babies was both a more polished and theatrical release that complemented a live show, which culminated in the gender-bending, heavily made-up Furnier’s faux-decapitation by guillotine.

Considered a rock classic today, Billion Dollar Babies is the band’s only album to spawn three top 40 Hot 100 singles, including “No More Mr. Nice Guy.” It also became the only Alice Cooper LP to top the Billboard 200, on the chart dated April 21, 1973.

Alice Cooper the band broke up in 1975, leading to Alice Cooper the solo artist, who scored a top five album, Welcome to My Nightmare, that same year. The original group was inducted into the Rock and Roll Hall of Fame in 2011, and Cooper, 70, continues to tour and record. In 2017, he released Paranormal, which hit No. 32 on the Billboard 200.
J Balvin
Estrella Internacional de Música Latina

Es Nuestro Momento
Buchanan's

James Buchanan Hee.