Romeo, Oh Romeo!
Music’s Spanish-singing Justin Timberlake, Santos sells out stadiums, records with Drake and may be pop’s next huge crossover
Carlos Slim’s son runs Mexican music
90 miles from stardom: On the island with Cuba’s hottest acts

John Mayer: The New Jerry?
The Dead’s post-tour surprise plan

George Ezra: Brit ‘It Boy’ Breaks Big

‘Nothing She Said Is a Lie’
Diplo responds to ex-love M.I.A.’s claims
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Ariana Grande recently broke up with Big Sean, but musically, she has a new milestone to celebrate: The pop star is now five hits deep on second album My Everything. Its latest single, “One Last Time,” is No. 13 on the Billboard Hot 100, a new peak. It follows "Problem" (featuring Iggy Azalea), which hit No. 2 in June 2014; “Break Free” (featuring Zedd), which reached No. 4 in August; “Bang Bang” (with Jessie J and Nicki Minaj), which went to No. 3 in October; and “Love Me Harder” (with The Weeknd), which peaked at No. 7 in November.

Republic Records executive vp Charlie Walk says the label strongly considered “One Last Time” as the first single from My Everything, citing its catchy hook and dance-pop vibe. But the sassy “Problem” was a “disruptor,” he adds, that best “set the tone for the project.” From there, Republic laid out a long-term plan for releasing the other singles: “ ‘Break Free’ felt like summer,” says Walk, while “Bang Bang” ushered in Jessie J’s October 2014 album, Sweet Talker. “Fall felt like the best time for ‘Love Me Harder,’ ” he says, “since it’s a heavier, darker record.”

The well-timed hits have helped My Everything sell 617,000 units since its September bow, according to Nielsen Music. "The way you get five hits," says Walk, "is to have songs that could all be first singles." —GARY TRUST
“Billis” got immediate Twitter love from artists like Meghan Trainor and One Direction’s Liam Payne. Did you think it would resonate this quickly?

When (songwriters) Ricky Reed, Jacob Kasher and I worked on the song, I wasn’t really thinking about anything — we did the song together in 30 minutes. I was just having a good time and trying to write a song that was true to me.

Producer Salaam Remi (Nas, Amy Winehouse) gave you your nickname. How did you connect with him?

I met him through my brother. He took a liking to me really young — it was probably 11th, 12th grade. He let me hang around and write and come to the studio. One day he called me “Lunch Money,” and then everyone started calling me that. Lewis is my real last name.

What do you hope fans will take away from your recent Bills EP?

I want people to get to know me and hear more music. I have soul stuff, hip-hop soul; I wrote “Trini Dem Girls” on Nicki Minaj’s album — that’s got a reggae vibe. I have a lot of different styles; and I can’t wait for people to hear them.

—ELIAS LEIGHT
DATA FOR WEEK OF 05.02.2015

More than a decade after releasing her first album, pop singer-songwriter Rachel Platten makes her Billboard Hot 100 debut with “Fight Song.” The empowerment anthem enters Digital Songs at No. 40 with a 44 percent surge to 32,000 downloads sold in the week ending April 19, according to Nielsen Music. It also pushes 19-17 on the Adult Top 40 airplay chart. The song gained early momentum from its placement in the Christmas-themed Dec. 9 episode of ABC Family’s ‘Pretty Little Liars.’ ~G.T.

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The singer makes his quickest climb yet to the Radio Songs top 10 (six weeks) as his latest single rises 12-5 on the chart with a 17 percent gain to 71 million in audience.

RIHANNA

American Oxygen

The politically themed track — inspired in part by Bruce Springsteen’s ‘Born in the U.S.A.’ — debuts on the Hot 100 thanks to 20,000 downloads sold and 2.1 million streams.

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FEATURES
40 The Next Justin Timberlake Sings in Spanish (Only!) With a cameo in Famous X heartthrob Romeo Santos may finally be crossing over, but strictly on his own terms, which means R-rated concerts, bold songs that combat homophobia and no singles in English.

You Can’t Buy Music In Mexico Without Paying This Man With retail outlets, streaming and state-of-the-art venues, Carlos Slim Domit, the son of the world’s second-richest man, controls what you hear and where.

92 90 Miles From Stardom Long-isolated Cuba has one of the richest music scenes in the world. Now, as the United States normalizes relations, Americans will finally see what the rest of the globe has known for centuries: The island rocks!

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Romeo Santos photographed by Meredith Jenks on April 14 at Shangri-La Studio in Brooklyn.

For an exclusive interview and behind-the-scenes video of the star explaining why he has no regrets, go to Billboard.com or Billboard.com/ipad.

CORRECTION
The April 11 issue miscredited images republished from the book This Is Country: A Backstage Pass to the Academy of Country Music Awards. The photos were courtesy of Insight Editions LP © 2014 The Academy of Country Music. All rights reserved.
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- SPIN

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THE PIONEERING JAM BAND ADDS TWO REUNION DATES TO FOIL SCALPERS AND APPEASE SHUT-OUT FANS. WITH A HAUL NEARING $50 MILLION, IS THE END REALLY NEAR, OR WILL A NEW GROUP APPEAR?

WHEN THE "CORE FOUR" surviving members of The Grateful Dead — Bob Weir, 67; Phil Lesh, 75; Mickey Hart, 71; and Bill Kreutzmann, 68 — announced Fare Thee Well, a trio of final shows in Chicago set for July 4-6, no one expected a backlash from fans. After all, The Dead had pioneered the complicated craft of preferred ticketing, launching its own Grateful Dead Ticket Services in the 1970s to accommodate tapers, fan club members and Deadheads looking to attend shows in multiple cities, a common rite of passage for the band’s followers.

So when 210,000 tickets sold out within an hour on Feb. 28, and then minutes later showed up on secondary-ticket sites with astronomical markups — one pair was going for a cool $1 million, another for $100,000, many more for $10,000 (though StubHub spokesman Glenn Lehrman tells Billboard that such auctions are not “legitimate asking prices”) — shut-out fans cried foul loudly.

"After Chicago blew up, the band got to see firsthand, and hear from friends and family, how many people couldn’t get tickets for the Soldier Field shows," says Fare Thee Well chief architect Peter Shapiro, 42, who, along with Madison House Presents, is promoting the event. One million ticket requests flooded in online through super-speed bots, and 400,000 snail mail envelopes were received as well. "We had big expectations, we know the power of the band, but the scale I don’t think anyone could have predicted," he adds. "Ticketmaster said it was the biggest demand ever for a single concert. We could have sold 6 million tickets."

Acknowledging the situation and the "realities of the current times" in an open letter, the "pissed off" band members offered a solution: Book two more shows with the same guest lineup — Phish guitarist Trey Anastasio, Jeff Chimenti (keyboards) and Bruce Hornsby (piano) — on June 27 and 28, adding another 130,000 tickets, and modernize the idea of lining up for a wristband to guarantee a spot in the ticket-purchasing queue with an online lottery. The venue: Levi's Stadium in Santa Clara, Calif. — "only 12 miles from where The Dead first met in Palo Alto," says Shapiro, taking pride in being able to bookend the band’s start and finish in nine days.

Santa Clara requests were taken after the shows were announced on the Grateful Dead channel on SiriusXM. Even if some die-hards
groused about the addition of the two California dates after Chicago was billed as the last stand (which it now is not), the overwhelming majority voted with their wallets, with “hundreds of thousands” of requests, according to Shapiro, who declined to provide a specific number (one source puts it at 300,000).

The on-sale was orchestrated by TicketsToday, formerly MusicToday, the direct-to-fan powerhouse founded by mega-manager Coran Capshaw, (Dave Matthews Band) now part of Live Nation, which logged fans’ credit card numbers and let them know on April 15 if they had won the lottery. Shapiro was impressed with the system, which has been used for bands like Phish, but never for an event of this magnitude.

Now with five sold-out Dead shows in the books, Fare Thee Well is on track to bring in $50 million in box office (more than most arena tours), plus as much as $8 million to $10 million in merchandise sales. Add a robust secondary market; sales of rooms, dining and travel; and tickets for other jam bands playing in town, and the reunion could easily generate $250 million in total revenue. Factor in the band’s take of pay-per-view fees (a package to watch all five nights runs $79.95 through Live Alliance), on-demand streams and live showings in more than 1,000 movie theaters and clubs around the globe, and The Dead is very much alive. Indeed, the numbers surrounding the group always have been astounding. Gregg Perloff, president of Another Planet Entertainment, who worked with the band at Bill Graham Presents, recalls, “During the 1980s, The Dead would sell 130,000 tickets in Las Vegas while bands in second place like The Eagles and Paul McCartney would move in the 25,000 range. The loyalty of their audience was second to none.” Naturally, such staggering paydays are an argument for continuing to tour, yet the core four insist that Chicago, 25 years to the week after the late Jerry Garcia’s final show with the group, will be their final bow... as The Grateful Dead. Still, all this renewed energy leaves open the possibility of other incarnations involving new lineups of the band. One being worked on is a fall tour featuring John Mayer. According to insiders, the trek is due to kick off in October, with the guitarist having already begun to rehearse with Weir.

Shapiro declines to comment on such speculation, but cautions that any such tour would not go out under the Grateful Dead banner. “There’s nothing more coming,” he says. “Each of these guys will continue to do creative, cool things, but you won’t see the four of them together, saying goodbye in this kind of way. This is it. Chicago is the end. But like a great Dead tune, it will evolve and they will wander around on their own.”

### Upfront Funk

Will music-related digital programmers take a bigger bite out of TV’s ad dollars?

BY ANDREW HAMPP

When TV’s “upfront” advertising marketplace dropped 6 percent to $18.1 billion in 2014 — the first year-over-year decline since 2009 — several factors were to blame. Time-shifted viewing has consistently risen (40 percent of all U.S. homes paid for video on-demand services as of November 2014; according to Nielsen), and Netflix reached a record 87.4 million global subscribers at Dec. 31. Also, with concert and festival attendance reaching 20-year highs, music is posing an added threat to TV’s longtime stronghold on the ad market.

That’s great news for music-related programming, with brands already spending record dollars on live events ($1.3 billion, according to analytics firm IEG) and music video product placement ($156 million, according to PQ Media) in 2014. But will the digital “NewFront” presentations in New York designed to compete for TV dollars — including iHeartMedia (held April 22), Yahoo (April 27) and Vice, with help from Live Nation (May 1) — keep the momentum going? Ad buyers are cautiously optimistic.

Consider Honda: In the summer of 2014, the automotive company announced a landmark strategy to shift its entire $50 million ad budget into the music industry. Teaming with iHeartMedia, YouTube, Vevo, Live Nation and Revolt, the company’s Honda Stage platform was designed to replace TV-level reach with millions of online video views. But after Honda racked up just 50,000 views during its YouTube channel’s first month, “we very quickly had to learn how to adapt with our partners,” says Tom Peyton, American Honda’s assistant vp advertising and marketing. “The music industry is not for the faint of heart. I’m happier being an advertiser than a content curator.”

Still, Honda’s results improved after programming from iHeartRadio and Live Nation kicked in, eventually totaling 100 million organic views, 350 million paid views and nearly 1 million views on its core YouTube channel. Peyton confirms the Honda Stage will return for a second year. “It really has turned into an alternative to TV for us.” As for that $50 million price tag? “We had a large investment in year one, and we’re going to continue with that large investment in year two,” he adds, declining to discuss figures.
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THE RISING STAR OF
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BY ANDREW HAMPP

As co-president of Atom Factory, J. Erving oversees an active artist roster that includes John Legend, Meghan Trainor, Nico & Vinz and Miguel, as well as investments in Tuition.io, Backplane and Popwater. Thanks to his most recent artist signing Charlie Puth at No. 1 on the Billboard Hot 100 with the Wiz Khalifa duet “See You Again,” and a business venture with Usher on deck, the 40-year-old son of basketball great Julius “Dr. J” Erving is flexing new muscles at Atom Factory alongside CEO (and fellow Philadelphia native) Troy Carter and co-president Ty Stiklorius.

How did Charlie Puth land on your radar?
He was brought to us by [Warner Music A&R chief] Mike Caren, and we fell in love with the music as soon as we heard it. Some people don’t know that he’s a phenomenal producer and songwriter: He produced and wrote on “See You Again” and also Trey Songz’ “Slow Motion” — that is [No. 38 on the Hot 100 and No. 7 on Hot R&B Songs]. We’re finishing up an EP that we’re looking to release in May before he goes back on tour with Meghan Trainor in July.

You’re prepping your first line of school supplies, Street Smarts, with Yoobi in Target stores for back-to-school. How did Usher get involved?
Trey knew the owner of Yoobi, so I pitched him on the idea of how to make school supplies cool, because it felt like it was getting to a point where it was more cool to not be involved with school. We wanted to pair a celebrity with a street artist, so that’s Usher and Jonni Cheatwood. For every backpack sold, we’ll give one to a child in need, so the goal is to give away 150,000 to 250,000 pieces this coming school year to kids who don’t have the money to buy school supplies.

You began managing Nelly in 2014. What’s next for him?
He’s a free agent on the label side now, and is working on a country-based EP, which should be really interesting — he may be one of the first hip-hop artists to jump into that space in an authentic way with Florida Georgia Line and Tim McGraw. We think he has an opportunity to grow that base even more.

Stockholm Symposium
Set For Summer 2015

North by extremely northeast: Daniel Ek and Ash Pournouri look to bring Sweden into the music- and tech-conference game

WITH 2 MILLION RESIDENTS, Stockholm may only have roughly a quarter of the population of New York, but it’s responsible for more than a half-dozen billion-dollar brands: IKEA, H&M, Skype, King (maker of Candy Crush), Ericsson and Spotify among them. Yet the Swedish capital has never hosted its own South by Southwest or Silicon Valley Innovation Summit, conferences that have positioned Austin and San Francisco as tech hubs on a global scale. Daniel Ek, founder/CEO of Spotify, and Ash Pournouri, founder of At Night Management (Avicii), are seeking to change that with the inaugural Symposium Stockholm, scheduled for June 8 to 13 and anchored by the tech- and music-based Brilliant Minds Conference on June 11 and 12.

Ek argues that Sweden already is a model for the future of content consumption and technology: HBO has been available as an à la carte subscription for years, while the major sports leagues also have cut deals that exclude cable and satellite partners. “I wanted to cast an eye on how those consumption behaviors can lead to creativity thriving,” says Ek. “If you want to see how rapidly something can get adopted, look to Sweden, which has the third-highest per capita usage of new technologies.”

ABBA co-founder Bjorn Ulvaeus, Skype co-founder Niklas Zennstrom and Ericsson CEO Hans Vestberg are expected to participate in Brilliant Minds. Other events taking place that week include the Denis Pop Awards, the Scandinavian Music Summit, Polar Music Prize and Avicii Fest, where the DJ is due to preview music from his forthcoming album.

—— A.H. ——

TOPLINE

The Replacements’ Reunion, Phase II

Energized from playing for rabid fans, the group is preparing new box sets and slowly recording fresh material

BY ANDY GENSLER

Roughly a year ago, The Replacements were a mess. High expectations for the band’s Coachella debut — its first show in California in 23 years, with a prime 8:45 p.m. slot on the stage where Lorde, Pharrell Williams and Lana Del Rey would later perform — were dashed by murky sound and a wobbly performance, and the small crowd had mostly wandered off by the set’s end. “It was obvious this was not our scene,” Darren Hill from the band’s management tells Billboard.

What a difference a year makes. Now tour-tight after months of performing before die-hard fans, the currently unsigned band — singer-guitarist Paul Westerberg and bassist Tommy Stinson with hired guns Josh Freese (drums) and Dave Minehan (guitar) — has made two trips to the studio in the past few months. Although just one track has emerged — “Poke Me In My Cage,” a jokey, 24-minute improvisational jazz piece — Hill says the sessions produced seven or eight proper sets consisting of The Replacements’ Twin/Tone and Sire albums. Also on tap is a biography by Memphis Commercial Appeal’s Bob Mehr, Trouble Boys, and Hill says a deal for a documentary with “Oscar-winning filmmakers” is in the works.

Managing the famously fractious band — which even at its 1980s peak was constantly on the verge of collapse — has “run the gamut from challenging to fun to difficult,” says Hill, “but it has all been worth it.”
When we found out we were having a

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Ask John Varvatos to pinpoint the moment when his obsession with fashion and music began, and he’ll show you a photo of The Stooges taken in 1970. “It was all hippies before these guys,” says the Detroit native. “They showed up wearing motorcycle jackets, ripped jeans, aviators ... nobody looked like them at the time.”

The image’s backdrop, a pastiche of Asian rugs and rustic wood, bears an uncanny resemblance to the 2,500-square-foot showroom in New York’s Flatiron District where, for the past 15 years, Varvatos has helmed his rock’n’roll-rooted menswear empire, which spans 21 stores globally and averages a reported $250 million in sales annually. 

Questdove, Ringo Starr and, as fate would have it, Iggy Pop are among the dozens of artists to have starred in Varvatos’ Danny Clinch-shot ad campaigns through the years — some of which hang amid the framed memorabilia that covers the 59-year-old designer’s shrine-meets-office. Though Varvatos attributes his effortlessly cool aesthetic to people-watching at concerts during Detroit’s legendary late-1960s music scene, he didn’t connect rock with a career in fashion until much later. At 27, an age when many successful designers already helm fashion houses, Varvatos enrolled in night classes at the Fashion Institute of Technology while working at Ralph Lauren, where he started in sales. Six years later he landed a gig at Calvin Klein, before returning to Lauren’s team as senior vp men’s design.

When Varvatos eventually branched off to build his namesake collection in 1999, he recalls, “I was in my 40s with young kids, which isn’t the easiest stage to start a business.” But the risk paid off, and not just in the commercial success of his company: He went on to win the Council of Fashion Designers of America’s prestigious designer of the year award in 2005.

Given his rock-involved style, it came as little surprise when the father of three (who lives in Manhattan with second wife Joyce Zybelberg) partnered with Monte Lipman’s Republic label to launch John Varvatos Records in 2014. Along with initial signing Zac Brown Band (which he oversees with Big Machine Label Group chief Scott Borchetta), Varvatos also has inked newer acts Tyler Bryant & The Shakedown and Andrew Watt. ZBB’s newest album, Jeckyll & Hide, arrives April 28, and although the group has already sold 7.3 million albums in the United States (according to Nielsen Music) and notched eight No. 1s on Billboard’s Hot Country Songs chart, Varvatos admits, “I’m not looking at numbers in the same way as everybody else — I want to nurture artists.” He smiles, adding, “I’m more naive.”

