

# MONSTERS INC.

Clockwise from top: James Hetfield, Kirk Hammett, Lars Ulrich and Robert Trujillo

Loud, fast stadium gods **METALLICA** return with the same obsessions (death, dystopia... elk hunting?) but a new set of heroes: 'Rolling Stones, Bruce Springsteen. We're not trying to hide our age'

**DOUBLE ISSUE**  
November 12-19, 2016  
billboard.com

**BEY, THE BOSS AND BON JOVI**  
Inside *Billboard's* Touring Conference and Awards 2016



**MY YEAR AFTER BATACLAN**

Onstage as shooting began, a musician reveals his personal tale of loss and rebirth

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2016  
LEGEND  
OF LIVE

# BON JOVI



# HOT 100

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



## (No) Surprise: Drake Debuts Two More Hits

**D**RAKE ADDS TO HIS dominant 2016 with two debuts in the Billboard Hot 100's top 40: "Fake Love" at No. 24 and "Sneakin' (featuring 21 Savage)" at No. 38. The tracks start at Nos. 5 and 9, respectively, on Digital Song Sales with 58,000 and 48,000 downloads sold in the week ending Oct. 27, according to Nielsen Music. They also bow on Streaming Songs at Nos. 28 (7.8 million U.S. streams) and 44 (6.2 million).

Drake premiered the songs — along with "Two Birds, One Stone" — Oct. 23 on Apple's Beats 1 *OVO Sound Radio* and announced that they preview a project titled *More Life*, expected in December.

Drake ups his count to 33 Hot 100 entries in 2016, easily the most of any artist; **Future** and **Kanye West** follow with 13 apiece. With 129 career Hot 100 appearances, Drake moves closer to **Lil Wayne's** mark for the most among soloists (132). (Among all acts, only the cast of *Glee* boasts more: 207.)

Meanwhile, as **The Chainsmokers** lead the Hot 100 for an 11th week with "Closer" (featuring **Halsey**), the track tops the Digital Song Sales chart with 84,000 downloads sold (see story, page 20). That's the lowest total for a No. 1 on the chart in more than 10 years, since **Hinder's** "Lips of an Angel" led the list dated Oct. 28, 2006, with 75,000.

	2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	1	<b>#1</b> <b>Closer</b> ▲	▲	<b>The Chainsmokers</b>	Feat. <b>Halsey</b>	DISRUPTOR/COLUMBIA	1	13
2	2	2	2	<b>Starboy</b>		<b>The Weeknd</b>	Feat. <b>DatPunk</b>	XO/REPUBLIC	2	6
3	3	3	3	<b>Heathens</b> ▲		<b>twenty one pilots</b>		MONSTER/EPIC	2	19
4	4	4	4	<b>Let Me Love You</b>		<b>DJ Snake</b>	Feat. <b>Justin Bieber</b>	DI SNAKE/INTERSCOPE	4	12
5	5	5	5	<b>Broccoli</b> ▲		<b>D.R.A.M.</b>	Feat. <b>Li Yachty</b>	#PRC-CHECK/IMPULSE/COPIKINGS	5	20
5	6	6	6	<b>24K Magic</b>		<b>Bruno Mars</b>		ATLANTIC	5	3
7	7	7	7	<b>Side To Side</b>		<b>Ariana Grande</b>	Feat. <b>Nicki Minaj</b>	REPUBLIC	7	9
7	7	7	8	<b>Cold Water</b>		<b>Major Lazer</b>	Feat. <b>Justin Bieber</b> & <b>MO</b>	MAJOR LAZER/DEF JAM	2	11
11	13	9	9	<b>#1</b> <b>Ju On That Beat (Tz Anthem)</b>	▲	<b>Zay Hilfigem &amp; Zayton McCall</b>		THAUGHTS/COLBY/ATLANTIC	9	5
12	11	10	10	<b>I Hate U Love U</b> ▲		<b>gnash</b>	Feat. <b>Olivia O'Brien</b>	3/ATLANTIC	10	28

—GARY TRUST

58

**JON BELLION**  
All Time Low



The 25-year-old scores his first hit as a lead artist with the single, which also rises 20-19 on Mainstream Top 40.

You've previously visited the Hot 100 as a writer on Eminem and Rihanna's "The Monster" and Jason Derulo's "Trumpets." Did you know right away they were hits? You never know. Everyone says, "I've got a cut with this person, I've got a cut with this person" — half the time, it doesn't even come out. Until we put it in a contract, I don't really care. Nothing counts until it hits iTunes — nothing counts until it goes top 10.

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

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

How do you explain the success of "All Time Low" on radio?

Currently all you hear in pop is soca rip-offs, so "All Time Low" stands out. Like Justin Bieber's "Love Yourself," it's a stripped-down, naked record — same with the Lorde single ["Royals"] that popped off. You can't fake the funk right now. —ELIAS LEIGHT



**ARIANA GRANDE FEAT. NICKI MINAJ**  
Side to Side

7

The song becomes the highest-charting Hot 100 hit from Grande's *Dangerous Woman* album, besting the lead single (and title track), which reached No. 8 in June.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
8	10	11	<b>Treat You Better</b> ▲		Shawn Mendes	6	21
			JT GEIGER II, DROMER [S MENDES, JT GEIGER II, S HARRIS]	ISLAND/REPUBLIC			
9	12	12	<b>Cheap Thrills</b> ▲		Sia Feat. Sean Paul	1	37
			G. KURSTIN [S. K. FURLER, G. KURSTIN, S. P. HENRIQUES]	MONKEY PUZZLE/RCA			
56	9	13	<b>AG Don't Wanna Know</b> ▲		Maroon 5 Feat. Kendrick Lamar	9	3
			THE ARCADE FIRE, BENNY BLANCO, OJEL ASTI, C. I. BLIVEN, J. P. HAN, J. K. HUNZIN, A. MAJUKO, M. KENZIE, L. MILLS, A. BEN-ABDALLAH, A. NEEVING	222/INTERSCOPE			
20	18	14	<b>DG Starving</b> ▲		Hailee Steinfeld & Grey Feat. Zedd	14	13
			M. TREWARTH, A. K. TREWARTH, A. ZEDD, J. M. TREWARTH, A. K. TREWARTH, A. R. MCCURDY, C. PETROSINO, A. WHITE (ACRE)	REPUBLIC			
15	14	15	<b>Gold</b> ●		Kiara	13	23
			F. SNOV [D. SINGER-VINE, K. SAULTERS]	ATLANTIC			
33	22	16	<b>Black Beatles</b> ▲		Rae Sremmurd Feat. Gucci Mane	16	7
			MIKE WILL MADE-IT [A. J. S. BROWN, K. U. BROWN, M. L. WELLS, A. M. S. R. DAVIS]	EARDRUMMER/INTERSCOPE			
13	15	17	<b>Don't Let Me Down</b> ▲		The Chainsmokers Feat. Daya	3	37
			THE CHAINSMOKERS [A. J. AGGAR, E. W. SCHWARTZ, S. HARRIS]	DISRUPTOR/COLUMBIA			
14	17	18	<b>This Is What You Came For</b> ▲		Calvin Harris Feat. Rihanna	3	26
			CALVIN HARRIS [CALVIN HARRIS, NILS SJOBERG]	WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA			
25	25	19	<b>The Greatest</b> ▲		Sia Feat. Kendrick Lamar	19	8
			G. KURSTIN [S. K. FURLER, G. KURSTIN, K. L. DUCKWORTH]	MONKEY PUZZLE/RCA			
16	16	20	<b>Ride</b> ▲		twenty one pilots	5	33
			R. REED [T. JOSEPH]	FUELED BY RAMEN/RRP			

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
22	19	21	<b>Can't Stop The Feeling!</b> ▲		Justin Timberlake	1	25
			J. TIMBERLAKE, MAX MARTIN, SHELLBACK [J. TIMBERLAKE, MAX MARTIN, SHELLBACK]	DREAMWORKS/RCA			
28	21	22	<b>OOOUU</b> ▲		Young M.A	21	9
			NY BANGERS [M. N. JACOBSON, K. MARRERO]	M.A. MUSIC/3D			
17	23	23	<b>One Dance</b> ▲		Drake Feat. WizKid & Kyla	1	30
			NINE TEEN 85, WIZKID, N. SHEBIB [A. GRAHAM, P. JEFFERIES, N. J. SHEBIB, A. BALOGUN, K. R. SMITH]	YOUNG MONEY/CASH MONEY/REPUBLIC			
		24	<b>Fake Love</b> ▲		Drake	24	1
			VINYL, FRANK DUKES [A. GRAHAM, A. HERNANDEZ, A. HENRY, B. HAZZARD]	YOUNG MONEY/CASH MONEY/REPUBLIC			
35	32	25	<b>Caroline</b> ▲		Amine	25	8
			AMINE, I. P. MEJIA [A. A. DANIEL, I. P. MEJIA]	REPUBLIC			
19	24	26	<b>Send My Love (To Your New Lover)</b> ▲		Adele	8	24
			MAX MARTIN, SHELLBACK [A. L. B. ADKINS, MAX MARTIN, SHELLBACK]	XL/COLUMBIA			
29	30	27	<b>Unsteady</b> ▲		X Ambassadors	26	24
			ALEX DA KO [A. GRANLIS, N. HARRIS, N. FELD, S. H. UCH, HARRIS, A. LEVIN]	KIDINA KORN/INTERSCOPE			
18	26	28	<b>Needed Me</b> ▲		Rihanna	7	39
			D. MUSTARD [D. MUSTARD, R. LANE, R. FENY, N. ALDINO, L. HUGHES, K. ROHAIM, T. HARRIS, C. A. FEENY, B. E. HAZARD, C. HINGSHAW, J. R. DRACHEL]	WESTBURY ROAD/ROC NATION			
21	20	29	<b>Luv</b> ▲		Tory Lanez	19	18
			CASHMERE, CALIBENNY BLANCO [M. A. HOBERG, B. LEVIN, D. PETERSON, A. S. A. KELLY, W. B. L. FASSLEY, M. A. WOUFE, S. J. MARSDEN]	MAD LOVE/INTERSCOPE			
42	36	30	<b>Scars To Your Beautiful</b> ▲		Alessia Cara	30	9
			POPOKA WUJDS, KOLE [A. CARACCIOLO, A. WANSLEY, W. F. L. D. C. TILLMAN]	EP/DEF JAM			
23	27	31	<b>Sucker For Pain</b> ●		& Imagine Dragons With Logic & Ty Dolla \$ign Feat. 11 Rebels	15	18
			ALEX DA KO [A. GRANLIS, D. CARTER, C. H. HOMAZ, D. SHERMON, DREYNO, D. S. MCKEE, DEPLATZMAN, B. HALL, LUCIFERIN, B. S. HARRIS]	DC [A. I. AS/WATER TOWER/ATLANTIC/RRP]			
		32	<b>Hallelujah</b> ▲		Pentatonix	32	1
			B. BRAM, PENTATONIX [L. COHEN]	RCA			
24	28	33	<b>Too Good</b> ▲		Drake Feat. Rihanna	14	26
			NINE TEEN 85, A. GRAHAM, G. FENY, P. JEFFERIES, M. B. DOWNE, C. H. HARRIS, A. MARTIN, S. U. THERLAND, A. HERSHEY	YOUNG MONEY/CASH MONEY/REPUBLIC			
31	33	34	<b>Sit Still, Look Pretty</b> ▲		Daya	28	22
			NOISE CASTLE III [G. BARLETTA, B. NEWBILL, M. CAMPBELLS, BRUZENAK]	ARTBEATZ			
26	29	35	<b>We Don't Talk Anymore</b> ●		Charlie Puth Feat. Selena Gomez	9	21
			C. PUTH [C. PUTH, J. K. HINDLIN, S. GOMEZ]	ARTIST PARTNERS GROUP/ATLANTIC			
27	31	36	<b>Hymn For The Weekend</b> ▲		Coldplay	25	22
			STAR GATE, R. SIMPSON [G. R. BERRYMAN, L. M. BUCK, ANDREW CHAMPION, M. MARTIN, S. SERKSEN, L. HERMANSEN, L. JOVARY, T. PARD, S. ZANT]	PARLOPHONE/ATLANTIC			
37	34	37	<b>Tiimmy Turner</b> ▲		Desiigner	34	14
			M. G. DEAN, DESIIGNER [S. SELBY, III, M. G. DEAN]	GOOD/DEF JAM			
		38	<b>Sneakin'</b> ▲		Drake Feat. 21 Savage	38	1
			(LONDON) DR. TRACK [A. GRAHAM, L. HOUMES, JOSEPH]	YOUNG MONEY/CASH MONEY/REPUBLIC			
36	37	39	<b>Setting The World On Fire</b> ▲		Kenny Chesney Feat. Pnk	29	13
			B. CANNON, K. CHESNEY [COPPERMAN, M. JENKINS, J. OSBORNE]	BLUE CHAIR/COLUMBIA NASHVILLE			
44	39	40	<b>Chill Bill</b> ▲		Rob \$tone Feat. J. Davis & Spooks	39	13
			PURDOGG [J. ROBINSON, J. DAVIS, A. CARRILLO, B. HERRMANN]	RCA			
30	35	41	<b>My Way</b> ▲		Calvin Harris	24	6
			CALVIN HARRIS [CALVIN HARRIS]	FLY EYE/COLUMBIA			
40	40	42	<b>Blue Ain't Your Color</b> ▲		Keith Urban	40	7
			D. HUFF, K. URBAN [S. LOISEN, H. LINDSEY, C. LAGERBERG]	HIT RED/CAPITOL NASHVILLE			
32	38	43	<b>Panda</b> ▲		Desiigner	1	36
			MENACE [S. SELBY, III, A. KHAN]	GOOD/DEF JAM			
39	42	44	<b>In The Name Of Love</b> ▲		Martin Garrix & Bebe Rexha	39	11
			MARTIN GARRIX, MARI RASTOJIC, JAMES MARTIN, CARRIX, M. SMITH, RADOSEVICH, CUNNINGHAM, HAVES, PHILBIN, J. LIBERY, N. A. HARR, B. REXHA]	SMPD RECORDS/RCA			
34	41	45	<b>Into You</b> ▲		Ariana Grande	13	24
			MAX MARTIN, I. IYA [MAX MARTIN, S. KOTI, C. CHA, A. KRONLUND], SALIMAN, ZADEH, A. GRANDE]	REPUBLIC			
49	43	46	<b>No Problem</b> ▲		Chance The Rapper Feat. Lil Wayne & 2 Chainz	43	23
			L. JACKSON, BRASS TRUCKS [C. I. BENNETT, T. LEPPS, D. C. CARTER, W. JACKSON, C. RAYNE, S. Z. MANSKI, C. COSTER]	CHANCE THE RAPPER			
59	50	47	<b>May We All</b> ▲		Florida Georgia Line Feat. Tim McGraw	47	9
			J. MOJ [R. CLAWSON, J. MOORE]	BMG			
51	46	48	<b>Middle Of A Memory</b> ▲		Cole Swindell	46	14
			M. CARTER [C. SWINDELL, A. GORLEY, Z. CROWELL]	WARNER BROS. NASHVILLE/WMN			
43	45	49	<b>Controlla</b> ▲		Drake	16	26
			B. HADJICHAN, Q. J. A. RITTER [A. GRAHAM, M. SAMULS, D. CH. H. QUEL, A. RITTER, S. MCGREGG, A. QUAMAN, M. DAVIS, D. DING, G. JACKSON, P. PROBERT, A. THOMAS]	YOUNG MONEY/CASH MONEY/REPUBLIC			
71	54	50	<b>X</b> ▲		21 Savage & Metro Boomin Feat. Future	50	7
			M. TRO BOOMIN [S. JOSEPH, L. T. WAYNE, N. DWILBURN]	SLAUGHTER GANG			



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# CONGRATULATIONS

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**2016  
'LEGEND OF LIVE'**

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# Contents

## THIS WEEK

Special Double Issue  
Volume 128 / No. 29

**ON THE COVER**  
Clockwise from top: James Hetfield, Kirk Hammett, Lars Ulrich and Robert Trujillo of Metallica photographed by Martin Schoeller on Oct. 21 in San Rafael, Calif. Watch the band talk about the first time it played "Enter Sandman" at [Billboard.com](http://Billboard.com).

**TO OUR READERS**  
*Billboard* will publish its next issue on Nov. 17. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

Aïo Verde and Jennifer Lopez photographed Oct. 10 in Los Angeles.

### FEATURES

**54 'We've Always Been F—ed, But We Survive'** Thirty-five years in, **Metallica** has finally got its demons [addiction, infighting] leashed, and still no true peers in hard rock.

**58 Latin Power Players: How J.Lo (And J Balvin) Stay On Top** As the U.S. Hispanic population rises to 55 million, the genre's leaders take their artists and their industry to new heights.

**72 Bey, The Boss And Bon Jovi: The Superstars Of Live** The masters of the \$20 billion global concert industry get their due at the Billboard Touring Conference.

### THE BILLBOARD HOT 100

**3 Drake** debuts two new songs in the top 40.

### TOPLINE

**15** Is the record business *really* back?

**18** A year ago, drummer **Julian Dorio** was playing at the Bataclan with Eagles of Death Metal. He tells the story of that night.

**20** Will **The Chainsmokers'** "Closer" become the longest-running No. 1 in Hot 100 history?

### 7 DAYS ON THE SCENE

**30 Parties** Voodoo Music & Arts Experience, **Tenacious D's** Festival Supreme

### THE BEAT

**37 Emeli Sandé** welcomes Adele comparisons, and following a divorce, the U.K. star has her own tale of surviving heartbreak.

**40** Punk lore gets a new chapter with **Gimme Danger**, **Jim Jarmusch's** "love letter" to **Iggy Pop** and **The Stooges**.

**42** The Atlanta of *Atlanta*: Inside the city's hottest spots as seen through the bloodshot eyes of Paper Boi, the FX series' fictional MC.

### STYLE

**47** Badass rocker and culinary enthusiast **Kim Gordon** lights a fire (for a steak) at Los Angeles' newest hotspot, Gwen.

### BACKSTAGE PASS

**83** Music's big names recall how **Marc Anthony** — a skinny kid from the projects — made it.

### CODA

**120** In 2002, **Eminem's** "Lose Yourself" from the semiautobiographical film *8 Mile*, in which he starred, set a Hot 100 record and netted the rapper an Oscar.

# **BROOKLYN**<sup>TM</sup>

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## **SPORTS & ENTERTAINMENT**

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## **HUMANITARIAN AWARD HONOREE**

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A POSITIVE DISRUPTION TO BUSINESS AS USUAL IN THE SPORTS AND LIVE ENTERTAINMENT INDUSTRY

# PRESIDENT'S AWARD

## KENNY CHESNEY

# SONG OF THE YEAR "DIE A HAPPY MAN"

Brodsky Spensive Publishing  
Cricket On The Line  
Eastman Pond Publishing  
EMI-Blackwood Music, Inc.  
Music of BIG DEAL  
Nice Life  
Warner-Tamerlane Publishing Corp.

# SONGWRITER OF THE YEAR ROSS COPPERMAN



# BMI COUNTRY AWARDS 2016

### A GUY WALKS INTO A BAR

Melissa Peirce  
East Pass Music  
Nashville Songs  
Platinum Melly Music

### AIN'T WORTH THE WHISKEY

Cole Swindell  
Colden Rainey Music  
Sony/ATV Tree

### ALREADY CALLING YOU MINE

Wade Kirby  
Barry Knox  
Phil O'Donnell  
Matt Thomas  
27861 Music  
Rooster Pecked Music  
Round Hill Works  
Sixteen Stars Music

### BABY BE MY LOVE SONG

Jim Collins  
Spirit of Nashville One  
Tractor Factor Music

### BACKROAD SONG

Granger Smith  
Climbing Windmills Music  
Warner-Tamerlane Publishing Corp.

### BURNING HOUSE

Jeff Bhasker  
Cam  
Tyler Johnson  
Creative Pulse Music  
One Year Yesterday Publishing  
Sony/ATV Songs LLC  
These Are Pulse Songs  
Way Above Music

### BUY ME A BOAT

Chris Janson  
Buckkilla Music  
Red Vinyl Music

### CONFESSION

Rodney Clawson  
Ross Copperman  
Big Red Toe Music  
EMI-Blackwood Music, Inc.  
Farm Town Songs  
Rezolant Music  
Round Hill Works

### CRASH AND BURN

Sam Cooke  
Jesse Frasure  
ABKCO Music, Inc.  
Rio Bravo Music

### CRUSHIN' IT

Lee Thomas Miller  
The Country And Western Music  
Warner-Tamerlane Publishing Corp.

### DIAMOND RINGS AND OLD BARSTOOLS

Barry Dean  
Luke Laird  
Country Paper  
Creative Nation Music  
Creative Pulse Music  
Pulse Nation  
Songs of Universal, Inc.

### DIE A HAPPY MAN

Sean Douglas  
Joe London  
Thomas Rhett  
Brodsky Spensive Publishing  
Cricket On The Line  
Eastman Pond Publishing  
EMI-Blackwood Music, Inc.  
Music of BIG DEAL  
Nice Life  
Warner-Tamerlane Publishing Corp.

### DON'T IT

Ross Copperman  
EMI-Blackwood Music, Inc.  
Rezolant Music

### DRUNK ON YOUR LOVE

Ross Copperman  
Brett Eldredge  
EMI-Blackwood Music, Inc.  
Paris Not France Music  
Rezolant Music  
Sony/ATV Countryside

### GIRL CRUSH

Lori McKenna  
Liz Rose  
Hoodie Songs  
Songs of Crazy Girl Music  
Songs of Universal, Inc.  
Warner-Tamerlane Publishing Corp.

### GONNA

Luke Laird  
Creative Nation Music  
Songs of Universal, Inc.

### GONNA KNOW WE WERE HERE

Brett Beavers  
BMG Platinum Songs  
Music of BIG DEAL  
Stalefish Music

### HEARTBEAT

Carrie Underwood  
Carrie Okie Music

### HOME ALONE TONIGHT

Tommy Cecil  
Jaida Dreyer  
Jody Stevens  
Red Vinyl Music  
Sixteen Stars Music  
Sony/ATV Tree

### I GOT THE BOY

Connie Harrington  
Tim Nichols  
Jamie Lynn Spears  
All For This Music  
Made For This Music  
Sweet Jamie Music, Inc.  
Warner-Tamerlane Publishing Corp.

### I LIKE THE SOUND OF THAT

Jesse Frasure  
Shay Mooney  
Rio Bravo Music  
Shay Mooney Music  
Warner-Tamerlane Publishing Corp.

### I LOVE THIS LIFE

Preston Brust  
Chris Janson  
Chris Lucas  
Danny Myrick  
Music From Riding Songs  
Red Vinyl Music  
Round Hill Works  
Sony/ATV Tree

### I'M COMIN' OVER

Chris Young  
EMI-Blackwood Music, Inc.  
Goodbye Pants LLC

### I'M TO BLAME

Westin Davis  
Magic Mustang Music, Inc.  
Warner-Tamerlane Publishing Corp.

### JOHN COUGAR, JOHN DEERE, JOHN 3:16

Ross Copperman  
EMI-Blackwood Music, Inc.  
Rezolant Music

### KICK THE DUST UP

Dallas Davidson  
EMI-Blackwood Music, Inc.  
Round Hill Works

### KISS YOU IN THE MORNING

Michael White  
Music of Parallel

### LOVING YOU EASY

Al Anderson  
Round Hill Works

### NOTHIN' LIKE YOU

Shay Mooney  
Shay Mooney Music  
Warner-Tamerlane Publishing Corp.

### ONE HELL OF AN AMEN

Brian Davis  
Brantley Gilbert  
Indiana Angel Music  
Mike Curb Music  
Warner-Tamerlane Publishing Corp.

### RAISE 'EM UP

Tom Douglas  
Jeffrey Steele  
Jeffrey Steele Music  
Sony/ATV Tree  
TomDouglasMusic

### RUN AWAY WITH YOU

Michael Ray  
Warner-Tamerlane Publishing Corp.

### SAVE IT FOR A RAINY DAY

Andrew Dorff  
Endorffin Music  
Songs of Universal, Inc.

### SHE DON'T LOVE YOU

Jennifer Wayne  
Songwriters Of Platinum Pen  
Publishing

### SIPPIN' ON FIRE

Rodney Clawson  
Big Red Toe Music  
Farm Town Songs  
Round Hill Works  
SMOKE  
Ross Copperman  
Michael Hobby  
Carolina June Publishing  
EMI-Blackwood Music, Inc.  
Greatshakin' Music  
Rezolant Music  
Warner-Tamerlane Publishing Corp.

### LITTLE BIT OF YOU

Chase Bryant  
Orbison Music LLC

### LITTLE TOY GUNS

Carrie Underwood  
Carrie Okie Music

### LOSE MY MIND

Ross Copperman  
Brett Eldredge  
CeeLo Green  
Heather Morgan  
Gian Piero Reverberi (SIAE)  
Gianfranco Reverberi (SIAE)  
EMI-Blackwood Music, Inc.  
Killer Tracks  
Paris Not France Music  
Rezolant Music  
Sony/ATV Countryside  
Sony/ATV Tree  
Warner-Tamerlane Publishing Corp.

### LOVE YOU LIKE THAT

Brett Beavers  
Jim Beavers  
BMG Platinum Songs  
Don'tCallMeBrett Music  
Music of BIG DEAL  
Sony/ATV Tree  
Stalefish Music

### SMOKE BREAK

Carrie Underwood  
Carrie Okie Music

### STRIP IT DOWN

Luke Bryan  
Ross Copperman  
EMI-Blackwood Music, Inc.  
Peanut Mill Songs  
Rezolant Music  
Sony/ATV Tree

### THAT DON'T SOUND LIKE YOU

Rhett Akins  
Lee Brice  
EMI-Blackwood Music, Inc.  
Mike Curb Music  
Warner-Tamerlane Publishing Corp.

### TONIGHT LOOKS GOOD ON YOU

Rhett Akins  
Dallas Davidson  
EMI-Blackwood Music, Inc.  
Round Hill Works  
Warner-Tamerlane Publishing Corp.

### WHAT WE AIN'T GOT

Travis Goff  
Travis Meadows  
Red Vinyl Music  
Songs of Universal, Inc.

### WILD CHILD

Kenny Chesney  
Basuare Music  
Sony/ATV Acuff Rose

### YOUNG & CRAZY

Rhett Akins  
EMI-Blackwood Music, Inc.  
Warner-Tamerlane Publishing Corp.

# CHAMPION AWARD



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DOUG COLLINS

# PUBLISHER OF THE YEAR SONY/ATV MUSIC PUBLISHING NASHVILLE



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# WRITE ON.





## HAS THE MUSIC BUSINESS REALLY TURNED A CORNER?

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

BY ROBERT LEVINE

# F

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

starts with much better news: "2016 is the year recorded music appears to be turning a corner."

Many U.S. analysts and executives have been making the same claim, particularly since September, when the RIAA announced that recorded music generated 8.1 percent more revenue in the first six months of 2016 than it did during the first half of 2015. That growth was driven by the increasing number of streaming service subscribers: There were 10.8 million at the end of 2015 but an average of 18.3 million during the first six months of 2016. And the good news isn't just in the United States: The U.K. market was up 10.9 percent, France 6 percent, and some analysts are predicting

growth worldwide. "We've reached a place where our largest source of revenue is increasing," says **Stu Bergen**, Warner Music Group CEO of international and global commercial services. "That is a good feeling after the long decline of physical."

However, it's not time to pop the bubbly just yet. As streaming grows, sales of downloads and CDs are plunging — by 22.1 percent and 12.7 percent, respectively, in the first nine months of 2016, according to Nielsen Music — and it still remains to be seen just how many casual fans will pony up for subscriptions when music is available for free on YouTube and Spotify's ad-supported tier.

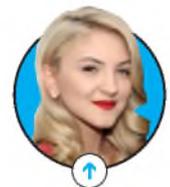
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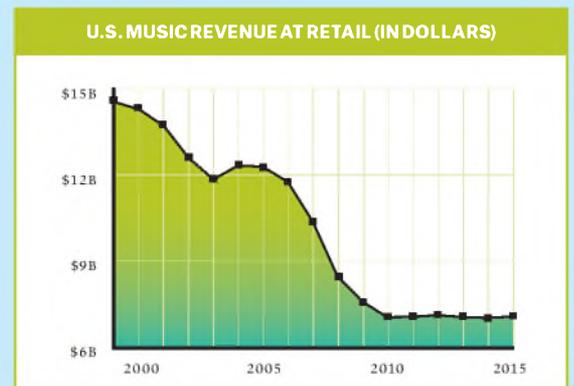
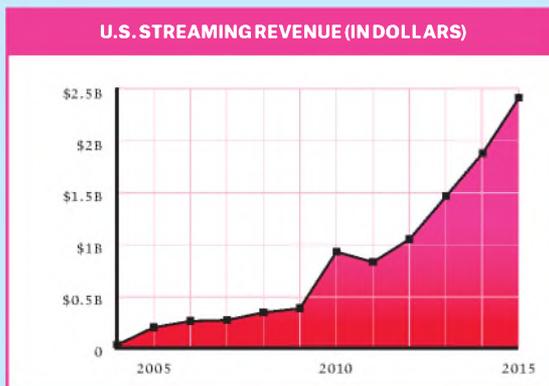
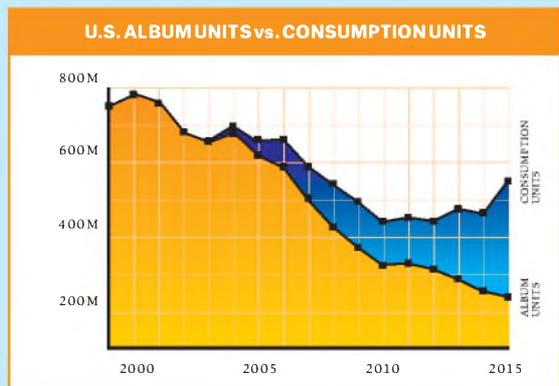
**Pusha T** films a public service announcement promoting the legalization of recreational marijuana in California.



CEO **Tim Westergren** sees Pandora's stock fall 8.5 percent after the company misses its revenue goal for the third quarter.



Republic Records announces the signing of hit songwriter **Julia Michaels** (Justin Bieber, Selena Gomez, Hailee Steinfeld).



Sources: Nielsen Music, RIAA

While streaming has been great for the major labels, its economics are rarely as rewarding for songwriters, publishers and even some labels and artists. And so far, none of the companies in the streaming business are making money.

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

#### THE GOOD NEWS

So far, the rebound in the recorded-music business has been driven by paid subscription services, which together in the first half of 2016 brought in \$1.01 billion, more than double the \$478.6 million for the same period in 2015. (That's 63 percent of the overall U.S. streaming market.) Much of that growth came from Apple Music, which didn't generate any revenue until the second half of 2015.

"This seems a solid and continuing [trend]," says **Martin Mills**, founder/chairman of Beggars Group. "I see no reason it would turn back."

No one knows how big the potential U.S. market for music subscriptions is, but if approximately 100 million households have some kind of cable TV subscription and 47 million subscribe to Netflix, there's plenty of room for growth. "The question isn't whether we'll get to 50 million streaming subscriptions," says **Russ Crupnick**, managing partner of the consultancy MusicWatch. "The question is how long it will take." To understand the opportunity this represents, consider that about 42 million people in the United States bought a downloaded track in the last year,

according to MusicWatch, spending an average of between \$50 and \$60 on music. Broadly speaking, that means each additional subscriber paying \$10 per month is worth two average downloaders.

One factor that should continue to drive streaming's success is something the download business never really had: competition. The major labels have a vested interest in Spotify's success — literally, since together they own an estimated 18 percent equity in the company — but they also want to be sure one company doesn't end up controlling the streaming market in the way Apple dominated downloads. So far, Spotify has a lead in streaming, with more than 40 million paid subscribers worldwide, while Apple Music has 17 million. Amazon just introduced its own subscription streaming service, which the company is marketing and discounting to its 60 million Amazon Prime members. Pandora and iHeartMedia will enter the market in 2017 with the ability to promote their services to the millions of listeners they already have, and Google could make Google Play or YouTube Red serious competitors as well.

"We're looking at a world with four or five players competing on the core proposition," says Nash, "and we're going to see innovation at the high end and the low end." The former could involve high-quality audio

options from Tidal or Deezer, while the latter could involve lower-priced limited subscriptions, like the \$4-per-month Amazon deal that offers unlimited access to music for one of the company's Echo speakers.

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

#### THE BAD NEWS

Even with all the positivity, "we aren't out of the woods yet," says Bergen. However fast streaming grows, it won't become a stable,

sustainable business until it's profitable for those tech companies. So far, that hasn't been the case: Deezer postponed its IPO in October, Rdio filed for bankruptcy in November, and Spotify's financial results show

that in 2015 it lost 173.1 million euros (\$191.4 million) on revenue of 1.95 billion euros (\$2.2 billion). A broad economic downturn could hurt Pandora's stock price or Spotify's projected IPO, forcing those companies to readjust their business models, or even scaring other companies out of the market.

"Eventually these companies have to make a profit for the overall industry to be healthy," says attorney **Joel Katz**, who leads the

media and entertainment business practice at Greenberg Traurig. "If they don't become profitable, that could disturb the revitalization of the record label business, which is coming back in a really good way."

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

#### THE UPSHOT

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

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

GLOBAL STREAMING PAID SUBSCRIBERS	
SPOTIFY	40 million
APPLE MUSIC	17 million
DEEZER	6.3 million
TIDAL	4 million
PANDORA	3.3 million

Source: Goldman Sachs

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# ‘There’s Before Paris And After Paris’

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

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

There’s before Paris and after Paris.

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



Top: Dorio photographed Nov. 1 at The Boundry in Nashville with the drum kit he played at The Bataclan. “I want to live a positive life because of this tragedy,” he says. “To take this and try to turn it into good.” Above: Outside the venue after the attack.

I went to the venue close to showtime. It was packed. The shooting occurred out of nowhere. I’ll never forget how loud and powerful it was. It dwarfed us. I hit the deck, and the gunpowder just hit my nose. I also smelled iron, which I realized soon after was from all the blood. Within minutes, I managed to find an exit door. In the billionth

of a second before I pushed it open, I thought, “There’s going to be a shooter on the other side.” But what are you going to do? You can’t go back. I opened the door. There were people running everywhere. I took a right and ran.

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

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

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

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

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

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

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

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



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**UNIVERSAL MUSIC GROUP**

# 'Closer': Top Song Of All Time?

The Chainsmokers, 11 weeks and counting at No. 1, eye Mariah's record

BY GARY TRUST

**T**HE CHAINSMOKERS' "CLOSER" (featuring **Halsey**) becomes the biggest Billboard Hot 100 single of 2016 on the chart dated Nov. 12, as it reaches 11 weeks at No. 1, overtaking **Drake**'s 10-week rule with "One Dance." So now that it has topped the year, what are its chances of becoming the longest-reigning No. 1 in the Hot 100's 58-year history?

