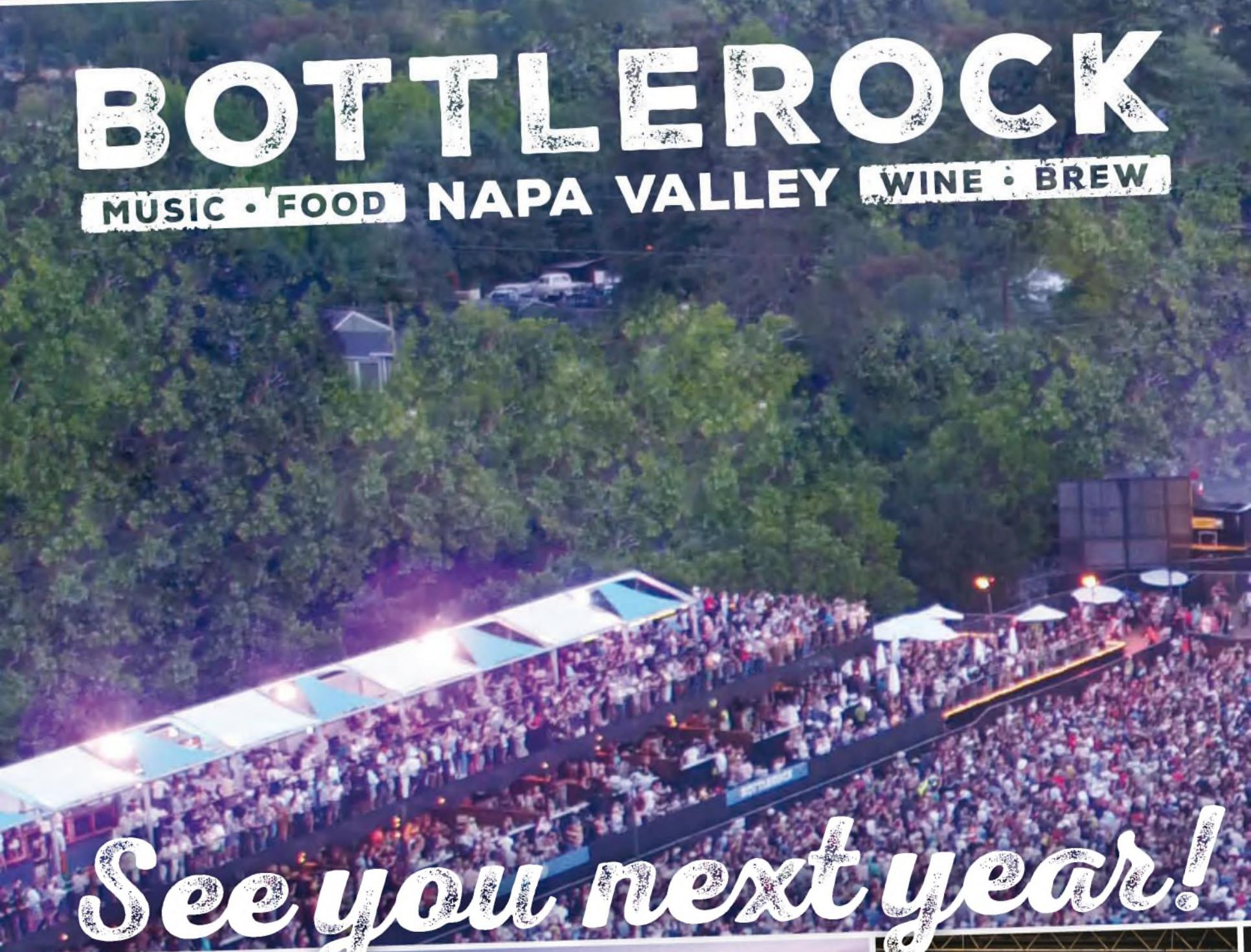




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sure was good.*



May 26-28, 2017

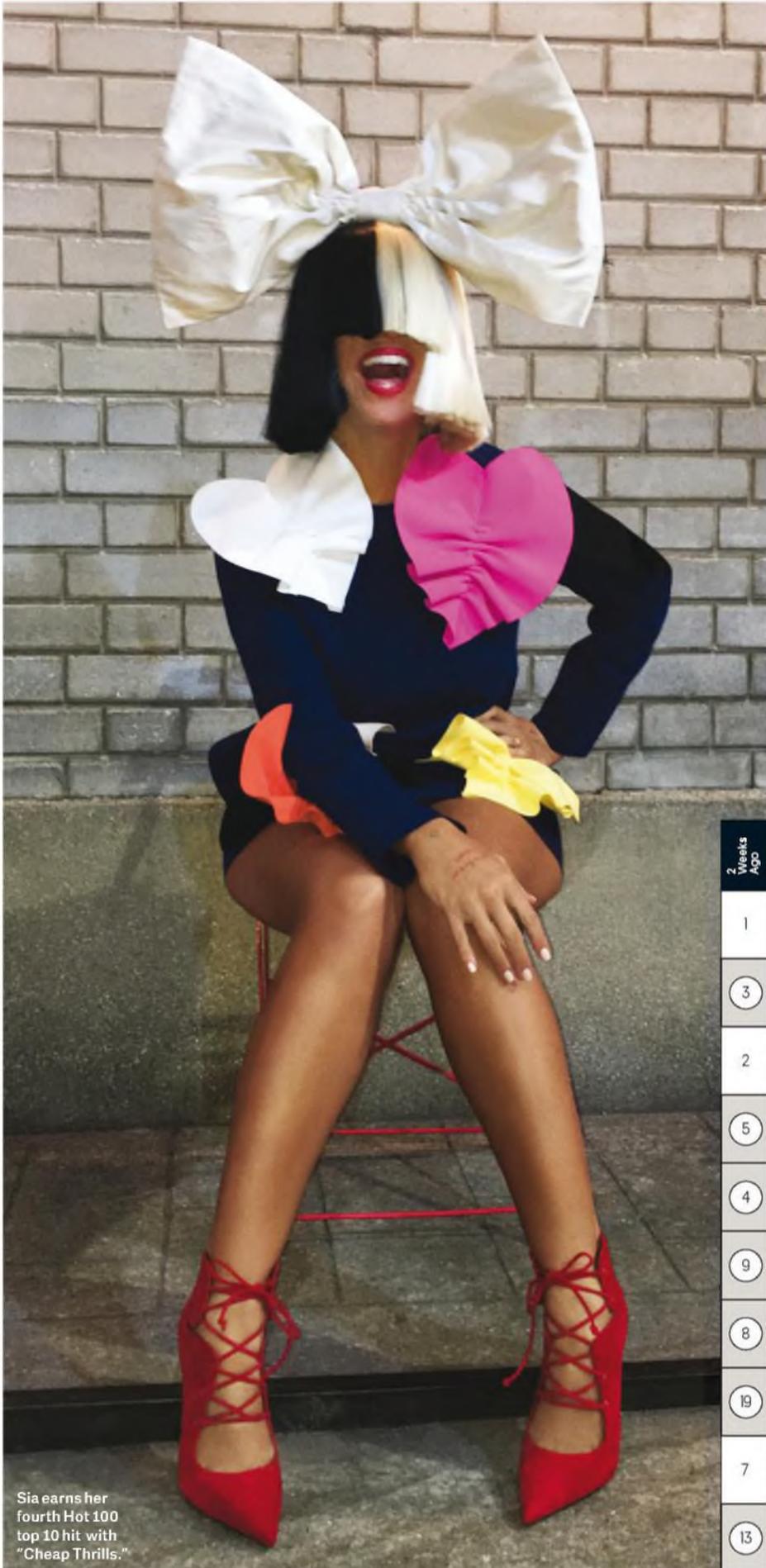




**GO STRAIGHT
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billboard HOT 100



Sia And Sean Paul Cash In With 'Cheap Thrills'

SIA ADDS A SUMMERY SPLASH OF REGGAE TO THE top 10 of the Billboard Hot 100 as "Cheap Thrills," featuring **Sean Paul**, blasts 13-8. The track also enters the top 10 of the Digital Songs chart, jumping 12-7 with a 23 percent boost to 65,000 downloads sold in the tracking week ending June 16, according to Nielsen Music. For the second week in a row, "Cheap Thrills" is the Hot 100's top Airplay Gainer, surging 18-13 on Radio Songs (71 million in audience, up 29 percent). On the Streaming Songs tally, the track rises 17-15 (9.8 million domestic clicks, up 8 percent). Meanwhile, a new remix featuring **Nicky Jam**, released June 17, could help the song continue to grow.