Why launch a label now? It would have been so much easier 15 years ago. Three or four labels approached me in the past, but it always felt like they saw the opportunity as a vanity project. When Monte, [Republic executive vp] Charlie Walk and I met, I asked them why they wanted me when they already had Rick Rubin. They valued that I don’t have an industry background, and that I see things through a different lens.

Zac Brown was your first signee and had been independent for quite a while.
How did your partnership happen?
He actually reached out to me. After we announced the label in Billboard, he read the article and called me to see what it was all about. I went down to his home in Atlanta and spent a day with him and his family — we just clicked on so many levels. And [Zac] was a customer first — he actually met Dave Grohl at our West Hollywood store, and they worked together after that.

He’s one of country’s biggest acts, yet “Heavy Is the Head” is No. 3 on the Mainstream Rock Airplay chart. He has been pigeonholed because of his country roots, but he covers Metallica, Foo Fighters, Queen songs. Zac’s got such a diverse range — he could be the Springsteen of his generation.

How do you prefer to listen to music?
Every medium, but I’m a huge vinyl collector. I have about 15,000 to 20,000 records that are mostly stored at a house I have upstate. The first one I ever bought was Neil Young’s After the Gold Rush.

What is the biggest challenge facing the music and fashion industries?
For music, it’s understanding how the artists and labels together can really make money. For fashion, it’s getting knocked off. The United States doesn’t protect designs unless you register every single one of them. In the music industry, you might have 12 songs to protect on an album — but you might have thousands of designs in a fashion collection.

You recently opened a store in Detroit. The city has been showing signs of new life — do you think the same goes for its music scene?
Yes. In the next five years, I think Detroit will be the most talked-about city in the world for urban growth — its comeback will be even bigger than Brooklyn’s. My brothers still live there, and when I go back I’m snooping around, going to the clubs. I see a lot of young music people moving there and opening up recording studios.

Is that something you’d like to do?
Yeah, I’d love to do one in Detroit. I’d also love one in Manhattan. I’ve looked into it, but there’s no more space in our building.

People protested when you turned the CBGB space into a store in 2008. Do you ever second-guess that decision?
No. It had been closed for two years, and there was talk of a drug store or restaurant moving in. It was a total dump in there, but I wanted to keep music alive in the Bowery. We’ve done almost 150 shows there, every one of them free: Joan Jett, Paul Weller, Kiss. We respect that the grounds are special and that the walls still speak to you.

You raised almost $900,000 at the 2014 Stuart House Benefit to help child victims of sexual abuse. What’s in store for this year’s event on April 26?
Ziggy Marley, who’s the face of our fashion campaign, is performing. For most of these big events you pay $10,000 for a seat, but we don’t do that. We shut down Melrose Avenue in West Hollywood and hold a fun, family-oriented day for a difficult cause that tends to be more centered on women. As a men’s company we embrace it. Not enough guys have gotten behind that kind of thing.

If you could have dinner with any rock icon, dead or alive, who would it be and where would you take them?
Jimi Hendrix. I’d probably take him to a down-and-dirty Mexican restaurant and have margaritas.

“Zac Brown was a customer first — he actually met Dave Grohl at our West Hollywood store, and they worked together after that.”

1 Varvatos’ 2013 Rock in Fashion book.
2 “This is the moment my friendship with Iggy really began,” says Varvatos of the image taken in New York’s Central Park. 3 This McIntosh MT10 turntable is inadvertently “the heart and soul of my audio setup,” he says. “I was trying to up the Stuart House silent auction one year, but no one outbid me.” 4 A cluster of Varvatos’ fashion awards, including his 2005 CFDA designer of the year statue. 5 Slash’s hat. “He gave it to me when we did our Velvet Revolver campaign.” 6 “I’m a big collector of ’60s and early-’70s concert posters,” says Varvatos of his Steve Miller Blues Band poster, signed by artist Bob Masse.
TOPLINE

RADIO’S ROYALTY REDUX

The industry is (once more) prodding Congress to force terrestrial radio to pay performance royalties to artists

BY ED CHRISTMAN

For approximately the 20th time since the advent of radio and records, labels and performers are hoping that proposed legislation — called, this time, the Fair Pay Fair Play Act — will result in royalty payments from terrestrial radio. The act, sponsored by Jerrold Nadler (D-N.Y.) and co-sponsored by Reps. Marsha Blackburn (R-Tenn.), John Conyers (D-Mich.) and Ted Deutch (D-Fla.), already has produced loud opposition from the National Association of Broadcasters (NAB), which has beaten back every previous attempt to legislate a performance royalty for terrestrial broadcasters of master recordings, most recently in 2009. Key elements in the new legislation include:

► Imposing a royalty on commercial radio stations comparable to a figure negotiated in an open marketplace under the auspices of the Copyright Royalty Board. Labels and performers already have obtained such a royalty from digital outlets.

► Imposing a low annual fee of $1,000 for independent radio stations with $1 million or less in annual revenue, and $500 per year for college stations. The fees are meant to undercut the NAB’s key argument against master recording performance royalties: that smaller stations can’t afford them.

► Wording that prevents radio from offsetting payments to songwriters in order to pay performers.

► Providing a process for producers, engineers and mixers to receive their applicable share of 2 percent of revenue for recordings made before Nov. 1, 1995 (when labels began paying royalties directly to producers).

“We’re pleased that 147 House members and [13] senators already agree that the fees proposed by Rep. Nadler would kill jobs, hurt artist promotion and devastate local economies,” the NAB said in a statement. (Many legislators already have signed a nonbinding resolution to support local radio, one of the tools that the NAB used to oppose performance-royalty legislation in 2009.) The next steps? Waiting to see if the bill reaches the House floor for a vote — and if corresponding legislation is introduced in the Senate.

I Will Always Remember Iggy Throwing Up On Me’

From WFMU to WNEW to SiriusXM, veteran New York DJ Vin Scelsa, who retires May 2, looks back at his nearly 50-year-long career in his own words

AS TOLD TO MICHELE AMABILE ANGERMILLER

ON MAY 2, VIN Scelsa — a pioneer of free-form radio, a warm and wise voice on New York’s airwaves and a hero to a generation of DJs through his stints on WFMU, WNEW, WXRK and most recently WFUV and SiriusXM — will air the last installment of his decades-long show, Idiot’s Delight, on WFUV. Scelsa, 67, shares some parting thoughts on his nearly 50-year-long career.

After all these years, there were only a couple of ways that it could end. One was that I’d drop dead or get so sick that I couldn’t work anymore. Another was that I’d get fired. But another is the way I chose: that I’d decide when and how it ends, which is very rare. Usually, the DJ never has a chance to say goodbye, and listeners are left scratching their heads. So I have opted to voluntarily end a long career where I have always been independent.

I started in 1967 at a college that doesn’t exist anymore — Upsala in East Orange, N.J. At the time, its nondescript little station — the now-independent WFMU — was a run like a club. If the guys who were on that day didn’t feel like doing it, the station never signed on. But there was enormous potential, and a couple of guys and I took over and ran it as a total free-form station. I became program director, and I always considered my job to be this: Hire the right people and leave them alone. It was a direct reflection of the culture of the time. The shows were a personal expression of what the individuals were feeling.

I was able to bring that same spirit into my commercial radio career, first at WABC in the early ’70s, and then at WNEW. And for those golden few years, we — the DJs — were able to call the shots. During 47 years of radio you see all kinds of genres of music come and go. It’s like watching a river flow — and I have been lucky enough to watch a certain aspect of pop culture flow by, tap into it and reflect it to the audience.

A very different kind of highlight came at ‘FMU, when Iggy & The Stooges came by. I was interviewing Iggy Pop in this little announcer booth when all of a sudden he got very pale, leaned over — and threw up on me. On the air! So I just played a few records while I cleaned up. I will always remember Iggy throwing up on me.

I guess the thing I will miss most is the excitement of hearing something new and being able to go on the air and turn people on to it. And I will miss the one-way relationship: People will miss me more than I will miss them. I don’t mean that in a snide way — I just mean that listeners know me, but I know very few of them. Yet there are thousands who feel like I am their friend, and that is a wonderful thing."
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R&B singer Percy Sledge, whose hit “When a Man Loves a Woman” topped the Billboard Hot 100 in 1966, died at his Baton Rouge, La., home after a battle with cancer. He was 73.

Composer Steven Stern, whose tracks have been featured in Gone Girl, House of Cards and Entourage, died of mucinous adenocarcinoma of the appendix. He was 47.

Singer-songwriter-producer Johnny Kemp, best known for the 1988 hit “Just Got Paid,” was pronounced dead of unknown causes after his body was discovered in the water off of Montego Bay, Jamaica. He was 55.

Spotify appointed James Duffett-Smith global head of publisher relations.

Warner Bros. Records appointed Liz Lewis vp creative synch licensing for advertising and Lila Gerson vp brand partnerships.

Tidal CEO Andy Chen, of Norwegian-based parent company Aspiro Group, exited the company. Aspiro’s former CEO Peter Tonstad will serve as interim CEO.

CEO Peter Tonstad will serve as interim CEO.

Twin Shadow’s tour bus was involved in a multivehicle accident on Interstate 70 in Aurora, Colo. All 12 band and crew members were taken to local hospitals.

After 53 years on-air, Spanish-language TV’s Sabado Gigante, hosted by Don Francisco (aka Mario Kreutzberger), confirmed its last episode will air Sept. 19.

Bernard Stollman, founder of New York independent jazz and alternative label ESP Disk, died after a prolonged battle with colon cancer. He was 85.

Yeah Yeah Yeahs singer Karen O confirmed her pregnancy at the Rock and Roll Hall of Fame induction. This is her first child with husband-director Barnaby Clay.

Country star Randy Travis confirmed that he married fiancee Mary Davis on March 21.

Scott Hopeck was named president of iHeartMedia’s New York market.

Chicago rapper Vic Mensa signed to Roc Nation.

PledgeMusic appointed Scott Huiston head of artist solutions, North America.

One Direction’s Louis Tomlinson started his own label — an imprint of Simon Cowell’s Syco — with the first signee to be X Factor U.K. finalist Jack Walton.

Nancy Tellem joined Interlude as executive chairman/chief media officer.

Warner/Chappell promoted Katie Vinten to vp A&R.

Kelly Rowland and Brandy announced their returns to the small screen via BET. Rowland joins reality competition Chasing Destiny and Brandy will be featured on scripted comedy Zoe Moon.

VH1 tapped producer DJ Premier to score and serve as executive music producer of the film The Breaks. The movie is inspired by Dan Charnas’ book The Big Payback, which is a history of the hip-hop business.

BIRTHDAYS

April 26
Jay DeMarcus (44)
Giorgio Moroder (73)
April 27
Patrick Stump (31)
April 28
Too Short (48)
Kim Gordon (62)
April 29
Carrie Wilson (47)
Master P (48)
Willie Nelson (82)
April 30
Lloyd Banks (33)
Amanda Palmer (39)
May 1
Tim McGraw (48)
Glen Ballard (62)
May 2
Lily Allen (30)
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2015 Billboard Latin Music Awards Nominees

Composer of the Year
Luciano Luna Díaz

Hot Latin Song Vocal Collaboration
J Balvin feat. Farruko “6 AM”
Romeo Santos feat. Drake “Odio”
Enrique Iglesias feat. Descemer Bueno & Gente de Zona “Bailando”

Hot Latin Song Vocal Event
Enrique Iglesias feat. Descemer Bueno & Gente de Zona “Bailando”

Latin Rhythm Song of the Year
J Balvin feat. Farruko “6 AM”
Nicky Jam “Travesuras”

Regional Mexican Song
Banda Sinaloense MS de Sergio Lizárraga “Hermosa Experiencia”

Regional Mexican Songs
Artist of the Year, Duo or Group
Calibre 50

Top Latin Albums
Artist of the Year, Duo or Group
Calibre 50

Regional Mexican
Artist of the Year, Duo or Group
Calibre 50

Song of the Year, Airplay
J Balvin feat. Farruko “6 AM”
Romeo Santos feat. Drake “Odio”
Enrique Iglesias feat. Descemer Bueno & Gente de Zona “Bailando”

Song of the Year, Digital
J Balvin feat. Farruko “6 AM”
Romeo Santos feat. Drake “Odio”
Enrique Iglesias feat. Descemer Bueno & Gente de Zona “Bailando”

Song of the Year, Streaming
Romeo Santos feat. Drake “Odio”
Enrique Iglesias feat. Descemer Bueno & Gente de Zona “Bailando”

Latin Pop Song of the Year
Enrique Iglesias feat. Descemer Bueno & Gente de Zona “Bailando”

Tropical Song of the Year
Romeo Santos feat. Drake “Odio”

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Tropical Album of the Year
Romeo Santos “Formula, Vol. 2”

Latin Rhythm Album of the Year
J Balvin “La Familia”

Top Latin Album of the Year
Romeo Santos “Formula, Vol. 2”

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Time 100 honoree and comedian Amy Schumer mock-fainted on the red carpet as a prank aimed at Kanye West (left) and wife Kim Kardashian West at the Time gala held April 21 at Jazz at Lincoln Center’s Frederick P. Rose Hall in New York.

French pop sensation Christine & The Queens (aka Héloïse Letissier) played her first show in New York to a sold-out crowd at Le Poisson Rouge on April 22. After the stunning debut, the singer-songwriter tweeted, “New York! You’re stuck in my head. I can’t get enough.”

Gwen Stefani with a reunited No Doubt during the Global Citizen Festival held April 18 on the National Mall in Washington D.C. Quincy Jones held court at IMS Engage on April 15 at the W Hotel in Hollywood. FKA Twigs onstage during Coachella’s second weekend (April 17-19) at the Empire Polo Club in Indio, Calif. Liberty Ross with boyfriend Jimmy Iovine at LACMA’s 50th Anniversary Gala in Los Angeles on April 18. From left: Annie Clark (aka St. Vincent), Cara Delevingne and The Kills’ Jamie Hince attended Burberry’s “London in Los Angeles” event at the Griffith Observatory in L.A. on April 16. ASAP Rocky at New York’s Tribeca Film Festival, where he was interviewed by journalist Elliott Wilson on April 21.
THEY SAY THAT EVERYTHING IS BIGGER IN TEXAS, AND after moving from Las Vegas to Arlington, Texas, the 50th annual Academy of Country Music Awards set out to prove exactly that. Apart from a whopping three-and-a-half-hour-long telecast, the 70,252-strong audience at AT&T Stadium was big enough to set a new Guinness World Records mark for award-show attendance. “It feels a little bit magical for me. I grew up 80 miles east of here,” Miranda Lambert, the night’s big winner, told Billboard. Lambert was among seven Milestone Award honorees that included George Strait, Garth Brooks, Kenny Chesney, Reba McEntire, Brooks & Dunn and country-turned-pop icon Taylor Swift. “I’m so unbelievably proud that I learned to treat people with kindness and respect from country music,” Swift told the audience after her mother, Andrea, who was recently diagnosed with cancer, joined her onstage. Other highlights were Eric Church and Keith Urban’s joint kickoff performance, Little Big Town’s poignant rendition of the melancholic “Girl Crush” and new Nashville star Christina Aguilera’s surprise duet with Rascal Flatts on “Riot.”

—CHUCK DAUPHIN
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20 DE MARZO • CITY NATIONAL CIVIC, SAN JOSE
22 DE AGOSTO • GREEK THEATRE, LOS ANGELES

ROBERTO TAPIA
26 DE ABRIL • VINA ROBLES AMPHITHEATRE, PASO ROBLES

FRANCO DE VITA
8 DE MAYO • CITY NATIONAL CIVIC, SAN JOSE
9 DE MAYO • GREEK THEATRE, LOS ANGELES

POLO POLO
19 DE JUNIO • GREEK THEATRE, LOS ANGELES

A LEJANDRA GUZMAN
17 DE JULIO • CITY NATIONAL CIVIC, SAN JOSE

JUANES
7 DE AGOSTO • SANTA BARBARA BOWL

GLORIA TREVI
21 DE AGOSTO • GREEK THEATRE, LOS ANGELES
22 DE AGOSTO • CITY NATIONAL CIVIC, SAN JOSE

LILA DOWNS
19 DE SEPTIEMBRE • HOLLYWOOD PANTAGES

CAMILA
4 DE OCTUBRE • GREEK THEATRE, LOS ANGELES

PEPE AGUILAR
15 DE OCTUBRE • CITY NATIONAL CIVIC, SAN JOSE

Y MAS POR ANUNCIAR

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ROCK IS “MORE THAN MUSIC, MORE THAN FASHION,” Joan Jett told the Rock and Roll Hall of Fame’s 30th annual induction audience. “It’s a subculture of rebellion, frustration, alienation and the glue that set several generations free.” The rocker, who was the evening’s first honoree, celebrated with a star-studded lineup of inductors that included Stevie Wonder, John Mayer, Fall Out Boy and Miley Cyrus, who noted that Jett is “what Superwoman really should be.” Bill Withers, who joined Wonder and John Legend for “Lean On Me” in his first public performance in years, called it “the largest AA meeting in the Western Hemisphere.” Other notable moments: Patti Smith’s teary speech where she said Lou Reed’s “consciousness infiltrated and illuminated our cultural voice” and Leon Bridges’ performance of The “5” Royales’ “Dedicated to the One I Love.” Fittingly, the night ended with Paul McCartney joining Ringo Starr, the fourth and final Beatle to enter the Hall twice, on “With a Little Help From My Friends.”

—CHRIS PARKER
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BOY BAND LOOKS, BLUESMAN CHOPS

George Ezra, the Brit behind new hit “Budapest,” blew away SNL and James Corden with his mix of a uniquely “old” voice and a 21-year-old’s babyface charm.

BY CHRIS MARTINS
PHOTOGRAPHED BY AMANDA FRIEDMAN

“I’ve got plenty of time later to worry about relationships,” says Ezra, photographed April 14 at Belly Up Tavern in Solana Beach, Calif. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/spad.

THE PULSE OF MUSIC RIGHT NOW

LOOK AT IT!” SAYS GEORGE EZRA, 21.