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

Eleven weeks into its reign, "Closer" maintains a strong foundation as it controls all three of the Hot 100's main component charts simultaneously for a fifth week: Digital Song Sales (84,000 downloads sold in the week ending Oct. 27, according to Nielsen Music), Streaming Songs (31.9 million U.S. streams) and Radio Songs (155 million in airplay audience in the week ending Oct. 30). Since Streaming Songs launched, in January 2013, only one other title has led the Hot 100 and those three charts for at least that many weeks at the same time:

**Mark Ronson**'s "Uptown Funk!" (featuring **Bruno Mars**) for nine frames in 2015.

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

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

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

The Chainsmokers' Drew Taggart (left) and Halsey at the MTV Video Music Awards in August.



## THE CHRISTMAS 2016 SHOWDOWN

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

BY CHRIS WILLMAN

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

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

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

**VIE TO BECOME QUEEN OF CHRISTMAS** Grant has been surprised to find she can go back to co-headlining

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

**GO COUNTRY FOR CHRISTMAS** CBS' *CMA Country Christmas* "has a big audience [recently 6 to 8 million], and being seen on it really helps," says **Jason Owen**, manager of **Kacey Musgraves**, who will promote *A Very Kacey Christmas* on the December telecast. That hardly is country's only platform: "Radio switches to [all] Christmas [music] after Thanksgiving," says Owen — and it won't be all recurrences, with new releases from **Brett Eldredge**, **Chris Young**, **Rascal Flatts**, **Reba McEntire** and **Loretta Lynn**.



Musgraves

HALSEY: KEVIN MAZUR/WIREIMAGE; MUSGRAVES: KELLY CHRISTINE TUTTON

# **SCOOTER BRAUN**

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# BILLBOARD TOURING CONFERENCE: Live Music's 4 Burning Questions

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

BY DAN RYS

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

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

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

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

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

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

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

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

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

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

For a full schedule of the touring conference, go to [billboardevents.com](http://billboardevents.com).

## 'MUSIC IS A GREAT UNTAPPED OPPORTUNITY'

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

A year ago, **Tim Leiweke**, 59, former CEO of Anschutz Entertainment Group (AEG), and veteran artist manager **Irving Azoff**



Leiweke

launched the Oak View Group, a Los Angeles-based alliance of arenas. Leiweke, who will speak at the Billboard Touring Conference on Nov. 10, discusses his company and the challenges and opportunities in the live-music landscape.

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

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

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

**What's the biggest challenge facing the live-music business?**

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





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**BILLBOARD 2016 HUMANITARIAN AWARD**



FROM THE DESK OF

MANAGING DIRECTOR OF ENTERTAINMENT MARKETING AND MUSIC, NASCAR MEDIA VENTURES

# Phil Metz

Ahead of the Daytona 500, the racing giant's music chief on why Taylor Swift performing for Formula One isn't competition

BY JEM ASWAD

PHOTOGRAPHED BY DAMON CASAREZ

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

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

**Would you say that you basically grew up around the music business?**

Yeah, my dad was the first person to promote concerts at [New York's] Beacon Theatre in the '70s, and he had a label called Bareback that put out albums by **John Travolta**, **Scott Baio** and **Danny Bonaduce**. Then we moved to Los Angeles in the '80s when he started administering the international publishing



"Racing is always the key," says Metz, photographed Oct. 26 at NASCAR's Los Angeles office, "but music is such a great way for fans to connect with us."

for Spelling TV — *Charlie's Angels* and **Norman Lear** shows. After I got out of college, I worked for him at a company called Sage Stone Entertainment, where we managed a rapper named **Jayo Felony** and put out a **Leon Russell** album.

**Has NASCAR's interaction with music increased since you got there?**

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

**Like Sara Bareilles?**

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

**What does NASCAR get out of these music spots, apart from popular songs at your events?**

Music isn't a sticker that says you're cool — you get all the memories and experiences that people bring to those songs. Last summer we did a campaign where we helped promote the **Guns N' Roses** tour and in turn we used their music to promote our races. We put out video content

across our social channels and had a higher engagement with those spots than we would if we didn't have the music.

**Taylor Swift recently performed at Formula One's U.S. Grand Prix. Is there much competition between racing organizations?**

I actually consider our competition to be other sports and other forms of entertainment. Formula One has a totally different business model. That was a big win for them but, for example, there was no TV component to that concert.

**Are there any artists or genres that you've tried that haven't worked?**

Our fan base is so broad in age range that you'll have everyone from grandmas to babies attend our races — I've used the phrase "drool to drool." I'm not going to name any artists, but we have to be in a family-friendly context.

**Have there been any mishaps involving music at the races?**

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



1

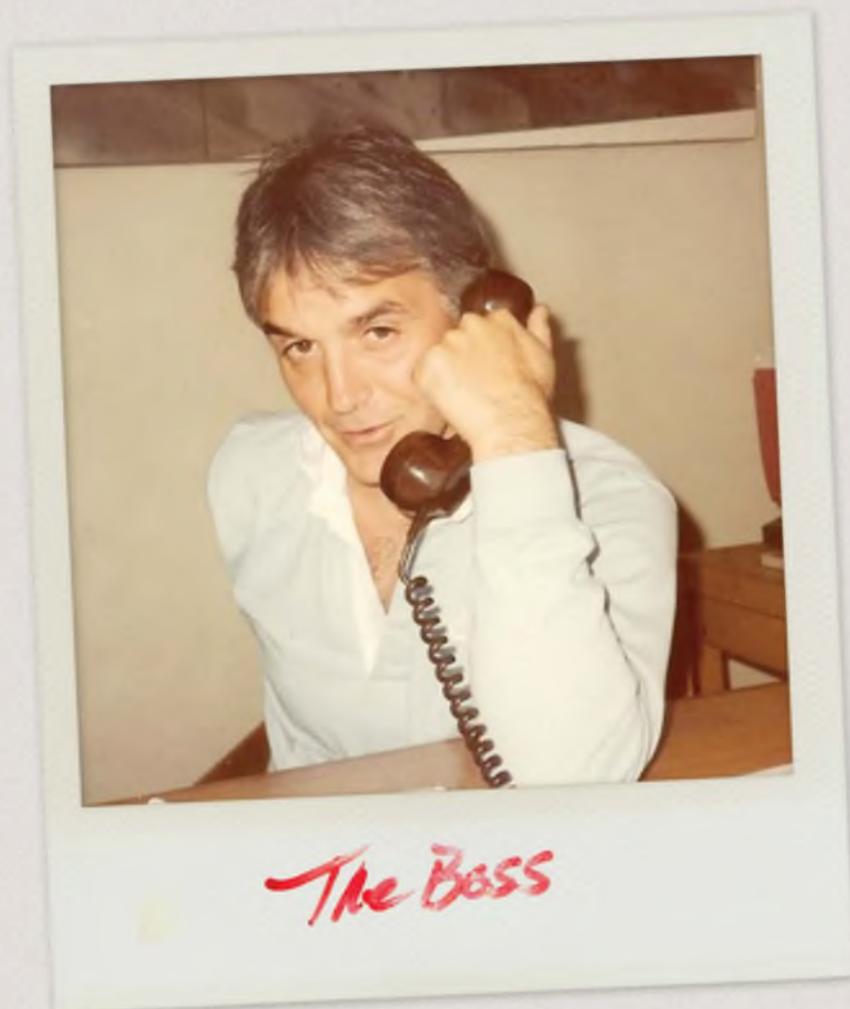


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1 "This autographed Jeff Gordon racing helmet was given to me as a thank you for our work around the 2016 Daytona 500," says Metz. 2 A plaque from NASCAR's professional development program ADEPT. 3 "As a Syracuse University alum, I'll always have a soft spot for Otto the Orange."



3



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---

# **BRIAN MURPHY**

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Jonas (right) with new daughter Valentina.

NOTED

10-24  
→



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

10-26  
→

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

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

ASCAP announced that it will honor **Duran Duran** with its Golden Note Award at



Duran Duran

10-27  
→

the 2016 ASCAP Awards in London on Nov. 10.

Roc Nation signed **Gavin Rossdale** to an exclusive publishing deal.



Rossdale

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

10-28  
→

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

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

10-29  
→

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

**Norman Brokaw**, a longtime talent agent at William Morris Endeavor whose clients included **Bill Cosby**, **Marilyn**

10-30  
→

**Monroe and Elvis Presley**, died in Beverly Hills after a long illness. He was 89.



Brokaw

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

10-31  
→

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

Viacom elevated **Bob Bakish** to acting president/CEO of the entire entertainment conglomerate.

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

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

**Romeo Santos** signed a worldwide deal with Universal Music Publishing Group.

11-01  
→

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

**Snoop Dogg's** cannabis media platform Merry Jane appointed **Noah Rubin** editor-in-chief.

BIRTHDAYS

- |  |   |
|--|---|
| <b>Nov. 3</b><br>Adam Ant (62)   | <b>Nov. 7</b><br>Lorde (20)   |
| <b>Nov. 4</b><br>Sean Combs (47)   | <b>Nov. 8</b><br>Joni Mitchell (73)                                   |
| <b>Nov. 5</b><br>Ryan Adams (42)<br>Bryan Adams (57)<br>Art Garfunkel (75) | <b>Nov. 9</b><br>Delta Goodrem (32)<br>Sisqo (38)<br>Nick Lachey (43) |
| <b>Nov. 6</b><br>Arturo Sandoval (67)                                      | <b>Nov. 10</b><br>Eve (38)<br>Ennio Morricone (88)                    |

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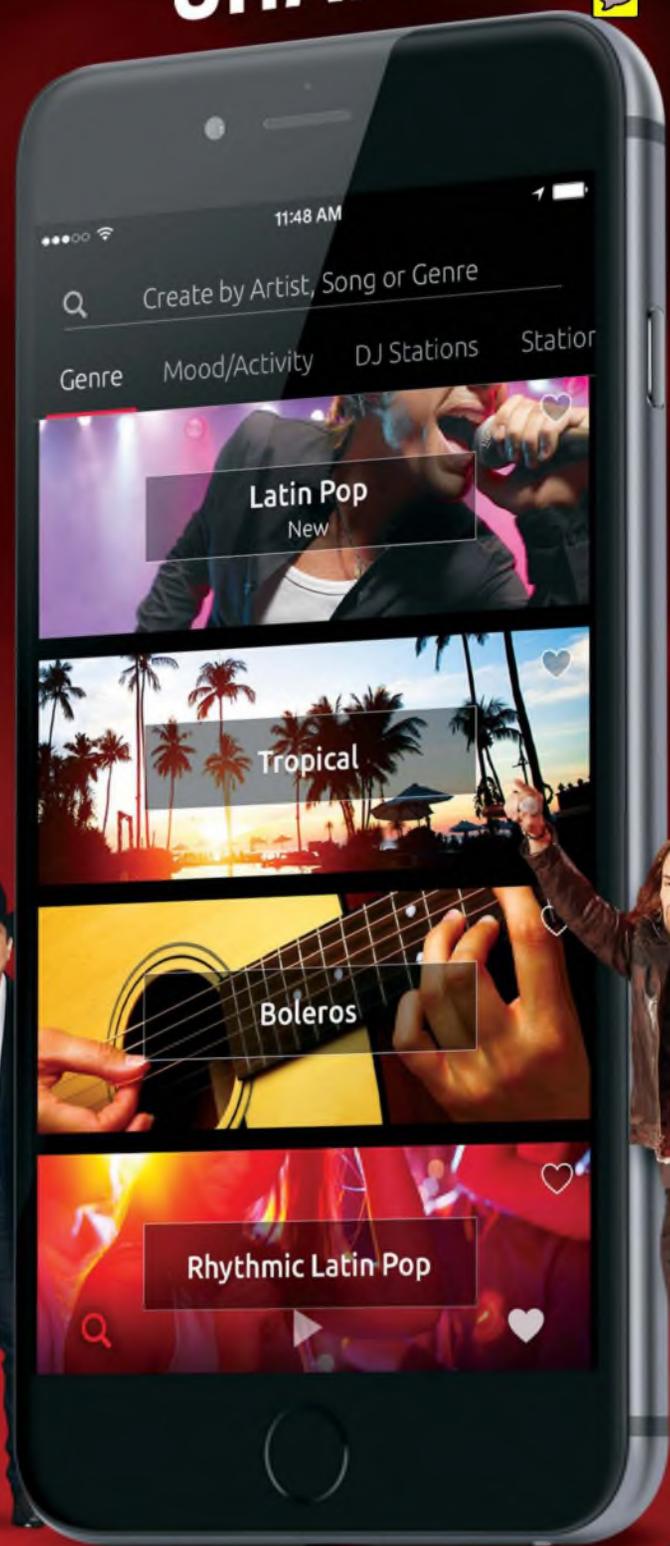
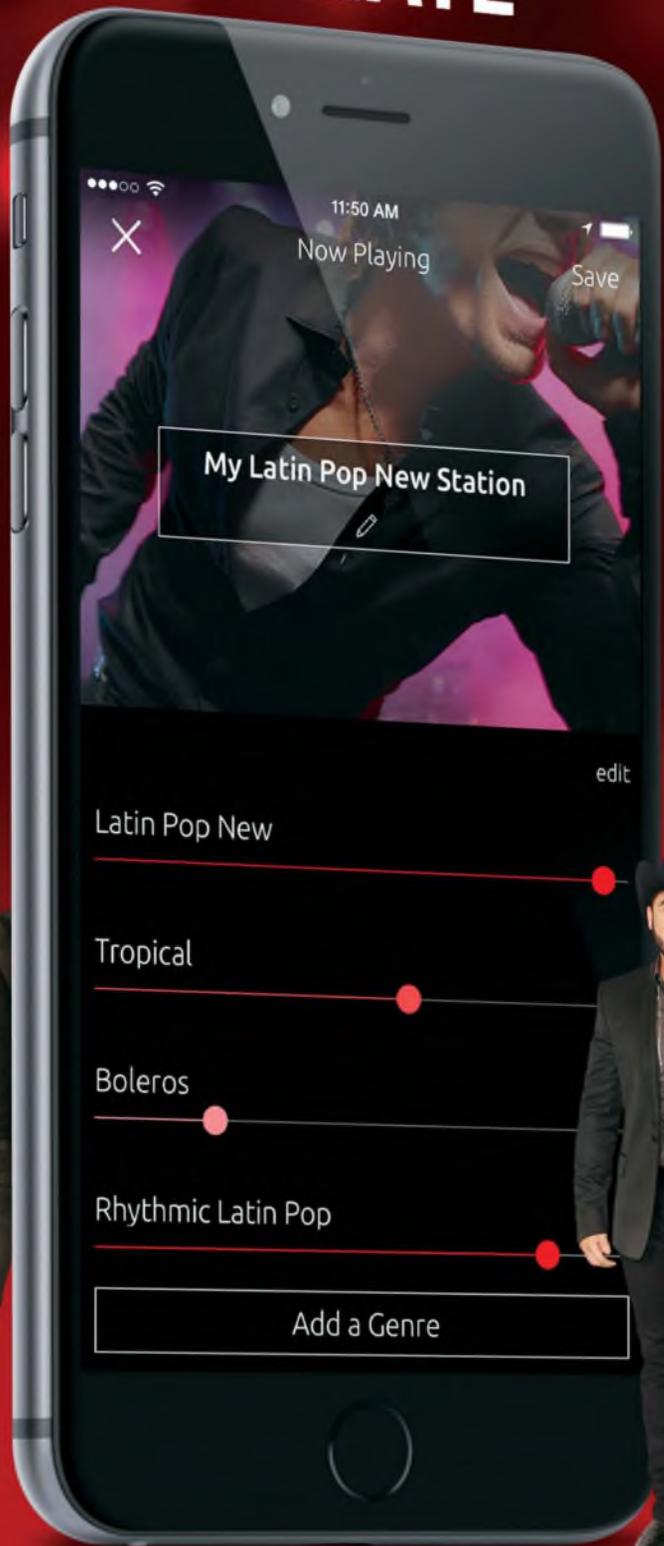


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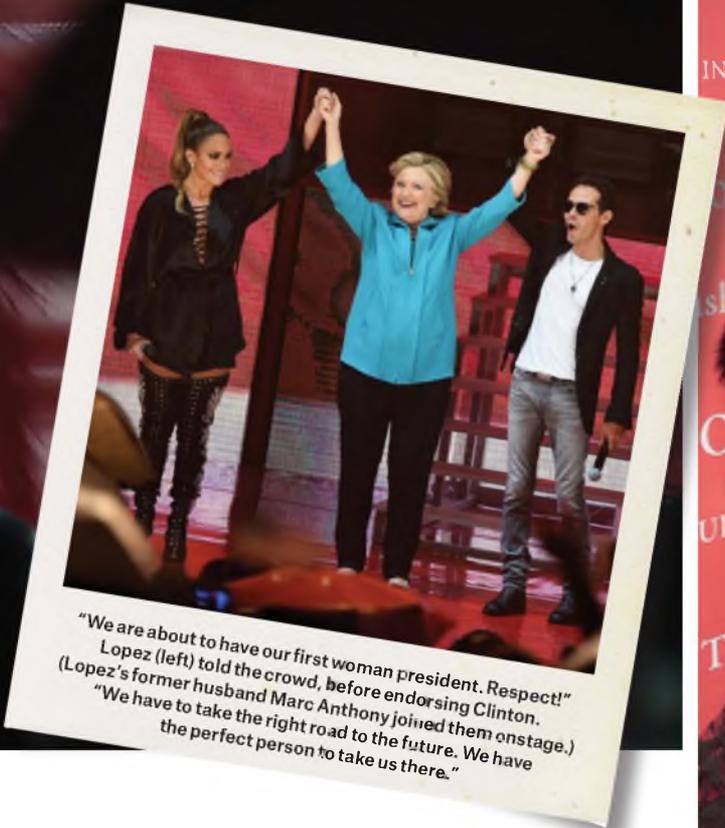
**7**  
**DAYS**  
*on the*  
**SCENE**

Jennifer Lopez performed during a free "Get Out the Vote" concert for Democratic presidential nominee Hillary Clinton at Bayfront Park Amphitheater in Miami on Oct. 29.





1 From left: Icona Pop's Caroline Hjelt and Aino Jawo with Tove Lo at the lattermost artist's *Fairy Dust* short-film premiere at the Egyptian Theatre in Hollywood on Oct. 28. 2 Lil Yachty at the inaugural Mala Luna Music Festival in San Antonio on Oct. 29. 3 Local Natives' Taylor Rice (left) and Kelcey Ayer (right) with Evan Rachel Wood backstage at Terminal 5 in New York on Oct. 26. 4 Nicki Minaj with Givenchy designer and honoree Riccardo Tisci at the Fashion Group International Night of Stars gala at Cipriani Wall Street in New York on Oct. 27. 5 Lady Gaga during the final stop of her Bud Light Dive Bar Tour in Los Angeles on Oct. 27.



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

7 DAYS on the SCENE



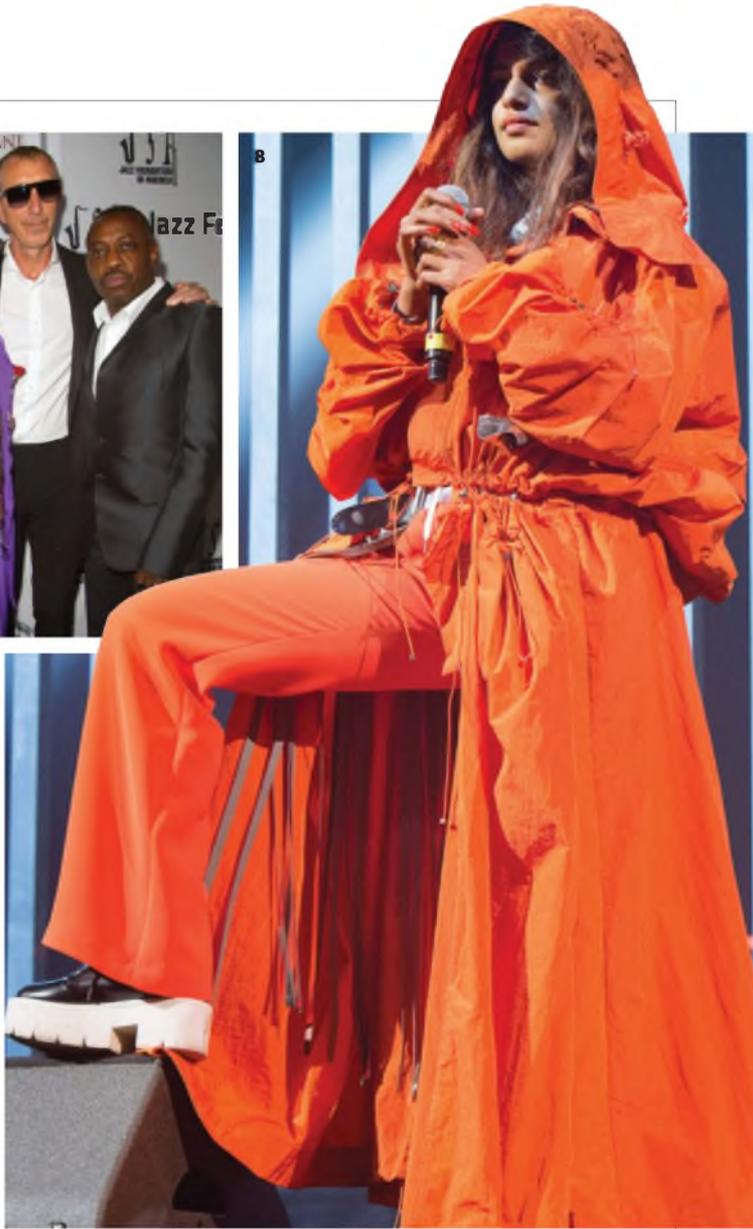
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6 FKA Twigs (right) performed during the Veve Clicquot Widow Series "Rooms," which she curated, in London on Oct. 26. 7 From left: John Mayer, Dr. John, Pino Palladino and Steve Jordan at the 15th annual "A Great Night in Harlem" gala at the Apollo Theater in New York on Oct. 27. 8 M.I.A. at the Pitchfork Paris Festival at Grande Halle de La Villette in Paris on Oct. 29. 9 Heidi Klum and Jason Derulo at amfAR's Inspiration Gala at Milk Studios in Hollywood on Oct. 27. 10 Usher (left) and Lil Jon at the WWPR (Power 105.1) Powerhouse 2016 at Barclays Center in Brooklyn on Oct. 27. Left, from top: Zara Larsson at Vevo Halloween at Bramley-Moore Dock in Liverpool, England, on Oct. 29; Marc Jacobs, Debbie Harry and Charly DeFrancesco (from left) at Bette Midler's annual Hulaween Bash at the Waldorf Astoria in New York on Oct. 28; Orlando Bloom and Katy Perry as Bill and Hillary Clinton at Casamigos Tequila Halloween Bash in Los Angeles on Oct. 28.



7

8



9



Larsson



Jacobs, Harry and DeFrancesco



Perry and Bloom



10

4. COURTESY OF VEVE CLICQUOT; 7. DEBBIE HARRY, PATTI LABELLE, TITTY AND JAY-Z; 8. M.I.A. AT THE PITCHFORK PARIS FESTIVAL; 9. HEIDI KLUM AND JASON DERULO AT AMFAR'S INSPIRATION GALA; 10. USHER AND LIL JON AT THE WWPR (POWER 105.1) POWERHOUSE 2016; 11. ZARA LARSSON AT VEVO HALLOWEEN; 12. M.I.A. AT THE PITCHFORK PARIS FESTIVAL; 13. THE AMFAR GALA AT MILK STUDIOS; 14. ORLANDO BLOOM AND KATY PERRY AT CASAMIGOS TEQUILA HALLOWEEN BASH.



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1



2

# Voodoo Music & Arts Experience

NEW ORLEANS, OCT. 28-30

MORE THAN 100,000 COSTUMED FANS FILLED City Park for the 18th annual Voodoo Music & Arts Experience, which featured a diverse lineup that included **Chairlift**, **Rae Sremmurd**, **Cage the Elephant**, **Tool**, **The Chainsmokers**, **Porter Robinson**, **Foals**, **Die Antwoord**, **Wild Belle**, **DJ Mustard** and **Melanie Martinez**. “New Orleans makes me proud to be an American!” **Arcade Fire** frontman **Win Butler** — a newly minted resident of the Big Easy — told the crowd as the alt-rockers closed out their raucous set with a massive confetti drop. And Bay Area rapper **G-Eazy** — dressed as **Jared Leto**’s *Suicide Squad* Joker for Halloween — was equally enthusiastic, screaming: “This is the best day of my motherf—ing life!” after New Orleans brass band **The Soul Rebels** joined him onstage for a raging finale of “Me, Myself & I.” But it was global superstar **The Weeknd** who delivered the festival’s most impressive set, firing off a pyrotechnic show from a UFO-shaped triangle lighting rig overhead, as he answered fans’ chants of “Starboy!” by closing with his **Daft Punk**-produced, disco-tinged new single. —PAUL DE REVERE



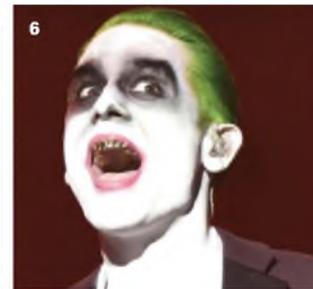
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5



6

**1** The Chainsmokers on Oct. 30. **2** Matthew Shultz of Cage the Elephant on Oct. 29. **3** “I wrote this song on the eve of the George W. Bush election,” said Butler on Oct. 30, before introducing the *Neon Bible* standout “Intervention.” Butler said that in 2000 he voted for Al Gore, “who I wasn’t particularly inspired by... There was a level of fearmongering then, which I had never seen in my life, until now.” He later added: “No more private prisons in the state of Louisiana, thank you very much!” **4** Martinez. **5** Rae Sremmurd. **6** G-Eazy.



1



2



3

**1** Talking Heads parody band Test Pattern — whose members include (in front, from left) Maya Rudolph, Fred Armisen and Bill Hader — performed for the space-themed fourth iteration of Tenacious D’s curated comedy and music festival at the Shrine Expo Hall, which also featured performances by Mac DeMarco, Flight of the Conchords and “Weird Al” Yankovic. **2** Tenacious D’s Jack Black, who delivered a DJ set as Tenacious DJ. **3** Patton Oswalt.

# NO NEED TO PREDICT THE FUTURE

(We've already thought of everything)

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## HELLO FROM THE OTHER SIDE

Emeli Sandé's soulful pop welcomes Adele comparisons, and following a divorce, the U.K. star has her own tale of surviving heartbreak

BY STEVEN J. HOROWITZ  
PHOTOGRAPHED BY JANELL SHIRTCLIFF

"There was definitely a point where I thought, 'Do I want to get back out there and do all of this?'" says Sandé, photographed Oct. 27 at the Chateau Marmont in Los Angeles. Watch the singer name her five favorite up-and-coming acts at [Billboard.com](http://Billboard.com).

HAIR BY CHARLEY ACHERY AT FRANK AGENCY; MAKEUP BY DENVA REDROSSI AT CLOUTIER BEAUTÉ

OUTSIDE THE CHATEAU MARMONT IN WEST Hollywood, **Emeli Sandé** stands on the hotel steps awaiting a car to take her to Santa Monica to perform her second and third gigs of her first 24 hours in Los Angeles. A flowing blue Oxford trench coat reveals one of her 10 tattoos, north of her heart and inked in Serbian Latin: “Volim te Adame.”

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

Parting ways with her teenage love, and the aftermath of that decision, largely inspired Sandé’s sophomore album, *Long Live the Angels* (Nov. 11, Capitol), an autobiographical account of becoming a single adult for the first time. Just as Sandé tied the knot, her career had soared to sudden heights. Her debut full-length, *Our Version of Events*, contributed sunny pop hooks to the British soul revival and was the United Kingdom’s best-selling album of 2012. That year, she performed at the opening and closing ceremonies of the Olympic Games in London and was named recipient of the BRIT Critics’ Choice Award. In the United States, her breakthrough single, “Next to Me,” reached the top 25 on the Billboard Hot 100 with 50 million on-demand audio and video streams, according to Nielsen Music.

Rising in the ranks as the other **Adele** — her real name is **Adele Emely Sandé**, which she changed at the onset of her career to avoid overlap — she started drifting from her husband, Adam Gouraguine, largely hidden from the public eye at his request. “It just came to a point where we weren’t in flow with one another,” she says. Sandé decided to take time off, from her husband and her career. From 2013 until 2015, she spent her days writing songs in her kitchen and nights frequenting underground London jazz clubs. “When I took that time off, everything marinated and I reflected on what had happened,” she says. “That’s why it’s such an important thing for me to express it through music. But there isn’t any story I could tell you that ‘this happened’ or ‘this happened.’ It was just what we felt was the right way to move forward.”

Sandé wades through the fallout on *Long Live the Angels*, which she insists isn’t a breakup album. Instead, it comes across as a chronological diary, tracing her evolution from bewilderment (wounded lead single “Hurts”) to newfound solitude (“Lonely”) and, finally, acceptance (closer

“Babe”). “I feel really good now,” she says later, seated in the backseat of a cab. “I feel secure in how I move forward, who I am and what I want in my next relationship.” (That would be with **Hypo**, the British rapper-producer who she started dating earlier this year. She’s reticent about giving any details, other than “it’s all good.”)

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

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

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

a big growth in my life, and I feel like my understanding of what I consider God — or what I consider important to myself — just became the main thing.”

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

From top: Sandé onstage with Taylor Swift at London’s O2 Arena during Swift’s Red Tour in 2014; with Miley Cyrus at Elton John’s Oscars viewing party in 2013.



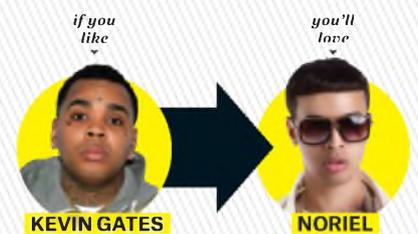
## TREND WATCH

# TRAP GETS A LATIN TWIST

Urban radio has been run by Atlanta’s skittering hi-hats for years. Now, stars like **Farruko**, who will cap off his breakout year (three tracks in the top five of *Billboard*’s Hot Latin Songs chart) with early 2017’s all-trap *TrapXFicante*, are tuning in. “Latin trap is at a high right now,” says Pandora head of Latin music programming **Marcos Juarez**, who launched a Trap Latino channel. *Billboard* keeps you from getting lost in translation.



**NAME** Anuel AA **AGE** 23  
**COUNTRY** Puerto Rico  
**BACKSTORY** Anuel was arrested in April on a gun possession charge (he’s still in jail in Puerto Rico), and his dad is a former Sony Music executive — but still, his slogan is “Keeping it real.”  
**BREAKTHROUGH** 2015 single “Nacimos Pa Morir” (“We Are Born to Die”) has notched close to 40 million views on YouTube.  
**ON THE CHARTS** “Anuel is one of the next generation of Latin urban artists,” says Juarez, as evidenced by the up-and-comer’s No. 5 debut on *Billboard*’s Latin Rhythm Albums chart with *Free Anuel* in July.



**NAME** Noriel **AGE** 20  
**COUNTRY** Puerto Rico  
**BREAKTHROUGH** Noriel is the lead artist on the *Trap Capos* compilation, the first trap release to debut at No. 1 on Latin Rhythm Albums. He’s also savvy with collaborations: The project’s “Cuatro Babys” (“Four Babies”) features rising star **Maluma** as well as **Bryant Myers**, and its video has tallied more than 34 million YouTube views.  
**WHAT SETS HIM APART** “Trap’s hook is its forbidden quality,” says **Jonathan Gandarilla**, the compilation’s executive producer. “Noriel says the things you normally can’t say, and the kids listen.”



**NAME** Bryant Myers **AGE** 18  
**COUNTRY** Puerto Rico  
**BREAKTHROUGH** Known as much for his deep voice — which he can easily shift into Auto-Tuned hooks — as his quirky hairdo (two buns perched atop his head), Myers was featured on **Pepe Quintana**’s “Ella y Yo” (“Her and Me”), which reached No. 34 on the Hot Latin Songs chart in August.  
**WHAT INSPIRES HIM** Myers cites **Tyga** and **Lil Wayne** as influences, saying, “I identify with the street, the hood, the underworld.” —LEILA COBO



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AT THE MOVIES

# JIM & IGGY'S FUNHOUSE

Punk lore gets a new chapter with *Gimme Danger*, Jim Jarmusch's "love letter" to The Stooges and Iggy Pop's raw power

BY KATHERINE TURMAN

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

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

**JIM JARMUSCH** That's what I keep asking him!

**IGGY POP** If I could get him to do it, he was going to bring out important and beautiful things about us that we in the group wouldn't have ever thought



Jarmusch (left) and Pop let loose at *Gimme Danger*'s Cannes premiere in May.

of — we have the wrong perspective. We needed someone with intelligence and skill who also knew the group and came to the shows — that's who Jim is. He's a final-cut director, he controls his own work, and that's now really rare. My tactic was ask him once, not try to convince him. I wasn't going to write an email with "10 reasons why." (Laughs.)

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

**JARMUSCH** Not really, because I love all Stooges songs. [1970's] *Fun House* as an entire record is probably the greatest rock'n'roll record ever made. The lyrics to "Gimme Danger," the song, are incredibly beautiful, dark and fantastic. I never

got to see the band live until the reunion [in 2003]. They didn't tour massively, and I don't remember if you guys came through Ohio...

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

**Do you consider *Gimme Danger* a collaboration?**

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

**JARMUSCH** That's good, you shouldn't have.

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

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

**Jim, would you call this a documentary?**

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



From left: GZA, RZA and Bill Murray in Jarmusch's *Coffee and Cigarettes*.

**Tom Waits in *Down By Law* (1986)**  
"We had fights over the video editing... I was working with Tom and once I locked him in a garage, and he pounded on the door and threatened, 'I'm going to glue your hair to the wall.' Tom and I go way back. He's fantastic."

**Neil Young in *Year of the Horse* (1997)**  
"I made a music video for **Crazy Horse** using Super 8 and Neil said, 'Wow, man, it looks so cool. Do you think we could make a longer film that looks like that?' I made the mistake of asking, 'Well, how long of a film, Neil?' There was a long pause on the phone and he says, 'Man, when I start writing a song,



Waits

I don't think about how long it's going to be. We're going on tour, you can come, start filming, see what we get.' It was more of a concert film than a documentary, although we did a little looking back. I love Neil Young, but **Crazy Horse** is the part of Neil's music that speaks to me the most."

**Wu-Tang Clan's RZA and GZA in *Coffee and Cigarettes* (2003)**

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

## JIM'S MUSIC MOMENTS

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

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# The Atlanta Of Atlanta

BY RICHARD L. ELDRIDGE

THE FIRST SEASON OF THE FX HIT COMEDY *ATLANTA* has offered viewers an all-access pass into some of the city's hottest spots, as seen through the bloodshot eyes of rapper/weed enthusiast Paper Boi (portrayed by **Brian Tyree Henry**) and his cousin-manager Earn (played by the show's creator, Atlanta native **Donald Glover**). "The show gets it *all* right," says Atlanta rapper/binge-watcher **Jace**. "It captures the realness." Now, some of the real-life spots frequented by the stars.



Henry (left) and Glover on *Atlanta*. Inset: downtown ATL.