"Thrills" reaches the Hot 100 top 10 in its 18th week, completing the longest climb to the region for a song by a female artist in 2016. While its U.S. airplay is now solidifying, "Thrills" found global success earlier this year and picked up buzz after Sia's April 17 Coachella set, where **Kristen Wiig**, **Paul Dano**, **Tig Notaro** and **Dance Moms' Maddie Ziegler** — Sia's go-to stand-in — appeared during her performance.

With the advance of "Thrills," Sia scores her fourth Hot 100 top 10 and ties her best rank as a lead artist: "Chandelier" reached No. 8 in August 2014. Meanwhile, Paul earns his ninth Hot 100 top 10 and first since 2010.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
	1	1	#1 One Dance	NINETEEN85, WIZ KID, SHABLA, N.J. SHEBIB, S.J. BALOGUN, R. SMITH	Drake Feat. Wizkid & Kyla	YOUNG MONEY/CASH MONEY/REPUBLIC	1	11
3	3	2	Can't Stop The Feeling! ▲	JUSTIN TIMBERLAKE, MAX MARTIN, SHELLBACK	Justin Timberlake	DREAMWORKS/RCA	1	6
	2	3	Panda ▲	MENACE (S. SELBY, ILLA KHAN)	Designer	G.O.O.B./DEF JAM	1	17
5	4	4	Don't Let Me Down ●	THE CHAINSMOKERS (A.TAGGART, WARRIN'S HARRIS)	The Chainsmokers Feat. Daya	DISRUPTOR/COLUMBIA	4	18
4	5	5	Work From Home ▲	AMMO, DALLAS K (I. COLEMAN), DEMOREST, GRIFIN JR., ALI ZOUZEI, DOLO, KOE-HIKE, BLUEE	Fifth Harmony Feat. Ty Dolla \$ign	SYCO/EPIC	4	16
9	7	6	This Is What You Came For	CALVIN HARRIS (CALVIN HARRIS, N. SIOBERG)	Calvin Harris Feat. Rihanna	WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	6	7
8	9	7	Needed Me	DJ MUSTARD (D.J. MUSTARD, FAIRLANE, R. FENTON, AUDINOL, HUGHES, K. ROHANI, T.W. ARBICK, A. REBE, Y.B.E. HAZARD, C. HINSHAW JR., DIRACHÉ)	Rihanna	WESTBURY ROAD/ROC NATION	7	20
19	13	8	AG Cheap Thrills	G. KURSTIN (S.J. CLIFURRIER, G. KURSTIN, S.P. HENRIQUES)	Sia Feat. Sean Paul	MONKEY PUZZLE/RCA	8	18
7	8	9	I Took A Pill In Ibiza ▲	M. POSNER, M. TERREFF (M. POSNER)	Mike Posner	ISLAND/REPUBLIC	4	22
13	11	10	Don't Mind	K. JONES (K. JONES, M. VALENZANO, K. M. KHALED, A.C. LYONS, GLEVERT, E. NICHOLAS, B. WHITE)	Kent Jones	EPIDEMIC/WE THE BEST/EPIC	10	7

Sia earns her fourth Hot 100 top 10 hit with "Cheap Thrills."

Billboard Hot 100

55

GNASH FEATURING OLIVIA O'BRIEN
I Hate U I Love U



The 23-year-old California native (real name: Garrett Nash) blew up on SoundCloud before hitting the Hot 100.

With "I Hate U I Love U," did you know right away you had a hit on your hands?
Kind of. I mixed it and put it out on the same night, and then I went into my mom's bedroom — I work in my garage — and said, "Mom, I just put out my biggest song ever!" I was kind of joking. She was like, "Go back to bed, honey." That's about the extent of what I thought the song was going to be.

What did you listen to growing up?
All my friends were into hip-hop, but when I was alone, I just wanted to listen to **Fall Out Boy, Panic at the Disco, Blink-182** and **Sum 41**. I still do, and that's totally OK.

You should never be embarrassed about listening to a particular type of music. My sister just finished high school this year, and her favorite band is **My Chemical Romance**. I think that's awesome.

The name of your record label is a combination of a smiling and frowning emoji face. What's your favorite emoji?