The English singer behind blues-pop hit “Budapest” grins as he holds his right pinky up for inspection. It’s permanently bent — the result of a paddle-boarding mishap at 13 — and complements the inch-long scar on his forehead, which he got by walking into a wall while drunk at music school BIMM Institute in Bristol. He attended a lecture by Marky Ramone hours later, leaving only when the still-flowing blood was too much for his classmates to bear.

“I’m built to be on the move,” says Ezra with a laugh, soaking up the sun in an alley behind the Belly Up Tavern in Solana Beach, Calif., where he’ll play his first gig after recovering from laryngitis. The affliction forced him to cancel his set at Coachella’s first weekend — a small speed bump in Ezra’s otherwise steady march to success. He’s already huge at home: His debut LP, Wanted on Voyage (Columbia), bowed at No. 19 on the Feb. 14 Billboard 200, but it was the United Kingdom’s third-best seller in 2014, behind albums by Ed Sheeran and Sam Smith, according to the BPI, and earned four BRIT Award nods. With “Budapest” at No. 45 on the May 2 Billboard Hot 100, its 11th week on the chart, and selling 488,000 copies through the week ending April 19 (according to Nielsen Music), Ezra seems to be following in Smith’s and Sheeran’s footsteps stateside as well. He has opened for Smith and Hozier on their respective U.S. tours, and in March played Saturday Night Live. What was it like to appear on that hallowed show? “If I’m honest,” says Ezra, “I wasn’t overly aware of what it was. When the cast was rehearsing, I told our chaperone, ‘These sketches are great! They should do them every week!’ She was like, ‘That’s the premise of the show.’”

It’s not that Ezra’s ignorant of American culture; his interests just lie in a different era. He was raised by two teachers an hour outside of London, in the small town of Hertford — “It’s beautiful: rivers, nice pubs, safe as anything,” he says — but his worldview shifted when he heard Bob Dylan. At 14, he took a
job in a cafe to feed his new vinyl habit, worked his way through the Bard’s catalog and then dug deeper. “It’s ridiculous to picture me at that age listening to Lead Belly,” he says, “but I loved his sound. My friends didn’t, so I kept it to myself. I spent hours in my room listening alone.” That’s how the fresh-faced lad found his incongruous bass-baritone voice: aping a legendary bluesman. It was a far cry from his first live show, a year before, with a band formed at school: “I sang the female parts to Wheatus’ ‘Teenage Dirtbag’ and wore a lot of eyeliner.”

James Corden, host of The Late Late Show, which Ezra played on April 13, recalls hearing his voice on the radio for the first time. “You think you’re listening to a much older person,” he says, “but he’s so young and handsome. I don’t think anyone hears it and says, ‘I don’t care for this.’ The difference is whether you like it or love it.”

Ezra says he combined his blues obsession with pop songwriting as a challenge to himself. (He’s really into personal dares; they’ve ranged from not washing his hair for six months when he was 16 to staying sober on his current tour.) It’s fair to say he’s a skilled self-motivator. He worked two jobs, at a candy factory and a pub, to afford BIMM. And when Columbia signed him in 2011, he took a month off to bus across Europe solo. Wanted was largely written on that trip, cobbled together from diary entries and named after a sticker on the suitcase of Ezra’s hero, Paddington Bear, with whom he shares an unfussy disposition and itinerant lifestyle. Ironically, Ezra never made it to Budapest on the trip—he blames a bad hangover—although the song named after it is about real-life love. Now, however, the singer says having a girlfriend would be a “distraction.” “The amount of people I’m meeting at 21—Jesus—I’ve got plenty of time later to worry about relationships.” It’s all potential fodder for more songs anyway. Ezra has continued journaling daily on the road, and claims he has been extra-productive of late. “Will it be for the next album? Who knows,” he says with a grin. “It’s all nonsense, I can burn it.”

Q&A

Diplo: ‘I Was Jealous’

The megawatt DJ-producer doesn’t hold back when it comes to his ex M.I.A., collaborating with Justin Bieber and Drake’s entourage

BY MATT MEDVED

Diplo may be dance music’s busiest man. Fresh off the February release of the self-titled debut from Jack Ü, his super-duo with Skrillex, the DJ-producer, 36, is focusing on Major Lazer, his trio that also includes Walshy Fire. The group will release two albums this year, including Peace Is the Mission (June 1 on Diplo’s Mad Decent label); on April 16, Major Lazer debuted a self-titled cartoon on FXX. On top of that, Diplo’s working on the next Justin Bieber LP with Skrillex. Recently, he found time to speak candidly about Billboard collaborators both past and present.

How did Major Lazer get its own cartoon?

It started four years ago. We developed it with another station for about a year; I was back and forth to Atlanta working on it. But we ended up not loving what we were doing. We bought the project back from them, which is hard, and sent it to [animation house] ADHD and FXX. They got our perspective right away. It feels like G.I. Joe meets old-school Ninja Turtles. Everybody’s on there: Andy Samberg, Tiësto, Aziz Ansari, J.K. Simmons. And it’s so different from that song.

It’s different, but for me, it feels like he’s always working against himself. He’s a cool guy and into cool music. But I think he’s controlled by the way his fans are. It’s like he has to...

Drake said it stands for “working on excellence.” Oh, so people who are working on excellence? I don’t think a lot of his friends worked on much excellence, because I don’t know, who are those guys? I think they’re working on his excellence. But he’s pretty excellent.

Your ex-girlfriend M.I.A. recently said you were jealous and controlling. What’s your reaction to that?

I met her the next day at a hotel, and she apologized; I hadn’t seen her in five years. Nothing she said is a lie. I was really jealous and sad, and probably mad when she signed to a major label. I had a lot of control when we started, and I was really proud of the music we made. The label promised her all these people to work with, and I was like, “But your thing is this.” I probably made mistakes in our relationship, but we made awesome music. Every time we had a fight, we made good music after. I want to find a new artist I can fight with all the time and make awesome songs with. That’s Skrillex. (Laughs.) We’re thinking about doing something for Major Lazer with her. She’s so awesome still, and her attitude is much better now.
Greenberg Traurig is proud to congratulate our clients and friends Marc Anthony and Romeo Santos and all of the 2015 Billboard Latin Music Award finalists.

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GROBAN’S GUIDE TO BALLING ON BROADWAY

Josh Groban’s greatest love — after music, of course — is The Great White Way. His new LP, Stages (due April 28 on Reprise/Warner Bros.), features covers of show tunes from A Chorus Line, Carousel and other classics. A former musical theater major who has starred in two one-off Chess revivals, the singer, 34, maps out his perfect night on Broadway.

--CHUCK ARNOLD

BEST PLACE FOR A PRE-SHOW DRINK
Russian Samovar, 256 W. 52nd St. “I love good vodka. This place has got infused ones that they make right there. There’s always someone playing the piano. I’ve been known to go up there and sing, surrounded by really old-school Russian guys.”

BAR CENTRALE

BEST POST-SHOW HANGOUT
Bar Centrale, 324 W. 46 St. “I go there afterwards rather than before because all the casts converge there. It’s great people-watching, and they make great drinks.”

BEST THEATER TO CATCH A SHOW
The New Amsterdam Theatre, 214 W. 42 St. “It’s gorgeous, and they renovated it in 2014. That’s where I did an Actors’ Fund concert of Chess. We rehearsed for a week, so I really got to know the ins and outs of the theater.”

BEST PLACE FOR A PRE-SHOW DINNER
Blue Fin, 1567 Broadway “When I was rehearsing Chess, they’ve got good sushi, good seafood, and they play jazz. It’s in the W Hotel right in Times Square — tourist central. New Yorkers avoid it, but if you’re seeing a show, it’s nice to walk through and take it in. It’s so electric and alive.”

OVERHEARD

DiCaprio’s Bicoastal Club Crawl
Leonardo DiCaprio is not letting a little thing like the 2,352 miles between Indio, Calif., and New York get in the way of his social life. On April 18, the Wolf of Wall Street actor, who has been rocking a rather hirsute look as of late, replete with a ponytail and fedora, checked out former Swedish House Mafia member Steve Angello, who was spinning at Marquee NYC in Chelsea. A spy says that DiCaprio left around 1:30 a.m. with a brunette he had been socializing with at the club. Almost a week earlier and a coast away, DiCaprio, in shorts and a blue T-shirt, checked out the pop-up Desert Soho House at Coachella at the Merv Griffin mansion in La Quinta. He arrived in the late afternoon of April 12 with a small entourage that included actor friend Lukas Haas. Also seen at the ritzy location were Florence Welch and Katy Perry, who arrived in a van with an enormous entourage and was whisked away to a private cabana by the lake at the Grey Goose-sponsored site.

The Jett Set
Joan Jett hosted a private dinner with a group of A-list friends following her induction into the Rock and Roll Hall of Fame on April 18. Among those who broke bread with the “I Love Rock ‘N Roll” singer in the Foundation Room of the Cleveland House of Blues were Paul McCartney, Tommy James, who wrote Jett’s hit cover of “Crimson & Clover” and performed it with her at the ceremony; Dave Grohl, who also jammed with Jett; Alice Cooper; Steven Van Zandt; and Miley Cyrus. Speaking of Cyrus, a spy tells Overheard that the “Wrecking Ball” singer showed up to sound check wearing the heart-shaped pasties adorned with the letter “J” that she showed off backstage during the ceremony. Now that’s commitment.

Monae To Join Chic Cast
Nile Rodgers’ new Chic album sounds like it’s destined to be a star-studded affair. Rodgers tells Overheard that the “Wrecking Ball” singer showed up to sound check wearing the heart-shaped pasties adorned with the letter “J” that she showed off backstage during the ceremony. Now that’s commitment.
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**HEAR SAY**

A LOOK AT WHO’S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

“Basically what I’m saying here is that I have the coolest mother-in-law, and you all can suck it!”

—KELLY CLARKSON

The pop singer introducing Reba McEntire, the stepmother of her husband, Brandon Blackstock, at the Academy of Country Music Awards.

“If someone called me fat, that affects me way more than someone calling me a f–got.”

—SAM SMITH

The singer on criticism of his sexuality in an interview with the Australian edition of 60 Minutes.

“The things that we did will stay with me for the rest of my life.”

—ZAYN MALIK

The former One Direction member, breaking his silence at the Asian Awards, his first public appearance since leaving the band.

“Do me a favor and stop listening to n— that pose naked on their motherf–ing album cover.”

—LIL WAYNE

The rapper onstage in Jackson, Miss., dissing Young Thug and his mixtape Barter 6, originally named Carter 6 as a tribute to Wayne’s album series.

“I feel like I bought so much of it, it’s time to start selling it back.”

—WILLIE NELSON

The country veteran to Rolling Stone about his new marijuana company Willie’s Reserve, which will sell “Willie Weed.”

“I do even give a dick about that anymore?”

—RIHANNA

The singer on keeping her personal life private, in an interview with V magazine.

**GOOD WORKS**

**AVRIL LAVIGNE’S NEW SINGLE AIMS HIGH**

**THE CAUSE** Avril Lavigne released an inspirational new single, “Fly,” on April 16 to support the 2015 Special Olympics World Games, to be held July 25 to Aug. 2 in Los Angeles. “I’ve always been touched by people with disabilities and illnesses, so I wrote this song for them,” she says. “It has helped me through some dark moments.” All proceeds from sales of “Fly” will support the Special Olympics; an iTunes download also includes a video starring Lavigne and Special Olympics athletes. The singer, 30, aims to perform the track at the opening ceremony, but isn’t sure she’ll be well enough after a long bout with Lyme disease, which she contracted in 2013.

**THE BACKSTORY** Lavigne started writing “Fly” two years ago for the Avril Lavigne Foundation, which she founded in 2010 to support children battling illnesses or disabilities. In 2014, she worked with the Special Olympics to help raise funds to support 30 athletes, which led to a discussion about finishing “Fly” in support of the 2015 games. “I feel like this is my responsibility as a public figure,” she says. “I can’t sit back and do nothing.”

**WHY IT’S EXTRA SPECIAL** Lavigne tweaked the lyrics to “Fly” while bedridden for five months. “It’s empowering for me, going through what I’m going through,” she says. “It comes from my heart.”

—JASON LIPSHUTZ
Congratulations to our Billboard Latin Music Awards Nominees

Tropical Album Artist of the Year, Duo or Group: El Gran Combo de Puerto Rico
- Hot Latin Songs Artist of the Year, Duo or Group
- Top Latin Albums Artist of the Year, Duo or Group
- Regional Mexican Song of the Year: (“No Me Pidas Perdon”) Banda Sinaloense MS de Sergio Lizarraga
- Artist of the Year, New: Banda Tierra Sagrada

Tropical Album Artist of the Year, Duo or Group: Don Perignon y la Puertorriqueña
- Hot Latin Songs Label of the Year
- Top Latin Albums Label of the Year
- Regional Mexican Albums Label of the Year
- Regional Mexican Airplay Label of the Year
- Tropical Albums Labels of the Year: Various Artists “Que Lindo Es Puerto Rico”

New for 2015: Marco Antonio Solís, Kevin Ortiz, Luis Vargas, Trono de Mexico, Chosen Few, La Trakalosa, Abraham & Bethliza

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White Noise

Dressed up on Nick Jonas at the Grammys or dressed down courtside on Jay Z and Drake, all-white sneakers are the reigning MVPs of men’s footwear.

BY SHANNON ADDUCCI • PHOTOGRAPHED BY DAVID BRANDON GEETING
DJ Khaled is chest deep in his free-flowing pool, dripping in kilos of gold. “You mind if I talk to you from the pool?” says the rapper-producer and We the Best Music Group founder.

“I swim almost every day when I’m here.” It’s his calm before the imminent release of a new single in May from his upcoming album, I’ve Changed a Lot.

“It’s going to be this summer’s anthem,” promises Khaled, 39, who has collaborated with more than a dozen artists including Kanye West, Nas, Drake and Lil Wayne, and has sold 1.2 million albums in the United States, according to Nielsen Music.

While he won’t give away the title of the track, he will say that it’s a project with “three other megastars. Make that superstars. This is big shit. This is Billboard shit. I’m going to own the summer.”

He already owns this six-bedroom, seven-bathroom, gated Mediterranean-style palazzo, where he resides year-round with longtime girlfriend Nicole Tuck, 39, a former wardrobe stylist. “I always dreamed of living in Miami — on the water,” the New Orleans native says. “This house represents years of hustling, grinding, hard work.”

The almost 7,000-square-foot manse, located in a south Florida suburb, is a far cry from his early digs, when he started spinning records in South Beach nightclubs. He often made only $100 a week and some nights had to sleep in his black Honda Civic.

“But I’m a winner,” he says, grinning with religious fervor. “I love winning so much. This year, I’m going to make my record label, We the Best, into a brand. A logo. A lifestyle.” Fresh off a headphone collaboration with Bang & Olufsen, Khaled will launch his own We the Best T-shirt line in 2015. He says his dream is to make We the Best, which he founded in 2006, the equivalent of Nike’s Just Do It.

“Drive past the madness of South Beach and head north to Golden Beach,” says Khaled of the area where such celebs as Riley Cyrus, Diddy and Pharrell Williams have partied. “Sunny Isles, also known as the Florida Riviera.”
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THE NEXT JUSTIN TIMBERLAKE SINGS IN SPANISH
(ONLY!)

With a high-profile cameo in *Furious 7* and co-signs from Usher and Drake, former boy-band heartthrob Romeo Santos may finally be crossing over. But strictly on his own terms, which means: R-rated concerts, bold songs that challenge homophobia and, most defiantly, no singles in English. Nonetheless, he says, “I sell out stadiums like Beyoncé”

By Leila Cobo • Photographed by Meredith Jenks
“When my fans go to a performance, they see this very seductive, very aggressive character onstage, but that’s exactly what it is — it’s just a character,” says Santos, photographed April 14 at Shangri-La Studio in Brooklyn. Styling by Laurean Ossorio. Santos wears a DSquared2 jacket and hoodie, Calvin Klein T-shirt, Philipp Plein jeans and Timberland boots.
ON MAY 31, 2014, AT THE AMERICAN Airlines Arena in Miami, Romeo Santos brought a girl in her 20s out of the crowd to join him onstage in front of 19,000 fans. Wearing tight jeans and a cropped top, she balanced on high heels and constantly pushed her long, blonde hair back from her face.

Santos was dressed all in red — red pants, red jacket — and behind him was a bed draped in red velvet. He asked the girl — tonight’s girl, because Santos does this every night he plays, whether it’s for 19,000 people in Miami or 90,000 in Buenos Aires — her name. Mariana.


“Then have another drink,” said Santos, as his band launched into “Propuesta Indecente” (Indecent Proposal), one of the biggest songs in Latin music for most of the last two years. The track has spent a record-setting 89 weeks in the top five of Billboard’s Hot Latin Songs chart (as of May 2). Like all of Santos’ hits, it nods to traditional music — in this case, a bit of accordion tango — but its attitude is drawn from modern R&B. “If I lift up your skirt, would you allow me to measure your sanity?” go the lyrics. Call it Latin pop’s Fifty Shades of Grey, a worldwide sensation that pushes eroticism to the limits of mainstream acceptability.

Onstage, Santos and Mariana explored those limits, or at least appeared to. While the crowd screamed — many of them knew what was coming, which only fueled their enthusiasm — the two engaged in hand-holding, light caresses and quick kisses. By the second verse, she was seated on the bed while he straddled her legs, back to the audience, as her hands grabbed his butt. By the end of the song, the two were beneath the sheets.

How far this all really goes is the subject of some online debate — bolstered by photos of what appear to be open-mouthed kisses — which isn’t exactly a bad thing if your career revolves around
songs of romance, heartbreak and sex, or if you’re dogged by rumors that you’re gay because you challenge Latin machismo with a song about homophobia. But it’s all stagecraft — the “Propuesta Indecente” girl is scouted by Santos’s uncle, Eduardo Fernandez Pou, who gives her a briefing backstage (“Are you willing to go up there and not lose control and start pulling his hair?”) and gets her to sign a waiver. “I don’t do nothing to disrespect the fans,” says Santos, 33. “My shows are like a movie that’s rated R: a little bit of action, a little bit of drama, a little bit of sex. Of about 24 songs, two or three talk about sex. But sex is a very powerful tool, and it’s what sticks in people’s minds.”