## WINGJOINT

### J.R. Crickets

Paper Boi's first taste of fame comes when a fan who works in the kitchen hooks him up with the off-menu "lemon pepper wet" wings. "We filmed that scene at 8 a.m. It was so hard to not dive into that box," recalls Henry, who has eaten "pounds" of Crickets wings. Business has spiked ever since: "After the show's premiere, it has been nonstop," says GM **Joel Carr**, who serves rappers like **T.I.** (he orders his wings hot).



## THE CLUB

### Rio Club & Lounge

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



## THE INSTITUTION

### Waffle House

This 24/7, 365-days-a-year diner chain has been name-checked by **2Chainz**, **Future** and **J. Cole**. "I mean, where else do you go in Atlanta after the club?" asks Henry. "I don't even use a fork and knife there. I eat those waffles with my hands!" The actor often would stop by the restaurant at 3 a.m. to go through his scripts for the show. "Those waffles melt in your mouth."



## WHERE TO GET DOWN IN A-TOWN



## PIZZA SPOT

### Cameli's Gourmet Pizza

Perhaps the only Zagat-rated pizzeria in a shopping center with a grocery store nicknamed Murder Kroger, Cameli's offers cheap but creative pies. "After 20 years, we've seen a lot of weirdness, usually involving nudity," says owner **George Cameli**. "When the show first approached me, I had no idea who the star was — I thought it was a **Danny Glover** project. But I definitely know who Donald is now, and I love him!"



## STRIP CLUB

### Goldrush Show Bar

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



# OVERHEARD

BY SELMA FONSECA

## Urban And Kidman: What Rumors?

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



Urban (left) and Kidman

## Artists Pay Homage To Kanye

**Kanye West**, who has likened himself to a new-age **Pablo Picasso**, has inspired a Los Angeles art exhibit of work depicting his image. Curated by street artist **Matty Mo**, the "Kanye Loves Kanye" pop-up showcase, which debuted Oct. 25 at the Daily Dose Cafe in downtown L.A., featured 50 renderings of the outspoken hip-hop artist. Among



West

them, **Calen Blake**'s illustrated riff on **Kim Kardashian West**'s famous shot-from-behind nude cover for *Paper* magazine that substitutes West's smiling face for his wife's. Mo, who bills himself as "The Most Famous Artist," said he attempted "to create an experience that I think Kanye would have enjoyed or thought of himself." At press time, he had not received any reviews from West's camp.

Got gossip? Send to [tips@billboard.com](mailto:tips@billboard.com).

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SONGWRITER OF THE YEAR  
**ASHLEY GORLEY**



PUBLISHER OF THE YEAR  
**WARNER/CHAPPELL  
MUSIC PUBLISHING**

## SONG OF THE YEAR **STAY A LITTLE LONGER**

by Brothers Osborne

## PARTNERS IN MUSIC AWARD **BOBBY BONES**

**ANYTHING GOES** by Florida Georgia Line  
WRITERS: FELIX McTEIGUE, CHRIS TOMPKINS, CRAIG WISEMAN  
PUBLISHERS: BIG LOUD SHIRT, BIG LOUD SONGS, RED TOE ROCKER, ROUND HILL SONGS, RUSTY MUFFLER SONGS

**BACKROAD SONG** by Granger Smith  
WRITER: FRANK ROGERS  
PUBLISHERS: SEA GAYLE MUSIC, SPIRIT MUSIC NASHVILLE

**BREAK ON ME** by Keith Urban  
WRITER: JON NITE  
PUBLISHERS: JON MARK NITE MUSIC, SONY ATV MUSIC PUBLISHING

**BREAK UP IN A SMALL TOWN** by Sam Hunt  
WRITERS: ZACH CROWELL, SAM HUNT  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC, I LOVE PIZZA MUSIC, OLD GRINGO MUSIC, SAM HUNT PUBLISHING, TAPE ROOM MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING, UNIVERSAL MUSIC PUBLISHING GROUP NASHVILLE

**BREAK UP WITH HIM** by Old Dominion  
WRITERS: MATTHEW RAMSEY, TREVOR ROSEN, WHITT SELLERS, GEOFF SPRUNG, BRAD TURSI  
PUBLISHERS: MUSIC OF RPM, REHITS MUSIC, SHARKULES MUSIC, SMACKTOWN MUSIC, SONGS OF BIG DEAL, SONIC GEO MUSIC, TINY HANDSTAND, UNFAIR ENTERTAINMENT, WOODEN SHIPS

**BURNING HOUSE** by Cam  
PUBLISHERS: MARVELOUS OAKS RECORDS, SONY ATV MUSIC PUBLISHING

**BUY ME A BOAT** by Chris Janson  
WRITER: CHRIS DUBOIS  
PUBLISHERS: SEA GAYLE MUSIC, SPIRIT MUSIC NASHVILLE

**COUNTRY NATION** by Brad Paisley  
WRITERS: CHRIS DUBOIS, KELLEY LOVELACE, BRAD PAISLEY  
PUBLISHERS: SEA GAYLE MUSIC, SPIRIT MUSIC NASHVILLE, WARNER / CHAPPELL MUSIC PUBLISHING

**CRASH AND BURN** by Thomas Rhett  
WRITER: CHRIS STAPLETON  
PUBLISHERS: KEN TUCKY MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

**CRUSHIN' IT** by Brad Paisley  
WRITERS: KELLEY LOVELACE, BRAD PAISLEY  
PUBLISHERS: SEA GAYLE MUSIC, SPIRIT MUSIC NASHVILLE, WARNER/CHAPPELL MUSIC PUBLISHING

**DIAMOND RINGS AND OLD BARSTOOLS** by Tim McGraw  
WRITER: JONATHAN SINGLETON  
PUBLISHERS: BMG GOLD SONGS, GLASSBEAN, WE JAM WRITERS GROUP

**DIBS** by Kelsea Ballerini  
WRITERS: KELSEA BALLERINI, JASON DUKE, RYAN GRIFFIN, JOSH KERR  
PUBLISHERS: DAN HODGES MUSIC LLC, KNB MUSIC, JASON DUKE MUSIC, NYSSA FAMILY MUSIC, SONGS OF BLACK RIVER

**I LIKE THE SOUND OF THAT** by Rascal Flatts  
WRITER: MEGHAN TRAINOR  
PUBLISHER: BIG YELLOW DOG MUSIC

**DON'T IT** by Billy Currington  
WRITERS: ASHLEY GORLEY, JAREN JOHNSTON  
PUBLISHERS: COMBUSTION MUSIC, TAPE ROOM MUSIC, SONY ATV MUSIC PUBLISHING, WARNER/CHAPPELL MUSIC PUBLISHING

**FEELIN' IT** by Scott McCreery  
WRITERS: FRANK ROGERS, MATTHEW WEST  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC, SEA GAYLE MUSIC, SONGS FOR DELANEY, SPIRIT MUSIC NASHVILLE, WARNER / CHAPPELL MUSIC PUBLISHING

**FLY** by Maddie & Tae  
WRITERS: MADDIE MARLOW, TIFFANY VARTANYAN  
PUBLISHERS: NOT YOUR AVERAGE GIRL, SILVA TONE MUSIC, SUPER BIG MUSIC

**GIRL CRUSH** by Little Big Town  
WRITER: HILLARY LINDSEY  
PUBLISHER: HILLARODYRATHBONE MUSIC

**TOP FIVE SONG**  
**GONNA** by Blake Shelton  
WRITER: CRAIG WISEMAN  
PUBLISHERS: BIG LOUD SHIRT, RED TOE ROCKER, ROUND HILL SONGS

**GONNA KNOW WE WERE HERE** by Jason Aldean  
WRITER: BRETT JAMES  
PUBLISHERS: COMBUSTION MUSIC, ATLAS MUSIC PUBLISHING, WARNER / CHAPPELL MUSIC PUBLISHING, SONGS OF BRETT

**GONNA WANNA TONIGHT** by Chase Rice  
WRITERS: JON NITE, JIMMY ROBBINS  
PUBLISHERS: EXTRAORDINARY ALIEN, JON MARK NITE MUSIC, ROUND HILL SONGS, SONY ATV MUSIC PUBLISHING

**HELL OF A NIGHT** by Dustin Lynch  
WRITERS: ZACH CROWELL, ADAM SANDERS  
PUBLISHERS: ATLAS MUSIC PUBLISHING, BIG YELLOW DOG MUSIC, COMBUSTION MUSIC, TAPE ROOM MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

**HOME ALONE TONIGHT** by Luke Bryan Feat. Karen Fairchild  
WRITER: COLE TAYLOR  
PUBLISHER: UNIVERSAL MUSIC PUBLISHING GROUP NASHVILLE

**HOUSE PARTY** by Sam Hunt  
WRITERS: ZACH CROWELL, JERRY FLOWERS, SAM HUNT  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC, I LOVE PIZZA MUSIC, OLD GRINGO MUSIC, SAM HUNT PUBLISHING, TAPE ROOM MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING, UNIVERSAL MUSIC PUBLISHING GROUP NASHVILLE

**TOP FIVE SONG**  
**I'M COMIN' OVER** by Chris Young  
WRITER: COREY CROWDER  
PUBLISHERS: LIZ ROSE MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

**I'M TO BLAME** by Kip Moore  
WRITERS: KIP MOORE, JUSTIN WEAVER  
PUBLISHERS: COOL CHANGE MUSIC, CORNMAN MUSIC, WARNER / CHAPPELL MUSIC PUBLISHING

**JOHN COUGAR, JOHN DEERE, JOHN 3:16** by Keith Urban  
WRITER: JOSH OSBORNE  
PUBLISHERS: SONGS OF BLACK RIVER, SPIRIT MUSIC NASHVILLE

**KICK THE DUST UP** by Luke Bryan  
WRITERS: CHRIS DESTEFANO, ASHLEY GORLEY  
PUBLISHERS: COMBUSTION MUSIC, SONY ATV MUSIC PUBLISHING, SUGAR GLIDER MUSIC PUBLISHING, TAPE ROOM MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

**LET ME SEE YA GIRL** by Cole Swindell  
WRITER: MICHAEL CARTER  
PUBLISHERS: 243 MUSIC, SONY ATV MUSIC PUBLISHING

**LITTLE BIT OF YOU** by Chase Bryant  
WRITERS: DEREK GEORGE, ASHLEY GORLEY  
PUBLISHERS: COMBUSTION MUSIC, FUNKY FRIAR MUSIC, TAPE ROOM MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

**LITTLE TOY GUNS** by Carrie Underwood  
WRITERS: CHRIS DESTEFANO, HILLARY LINDSEY  
PUBLISHERS: HILLARODYRATHBONE MUSIC, SONY ATV MUSIC PUBLISHING, SUGAR GLIDER MUSIC PUBLISHING

**LOSE MY MIND** by Brett Eldredge  
WRITER: BRIAN BURTON  
PUBLISHER: BMG MONARCH

**LOVE ME LIKE YOU MEAN IT** by Kelsea Ballerini  
WRITERS: KELSEA BALLERINI, JOSH KERR, FOREST GLEN WHITEHEAD  
PUBLISHERS: HRPD PUBLISHING, KNB MUSIC, PARALLEL MUSIC PUBLISHING, SONGS OF BLACK RIVER

**LOVE YOU LIKE THAT** by Canaan Smith  
WRITER: CANAAN SMITH  
PUBLISHERS: BMG GOLD SONGS, SKINNY FAT NASHVILLE MUSIC

**TOP FIVE SONG**  
**NOTHIN' LIKE YOU** by Dan + Shay  
WRITERS: CHRIS DESTEFANO, ASHLEY GORLEY, DANIEL SMYERS  
PUBLISHERS: BEATS AND BANJOS, COMBUSTION MUSIC, SONY ATV MUSIC PUBLISHING, SUGAR GLIDER MUSIC PUBLISHING, TAPE ROOM MUSIC, WARNER / CHAPPELL MUSIC PUBLISHING

**ONE HELL OF AN AMEN** by Brantley Gilbert  
WRITER: MIKE DEKLE  
PUBLISHERS: OLE RED CAPE SONGS, ROYAL DOLL MUSIC

**RAISE 'EM UP** by Keith Urban Feat. Eric Church  
WRITER: JAREN JOHNSTON  
PUBLISHER: SONY ATV MUSIC PUBLISHING

**RUN AWAY WITH YOU** by Big & Rich  
WRITER: JOHN RICH  
PUBLISHER: J MONEY MUSIC

**SANGRIA** by Blake Shelton  
WRITERS: JT HARDING, JOSH OSBORNE, TREVOR ROSEN  
PUBLISHERS: HEAVY METAL DISCO, MIGHTY SEVEN SONGS, REHITS MUSIC, SMACKTOWN MUSIC, SONGS OF BLACK RIVER, SONGS OF SMP, SPIRIT MUSIC NASHVILLE

**TOP FIVE SONG**  
**SAVE IT FOR A RAINY DAY** by Kenny Chesney  
WRITERS: MATTHEW RAMSEY, BRAD TURSI  
PUBLISHERS: MUSIC OF RPM, SONGS OF BIG DEAL, SONIC GEO MUSIC

**SIPPIN' ON FIRE** by Florida Georgia Line  
WRITERS: MATT DRAGSTREM, COLE TAYLOR  
PUBLISHERS: BIG LOUD SONGS, ROUND HILL SONGS, UNIVERSAL MUSIC PUBLISHING GROUP NASHVILLE

**SMOKE BREAK** by Carrie Underwood  
WRITERS: CHRIS DESTEFANO, HILLARY LINDSEY  
PUBLISHERS: HILLARODYRATHBONE MUSIC, SONY ATV MUSIC PUBLISHING

**TOP FIVE SONG**  
**STAY A LITTLE LONGER** by Brothers Osborne  
WRITERS: JOHN OSBORNE, TJ OSBORNE  
PUBLISHERS: KING PEN MUSIC, SONGSTEIN PUBLISHING, TRAMPY MCCAULEY, WARNER/CHAPPELL MUSIC PUBLISHING

**STRIP IT DOWN** by Luke Bryan  
WRITER: JON NITE  
PUBLISHERS: JON MARK NITE MUSIC, SONY ATV MUSIC PUBLISHING

**THAT DON'T SOUND LIKE YOU** by Lee Brice  
WRITER: ASHLEY GORLEY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

**TONIGHT LOOKS GOOD ON YOU** by JASON ALDEAN  
WRITER: ASHLEY GORLEY  
PUBLISHERS: COMBUSTION MUSIC, TAPE ROOM MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

**TOP OF THE WORLD** by Tim McGraw  
WRITERS: JON NITE, JIMMY ROBBINS, JOSH OSBORNE  
PUBLISHERS: EXTRAORDINARY ALIEN, JON MARK NITE MUSIC, ROUND HILL MUSIC, SONGS OF BLACK RIVER, SONY ATV MUSIC PUBLISHING, SPIRIT MUSIC NASHVILLE

**WE WENT** by Randy Houser  
WRITERS: JOHN KING, MATT ROGERS  
PUBLISHERS: OLE CANALCO PUBLISHING, SONGS OF BLACK RIVER, SONGS OF RAZOR AND TIE

**WILD CHILD** by Kenny Chesney Feat. Grace Potter  
WRITER: JOSH OSBORNE  
PUBLISHERS: SONGS OF BLACK RIVER, SPIRIT MUSIC NASHVILLE

**YOUNG & CRAZY** by Frankie Ballard  
WRITER: ASHLEY GORLEY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC, WARNER/CHAPPELL MUSIC PUBLISHING

# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN M

COMPILED BY NATALIE WEINER

"Kendrick and Chance. Those guys are doing amazing work and are wonderful young men."

—BARACK OBAMA

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

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

—BRUCE SPRINGSTEEN

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

"It's hard to believe... Whoever dreams about something like that?"

—BOB DYLAN

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



Duff

Vedder

Obama

Charli XCX

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

—HILARY DUFF

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

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

—EDDIE VEDDER

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

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

—CHARLI XCX

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

"I'll have no man telling me to shave my f—in' legs. Shave yours."

—ADELE

The superstar in a cover story for *Vanity Fair*.

## PRO TIPS

### WHASHIZZLE? TV'S GOT A NEW ODD COUPLE

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

#### Set The Mood

"You've got to have a great band on call to play all the favorites," says **Snoop Dogg** before starting to sing "My Favorite Things."

**Martha Stewart** says she is thinking about changing her go-to playlist: "I usually play classical music in my kitchen, but now it might morph into something a little bit more hip-hop-y." Adds Snoop, "It's time for people to know she's a dope lyricist."

#### Showcase Your Good Manners

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

#### Have Icebreakers Ready

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

—ADELLE PLATON



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## Here's The Beef

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

BY BROOKE MAZUREK

PHOTOGRAPHED BY MISHA GRAVENOR

Gordon (left) and chef Curtis Stone, photographed Oct. 13 at Gwen in Los Angeles, standing inside a meat locker set to 38 degrees and 55 percent humidity for the dry-aging process.

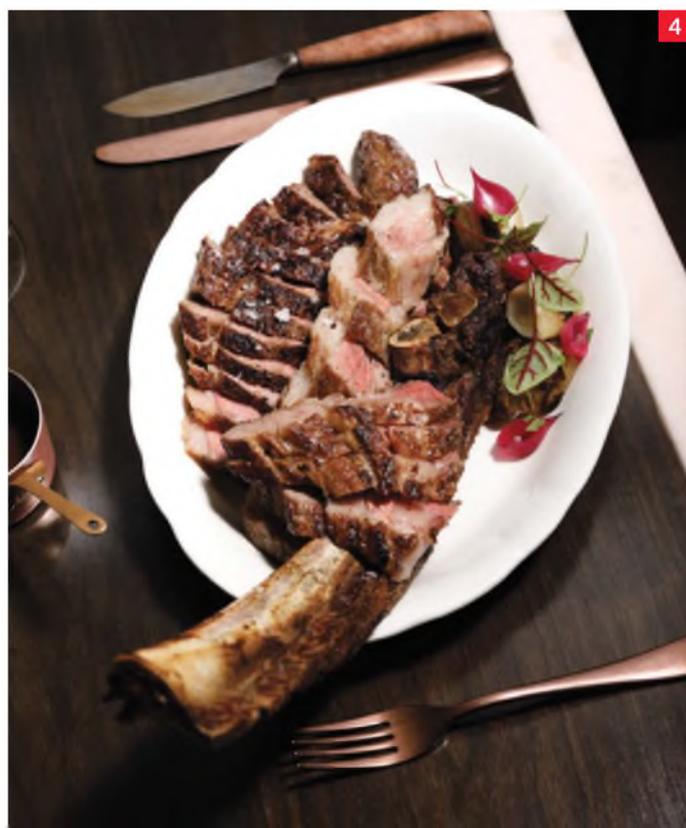
## Style • CHEF'S TABLE

**H**AVE YOU EVER PLAYED THE trumpet?" chef **Curtis Stone** asks of **Kim Gordon**. Standing before an open hearth in the kitchen of his new restaurant and butcher shop, Gwen, he hands the iconic artist an iron blow poke. "The idea is to get it close to the flames," explains the Australian native, 40, of the didgeridoo-shaped tool they will exhale into. Because before the two can sear the Fred Flintstone-size rib-eye steak Stone has selected, they must build a fire together. "What a cool setup," says Gordon, after sparks confetti up from the embers.

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

While the butchery environment historically has been a masculine one, it is unsurprising that Gordon is at ease stepping into a meat lockers where nearly 40 carcasses hang to dry age. From 1981 until her 2011 split with husband and

**1** Gordon and Stone behind the in-house butcher counter, open daily. Gwen's network of local purveyors supplies it with carefully raised woodcock, wild boar, quail, pheasants and more. **2** Gordon with the microgreen garnish. **3** Getting the fire started with the blow pokes. **4** The 90-day-aged bone-in rib-eye that the chef and Gordon prepared together with little more than sea salt and pepper.



*"Is this a microgreen?"* —Gordon

*"That's what we feed the vegetarians."* —Stone

guitarist **Thurston Moore**, she challenged gender binaries while changing the indie rock landscape through her devil-may-care vocals and bass playing with **Sonic Youth**.

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

**You've both lived in many places, from Hong Kong to London. How have those places affected your palates?**

**GORDON** Hong Kong was really an earthy place, it was dirty and loud and smelly

— there were pigs on trains with their snouts sticking out it, ducks hanging; it was a real cacophony of smells and flavors. It made me really open to Asian cooking.

**STONE** You pick a little something up from everywhere you are. For me, Los Angeles has the most beautiful ingredients that I've come across. There are so many microclimates, I can buy root vegetables from the high desert where there'll be a frost in two weeks, but at the same time of year buy tomatoes at their peak in San Diego.

**GORDON** My dad, who always experimented with food, had a giant jungle of tomato plants in our backyard in West L.A. I used to have to water the tomatoes when they went South fishing every



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summer in the Klamath River with their other gourmet liberal friends. They rented a trailer, very blue collar, but they would spend a month fishing and cooking and eating. It was some of the best food I ever had in my life, salmon right out of the river.

**What was the secret to cooking today's lunch?**

**GORDON** Curtis was saying that you have to cook it over the coals for flavor and keep the bone facing the flame to absorb some of the heat.

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

**Ever considered going vegetarian?**

**GORDON** Mostly when I was poor. When Sonic Youth was starting out we had no money; we ate a lot of pasta, potatoes, grits, hot dogs. I remember making onions with ginger on them, which is actually pretty good. (Laughs.) We would go visit Thurston's mom in Connecticut sometimes and she would give us a pork roast. Because we would never really have meat, it was kind of

*"When you're in a band and your whole day is focused on that hour onstage, it can be boring. So we always talked about food."* —Gordon

a decadent thing for us.

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

**Have you spent any time with the Aborigines, chef?**

**STONE** I have. It's quite an unbelievable experience. Imagine what you can learn from people who have existed for thousands of years without clothes, without wheels? The big thing I learned from an elder was they always have seen themselves as a part of the land, part of the wild. [Westerners] see ourselves as the owners of it.

**GORDON** (To Stone.) What is the food like?

**STONE** They're hunters and gatherers, so they'll hunt things like kangaroos or goannas in unbelievable ways, using spears and boomerangs. They lived for so long without any problems: They never created garbage, never had to think about water conservation at first, because they never f—ed it up.

**What is the strangest thing you've ever eaten?**

**GORDON** When Sonic Youth went to Barcelona, we drove from France and had no Spanish money. It was so late there was hardly anything open, and we were starving. So we stopped at this place and they didn't really speak English but said, "We'll bring out some stuff." They came out with a

platter of periwinkles. There were so many of them, it was like salty snot. (Laughs.)

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

**GORDON** (To Stone.) Wow. Was it tough? They're so muscular.

**STONE** Tough, and brutal because the last thing you want to do is eat it, right? But you don't want to offend these guys.

**Has food shaped your journey as an artist, and music your journey as a chef?**

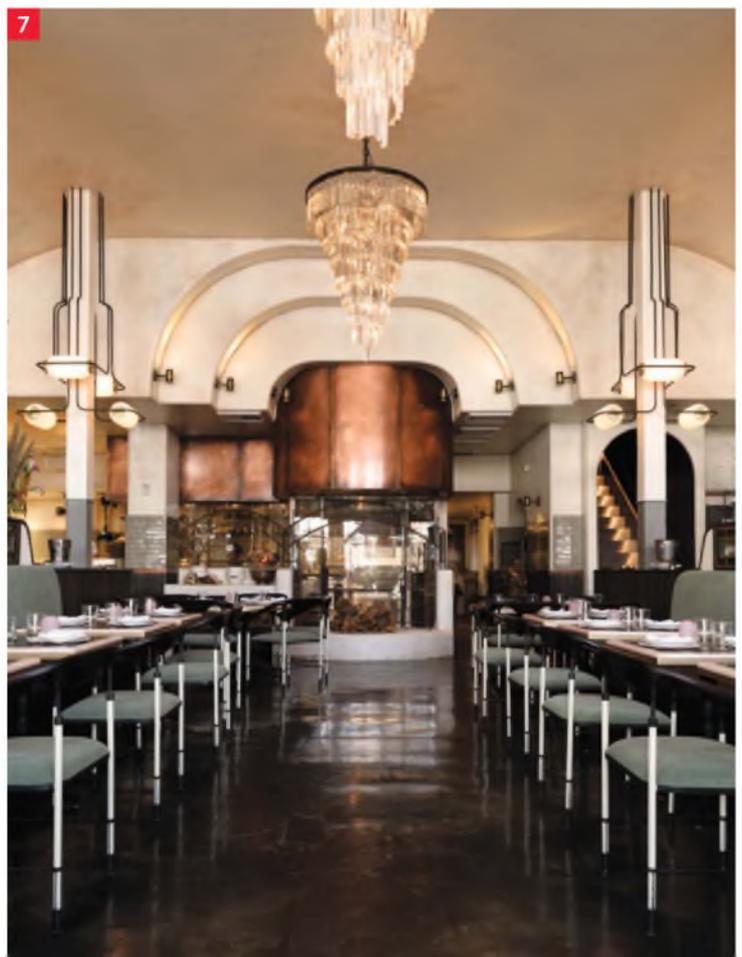
**GORDON** I don't know, but my approach to cooking is like my approach to art: It involves some knowledge of structure but it's going to have an intuitive core.

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

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

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

5 Gordon, who is also an established visual artist, with Stone. 6 The a la carte menu, which is only served at the bar and patio, starts at \$8. 7 Gwen is located at 6600 Sunset Blvd. "The building had a number of lives, from selling art to being other restaurants, and I love that," says Stone, who runs the space with his brother, Luke.



**Kim & Curtis' Old-School L.A. Recs**

**The Apple Pan**

"It's an amazing hamburger place and they have the best pies," says Gordon of the diner joint that has been open since 1947. "The two waiters that are there, they're like machines."  
10801 W. Pico Blvd.

**Grand Central Market**

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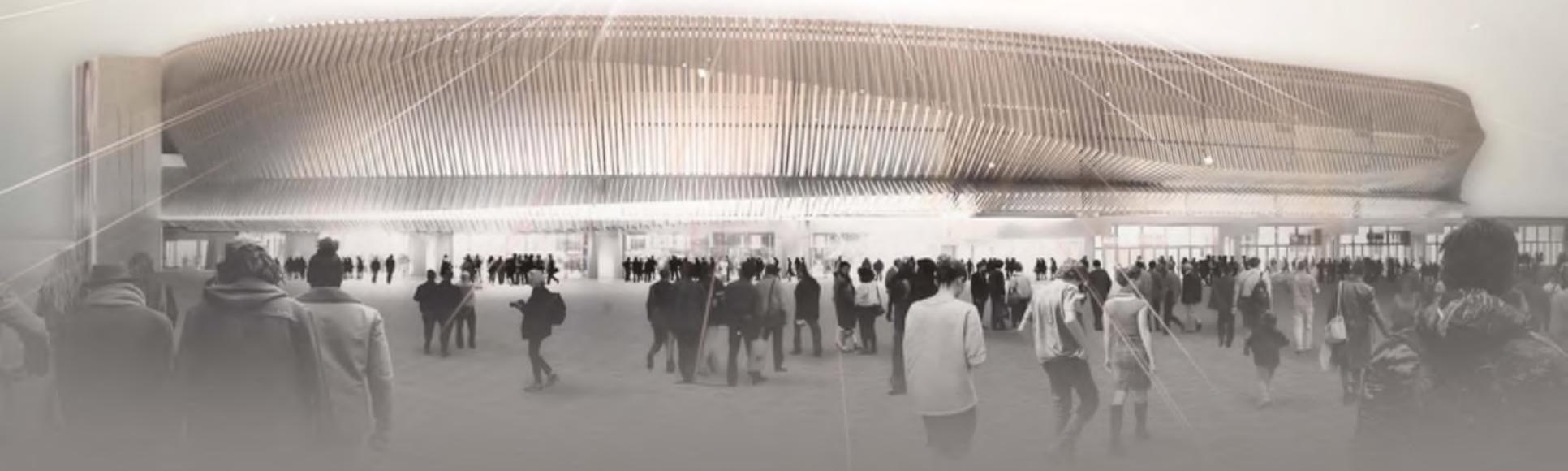
**Frank and Musso's**

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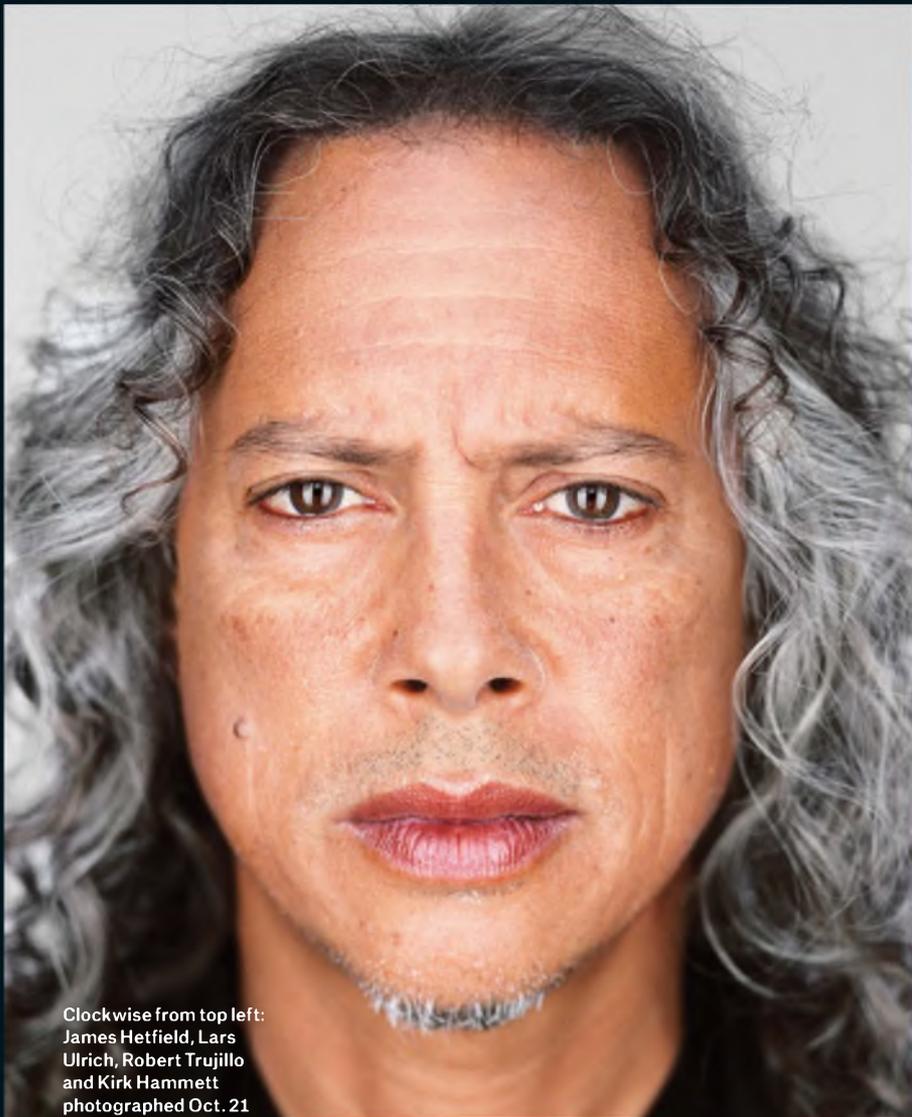
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FELICIDADES MASTER, ES EL COMIENZO.

JUAN LUIS (MALUMA)





Clockwise from top left:  
James Hetfield, Lars  
Ulrich, Robert Trujillo  
and Kirk Hammett  
photographed Oct. 21  
in San Rafael, Calif.  
Watch Hetfield and  
Ulrich discuss *The Black  
Album*'s 25th anniversary  
at [Billboard.com](http://Billboard.com).



# "WE'VE ALWAYS BEEN F—ED, BUT WE SURVIVE!" 35 YEARS IN, METALLICA HAS GOT ITS DEMONS (ADDICTION, INFIGHTING) LEASHED — AND NO TRUE PEERS IN HARD ROCK



By **Gavin Edwards** | Photographed by **Martin Schoeller**

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

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

Today, sitting in a locker-room-like office of the Shoreline Amphitheatre in Mountain View, Calif., Ulrich yawns. He just woke up from a nap — he fell asleep

while being driven to the venue for Neil Young's annual all-star acoustic concert benefitting the Bridge School — and was briefly uncertain whether he was in the United States or Ecuador. (Metallica is scheduled to play Quito, Ecuador's capital, at the end of the month.) "That shouldn't be the primary theme of the story," he says with a bleary smile.

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

On Nov. 18, the band releases its 10th album, *Hardwired... To Self-Destruct*, and while the band members' finances remain

secure, their role in musical culture is less clear. Whereas the Desert Trip acts can claim the mythic land of the '60s, Metallica has persevered in a more nebulous territory, mapped out by high volume, bleak lyrics and bloody-knuckled riffs. "We know we're not supposed to mature in this field. People don't want you to," says Hetfield later that day, in a separate (and slightly fancier) office at the venue. "They want you to look young and cool and dye your hair and all that shit. We respect our age — we're not trying to hide it." Up close, Hetfield is as intense as the guy howling his way through dozens of Metallica videos — but also friendly and quick-witted. "I'm pretty vulnerable most of the time," he admits.

Hetfield's goatee is all salt, no pepper; underneath his baseball cap, Ulrich's hairline has receded to the dark side of the moon. But when it comes to the inevitable process of aging, the question for Metallica isn't vanity, but how long the band can keep making its physically punishing music — Hetfield and guitarist Kirk Hammett are 53, while Ulrich and bassist Robert Trujillo

sober, and the guys all get enough sleep and travel with a staff dedicated to keeping them in good physical shape. "You're trying to prevent something from going off the rails," says Ulrich. "We're lowering the percentages of anything" — parts of their bodies, that is — "breaking midshow."

Most of Metallica's hard-rock peers from the '80s and '90s have faded away, or crashed and burned. Guns N' Roses could have given it a run for the title of the defining rock act of Generation X, had it not been crushed under the weight of Axl Rose's ego. But although Metallica has had to weather death (of original bassist Cliff Burton, in 1986), addiction and vicious infighting, the band members' instincts during every crisis have been to keep making music, no matter what: radical, uncompromising music that sells millions of albums. "Their music was an amazing blend of aggression and virtuosity I didn't find in other places" as a kid, says Mike Einziger, guitarist for the band Incubus (and co-author of Avicii's hit "Wake Me Up!"), which has opened up for the group

## Platinum-Plated Metal

Metallica rules, whether you look at sales, charts or its massive live shows

**16.4M**

Copies sold of 1991's *The Black Album*, the best-selling LP of the last 25 years.

**5**

Consecutive No. 1 Billboard 200 albums since 1991. The band's last, 2008's *Death Magnetic*, has sold 2 million copies.

**48,492**

Attendance at its Aug. 20 show at U.S. Bank Stadium in Minneapolis, which grossed \$5.2 million.

**56.3M**

Total albums sold since 1991. Metallica is the third-best-selling albums artist behind Garth Brooks and The Beatles.

it all he had to the last breath. Bruce Springsteen, another guy I admire for his endurance. But Angus Young [of AC/DC] — that guy blows my mind. That guy sweats so much every night. I can't believe his head is still on his body."