The sleeping guy is great — I really connect with him. My other favorite is the red heart. When people see that on a screen, it feels good. It's a part of technology that doesn't just make people feel bad all the time. I love that. —MONIQUE MELENDEZ



18 **MEGHAN TRAINOR**
Me Too

All six of **Trainor's** singles as a lead artist have reached the top 20 of the Hot 100, with "Me Too" continuing the streak as it jumps 14-10 on Digital Songs (57,000 sold; up 17 percent).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
6	6	11	7 Years ▲	FUTURE ANIMALS PICO (J. G. FORD) PHAMMER STORREIM R STORJAN PLEGAARD	Lukas Graham	2	22
10	10	12	Just Like Fire	MAX MARTIN (SHELBACK) CHOLTER (PINK) MAX MARTIN (SHELBACK) CHOLTER	Pink	10	9
22	15	13	Ride ●	R REED (JOSEPH)	twenty one pilots	13	14
26	27	14	DG SG Close ●	MATTMAN & COHEN (FREDERICKSON) LARSON (MICHAEL TRAINOR) (CIVELI)	Nick Jonas Feat. Tove Lo	14	12
11	14	15	Dangerous Woman	MAX MARTIN (CARLSSON) (CARLSSON) R. GOUAN (MAX MARTIN)	Ariana Grande	8	14
12	12	16	Work ▲	BOI-1DA (LA BRATHWAITE) M. SAMUELS A. RITZ (R. THOMAS) (R. A. GRAHAM) (FRONTIUM) (M. MORI)	Rihanna Feat. Drake	1	21
21	17	17	H.O.L.Y.	L.M.O.H (BUSBEE) (N. CYPHER) (T. W. KLARSEN)	Florida Georgia Line	17	7
37	31	18	Me Too	R REED (M. TRAINOR) (F. FREDERICKSON) (L. HINDS) (L. E. BROUILLAUD) (J. P. SVENSSON)	Meghan Trainor	18	5
16	19	19	Love Yourself ▲	BENNY BEANCO (J. C. SHEPHERD) (L. VIN) (L. BERRI)	Justin Bieber	1	31
32	28	20	Send My Love (To Your New Lover)	SHELLBACK (A. L. B. ADKINS) (MAX MARTIN) (SHELLBACK)	Adele	20	5