It’s nearly midnight in February, and Santos is back in Miami for an awards show. A major star for the last 15 years — first with the bachata quartet Aventura, which has sold more than 1.8 million albums, then on his own with two solo LPs — he is the leading finalist at the April 30 Billboard Latin Music Awards with 21 nods in 16 categories, a record in the show’s 26-year history.

There’s no wine goblet in sight, and though a bottle of Malbec beckons from the dresser of his suite in the Mandarin Oriental, Santos sticks to chamomile tea. He’s nursing a sore throat, and has to sing tomorrow. Dressed in a white T-shirt, loose dark sweatpants and flip-flops, he easily slips back and forth between English and Spanish. He’s a Bronx native who grew up near Yankee Stadium, and in both languages he has a heavy New York accent. Though he often sings in delicate falsetto, his speaking voice is raspy.

There’s the same divide between Santos’s onstage and offstage personas. His given name is Anthony, and friends and family say he was a shy kid. But when he took the stage name Romeo 15 years ago, as a rising teenage star with Aventura, the shy kid had no shame, penning lyrics that read like a teenage star with Aventura, the shy kid stage name Romeo is years ago, as a rising teenage star with Aventura, the shy kid.

His songs are unusual, full of vivid detail and rendered in plainspoken language that make them ring true — going back to Aventura’s first worldwide hit in 2002, “Obsession,” where the singer drives his Lexus by the school his love interest attends, gets her cell number from a friend and then promises to caress her “in ways they haven’t even invented.”

On his latest album, Formula Vol. 2, “Propuesta Indecente” is another invitation to obsessive love, but it’s joined by “No Tiene la Culpa” (Not His Fault), which tells the story of a gay son’s struggle for acceptance. With stories like these and a sound rooted in the swagger of contemporary R&B and hip-hop, Santos has revolutionized bachata, a style of music that originated two decades ago in the Dominican Republic, which was grandparent territory before he and Aventura gave it a Bronx makeover.

That it’s now both a Pan-Latin and global style — something you can hear from the Dominican Republic to Colombia to Italy — is largely due to Santos. “[Romeo] practically is the genre,” says Colombian reggaetón star J Balvin, who says he has “studied and analyzed” Santos’s music, and points to the stories it tells. “With Aventura, he created a brand. But it’s about his music. Those lyrics. He writes stories people identify with,” says Balvin. “And he has been very strategic about his career.”

If you think of Aventura as the ’N Sync of the bachata world (both rose to major stardom in Europe before breaking wide in the United States), then Santos is its Justin Timberlake. Then again, Santos sold out two nights at Yankee Stadium in July 2014.
Timberlake had to combine his ticket-selling power with Jay Z’s to accomplish the same thing. In February, Santos played to 90,000 fans in Buenos Aires, and his South American tour included five more stadium dates in April.

“Santos has made bachata the R&B of the Latin world,” says Rebecca Leon, vp Latin talent at AEG, one of the most powerful figures in Latin live music, and a promoter for Santos’ 23 upcoming U.S. arena dates. His Pan-Latin stardom is impressive, and unusual for an American-born artist, but Santos also draws crowds in Italy, Germany and Holland.

The mainstream is taking notice of Santos’ star power, and his 3.1 million Twitter followers, too. He has a cameo role in Furious 7 (one more central to the story than Iggy Azalea’s brief appearance), and on April 27 he will perform on NBC’s Today show for the first time. “I don’t think there’s a Latin act better prepared to cross over,” says Lucas Pina, senior vp of SBS Entertainment, the live division of the Spanish Broadcasting System’s radio and TV network.

Santos, though, seems resistant to crossover dreams. His first solo album, Formula Vol. 1, arrived two years after Aventura’s split in 2010. It was primarily bachata, but featured Usher and Lil Wayne on songs with English lyrics that are the closest he has come to mainstream R&B. Yet, for the Nicki Minaj and Drake features on Today’s hit, “Odio,” his single with Drake, became a mission when I realized, “This is the only thing I’m great at.” He began putting together songs in his bedroom, imagining himself singing to his friends or his high school girlfriend. “I had a concept of ‘Yeah, my songs are pop, they’re going to put our CDs in the store, the word is going to spread like wildfire,’ he says.

At home, his mother, who has a beautiful voice, played romantic balladeers like José José and Julio Iglesias. “Bachata wasn’t that big,” Santos recalls. “But since my family was Dominican I knew the background of certain bachateros.”

He was a quiet kid, but he liked to sing. “He always had that in him,” says Laura, who works with him now as a personal manager. “Even when he was playing with his toys, he would be humming.” At 13, he joined the choir at his Catholic church.

“Nothing happened.” It took a name change, two more albums and seven more years before Aventura got it right, with 2002’s We Broke the Rules. “Obsession” became an overseas hit, reaching No. 1 in Italy, Switzerland, Germany and France, where it held the top spot for seven weeks. At home, Aventura had hit on a style that worked for both Latin millennials, who craved their own sound, and their parents, who wanted to hold on to tradition.

While Aventura’s star was rising, Santos’ life changed in other ways that caught him off guard. He broke up with the girl he had been seeing since high school, only to discover she was pregnant. His son, Alex, was born in 2001. “I was really immature,” says Santos. “I didn’t know how to write music, but I knew what I wanted the beat to sound like.” The sound that he was after was a fusion of the music his friends listened to — Biggie Smalls, Tupac, Jodeci — and the music his Latin relatives loved.

“When I said I wanted to do bachata, people looked at me like I had three heads,” he says. “In the early ’90s, it didn’t have a good reputation.” People thought of bachata as “tiki-tiki-tiki guitar, and the lyrics were very vulgar — it wasn’t classy music.” But working with his cousin Henry Santos and a pair of brothers with the same surname, Lenny and Max Santos, the quartet that eventually would become Aventura gave the music a smooth, contemporary update.

Their first album, as Los Tinellers, was released in 1995 and flopped. “I had no idea how the music business worked,” says Santos. “I had a concept of ‘Yeah, my songs are pop, they’re going to put our CDs in the store, the word is going to spread like a virus and we’ll be famous in less than a month.’” Instead, he says, “Nothing happened.” It took a name change, two more albums and seven more years before Aventura got it right, with 2002’s We Broke the Rules. “Obsession” became an overseas hit, reaching No. 1 in Italy, Switzerland, Germany and France, where it held the top spot for seven weeks. At home, Aventura had hit on a style that worked for both Latin millennials, who craved their own sound, and their parents, who wanted to hold on to tradition.

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special LATIN issue

"IF YOU SAY, ‘NEXT QUESTION,’ PEOPLE WILL SAY, ‘OH, YOU’RE HIDING SOMETHING.’"
YOU CAN'T BUY MUSIC IN MEXICO WITHOUT PAYING THIS MAN

With retail outlets, digital streaming and state-of-the-art venues, Carlos Slim Domit, son of the world's second-richest man, controls what you hear and where (he's also a pretty good DJ)

BY OMAR MORALES
PHOTOGRAPHED BY CARLOS ALVAREZ MONTERO

The future of the music industry "comes down to a service," says Slim Domit, photographed April 9 at Plaza Carso in Mexico City. "You can't miss what people want."
tied to narcocorridos?
That’s a question I haven’t been asked before, but music is a cultural expression. As such, the record labels decide what projects in which they participate. People can have access to what they want. What’s recorded and what’s not? That’s an issue more for the labels than the distribution chains.

From where you sit, you’re able to observe many aspects of the industry. Where do you see it going?
In the end, it all comes down to a service, and you can’t miss what people want. I believe we have yet to fully explore selling digital music in physical stores.

How so?
We sell electronic devices like tablets or smartphones in our stores, and those devices could go out with content. If I buy a tablet or a telephone and I want to download music, maybe I’d like it to have classical music but I don’t know which symphony I should be listening to. We have the ability to sell that playlist in an actual store.

You were married in 2010. It’s well known that you DJ’d a 40-minute set, but what did you dance to?
(Chuckles.) We danced to a song that was a gift from a good friend of ours.

What was the song?

On Twitter, you follow classical conductor Gustavo Dudamel, singer-songwriter Alejandro Sanz and rapper Pitbull. Is your musical taste really that varied?
Even more so. In my car, I have everything from AC/DC to classical. And because of all the music projects we are involved in as a company, I listen to pop, opera, boleros — and of course, a lot of Mexican music.
“Félix Cabrera congratulates Romeo Santos for his 21 nominations on Premios Billboard”
FELIX CABRERA PRESENTS

2 SHOWS
3 SHOWS
Mexico

Breakthrough star Millennial acts have ensured the future of regional Mexican music. The cowboy-hatted Julión Álvarez leads the pack. Álvarez is currently Spotify Mexico's No. 1 artist for 2015. Big biz news Mexican TV giant Televisa premiered the music reality show Me Pongo de Pie in April. Mexican stars Cristian Castro and Espinoza Paz and former Mecano vocalist Ana Torroja judge family members who sing together in the weekly competition.

Dominican Republic

Breakthrough star Hip-hop sensation Mozart La Para, whose streetwise image contrasts with the manicured looks of Dominican bachata stars. His single “Llegan los Montro Men” is in the top 20 of Billboard’s Latin Rhythm and Tropical Songs charts. Big biz news The Dominican version of the familiar dembow beat, as heard in reggaeton, has taken over youth culture. It’s fast (120 BPM) and has roots in '80s and '90s raggamuffin.

Puerto Rico

Breakthrough star Reggaeton artist Farruko ascended the Latin charts through collaborations with Sean Paul and J Balvin, but the 23-year-old has quickly made his solo mark. A finalist in six Billboard Latin Music Awards categories this year, Farruko has just been signed by Sony Music Latin. Big biz news The opening of the 18,000-seat El Coliseo de Puerto Rico José Miguel Agrelot took the island from a provincial hotbed for Latin music to a competitive live entertainment destination. Upcoming shows include Madonna, Imagine Dragons, Chayanne and the latest Puerto Rican pride, pop singer Pedro Capeó.

Chile

Breakthrough star Prodigal rapper Ana Tijoux was the top Spotify artist in Chile in 2014. Her latest album, the Grammy-nominated Vengo, ranked on Billboard’s Top Heatseekers Albums and Top Latin Albums charts. Big biz news Chile passed a law in March to combat the globalization of the country's radio stations. It requires 20 percent of all music on radio to be by Chilean artists and composers. Of that, 25 percent must be by emerging Chilean artists.

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Breakthrough star Reggaeton artist Farruko ascended the Latin charts through collaborations with Sean Paul and J Balvin, but the 23-year-old has quickly made his solo mark. A finalist in six Billboard Latin Music Awards categories this year, Farruko has just been signed by Sony Music Latin. Big biz news The opening of the 18,000-seat El Coliseo de Puerto Rico José Miguel Agrelot took the island from a provincial hotbed for Latin music to a competitive live entertainment destination. Upcoming shows include Madonna, Imagine Dragons, Chayanne and the latest Puerto Rican pride, pop singer Pedro Capeó.

Chile

Breakthrough star Prodigal rapper Ana Tijoux was the top Spotify artist in Chile in 2014. Her latest album, the Grammy-nominated Vengo, ranked on Billboard’s Top Heatseekers Albums and Top Latin Albums charts. Big biz news Chile passed a law in March to combat the globalization of the country's radio stations. It requires 20 percent of all music on radio to be by Chilean artists and composers. Of that, 25 percent must be by emerging Chilean artists.

Dominican Republic

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Spain

Breakthrough star Madrid-based Vetusta Morla’s gold-certified album La Deriva and sold-out concerts—attended by some 250,000 fans since 2014—have confirmed Vetusta Morla as Spain’s most important rock band.

Big biz news Spain achieved its first year-over-year gain in music sales in more than a decade in 2014, showing that digital services had successfully provided an alternative to rampant piracy.

Colombia

Breakthrough star Popular trio Chocquibtown has gone back to the studio—and its tropical funk roots—for a new May 5 album on Sony Music Latin.

Big biz news Bogotá Music Market, a state-backed conference whose intention is to make Colombia a center for Latin music business, will celebrate its fourth edition in September. The Colombian capital was named a Unesco City of Music in 2012.

Brazil

Breakthrough star Duo Jorge & Mateus is the latest chart-topping act to feed Brazilians’ continuous hunger for the homegrown country music called sertaneja. The genre came to international ears with Michel Telo’s “Ai Se Eu Te Pego” and continues to dominate Brazilian radio.

Big biz news With Tomorrowland, Creamfields, Ultra Music, Sonar and other electronic music festivals spawning Brazilian editions, the country has become a capital of EDM. More than 28 million Brazilians attended electronic music events in 2014, according to reports from the 2015 Rio Music Conference.

Argentina

Breakthrough star The rootsy sophistication of Chancha via Circuito (aka Pedro Canale) makes clear why electronic-folk fusions are the new beat of cosmopolitan Buenos Aires.

Big biz news Disney Latin America’s No. 1-rated teen show, Violetta, has ended its third and final season, leaving a rising star in its wake: Eighteen-year-old Argentine singer Martina Stroessel (who recorded the Frozen theme for the Latin American soundtrack) has been compared to fellow Argentine Lionel Messi for her fame throughout the Spanish-speaking world.

Venezuela

Breakthrough star Singer Ronald Borjas, Venezuela’s top radio artist of 2014, pleases crowds with salsa-pop sounds tailor-made for a country where tropical dance genres rule.

Big biz news Digital revenue grew a remarkable 272.8 percent in Venezuela in 2014, according to IFPI.

Uruguay

Breakthrough star o-itiayan incile-rock band No Te Va Gustar has been around for two decades, but it is now enjoying “overnight success,” with platinum sales in the southern cone of its critically celebrated 2014 release, El Tiempo Otra Vez Avanza.

Big biz news Uruguay is a tiny country with big talent, supported by the government: Eight Uruguayan bands traveled to Austin in March to play South by Southwest.
90 MILES from stardom

Cuba, long isolated from the United States, has one of the richest music scenes in the world. Now, as the two governments reach historic agreements to normalize relations, American audiences will finally learn what the rest of the globe has known for centuries: This island rocks!

BY NED SUBLETTE • PHOTOGRAPHED BY EDE RODRIGUEZ
CUBAN RAPPER “LA MARIANA” MORACÉN SAIZ is ready for the normalization between Cuba and the United States to finally—finally—begin. “Cuba is full of culture,” says the 28-year-old Havana native who fronts the rap-salsa-fusion group Mariana y la Makynaria. “Thank God we can send it out now to the whole world.” To be fair, the whole world save for the United States has been able to freely enjoy the rich tapestry of Cuban musical offerings (there are 17,000 professional musicians on the island) for the last 60 years or so. Freed from the pressures of marketplace formulas, Cuban musicians have in recent decades enjoyed a fair amount of artistic freedom (if not full freedom of speech), and have created all kinds of new styles and approaches. It’s the States that has largely been missing out—until now. The embargo of Cuba is still in place, but with the easing of some of the U.S. sanctions and travel blockades and the loosening by the Cuban government of restrictions, artists both emerging and well-known are going to be meeting new audiences soon. Even world-famous acts like the Grammy-winning dance band Los Van Van, which plays to packed venues throughout Latin America, Europe and Japan (and, on occasion, stateside), are excited for the new platform. “Generations have changed here in Cuba and there in the U.S., so it’s time for an opening,” says Los Van Van’s musical director Samuel Formell, 47. Still, it might not be an easy path. For starters, there’s barely any Internet on the island, which means promoting shows and new music requires unique work-arounds, and getting access to recording equipment is difficult (and expensive). Even traveling across the island can be exasperating. “It’s harder to go from Havana to Santiago de Cuba than it is to book 15 seats on a plane to play in Lima, Peru,” says Cuban superstar bandleader Alexander Abreu, 38. “Still, one finds a way to make it work.” Pianist-composer Harold López-Nussa, 31, knows it’s going to take time and resources, but he’s optimistic. “There’s a lot of hope on the part of the people of Cuba. I see it every day. Hopefully people in North America feel the same way.”

Ned Sublette is the author of Cuba and Its Music: From the First Drums to the Mambo (Chicago Review Press).

THE TIMBA MASTER

Artist Alexander Abreu, 38
Hails from Cienfuegos; lives in Havana
Plays with Trumpeter, lead vocalist and bandleader of 16-piece Havana D’Primera (above, performing at Casa de la Música).
Sound New-generation timba (big band, slamming percussion, Cuban-style dance music) mixed with jazz, Caribbean sounds and salsa.
Trademark His fiery trumpet solo, which made him famous before he began singing lead vocals.
What’s next for Cuba? “Cuba’s in fashion. The whole world is receiving the charge of energy this little island has. I think there’s a very near future with much positive energy.”
THE HIP-HOP HOPE

Artist Mariana “La Mariana” Moreno Salaz, 28, hails from Alamar, the giant housing project-laden exurb of Havana: “Cuban rap was practically born here.”

Plays with Leader of Mariana y la Makynaria.

New jam: “El Celoso”

Sound: Eclectic salsa-rap fusion

Trademark: Her brand-new black BMW.

What’s next for Cuba?: “The trend is toward independence for artists. Now it’s the artist who decides where and when to play his or her music.”
THE YOUNG LIONS
Artists From left, pianists Aldo López-Gavilán, 35; Harold López-Nussa, 31; and Jorge Luis Pacheco Campos, 28
Hail from Havana
Stage name All three come from celebrated musical families.
Sound Jazz piano virtuosos with intense classical training on top of their Cuban swing.
Trademark Playing prestige venues in the global jazz market.
What’s next for Cuba? López-Nussa: “Almost all the young musicians in Cuba today have a classical background—the distance between jazz and classical is disappearing.” López-Gavilán: “The declarations of the U.S. and Cuban governments are inspiring a lot of hope, but practically, we haven’t seen a change yet.”

THE REGGAETÓN KINGS
Artists Ramón Lavado Martínez (left) and Luis Javier Prieto Cardelín
Hail from Havana
Stage name Chacal (Jackal) y Yakarta (the capital of Indonesia)
Current hit “Besito Con Lengua”
Sound Reggaeton, backed live by a 10-piece band.
Trademarks Racy stage performances, a long string of hit videos, screaming teenage girls and, in Chacal’s case, holding the record for highest cover charge at a Cuban show: during a reunion with former bandmates Baby Lores and Insurrecto: 100 CUC (about $109).
THE HITMAKER

Artist: Descemer Bueno, 44
Hails from: La Habana Vieja
Known as: Bassist, producer, writer, frontman — he does it all, in pop, hip-hop and jazz.
Trademark: The singer-songwriter is featured on “Bailando” with Enrique Iglesias and Gente de Zona — the most watched Spanish-language videoclip ever. Visible in Miami and Havana.