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

IN 2012, METALLICA'S MASTER recordings all reverted to the band from Warner Music Group, and the group now sells them through its own Blackened Recordings (handled by Metallica's longtime manager, Cliff Burnstein). *Hardwired... To Self Destruct* is the first new album the band is releasing on Blackened. The first step in making it was clearing the members' schedules. "You plan years in advance," says Burnstein. "You want to

"LOTS OF 14-YEAR-OLD KIDS IN LATIN AMERICA STILL LOVE ROCK MUSIC." —ULRICH

are 52. "Whether we'll be able to play 'Master of Puppets' in our 70s, I just don't know," says Ulrich, referring to the group's landmark 1986 thrash-metal anthem. "With Metallica, there's a physicality and a weight that has to be part of it. You can play it less heavy, slower — or you can realize that the music deserves that physical approach, and if the physical delivery isn't there, then maybe it's better not to do it."

Hetfield figures his body will tell him when it's time to stop. While the band was dissolute enough in its early years to be nicknamed "Alcoholica," Hetfield is

many times. "Metallica made it really cool to sell out stadiums all over the world."

The band hasn't gone on the road full-time since its 2008-10 World Magnetic Tour, but it has a steady diet of big shows. In 2014, the group grossed \$24.84 million on just eight of its dates, and the band took home more than \$5 million when it played Minneapolis in August, according to Billboard Boxscore.

So who are Metallica's role models for working past retirement age? "Everybody mentions The Rolling Stones," says Hetfield. "They could probably play until they're 120. Lemmy [of Motorhead] gave





"We have always been our own harshest critics," says Hetfield. 1 Hetfield, Young, Ulrich, Hammett and Trujillo (from left) at the Bridge School Benefit in October. 2 Hetfield, Trujillo, Ulrich and Hammett in San Rafael. 3 Hetfield, Hammett and former bassist Jason Newsted (from left) backstage in 1992. 4 Hammett and Ulrich in 2004's *Some Kind of Monster*.

hold multiple nights at a venue somewhere? Stake your claim a year-and-a-half before you want to play there." The band then hired producer Greg Fidelman, who engineered 2008's *Death Magnetic* (produced by Rick Rubin) and co-produced 2011's *Lulu* (the group's oil-and-water collaboration with Lou Reed). The band set up shop at its HQ, a building owned by Metallica in tony Marin County, just north of San Francisco, and started recording in early 2015.

Rather than methodically building a dozen songs up, the group would work on three or so tracks, take a break to play a festival or attend to the deluxe Blackened reissue of an early album like 1984's *Ride the Lightning*, and then come back to work on a few more songs. Having immersed themselves so deep and for such long

stretches when making records like *The Black Album*, they wanted to ensure they would have better life balance. Fidelman says their aversion to long stretches in the studio stems from something "like PTSD."

Metallica generally worked from 10 a.m. to 6 p.m. in its rehearsal space that the group calls "the jam room." The quartet set up in a circle, with everyone facing Ulrich. The band members didn't arrive with much in the way of finished songs, but what they did have were more than 1,000 riffs that they had cooked up in "the tuning room," where they play together backstage before starting a live show. On tour, the tuning room might be the first place the members see each other all day.

"The tuning room is pretty much our couch therapy session," says Hetfield.

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

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

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

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

CONTINUED ON PAGE 88

Verde (left) and Lopez  
photographed by  
Jean-Francois Campos on  
Oct. 10 in Los Angeles.

2016 LATIN POWER PLAYERS

# How J.Lo (And J Balvin) STAY ON TOP

As the U.S. Hispanic population rises to 55 million and its youthful audience streams bilingual stars, the genre's leading execs, managers, programmers and promoters take their artists and their industry to new heights



## Executive Of The Year

# Afo Verde

“Once you gain artists’ trust, success is only a matter of time,” says the chairman/CEO of Sony Music Entertainment Latin Region, Spain & Portugal

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

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

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

## 2016 LATIN POWER PLAYERS

Paralympic Games and now has deals with several Brazilian artists and venues.

All the while, he has maintained a singular staff uniquely qualified to prioritize artists' needs: Most of Sony's upper managers are professional musicians. "My mantra is, 'Sony is the artists' home,'" says Verde, who also holds degrees in architecture and marketing. "Once you gain artists' trust, success is only a matter of time." —LEILA COBO

### LABELS

#### Tomas Cookman, 56

PRESIDENT, NACIONAL RECORDS;  
CEO, INDUSTRIA WORKS

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

**"Urban is the new pop. It's becoming very, very mainstream."** —Mejía

#### Victor Gonzalez, 50

PRESIDENT, UNIVERSAL MUSIC LATIN ENTERTAINMENT

☛ Keeping Juan Gabriel's legend alive

As overseer of Universal's U.S. Latin and Mexico operations, Gonzalez guides a roster including reggaeton star J Balvin, regional Mexican singer Julián Álvarez and the late balladeer Juan Gabriel, who had the highest-grossing U.S. Latin tour (nearly \$40 million) of 2015. Gabriel's duets album *Los Dúo* was last year's top-selling Latin album, while the follow-up, *Los Dúo 2*, was one of the best-sellers of 2016. "In one moment you are filled with sadness," says the Mexico City-born Gonzalez, who regularly communicated



Cookman



Gonzalez



Seroussi



Ángel (left) and  
Luis del Villar



Zabala



Lioutikoff



Mejía



Menéndez

#### Jesús Lopez, 61

CHAIRMAN/CEO, UNIVERSAL MUSIC  
LATIN AMERICA & IBERIAN PENINSULA

☛ Consolidating and expanding Universal's Latin reach

With more than 30 years of experience in the music business, the chairman/CEO of the biggest Latin music label in the United States has been a key player in the careers of a host of superstars, including Latin Grammy record-holders Alejandro Sanz and Juanes, who thanks Lopez for "always being respectful of my artistic decisions and providing constructive feedback." In 2016, J Balvin, one of the hottest reggaetoneros of the moment, renewed his recording deal with Universal and signed a co-management agreement with Capitol Latin, a Universal Music Latin Entertainment division. The "Bobo" singer is one of 49 artists — including major players like Juan Magan, David Bisbal, Manuel Carrasco, Jencarlos and La Santa Cecilia — who have management or co-management deals with Universal. Aside from developing and consolidating new business models for management deals, Madrid native Lopez says his biggest achievement in 2016 was breaking through with new Latin artists around the world, including the label's two Latin Grammy best new artist nominees: Colombian folk-pop band Morat and Chilean singer-songwriter Mon Laferte (who's also nominated for best alternative album).

**FIRST LATIN RECORD HE BOUGHT** Joan Manuel Serrat, *Mediterráneo*

—GRISelda FLORES

with Gabriel about the creative process and strategies, "but at the same time you have the responsibility to manage that moment, to fulfill the legacy he leaves."

#### Nir Seroussi, 41

PRESIDENT, SONY MUSIC U.S. LATIN

☛ A multicultural force with his finger on the pulse of new Latin. With a focus on developing hits like Enrique Iglesias' "El Perdón" and "Duele el Corazón," Seroussi has established his label as "the powerhouse of the singles market," with 36.1 percent of 2016's Latin current track market to date and 26 out of 42 weeks at No. 1 on the Hot Latin Songs chart. Born in Israel, raised in Venezuela and schooled at Berklee, Seroussi — who lives in Coral Gables, Fla., with wife Sandra — is sought after as a bilingual

executive with a keen sense for what new Latin consumers want; recent acts include CNCO, Farruko and Jacob Forever.

**BIGGEST INDULGENCE** "I'm a sucker for my French bulldogs: Mia, Milo and Emma. They live like MTV Cribbers!"

#### Ángel del Villar, 36; Luis del Villar, 37

FOUNDER/CEO, DEL RECORDS;  
FOUNDER/CEO, GERENCIA 360

☛ Making their marks in Mexican regional music. Brothers Ángel and Luis del Villar are game-changers in the regional Mexican genre, managing separate but complementary operations. Ángel's DEL Records has launched the careers of chart-topping artists like Gerardo Ortiz, Luis Coronel and Régulo Caro, while Luis' Gerencia 360 is placing all bets on up-and-comers like Adriel Favela,



whose “Tomen Nota” landed in the top 10 of *Billboard*’s Regional Mexican Songs, Latin Airplay and Top Latin Albums charts. “When I started in the music industry, I noticed that labels only believed in big names,” says Ángel. “But the key to success is taking risks on new talent.” Luis echoes that: “We want well-rounded artists like Adriel, the next king of ranchera, to be able to benefit from premiere services.”

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

● Growing his global Latin lineup Under Zabala, Warner’s Latin American market share rose 1.6 percentage points in 2015. Equally important for the Madrid native — who once played keyboards with Spanish pop band La Union — are

the inroads Warner has made in artist development, with acts like Brazil’s Anitta (who performed at the Olympics), Spanish singer-songwriter Pablo Alborán, Puerto Rican reggaeton duo Zion & Lennox and Colombian multi-Latin Grammy nominee Manuel Medrano. “It’s a very dynamic roster,” says Zabala.

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

**PUBLISHING**

**Alexandra Lioutikoff\***  
EXECUTIVE VP LATIN MUSIC,  
UNIVERSAL MUSIC PUBLISHING

● After ASCAP, still attracting top songwriters Though just appointed to her post in

From left: Lopez, Juanes and Sanz photographed by Austin Hargrave on Oct. 15 at the Kimpton Hotel Palomar in San Diego.

March after 18 years leading ASCAP’s Latin department, Lioutikoff has already made her mark, signing Mexican singer-songwriter Espinoza Paz and, most recently, Romeo Santos, whose “Propuesta Indecente” leads *Billboard*’s Hot Latin Songs of All Time list. Before Lioutikoff pulled them in, neither artist had ever signed with a major publisher. “I was thinking about Romeo from the moment I got to Universal,” says Lioutikoff. “We will be able to reach many more markets with music that has demonstrated amazing appeal.” And the Málaga, Spain, native’s ambitions don’t end there: “I want us to be No. 1 in the market.”

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

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

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

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

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

\*Declined to reveal age

OF SUBJECT: SEROUSSI; JOHN PARRAGUETTI/IMAGES; WILLIAR (2); BEL RECORDS; GERENCIA; SAGOMUSIC; ZABALA; FABIANA; PULIKER; LIOUTIKOFF; COURTESY OF UMG; MEJIA; COURTESY OF SONY/ATV; MENENDEZ; ARNOLDO TORRES

# EAT, DRINK AND DEAL

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

- 1 Milos**  
[milos.ca/miamibeach](http://milos.ca/miamibeach)  
 Possibly Miami's best Greek food, the eatery is cited as a favorite lunch spot by Michel Vega, Alex Mizrahi and Jesús López.  
*730 First St.*
- 2 Baires Grill**  
[bairesgrill.com](http://bairesgrill.com)  
 This spot is a go-to for steaks and empanadas among the growing Argentine contingent of executives arriving in Miami. Baires also operates out of Sunny Isles and Brickell, Fla., but the original Lincoln Road spot is prized for its central location.  
*1116 Lincoln Road*
- 3 Juvia**  
[juviamiami.com](http://juviamiami.com)  
 With breathtaking views of the beach and skyline, this restaurant is "a great place to conduct music business, with very decent wines," says The Latin Recording Academy's Gabriel Abaroa.  
*1111 Lincoln Road*
- 4 Rosinella Italian Trattoria**  
[rosinella.net](http://rosinella.net)  
 The Lincoln Road stalwart is an industry pick for its cozy vibe and "the best homemade pasta in Miami," says Sony/ATV's Jorge Mejía.  
*525 Lincoln Road*
- 5 New World Center**  
[nws.edu](http://nws.edu)  
 There's no bad seat inside the Frank Gehry-designed home of the New World Symphony. And for those without seats, there's a 7,000-square-foot projection wall facing the outside SoundScape Park, allowing free viewing for families.  
*500 17th St.*
- 6 The Fillmore Miami Beach**  
[fillmoremb.com](http://fillmoremb.com)  
 Forever the Jackie Gleason Theater to locals, the recently rehabbed venue "looks amazing and has amazing sound," says Warner's Iñigo Zabala, adding, "It's the only theater that sells empanadas."  
*1700 Washington Ave.*
- 7 SLS Hotel**  
[slshotels.com](http://slshotels.com)  
 With its musical pedigree (Lenny Kravitz designed two penthouses) and lots of restaurants and spaces, it's "good for meetings," says SBS's Jesús Salas, and "key for showcases," adds Univision Radio's Ismar Santa Cruz, who hosted an Uforia music showcase. Ricky Martin's "Vente Pa'Ca" video was shot here.  
*1701 Collins Ave.*
- 8 Faena Hotel**  
[faena.com](http://faena.com)  
 The city's newest luxury hotel attracts "artists more than executives," says Westwood's Jorge Juárez. The ornate cabaret theater has "great lighting and high production values," says Univision's Jorge "Pepo" Ferradas.  
*3201 Collins Ave.*
- 9 Soho Beach House**  
[sohobeachhouse.com](http://sohobeachhouse.com)  
 Soho House's Miami location boasts beach views plus excellent music curation, says CAA's Bruno del Granado. "One day you have salsa, the next EDM, then blues."  
*4385 Collins Ave.* —L.C.



Giaccardi



Marines

## MANAGEMENT

**Fernando Giaccardi, 49**  
**SENIOR MANAGER, RED LIGHT MANAGEMENT**

Committed to, and partnering with, Enrique This Mexico City native is steadfast: He has managed Enrique Iglesias for 16 years, with spectacular results. In 2015, Iglesias was the longest-running No. 1 act on Hot Latin Songs (38 weeks), and in 2016 he's second at 14 weeks; as of September, his Love & Sex Tour had been seen by 1.3 million people in 147 venues. "Radio hits are one thing; success at all levels is another," says Giaccardi, who in 2016 began managing top Latin Grammy nominees

Jesse & Joy within a new division of Red Light, with Iglesias as business partner.  
**PRO TIP** "Money is, and has to be, a consequence, never the main objective."

**Johnny Marines, 43**  
**PRESIDENT, ROC NATION LATIN; FOUNDER/OWNER, JOHNNY MARINES ENTERPRISES**

Romeo Santos' secret weapon, and now Jay Z's, too Thanks to Marines' business acumen as Romeo Santos' manager, in 2014 Santos became the only Latin singer to sell out two shows at New York's Yankee Stadium; in 2016 he became the second-ever Latin artist to surpass 1 billion YouTube views, for his "Propuesta Indecente" video. A

former sergeant with the New York Police Department, Marines is now a key part of Jay Z's Roc Nation family as president of Roc Nation Latin (Santos is CEO). "Artists willing to work hard," he says, "have a new home they can count on at Roc Nation Latin."

**Alex Mizrahi, 44; Luana Pagani\***  
**CEO, OCESA SEITRACK; PARTNER/PRESIDENT, SEITRACK U.S.**

Serving their artists on all fronts "The vision has always been giving our clients the most complete service possible and helping them reach an international audience," say Mizrahi and Pagani of

\*Declined to reveal age





Seitrack, their all-encompassing company — a record label, booking service and talent management — with clients like Miguel Bosé and Pepe Aguilar. In 2016, Mizrahi and Pagani say they “wanted to prove that Ha\*Ash did sell albums and concert tickets,” and so they did: The sister duo sold out 100 shows (1.2 million tickets) in Mexico and Latin America, and they’ll soon perform for the first time at Mexico City’s Palacio de los Deportes and Puerto Rico’s iconic El Coliseo.

**Jorge Juárez, 39; David West, 53**  
**CEO, WESTWOOD ENTERTAINMENT;**  
**PRESIDENT, WESTWOOD ENTERTAINMENT**

● Innovative marketers taking their artists global Juárez and West co-founded Westwood Entertainment in 2000 to develop bona fide recording artists whose sounds would resonate beyond Mexico. And they did: Camila, Reik, Jesse & Joy, Natalia Lafourcade and Sin Bandera, among others, have achieved critical success internationally. After a seven-year hiatus to record solo projects, Sin Bandera’s Leonel García and Noel Schajris recently emerged with new music; their Una Última Vez Tour, which has grossed more than \$25 million in Latin America, extends to the United States in 2017. West looks fondly on the duo’s sabbatical: “I’ve grown as a manager, and they have grown as musicians.”

**Michel Vega, 50**  
**CEO, MAGNUS MEDIA**

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



Pagani (left) and Mizrahi



West (left) and Juárez

GARCARDIN, STEFAN VEEVA/GETTY IMAGES; BARBINES, JOHNNY NUÑEZ/21WIRE IMAGES; PAGANI, MIZRAHI, COURTESY OF SEITRACK; U.S. WEST, TORGETT/COURTESY OF WESTWOOD ENTERTAINMENT



From left: Vives, Kolm, Maluma and Dangond photographed by Mary Beth Koeth on Oct. 18 in Miami. For a video of Maluma discussing his collaborations with Shakira, Ricky Martin, Thalia and more, go to [Billboard.com](http://Billboard.com).

one record-company president call and say, 'Thanks for this.' ”

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

## TOURING AND AGENCIES

**Henry Cárdenas, 60**  
CEO/FOUNDER, CÁRDENAS MARKETING NETWORK

◀ An entrepreneur sending stars all over the world CMN notched its busiest year ever in 2016, presenting nearly 200 concerts and seven national tours by the likes of Ricardo Arjona, Marc Anthony, Juan Luis Guerra and Juan Gabriel (whose death, says

Cárdenas, was the “worst” thing for the biz): all that, in addition to launching rising regional Mexican star Julión Álvarez’s first arena tour. Colombian-born Cárdenas, who is known for his dependability and straight talk, also runs the Maestro Care Foundation with Anthony, a longtime client and friend.

**Bruno del Granado, 51**  
AGENT, CREATIVE ARTISTS AGENCY

◀ Adding Latin A-listers to CAA’s elite roster When del Granado, Ricky Martin’s former manager, was hired by CAA in 2013, his mandate was to grow the agency’s Hispanic business in the United States and Latin America. In 2016, the Spanish-born polyglot opened CAA’s first Miami

office with a focus on Latin and a client roster including Nicky Jam and top Latin Grammy contenders Fonseca and Jesse & Joy. “It was a huge achievement and speaks volumes to what we want to do: sign a next generation of Latin superstars.”

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

**Rob Markus, 48**  
PARTNER, WILLIAM MORRIS ENDEAVOR

◀ Signing stars, sending them across continents Markus has worked aggressively to expand the realms of action for clients like Juanes,



Vega



Cárdenas



# 2016 LATIN POWER PLAYERS

## Jesús Salas, 41

EXECUTIVE VP PROGRAMMING/  
MULTIPLATFORM COORDINATOR, SBS

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

## Ismar Santa Cruz, 40

VP/MANAGING DIRECTOR OF RADIO STRATEGY, UNIVISION

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

because they will then start to have a more regional impact.”

**BEST NEWS FOR LATIN MUSIC** “The evolution of new genres, and digital plays a big role in that.”

## DIGITAL

## Rocío Guerrero, 29

GLOBAL HEAD OF LATIN CONTENT  
PROGRAMMING, SPOTIFY

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

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

## Chelina Vargas, 47

GLOBAL MANAGER, LATIN ARTISTS AND  
LABEL RELATIONS, APPLE



Salas



Santa Cruz



Guerrero



Vargas

☛ Placing Latin artists on Apple’s airwaves

During the last decade, Vargas’ efforts exponentially increased the possibilities for Latin artists’ global success through iTunes. Now, she’s making sure that reach expands to new audiences through Apple Music and Beats 1 Radio. “Ebro Darden consistently supports Latin artists through his Beats 1 Bangers,” says Vargas, an L.A.-based mother of two; she also applauds Zane Lowe’s daily “World Record” feature. She’s proud to champion developing artists across Apple’s platforms. “J Balvin, Carla Morrison, Álex Anwandter and other artists we’ve partnered with on exclusive releases have all experienced great first-time success on the *Billboard* charts.”

**FAVORITE NON-LATIN ARTIST** “Sia. She became a music powerhouse on her own terms, without compromising her values.”

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

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

## THREE EXECS, THREE ISSUES

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



Seroussi

Marines

Zabala

### 1. THE DECLINE OF PHYSICAL SALES

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

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

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

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

### 2. DEVELOPING NEW TALENT

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

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

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

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

### 3. CONNECTING WITH THE ACCULTURATED MILLENNIAL BUYER

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

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

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

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

—L.C.



**Creativity and Innovation.  
Illuminating in any language.**

**Congratulations, felicitaciones, parabéns**  
to Universal Music's 2016 Billboard Power Players:  
Jesús López, Víctor González and Alexandra Lioutikoff.



**UNIVERSAL MUSIC GROUP**

## 2016 LATIN POWER PLAYERS

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

### Rebecca León, 41 SENIOR VP LATIN TALENT, AEG LIVE/GOLDENVOICE; MANAGER (J BALVIN, JUANES)

Managing two major forces in Latin pop The dual nature of León's job may be unorthodox — she balances her duties as head of AEG Live's Latin business with managing the careers of Colombian stars J Balvin and Juanes — but she makes it work. AEG's Latin division is the largest supplier of talent for the company's L.A. Live: In one October weekend alone, more than 30,000 fans came through the complex for sold-out Marc Anthony and Marco Antonio Solís shows at the Microsoft Theater and Staples Center, with a combined gross of \$4 million-plus. "We had our own Desert Trip," says the Los Angeles-based León, who is married and calls her three dogs her "kids." Since she started managing Balvin in 2014 (with Fabio Acosta), the breakout Colombian rapper has become a global player thanks to collaborations with Pharrell Williams ("Safari"), Justin Bieber (the Latino remix of "Sorry") and Major Lazer ("Lean On"), a rarity for a Latin act. His "Otra Vez" with Zion y Lennox recently became Balvin's sixth No. 1 on the Latin Airplay chart, and as of mid-October, he had sold 251,000 digital songs in the United States alone, with a combined audio and video streaming count of 260 million. Internationally, Balvin is a behemoth: He recently became the first Latin urban act to reach 1 billion views on Vevo. "It's pretty amazing when you find someone who shares your dreams, believes in you and finds a way to make it happen for you," says Balvin. "That's what I found with Rebeca." And Juanes' already high profile has continued to grow. In the past year, the singer has performed for Pope Francis and with The Rolling Stones, and he's readying a new album for 2017 with, says León, a major visual component. "Artists are now pushing themselves to make content that goes with their music," she says. "It's about the whole concept now — the visual and the audible. That's exciting."

**FAVORITE NON-LATIN ARTIST** "Bruce Springsteen. His career is about his body of work as an artist, and he has never acted desperately or chased a trend to keep up with what's 'cool.' Very few artists have that clarity." ●

# Career-Defining Performances.

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**AFO VERDE**

Billboard's Latin Power Players  
"Executive of the Year"

**NIR SEROUSSI**

Latin Power Players honoree

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SONY MUSIC

# CONGRATULATIONS



WALTER KOLM  
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SILVESTRE  
DANGOND

CARLOS BLOOM  
MUSIC DREAMS

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

THANK YOU FOR EVERYTHING YOU DO FOR TEAM **#SILVESTRE**

SINCERELY, SILVESTRE DANGOND, CARLOS BLOOM & MUSIC DREAMS



SILVESTRE  
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Colombia no solo es un país rico por su flora y su fauna, es un territorio que sobresale por la diversidad cultural de cada uno de sus habitantes, gente emprendedora, amable y alegre; donde el empuje constante que identifica a su población, genera millones de oportunidades que se convierten en productos dignos de exportación. Un país con un increíble talento profesional, donde brotan constantemente artistas que se consolidan a diario en el ámbito mundial, territorio que alberga una de las ciudades más innovadoras del mundo y actualmente es conocida como la capital mundial del Reggaetón, sí Medellín, ciudad que vio crecer una empresa que nació bajo un sueño y que hoy en día es una realidad "La Industria Inc".

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

Una gorra plana, una bermuda suelta, camiseta negra cómoda y unos tenis impecables; es la pinta cotidiana del Gerente General de la Industria Inc, fácilmente pasaría desapercibido como un reggaetonero más de la ciudad, por su forma de vestir y su mirada desafiante. Su forma de

expresarse naturalmente, se reduce a un ¿Qué más mijo, cómo vas? y luego sin pelos en la lengua y como si estuviera leyendo nuestro asombro, nos responde al instante... "Así soy yo y nadie en el mundo cambiaría mi forma de ser y mi manera de vestir, eso nunca lo duden". Un ambiente similar invade su oficina, cargada por una energía muy positiva y mucha sinergia en su equipo de trabajo.

Esta es la Industria Inc, un sueño que construyó desde pequeño con su mejor amigo en la ciudad de la eterna primavera, por el que tuvo que lavar baños en reconocidos almacenes de ropa interior, ser mensajero en una agencia de Taxis y hasta distribuidor en carretilla para una empresa de abarrotes; labores que le ayudaron a pulir su objetivo general como empresario, "Me gusta generar marca y recordación, que el usuario final al que va dirigido mi producto, obtenga completa satisfacción en lo que recibe, buscando dejar siempre una huella en él".

De una familia humilde y trabajadora, sencilla y alegre, allí fue donde creció este líder, quien se encontró en alguna oportunidad en las calles de Medellín con la persona que potencializaría su talento y a quien le cambiaría su futuro, sí, Nicky Jam, uno de los artistas más importantes actualmente en la música urbana, encontrando Medellín y en Juan Diego, la clave para llegar a la cúspide de su carrera y ubicarse en el actual sitio del mundo del espectáculo.

Después de vivir una dura caída en mi carrera musical y conocer el fondo en mi vida personal, me encuentro en el camino a un joven apodado "ciego" con el empuje antioqueño que caracteriza la raza paisa, me fortaleció con sus palabras y gracias a su persistencia, disciplina y confianza en mi talento; me convirtió en uno de los artistas más representativos del género urbano a nivel mundial, potencializándome nuevamente como una exitosa marca en el mercado de la música que

parece no tocar techo en el mundo del espectáculo.

Un artista que llegó a La Industria Inc en una etapa de declive, un producto que había que re potencializar y ese era el objetivo central, generar estrategias para resurgir en el mercado bajo un contexto musical aportante para el género como la ciudad de Medellín.

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

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

Este es Juan Diego Medina Vélez, un empresario exitoso de la ciudad de Medellín que a sus 29 años de edad, desea ser un ejemplo a seguir para todos aquellos emprendedores que sueñan con crear su empresa y hacer realidad sus sueños.

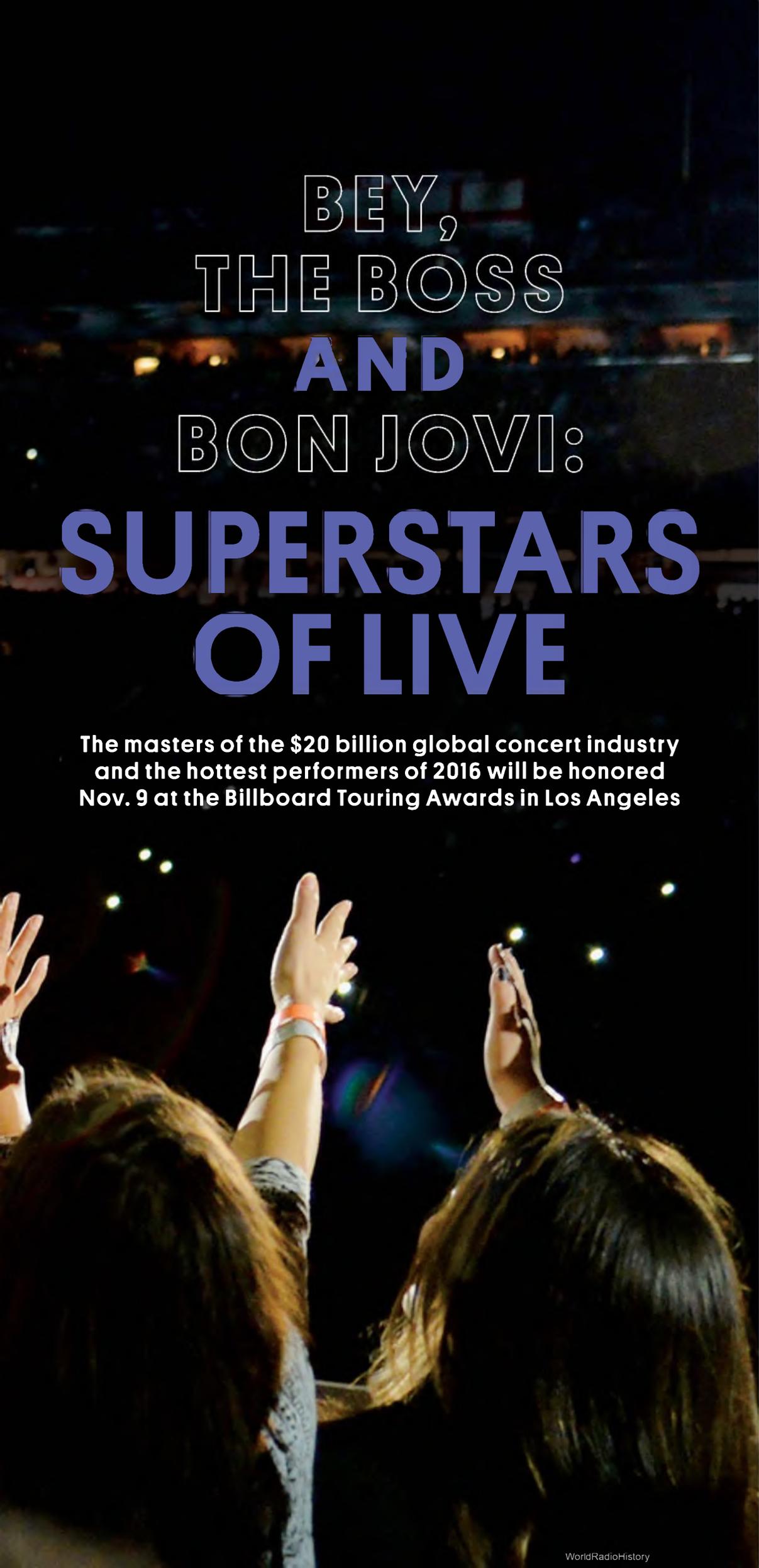
FABRICAMOS  
ARTISTAS DE  
TALLA MUNDIAL



BILLBOARD  
TOURING  
AWARDS  
2016



"Beyoncé's a superstar," says Fogel of Live Nation, which presented her tour.



# BEY, THE BOSS AND BON JOVI: SUPERSTARS OF LIVE

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

**A** GAINST THE BACKDROP OF A STEADY decline in album sales, live music is stronger than ever, with double-digit growth nearly every year of the past decade, legions of fans flocking nightly to shows from clubs to stadiums and some \$20 billion a year in global ticket sales, according to *Billboard* estimates.

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

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

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

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

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

## FINALISTS TOP TOUR

*For the highest-grossing tour during the awards period.*

### **Beyoncé** **The Formation World Tour**

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



### Bruce Springsteen & The E Street Band The River Tour

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

### Coldplay A Head Full of Dreams Tour

On its first world tour since 2012, and the first run of the band's career through North American stadiums, Coldplay generated massive numbers with its Head Full of Dreams Tour. After headlining the Super Bowl halftime show on Feb. 7, the group opened its tour in Buenos Aires, Argentina, on March 31. After summer dates in Europe, including a headlining set at the Glastonbury Festival in England on June 26, the North American tour leg began July 16 and 17 at MetLife Stadium in New Jersey. Coldplay played one of the three highest-grossing tours of the year despite a ticket price that topped out at less than \$200 and cost less than \$30 on the low end. "We always have charged a reasonable ticket price, yet delivered a world-class production," says Coldplay manager Dave Holmes.

Braun has supported such charities as the Make-A-Wish Foundation and Pencils of Promise. Inset, from left: Braun with his adopted brothers Manhanga and Guibunda.



## HUMANITARIAN AWARD SCOOTER BRAUN

### FINALISTS TOP DRAW

For the artist whose tour sold the most tickets during the awards period.

### Beyoncé The Formation World Tour

During her Formation World Tour, Beyoncé played only stadiums, resulting in per-show attendance of about 45,000. The highest overall attendance on the tour took place in London, where Beyoncé's two sellouts at Wembley Stadium on July 2 and 3 drew 142,500 fans.

### Bruce Springsteen & The E Street Band The River Tour

Playing arenas in North America, followed by stadiums across the United States and Europe, followed by more stadiums back home, Springsteen and The E Street Band drew some of the largest crowds in the history of the group. "With our three sellouts in Gothenberg [Sweden], we approached 180,000 people, making it one of our biggest markets of all time," says Landau.

### Coldplay A Head Full of Dreams Tour

Long a stadium act in the rest of the world, Coldplay proved its stadium-level popularity in North America in 2016, packing outdoor venues coast to coast and augmenting the tour with a dozen

I believe in karma," says Scooter Braun, 35, the founder of SB Projects and manager of such top artists as Justin Bieber, Tori Kelly and Ariana Grande. "I believe we have a higher responsibility to each other."

Braun's belief in giving back explains his support for causes including the Make-A-Wish Foundation, which fulfills wishes for children with life-threatening illnesses; Pencils of Promise (founded by his brother, Adam), which builds schools in developing nations; and F-Cancer, founded by Braun's wife, Yael Cohen, which promotes prevention and early detection of cancer.

In recognition of his efforts, Braun will receive the Humanitarian Award Nov. 9, during the Billboard Touring Awards.

But Braun's philanthropy has roots far from the glamour of an awards gala: He is the grandson of Holocaust survivors, and his father came to the United States as a refugee from the Hungarian Revolution of 1956. "Hearing these stories, you grow up with this idea that tomorrow is not promised," says Braun.

He also grew up in a home in Greenwich, Conn., where a room was always available to those who needed a temporary place to stay — or a permanent one. Two teenage boys from Mozambique, Sam Manhanga and Cornelio Guibunda,

found shelter in the family home, and later were adopted by Braun's parents. "They've been my brothers ever since."

Braun has encouraged philanthropy in his artists. Bieber raised nearly \$1 million for Pencils of Promise on his 2012 Believe Tour. Kelly recorded "Fill a Heart" for the Child Hunger Ends Here campaign. Grande raised funds for the No-Kill Los Angeles animal shelter.

And as Braun deals with the stress of the music biz, he says Cohen's work with cancer patients also gives him perspective. "My wife deals with real problems," he says. "My problems aren't problems — they're inconveniences." —THOM DUFFY

additional arena sellouts. The band strategically booked stadiums for weekend shows and arenas during the week, allowing Coldplay to hit more markets where it has a touring history, says Holmes. The goal, he says, was simply to "play to as much of our fan base as possible."

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BILLBOARD

TOURING AWARDS

2016

Bon Jovi in February will launch its first world tour since 2013. From left: Phil X, Tico Torres, Bon Jovi, David Bryan and Hugh McDonald.

LEGEND OF LIVE  
BON JOVI

**FINALISTS TOP PACKAGE**

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

**Justin Bieber  
Purpose World Tour**

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

**Kenny Chesney  
Spread the Love Tour**

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

**Luke Bryan  
Kill the Lights Tour**

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

**FINALISTS TOP BOXSCORE**

For the highest-grossing engagement on a tour, whether for one or multiple nights.

The band Bon Jovi will accept the Legend of Live honor at the Billboard Touring Awards in Los Angeles on Nov. 9, as the New Jersey rockers tee up yet another global trek to promote its 13th studio album, *This House Is Not for Sale*, due Nov. 4 on Island Records.

The Legend of Live award honors performers who have made a significant and lasting contribution to live music and the touring business.

"Doc McGhee, our first manager, had an adage: 'Bon Jovi will play a pay toilet and use their own change,'" says frontman Jon Bon Jovi, 54, adding that McGhee encouraged the group to tour the world. "Not only did we go, we built a reputation as being a good live band. Now that we've done 3,000 shows, or near enough," he quips, "I know how to do it."

"The live side is the heart and soul of the Bon Jovi experience," says Island Records president/CEO David Massey, "but the records have

stayed very strong." The new album's title track has reached No. 10 on *Billboard's* Adult Contemporary airplay chart and brings Bon Jovi back to the upper reaches of the AC list for the first time in five years.

"Fingers crossed, but it feels like an actual hit, by our standards," says Bon Jovi.

The band, which has sold 130 million albums worldwide, according to Universal Music Group, is particularly strong as a touring act across Europe, the Far East and South America.

That plays to the strengths of UMG's worldwide presence. The band "has relationships everywhere," says Massey. "We have a global release plan, and you'll see [the new album] popping up on the charts across the world."

The upcoming tour, presented by Live Nation, starts Feb. 8, 2017, at the Bon Secours Wellness Arena in Greenville, S.C., and will be Bon Jovi's first since the *Because We Can* Tour in 2013. That outing was the group's third run in six

years to finish as the highest-grossing tour of the year, according to *Billboard* Boxscore (a feat previously accomplished only by The Rolling Stones). The band's four most recent tours have grossed \$937 million and reached 10 million fans, according to *Boxscore*.

*This House Is Not for Sale* solidifies the group's relationship with Universal Music (through Island) after the end of its Mercury Records contract in 2015 and Jon Bon Jovi's remarks then that it was "time to leave" the company.

"It was breaking my heart to think that the business of music was going to get in the way and cause me to go to one of the other labels," he says. "This isn't about dollars; it's about being a true partner, and not just a place to go for a paycheck."

Now, the singer says that Island and Universal have "absolutely" met expectations. "We worked it all out, and I'll be there for the rest of my career." —RAY WADDELL

**Coldplay  
Wembley Stadium, London**

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

**Bruce Springsteen & The E Street Band  
Croke Park Stadium, Dublin**

Springsteen's first shows in Dublin since 2012 created excitement that stretched "from the top to the very

bottom of Ireland," says promoter Peter Aiken, director of Aiken Promotions. That translated into 161,000 ticket sales for two sold-out dates at the capital city's Croke Park Stadium on May 27 and 29, as part of the European leg of The River Tour. U2's Bono joined Springsteen to sing "Because the Night" during the first show.

**The Stone Roses  
Etihad Stadium, Manchester, England**

The Stone Roses played their first shows in their home city in four years June 15-19 at Etihad Stadium and exceeded their own expectations. "We were



# LEGACY

## A R E N A

AT THE BJCC

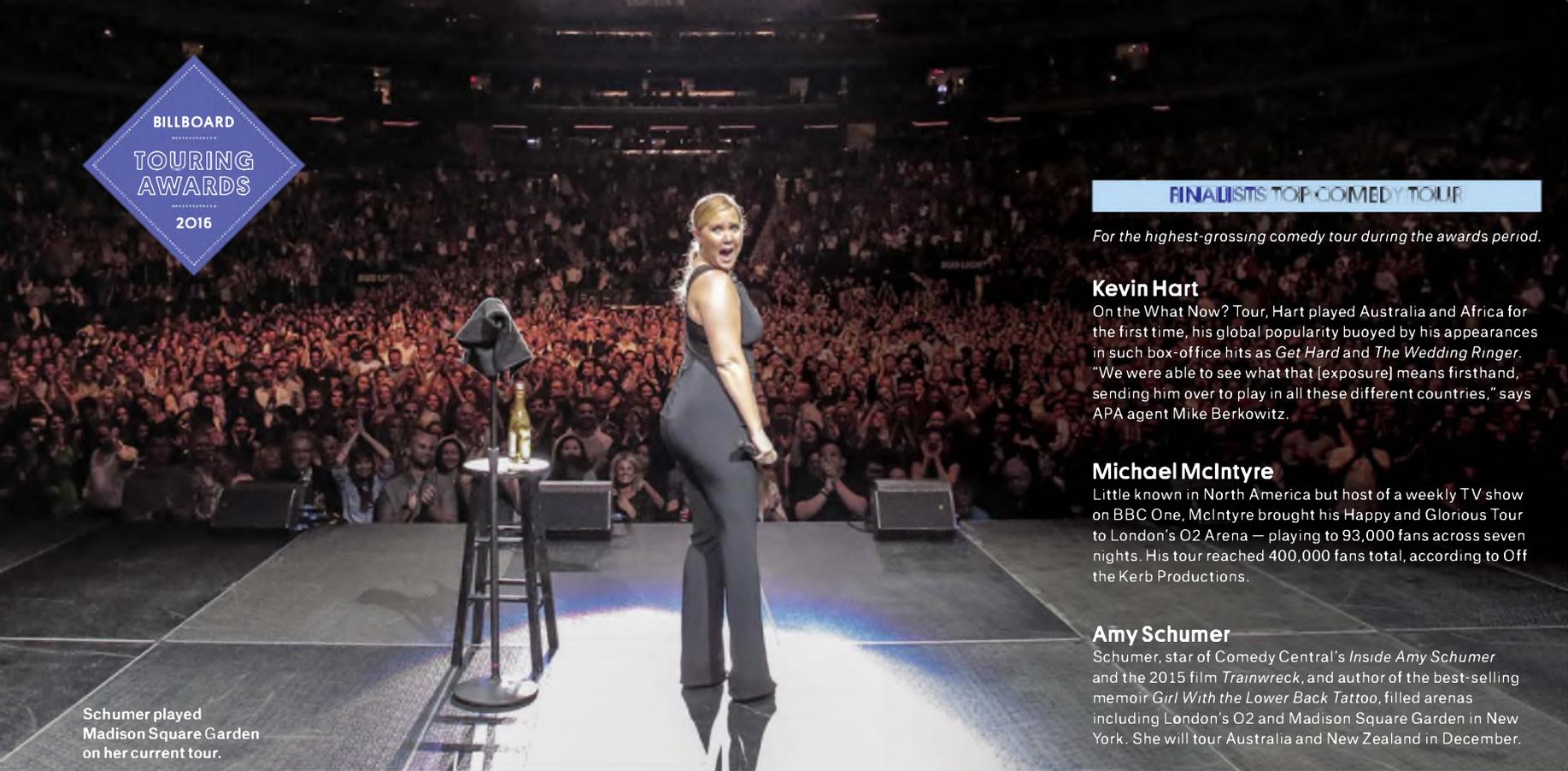
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Schumer played Madison Square Garden on her current tour.

**FINALISTS TOP COMEDY TOUR**

For the highest-grossing comedy tour during the awards period.

**Kevin Hart**

On the What Now? Tour, Hart played Australia and Africa for the first time, his global popularity buoyed by his appearances in such box-office hits as *Get Hard* and *The Wedding Ringer*. "We were able to see what that [exposure] means firsthand, sending him over to play in all these different countries," says APA agent Mike Berkowitz.

**Michael McIntyre**

Little known in North America but host of a weekly TV show on BBC One, McIntyre brought his Happy and Glorious Tour to London's O2 Arena — playing to 93,000 fans across seven nights. His tour reached 400,000 fans total, according to Off the Kerb Productions.

**Amy Schumer**

Schumer, star of Comedy Central's *Inside Amy Schumer* and the 2015 film *Trainwreck*, and author of the best-selling memoir *Girl With the Lower Back Tattoo*, filled arenas including London's O2 and Madison Square Garden in New York. She will tour Australia and New Zealand in December.

confident we would sell out two nights and were hoping for three, but we never contemplated four until the day we went on sale," says Moran, who is both the promoter and manager for the band.

**FINALISTS TOP FESTIVAL**

For the top-grossing festival.

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

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

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

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

**StageCoach Music Festival  
Indio, Calif.**

On the weekend following Coachella, Goldenvoice stages the StageCoach Music Festival, which, in its 10th year, has evolved into the most important country music play west of the Mississippi. Now booked by Goldenvoice's Stacy Vee, StageCoach drew some 75,000 fans for each of its three days

(April 29-May 1), with headliners Eric Church, Carrie Underwood and Luke Bryan and a deep bill of country and rock acts.

**FINALISTS BREAKTHROUGH AWARD**

For the highest-grossing tour by an artist that enters the top 50 tour recap for the first time in the act's career.

**Adele**

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

**The Weeknd**

The Madness arena tour by The Weeknd lived up to its name. The fall outing played 22 cities across North America including back-to-back stops at

New York's Madison Square Garden and Brooklyn's Barclays Center. Having tickets go on sale the same day The Weeknd released his chart-topping album, *Beauty Behind the Madness*, helped create a fan frenzy. "We made it clear that if you are a fan of The Weeknd, Aug. 28 would be the most important day in the world," says William Morris Endeavor partner Joel Zimmerman, who represents the artist.

**Twenty One Pilots**

Following theater and amphitheater shows in 2015, Twenty One Pilots — Tyler Joseph and Josh Dun — stepped up to a 108-city, sold-out arena tour in 2016. "Touring has defined us from day one — this year is the culmination of five years of commitment to artist and marketplace development on the road," says manager Chris Woltman, who adds that the duo has played more than 400 headlining shows, from bars to arenas, during that period. ●

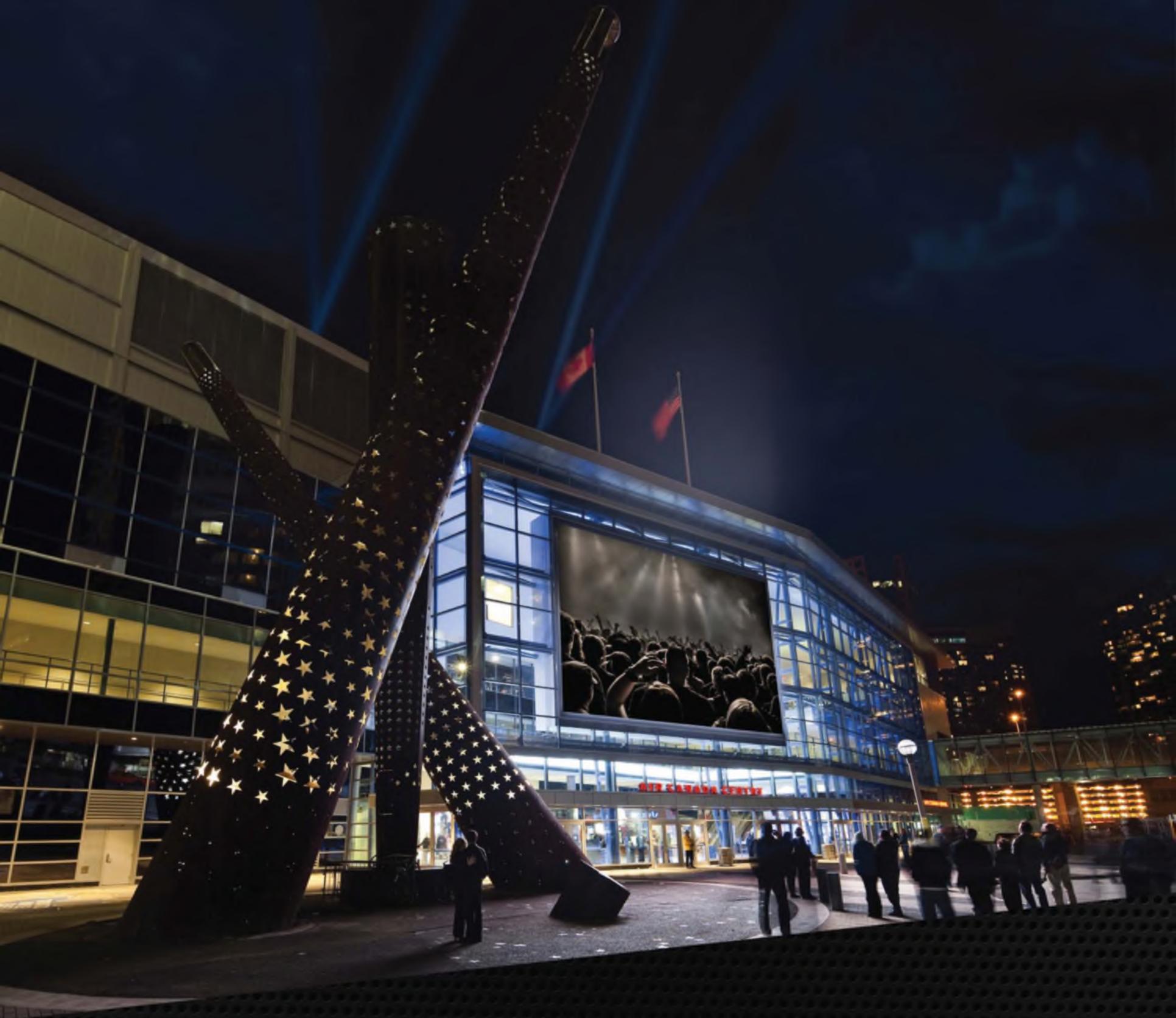
Contributors: Melinda Newman, Mitchell Peters, Richard Smirke, Ray Waddell

**QUEENS AND KINGS OF THE ROAD**

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

<p><b>TOP MANAGER</b></p> <ul style="list-style-type: none"> <li>• Jon Landau Management (Bruce Springsteen)</li> <li>• Maverick Management (Madonna, U2)</li> <li>• Parkwood Entertainment (Beyoncé)</li> </ul> <p><b>TOP AGENCY</b></p> <ul style="list-style-type: none"> <li>• Creative Artists Agency</li> <li>• Paradigm Talent Agency</li> <li>• William Morris Endeavor</li> </ul>	<p><b>TOP PROMOTER</b></p> <ul style="list-style-type: none"> <li>• AEG Live</li> <li>• Live Nation</li> <li>• TF4 — Time for Fun</li> </ul> <p><b>TOP INDEPENDENT PROMOTER (U.S.)</b></p> <ul style="list-style-type: none"> <li>• Another Planet Entertainment</li> <li>• Cardenas Marketing Network</li> <li>• Frank Productions</li> </ul> <p><b>TOP INDEPENDENT PROMOTER (International)</b></p> <ul style="list-style-type: none"> <li>• Evenko</li> <li>• Move Concerts</li> <li>• SJM Concerts</li> </ul>	<p><b>TOP ARENA</b></p> <ul style="list-style-type: none"> <li>• Madison Square Garden, New York</li> <li>• Manchester Arena, Manchester, England</li> <li>• O2 Arena, London</li> </ul> <p><b>TOP VENUE UNDER 10,000 SEATS</b></p> <ul style="list-style-type: none"> <li>• Auditorio Nacional, Mexico City</li> <li>• The Axis at Planet Hollywood, Las Vegas</li> <li>• Radio City Music Hall, New York</li> </ul>	<p><b>TOP VENUE UNDER 5,000 SEATS</b></p> <ul style="list-style-type: none"> <li>• Beacon Theatre, New York</li> <li>• The Colosseum at Caesars Palace, Las Vegas</li> <li>• Fox Theater, Atlanta</li> </ul> <p><b>TOP AMPHITHEATER</b></p> <ul style="list-style-type: none"> <li>• BB&amp;T Pavilion, Camden, N.J.</li> <li>• Cynthia Woods Mitchell Pavilion, The Woodlands, Texas</li> <li>• The Gorge, George, Wash.</li> </ul> <p><b>TOP CLUB</b></p> <ul style="list-style-type: none"> <li>• 9:30 Club, Washington, D.C.</li> <li>• House of Blues, Boston</li> <li>• House of Blues, Houston</li> </ul>
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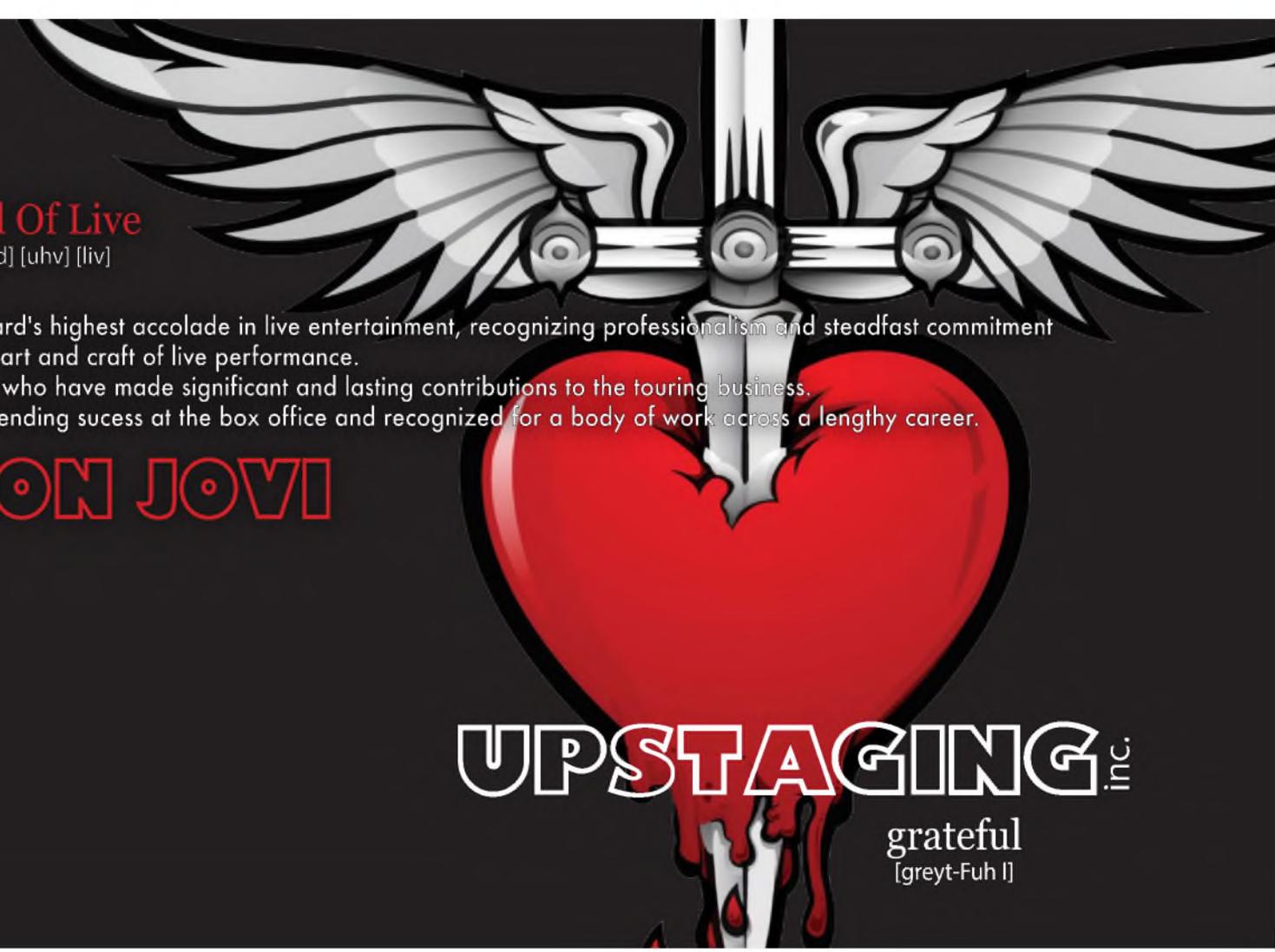


## Legend Of Live

[lej-uh nd] [uhv] [liv]

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- : Artists who have made significant and lasting contributions to the touring business.
- : Transcending success at the box office and recognized for a body of work across a lengthy career.

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A photograph of Marc Anthony performing on stage. He is wearing a dark suit jacket, sunglasses, and has his right arm raised in a celebratory gesture. He is holding a microphone in his left hand. The background is a vibrant, abstract design with diagonal stripes in shades of purple, blue, and red.

Congratulations  
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# 'Wow, That Guy Can Sing' Music's big names recall how Marc Anthony, a skinny kid from the projects, made it

BY LEILA COBO



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

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

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

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

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

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



"I understand both" the broader market and Latin culture, says Anthony (above). He joined producer Frankie Knuckles at a 1999 Grammy Award event (far left) and welcomed Hillary Clinton onstage in Miami in October 2015 (left).

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

## 'WE HAVE TO DO SOMETHING WITH THIS BOY'

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

"I fell in love with his voice. I told my husband, 'Louie, we have to do something with this boy.' He sang with this maturity and a very romantic, very soothing voice. It was almost raspy with clarity. Marc and I recorded the duet 'Vivir Lo Nuestro' for [RMM Records' all-star salsa album] *La Combinación Perfecta* in 1993. We sang that song live maybe three times in our lifetime: in Puerto Rico,

at Madison Square Garden [in New York] and at the Miami Arena. I was presenting him to my fans then, and he worked really hard and he persevered."

## 'EVEN THEN, MARC WAS VISUALIZING HOW HIS LIFE WAS GOING TO BE'

Producer **Sergio George** collaborated with Anthony on several albums, including his salsa debut, *Otra Notra*, in 1993, which reached No. 2 on *Tropical Albums*

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



1 Anthony with Cardenas (left) at the construction of a new orphanage in the Dominican Republic in 2012. 2 Sharing a kiss with wife Shannon De Lima at the Latin Grammy Awards in 2014. 3 With Jennifer Lopez at New York's Radio City Music Hall in August. 4 Accompanied by George (left) at the Radio City show. 5 Giving Miami Dolphin fans a thumbs-up in 2012. 6 Out for dinner with Mottola (right) in 2001. 7 Singing at the 2012 Democratic National Convention.



leaving, I went to see them out and realized they'd come in a Lincoln Continental. The friend was a fan, and Marc had asked him to drive him. Even then, Marc was visualizing how his life was going to be."

### 'I KNEW WE COULD MAKE HIM ONE OF THE BIGGEST STARS IN THE WORLD'

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

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

### 'HE TAUGHT ME HOW TO SALSA'

**Italian superstar Laura Pausini** began touring with Anthony in 2006

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

### 'I ENCOUNTERED AN INCREDIBLY ORGANIZED PROFESSIONAL'

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

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

### 'HE DOES EVERYTHING WE ASK OF HIM'

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

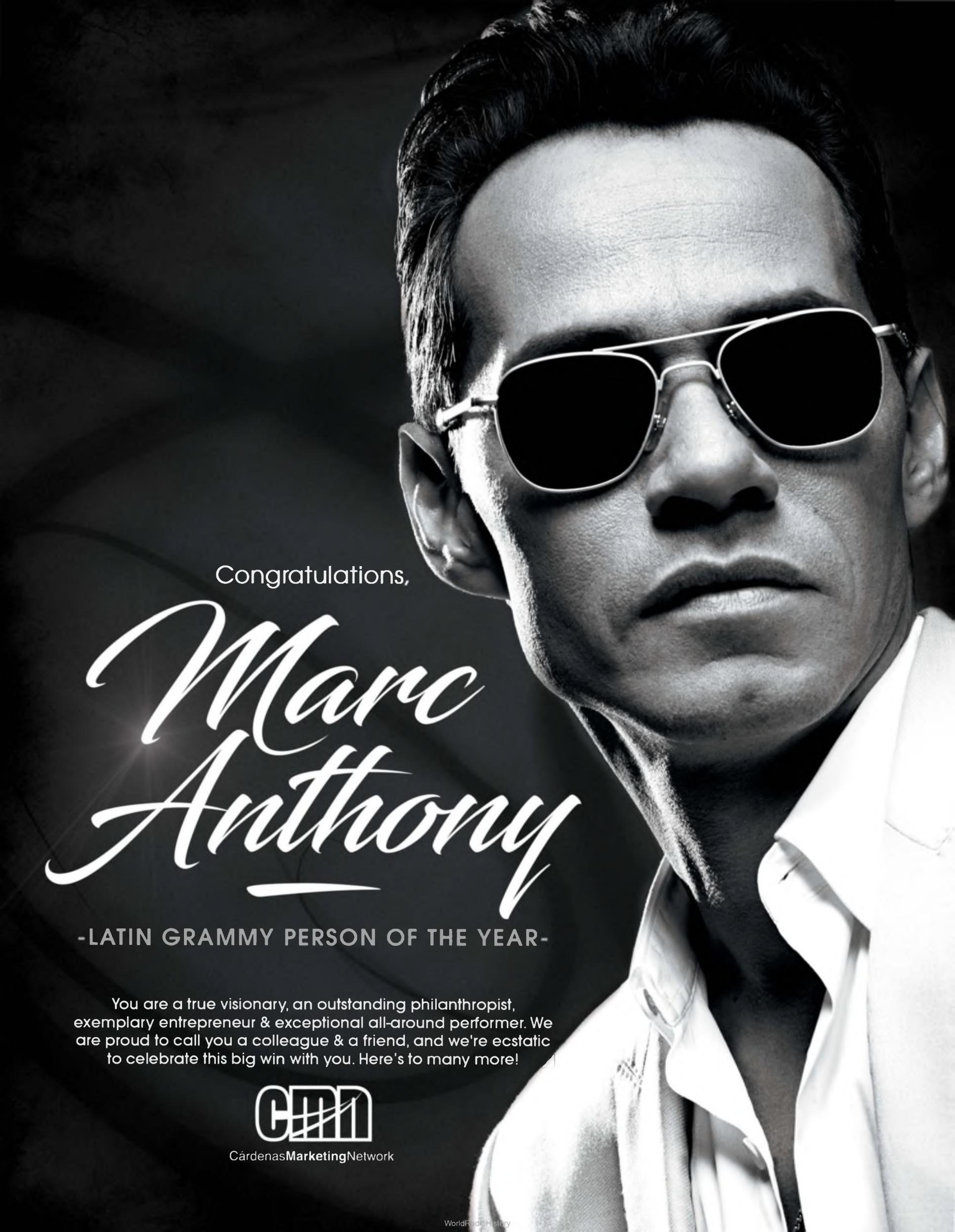
"I brought him to perform at a dance in Chicago in the 1990s. His manager at the time, David Maldonado, had begged me to put him on. I paid him \$500. He didn't even have a band. He had a [backing-tape system]. It broke down when he

went onstage, so he sang three songs a cappella. People started asking, 'Who's that skinny guy? Wow, he's going to be big. That guy can sing.' Today, I pay him much more than that, of course. But he also does much more than most artists. When I invited him to visit an orphanage in the Dominican Republic in 2012, the minute he saw those kids, he asked: 'What do we have to do?' That's how we started *Maestro Cares*. He didn't know anything about foundations, but to this day, everything we ask of him, he does."

### 'HE'S PRECIOUS WITH THE DETAILS'

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

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



Congratulations,

*Marc  
Anthony*

-LATIN GRAMMY PERSON OF THE YEAR-

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



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¡Felicidades!

# Marc Anthony

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## 'WE'VE ALWAYS BEEN F—ED, BUT WE SURVIVE'

CONTINUED FROM PAGE 57



in mankind. Most of the time.”

He grins. “I overthink everything.”

Music has long helped Hetfield get out of his own head — onstage, he can achieve a state of grace where he isn’t thinking. To reach that blissful place, he also used to skateboard, which turned into an eight-year obsession with snowboarding until he ruined his knees. Now he loves rafting, biking and stand-up paddleboarding. He recently agreed to relocate his family to Colorado for a year — he and wife Francesca, who first lived in the state after coming to the United States from Argentina, have three teenagers — on the condition that they drive there. They rented a CruiseAmerica RV and road-tripped through Yosemite, re-creating Hetfield’s childhood vacations. “It seemed like the right time to unplug the kids from this Marin bubble,” he explains, “and plug them into a different bubble.”

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

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

Ulrich — who also lives in Marin County, is married to the model Jessica Miller and has two teenage boys from an earlier

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

Metallica has had five No. 1 Billboard 200 albums in a row dating back to 1991, but the

including Deep Purple’s “When a Blind Man Cries,” The Clash’s “Clampdown” and a rocket-fueled version of Buffalo Springfield’s “Mr. Soul” where the group is joined by Young. Through the years, Metallica has proved that its appeal transcends the California speed-metal scene, fans of complex time signatures and, indeed, the English language. It turns out that the group doesn’t even need high volume: Playing acoustic, Metallica is still full of authority and menace.

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



“The older I get, the less I want to tour,” says Hetfield (left), pictured with Hammett in 1989. “It’s just age. I’d rather be with my family.”

band knows that rock commands a much smaller slice of the music world now. Ulrich acknowledges that hip-hop is dominant, and makes a point of saying that he finds artists like Kendrick Lamar and Drake to be “inspiring and awesome.” But he also notes that “there are lots of 14-year-old kids in Latin America that still love rock music.” In the 21st century, Metallica is a global enterprise. The bottom line? “We’ve been parked just left of the mainstage for the better part of 30 years. We take care of ourselves, and we have a lot of elbow room.”

A FEW HOURS AFTER THE INTERVIEWS, Metallica takes the stage for a crowd that has already seen acoustic performances from Willie Nelson, Roger Waters and host Neil Young. They deliver an unplugged set that’s heavy on covers,

care, really.” The group bollix it up and has to restart, and as soon as it’s over, the band members are trading jokes about how Metallica won’t make it to its 36th year. They’re the sort of jokes you can make when your position in the rock firmament is secure. When Metallica started, its music was shockingly avant-garde. If it sounds less so as the decades go by, that’s not because the members have compromised themselves, but because they’ve changed the boundaries of popular music.

Ulrich has a metaphor he likes (unless it’s actually a simile). Some guys his age build a “man cave,” a room where they can hang out with their buddies and watch football. He has a happy domestic life with his family, but Metallica is his man cave. “We run off with a rock’n’roll band,” he says. “That’s the fun part of my life.” ●

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# Billboard Artist 100

November 12  
2016  
**billboard**

## NO. 1 Lady Gaga

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



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	51	1	<b>#1</b> LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	22
3	4	2	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	122
1	1	3	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	80
RE-ENTRY		4	MICHAEL BUBLE	REPRISE/WARNER BROS.	4	13
RE-ENTRY		5	PENTATONIX	RCA	2	26
4	3	6	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	2	48
6		7	THE WEEKND	XO/REPUBLIC	1	107
7	6	8	ARIANA GRANDE	REPUBLIC	1	120
NEW		9	KORN	ROADRUNNER/AG	9	1
5	8	10	BRUNO MARS	ATLANTIC/AG	5	110
14	12	11	SIA	MONKEY PUZZLE/RCA	5	122
8	7	12	RIHANNA	WESTBURY ROAD/ROC NATION	2	118
9	10	13	SHAWN MENDES	ISLAND	1	90
11	9	14	ADELE	XL/COLUMBIA	1	91
13	11	15	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	121
34	13	16	MAROON 5	222/INTERSCOPE/IGA	1	122
RE-ENTRY		17	CHRIS TOMLIN	SIXSTEPS/SPARROW/CAPITOL CMG	17	12

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
15	14	18	BEYONCE	PARKWOOD/COLUMBIA	2	120
18	18	19	CALVIN HARRIS	FLY EYE/COLUMBIA	9	89
21	23	20	KANYE WEST	G.O.O.D./DEF JAM	3	72
17	19	21	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	16	76
44	41	22	TAYLOR SWIFT	BIG MACHINE/BMLG	1	118
20	20	23	HALSEY	ASTRALWERKS	4	49
19	16	24	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	122
42	22	25	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	122
23	25	26	DAYA	ARTBEATZ	20	50
26	24	27	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	83
NEW		28	ZAY HILFIGERRR & ZAYION MCCALL	THAUGHTS/FLY/ARTIC/AG	28	1
RE-ENTRY		29	TRANS-SIBERIAN ORCHESTRA	LAVA/REPUBLIC	24	14
25	26	30	KIIARA	ATLANTIC/AG	24	17
36	36	31	D.R.A.M.	#1EPICCHECK/EMPIRE RECORDINGS	31	11
33	33	32	JUSTIN TIMBERLAKE	RCA	5	76
40	37	33	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	70
RE-ENTRY		34	LEONARD COHEN	COLUMBIA	34	2
52	43	35	ALESSIA CARA	EP/DEF JAM	15	60

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites, as compiled by Mediabase and Billboard. See charts.legends@billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ALBUM/STREAMING & SALES DATA COMPILED BY  
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### Amine, Ambassadors Ascend

Portland, Ore.-based rapper **Amine** (above) rises 95-79 on the Billboard Artist 100 powered by breakout hit "Caroline." The track jumps 32-25 on the Billboard Hot 100 and reaches the top 10 on Hot R&B/Hip-Hop Songs (11-8) and Streaming Songs (12-10; 11.9 million U.S. streams in the week ending Oct. 27, according to Nielsen Music). Streaming accounts for the majority of Amine's Artist 100 rank (55 percent), followed by paid downloads (34 percent), as "Caroline" bullets at No. 43 on Digital Song Sales (16,000 sold; up 8 percent).

Meanwhile, **X Ambassadors** and **Wiz Khalifa** rise 37-33 and 84-78, respectively, on the Artist 100, aided by their featured turns (along with **Elle King**) on **Alex Da Kid**'s "Not Easy," which debuts at No. 6 on Rock Digital Song Sales (18,000) and No. 12 on Hot Rock Songs.