THE DIRECTOR

Artist: Samuel Formell, 48
Hails from: Havana
Plays with: Drummer and musical director since 2004, of Grammy-winning, world-renowned dance band Los Van Van, which was founded in 1969 by his father Juan Formell (1942-2014).
Sound: Like nothing else: four lead singers, flute, two violins, three trombones, keyboards and much rhythm.
Trademark: The family-like stability of the band under his leadership; most of the musicians have been with Los Van Van for 20 years or more.
Currently mixing: Live in Paris concert DVD.
What's next for Cuba? “Nothing is clear yet. The embargo is still on.”
“We’ve lost out on a lot because of an absurd law the U.S. passed that has embargoed us for many years. A new dialogue has opened up. It’s time to open ourselves to the outside world.”

—Equis Alfonso

**THE ECLECTIC**

**Artist:** Equis Alfonso, 41
**Habi from:** Havana
**Known for:** Founding and directing the FAC (Fábrica de Arte Cubano), a hip, hyperactive venue for music and other arts as well, in Vedado.

**Legend:** A Cuban-style fusion; "If a chart specialist heard my music, he or she wouldn’t know how to classify it." Does not give up playing Sintesis, his parents’ band, which is still going strong.

**Memorable moment:** Performing in front of a live audience of more than a million people in Havana’s Plaza de la Revolución — which was broadcast throughout the hemisphere — at Fidel’s 2009 marathon Paz Sin Fronteras concert.

**Facts:** His name is the letter X; Equis is his younger sister’s name; he composes most of his music.

**What’s sexiest about Cuba?** "The people; that the U.S. and Cuba are having a dialogue... It’s like this is the moment we’re living in, and to that all the changes that are being going on in Cuba..."

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**CATCH CUBAN STARS HERE**

**La Zorra y el Cuervo**

*Avenue 23 between N and O, Vedado*

“The Vixen and the Crow” is located on La Rampa, the busy promenade in the bustling Vedado district. This venerable jazz nightclub features top talent every night.

**Fábrica de Arte Cubano**

*Avenue 26 and 11, Vedado*

Housed in a former power station, this hip music and culture (dance, art, fashion) venue showcases mostly Cuban and some international acts Thursday through Sunday. Questlove just performed here.

**Casa de la Música**

*Calle Galiano between Concordia and Neptuno, Centro Habana; Avenue 35 esq. a 20, Miramar*

Catch live timba every evening at both locations of this institution (run by the state-owned recording company, EGREM) from 7 p.m. to 9 p.m. and again at midnight.

**PLUS Vistar magazine** This slick monthly webzine (in Spanish, vistar.magazine.com), which is created in Havana and web-published in Santo Domingo, features profiles and photos of new talent and legends as well as carefully researched music charts.
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ZAC BROWN BAND

Jekyll + Hyde
Big Machine/Republic

ON THE BASIS OF ITS 13 TOP 10s ON THE HOT COUNTRY SONGS chart prior to Jekyll + Hyde, it’s tempting to describe the Zac Brown Band as unreconstructed Southern country-rock. That pun on historical Reconstruction is deliberate, given the Georgia-based group’s fondness for larding platitudes on faith and patriotism into its deep-fried tributes to romance and laid-back good times. As a wildly popular live unit that routinely sells out stadiums, though, ZBB earns a tag with much more expansive connotations: jam band. Yes, it’s one with roots more in Lynyrd Skynyrd, The Band, gospel and bluegrass than in Phish or The Dead, but it’s just as exploratory and genre-bending in its multi-instrumental workouts. The 2013 EP The Grohl Sessions Vol. 1 hinted at the band’s eagerness to break out of its crate even more, even if its encounter with the Foo Fighters leader’s production work ultimately amounted to not much more than cranking the drum volume.

Jekyll + Hyde finds ZBB truly reconstructed on record at last, in more ways than one. The album is a good-faith effort to match or even outstrip the band’s onstage eclecticism, and the musical personality shifts help relieve the group’s tendency to blandness, providing cover for Brown’s dutifully generic, if personable voice. Some longer-standing fans, though, might judge the changes as diabolical as the two-faced Robert Louis Stevenson character that lends the album its name.

The “beware ye who enter” sign is hung by the opener, “Beautiful Drug,” which doesn’t just flirt with top 40 electronic dance music but checks it into a cheap motel for a quickie. The affair is brisk and forgettable, and soon gives way to more comfy MOR and gospel-rock cuts, but notice has been served. “Mango Tree” offers another twist: While the title suggests a standard ZBB excursion to the Buffett-Chesney realm of Caribbean-accented beach idyll (see past hits “Toes” and “Knee Deep”), it turns out to be a horn-driven, full-steam exercise in retro swing with Sara Bareilles. “Heavy Is the Head” goes much further, enlisting Soundgarden frontman Chris Cornell’s larynx like a human effects pedal for a Shakespearian (or maybe Game of Thrones-ian) country-grunge hybrid. It brings the heavity that The Grohl Sessions lacked, even if its lyrical allegories and classic-rock references don’t ultimately add up. The other stab at hard rock, “Junkyard,” has a sharper focus, on the horrors of domestic abuse, but unfortunately bogs down in seven minutes of sprawl, as stage jams transferred to the studio often do. There’s a more potent version on the band’s 2010 live album, Pass the Jar.

There’s a more potent version on the band’s 2010 live album, Pass the Jar.

The merely pleasant lead single “Homegrown” and many other tracks here work The Band’s more familiar furrows, with mixed yields: “Bittersweet” poignantly reframes the island-escape trope in terms of mortality and loss, while “Young and Wild” makes for lively nostalgia, thanks in part to its melodic bite from Hall & Oates’ “Rich Girl.” Still, there’s nothing here to equal such previous ZBB standards as “Colder Weather,” “Sweet Annie” or “Highway 20 Ride.”

Jekyll + Hyde’s most welcome departure isn’t musical so much as thematic, with its cover of Jason Isbell’s acid-etched portrait of a small-town military funeral. While this grandly arranged version does soften one of Isbell’s most pointed lines, it doesn’t defang the anti-war protest at the song’s core. For any listeners who chafe at ZBB’s habitual messages — don’t stress, because life in heartland America is tough but worthwhile, and the rest of the world is just an uncomplicated getaway — the song marks a gutsy step outside its (as Brad Paisley would say) Southern comfort zone. Now the group will find out how far afield the ZBB fan “Zamily” is willing to follow.

—CARL WILSON

Reviews

OUT NOW

MAY 2, 2015 | WWW.BILLBOARD.COM 59
The country legend forgoes 60 BILLBOARD can a star of a certain age - 60, if you McEntire to follow at this point. She's there's really Coachella's first weekend. Was that a joke? Speaking of Kylie, you cursed out her sister y'all know who it is, but she's out there. that nobody has to know. They don't have to put Tyga is facing heat for a similar situation: dating there was a five-year difference between us. It weirded you record that song? The first single, "F-ing Young/Perfect," is about a than your previous LPs. What's special about it? You seem to be more excited about Cherry Bomb than your previous LPs. What's special about it? It's the music I've always wanted to make. Joy Division, Ronnie McNeir, N.E.R.D. — that's the shit that really got me. To finally be able to make that — to make a song with Roy Ayers, "Find Your Wings" — is really cool. I'm living every line on the album. That's why you don't hear depressing, sad shit, because I'm f-ing happy.

The first single, "F-ing Young/Perfect," Is about a touchy subject: dating younger people. What made you record that song? I wanted to make a song like Stevie Wonder's Innervations album. You listen to shit in the '70s, they got to the point. Although it sounds soft, "F-ing Young" is perverted and weird, but it's true. There was this girl that I liked, and we both had feelings for each other, but there was a five-year difference between us. It weirded me out, so I wrote a song about it.

Tyga is facing heat for a similar situation: dating Kylie Jenner. People should just leave him alone. But then again, I don't know why people put everything on social media that nobody has to know. They don't have to put everything out. That girl I'm talking about, I don't let y'all know who it is, but she's out there.

Speaking of Kylie, you cursed out her sister Kendall, who was in the crowd at your show during Coachella's first weekend. Was that a joke? Yeah, that's my n— a. I'm really good friends with her. It was literally a joke. Like, if you saw your friend, you'd be like, "F— you!" and then go get coffee after. You usually shy away from politics, but what is your reaction to the recent wave of police brutality cases? I don't like getting deep into that stuff, but [Oklahoma shooting victim Eric Harris] said, "I'm losing my breath," and they're like, "F— your breath," and the dude died. That really made me say, "This is getting out of f-ing hand." Like, white people are dicks, and I don't mean as a whole. Even through the beginning of history, since people were writing down what was going on, Caucasian people have been assholes. It's crazy. A highlight of Cherry Bomb is "Smuckers," with Kanye West and Lil Wayne. How did that come together? I sent Wayne a reference of what I was going to put, and he sent me the verse back. I played it for 'Ye, and he was like, "OK, I got to step my bars up. Y'all n—as is spitting." It was such a sick thing to know that me and Wayne had to put 'Ye back on his feet. Like, what the f—? I'm 24 years old. What am I going to look forward to at 30? What would you be doing if you weren't rapping? Some other shit. Scoring. Building stuff. But maybe I'll take a break from rap or something. I don't know what the f— I'll be doing, but I'll be doing something. It's going to be tight as f—.

Reba McEntire
Love Somebody
NASH Icon

The country legend forgoes radio fare for mature ballads There's really no template for Reba McEntire to follow at this point. She's a star of a certain age — 60, if you can believe it — who's in the Country Music Hall of Fame but still has the drive to make radio-relevant music at a time when country airwaves skew spring break-ish. The singles from her last LP, 2010's All the Women I Am, seemed engineered to compete with a new generation, and the anxiously showed. That makes it all the more satisfying to hear her sound so comfortable in her skin on Love Somebody. McEntire turns in lusty, emotionally committed performances throughout, letting one line catch in her throat and the next blaze with intensity. And these songs deserve it. Other than the overcooked blues-rocker "Until They Don't Love You" and the grandiose, Celtic-band meditation "Pray for Peace," she spends most of the album drawing out private agonies into the open and dwelling on the quiet struggles of crushed hearts trying to hang on to their humanity. What makes ballads like "She Got Drunk Last Night," "That's When I Knew," and "I'll Go On" even more affecting is the way their most vulnerable melodic moments reveal McEntire learning to use, and love, the changing textures of her voice.

—JEWLY HIGHT
Blur’s International Affair

IN ORDER TO FINISH THE Magic Whip, its first album in a dozen years, Blur had to revisit the past. This wasn’t the distant past of 1994’s Parklife or 1995’s The Great Escape, cheeky Britpop triumphs that branded the London foursome as Gen X’s answer to The Kinks; nor was it the more recent past of 2003’s muted, muddled Think Tank, recorded amid the departure of guitarist Graham Coxon and released just before a five-year hiatus.

Instead, The Magic Whip meant returning to May 2013, when the cancellation of the Tokyo Rocks festival left a reunited Blur with five days to kill in Hong Kong. While there, the band jammed on wordless doodles that sat idle until fall 2014, when Coxon enlisted producer and frequent collaborator Stephen Street to help piece together songs. Globetrotting frontman Damon Albarn then returned to Hong Kong to write lyrics, hoping to recapture the spirit. He has largely succeeded, as The Magic Whip is a fascinating snapshot of a group coming to personal and professional crossroads in a strange city where modern living leads to bewilderment and alienation — subjects Albarn has explored in his many side projects, including Gorillaz and The Good, The Bad & The Queen. He touches on outsourced labor in “Lonesome Street,” which opens the LP with a blast of Blur’s old-school pop-art guitars. On the dubby “New World Towers,” he sings, “Log in your name and pray,” bowing to the devices we all worship.

But there’s also a human subplot. Space-folk ballad “My Terracotta Heart” details Albarn’s renewed friendship with Coxon. “Ghost Ship” features Albarn swaying to some Steely Dan soul, celebrating a lost friendship with Coxon. “Thought I Was a Spaceman,” Albarn’s dystopian tracks — the gentle post-apocalyptic fantasy “Thought I Was a Spaceman,” the dragging synth-pop elegy to empire “Pyongyang” — recall Everyday Robots, Albarn’s 2014 solo debut. He has gone from musing on everyday English life to tackling global issues, and when the band gets him to perk up, like on the buzzy rocker “I Broadcast,” it’s classic Blur, rebooted.

Singles

**PETER, BJORN & JOHN**
“High Up”
[TAKE ME TO THE TOP] INGRID
★★★★☆
Who knew PB&J had another breezy summer jam in them? The Swedish trio rediscovers the spry hipster-pop of 2006’s Young Folks with “High Up,” replacing that irresistible whistle with junkyard percussion and stored vocals.”-JASON LIPSHUTZ

**GIORGIO MORODER FEATURING SIA**
“Deja Vu”
RCA
★★★★☆
Moroder’s disco revival tour continues with “Deja Vu,” a glistening dance cut featuring Sia in straight siren mode. The singer’s articulation here makes notorious simbler Ariana Grande sound articulate in comparison, but her longing lyrics in the chorus — “I’ve fallen for you, got nothing to lose” — thankfully go unobstructed. —J.L.

**TAMIA**
“Sandwich and a Soda”
DEF JAM
★★★★☆
Soulstress Tamia goes full sultry on the man-catering “Sandwich and a Soda,” the first single off her sixth LP: Love Life (June 9). Wrapping her satin-lined vocals around a guitar-twangéd beat, the song shows her breathy sex appeal hasn’t dimmed after two decades.”-STEVEN J. HOROWITZ

**HUDSON MOHAWKE**
“Riderz”
WARP
★★★★☆
This Glasgow beat prodigy has long straddled the line between EDM and rap, but “Riderz” is a grand-slam turn toward the latter. With 808 drums exploding over a chipmunked loop from ‘70s soulman D.J. Rogers, this instrumental, from Mohawke’s second solo LP, Lantern (June 16), sounds like 2004 Kanye West time-machined to the trap era.”-ALEX GALE

LATE-NIGHT TUNES: THE HITS AND MISSES

Billboard picks the best and worst live TV performances from April 13 to 18

**HITS**

TRACY CHAPMAN, LATE SHOW WITH DAVID LETTERMAN (APRIL 16)
With retirement looming, Letterman got the 51-year-old singer-songwriter to give a rare TV performance and sing one of his favorites, Ben E. King’s classic “Stand by Me.” Chapman’s solo rendition, a vocal/electric guitar combo, was gorgeously understated and meant “a great deal” to the host.

JENNY LEWIS, THE LATE LATE SHOW WITH JAMES CORDEN (APRIL 16)
Simultaneously playful and forceful, Lewis brought a vintage Carly Simon vibe to “She’s Not Me,” a cut off her third solo offering, 2014’s Voyager. That sort of quiet, confident cool is tough to pull off when you’re singing about destroying a relationship, but Lewis, who took a break in between her dual Coachella sets to appear on the show, did it with ease.

**MISSES**

ROYAL BLOOD, CONAN O’BRIEN (APRIL 16)
When your band consists of only bass and drums, expectations to bring the thunder and thrills can be low. But Royal Blood’s Mike Kerr and Ben Thatcher — who won best British group at the BRIT Awards earlier this year — killed the stage with an electric, full-bodied rendition of “Figure It Out,” their eponymous 2014 debut. The blues-rock duo’s heavy riff-beat combo is great on its own, but the showmanship and flair sealed the deal.