Notably, Alex Da Kid composed the track in tandem with Watson Beat, a cognitive technology that "understands music and lets artists change the sound of a song based on the mood they want to express," maker IBM notes in an ad posted to YouTube on Oct. 24 featuring the track (which features five other human writers, including Khalifa). "I'm a huge nerd. I love technology," Alex Da Kid told the syndicated *Elvis Duran and the Morning Show* that same day. The British songwriter-producer (born **Alexander Grant**) has written and produced five Hot 100 top 10s, including **Eminem**'s seven-week 2010 No. 1 "Love the Way You Lie." —Gary Trust

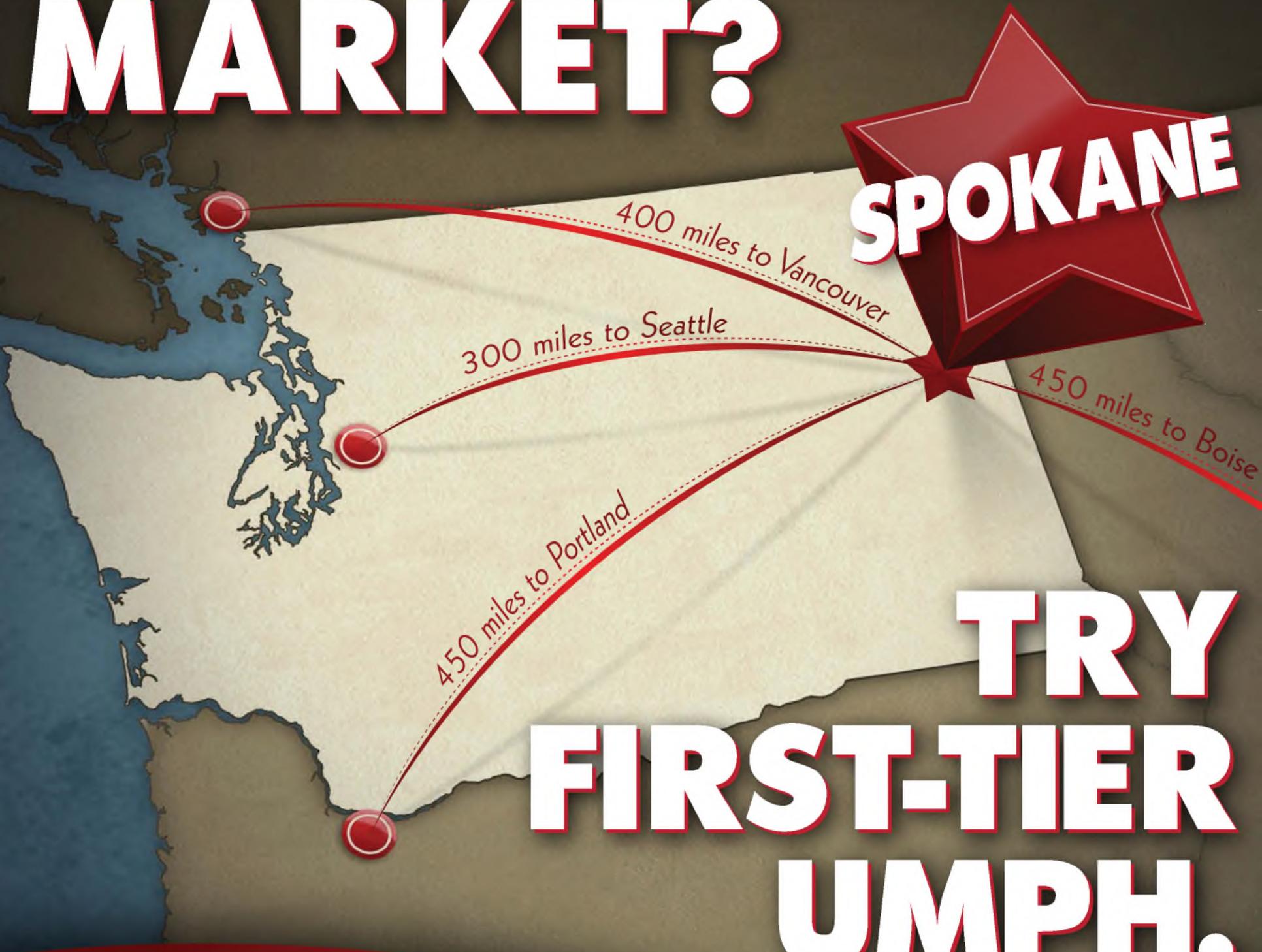
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
57	47	36	<b>RAE SREMMURD</b>	EARDRUMMER/INTERSCOPE/IGA	7	86
31	28	37	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	122
<b>NEW</b>		38	<b>THE PRETTY RECKLESS</b>	GOIN' DOWN/THE DAS LABEL/RAZOR & TIE/CONCORD	38	1
27	27	39	<b>JASON ALDEAN</b>	BROKEN BOW/BBMG	1	114
28	31	40	<b>MAJOR LAZER</b>	MAD DECENT/DEF JAM	12	38
29	30	41	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	86
49	50	42	<b>GNASH</b>	3/AG	42	14
16	21	43	<b>BTS</b>	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	3
59	44	44	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	109
67	34	45	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	93
55	89	46	<b>NIALL HORAN</b>	NEON HAZE/CAPITOL	11	5
46	38	47	<b>DESIIGNER</b>	G.O.O.D./DEF JAM	6	33
51	48	48	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	2	53
66	59	49	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	10	108
39	42	50	<b>TORY LANEZ</b>	MAD LOVE/INTERSCOPE/IGA	9	40
47	57	51	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	67
30	45	52	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	83
35	49	53	<b>MEGHAN TRAINOR</b>	EPIC	1	120
65	64	54	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	10	57
58	58	55	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	55	17
37	35	56	<b>DJ KHALED</b>	WE THE BEST/EPIC	3	22
<b>RE-ENTRY</b>		57	<b>I PREVAIL</b>	FEARLESS/CONCORD	57	2
50	53	58	<b>P!NK</b>	RCA	16	46
53	52	59	<b>LIL YACHTY</b>	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	52	10
69	60	60	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	96
60	40	61	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	112
68	68	62	<b>FIFTH HARMONY</b>	SYCO/EPIC	6	84
64	63	63	<b>DAFT PUNK</b>	DAFT LIFE/COLUMBIA	56	6
<b>NEW</b>		64	<b>JIMMY EAT WORLD</b>	EXOTIC LOCATION/RCA	64	1
78	71	65	<b>YOUNG M.A</b>	M.A. MUSIC/3D	65	4
70	67	66	<b>THOMAS RHETT</b>	VALORY/BMLG	7	91
56	54	67	<b>METALLICA</b>	BLACKENED/WARNER BROS.	22	72
<b>RE-ENTRY</b>		68	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL CMG	68	10
87	65	69	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	95
41	56	70	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	5	35
	2	71	<b>KINGS OF LEON</b>	RCA	2	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
77	75	72	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	10	99
2	17	73	<b>GREEN DAY</b>	REPRISE/WARNER BROS.	2	7
<b>NEW</b>		74	<b>21 SAVAGE</b>	SLAUGHTER GANG	74	1
<b>RE-ENTRY</b>		75	<b>ELVIS PRESLEY</b>	RCA/LEGACY	30	20
	82	76	<b>LITTLE MIX</b>	SYCO/COLUMBIA	37	10
74	81	77	<b>KATY PERRY</b>	CAPITOL	6	122
76	84	78	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC/AG	2	119
	95	79	<b>AMINE</b>	REPUBLIC	79	2
	55	80	<b>KIDZ BOP KIDS</b>	RAZOR & TIE/CONCORD	9	42
86	79	81	<b>KEVIN GATES</b>	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	44
	88	82	<b>JON BELLION</b>	VISIONARY/CAPITOL	25	3
75	83	83	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	120
90	76	84	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	122
73	80	85	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	3	53
81	77	86	<b>LOCASH</b>	REVIVER	77	5
72	73	87	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	109
84	86	88	<b>ED SHEERAN</b>	ATLANTIC/AG	1	122
12	29	89	<b>NORAH JONES</b>	BLUE NOTE	12	3
71	72	90	<b>USHER</b>	RCA	10	55
	96	91	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	29	46
91	98	92	<b>FETTY WAP</b>	RGF/300/AG	3	90
<b>RE-ENTRY</b>		93	<b>KELSEA BALLERINI</b>	BLACK RIVER	44	38
	97	94	<b>MARTIN GARRIX</b>	STMPD RCRDS/RCA	94	2
<b>RE-ENTRY</b>		95	<b>MIRANDA LAMBERT</b>	RCA NASHVILLE/SMN	18	51
	87	96	<b>BRETT YOUNG</b>	BMLG	87	4
94	99	97	<b>YOUNG THUG</b>	300/ATLANTIC/AG	14	50
10	61	98	<b>ONEREPUBLIC</b>	MOSLEY/INTERSCOPE/IGA	6	69
80	91	99	<b>CHRIS BROWN</b>	RCA	1	122
62	62	100	<b>JUAN GABRIEL</b>	FONOVISIA/UMLE	15	10

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites, as compiled by *Billboard* magazine for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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**LOUISIANA**  
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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
91	101	<b>BLAKE SHELTON</b>	●	WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	23
105	102	<b>DISTURBED</b>	●	REPRISE/WARNER BROS.	Immortalized	1	62
113	103	<b>KELSEA BALLERINI</b>	●	BLACK RIVER	The First Time	31	67
96	104	<b>BEYONCE</b>	▲	PARKWOOD/COLUMBIA	Beyonce	1	146
99	105	<b>THOMAS RHETT</b>	▲	VALORY/BMLG	Tangled Up	6	57
113	106	<b>EMINEM</b>	▲	SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	313
NEW	107	<b>SOUNDTRACK</b>	●	FOX/CD	The Rocky Horror Picture Show: Let's Do The Time Warp Again	107	1
93	108	<b>GUCCI MANE</b>	●	GUWOP/ATLANTIC/AG	Woptober	43	2
100	109	<b>COLE SWINDELL</b>	●	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	25
RE	110	<b>PENTATONIX</b>	▲	RCA	That's Christmas To Me	2	24
6	111	<b>JOJO</b>	●	ATLANTIC/AG	Mad Love.	6	2
94	112	<b>FIFTH HARMONY</b>	●	SYCO/EPIC	7/27	4	22
95	113	<b>VARIOUS ARTISTS</b>	●	UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	5	12
108	114	<b>LIL YACHTY</b>	●	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	Lil' Boat	108	15
109	115	<b>SAM SMITH</b>	▲	CAPITOL	In The Lonely Hour	2	124
107	116	<b>CASTING CROWNS</b>	●	BEACH STREET/REUNION/PLG	The Very Next Thing	9	6
NEW	117	<b>DAVID CROSBY</b>	●	GROUNDUP/VERVE/JG	Lighthouse	117	1
111	118	<b>SCHOOLBOY Q</b>	●	TOP DAWG/INTERSCOPE/JGA	Blank Face LP	2	16
NEW	119	<b>DAME D.O.L.L.A.</b>	●	FRONT PAGE	The Letter O	119	1
120	120	<b>BRUCE SPRINGSTEEN</b>	●	COLUMBIA	Chapter And Verse	5	5
121	121	<b>GUCCI MANE</b>	●	GUWOP/ATLANTIC/AG	Everybody Looking	2	14
142	122	<b>MICHAEL JACKSON</b>	◆	EPIC/LEGACY	Thriller	1	278
114	123	<b>QUEEN</b>	▲	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	61
102	124	<b>YOUNG THUG</b>	●	300/ATLANTIC/AG	JEFFERY	8	9
NEW	125	<b>DISCIPLINE</b>	●	BEC	Long Live The Rebels	125	1
136	126	<b>TAYLOR SWIFT</b>	▲	BIG MACHINE/BMLG	1989	1	105
115	127	<b>JOURNEY</b>	◆	COLUMBIA/LEGACY	Journey's Greatest Hits	10	432
114	128	<b>HILLSONG WORSHIP</b>	●	HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	14	2
NEW	129	<b>THE ORIGINAL CAST RECORDING</b>	●	JONES/TINTORETTO/COLUMBIA	Lazarus	129	1
122	130	<b>OLD DOMINION</b>	●	RCA NASHVILLE/SMN	Meat And Candy	16	51
112	131	<b>BLAKE SHELTON</b>	●	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	53
124	132	<b>BOB MARLEY AND THE WAILERS</b>	◆	TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	441
121	133	<b>2PAC</b>	◆	AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	165
175	134	<b>BLINK-182</b>	●	VIKING WIZARD EYES/BMG	California	1	17
104	135	<b>JUAN GABRIEL</b>	●	SONY MUSIC/LATIN	Mis Numero 1... 40 Aniversario	28	9
117	136	<b>THE WEEKND</b>	▲	XO/REPUBLIC	Trilogy	4	139
RE	137	<b>LADY GAGA</b>	▲	STREAMLINE/KONIVIVE/CHERRYTREE/INTERSCOPE/JGA	The Fame	2	171
125	138	<b>HOZIER</b>	▲	RUBYWORKS/COLUMBIA	Hozier	2	108
141	139	<b>ERIC CHURCH</b>	●	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	52
144	140	<b>JON PARDI</b>	●	CAPITOL NASHVILLE/UMGN	California Sunrise	11	17
127	141	<b>G-EAZY</b>	●	G-EAZY/RVG/BPG/RCA	These Things Happen	3	120
138	142	<b>EMINEM</b>	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	The Marshall Mathers LP 2	1	152
126	143	<b>SHAWN MENDES</b>	▲	ISLAND	Handwritten	1	81
110	144	<b>SELENA GOMEZ</b>	●	INTERSCOPE/JGA	Revival	1	55
RE	145	<b>JOHNNY CASH</b>	▲	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	239
130	146	<b>JEREMIH</b>	●	MIEK SCHULTZ/DEF JAM	Late Nights: The Album	42	47
118	147	<b>LOGIC</b>	●	DEF JAM	Bobby Tarantino	12	17
135	148	<b>GUNS N' ROSES</b>	▲	GEFFEN/UME	Greatest Hits	3	376
137	149	<b>NICKI MINAJ</b>	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	98
NEW	150	<b>PRETENDERS</b>	●	EES/BMG	Alone	150	1

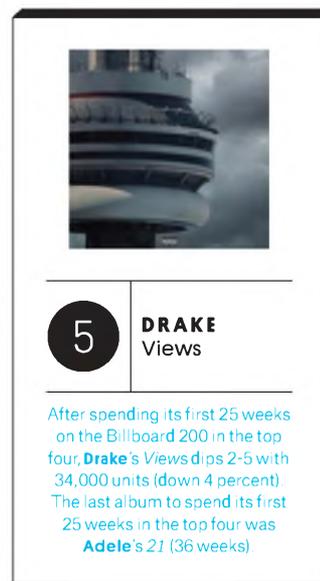
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
148	151	<b>RAE SREMMURD</b>	▲	EARDRUMMER/INTERSCOPE/JGA	SremmLife	5	95
132	152	<b>BRUNO MARS</b>	▲	ELEKTRA/AG	Doo-Wops & Hooligans	3	295
190	153	<b>NIRVANA</b>	◆	SUB POP/UGG/GEFFEN/UME	Nevermind	1	341
12	154	<b>BLACKBERRY SMOKE</b>	▲	3 LEGGED RECORDS/THIRTY TIGERS	Like An Arrow	12	2
NEW	155	<b>VARIOUS ARTISTS</b>	●	CMA AWARDS 50 ZINEPAK	CMA Awards 50 ZinePak	155	1
154	156	<b>CARRIE UNDERWOOD</b>	▲	T/WARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	99
145	157	<b>MY CHEMICAL ROMANCE</b>	▲	REPRISE/WARNER BROS.	The Black Parade	2	87
88	158	<b>BARBRA STREISAND</b>	●	COLUMBIA	Encore: Movie Partners Sing Broadway	1	9
159	159	<b>EMINEM</b>	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Recovery	1	256
163	160	<b>KANYE WEST</b>	▲	ROCA-FELLA/DEF JAM	Graduation	1	103
170	161	<b>LUKE BRYAN</b>	▲	CAPITOL NASHVILLE/UMGN	Crash My Party	1	168
133	162	<b>LUKAS GRAHAM</b>	●	WARNER BROS.	Lukas Graham	3	30
186	163	<b>KID CUDI</b>	●	DREAM ON/G.O.D./REPUBLIC	Man On The Moon: The End Of Day	4	104
166	164	<b>LANA DEL REY</b>	▲	POLYDOR/INTERSCOPE/JGA	Born To Die	2	248
120	165	<b>THE 1975</b>	●	LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNWARE OF IT DIRTY HIT/INTERSCOPE/JGA	Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	35
RE	166	<b>PENTATONIX</b>	●	RCA	Pentatonix	1	23
NEW	167	<b>RASCAL FLATTS</b>	●	BIG MACHINE/BMLG	The Greatest Gift Of All	167	1
149	168	<b>MAREN MORRIS</b>	●	COLUMBIA NASHVILLE/SMN	Hero	5	21
NEW	169	<b>AMARANTHE</b>	●	SPINERAM	Maximalism	169	1
152	170	<b>SKILLET</b>	●	HEAR IT LOUD/ATLANTIC/AG	Unleashed	3	12
134	171	<b>JAMES BAY</b>	●	REPUBLIC	Chaos And The Calm	15	84
164	172	<b>KENDRICK LAMAR</b>	▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	To Pimp A Butterfly	1	85
171	173	<b>MEGHAN TRAINOR</b>	▲	EPIC	Title	1	94
176	174	<b>KANYE WEST</b>	▲	ROCA-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	81
123	175	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UME	1	1	248
155	176	<b>CREDENCE CLEARWATER REVIVAL</b>	◆	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	292
157	177	<b>KALEO</b>	●	ELEKTRA/ATLANTIC/AG	A / B	16	20
160	178	<b>FLORIDA GEORGIA LINE</b>	▲	BMLG	Here's To The Good Times	4	200
181	179	<b>ZAC BROWN BAND</b>	●	ROAD/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	96
195	180	<b>BEYONCE</b>	▲	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	133
156	181	<b>IMAGINE DRAGONS</b>	▲	KIDNAKORNER/INTERSCOPE/JGA	Night Visions	2	217
147	182	<b>DIERKS BENTLEY</b>	●	CAPITOL NASHVILLE/UMGN	Black	2	22
177	183	<b>LOGIC</b>	●	VISIONARY/DEF JAM	Under Pressure	4	48
165	184	<b>FITZ AND THE TANTRUMS</b>	●	DANGERBIRD/ELEKTRA/AG	Fitz And The Tantrums	17	13
185	185	<b>TROYE SIVAN</b>	●	CAPITOL	Blue Neighbourhood	7	45
173	186	<b>SIA</b>	●	MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	116
187	187	<b>RED HOT CHILI PEPPERS</b>	▲	WARNER BROS.	Greatest Hits	18	107
168	188	<b>THE CHAINSMOKERS</b>	●	DISRUPTOR/COLUMBIA	Bouquet (EP)	31	51
153	189	<b>YG</b>	●	PUSHAZ INK/CTE/DEF JAM	Still Brazy	6	19
192	190	<b>BIG SEAN</b>	▲	G.O.D./DEF JAM	Dark Sky Paradise	1	88
179	191	<b>AC/DC</b>	◆	COLUMBIA/LEGACY	Back In Black	4	281
183	192	<b>YFN LUCCI</b>	●	THINK IT'S A GAME	Wish Me Well 2	183	2
169	193	<b>MAROON 5</b>	▲	222/INTERSCOPE/JGA	V	1	113
RE	194	<b>AMY WINEHOUSE</b>	▲	REPUBLIC	Back To Black	2	156
158	195	<b>TY DOLLA \$IGN</b>	●	ATLANTIC/AG	Campaign	28	5
NEW	196	<b>KODAK BLACK</b>	●	DOLLAZ N DEALZ	Lil Big Pac	196	1
178	197	<b>BRUNO MARS</b>	▲	ATLANTIC/AG	Unorthodox Jukebox	1	148
200	198	<b>J. COLE</b>	▲	ROC NATION/COLUMBIA	Born Sinner	1	87
174	199	<b>DESIGNER</b>	●	G.O.D./DEF JAM	New English	22	17
167	200	<b>BASTILLE</b>	●	VIRGIN/CAPITOL	Wild World	4	7



**2**

**MICHAEL BUBLÉ**  
Nobody But Me

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



**5**

**DRAKE**  
Views

After spending its first 25 weeks on the Billboard 200 in the top four, *Drake's Views* dips 2-5 with 34,000 units (down 4 percent). The last album to spend its first 25 weeks in the top four was *Adele's 21* (36 weeks).



**11**

**SIA**  
This Is Acting

The album rebounds 18-11 (25,000 units; up 48 percent) following its deluxe reissue on Oct 21. The version has seven bonus tracks, including her current Billboard Hot 100 hit "The Greatest."

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# Holiday Tunes Move In

Pentatonix's third holiday release, *A Pentatonix Christmas*, jingles its way to a No. 3 debut on the Billboard 200 with 60,000 equivalent album units earned in the week ending Oct. 27, according to Nielsen Music. With 52,000 in traditional album sales, it also launches at No. 4 on Top Album Sales.

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

In total, five new Christmas albums debut in the top 50 of the Top Album Sales chart, led by Pentatonix. In addition, *Trans-Siberian Orchestra's The Ghosts of Christmas Eve* bows at No. 6 (26,000) followed by *Amy Grant's Tennessee Christmas* at No. 14 (11,000), *Lauren Daigle's Behold: A Christmas Collection* at No. 26 (8,000) and *Sarah McLachlan's Wonderland* at No. 31 (7,000). The five titles also place at Nos. 1-5, respectively, on Holiday Albums (see [Billboard.com](#)). Of those five acts, all but Daigle have charted at least one previous entry on the Holiday Albums chart. *Trans-Siberian Orchestra* has logged seven in total (including the new set), Grant has 10, Pentatonix has three, and McLachlan's latest is her second holiday album to chart.

—Keith Caulfield



# Album Sales

November 12 2016  
**billboard**

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks On Chart
	1	LADY GAGA	STREAMLINE/INTERSCOPE/JIGA	Joanne	1
NEW	2	MICHAEL BUBLE	REPRISE/WARNER BROS.	Nobody But Me	1
NEW	3	KORN	ROADRUNNER/AG	The Serenity Of Suffering	1
NEW	4	PENTATONIX	RCA	A Pentatonix Christmas	1
NEW	5	CHRIS TOMLIN	SIX STEPS/SPARROW/CAPITOL CMG	Never Lose Sight	1
NEW	6	TRANS-SIBERIAN ORCHESTRA	LAVA/ATLANTIC/RHINO	The Ghosts Of Christmas Eve	1
NEW	7	LEONARD COHEN	COLUMBIA	You Want It Darker	1
NEW	8	THE PRETTY RECKLESS	GOIN' DOWN/THE DAS LABEL/RAZOR & TIE/CONCORD	Who You Selling For	1
NEW	9	I PREVAIL	FEARLESS/CONCORD	Lifelines	1
NEW	10	JIMMY EAT WORLD	EXOTIC LOCATION/RCA	Integrity Blues	1
9	11	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	57
1	12	KINGS OF LEON		Walls	2
3	13	NORAH JONES	BLUE NOTE	Day Breaks	3
NEW	14	AMY GRANT	AMY GRANT/SPARROW/CAPITOL CMG	Tennessee Christmas	1
16	15	CHRIS STAPLETON	SHADDO MOUNTAIN	Traveller	60
NEW	16	ELVIS PRESLEY W/THE ROYAL PHILHARMONIC ORCH.	RCA/LEGACY	The Wonder Of You	1
10	17	SOUNDTRACK	DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	12
5	18	GREEN DAY	REPRISE/WARNER BROS.	Revolution Radio	3
NEW	19	JOE BUDDEN	MOOD MUIZIK/EMPIRE RECORDINGS	Rage & The Machine	1
12	20	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 33	2
14	21	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	76
17	22	JASON ALDEAN	MACON/BROKEN BOW/BMG	They Don't Know	7
15	23	BEYONCE	PARKWOOD/COLUMBIA	Lemonade	27
32	24	PHIL COLLINS	ATLANTIC/RHINO	The Singles	2
92	25	SIA	MONKEY PUZZLE/RCA	This Is Acting	37
NEW	26	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	Behold: A Christmas Collection	1
35	27	GARTH BROOKS	PEARL	The Ultimate Hits	115
NEW	28	SAINT MOTEL	ELEKTRA/AG	Saintmotelevision	1
20	29	FLORIDA GEORGIA LINE	BMLG	Dig Your Roots	9
25	30	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	How Can It Be	69
NEW	31	SARAH MCLACHLAN	VERVE/VG	Wonderland	1
32	32	ADELE	XI/COLUMBIA		25
NEW	33	AMERICAN FOOTBALL	POLYVINYL	American Football (LP2)	1
NEW	34	NXWORRIES	STONES THROW	Yes Lawd!	1
31	35	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	25
2	36	THE GAME	FIFTH AMENDMENT/BLOOD MONEY/EOONE	1992	2
26	37	VARIOUS ARTISTS	PLG/WORD CURB/SPARROW/CAPITOL CMG	WOW Hits 2017	5
29	38	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	12
NEW	39	DAVID CROSBY	GROUNDUP/VERVE/VG	Lighthouse	1
NEW	40	DISCIPLINE	BEC	Long Live The Rebels	1
36	41	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	26
39	42	SHAWN MENDES	ISLAND	Illuminate	5
NEW	43	THE ORIGINAL CAST RECORDING	JONES/TINTORETTO/COLUMBIA	Lazarus	1
27	44	BON IVER	JAGJAGUWAR	22, A Million	4
37	45	CASTING CROWNS	BEACH STREET/REUNION/PLG	The Very Next Thing	6
28	46	SOLANGE	SAINT/COLUMBIA	A Seat At The Table	4
18	47	RED HOT CHILI PEPPERS	WARNER BROS.	The Getaway	19
30	48	BRUCE SPRINGSTEEN	COLUMBIA	Chapter And Verse	5
57	49	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	41
NEW	50	VARIOUS ARTISTS	CMA/ZINEPAK	CMA Awards 50 ZinePak	1

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks On Chart
NEW	1	AMARANTHE	SPINEFARM	Maximalism	1
2	2	GG	CHUCK MURPHY	Peace Be With You	3
NEW	3	JAMIE KENT	ROAD DOG	All American Mutt	1
NEW	4	EXCISION	ROTTUN	Virus	1
NEW	5	WARDRUNA		Runaljod Ragnarok	1
NEW	6	JONATHA BROOKE	BAD DOG	Midnight. Hallelujah.	1
NEW	7	TYLER GLENN	ISLAND	Excommunication	1
NEW	8	JOHN K. SAMSON	ANTI-ZEPITAPH	Winter Wheat	1
NEW	9	AGNES OBEL	PIAS	Citizen Of Glass	1
NEW	10	THE DEAN WEEN GROUP	A10	The Deaner Album.	1
12	11	ZACH WILLIAMS	ESSENTIAL/PLG	Chain Breaker - EP	5
NEW	12	PLANES MISTAKEN FOR STARS	DEATHWISH	Prey	1
16	13	HAMILTON LEITHAUSER + ROSTAM	GLASSNOTE	I Had A Dream That You Were Mine	5
NEW	14	THE LAST TEN SECONDS OF LIFE	SIEGE	The Violent Sound	1
NEW	15	NIGHT RIOTS	SUMERIAN	Love Gloom	1
9	16	GENTRI	SHADDO MOUNTAIN	Finding Christmas	2
NEW	17	I DECLARE WAR		Songs For The Sick	1
RE	18	STANAJ	LAVA/REPUBLIC	The Preview (EP)	2
NEW	19	THE RADIO DEPT.	LABRADOR	Running Out Of Love	1
NEW	20	THE ROCK KIDS	DREAM KIDS/DREAM/CAPITOL CMG	Shine	1
NEW	21	ARI LENNOX	DREAMVILLE/INTERSCOPE/JIGA	PHO (EP)	1
NEW	22	ZANE WILLIAMS	TEXAS LIKE THAT	Bringin' Country Back	1
NEW	23	WEYES BLOOD	MEXICAN SUMMER/KEMADO	Front Row Seat To Earth	1
RE	24	THE RECORD COMPANY	CONCORD	Give It Back To You	24
17	25	MO3	MO3 MEDIA	Shottaz Reloaded	20

INTERNET ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks On Chart
NEW	1	MICHAEL BUBLE	REPRISE/WARNER BROS.	Nobody But Me	1
NEW	2	LADY GAGA	STREAMLINE/INTERSCOPE/JIGA	Joanne	1
NEW	3	LEONARD COHEN	COLUMBIA	You Want It Darker	1
NEW	4	PENTATONIX	RCA	A Pentatonix Christmas	1
NEW	5	JIMMY EAT WORLD	EXOTIC LOCATION/RCA	Integrity Blues	1
NEW	6	AMERICAN FOOTBALL	POLYVINYL	American Football (LP2)	1
NEW	7	DISCIPLINE	BEC	Long Live The Rebels	1
NEW	8	KORN	ROADRUNNER/AG	The Serenity Of Suffering	1
NEW	9	ELVIS PRESLEY W/THE ROYAL PHILHARMONIC ORCH.	RCA/LEGACY	The Wonder Of You	1
NEW	10	THE PRETTY RECKLESS	GOIN' DOWN/THE DAS LABEL/RAZOR & TIE/CONCORD	Who You Selling For	1
6	11	NORAH JONES	BLUE NOTE	Day Breaks	3
1	12	RED HOT CHILI PEPPERS	WARNER BROS.	The Getaway	11
NEW	13	AMY GRANT	AMY GRANT/SPARROW/CAPITOL CMG	Tennessee Christmas	1
12	14	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	54
NEW	15	ORIGINAL CAST RECORDING	JONES/TINTORETTO/COLUMBIA	Lazarus	1
4	16	KINGS OF LEON	RCA	Walls	2
25	17	SHAWN MENDES	ISLAND	Illuminate	5
NEW	18	I PREVAIL	FEARLESS/CONCORD	Lifelines	1
NEW	19	DAVID CROSBY	GROUNDUP/VERVE/VG	Lighthouse	1
7	20	GREEN DAY	REPRISE/WARNER BROS.	Revolution Radio	3
RE	21	MAXWELL	COLUMBIA	blackSUMMERS'night	9
NEW	22	SARAH MCLACHLAN	VERVE/VG	Wonderland	1
RE	23	JOHN PRINE	OH BOY	For Better, Or Worse	3
NEW	24	RASCAL FLATTS	BIG MACHINE/BMLG	The Greatest Gift Of All	1
NEW	25	CHRIS TOMLIN	SIX STEPS/SPARROW/CAPITOL CMG	Never Lose Sight	1

# Hamilton Gains; Lazarus Debuts

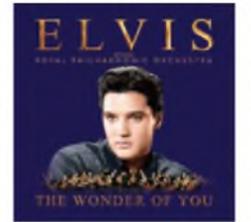
For the first time, the entire top 10 on the Top Album Sales chart are debuts — beating the record of nine debuts in the top 10 set just two weeks ago. The Top Album Sales chart's history dates back to May 25, 1991, the first week *Billboard* had a pure album sales chart powered by Nielsen Music.

Just outside the top 10 is the original Broadway cast recording of *Hamilton*, which gets pushed down 9-11 despite a 46 percent sales gain (to 17,000 sold). The jump comes after the premiere of the PBS documentary *Hamilton's America* on Oct. 21.

Speaking of cast albums, the original cast recording of *David Bowie* and *Enda Walsh's* musical *Lazarus* debuts at No. 43 on Top Album Sales (5,000 sold) and at No. 2 on Top Cast Albums (behind *Hamilton*). *Lazarus* ran off-Broadway from Dec. 7, 2015, to Jan. 20, 2016. It premiered in London on Oct. 25 and is scheduled to run through Jan. 22, 2017.

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

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



TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS, RATED BY SALES DATA AS COMPARED BY Nielsen Music. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR REISSUE ACTS, LISTED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE TOP 100 HIP-POP ALBUMS, TOP COUNTRY ALBUMS, TOP LAUREL ALBUMS, OR TOP CLASSIC ALBUMS. IF A TITLE REACHES ANY OF THESE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. TITLES ARE RANKED BY SALES DATA AS COMPILATED BY Nielsen Music. INTERNET ALBUMS: THE WEEK'S TOP-SELLING ALBUMS SOLD THROUGH INTERNET MERCHANDISE. COMPILATED BY Nielsen Music. Catalog titles are included. See [Charts Legend](#) on [billboard.com/chart](#) for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, LLC. All rights reserved.



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# Little Mix's Top Five Start

On Billboard + Twitter Top Tracks, **Little Mix** (below) blasts to a No. 4 debut with "Shout Out to My Ex" following the song's music video premiere on Oct. 20. The clip has rocketed to 33 million global views on YouTube through Nov. 1. "Ex" earned bonus Twitter buzz as fans interpreted the song as commentary on member **Perrie Edwards'** former relationship with **Zayn Malik**, and her account that he ended the relationship in a text message. As "Ex" spends a second week atop the Official Singles chart in the act's native United Kingdom, it also makes its stateside arrival on the Billboard Hot 100, debuting at No. 69. Little Mix also claims a second top 10 debut on Top Tracks as "You Gotta Not" starts at No. 9. Both songs preview the girl group's *Glory Days*, due Nov. 18.

Meanwhile, **The Chainsmokers'** "Closer" (featuring **Halsey**) crowns yet another *Billboard* chart, darting B-1 to lead Top Tracks for the first time. The collaboration's rise comes after its official video arrived Oct. 24. The clip has jumped to more than 22 million global views on YouTube. The video's release also helps "Closer" earn an 11th week atop the Hot 100, the most by any track in 2016 (see story, page 20).

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

—Trevor Anderson



# Social

November 12  
2016

billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
8	1	<b>CLOSER</b> The Chainsmokers Feat. Halsey		14
15	2	<b>MILLION REASONS</b>	Lady Gaga	4
1	3	<b>A-YO</b>	Lady Gaga	2
NEW	4	<b>SHOUT OUT TO MY EX</b>	Little Mix	1
4	5	<b>THIS TOWN</b>	Niall Horan	5
NEW	6	<b>FAKE LOVE</b>	Drake	1
7	7	<b>LOVE YOURSELF</b>	Justin Bieber	50
2	8	<b>24K MAGIC</b>	Bruno Mars	4
NEW	9	<b>YOU GOTTA NOT</b>	Little Mix	1
18	10	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO		15
22	11	<b>ALL WE KNOW</b> The Chainsmokers Feat. Phoebe Ryan		5
RE	12	<b>MY WAY</b>	Calvin Harris	5
24	13	<b>FIRE</b>	BTS	22
9	14	<b>STARBOY</b> The Weeknd Feat. Daft Punk		6
6	15	<b>SIDE TO SIDE</b> Ariana Grande Feat. Nicki Minaj		11
NEW	16	<b>SNEAKIN'</b> Drake Feat. 21 Savage		1
20	17	<b>PERFECT ILLUSION</b>	Lady Gaga	11
NEW	18	<b>TWO BIRDS, ONE STONE</b>	Drake	1
11	19	<b>DON'T WANNA KNOW</b> Maroon 5 Feat. Kendrick Lamar		3
23	20	<b>HALLELUJAH</b>	Pentatonix	2
50	21	<b>JOHN WAYNE</b>	Lady Gaga	2
28	22	<b>THAT'S MY GIRL</b>	Fifth Harmony	5
10	23	<b>SORRY</b>	Justin Bieber	54
19	24	<b>WORK</b> Rihanna Feat. Drake		39
16	25	<b>WE DON'T TALK ANYMORE</b> Charlie Puth Feat. Selena Gomez		27
27	26	<b>HEATHENS</b> twenty one pilots		20
25	27	<b>TREAT YOU BETTER</b>	Shawn Mendes	22
RE	28	<b>INTO YOU</b>	Ariana Grande	25
35	29	<b>SECRET LOVE SONG</b> Little Mix Feat. Jason Derulo		51
NEW	30	<b>TALK TO ME</b>	Run The Jewels	1
12	31	<b>HELLO</b>	Adele	54
21	32	<b>BAD THINGS</b> Machine Gun Kelly x Camila Cabello		3
38	33	<b>THE GREATEST</b> Sia Feat. Kendrick Lamar		8
13	34	<b>ALL WEEKEND LONG</b>	Jack & Jack	5
36	35	<b>ALONE</b>	Marshmello	13
49	36	<b>LOVE ON THE BRAIN</b>	Rihanna	7
34	37	<b>STARVING</b> Hailee Steinfeld & Grey Feat. Zedd		8
NEW	38	<b>THINKING ABOUT YOU</b> Hardwell Feat. Jay Sean		1
5	39	<b>BLOOD SWEAT &amp; TEARS</b>	BTS	3
RE	40	<b>GUILLOTINE</b> Jon Bellion Feat. Travis Mendes		3
RE	41	<b>CHEAP THRILLS</b> Sia Feat. Sean Paul		33
NEW	42	<b>SLUMBER PARTY</b>	Britney Spears	1
RE	43	<b>LOVE ME</b>	The 1975	3
RE	44	<b>IN THE NAME OF LOVE</b> Martin Garrix & Bebe Rexha		13
RE	45	<b>DON'T LET ME DOWN</b> The Chainsmokers Feat. Daya		33
NEW	46	<b>AFTER THE AFTERPARTY</b> Charli XCX Feat. Lil Yachty		1
RE	47	<b>HOTLINE BLING</b>	Drake	30
47	48	<b>MERCY</b>	Shawn Mendes	10
RE	49	<b>WORK FROM HOME</b> Fifth Harmony Feat. Ty Dolla Sign		32
RE	50	<b>HYMN FOR THE WEEKEND</b>	Coldplay	31

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
4	1	<b>PERFECT STRANGERS</b> Jonas Blue Feat. JP Cooper		22
2	2	<b>SING ME TO SLEEP</b>	Alan Walker	22
6	3	<b>DANCING ON MY OWN</b>	Calum Scott	32
3	4	<b>BLOW YOUR MIND (MWAH)</b>	Dua Lipa	10
9	5	<b>HEAT</b> The Knocks Feat. Sam Nelson Harris		2
13	6	<b>CLOSE TO YOU</b> Dreezy Feat. T-Pain		15
12	7	<b>THE OCEAN</b> Mike Perry Feat. Shy Martin		2
23	8	<b>LOVE\$ICK</b> Mura Masa Feat. A\$AP Rocky		5
NEW	9	<b>ROOM FOR 2</b>	Dua Lipa	1
16	10	<b>CRUEL</b> Snakehips Feat. Zayn		16
17	11	<b>CAPSIZING</b> Frenship & Emily Warren		19
5	12	<b>NUMB</b>	Witt Lowry	3
21	13	<b>BONBON</b>	Era Istrefi	19
7	14	<b>PRBLMS</b>	6LACK	3
NEW	15	<b>BALLERINA</b>	Belly	1
10	16	<b>STRANGER</b> Peking Duk Feat. Elliphant		2
39	17	<b>TRACIONERA</b>	Sebastian Yatra	6
RE	18	<b>OH LORD</b>	MiC LOWRY	4
24	19	<b>BE THE ONE</b>	Dua Lipa	52
NEW	20	<b>LITTLE ONE</b>	Highly Suspect	1
NEW	21	<b>TAPED UP HEART</b> KREAM Feat. Clara Mae		1
25	22	<b>HOW TO LOVE</b> Cash Cash Feat. Sofia Reyes		27
26	23	<b>YOU AND ME</b> Marc E. Bassy Feat. G-Eazy		26
NEW	24	<b>HOPELESS</b>	Khalid	1
27	25	<b>DILE QUE TU ME QUIERES</b>	Ozuna	8
31	26	<b>LOCATION</b>	Khalid	11
29	27	<b>WAT U MEAN (AYE, AYE, AYE)</b>	Dae Dae	23
18	28	<b>STUCK IN YOUR HEAD</b>	I Prevail	2
35	29	<b>YOU</b> Belly Feat. Kehlani		15
RE	30	<b>RIVER</b>	Bishop Briggs	20
NEW	31	<b>BAD HABITS</b> Monsieur Adi Feat. Verite		1
30	32	<b>PERMISSION</b>	Ro James	39
32	33	<b>HOTTER THAN HELL</b>	Dua Lipa	26
8	34	<b>ALASKA</b>	Maggie Rogers	8
RE	35	<b>DEAD END LOVE</b>	XYLO	2
34	36	<b>CROSSFIRE</b>	Stephen	45
42	37	<b>WE CAN</b> Kranium Feat. Tory Lanez		5
36	38	<b>SPIRITS</b>	The Strumbellas	40
NEW	39	<b>MISS YOU</b>	James Hersey	1
43	40	<b>MILLIONAIRE</b> Cash Cash & Digital Farm Animals Feat. Nelly		18
RE	41	<b>11 BLOCKS</b>	Wrabel	9
33	42	<b>BODY</b> Dreezy Feat. Jeremih		38
41	43	<b>HEY</b> Fais Feat. Afrojack		29
RE	44	<b>WEIGHT IN GOLD</b>	Gallant	13
40	45	<b>MADE A WAY</b>	Travis Greene	12
NEW	46	<b>WAYS TO FAKE IT</b>	CRX	1
44	47	<b>SEPTEMBER SONG</b>	JP Cooper	7
RE	48	<b>HURTS SO GOOD</b>	Astrid S	21
RE	49	<b>MY SH*T</b>	A Boogie Wit da Hoodie	11
RE	50	<b>THE LITTLE THINGS</b> Big Gigantic Feat. Angela McCluskey		4



# Liam Payne's Social 50 Debut

New solo music teased by **One Direction's Liam Payne** (above) earns him the top debut on the Social 50, starting at No. 17 two weeks after signing to Republic. Payne posted an unnamed excerpt of his new solo material to Instagram on Oct. 29, showing off a decidedly raunchier side compared to his tamer boy-band fare, and fans ate it up, as he garnered 5.5 million Instagram reactions in the tracking week ending Oct. 30, according to Next Big Sound. But the debut pales in comparison to the Social 50 starts of **Zayn Malik** (No. 3) and **Niall Horan** (No. 1), his fellow One Directioners who had full-length new music to promote, unlike Payne.

Speaking of Horan, he catapults 21-3 after a busy week during which he performed debut solo single "This Town" on CBS' *The Late Late Show With James Corden* on Oct. 26. He also appeared in a clip with Corden celebrating Halloween. Horan vaulted 107.8 percent in Twitter reactions and 203.2 percent in Twitter mentions to 709,000 and 663,000 total, respectively, while also receiving 4.8 million Instagram reactions after posting pictures from the show.

Finally, **Ariana Grande** returns to No. 1 on the Social 50 for a 13th nonconsecutive week. Her ascent largely is owed to a 52 percent rise in reactions on Instagram, where she posted a photo of herself kissing beau **Mac Miller**. It received 1.1 million likes as of Oct. 31.

—Kevin Rutherford

# ¡Felicitaciones! **Walter Kolm**

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EVENTOS

**STAGE**  
EVENTOS & PRODUCCIONES

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
2	1	<b>ARIANA GRANDE</b> REPUBLIC	206
1	2	<b>BTS</b> BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	3
21	3	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	5
8	4	<b>SHAWN MENDES</b> ISLAND	97
20	5	<b>MILEY CYRUS</b> RCA	238
11	6	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	305
23	7	<b>TAYLOR SWIFT</b> BIG MACHINE/SMLG	310
6	8	<b>LITTLE MIX</b> SYCO/COLUMBIA	111
5	9	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	310
39	10	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	285
10	11	<b>LALI</b> ARIOLA/SONY MUSIC ARGENTINA	20
9	12	<b>MARTIN GARRIX</b> STMPD RCRDS/RCA	120
4	13	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	299
18	14	<b>LUCY HALE</b> DMG NASHVILLE	122
25	15	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	13
7	16	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	257
NEW	17	<b>LIAM PAYNE</b> REPUBLIC	1
22	18	<b>DULCE MARIA</b> UNIVERSAL MUSIC LATINO/UMLE	15
3	19	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	308
RE	20	<b>MALUMA</b> SONY MUSIC LATIN	2
12	21	<b>CAMILA CABELLO</b> SYCO/EPIC	40
24	22	<b>JACOB SARTORIUS</b> IS	21
28	23	<b>KATY PERRY</b> CAPITOL	310
27	24	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	297
RE	25	<b>LUAN SANTANA</b> SOM LIVRE	18
14	26	<b>CHRIS BROWN</b> RCA	281
13	27	<b>BEYONCE</b> PARKWOOD/COLUMBIA	307
16	28	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	300
30	29	<b>FIFTH HARMONY</b> SYCO/EPIC	75
RE	30	<b>PENTATONIX</b> RCA	29
19	31	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	308
33	32	<b>SNOOP DOGG</b> DOGGYSTYLE/EPIC	274
31	33	<b>JENNIFER LOPEZ</b> NUXORICAN/EPIC	296
29	34	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	304
34	35	<b>BRITNEY SPEARS</b> RCA	269
RE	36	<b>ANITTA</b> WARNER MUSIC BRAZIL	12
44	37	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	33
32	38	<b>TROYE SIVAN</b> CAPITOL	73
RE	39	<b>ZAYN</b> RCA	39
17	40	<b>THE WEEKND</b> XO/REPUBLIC	58
38	41	<b>MARIO BAUTISTA</b> KASST AGENCY/WARNER LATINA	21
RE	42	<b>KANYE WEST</b> G.O.O.D./DEF JAM	91
RE	43	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	59
15	44	<b>ADELE</b> XL/COLUMBIA	225
RE	45	<b>JUSTIN TIMBERLAKE</b> RCA	267
26	46	<b>ZENDAYA</b> HOLLYWOOD	116
45	47	<b>WESLEY SAFADAO</b> SOM LIVRE	2
RE	48	<b>5 SECONDS OF SUMMER</b> HI OR HEV/CAPITOL	135
36	49	<b>MAROON 5</b> 222/INTERSCOPE/IGA	164
NEW	50	<b>NICKY JAM</b> LA INDUSTRIA/SONY MUSIC LATIN	1

# Pop/Rhythmic/Adult

November 12 2016

**billboard**

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>CLOSER</b> The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		13
3	2	<b>LET ME LOVE YOU</b> DJ Snake Feat. Justin Bieber DJ SNAKE/INTERSCOPE		11
2	3	<b>HEATHENS</b> twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP		12
4	4	<b>STARBOY</b> The Weeknd Feat. Daft Punk XO/REPUBLIC		6
6	5	<b>GOLD</b> Kiiara ATLANTIC		23
10	6	<b>24K MAGIC</b> Bruno Mars ATLANTIC		4
9	7	<b>I HATE U I LOVE U</b> gnash Feat. Olivia O'Brien J/ATLANTIC		19
7	8	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		15
5	9	<b>TREAT YOU BETTER</b> Shawn Mendes ISLAND/REPUBLIC		21
12	10	<b>SIDE TO SIDE</b> Ariana Grande Feat. Nicki Minaj REPUBLIC		6
8	11	<b>SIT STILL, LOOK PRETTY</b> Daya ART BEATZ		29
11	12	<b>CHEAP THRILLS</b> Sia Feat. Sean Paul MONKEY PUZZLE/RCA		30
15	13	<b>SCARS TO YOUR BEAUTIFUL</b> Alessia Cara EP/DEF JAM		12
14	14	<b>STARVING</b> Hailee Steinfeld & Grey Feat. Zedd REPUBLIC		14
13	15	<b>MY WAY</b> Calvin Harris FLY EYE/COLUMBIA		7
16	16	<b>THE GREATEST</b> Sia Feat. Kendrick Lamar MONKEY PUZZLE/RCA		6
17	17	<b>DON'T WANNA KNOW</b> Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE		3
18	18	<b>UNSTEADY</b> X Ambassadors KIDNAKORNER/INTERSCOPE		13
20	19	<b>ALL TIME LOW</b> Jon Bellion VISIONARY/CAPITOL		8
21	20	<b>THIS TOWN</b> Niall Horan XL/COLUMBIA		5
24	21	<b>SUCKER FOR PAIN</b> Lil Wayne, Wiz Khalifa & Imagine Dragons DC/ATLAS/WATERTOWER/ATLANTIC/RRP		10
27	22	<b>THAT'S MY GIRL</b> Fifth Harmony SYCO/EPIC		4
26	23	<b>IN THE NAME OF LOVE</b> Martin Garrix & Bebe Rexha STMPD RCRDS/RCA		6
23	24	<b>TOO GOOD</b> Drake Feat. Rihanna YOUNG MONEY/CASH MONEY/REPUBLIC		20
19	25	<b>LUV</b> Tory Lanez MAD LOVE/INTERSCOPE		11

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>JUST LIKE FIRE</b> P!nk WALT DISNEY/RCA		28
2	2	<b>CAN'T STOP THE FEELING!</b> Justin Timberlake DREAMWORKS/RCA		26
3	3	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> Adele XL/COLUMBIA		25
4	4	<b>CHEAP THRILLS</b> Sia Feat. Sean Paul MONKEY PUZZLE/RCA		19
5	5	<b>ONE CALL AWAY</b> Charlie Puth ARTIST PARTNERS GROUP/ATLANTIC		41
6	6	<b>CAKE BY THE OCEAN</b> DNCE REPUBLIC		35
7	7	<b>LOVE YOURSELF</b> Justin Bieber SCHOOL BOY/RAYMOND BRAUN/DEF JAM		40
8	8	<b>TREAT YOU BETTER</b> Shawn Mendes ISLAND/REPUBLIC		14
9	9	<b>7 YEARS</b> Lukas Graham WARNER BROS.		37
10	10	<b>THIS HOUSE IS NOT FOR SALE</b> Bon Jovi CAPTAIN KID/ISLAND/REPUBLIC		10
11	11	<b>WE DON'T TALK ANYMORE</b> Charlie Puth Feat. Selena Gomez ARTIST PARTNERS GROUP/ATLANTIC		18
12	12	<b>PIECES</b> Rob Thomas EMBLEM/ATLANTIC		13
13	13	<b>NOBODY BUT ME</b> Michael Buble REPRISE/WARNER BROS.		7
14	14	<b>UNSTEADY</b> X Ambassadors KIDNAKORNER/INTERSCOPE		18
15	15	<b>DANCING ON MY OWN</b> Calum Scott CAPITOL		5
16	16	<b>THIS IS WHAT YOU CAME FOR</b> Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		12
18	17	<b>DON'T WANNA KNOW</b> Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE		3
17	18	<b>RIDE</b> twenty one pilots FUELED BY RAMEN/RRP		16
19	19	<b>CLOSER</b> The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		4
23	20	<b>24K MAGIC</b> Bruno Mars ATLANTIC		2
25	21	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		4
26	22	<b>PLAY THAT SONG</b> Train COLUMBIA		3
21	23	<b>LOVE ME NOW</b> John Legend COLUMBIA		4
20	24	<b>HYMN FOR THE WEEKEND</b> Coldplay PARLOPHONE/ATLANTIC		9
22	25	<b>RISE</b> Katy Perry CAPITOL		15

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>STARBOY</b> The Weeknd Feat. Daft Punk XO/REPUBLIC		6
2	2	<b>BROCCOLI</b> D.R.A.M. Feat. Lil Yachty #BEPICHECK/EMPIRE RECORDINGS		13
3	3	<b>CLOSER</b> The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		12
4	4	<b>ALL EYEZ</b> The Game Feat. Jeremih FIFTH AMENDMENT/BLOOD MONEY/EPIC		16
5	5	<b>LET ME LOVE YOU</b> DJ Snake Feat. Justin Bieber DJ SNAKE/INTERSCOPE		9
7	6	<b>DO YOU MIND</b> DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina WE THE BEST/EPIC		11
12	7	<b>24K MAGIC</b> Bruno Mars ATLANTIC		4
11	8	<b>NO PROBLEM</b> Chance The Rapper Feat. Lil Wayne & 2 Chainz CHANCE THE RAPPER		14
6	9	<b>TOO GOOD</b> Drake Feat. Rihanna YOUNG MONEY/CASH MONEY/REPUBLIC		20
13	10	<b>GOLD</b> Kiiara ATLANTIC		10
8	11	<b>LUV</b> Tory Lanez MAD LOVE/INTERSCOPE		18
15	12	<b>SIDE TO SIDE</b> Ariana Grande Feat. Nicki Minaj REPUBLIC		6
9	13	<b>FOR FREE</b> DJ Khaled Feat. Drake YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC		21
17	14	<b>FADE</b> Kanye West G.O.O.D./DEF JAM		5
18	15	<b>WHAT THEY WANT</b> Russ DIEMON/COLUMBIA		9
10	16	<b>FATHER STRETCH MY HANDS PT. 1</b> Kanye West G.O.O.D./DEF JAM		20
14	17	<b>SUCKER FOR PAIN</b> Lil Wayne, Wiz Khalifa & Imagine Dragons DC/ATLAS/WATERTOWER/ATLANTIC/RRP		15
19	18	<b>PICK UP THE PHONE</b> Young Thug And Travis Scott Feat. Quavo 300/ATLANTIC/GRAND HUSTLE/EPIC		7
16	19	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		14
25	20	<b>CAROLINE</b> Amine REPUBLIC		4
21	21	<b>DANG!</b> Mac Miller Feat. Anderson .Paak WARNER BROS.		6
26	22	<b>CHILL BILL</b> Rob \$tone Feat. J. Davi\$ & Spooks RCA		6
27	23	<b>COME AND SEE ME</b> PARTYNEXTDOOR Feat. Drake OVO SOUND/WARNER BROS.		11
23	24	<b>1 NIGHT</b> Lil Yachty LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL		7
20	25	<b>NO LIMIT</b> Usher Feat. Young Thug RCA		20

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>TREAT YOU BETTER</b> Shawn Mendes ISLAND/REPUBLIC		19
3	2	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> Adele XL/COLUMBIA		28
2	3	<b>CHEAP THRILLS</b> Sia Feat. Sean Paul MONKEY PUZZLE/RCA		26
5	4	<b>HEATHENS</b> twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP		12
4	5	<b>UNSTEADY</b> X Ambassadors KIDNAKORNER/INTERSCOPE		33
6	6	<b>CLOSER</b> The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		11
8	7	<b>CAN'T STOP THE FEELING!</b> Justin Timberlake DREAMWORKS/RCA		26
11	8	<b>24K MAGIC</b> Bruno Mars ATLANTIC		4
7	9	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		13
14	10	<b>DON'T WANNA KNOW</b> Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE		3
10	11	<b>THIS IS WHAT YOU CAME FOR</b> Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		23
9	12	<b>HYMN FOR THE WEEKEND</b> Coldplay PARLOPHONE/ATLANTIC		25
19	13	<b>STARBOY</b> The Weeknd Feat. Daft Punk XO/REPUBLIC		5
16	14	<b>HANDCLAP</b> Fitz And The Tantrums DANGEROUS/ELEKTRA/ATLANTIC		15
17	15	<b>SHE SETS THE CITY ON FIRE</b> Gavin DeGraw RCA		14
18	16	<b>FRESH EYES</b> Andy Grammer S-CURVE/BMG/HOLLYWOOD		12
20	17	<b>KIDS</b> OneRepublic MOSLEY/INTERSCOPE		10
21	18	<b>SIT STILL, LOOK PRETTY</b> Daya ART BEATZ		15
22	19	<b>PLAY THAT SONG</b> Train COLUMBIA		4
13	20	<b>11 BLOCKS</b> Wrabel EPIC		17
23	21	<b>LET ME LOVE YOU</b> DJ Snake Feat. Justin Bieber DJ SNAKE/INTERSCOPE		7
25	22	<b>SETTING THE WORLD ON FIRE</b> Kenny Chesney Feat. P!nk BLUE CHAIR/COLUMBIA NASHVILLE/RCA		6
24	23	<b>GOOD GRIEF</b> Bastille VIRGIN/CAPITOL		7
26	24	<b>GOLD</b> Kiiara ATLANTIC		11
29	25	<b>LOVE ME NOW</b> John Legend COLUMBIA		3



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# FELICITACIONES JUAN DIEGO

**IND.**  
LA INDUSTRIA INC.



## JORGE JUAREZ

EN NOMBRE DE WESTWOOD  
ENTERTAINMENT FELICITA A  
JUAN DIEGO MEDINA Y SU  
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Por la labor realizada con sus artistas y el  
reconocimiento obtenido por parte de la  
revista Billboard como uno de los  
personajes mas influyentes en la industria  
musical de menos de 40 años.



FOTOGRAFÍA DE JUAN DIEGO MEDINA VÉLEZ MANAGER DE NICKY JAM Y FUNDADOR DE LA INDUSTRIA INC.



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# Rock

November 12  
2016  
billboard

HOT ROCK SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS	WKS ON CHART
1	1	1	<b>#1 2 WKS AGO</b> HEATHENS MELIZONDOT, JOSEPH (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	1	19
2	2	2	RIDE R. REED (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	1	67
5	3	3	UNSTEADY ALEX DA KID (A. GRANT), S. N. HARRIS, N. FELDSHUK, HARRIS, A. LEVIN	X Ambassadors KIDINA KORNER/INTERSCOPE	3	56
3	3	4	SUCKER FOR PAIN Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors ALEX DA KID (A. GRANT), BARTER L. (THOMAS) SERPICO, DOROTHY DOLDS, B. WIKER, D. PATMAN, R. HALL, (T. GRAFFIN), R. S. HARRIS	X Ambassadors DEJALU/WATERTOWER/ATLANTIC/RRP	3	18
4	5	5	HYMN FOR THE WEEKEND STARBUCK R. SIMPSON, G. BERRYMAN, J. MBLU, J. ANDERSON, J. HAMPSON, J. A. J. MARTIN, M. SERKENT, E. HERMANSEN, M. J. TOVAR, Y. VANDS, ZANT	Coldplay PARLOPHONE/ATLANTIC	4	44
6	6	6	HANDCLAP R. REED (T. JOSEPH), K. S. HOLLANDER, K. SCAGGS, J. W. KING, J. KARNES, S. M. WICKS, R. J. QUINN, A. F. FREDERIC	Fitz And The Tantrums DANGER/DW/REPRISE/WARNER BROS.	6	31
8	7	7	THE SOUND OF SILENCE K. CHURKO (P. SIMON)	Disturbed REPRISE/WARNER BROS.	3	49
7	8	8	OPHELIA THE LUMINEERS, S. FELICE (W. SCHULTZ, J. C. FRAITES)	The Lumineers DUAL TONE	5	38
9	9	9	GOOD GRIEF M. CREW, D. SMITH (D. SMITH, M. CREW)	Bastille VIRGIN/CAPITOL	9	19
14	10	10	WASTE A MOMENT M. DRAVS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	7	7
-	39	11	<b>DG SG</b> SHE'S OUT OF HER MIND J. FELDMANN, (M. HOPPE), L. BARKER, J. FELDMANN, (M. SKIBA)	Blink-182 VIKING WIZARD EYES/BMG	11	9
HOT SHOT DEBUT		12	NOT EASY ALEX DA KID (A. GRANT), S. N. HARRIS, A. LEVIN, C. HARRIS, XELLE KING, C. (THOMAS)	Alex Da Kid Feat. X Ambassadors, Elle King & Wiz Khalifa KIDINA KORNER/INTERSCOPE/RCA	12	1
15	13	13	CHAIN BREAKER J. L. SMITH (J. L. SMITH, H. M. L. C. FIELD, S. Z. WILLIAMS)	Zach Williams ESSENTIAL/PLG	13	5
10	12	14	BANG BANG GREEN DAY (B. J. ARMSTRONG, GREEN DAY)	Green Day REPRISE/WARNER BROS.	8	12
13	15	15	DARK NECESSITIES DANGER MOUSE (A. KIEDIS, F. LEA, C. SMITH, J. KLINGHOFFER, B. BURTON)	Red Hot Chili Peppers WARNER BROS.	6	26
20	16	16	FEEL INVINCIBLE B. HOWES (I. L. COOPER, S. MOSLEY)	Skillet HEAR IT, LOUD/ATLANTIC	16	23
11	14	17	CANCER T. JOSEPH (G. WAY, M. WAY, R. TORO, F. IERO, B. BRYAR)	twenty one pilots FUELED BY RAMEN/RRP	6	7
18	21	18	WOW B. HANSEN (B. HANSEN)	Beck FONOGRAM RECORDS/CAPITOL	12	21
17	19	19	ALL WE EVER KNEW J. JOYCE (THE HEAD AND THE HEART)	The Head And The Heart WARNER BROS.	17	21
22	20	20	THE STAGE J. BARRIS, AVENGED SEVENFOLD (B. E. HANER, JR., M. C. SANDERS, B. WACKEMAN, Z. J. BAKER, J. SEWARD)	Avenged Sevenfold CAPITOL	10	3
23	21	21	TAKE IT ALL BACK D. COBB (J. L. AKERS, N. E. ZUERCHER, B. V. MACDONALD, S. M. CROSS)	Judah & The Lion CLETUS THE VAN/CAROLINE	21	10
19	22	22	YOU DON'T GET ME HIGH ANYMORE K. REED, J. CARTER, S. BARTHEL, D. WILSON, J. FREDERIC, J. CARTER, S. BARTHEL, D. WILSON, B. BOGAGE, A. SCARLUZZA	Phantogram REPUBLIC	19	18
21	24	23	MOTH INTO FLAME G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/O' PRIME	15	5
26	24	24	CLEOPATRA S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE)	The Lumineers DUAL TONE	11	30
32	25	25	MY NAME IS HUMAN J. HAMILTON (J. STEVENS, R. MEYER, R. MEYER)	Highly Suspect 300	25	7
28	26	26	I APOLOGIZE K. CHURKO (I. VAN MOODY, Z. BATHORY, J. HOOK, J. JEREMY HEYDE, C. KAEI)	Five Finger Death Punch PROSPECT PARK	26	14
30	27	27	TAKE ME DOWN K. KHANDWALA (T. MOMSEN, B. PHILLIPS)	The Pretty Reckless GOIN' DOWN/RAZOR & TIE	27	14
24	26	28	BOHEMIAN RHAPSODY B. WALKER (F. MERCURY)	Panic! At The Disco DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	7	12
36	29	29	ROTTING IN VAIN N. RASKULINEC (KORN)	Korn ROADRUNNER/RRP	20	14
34	30	30	WELCOME TO YOUR LIFE CAPTAIN CUTS (GROUPOVE)	Grouprove CANVASBACK/ATLANTIC	27	15
45	31	31	MOVE L. STALFORS (A. L. JACKSON, A. D. MOORE SHARP, C. LEEDAMORN, PONG, G. S. ERWIN)	Saint Motel ELEKTRA/RRP	31	4
-	32	32	SURE AND CERTAIN J. MELDAL, J. HANSEN, JIMMY EAT WORLD (J. ADKINS, R. BURCH, Z. LINDT, LINTON)	Jimmy Eat World EXOTIC LOCATION/RCA	32	3
31	33	33	LIFE ITSELF D. BAYLEY (D. BAYLEY, TAFO)	Glass Animals WOLF TONE/HARVEST	21	18
43	43	34	HIGH AND LOW L. STEELE, N. LITTLEMORE, P. MAYES (L. STEELE, N. LITTLEMORE, S. SLOAN, P. MAYES)	Empire Of The Sun THE SLEEPY JACKSON/ASTRALWORKS/CAPITOL	26	9
-	16	35	WALLS M. DRAVS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	11	4
25	20	36	REVEREND M. DRAVS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	20	3
27	35	37	33 "GOD" B. BURTON, BON IVER, P. OLSON (BON IVER, J. E. BROWN, SWAN ETTERW, S. GRABAR, P. NUTIN, D. NELSON, L. HOLLEY PUBLIC DOMAIN)	Bon Iver JAGJAGUWAR	11	8
-	38	38	FIND ME M. DRAVS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	29	2
35	36	39	HARDWIRED G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/O' PRIME	9	10
49	40	40	OPEN YOUR EYES K. CHURKO (DISTURBED)	Disturbed REPRISE/WARNER BROS.	40	4
47	40	41	HOME I. FURSTENFELD (I. FURSTENFELD, S. SCHITZ, W. M. NOVESKI, PALMER, R. DELAHOUSSE)	Blue October UP DOWN/BRANDO	38	8
-	42	42	AROUND THE WORLD M. DRAVS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	25	3
-	43	43	BLACK HONEY E. PALMQUIST (J. BRECKENRIDGE, E. BRECKENRIDGE, T. TERANISHI, D. KENSUR)	Thrice VAGRANT/BMG/ADA	39	8
NEW	44	44	BATTLES J. MOHILOWSKI, TEDD T. (J. HAVENS, M. FUQUA, J. MOHILOWSKI, D. OSTEBO, J. CATES)	The Afters FAIR TRADE	44	1
RE-ENTRY	45	45	SQUARE HAMMER T. DALGETY (A. GRUOL, WRITER)	Ghost RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	41	3
NEW	46	46	TALK TOO MUCH T. PAGNOTTA (C. LAWRENCE, J. MEMMEL, P. WALSH, C. J. BARANT, P. PAGNOTTA)	COIN COLUMBIA	46	1
33	44	47	22 (OVER SOON) B. J. BURTON, BON IVER, P. OLSON (BON IVER, C. WARD)	Bon Iver JAGJAGUWAR	18	6
RE-ENTRY	48	48	GO ROBOT DANGER MOUSE (A. KIEDIS, F. LEA, C. SMITH, J. KLINGHOFFER)	Red Hot Chili Peppers WARNER BROS.	36	2
RE-ENTRY	49	49	AMERICAN MONEY T. ENGLISH (G. BORN, S. T. ENGLISH, I. LYSIUK, G. BUFA, L. INO, A. CAVANAGH)	BORNS RE2/DUAL/INTERSCOPE	36	6
29	48	50	STILL BREATHING NOT LISTED (NOT LISTED)	Green Day REPRISE/WARNER BROS.	12	5

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART		
HOT SHOT DEBUT	1	<b>#1 1 WK</b> KORN	The Serenity Of Suffering ROADRUNNER/AG	1		
NEW	2	TRANS-SIBERIAN ORCHESTRA	The Ghosts Of Christmas Eve LAVA/ATLANTIC/RHINO	1		
NEW	3	LEONARD COHEN	You Want It Darker COLUMBIA	1		
NEW	4	THE PRETTY RECKLESS	Who You Selling For GOIN' DOWN/THE DAS LABEL/RAZOR & TIE/CONCORD	1		
NEW	5	I PREVAIL	Lifelines FEARLESS/CONCORD	1		
NEW	6	JIMMY EAT WORLD	Integrity Blues EXOTIC LOCATION/RCA	1		
NEW	7	KINGS OF LEON	Walls RCA	2		
NEW	8	BVIS PRESLEY W/THE ROYAL PHILHARMONIC ORCH.	The Wonder Of You RCA/LEGACY	1		
5	9	SOUNDTRACK	Suicide Squad: The Album DC/ATLAS/WATERTOWER/ATLANTIC/AG	12		
2	10	GREEN DAY	Revolution Radio REPRISE/WARNER BROS.	3		
7	11	20 TWENTY ONE PILOTS	Blurryface FUELED BY RAMEN/AG	76		
12	12	<b>PS</b> PHIL COLLINS	The Singles ATLANTIC/RHINO	2		
NEW	13	SAINT MOTEL	Saintmotelevision ELEKTRA/AG	1		
NEW	14	AMERICAN FOOTBALL	American Football (LP2) POLYVINYL	1		
NEW	15	DAVID CROSBY	Lighthouse GROUNDUP/VERVE/VG	1		
42	16	<b>GG</b> DISCIPLINE	Long Live The Rebels BEE	2		
NEW	17	ORIGINAL CAST RECORDING	Lazarus JONES/TINOTRETT/COLUMBIA	1		
18	18	BON IVER	22, A Million JAGJAGUWAR	4		
8	19	RED HOT CHILI PEPPERS	The Getaway WARNER BROS.	19		
11	20	BRUCE SPRINGSTEEN	Chapter And Verse COLUMBIA	5		
25	21	PANIC! AT THE DISCO	Death Of A Bachelor DEEZ/FUELED BY RAMEN/AG	41		
NEW	22	SOUNDTRACK	The Rocky Horror Picture Show: Let's Do The Time Warp Again FOX/GDE	1		
NEW	23	PRETENDERS	Alone EES/BMG	1		
1	24	BLACKBERRY SMOKE	Like An Arrow 3 LEGGED RECORDS/THIRTY TIGERS	2		
NEW	25	AMARANTHE	Maximalism SPINEFARM	1		

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
3	1	<b>#1 1 WK</b> BANG BANG REPRISE/WARNER BROS.	Green Day	12		
1	2	HEATHENS DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	twenty one pilots	19		
2	3	GOOD GRIEF VIRGIN/CAPITOL	Bastille	20		
5	4	WASTE A MOMENT RCA	Kings Of Leon	8		
4	5	ALL WE EVER KNEW WARNER BROS.	The Head And The Heart	21		
6	6	TROUBLE OSP/RCA	Cage The Elephant	29		
7	7	YOU DON'T GET ME HIGH ANYMORE REPUBLIC	Phantogram	19		
8	8	WAY DOWN WE GO ELEKTRA/ATLANTIC	Kaleo	35		
9	9	WELCOME TO YOUR LIFE CANVASBACK/ATLANTIC	Grouprove	15		
10	10	OPHELIA DUAL TONE	The Lumineers	38		
12	11	TAKE IT ALL BACK CLETUS THE VAN/CAROLINE	Judah & The Lion	11		
11	12	BORED TO DEATH VIKING WIZARD EYES/BMG	Blink-182	27		
14	13	SURE AND CERTAIN EXOTIC LOCATION/RCA	Jimmy Eat World	9		
15	14	LIFE ITSELF WOLF TONE/HARVEST	Glass Animals	23		
13	15	RIVER TELEPORT/ISLAND/REPUBLIC	Bishop Briggs	30		
16	16	HIGH AND LOW THE SLEEPY JACKSON/ASTRALWORKS/CAPITOL	Empire Of The Sun	9		
23	17	<b>GG</b> SHE'S OUT OF HER MIND VIKING WIZARD EYES/BMG	Blink-182	4		
17	18	TALK TOO MUCH COLUMBIA	COIN	11		
18	19	MOVE ELEKTRA/RRP	Saint Motel	7		
19	20	BLOOD IN THE CUT NIGHT STREET/INTERSCOPE	k.flay	8		
22	21	FIRE ESCAPE CRUSH MUSIC/WANGUARD/CONCORD	Andrew McMahon In The Wilderness	6		
21	22	GO ROBOT WARNER BROS.	Red Hot Chili Peppers	6		
25	23	WE DON'T KNOW GLASSNOTE	The Strumbellas	5		
24	24	PUT YOUR MONEY ON ME FREESOLO/INTERSCOPE	The Struts	13		
28	25	HYMN FOR THE WEEKEND PARLOPHONE/ATLANTIC	Coldplay	5		



## No 'Suffering' For Korn

Korn (above) debuts at No. 1 on all three of *Billboard's* main rock album charts — Top Rock Albums, Alternative Albums and Hard Rock Albums — as *The Serenity of Suffering* launches with 55,000 copies sold, according to Nielsen Music. The set is the band's third to triple up atop the tallies and first since 2010's *Korn III: Remember Who You Are*. Korn's two releases before *Suffering*, 2011's *The Path to Totality* and 2013's *The Paradigm Shift*, each hit No. 3 on Top Rock Albums (and found the quartet incorporating EDM elements).