JAMIE FOXX AND CHRIS BROWN, JIMMY KIMMEL LIVE! (APRIL 16)
With a live band, two backup singers and lots of prerecorded vocal tracks, Jamie Fox and Chris Brown were overwhelmed on their duet “You Change Me.” Their weak vocal performances, constant hype-man chatter from the DJ and a poor mix added up to a disappointing mess, although Brown’s on-point-as-usual moves were a welcome distraction. —DAN REILLY
THE TOP ARTISTS & TOP TRENDS IN LATIN MUSIC

MONDAY, APRIL 27
LATIN MUSIC MARKETING AWARDS
6-8 PM
STARR BAR, MEZZANINE LEVEL
Presented by NBCUniversal Hispanic Group, Telemundo and NBC Universo
Performance: Mariana Vega

THE MARKETING EXCHANGE
2-6 PM
SALON 1&2, MEZZANINE LEVEL
Presented by NBCUniversal Hispanic Group, Telemundo and NBC Universo

TV AND THE MUSIC STAR
3-3:45 PM
SALON 1&2, MEZZANINE LEVEL
Moderator: Bruno del Granado, Creative Artists Agency
Melissa Exposito, Sony Music; Jackie Gagne, HBO; Maria Lopez, Telemundo; Maluma, recording artist; José Tillan, babyelvis

DADDY YANKEE AND METROPCS: THE ART OF CREATIVE PARTNERING
4-4:30 PM
SALON 1&2, MEZZANINE LEVEL
Presented by MetroPCS
Moderator: Erica Moreira, AMP Law
Daddy Yankee, recording artist; Victor Cornejo, Richards/Lerma; Javier Figueroa, MetroPCS

TUESDAY, APRIL 28
OPENING KEYNOTE: TURNING THE POWER OF LISTENING INTO PROFIT
9:15-9:45 AM
SALON 1&2, MEZZANINE LEVEL
Ismael Cala, Host CNN en Español

THE DIVAS PANEL
11:30 AM-12:30 PM
SALON 1&2, MEZZANINE LEVEL
Moderator: Ana Maria Canseco, TV personality
Recording artists: Kany Garcia, Ha*Ash, Ivy Queen, Rosana, Sofia Reyes

DADDY YANKEE AND METROPCS: THE ART OF CREATIVE PARTNERING
4-4:30 PM
SALON 1&2, MEZZANINE LEVEL
Presented by MetroPCS
Moderator: Erica Moreira, AMP Law
Daddy Yankee, recording artist; Victor Cornejo, Richards/Lerma; Javier Figueroa, MetroPCS

ASCAP SHOWCASE
7-9 PM
YUCA, 501 LINCOLN ROAD, MIAMI BEACH

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WEDNESDAY, APRIL 29

EDM LATINO
9:30-10:15 AM
SALON 1&2, MEZZANINE LEVEL
Moderator: Erik Velez, BEATGASM
Luis Estrada, Universal Music Latino, Aftercluv, Machete and Capitol Latin; Hugo Langras, Montana ECI BV;
George Sánchez, Insane Management; Sebastian Solano, Life in Color

THE ICONIC SONGWRITER
Q&A WITH LUIS FONSI
10:30-11 AM
SALON 1&2, MEZZANINE LEVEL
Presented by Sony/ATV Music Publishing

BMI PRESENTS: HOW I WROTE
THAT SONG
11:15 AM - 12 PM
SALON 1&2, MEZZANINE LEVEL
Moderators: Delia Orjuela and Joey Mercado, BMI
Song writers: Horacio Palencia, Glenn Monroig, Descemer Bueno, Eliel Lind, Yunel Cruz

THE NEW LATIN URBAN
MOVEMENT
12:15-1:15 PM
SALON 1&2, MEZZANINE LEVEL
Presented by Coors Light
Introduction: Gustavo Aguirre, Coors Light
Moderator: Alex Sensation
Recording artists: J Alvarez, J Balvin, Plan B, Farruko,
Nicky Jam, Justin Quiles

THURSDAY, APRIL 30

MEXICAN MILLENNIALS
3:30 - 4:15 PM
SALON 1&2, MEZZANINE LEVEL
Moderator: Tere Aguilera, Billboard
Recording artists: Luis Coronel, Eden Muñoz, Kevin Ortiz,
Leandro Rios, Jorge Valenzuela

THE BILLBOARD "LEGENDS"
SESSION WITH CARLOS SANTANA
5 - 5:45 PM
SALON 1&2, MEZZANINE LEVEL

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9-11PM | DOORS AT 8 PM
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Performance: J Balvin

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Songwriter of the Year
Hot Latin Song of the Year
Hot Latin Song, Vocal Event
Hot Latin Songs Artist, Male
Airplay Song of the Year
Digital Song of the Year
Latin Rhythm Song of the Year | 6am
Latin Rhythm Song of the Year | Ay Vamos
Latin Rhythm Songs Artist, Solo
Latin Rhythm Album of the Year
Latin Rhythm Albums Artist, Solo

AMERICAN BILLBOARD NOMINATIONS
Top Latin Artist
Top Latin Song of the Year | 6am

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The New Face Of Latin Music

As digital, dance, urban and Mexican millennials reshape the genre, business is booming once again

By Leila Cobo

AT MIDNIGHT ON NOV. 21, UNIVERSAL MUSIC LATIN America head Jesús López stopped his company’s Latin Grammys afterparty to make an announcement: Universal was launching Aftercluv, a new Latin dance and EDM label in the United States and throughout Latin America. It was, López later said, “one of my biggest accomplishments of 2014.”

The Billboard Latin Music Conference in Miami Beach April 27-30 is the place to learn about hot trends, like Latin dance, that are fueling a newfound industry optimism in Latin music.

After years in which declining record sales, rampant piracy and employee downsizing dominated the conversation, executives are once again talking growth. “We are very, very bullish about developing new artists,” says Sony Music U.S. Latin president Nir Seroussi, whose new signings include Colombian pop/urban star Maluma and Puerto Rican reggaeton act Nicky Jam, who will both speak at the conference. Jam, along with 2014 Colombian reggaeton breakout artist J Balvin (another artist who will be on hand in Miami), have been fixtures on Billboard’s airplay and digital charts recently. The week of April 13, Jam’s “El Perdón,” featuring Enrique Iglesias, was No. 1 on Billboard’s Hot Latin Songs
The new generation that's changing the face of Latin music will be represented at the Billboard Latin Music Conference in Miami April 27-30 by artists including reggaeton pioneer Jam (above), singer-songwriter Sofia (right) and Coronel, who won best new artist of the year at the 2014 Billboard Latin Music Awards. Each will be among the panelists at this year’s event.

The fast rise of these new performers is attributable in large part to Latin consumers’ fascination with social and mobile media. According to Nielsen Music data culled during the past 56 weeks, Latin consumers are more likely to discover music through online outlets than those in the United States. They are also highly mobile: 52 percent use their smartphones to listen to music. That’s 14 percent more than the average U.S. music fan. This data will be dissected at the “Revenue 101” panel (9:50 a.m., April 28) and during Nielsen’s update on Hispanic music consumer trends (4:30 p.m., April 28).

The year ahead More than 100 live shows, mostly in Latin America.

At the conference Will be on the “TV and the Music Star panel” on April 28
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available — digital accounted for 54 percent of all Latin music sales, the first time it has outperformed physical sales for the genre.

Labels and managers say streaming and brand ing have become major sources of revenue, thanks in large part to artists’ tendency to look at the entire Spanish-speaking world as their market, rather than just focus on the United States, where breaking Latin music is especially difficult due to strict radio formatting. For evidence, they point to three Latin tracks — Iglesia’s “Bailando” (824 million views), Shakira’s “Waka Waka” (836 million) and Jennifer Lopez and Pitbull’s “On The Floor” (824 million) — which are among the top most-watched YouTube videos of all time, according to the service. (Don Omar’s “Danza Kuduro” and Romeo Santos’ “Propuesta Indecente” came in at Nos. 20 and 31, respectively.)

Such up-and-coming acts as Raquel Sofia, who will take part in the conference’s “Discovery, Promotion and Revenue With Spotify and Pandora” panel (10:45 a.m. April 28), can also make money via streaming services and with Vevo and YouTube. In the United States, for example, 39 percent of Hispanics listen to Pandora and 36 percent of Hispanics view and listen to YouTube, compared with only 26 percent of the entire population.

“Consumption has changed. We are seeing a move toward mobile. And YouTube is massive for us.”

—Steve Weatherby, Del Records vp

according to Nielsen’s 2014 360 Music Report.

Social engagement also remains high. According to the same report, 44 percent of Hispanics share music through social profiles, email and other platforms, far more than the 37 percent for the U.S. population in general.

For example, Coronel was discovered when a Facebook video he posted went viral, attracting the attention of the label that signed him, Del Records (see story, right). “Consumption has changed,” says Del vp Steve Weatherby. “We are seeing a move toward mobile. And YouTube is massive for us.”

In the urban realm, Jam’s Spanish-language “El Perdon” broke ground by entering the Billboard Hot 100 without the benefit of an English or Spanglish version. The song’s success was aided by the YouTube Music Awards, where Jam was the only Latin winner. (The online honors recognize growth in views, subscribers and engagement on the site.)

Many of these digital and social media platforms easily reach across borders, taking Latin music acts not just to Spanish-speaking countries, but to fans worldwide. And judging from sales, social media trends and the optimism of the industry, those fans are clearly responding.

---

**Latin’s Storytelling Sisters**

**HA*ASH**

Born in Lake Charles, La., but raised between the bayou and Mexico, sisters Hanna Nicole Perez Mosa, 29, and Ashley Grace Perez Mosa, 27, are bringing country to Latin pop. Influenced by Shania Twain and Carrie Underwood, the Sony Music Mexico artists write and sing captivatingly lyrical narratives, mostly in Spanish. “We’re storytellers,” says Hanna.

In the last decade, the duo has charted four singles on Hot Latin Songs, although its biggest success has been in Mexico. The pair’s new live album, part of Sony’s Primera Fila series, reached No. 1 on Mexico’s Amprofon sales chart and has spent 20 weeks on the tally. The sisters say they hope the live set will be a passport to wider success, and recently signed with Creative Artists Agency as their booking agent. They’ll appear on the music reality show Me Pongo de Pie on Televisa in Mexico and on Univision in the United States.

In their words “When we looked for a label, we’d sing country music in Spanish and were told ‘it would never work,’” says Hanna. “Sony signed us because of the challenge.”

At the conference Will participate in “The Divas Panel” on April 28

---

**The Loverboy**

**LUIS CORONEL**

Luis Coronel’s career began with a Facebook post: a video of the then-17-year-old singing the Mexican hit “Mi Niña Travesía” for his girlfriend. The clip went viral, and Del Records came calling. In July 2013, the Tucson, Ariz., native’s debut single, a professionally recorded version of his Facebook post, hit the top 10 on Hot Latin Songs while his debut album, Con la Frontera Alto, debuted at No. 2 on Top Latin Albums, while Quiero Ser a Dueño reached No. 1 in 2014. He won the new artist of the year honor at the 2014 Billboard Latin Music Awards. In a genre known for narco corridos (drug ballads) that glorify dealers, the clean-cut, bilingual Coronel, now 19, sings love songs set to banda and norteno beats.

On social media Coronel has 1.1 million Instagram followers.

At the conference Speaking at the “Mexican Millennials” panel on April 29

---

**The Comeback Kid**

**NICKY JAM**

Nicky Jam, 35, first rose to prominence in the 1990s and early 2000s as a collaborator and friend of fellow Puerto Rican reggaeton artist Daddy Yankee. While Yankee became a star, Jam struggled “with the streets, with alcohol, with drugs,” he says. In 2010, he made a fresh start in Colombia, where a new breed of reggaeton artists was rising, and has since landed four hits on Billboard’s Latin charts — most notably “El Perdon” (Forgiveness), featuring Enrique Iglesias, which hit No. 1 on both the Hot Latin Songs and Latin Airplay tallies. A new album is due this year, and he has signed deals with Sony Music U.S. Latin and Sony/ATV (for his worldwide publishing).

In his words “Once I fell to the floor, I had to come back up again.”

At the conference Joins “The New Latin Urban Movement” panel on April 29
celebrando la música

2014

ALEJANDRA GUZMÁN 2/1 AT THE FORUM
ENRIQUE IGLESIAS 2/15 AT MADISON SQUARE GARDEN
ANTONY SANTOS 3/1 AT MADISON SQUARE GARDEN
LAURA PAUSINI 3/6 AT THE THEATER AT MSG
JUAN GABRIEL 4/6 AT MADISON SQUARE GARDEN
LA MEGA MEZCLA BLOCK PARTY CON ALEX SENSATION, DON OMAR, WISIN, ARCANGEL, NICKY JAM, JOWELL & RANDY, PLAN B, TONY DIZE, FARRUKO, J ÁLVAREZ, MALUMA, J BALVIN, SEAN PAUL, PRINCE ROYCE 4/9 AT MADISON SQUARE GARDEN
ZUCCHERO CON FHER, GLORIA TREVI Y MÁS 4/23 AT THE THEATER AT MSG
RAMÓN AYALA 7/26 AT THE FORUM
ANA GABRIEL 8/16 AT THEATER AT MSG
LUIS MIGUEL 9/19 & 9/20 AT THE FORUM
MEGATON CON JUAN LUIS GUERRA, JUANES, CARLOS VIVES, DON OMAR, CHAYANNE 9/21 AT MADISON SQUARE GARDEN
BUNBURY 9/21 AT BEACON THEATRE
PITBULL & ENRIQUE IGLESIAS 9/25 AT MADISON SQUARE GARDEN
ROBERTO CARLOS 10/3 AT RADIO CITY MUSIC HALL & 10/4 AT THE WANG THEATRE
PEPE AGUILAR 10/18 AT THE FORUM
LAURA PAUSINI 10/23 AT THE CHICAGO THEATRE
LA SALSA VIVE CON GILBERTO SANTA ROSA, SERGIO GEORGE Y LOS SALSA GIANTS, WILLIE COLON Y MÁS 10/24 AT MADISON SQUARE GARDEN
PRINCE ROYCE 11/15 AT THE THEATER AT MSG
IHEARTRADIO FIESTA LATINA CON RICKY MARTIN, PITBULL, DADDY YANKEE, PRINCE ROYCE, ROBERTO TAPIA, ALEJANDRA GUZMÁN, LA ORIGINAL BANDA EL LIMÓN FEAT. YOZ A YOZ, JESSE Y JOY, J BALVIN, BECKY G 11/22 AT THE FORUM
EL GRAN COMBO Y GRUPO NICHE 11/26 AT THE THEATER AT MSG

2015

(hasta el momento!)

THE BEST LATINO URBANO CON PLAN B, DADDY YANKEE, J ÁLVAREZ, ARCÁNGEL, TONY DIZE, ALEXIS & FIDO, EL MAYOR, SECRETO, EL ALFA Y MÁS 2/6 AT MADISON SQUARE GARDEN
RICARDO ARJONA 3/8 AT MADISON SQUARE GARDEN
LA MEGA MEZCLA CON ALEX SENSATION, PRINCE ROYCE, DADDY YANKEE, J BALVIN, J ÁLVAREZ, ALEJANDRA GUZMÁN, PLAN B, TEGO CALEDERÓN, NICKY JAM, ZION Y LENNOX, MALUMA, ARCANGEL, FARRUKO, TONY DIZE, DE LA GHETTO, JAYKO, FUEGO, OSMANI GARCIA, MAFFIO Y MÁS 4/14 AT MADISON SQUARE GARDEN
EMMANUEL Y MIJARES 5/30 AT THE THEATER AT MSG
ALEJANDRA GUZMÁN 6/6 AT THE FORUM
JULIÓN ÁLVARO 7/11 AT THE FORUM
MARCO ANTONIO SOLIS Y CAMILA 8/1 AT MADISON SQUARE GARDEN
JUANES 8/19 AT MADISON SQUARE GARDEN
CHAYANNE 8/20 AT THE THEATER AT MSG
JUAN LUIS GUERRA 9/18 AT THE THEATER AT MSG
RICKY MARTIN 9/19 AT THE FORUM & 10/8 AT MADISON SQUARE GARDEN
PEPE AGUILAR 10/17 AT THE FORUM
CARLOS SANTANA BELIEVES IN ANGELS. “Everywhere I’ve been, God has put them in my path to open doors: Clive Davis, my mom,” says the guitar ace. “They are there to help you achieve your dreams and aspirations.” So when the guitarist and his family created a foundation in 1998, they called it Milagro — Miracle — a nod to unexplained events that can bring about change. Santana, 67, who will receive the 2015 Spirit of Hope Award on April 30 at the Billboard Latin Music Awards in Miami Beach for his philanthropy, spoke about how Milagro connects to his music.

What inspired you to create Milagro?
I grew up in San Francisco watching Cesar Chavez, Martin Luther King, the freedom movement and Bill Graham [the promoter known for his benefit shows and social causes]. So while I was learning about [music], I was also learning to become who I am — a person who cares deeply about helping others, especially children, to have a good education, food and clothing.

Where is the foundation’s focus right now?
The Native American children of North and South Dakota [which have seen a spate of youth suicides]. My wife, Cindy, and I want to go and talk with them — not to them — about how life is a blessing. There’s a way to shift your thinking so you don’t become a victim. You become a victim when you give up.

You came to prominence in the 1960s. Has the corporate world today stifled creativity?
There are only artists and con artists. It seems like there are more con artists on the radio now. Maybe they’ll become real musicians instead of impersonators. But we had impersonators in the [past]. Unfortunately, it’s that kind of planet. But you have the choice to have mud or chocolate cake. —L.C.
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Brazil’s King Of Crossover
Roberto Carlos’ Spanish songs have enchanted Latin America for five decades
By Leila Cobo

THE KEY MOMENT IN THE CAREER OF THE BEST-selling Latin American artist of all time came when he was persuaded to sing in another language. No, not English — Spanish. In 1965, Brazilian singer-songwriter Roberto Carlos — already a big Portuguese-language star despite coming from the more remote province of Cachoeiro de Itapemirim, six hours northeast of Rio de Janeiro — was approached by A&R directors of Brazil and Argentina from CBS Records, the international arm of Columbia Records. In 1965, the now 72-year-old singer says, “they decided to launch me in the Hispanic market through Argentina. I believe the first [Spanish] song was ‘Mi Cacharrito,’ and I was so excited at the opportunity. I thought, ‘My God, I come from Cachoeiro, and now I’m going to record in another language?’

The session would prove a pivotal moment in both Carlos’ career and the history of Latin music. Although few Brazilian acts have found success rerecording their work for Spanish-language audiences, Carlos’ soulful voice and romantic songs easily crossed over, and his music became a ubiquitous part of the lives of Latin Americans who came of age in the ‘60s, ‘70s and ‘80s.

On April 30, the singer will be honored with a lifetime achievement award at the Billboard Latin Music Awards, but he continues to release albums.

Carlos is the artist “that all of Latin America — Spanish and Portuguese speakers alike — grew up singing,” says Sony/ATV’s Mejia.
Over 50 years of hits in Spanish

The Sony Music Entertainment family congratulates Roberto Carlos on his Latin Billboard Lifetime Achievement Award.
projects (see story, right), but the artist points out that "the first time I sang on the radio [at 9 years old], I did it in Spanish." He adds that "once I saw the results of recording in Spanish, I made an effort to plan a well-thought-out career in that language, like the one I had in Brazil. It was simply a question of time management."

The son of a watchmaker and a seamstress, Carlos took piano and guitar lessons from an early age and moved, at age 17, to Rio de Janeiro, where he sang nightly and immersed himself in the rock’n’roll music of Elvis Presley and other genres that were filtering into Brazil.

"My voice is not something I worked at. I never thought about it. I just sang in the way that came naturally to me," says Carlos. "With time, I learned technique, of course. But my style was very natural."

By the early ‘60s, Carlos had signed to Columbia Records and, boosted by appearances on the TV show Jovem Guarda (Young Guard), he came to personify the rock-influenced musical movement that took its name from the program.

"At Columbia, I recorded some covers — songs by The Beatles and stuff like that — and I started to sing what in those days we called ‘ye-ye’ — our rock’n’roll. But when I recorded my very first long play, that’s when I started to compose. I wrote what was youth music for the time, and with very romantic lyrics. I wrote my first full song, melody and lyrics, but I didn’t dare record it. And then, I wrote ‘Susie.’ That was the first track of mine that I recorded for an album."

Carlos eventually began writing with his childhood friend and former bandmate Erasmo Carlos (no relation), who remains his primary collaborator to this day. Instead of opting for bossa nova, the sophisticated genre that suits Roberto’s smooth voice, the songwriting partners zeroed in on romantic pop, penning some of the most enduring compositions in the Latin American songbook.