**Green Day** earns its 10th Alternative airplay chart No. 1 with "Bang Bang" (3-1), the lead single from the band's new *Revolution Radio*. The trio ties **Foo Fighters** for the third-most leaders in the chart's 28-year history — **Red Hot Chili Peppers** lead with 13, followed by **Linkin Park** (11) — and becomes one of five acts to reign in three different decades. After first leading with "Longview" in 1994 (the first of four chart-toppers for the band in the '90s), Green Day added five No. 1s in the 2000s (with 2009's "Know Your Enemy" its last before "Bang Bang"). Meanwhile, **Pixies** grace a *Billboard* airplay chart for the first time since 1992 as "Classic Masher" debuts on Triple A at No. 30. It's the influential group's first appearance on the chart and follows six entries logged on Alternative between 1989 and 1992. "Classic" is from the band's sixth album, *Head Carrier*.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**  
HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are new titles or reissues that are new to the Billboard 200's top 100. ALTERNATIVE AIRPLAY: The week's most popular alternative rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. SONGS: The week's most popular songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **Billboard** charts are updated weekly on [Billboard.com](http://Billboard.com) for complete chart data. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**Trabajar para la industria de la música es trabajar para el cantante, para el compositor, para el músico, para el productor; para el artista y para el arte. Por eso, el manager es un clásico de esta industria: su alma está estrechamente ligada al artista y a sus sueños, es su guerrero y su defensor. Todo artista se merece un buen manager.**

**Walter Kolm responde indiscutiblemente a esta descripción.**

# **¡Es un clásico!**

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

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

**Claudia y Carlos.**



# R&B/Hip-Hop

November 12  
2016  
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
1	1	1	<b>STARBOY</b>	3 WKS	The Weeknd Featuring Daft Punk	1
2	2	2	<b>BROCCOLI</b>	▲	D.R.A.M. Featuring Lil Yachty	1
3	3	3	<b>JUJU ON THAT BEAT (TZ ANTHEM)</b>	SG	Zay Hilfigerrr & Zayion McCall	3
11	6	4	<b>BLACK BEATLES</b>	DG	Rae Sremmurd Featuring Gucci Mane	4
9	5	5	<b>OOOUUU</b>		Young M.A	5
4	7	6	<b>ONE DANCE</b>	▲	Drake Featuring WizKid & Kyla	1
		7	<b>FAKE LOVE</b>		Drake	7
12	11	8	<b>CAROLINE</b>		Amine	8
5	8	9	<b>NEEDED ME</b>	▲	Rihanna	1
6	4	10	<b>LUV</b>		Tory Lanez	4
7	9	11	<b>SUCKER FOR PAIN</b>	●	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors	3
8	10	12	<b>TOO GOOD</b>		Drake Featuring Rihanna	3
13	12	13	<b>TIMMY TURNER</b>		Designer	10
		14	<b>SNEAKIN'</b>		Drake Featuring 21 Savage	14
16	13	15	<b>CHILL BILL</b>		Rob Stone Featuring J. Davi\$ & Spooks	13
20	14	16	<b>NO PROBLEM</b>		Chance The Rapper Feat. Lil Wayne & 2 Chainz	14
15	15	17	<b>CONTROLLA</b>		Drake	5
27	20	18	<b>X</b>		21 Savage & Metro Boomin Featuring Future	18
19	21	19	<b>DO YOU MIND</b>		DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina	19
22	19	20	<b>1 NIGHT</b>		Lil Yachty	19
18	18	21	<b>PICK UP THE PHONE</b>		Young Thug And Travis Scott Feat. Quavo	12
17	17	22	<b>NO LIMIT</b>		Usher Featuring Young Thug	9
14	16	23	<b>FOR FREE</b>	▲	DJ Khaled Featuring Drake	4
24	23	24	<b>COME AND SEE ME</b>	●	PARTYNEXTDOOR Featuring Drake	21
28	22	25	<b>MONEY LONGER</b>		Lil Uzi Vert	15
26	24	26	<b>TOO MUCH SAUCE</b>		DJ ESCO Featuring Future & Lil Uzi Vert	24
25	25	27	<b>FADE</b>		Kanye West	12
29	28	28	<b>YOU WAS RIGHT</b>		Lil Uzi Vert	27
30	27	29	<b>KEY TO THE STREETS</b>		YFN Lucci Featuring Migos & Trouble	27
49	42	30	<b>LOVE ON THE BRAIN</b>		Rihanna	30
31	29	31	<b>WISHING</b>		DJ Drama Featuring Chris Brown, Skeme & Lyquin	29
39	30	32	<b>ALL EYEZ</b>		The Game Featuring Jeremih	30
-	41	33	<b>NO HEART</b>		21 Savage & Metro Boomin	33
33	32	34	<b>WAT U MEAN (AYE, AYE, AYE)</b>		Dae Dae	20
32	33	35	<b>HOLD UP</b>	●	Beyonce	6
47	38	36	<b>MY SH*T</b>		A Boogie Wit Da Hoodie	36
34	34	37	<b>CRZY</b>		Kehlani	34
45	37	38	<b>LOCKJAW</b>		French Montana Featuring Kodak Black	23
41	39	39	<b>GOOSEBUMPS</b>		Travis Scott	34
42	43	40	<b>WHAT THEY WANT</b>		Russ	40
36	36	41	<b>I GOT THE KEYS</b>	●	DJ Khaled Featuring Jay Z & Future	9
38	35	42	<b>GANGSTA</b>		Kehlani	13
-	44	43	<b>LOOK ALIVE</b>		Rae Sremmurd	26
21	40	44	<b>LOVE ME NOW</b>		John Legend	21
-	31	45	<b>BAD THINGS</b>		Machine Gun Kelly x Camila Cabello	31
50	26	46	<b>FALSE ALARM</b>		The Weeknd	23
43	45	47	<b>GRASS AIN'T GREENER</b>		Chris Brown	23
		48	<b>SELFISH</b>		PnB Rock	48
44	46	49	<b>NO SHOPPING</b>		French Montana Featuring Drake	12
-	47	50	<b>NO FLOCKIN</b>		Kodak Black	47

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>JOE BUDDEN</b>	▲	Rage & The Machine	1	
	2	<b>BEYONCE</b>	▲	Lemonade	27	
	3	<b>NXWORRIES</b>		Yes Lawd!	1	
	4	<b>THE GAME</b>		1992	2	
	5	<b>DRAKE</b>	▲	Views	26	
	6	<b>SOLANGE</b>		A Seat At The Table	4	
	7	<b>DAME D.O.L.L.A.</b>		The Letter O	1	
	8	<b>USHER</b>		Hard II Love	6	
	9	<b>MAXWELL</b>	GG	blackSUMMERS'night	17	
	10	<b>KEVIN GATES</b>	▲	Islah	39	
	11	<b>RIHANNA</b>	▲	ANTI	39	
	12	<b>D.R.A.M.</b>		Big Baby D.R.A.M.	1	
	13	<b>AFTER 7</b>		Timeless	2	
	14	<b>GUCCI MANE</b>		Everybody Looking	14	
	15	<b>DJ KHALED</b>		Major Key	13	
	16	<b>THE WEEKND</b>	▲	Beauty Behind The Madness	61	
	17	<b>MAC MILLER</b>		The Divine Feminine	6	
	18	<b>FRANK OCEAN</b>		Blonde	10	
	19	<b>TRAVIS SCOTT</b>		Birds In The Trap Sing McKnight	8	
	20	<b>KIRK FRANKLIN</b>		Losing My Religion	37	
	21	<b>R. KELLY</b>		12 Nights Of Christmas	1	
	22	<b>BRYSON TILLER</b>	▲	TRAPSOUL	57	
	23	<b>FANTASIA</b>		The Definition Of...	13	
	24	<b>J. COLE</b>	▲	2014 Forest Hills Drive	88	
	25	<b>TORY LANEZ</b>		I Told You	10	

ADULT R&B™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	<b>THICK OF IT</b>	Mary J. Blige	4		
	2	<b>PERMISSION</b>	Ro James	41		
	3	<b>WAITING ON YOU</b>	Tyrese	24		
	4	<b>SUNSHINE</b>	Eric Benet	23		
	5	<b>LAKE BY THE OCEAN</b>	Maxwell	30		
	6	<b>SO I CAN HAVE YOU BACK</b>	Joe	11		
	7	<b>1990X</b>	Maxwell	13		
	8	<b>LET ME KNOW</b>	After 7	18		
	9	<b>SLEEPING WITH THE ONE I LOVE</b>	Fantasia	20		
	10	<b>JUST THE 2 OF US</b>	Keith Sweat Feat. Takiya Mason	15		
	11	<b>RUN</b>	BBD	6		
	12	<b>MISSIN U</b>	Usher	7		
	13	<b>LONG SONG AWAY</b>	Kevin Ross	7		
	14	<b>WHY I LOVE YOU</b>	MAJOR.	20		
	15	<b>IN COMMON</b>	Alicia Keys	26		
	16	<b>SEXY</b>	Kool & The Gang	14		
	17	<b>LOVE ME NOW</b>	John Legend	4		
	18	<b>BLENDED FAMILY (WHAT YOU DO FOR LOVE)</b>	Alicia Keys	3		
	19	<b>LOVE STAR</b>	Common Feat. Marsha Ambrosius	6		
	20	<b>STARBOY</b>	The Weeknd Feat. Daft Punk	5		
	21	<b>ROSES</b>	Annalea	14		
	22	<b>24K MAGIC</b>	Bruno Mars	2		
	23	<b>BEAUTIFUL PROBLEM</b>	Anthony David	12		
	24	<b>CRANES IN THE SKY</b>	Solange	1		
	25	<b>WHAT I'M FEELIN'</b>	Anthony Hamilton Feat. The HamTones	5		



## Blige Bounds To No. 1

Mary J. Blige (above) earns her fifth No. 1 on the Adult R&B airplay chart as "Thick of It," from her upcoming album *Strength of a Woman*, vaults to the top in only four weeks — the quickest run to No. 1 in 21 years.

A 19 percent increase in plays during the week ending Oct. 30 (according to Nielsen Music) pushes Blige's track 2-1. The last time a song hit No. 1 in four weeks or less was on Nov. 11, 1995, when Whitney Houston's "Exhale (Shoop Shoop)" (from *Waiting to Exhale*) vaulted 10-1 in its second charting week. Coincidentally, Blige's first No. 1 also was from the *Waiting to Exhale* soundtrack: "Not Gon' Cry" spent four weeks atop the tally in 1996.

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

Meanwhile, Joe Budden bows at No. 1 on the Top R&B/Hip-Hop Albums chart with *Rage & The Machine*, arriving with 10,000 copies sold in the week ending Oct. 27. The arrival marks his second chart-topping set following *No Love Lost*, which debuted atop the list on Feb. 23, 2013.

Lastly, Bryson Tiller takes the No. 20 debut on Hot R&B Songs with his latest single, "Let Me Explain." The surprise release arrives with 17 million weekly U.S. streams and 7,000 digital downloads sold.

—Amaya Mendizabal

HOT R&B/HIP-HOP SONGS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP SONGS, AS COMPILATED BY NIELSEN MUSIC AND CREATING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE RELEASING (NEW, OR TO BE RELEASING) WITHIN THE WEEK OR SALES ACTIVITY FOR THE FIRST TIME. TOP R&B/HIP-HOP ALBUMS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP ALBUMS, AS COMPILATED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE RELEASING (NEW, OR TO BE RELEASING) WITHIN THE WEEK OR SALES ACTIVITY FOR THE FIRST TIME. ADULT R&B: THE WEEK'S MOST POPULAR CURRENT ADULT R&B SONGS, AS COMPILATED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE RELEASING (NEW, OR TO BE RELEASING) WITHIN THE WEEK OR SALES ACTIVITY FOR THE FIRST TIME. TOP R&B/HIP-HOP ALBUMS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP ALBUMS, AS COMPILATED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE RELEASING (NEW, OR TO BE RELEASING) WITHIN THE WEEK OR SALES ACTIVITY FOR THE FIRST TIME. ADULT R&B: THE WEEK'S MOST POPULAR CURRENT ADULT R&B SONGS, AS COMPILATED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE RELEASING (NEW, OR TO BE RELEASING) WITHIN THE WEEK OR SALES ACTIVITY FOR THE FIRST TIME. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. © 2016. PROMOTED BY GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

# Walter Kolm

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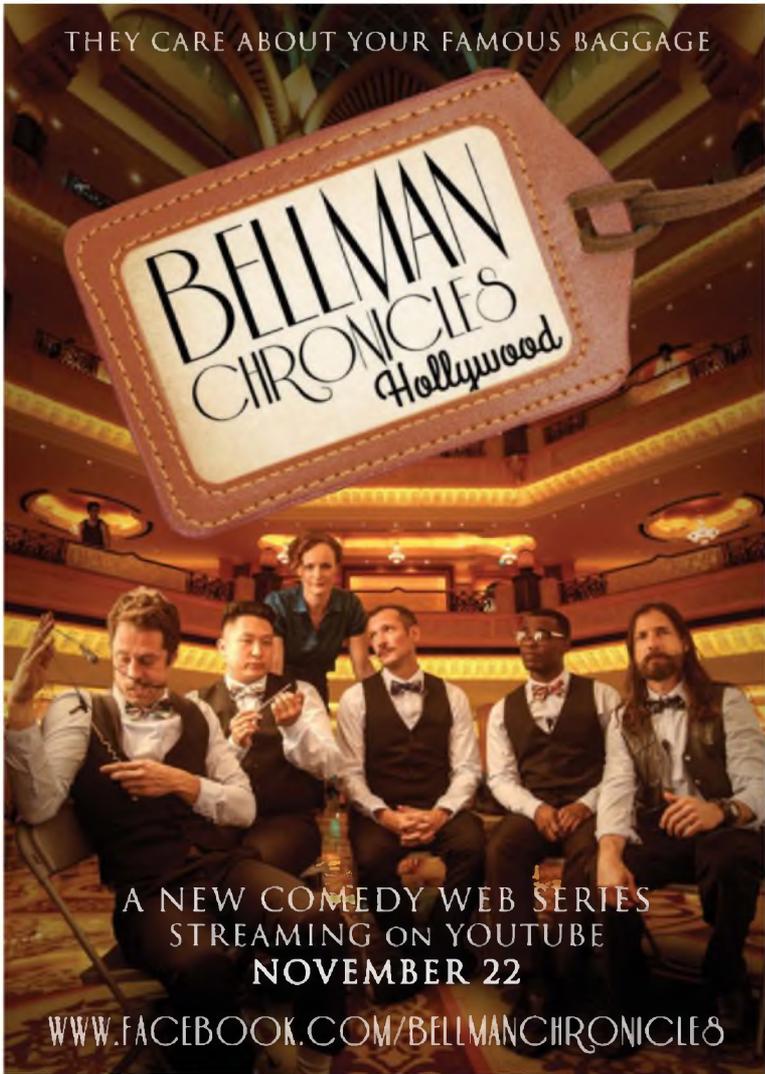
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# DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
2	1	<b>TELEPATNY</b> RCA	Christina Aguilera Feat. Nile Rodgers	7
3	2	<b>PERFECT STRANGERS</b> JONAS BLUE/CAPITOL	Jonas Blue Feat. JP Cooper	9
4	3	<b>PEOPLE GRINNIN'</b> BIG BEAT/ATLANTIC	NERVO Feat. The Child Of Lov	8
8	4	<b>BELIEVE</b> 418	Crystal Waters Feat. Sted-E & Hybrid Heights	5
6	5	<b>TEARDROPS</b> HOLLYWOOD	Cole Plante x BOBI	8
7	6	<b>STRONGER TOGETHER</b> REPUBLIC	Jessica Sanchez	7
5	7	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	9
12	8	<b>IT AIN'T OVER</b> RADIKAL	The Bello Boys & Dan Donica Feat. Seri	10
15	9	<b>MY WAY</b> FLY EYE/COLUMBIA	Calvin Harris	5
1	10	<b>I LOVE YOU ALWAYS FOREVER</b> RCA	Betty Who	10
14	11	<b>RISE</b> CAPITOL	Katy Perry	10
11	12	<b>PUT 'EM HIGH (2016)</b> STONE ISLAND	StoneBridge Feat. Therese	9
16	13	<b>PERFECT ILLUSION</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
13	14	<b>THE GIRL FROM IPANEMA</b> PUMP	Ana Paula Feat. Deborah Cox	9
25	15	<b>STARBOY</b> XO/REPUBLIC	The Weeknd Feat. Daft Punk	3
9	16	<b>BEAUTIFUL LIFE</b> 209/OVERDRIVE	DJ Cozz & The Extraordinary Gentlemen Feat. Jady Walker	11
20	17	<b>HEARTBREAK HOTLINE</b> BUILDUP	The Pool Kids	7
24	18	<b>SAY IT TO ME</b> X2/KOBALT	Pet Shop Boys	3
23	19	<b>DON'T STOP</b> BMA&	Zack Zilla	6
19	20	<b>LET ME LOVE YOU</b> DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	8
17	21	<b>THIS GIRL</b> KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC	Kungs vs Cookin' On 3 Burners	11
28	22	<b>IN THE NAME OF LOVE</b> STMPD RCRDS/RCA	Martin Garrix & Bebe Rexha	3
27	23	<b>SOLDIERS</b> DE ANGELIS	JAGMAC	5
22	24	<b>FABULOUS</b> DIRTY DISCO/CHA CHA HEELS	Dirty Disco Feat. Jeanie Tracy	10
18	25	<b>F*CK YOUR BOYFRIEND (F.U.B.F.)</b> CARRILLO	Ralphie Rosario & Frankie Catalan	12
32	26	<b>HEATHENS</b> DJ/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	twenty one pilots	4
36	27	<b>SIDE TO SIDE</b> REPUBLIC	Ariana Grande Feat. Nicki Minaj	3
37	28	<b>SAY YES</b> SUGAR HOUSE/JASON WALKER/MR. TANMAN	Tony Moran Feat. Jason Walker	2
35	29	<b>GONE</b> 418	Carly Eden	4
33	30	<b>ELECTRIC CHURCH</b> ROSTRUM	Mike Taylor	4
21	31	<b>TEARDROPS</b> SLAAG	Dawn Tallman	10
10	32	<b>IN COMMON</b> RCA	Alicia Keys	14
40	33	<b>LOVE ME</b> BEATCLAN	DJ Hollywood Feat. Abri	3
41	34	<b>OLDER</b> OVERDRIVE	Lodato & Joseph Duveen	3
31	35	<b>WE BELONG TOGETHER</b> SUNSHINE SOUND	KC And The Sunshine Band	6
<b>HOT SHOT DEBUT</b>	36	<b>24K MAGIC</b> ATLANTIC	Bruno Mars	1
26	37	<b>COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	13
34	38	<b>YOU'RE MY FANTASY</b> TVI	Tony Valor	8
46	39	<b>HIGH AND LOW</b> THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	2
38	40	<b>MHM MHM</b> RADIKAL	Manuel Riva Feat. Eneli	3
50	41	<b>SUPERLOVE</b> RCA	Tinashe	2
48	42	<b>SAY SOMETHING</b> BELIEVE	Keith Cullen	2
39	43	<b>GIVE IT UP</b> GLOBAL MUSIC RECORDINGS	Nathan Sykes	4
30	44	<b>MAKE ME...</b> RCA	Britney Spears Feat. G-Eazy	11
49	45	<b>ICE</b> PURPLE ROSE	The Ritchie Family	2
<b>NEW</b>	46	<b>TO NOT LOVE YOU</b> FRIENDSHIP COLLECTIVE	DJ Pebbles	1
45	47	<b>HOUSE WORK</b> POLYDOR/CASABLANCA/REPUBLIC	Jax Jones Feat. Mike Dunn & MNEK	2
<b>NEW</b>	48	<b>ICARIUS</b> R3HAB	R3hab	1
29	49	<b>WE CAN MAKE IT</b> OFFER NISSIM	Offer Nissim Feat. Dana International	10
<b>NEW</b>	50	<b>NOTHING'S EVER OVER</b> ROSTRUM	TeamMate	1

**BOXSCORE:** The top grossing concert at reports by promoters, venues, managers and booking agents. Box score should be submitted to Bob Allen at bob.allen@billboard.com. **DANCE CLUB SONGS:** The week's most popular songs played in dance clubs, compiled from reports from a national sample of clubs. See C's 118, 119 for complete details. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# BOXSCORE

November 12  
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### LEGEND

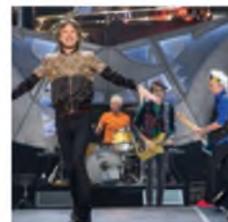
- Bullets indicate titles with greatest weekly gains.
- Album Charts
  - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
  - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
  - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
  - Latin albums certification for physical shipments & digital downloads of 30,000 units (Or).
  - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multi-platinum level.

- Digital Songs Charts
  - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
  - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multi-platinum level.

- Awards
  - PS (PaceSetter for largest % album sales gain)
  - GG (Greatest Gainer for largest volume gain)
  - DG (Digital Sales Gainer)
  - AG (Airplay Gainer)
  - SG (Streaming Gainer)
- Publishing song index available on [Billboard.com/biz](http://Billboard.com/biz).
- Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

# CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$7,047,048 \$750/\$450/\$150/\$39.50	<b>THE ROLLING STONES</b> T-MOBILE ARENA, LAS VEGAS OCT. 22	14,133 SELLOUT	CONCERTS WEST/AEG LIVE
2	\$4,031,536 \$65/\$49.95/\$27.50	<b>PHISH</b> DICK'S SPORTING GOODS PARK, COMMERCE CITY, COLO. SEPT. 2-4	69,936 81,000 THREE SHOWS	AEG LIVE
3	\$4,003,905 \$495/\$124/\$94/\$34	<b>LIONEL RICHIE</b> THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS SEPT. 25, 28, OCT. 1-2, 5, 8-9, 12	30,241 34,633 EIGHT SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
4	\$3,528,423 \$85/\$75/\$48.50/\$43.33	<b>DAVE MATTHEWS BAND</b> THE GORGE, GEORGE, WASH. SEPT. 2-4	63,696 66,000 THREE SHOWS	LIVE NATION
5	\$3,009,915 \$495/\$179/\$94/\$54	<b>BRITNEY SPEARS</b> THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS OCT. 19, 21-22, 26, 28-29	20,198 25,714 SIX SHOWS	CAESARS ENTERTAINMENT
6	\$1,752,511 \$179.50/\$99.50/ \$69.50/\$49.50	<b>DRAKE &amp; FUTURE, ROY WOODS, DVSN</b> WELLS FARGO CENTER, PHILADELPHIA AUG. 21	13,402 SELLOUT	LIVE NATION
7	\$1,469,785 \$65/\$45	<b>PHISH</b> VERIZON WIRELESS AMPHITHEATRE, ALPHARETTA, GA. OCT. 21-22	25,965 26,000 TWO SHOWS	LIVE NATION
8	\$1,465,490 \$65	<b>PHISH</b> NORTH CHARLESTON COLISEUM, NORTH CHARLESTON, S.C. OCT. 14-15	22,546 23,272 TWO SHOWS	LIVE NATION
9	\$1,353,781 \$160/\$85/ \$59.50/\$39.50	<b>BAD BOY FAMILY REUNION TOUR: PUFF DADDY, LIL' KIM, MASE &amp; OTHERS</b> WELLS FARGO CENTER, PHILADELPHIA SEPT. 23	16,899 SELLOUT	LIVE NATION
10	\$1,345,158 \$175/\$67.50	<b>DIXIE CHICKS, ELLE KING</b> HOLLYWOOD BOWL, LOS ANGELES OCT. 1-2	16,048 SELLOUT	LIVE NATION
11	\$1,216,141 \$139.50/\$99/\$75	<b>AC/DC</b> WELLS FARGO CENTER, PHILADELPHIA SEPT. 20	14,089 SELLOUT	LIVE NATION
12	\$1,178,026 \$136/\$42	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> PNC MUSIC PAVILION, CHARLOTTE AUG. 13	18,010 18,184	LIVE NATION
13	\$1,138,510 \$124/\$40.50	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> SPRINT CENTER, KANSAS CITY, MO. AUG. 30	13,520 SELLOUT	LIVE NATION
14	\$1,018,230 (\$1,344,676 CANADIAN) \$102.98/\$31.80	<b>DIXIE CHICKS, ELLE KING</b> ROGERS PLACE, EDMONTON, ALBERTA SEPT. 29	12,152 SELLOUT	LIVE NATION
15	\$1,002,176 \$85/\$40.50	<b>DAVE MATTHEWS BAND</b> IRVINE MEADOWS AMPHITHEATRE, IRVINE, CALIF. AUG. 27	14,802 15,000	LIVE NATION
16	\$933,512 (\$1,226,980 CANADIAN) \$103.47/\$31.95	<b>DIXIE CHICKS, ELLE KING</b> SCOTIABANK SADDLEDOME, CALGARY, ALBERTA OCT. 1	11,194 SELLOUT	LIVE NATION
17	\$911,283 \$136/\$42	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> HOLLYWOOD CASINO AMPHITHEATRE, MARYLAND HEIGHTS, MO. AUG. 24	17,897 19,521	LIVE NATION
18	\$898,560 \$125/\$39	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> USANA AMPHITHEATRE, WEST VALLEY CITY, UTAH SEPT. 2	18,483 19,011	LIVE NATION
19	\$897,444 \$136/\$42	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> COASTAL CREDIT UNION MUSIC PARK, RALEIGH, N.C. AUG. 12	17,785 19,408	LIVE NATION
20	\$897,334 \$136/\$42	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> MID-FLORIDA CREDIT UNION AMPHITHEATRE, TAMPA AUG. 19	15,588 18,629	LIVE NATION
21	\$891,830 (\$1,863,349 PESOS) \$899.1/\$21.16	<b>5 SECONDS OF SUMMER</b> AUDITORIO NACIONAL, MEXICO CITY SEPT. 23-24	18,789 19,138 TWO SHOWS	OCESA-CIE
22	\$862,342 \$129/\$49	<b>DIXIE CHICKS, ELLE KING</b> KFC YUM! CENTER, LOUISVILLE, KY. SEPT. 22	9,821 10,780	LIVE NATION
23	\$853,118 \$286/\$137.50/ \$119.90/\$104.50	<b>DONNY &amp; MARIE</b> THE SHOWROOM AT THE FLAMINGO, LAS VEGAS SEPT. 27-30, OCT. 1, 4-8, 11-15	8,848 10,904 15 SHOWS	CAESARS ENTERTAINMENT
24	\$852,771 \$137/\$43	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. AUG. 25	16,909 23,252	LIVE NATION
25	\$828,362 \$129/\$42	<b>DIXIE CHICKS, ELLE KING</b> NATIONWIDE ARENA, COLUMBUS, OHIO SEPT. 16	9,430 13,651	LIVE NATION
26	\$812,884 \$125/\$59	<b>DIXIE CHICKS, ELLE KING</b> SMOOTH KING CENTER, NEW ORLEANS SEPT. 10	9,529 10,041	LIVE NATION
27	\$800,788 (\$1,048,568 CANADIAN) \$98.52/\$32.08	<b>DIXIE CHICKS, ELLE KING</b> SASKTEL CENTRE, SASKATOON, SASKATCHEWAN SEPT. 30	9,841 10,713	LIVE NATION
28	\$766,268 \$136.50/\$42.50	<b>DIXIE CHICKS, ELLE KING</b> BOK CENTER, TULSA, OKLA. SEPT. 8	8,063 9,337	LIVE NATION
29	\$760,235 \$149.50/\$29.50	<b>DIXIE CHICKS, VINTAGE TROUBLE, SMOOTH HOUND SMITH</b> VERIZON WIRELESS AMPHITHEATRE, ALPHARETTA, GA. AUG. 14	12,229 SELLOUT	LIVE NATION
30	\$749,417 \$149/\$85/\$65/\$35	<b>SIA, MIGUEL, ALUNAGEORGE</b> WELLS FARGO CENTER, PHILADELPHIA OCT. 21	11,131 13,530	LIVE NATION
31	\$711,550 \$65/\$45	<b>PHISH</b> ASCEND AMPHITHEATRE, NASHVILLE OCT. 18-19	13,714 TWO SELLOUTS	LIVE NATION
32	\$696,171 \$85/\$39.50	<b>DAVE MATTHEWS BAND</b> SLEEP TRAIN AMPHITHEATRE, CHULA VISTA, CALIF. AUG. 26	11,651 19,624	LIVE NATION
33	\$691,159 \$99.95/\$39.95	<b>DIXIE CHICKS, ELLE KING</b> VERIZON ARENA, NORTH LITTLE ROCK, ARK. SEPT. 9	8,809 14,259	LIVE NATION
34	\$653,095 (\$856,386 AUSTRALIAN) \$229.79/\$68.88	<b>5 SECONDS OF SUMMER, HEY VIOLET, WITH CONFIDENCE</b> HORDERN PAVILION, SYDNEY OCT. 4-5	9,497 11,100 TWO SHOWS	LIVE NATION
35	\$631,215 \$65	<b>PHISH</b> VERIZON THEATRE, GRAND PRAIRIE, TEXAS OCT. 24-25	9,211 13,362 TWO SHOWS	IN-HOUSE



ERIK KABIK/MEDIA/PUNCH

## Stones' Vegas Gig Cashes In

A single sold-out performance by **The Rolling Stones** (above) at T-Mobile Arena in Las Vegas earns the chart's top ranking based on a \$7 million gross. However, the Oct. 22 show was originally planned to be part of a two-show stint. With laryngitis plaguing lead singer **Mick Jagger**, the first concert on Oct. 19 had to be canceled, but the band did hit the stage three days later with a restored frontman and a packed house of 14,133 fans.

The Vegas date came on the heels of the group's appearances (Oct. 7 and 14) at Desert Trip, the mega-festival featuring six rock legends. The Stones headlined both Fridays of the two-weekend event. Final box-office counts aren't yet available, but attendance was estimated to be around 75,000 for each weekend.

Meanwhile, the **Dixie Chicks** make their mark on the chart, taking 17 slots based on ticket sales from the DCX MMXVI Tour. The 19-week North American leg of the world trek wrapped Oct. 10 with a \$13 million gross from a sellout crowd at the Hollywood Bowl in Los Angeles. That event earns the country trio's top ranking at No. 10.

Based on reported Boxscores, gross and attendance averages from the current tour are about 25 percent higher than the band's last U.S. trek, the Accidents & Accusations Tour, a decade ago. The new outing's performances compare more closely to the Top of the World Tour counts from 2003. The 2016 gross averages are similar to that trek, although the number of sold tickets per show was about 12 percent higher 13 years ago. —Bob Allen

# billboard WOMEN IN MUSIC 2016

On December 2nd, *Billboard* will publish its annual Women in Music special issue. We'll feature the top 50 women in the music industry who have broken new ground and changed the game across labels, publishing and touring.

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

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

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

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

**BONUS DISTRIBUTION:**  
Women in Music Event 12/9,  
THR Power 100 Women Event 12/7

**MADONNA**  
2016 WOMAN OF THE YEAR

**SHANIA TWAIN**  
ICON

**HALSEY**  
RISING STAR

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THE PATCH CORNER

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# JOSHUA RADIN'S HIGHER LOVE

By **Nick Williams**

Photographed by **Tawni Bannister**

On his forthcoming seventh studio album, aptly titled *The Fall*, singer-songwriter and folk hero Joshua Radin took on a new role for the first time in his decade-plus career: producer. Led by the euphoric single "High and Low," his new, self-produced LP, due Jan. 27, 2017, marks a bold step for the musician, whose lengthy career has included six charting albums on the all-genre Billboard 200 and eight on the Americana/Folk Albums chart — seven of which reached the top 10. "I had a lot more freedom," Radin tells *Billboard*. "It's an amazing thing that happens creatively when you feel like you can do whatever you want. There's a lot of pressure but it opened up other areas of my brain that hadn't been opened before in the studio, and it was a lot more fun."

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

I write about what I know, and what I know is my relationships with the people in my life — it's like journal entries set to music."

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

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

During the past five years, the artist also has used his tour schedule as an opportunity to work with the charity Little Kids Rock, helping the organization support inner-city music and arts programs across the United States. "I try to make



money for them so we can give the programs funding for new instruments and more education for teachers," he says. "I go visit schools, and we all play guitar and they learn one of my songs. Then the teacher picks, like, three of them out of the class to come to the show that night and play the song with me onstage. That's the most fun part of the show — they're so nervous you can see them shaking, then they walk offstage and their faces are like they just set foot on the moon. If you can give a kid that kind of feeling, it's something they'll never forget."

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

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

# 30 DAYS

## 14 Years Ago EMINEM SCORED A WIN WITH 'LOSE YOURSELF'

The single from the semi-autobiographical film *8 Mile*, which starred the rapper, set a Hot 100 record and netted an Oscar

FOUR YEARS AFTER EMINEM'S *The Slim Shady LP* rejuvenated the rap game with a potent blend of clever rhymes, ghoulish humor and provocative insults hurled at Hillary Clinton, Pamela Anderson, Lauryn Hill and even his own mother, the superstar MC, born Marshall Mathers, finally conquered the Billboard Hot 100 with, of all things, the motivational "Lose Yourself."

The hit, which accompanied the then-30-year-old Detroit native's debut starring film role as Jimmy "B-Rabbit" Smith in

the semi-autobiographical *8 Mile*, directed by the late Curtis Hanson, topped the Hot 100 for 12 weeks beginning Nov. 9, 2002—the longest No. 1 run for a rap song at the time. (The feat has since been matched by The Black Eyed Peas' "Boom Boom Pow" in 2009 and Wiz Khalifa's "See You Again," featuring Charlie Puth, in 2015.)

"Lose Yourself," which encouraged listeners to seize the moment and "not miss your chance," opened new avenues for rap in critical circles. The track secured the genre's first nomination for song of

the year at the 46th Grammy Awards and became the first rap tune to win best original song at the 75th annual Academy Awards. (Eminem declined to attend the latter, believing he had "a snowball's chance in hell" of winning, he later told noted hip-hop DJ Cipa Sounds.)

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



Hanson (left) and Eminem on the set of *8 Mile* in 2002.

REWINDING  
THE  
CHARTS

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	2	6	6	<b>LOSE YOURSELF</b>	EMINEM/MARSHALL MATHERS	1 West At Number 1	Eminem	1
2	1	1	14	<b>DILEMMA</b>	SAM & DEWITT / CAMD / E & SMC (LARRY KRAMER/ROBSON)	SHADY (SHADY) BACK (SHADY) (SHADY)	Nelly Featuring Kelly Rowland	1
3	4	5	9	<b>WORK IT O</b>	INCOGNITO/AMERICA/ELIOTT / MOGZILLA	THE WORLD (THE WORLD) (THE WORLD)	Missy "MissyMaddness" Elliott	3
4	3	4	11	<b>HEY MA O</b>	DR PERICO MARIN BOY / GIBBS / INTERNAL / JAMES L. RICHIE	CAN'T STOP THE FEELING (CAN'T STOP THE FEELING)	Cam'ron Featuring Juicy J, Santana, Freeway, Zay & Toya	3
5	5	3	8	<b>A MOMENT LIKE THIS</b>	TERMINAL / MARC LEVINE/SONIC/BLISS	ROCK-A-DILETTO (ROCK-A-DILETTO)	Kelly Clarkson	1

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