Translated to Spanish, such songs as “Amigo,” “Detalles,” “Cachivache” and “¿Qué Sera de Ti” became anthems for generations of listeners and are considered classics today.

"We sit down, with the piano and guitar, and compose together, always," says Carlos of Erasmo, for whom he wrote “Amigo.” "And we stay there until it jells. It used to be that we would hammer out songs in a few hours, but nowadays we’re far more demanding," and a writing session can take two or three days at Carlos’ home studio in Rio de Janeiro’s upscale Urca neighborhood.

Carlos admits that in recent years that catering to his Hispanic fans took a backseat to such new businesses as a yearly Roberto Carlos luxury cruise, Emocoes em Alto Mar. But after his EP Ese Tipo Soy Yo became the top-selling album in Brazil in 2012, Carlos released a Spanish version as well, under the title Ese Tipo Soy Yo (I’m That Guy), and toured the United States and Latin America for the first time in years.

Looking back on his 52-year career in music, the artist says it’s all about how fans respond to his songs. "The key is that they identify with what they’ll hear," says Carlos. "That they feel what the words say. That they move to the rhythm."
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TALENT

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For more info on Jack go to Brettandthecity.com - The boss Jack - Video-2 monkey
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NUMBERS: ACMs SHINE
The 50th annual Academy of Country Music Awards spurred big gains for the April 19 show’s winners and performers, including Florida Georgia Line, Miranda Lambert and Little Big Town.

97x
Little Big Town’s ACM performance of “Girl Crush” fueled the biggest sales week for a country song in 2015: 97,000 downloads, up 126 percent, according to Nielsen Music. Their 2014 LP Pain Killer also nets the largest gain on Top Country Albums (up 7,000 to 11,000; 12-7).

13x
Florida Georgia Line, which performed and won two awards, earns the second-largest unit gain on Top Country Albums, as 2014’s Anything Goes rises 5-4 with 13,000 units sold in the week ending April 19 (up 5,000).

33%
Country album sales were up by 33 percent to 608,000 in the week ending April 19, thanks in part to publicity generated by the ACM Awards. Country digital song sales lifted by 8 percent (to 2.6 million). —KEITH CAULFIELD

Mendes’ debut full-length, Handwritten, debuts at No. 1 on the Billboard 200.

TOMORROW’S HITS
THREE CHEERS FOR OMI
After winning over crowds worldwide, OMI’s “Cheerleader” (Ultra) is hitting in America. San Francisco top 40s KNVD and KYLD are leading the way, with the song among each station’s 20 most-played titles in the week ending April 19. Just as Robin Schulz revived Mr. Probz’s “Waves” with a remix, fellow German DJ Felix Jaehn’s reworking of OMI’s track, first released in 2012, has spurred its stateside start.

RAY SHINES
Michael Ray bullets at No. 23 on the Country Airplay chart with his first hit, “Kiss You in the Morning.” The Florida native made an earlier impression with TV audiences as the winner of The CW’s 2012 reality competition The Next. He recently supported Sam Hunt on tour and made his Grand Ole Opry debut (April 24) in anticipation of his first album, due later this year on Warner Bros.
Shawn Mendes’ Teenage Dream: A No. 1 Debut

Following in Justin Bieber’s footsteps, the 16-year-old social media star becomes the youngest artist to lead the Billboard 200 in nearly five years

BY KEITH CAULFIELD

SHAWN MENDES HAS GRADUATED FROM ruling Vine to dominating the charts. The singer-songwriter’s debut full-length album, Handwritten, released April 14 through Island Records, arrives at No. 1 on the Billboard 200 with 119,000 units earned in the week ending April 19, according to Nielsen Music.

Traditional album sales made up the bulk of Mendes’ album launch, with 106,000 copies sold: The LP also bows at No. 1 on the Top Album Sales chart. That’s a fairly robust sales figure, considering he has yet to claim a radio hit; none of his songs have reached Billboard’s Top 40 airplay charts. Instead, the high-schooler, who with 119,000 units earned in the week ending April 19, according to Nielsen Music.

Tracks chart. On that tally, which Mendes has logged three top 20 hits, with “Life of the Party” reaching No.1. He also has loops to Vine, has been boosted by social media, his self-titled EP, which debuted and peaked at No.5 in 2014. It moved 48,000 copies in its first week, and has sold 101,000 to date.

which tracks the most active artists on social networking sites.

Although Mendes hasn’t yet appeared on an airplay survey, radio stations haven’t ignored his songs entirely. His single “Something Big” was played on six mainstream top 40 stations in the most recent tracking week (for a total of 81 plays). Its video has done steady business on YouTube, garnering nearly 14 million global views since its release five months ago.

Mendes is the youngest artist to have a No. 1 album on the Billboard 200 in nearly five years. The next-youngest artist with a No. 1 on the tally was none other than fellow social media sensation Justin Bieber, on May 29, 2010, when My World 2.0 spent its fourth and final week at the top. Bieber was 16 years and 2 months old at the time — just six months younger than Mendes, who joins a sizable list of teens to claim No. 1 albums, including Bobby Brown, Debbie Gibson, Britney Spears and Stevie Wonder.

Handwritten tops the Billboard 200 following the top five success of Mendes’ self-titled EP, which debuted and peaked at No. 5 in 2014. It moved 48,000 copies in its first week, and has sold 101,000 to date.
The country band returns to the Artist 100’s top 40 for the first time in nearly six months. It first peaked at No. 17 on the chart dated Nov. 8, 2014 when its album Pain Killer debuted at No. 7 on the Billboard 200. The group rebounds by 117 percent in activity, spurred by its performance at the April 19 Academy of Country Music Awards (see story, page 78).
Data for week of 05.02.2015

Go to BILLBOARD.COM/BIZ for complete chart data.
# Billboard 200

**May 2, 2015**

### Top 20 Albums

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Artist/Title</th>
<th>Label</th>
<th>Peak Chart Position</th>
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<tbody>
<tr>
<td>26</td>
<td>Shawn Mendes</td>
<td>Island</td>
<td>1</td>
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<tr>
<td>28</td>
<td>Soundtrack</td>
<td>Universal</td>
<td>2</td>
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<td>14</td>
<td>Reba</td>
<td>Universal</td>
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<td>3</td>
<td>Tyler, The Creator</td>
<td>Atlantic</td>
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<tr>
<td>10</td>
<td>Drake</td>
<td>Young Money/Cash Money</td>
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<td>14</td>
<td>Maroon 5</td>
<td>Epic</td>
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<td>25</td>
<td>Kendrick Lamar</td>
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<td>Soundtrack</td>
<td>Empire: Original Soundtrack From Season 1</td>
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<td>16</td>
<td>Walk The Moon</td>
<td>RCA</td>
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<td>18</td>
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<td>19</td>
<td>Nicki Minaj</td>
<td>Young Money/Cash Money</td>
<td>18</td>
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<tr>
<td>21</td>
<td>Florida Georgia Line</td>
<td>Republic Nashville</td>
<td>19</td>
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<tr>
<td>1</td>
<td>Wale</td>
<td>Republic Nashville</td>
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</tr>
<tr>
<td>25</td>
<td>Big Sean</td>
<td>Young Thug</td>
<td>22</td>
</tr>
</tbody>
</table>

**Certifications**

- **Gold**: 500,000 units sold
- **Platinum**: 1,000,000 units sold
- **2x Platinum**: 2,000,000 units sold
- **3x Platinum**: 3,000,000 units sold
- **4x Platinum**: 4,000,000 units sold

*The album bows with 22,000 units. Of that total, 21,000 are traditional album sales, marking his best week since 1998. The new album also is his highest-charting on Top Country Albums (No. 2) since 1988.*

---

## Charts Update

- **Artist**: Shawn Mendes
  - Title: Handwritten
  - Label: Island
  - Peak Chart Position: 1

- **Artist**: Taylor Swift
  - Title: 1989
  - Peak Chart Position: 25

  After 24 consecutive weeks in the top five, Swift’s 1989 finally slips out of the region for the first time, dipping 5-7 with a 13 percent decline in equivalent album units.

- **Artist**: Sam Smith
  - Title: In The Lonely Hour
  - Label: Capitol
  - Peak Chart Position: 44

- **Artist**: Drake
  - Title: If You’re Reading This It’s Too Late
  - Label: Young Money/Cash Money/Republic
  - Peak Chart Position: 1

- **Artist**: Maroon 5
  - Title: V
  - Label: 22/7/Warner Bros./Polo
  - Peak Chart Position: 33

- **Artist**: Meghan Trainor
  - Title: Title
  - Label: Epic
  - Peak Chart Position: 14

- **Artist**: Kendrick Lamar
  - Title: To Pimp A Butterfly
  - Label: Top Dawg/Def Jam/Interscope
  - Peak Chart Position: 5

- **Artist**: Walk The Moon
  - Title: Talking Is Hard
  - Label: RCA
  - Peak Chart Position: 20

- **Artist**: Big Town
  - Title: Pain Killer
  - Label: Capitol Nashville/EMI
  - Peak Chart Position: 26

- **Artist**: Dwight Yoakam
  - Title: Second Hand Heart
  - Label: Second Hand Heart
  - Peak Chart Position: 1

- **Artist**: Nicki Minaj
  - Title: The Pinkprint
  - Label: Young Money/Cash Money/Republic
  - Peak Chart Position: 18

- **Artist**: Florida Georgia Line
  - Title: Anything Goes
  - Label: Republic Nashville/Replay
  - Peak Chart Position: 27

- **Artist**: Wale
  - Title: The Album About Nothing
  - Label: EMPIRE/ASAP
  - Peak Chart Position: 3

- **Artist**: Young Thug
  - Title: Barter 6
  - Label: Young Thug
  - Peak Chart Position: 22

- **Artist**: Big Sean
  - Title: Dark Sky Paradise
  - Label: Young Thug
  - Peak Chart Position: 8
Rap Album Sales Rise

With overall album sales consistently following a downward trend, the little victories have been to sought within the overall big picture. For example, although year-to-date album sales are down, they’re only off by 3 percent compared to the same point a year ago (35,077,676 compared to 35,527,647). That’s not exactly something to start partying about, but a year ago, sales were down by 16 percent.

Even better, when we examine specific major genres, the story gets happier. Rap album sales beat their year-to-date point (by 7 percent to 7.9 million), thanks to strong performers like If You’ve Reading This, It’s Too Late by Drake (1.5 million). Also on the rise in 2015: Folk (up 9 percent), Hip-Hop/Rap (up 5 percent), and Jazz (up 7 percent). While these types of genre are arguably still down by 20 percent). Their sales are impressive since all of these sub-genres are not primarily comprised of album sales. It’s also impressive since we have not seen any major releases in the other genre of rap (comprising of albums like Tha Carter V by Lil Wayne, 2014).

Seven albums have sold more than a half-million copies since 2010. They are two albums by Eminem: The Marshall Mathers LP2 and The Eminem Show. Also on the rise in 2015: folk album sales (up 9 percent, with 43 albums sold). When we break down into sub-genres, it’s clear that sales are up for each of these genres experienced downturns a year ago. And another win for 2015: Nine albums have sold more than a half million copies — the most the industry has seen at this point in a year since 2010. (A year ago, four albums had sold 500,000.)

—Keith Caulfield
**Disney Debuts Latest Star**

The latest Disney Channel actor-turned-Disney Music Group recording artist has arrived on the Billboard 200. Sabrina Carpenter (above), the 15-year-old actress-singer, who stars in the TV series Girl Meets World, debuts at No. 43 with her first full-length album, Eyes Wide Open. (It bows with 12,000 equivalent album units moved in the week ending April 18, according to Nielsen Music.)

The Hollywood Records set follows her debut EP, Can’t Blame a Girl for Trying, which reached No. 16 on Heatseekers Albums in 2014 and has sold 17,000 copies. On the new album, Carpenter co-wrote four of the set’s 12 songs. In addition, two of those dozen tracks were co-written by Meghan Trainor. Carpenter’s fellow Disney Channel stars who hit the Billboard 200 are numerous. Since the mid-2000s, the chart has housed albums from Miley Cyrus, Vanessa Hudgens, Selena Gomez, Demi Lovato and Zendaya as well as albums written by Meghan Trainor.

**The Pretty Reckless**

_The Pretty Reckless_ debuts at No. 15. The rock band returns after seven weeks off the chart. The set follows their debut album, _Going To Hell_, which spent two weeks at No. 1 on the albums with blues artist Joe Bonamassa.

**5 Seconds of Summer**

With their single “She Looks So Perfect,” they debut at No. 1. The rock band celebrates their second No. 1 hit on the albums. They previously topped the chart with “Burnin’ It Down,” which peaked at No. 4 for five weeks.

**Luke Bryan**

At No. 2, Bryan moves past his previous high of No. 11 with _Tailgates & Tanlines_. The album collects his first non-collaborative chart entry since 2000 as Better Than Home enters with 5,000 units. (Since 2000, she has charted three albums with blues artist Joe Bonamassa.)

**Miley Cyrus**

Cameo features on the set’s lead single, “Party in the U.S.A.” She now has 12 Top 10 albums as a solo artist or as a member of the Jonas Brothers. The set also features songs from her Disney Channel series _Hannah Montana. _

**Emeli Sandé**

Climbs to No. 3 with _Long Live the Angels_. The album moves past 1 million sales in the U.K. in its second week and has sold 11,000 copies so far. The singer-songwriter’s album _Our Version of Events_ reached No. 1 in 2012.

**B.o.B**

With _The Adventures of Bobby Bong_, B.o.B enters the top 10 for the first time with 8,000 units sold. The album follows his previous entry, _Afterwards_, which reached No. 62 in its debut week.

**Billy Idol**

With _Dancing with Myself_, Idol debuts at No. 18. The set features guest appearances from Bono, David Gilmour, Shirley Bassey and others. The album follows his last release, _Cage the Elephant_, which peaked at No. 38 in 2012.

**Melody Gardot**

Climbs to No. 20 with _Dreams_. The album moves past 100,000 units sold in the U.S. The singer-songwriter’s previous release, _My One and Only Thrill_, did not chart.

**David Guetta**

With _Nothing But the Beat_, Guetta debuts at No. 30. The album moves past 200,000 units sold in the U.S. It features guest appearances from Chris Brown, Nicki Minaj and others.
### Q&A

**Dwight Yoakam**

Your latest album, *Second Hand Heart*, debuts at No. 18 on the Billboard 200. How does the sound of this project differ from previous releases?

It's not specific in terms of reference to the sonics or material, but rather the intent. There's an immediacy to the performances that have that sound of '80s alt-country, Guitars, Cadillacs, etc. From or '87's Hillbilly Delux. It came out of a moment from the clubs back in 1982 and 1983; they dubbed it "cow punk" because there were former punk musicians who had started to discover country music in a West Coast way. I never really explored the term "cow punk" in a sonic way or presented myself in that musical context.

**Did your personal life inspire this LP at all?**

I don't write from the standpoint of it being a journal of my personal life, or anyone else's. I have no idea how it connects — literally or directly. It's a composite of observation, personal emotion, referenced emotions and other people's lives, combined with that of my own. Hopefully that makes it a little more accessible.

**You once branched into the food industry with Bakersfield Biscuits. Would you consider going back?**

Bakersfield was licensed to a company that closed about four years ago. But now, there's the imagery from it that we sell every night on tour. They just love the idea of it. It was fun, and there's talk about restarting it in the next year. There might be a biscuit in your future. — Chuck Dauphin

---

**194**  |  **177**  |  **178**
---|---|---
New | KENNY LATTIMORE | Come Away With Me (1976)

The singer returns to the chart with his first album since 2008 as *Come Away With Me*. The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | PHARRELL WILLIAMS | Girl (1998)

The album is certified Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | NICKELBACK | Dark Horse (2014)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | TAYLOR SWIFT | Red (2012)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | PEARL JAM | Ten (1991)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | ALT-J | This Is All Yours (2015)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | BLAKE SHELTON | Red River Blue (2015)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | KELLY CLARKSON | Greatest Hits: Chapter One (2015)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | PINK FLOYD | The Dark Side Of The Moon (1973)

The album is certified 30x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | JAMES BAY | Chaos And The Calm (2015)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | MUMFORD & SONS | Babel (2012)

The album is certified 5x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | SOUNDTRACK | Pitch Perfect (2015)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | CALEXICO | Edge Of The Sun (2001)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified 20x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | EMINEM | Recovery (2010)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE BROOKLYN TABERNACLE CHOIR | This Is All Yours (2015)

The album is certified Gold.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Beggars Banquet (1968)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Sticky Fingers (1971)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Exile On Main Street (1972)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Some Girls (1978)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified 20x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Exile On Main Street (1972)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Some Girls (1978)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified 20x Platinum.

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**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Exile On Main Street (1972)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---
New | THE ROLLING STONES | Some Girls (1978)

The album is certified 10x Platinum.

---

**194**  |  **164**  |  **178**
---|---|---

The album is certified 10x Platinum.
Record Store Day Delivers

Record Store Day leaves its fingerprints all over Billboard chart as the April 18 celebration of indie music stores pushes big gains and sparks debuts for an array of titles.

As usual, a multitude of special releases were created for the event, many of which were available in limited-edition vinyl pressings. Among the offerings: A-ha’s “Take On Me” on a 7-inch picture disc, a Miles Davis 10-inch box set and the first vinyl release of The White Stripes’ 2005 album Get Behind Me Satan. Overall, vinyl album sales grew 74 percent in the week ending April 19 to 375,000, according to Nielsen Music – the biggest week for vinyl albums outside of the Christmas shopping season since Nielsen started tracking sales in 1991.

On the Vinyl Albums chart, Get Behind Me Satan debuts with nearly 3,000 sold, while Re:Act, the Day-related titles are also found at 10 other positions on the chart.

While the majority of Record Store Day-affiliated titles were vinyl releases, there were a few non-vinyl releases, like the CD debut of Joan Rivers’ 1968 album There Were a Few Non-Vinyl Reproduction of Metallica’s release, like the CD debut of Metallica’s Rock band The Mowgli’s

Mowgli’s Move In
Rock band The Mowgli’s claims its first No. 1 on Heatseekers Albums as Kids in Love starts with 3,000 copies sold in the week ending April 19, according to Nielsen Music.

The group’s first album, 2013’s Waiting for the Dawn, debuted and peaked at No. 2 with a 4,000-unit start. The act made its Billboard chart debut with 2015’s Love All EP, which reached No. 24. The seven-member band is on tour with Fences and Hippo Campus through May.

Elsewhere on Heatseekers, singer-songwriter Halsey earns a 27 percent sales gain at No. 7 (up 12 slots) as her Room 93 EP zooms to nearly 2,000 copies sold (its second-largest sales week following its 3,000-unit start). The boost is owed to the vinyl release of the album, the sales of which made up 33 percent of the set’s total for the week. The EP, which was released in November 2014, has sold 18,000 to date. The album has spawned two top 10 hits on the Billboard Twitter Emerging Artists chart: “Hurricane” reached No. 9 and “Ghost” peaked at No. 8.

Halsey will head out on the road with Imagine Dragons starting June 3 in Portland, Ore., and continue with the band through Aug. 1.

Lastly, alternative pop duo Stranger Cat (Cat Martinele and Sven Britt) bow at No. 12 with debut set in the Wilderness (1,000). The album was partially funded through Pledge Music.

—Keith Caulfield

TOP ALBUM SALES

| No. | Artist | Certification | Title | Sales
|-----|--------|--------------|-------|------
| 1   | SHAWN MENDES | Handwritten | Handwritten | 1
| 2   | SEERA | Rhythm + Emotion | Love Somebody | 1
| 3   | HALESTORM | Into The Wild Life | Into The Wild Life | 1
| 4   | TAYLOR SWIFT | 1989 | 1989 | 25
| 5   | DITTO | Fervor | Fervor | 15
| 6   | TAYLOR SWIFT | 1989 | 1989 | 25
| 7   | DITTO | Fervor | Fervor | 15
| 8   | DITTO | Fervor | Fervor | 15
| 9   | 10    | 10    | 10    | 10

HEATSEEKERS ALBUMS

| No. | Artist | Title | Sales
|-----|--------|-------|------
| 1   | THE MOWGLI'S | Kids In Love | 3,000
| 2   | MICHAEL ANGELO BATIO | Shred Force I | 92
| 3   | BOB DYLAN | The Basement Tape | 92
| 4   | WAH | I'm Your Modern-day Hippie | 92
| 5   | CASSANDRA WILSON | Coming Forth By Day | 92
| 6   | THE DAMNWELLS | The Damnwells | 92
| 7   | EIFY | Room 93 EP | 92
| 8   | ZANE WILSON | Texas Like That | 92
| 9   | SANDRA MCCracken | Psalms | 92
| 10  | GLASS ANIMALS | Zaba | 92

VINYL ALBUMS

| No. | Artist | Title | Sales
|-----|--------|-------|------
| 1   | SUFAN STEVENS | Carry & Lowe | 100
| 2   | THE WHITE STRIPES | Get Behind Me Satan | 100
| 3   | LAUREN DAIGLE | How Can It Be | 100
| 4   | WALE | You Get Nothing | 100
| 5   | CHARLIE WALKER | Southern Style | 100
| 6   | MARVIN S | Future Hearts | 100
| 7   | LITTLE BIG TOWN | Killin’ ‘Em Softly | 100
| 8   | ERIC CHURCH | The Outsiders | 100
| 9   | KIDZ BOP KIDS | KIDZ BOP 28 | 100
| 10  | LUDACRIS | Southern Style | 100
| 11  | VARIOUS ARTISTS | NOW 53 | 100
| 12  | SUFAN STEVENS | A New Kind Of Love | 100
| 13  | SABRINA CARPENTER | Eyes Wide Open | 100
| 14  | VARIOUS ARTISTS | Now 53 | 100
| 15  | SUFAN STEVENS | Carrie & Lowe | 100
| 16  | IMAGINE DRAGONS | Smoke + Mirrors | 100
| 17  | LUKE BRYAN | Spring Break... Checkin’ Out | 100
| 18  | MOZART | Le Nozze | 100
| 19  | A. COLE | 2014 Forest Hills Drive | 100
| 20  | FALL OUT BOY | American Beauty / American Psycho | 100
| 21  | MIRANDA LAMBERT | Platinum | 100
| 22  | SHINEDOWN | Smouldering | 100
| 23  | LUKE BRYAN | Crash My Party | 100
| 24  | NEEDTOBREATHE | Live From The World At Festival | 100
| 25  | BIG SEAN | Dark Sky Paradise | 100
| 26  | JASON MRAZ | Oldgom, New Dirt | 100
| 27  | DEATH CAB FOR CUTIE | Kintsugi | 100
| 28  | THREE DAYS GRACE | Human | 100
| 29  | RE:ACT | Daydreamer | 100
| 30  | KID ROCK | First Kiss | 100
| 31  | KELSEY CLARKSON | Piece By Piece | 100
| 32  | COLE SWINDEL | Cole Swinadel | 100
| 33  | MADONNA | Rebel Heart | 100
| 34  | NICKI MINAJ | The Pinkprint | 100

Social Distortion

| No. | Title | Sales
|-----|-------|------
| 1   | THE DOODLES | Strange Days | 100
| 2   | THE STROKES | Room On Fire | 100
| 3   | DEATH CAB FOR CUTIE | Kintsugi | 100
| 4   | TAYLOR SWIFT | 1989 | 100
| 5   | MODER MOUSE | Building Nothing Out Of Something | 100
| 6   | TIM BIRCH | Little Earthquakes | 100
| 7   | THE DECEMBERISTS | Picaresque | 100
| 8   | SOUNDTRACK | The Darjeeling Limited | 100
| 9   | MODER MOUSE | Strangers To Ourselves | 100
| 10  | TOO FIGHTERS | Songs From The Laundry Room | 100
| 11  | MARINA AND THE DIAMOND | Froot | 100
| 12  | SHAWN MENDES | Handwritten | 100
| 13  | THE+RING | Social Distortion | 100

Go to BILLBOARD.COM/BIZ for complete chart data

Data for week of 05.02.2015
Drake's 'Side' Starts In Top 10

Drake earns his sixth top 10 hit on the Billboard + Twitter Top Tracks chart with "My Side," which arrives at No. 9. The rapper announced the song as a bonus inclusion on the April 21 physical release of his recent album, If You're Reading This It's Too Late, which previously was only available as a download. "My Side" becomes Drake's 23rd chart entry, extending the Canadian MC's lead among all artists for most appearances on the young chart, which launched in May 2014.

Elsewhere on the chart, comedian Amy Schumer scores a No. 18 debut with "Milk Milk Lemonade," a parody of pop music's ongoing big booty obsession. The track's video, which premiered April 12, teases the third season of the comedian's Comedy Central show, Inside Amy Schumer, and film Kong Fury. Filmmaker David Hasselhoff wrangles his Comedy Central show, season of the comedian's April 12, teases the third video, which premiered ongoing big booty obsession. The track's video, which premiered April 12, teases the third season of the comedian's Comedy Central show, Inside Amy Schumer, and film Kong Fury. Filmmaker David Hasselhoff wrangles his Comedy Central show, season of the comedian's April 12, teases the third video, which premiered on Comedy Central, season of the comedian's Comedy Central show, Inside Amy Schumer, and film Kong Fury. Filmmaker David Hasselhoff wrangles his Comedy Central show, season of the comedian's Comedy Central show, Inside Amy Schumer, and film Kong Fury. Filmmaker David Hasselhoff wrangles his Comedy Central show, season of the comedian's Comedy Central show, Inside Amy Schumer, and film Kong Fury.

The new video, which was released to YouTube on April 14, stirred an 82 percent gain in U.S. plays for the song in the week ending April 19, according to Nielsen Music. Now, the majority (43 percent) of its plays come from the Bieber clip, as many of his fans were sharing and re-posting it across YouTube. The previous week, the majority of the song's plays (67 percent) came from Spotify streams.

Further down the Streaming Songs chart, the top debut arrives at No. 24 from newcomer T-Wayne. His breakout hit, "Nasty Freestyle" (which enters the Billboard Hot 100 at No. 43), has taken root among the Vine community as a popular song to remix and use in "whip"-style dance videos. The whip dance video trend on Vine has reached a fever pitch: It has overflowed to YouTube, where uploaded videos featuring the dance help cause a 237 percent increase in weekly streams for "Nasty Freestyle," bringing the amount of weekly U.S. plays to 3.8 million.

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Trevor Anderson
### Pop/Rhythm & Adult

#### Social 50

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<th>Artist</th>
<th>Title</th>
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<td>Ariana Grande</td>
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<tr>
<td>2</td>
<td>Taylor Swift</td>
<td>Wildest Dreams</td>
<td>230</td>
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<tr>
<td>3</td>
<td>Selena Gomez</td>
<td>I Want to Dance</td>
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<td>4</td>
<td>Justin Bieber</td>
<td>I'll Be There for You</td>
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<td>5</td>
<td>Niki Minaj</td>
<td>Wolves</td>
<td>229</td>
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<tr>
<td>6</td>
<td>Rihanna</td>
<td>Only Girl</td>
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<td>7</td>
<td>Katy Perry</td>
<td>Kissing You Up</td>
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<td>8</td>
<td>Wiz Khalifa</td>
<td>See You Again (ft. Charlie Puth)</td>
<td>68</td>
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<tr>
<td>9</td>
<td>Jennifer Lopez</td>
<td>I Just Can't Wait</td>
<td>226</td>
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<tr>
<td>10</td>
<td>Justin Timberlake</td>
<td>Let Me Go</td>
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#### Mainstream Top 40

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<th>Artist</th>
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<tr>
<td>1</td>
<td>Ellie Goulding</td>
<td>Love Me Like You</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>Maroon 5</td>
<td>Closer</td>
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#### Rhythm

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#### Adult Contemporary

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#### Adult Top 40

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Data for week of 05.02.2015

Go to BILLBOARD.COM/BIZ for complete chart data
### HOT COUNTRY SONGSM

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### COUNTRY AIRPLAY

- Gary Trust

### TOP COUNTRY ALBUMS

- Reba Reigns Again

Reba McEntire returns to familiar hallowed ground on the Top Country Albums chart, as Love Somebody debuts at No. 1 with 50,000 first-week copies sold, according to Nielsen Music. The set is McEntire’s first leader on the list since Keep On Loving You spent its first two weeks at the summit in September 2009. (In between, All the Women I Am debuted and peaked at No. 3 in November 2010.) McEntire extends her record for the most Top Country Albums No. 1s among women to 12.

Loretta Lynn ranks second in the category with 10. The new album’s coronation also marks the first No. 1 on a Billboard chart for the Nash Icon imprint, to which McEntire became the first signee in October. Meanwhile, Sam Hunt becomes the first act to top Country Airplay with two introductory singles in nearly two years, as “Take Your Time” hits 2-1. The ballad follows his debut hit “Leave the Night Out” which topped the Nov. 10, 2014 chart. Florida Georgia Line not for three weeks in December 2012 with “Cruise” and followed with a two-week reign with “Get Your Shine On” in May 2013. The pair extended its streak to a record-tying four career-opening No. 1s thanks to subsequent singles “Round Here” (two weeks, 2013) and “Stay” (four weeks, 2014). Brooks & Dunn first took its four singles to the top in 1991-92.

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Data for week of 05.02.2015

Go to BILLBOARD.COM/BIZ for complete chart data.
### HOT ROCK SONGS™

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HOT R&B/HIP-HOP SONGS™

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<td>I Don't Think about You</td>
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<td>Get Low</td>
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TOP R&B/HIP-HOP ALBUMS™

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R&B DIGITAL SONGS™

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‘Cherry’ On Top

Tyler, The Creator takes the No. 1 spot on Top R&B/Hip-Hop Albums as his latest project, Cherry Bomb, enters at No. 1 with 23,000 first-week sales, according to Nielsen Music. It’s the rapper’s second chart-topper, after his 2013 debut, Oxnard. Cherry Bomb features 19 tracks, with the lead single, “The Weeknd,” entering at No. 1 on Top R&B/Hip-Hop Songs. Cherry Bomb is the No. 1 on Billboard.com/Biz for complete chart data.
### HOT LATIN SONGS

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<td>&quot;Mi Verdad&quot;</td>
<td>Daddy Yankee, Mana Featuring Shakira</td>
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<td>&quot;This Is How We Do&quot;</td>
<td>Enrique Iglesias, J Balvin, Sean Paul, Jhay Cortez</td>
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<td>&quot;El Perdón&quot;</td>
<td>Nicky Jam &amp; Enrique Iglesias</td>
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<td>&quot;La Pistola&quot;</td>
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<td>&quot;Dime&quot;</td>
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### TOP LATIN ALBUMS

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<th>Artist(s)</th>
<th>Week No.</th>
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<tr>
<td>1</td>
<td>&quot;El Perdón&quot;</td>
<td>Romeo Santos</td>
<td>3</td>
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<td>2</td>
<td>&quot;La Música&quot;</td>
<td>Daddy Yankee, Mana Featuring Shakira</td>
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<tr>
<td>3</td>
<td>&quot;This Is How We Do&quot;</td>
<td>Enrique Iglesias, J Balvin, Sean Paul, Jhay Cortez</td>
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<tr>
<td>4</td>
<td>&quot;La Pistola&quot;</td>
<td>Los Del Rio</td>
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<td>5</td>
<td>&quot;Aleman&quot;</td>
<td>Prince Royce</td>
<td>7</td>
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<tr>
<td>6</td>
<td>&quot;El Borracho&quot;</td>
<td>Daddy Yankee, Daddy Yankee</td>
<td>6</td>
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<tr>
<td>7</td>
<td>&quot;La Arrolladora Banda El Limón&quot;</td>
<td>La Arrolladora Banda El Limón de Rene Casinato, Flaco en el Barrio, La Arrolladora Banda El Limón de Rene Casinato, Flaco en el Barrio</td>
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<td>8</td>
<td>&quot;La Poderosa&quot;</td>
<td>Jorge Nilo, Valentine, Armando Manzanero</td>
<td>8</td>
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<tr>
<td>9</td>
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### TROPICAL AIRPLAY

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### Pesado Parks At No. 3

Pesado lands the No. 3 debut on Top Latin Albums with Abrazame, selling 2,000 first-week units, according to Nielsen Music. The six-track regional Mexican group's 26th charted album on the list dating to its first appearance in 2001. The act ranks behind only 10 others for most appearances in that span — notably, all regional Mexican groups, led by Conjunto Primavera (37), Pesado jumps 40-29 on Hot Latin Songs with "Que Aun Te Amo," aided in part by an 11 percent rise at radio (to 4.1 million audience impressions). The second-highest entrance on Top Latin Albums belongs to the Billboard Latin Music Awards Finalists 2015 compilation, which arrives at No. 10 (1,000 sold). The Target-exclusive set includes tracks by a variety of finalists for the annual awards show, which will broadcast live from Miami on Telemundo on April 30. Meanwhile, J Alvarez and Santos and Shakira are among the artists on the 18-track album. It's the first chart-topper for the Puerto Rican urban artist who, although not a core tropical act, drew a 69 percent leap in weekly plays at the format. WILZ, Washington, D.C., gave the song its biggest boost, upping it from 15 to 21 spins during the tracking week ending April 19.

- "Amaya Mendizabal"
Guetta Gets His First No. 1

David Guetta (above) delivers his first No. 1 on Dance/Electronic Songs as "Hey Ma," 1 featuring Nicki Minaj and Afrojack, moves 3-1. Although Guetta has placed 18 titles on the chart—more than any act aside from Skrillex (21)—since the chart Jan. 26, 2013 premiere, he never topped the list until now. His prior top-charting track was as a featured guest on Rihanna's No. 5-peaking "Right Now" in July 2013. Minaj and Afrojack also post their first No. 1 on Hot Dance/Electronic Songs.

"Mama" moves 75,000 digital units up 25 percent, according to Nielsen Music. That sum keeps the track at No. 1 for a fourth week on Dance/Electronic Digital Songs, where it outsells the No. 2 title, Skrillex and Diplo's "Where Are U Now," by 30,000 units. "Mama" also becomes Guetta's second top 10 (17-10) on Dance/Electronic Streaming Songs, where it's the French DJs highest-peaking track since "Titanium" (No. 7 in July 2012). Over on Dance Club Songs, Tony Moran and dance music legend Martha Wash top the chart with "Free People" (1-1). It's Moran's third trip to the top and the seventh leader for Wash, dating back to 1992's "Carry On." Wash and Moran were both most recently at No. 1 with another of their collaborations. "Keep Your Body Working." in December 2007.

—Gordon Murray
25 Years Ago
NOTHING COMPARED TO SÍNÉAD O’CONNOR

In 1990, the singer reigned with a Prince-penned ballad, then controversy overshadowed her career

WITH HER BALD HEAD AND BREATH-taking vocal style, Sínead O’Connor attracted plenty of attention with her searing 1988 debut album, The Lion and the Cobra. But it was her 1990 follow-up, I Do Not Want What I Haven’t Got, that propelled the Irish singer-songwriter, then 23, to pop-culture ubiquity. Driven by the Prince-written single “Nothing Compares 2 U” and a music video in which she shed real tears, her sophomore set topped the Billboard 200 on April 28 and remained there for six weeks. (The song had begun a four-week reign atop the Billboard Hot 100 a week earlier.) O’Connor found her mass appeal an ill fit. She refused to perform in concert if the U.S. national anthem was played beforehand — prompting Frank Sinatra to threaten to “kick her ass” — and, most famously, on the Oct. 3, 1992 episode of NBC’s Saturday Night Live, she ripped up an image of Pope John Paul II to protest child abuse by the church. Although the controversy put a chill on her radio play stateside, she charted eight more albums on the Billboard 200, including her most recent, 2014’s I’m Not Bossy, I’m the Boss.

In March, O’Connor announced on Facebook that she would stop performing “Nothing Compares 2 U” live because she no longer connects to it. “My job is to be emotionally available,” she wrote, adding: “If I were to sing it just to please people, I wouldn’t be doing my job right.”

— GARY TRUST

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

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FEMALE VOCALIST
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SONG OF THE YEAR
“ AUTOMATIC”
{ ARTIST AND WRITER}

50TH ANNIVERSARY
MILESTONE AWARD

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MILESTONE AWARD FOR
BEING THE MOST AWARDED
SOLO FEMALE ARTIST
IN ACM HISTORY