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
18	21	21	Stressed Out ▲	MELUZONDO (J. JOSEPH)	twenty one pilots	2	39
14	16	22	Never Forget You ▲	MNBK ASTRONOMY (J. OSSO) (M. VEN) (L. ADAM) (Z. LARSSON)	Zara Larsson & MNEK	13	18
25	24	23	Controlla	POUNCE (M. QUILTER) (L. E. A. C. H. A. H. A. M. M. S. H. A. R. R. I. S. S. O. N. C. H. E. E. A. L. F. T. R. A. S. I. G. G. O. D. L. A. D. I. A. M. A. D. A. V. E. Y. Z. L. A. R. S. S. O. N. C. O. N. P. I. D. E. T. T. A. C. H. A. M. A. Q.	Drake	21	7
28	25	24	Lost Boy ●	RUTH B (R. BERRI-E)	Ruth B	24	17
17	22	25	Cake By The Ocean ▲	M. J. LARSSON (R. F. FREDRIKSSON) (R. FREDRIKSSON) (M. LARSSON) (TRANTRER) (JONAS)	DNCE	9	35
15	20	26	Pillowtalk	L. L. E. N. N. O. X. (Z. M. A. U. K. L. L. E. N. N. O. X. M. H. A. N. N. D. E. S. A. H. A. N. N. E. S. J. G. A. R. R. E. T. T.)	Zayn	1	20
29	32	27	Let It Go ▲	L. K. I. N. G. (J. B. A. Y. P. B. A. R. R. Y.)	James Bay	27	26
20	23	28	My House ▲	C. A. R. L. S. S. O. N. (T. D. L. A. R. D.) (C. A. R. L. S. O. N. R. G. O. U. A. N. M. D. B. O. R. E. R. Q. U. I. H. A. M. M. O. N. D.)	Flo Rida	4	32
30	33	29	Too Good	M. I. T. T. E. N. S. S. I. A. G. R. A. H. A. M. & F. E. N. T. Y. P. E. F. F. E. R. E. S. M. B. D. A. T. E. D. O. H. N. Q. U. E. T. A. M. A. R. T. I. N. A. S. U. N. I. R. L. A. N. D. A. M. I. E. S. H. E. T. I.	Drake Feat. Rihanna	29	7
23	26	30	Low Life ●	R. B. U. I. L. I. O. N. G. S. D. A. H. E. A. L. T. H. E. W. E. R. E. N. D. M. E. T. R. O. B. O. O. M. I. N. (M. A. V. I. L. B. U. R. N. A. J. S. P. A. R. E. L. L. E. H. L. D. I. M. C. K. I. N. N. E. C. O. L. D. E. N. N. E. V. I. L. L. E.)	Future Feat. The Weeknd	18	19
27	29	31	All The Way Up	F. A. T. J. O. E. R. E. M. M. Y. M. A. & J. A. Y. Z. F. R. E. M. (M. W. A. T. S. O. N. S. I. N. F. A. R. E. D. E. P. I. C. H. E. R. E. F. U. L. C. A. S. T. I. E. R. A. M. A. C. K. E. S. G. R. E. E. N. T. E. A. R. W. A. N. N. E. S. E. A. N. D. C. I. O. N. E.)	Fat Joe, Remy Ma & Jay Z	27	12
24	30	32	Me, Myself & I ▲	M. G. E. N. A. N. C. A. N. D. E. R. S. S. O. N. (G. O. L. L. U. M. M. C. E. N. A. N. C. A. N. D. E. R. S. O. N. L. A. U. R. E. N. C. H. R. I. S. T. I. B. A. R. N. E. S. B. C. H. R. I. K. P. E. L. E. R. S. R. E. X. H. A.)	G-Eazy x Bebe Rexha	7	33
31	36	33	Sony ▲	B. L. O. O. D. S. P. I. L. L. E. Y. (J. B. I. E. B. E. R.) (J. M. C. H. A. R. L. S. J. T. R. A. N. T. E. R.) (M. T. U. C. K. E. R.) (S. M. O. O. R. E.)	Justin Bieber	1	34
33	35	34	Oui ●	N. E. E. L. Z. D. O. W. N. U. T. (J. P. F. B. T. O. N. K. C. A. I. N. R. B. E. L. L. C. M. A. R. T. I. N.)	Jeremih	19	24
36	37	35	Cut It ●	I. T. E. Z. B. E. A. T. S. (O. F. L. O. R. I. S. M. D. E. D. I. M. O. N. D. S. I. A. T. H. O. R. N. I. C. O. N. I. L.)	O.T. Genasis Feat. Young Dolph	35	17
46	46	36	Never Be Like You	F. L. U. M. E. K. A. I. G. P. E. A. R. L. Y. (J. H. E. S. T. R. E. T. E. N. A. D. E. G. A. S. P. E. R. S. B. R. I. G. A. N. T. E. G. P. E. A. R. L. Y.)	Flume Feat. Kai	36	11
49	43	37	Huntin', Fishin' & Lovin' Every Day	L. S. T. V. E. N. I. S. T. E. V. E. N. I. S. (L. B. R. Y. A. N. D. D. A. V. E. R. S. O. N. P. A. R. I. N. S. B. H. A. Y. S. U. P.)	Luke Bryan	37	12
40	41	38	Sorry	J. B. E. L. O. X. B. I. N. O. W. A. L. E. S. W. Y. N. T. E. R. G. O. R. D. O. N. H. I. T. B. O. Y. (D. G. O. R. D. O. N. S. R. H. O. D. E. N. B. I. T. K. O. V. I. E. S. C. H. O. L. L. I. S.)	Beyonce	11	8
70	48	39	Unsteady	A. L. D. A. D. (J. A. G. R. A. N. I. S. N. H. A. R. R. I. S. F. E. L. D. S. H. I. C. H. A. R. R. I. S. A. L. E. V. I. N.)	X Ambassadors	39	5
-	18	40	For Free	M. I. T. T. E. N. S. S. I. A. G. R. A. H. A. M. & F. E. N. T. Y. P. E. F. F. E. R. E. S. M. B. D. A. T. E. D. O. H. N. Q. U. E. T. A. M. A. R. T. I. N. A. S. U. N. I. R. L. A. N. D. A. M. I. E. S. H. E. T. I.	Drake	18	2
45	40	41	Humble And Kind ●	B. G. A. L. L. I. M. O. R. E. T. M. C. G. R. A. W. (L. M. C. K. E. N. N. A.)	Tim McGraw	30	19
34	39	42	2 Phones ▲	M. A. I. M. A. X. K. G. L. A. R. D. E. S. T. H. A. Z. Z. A. B. (W. I. T. H. I. N. S. P. O. O. N. K.)	Kevin Gates	17	24
51	44	43	Wicked	J. L. U. B. L. E. N. (J. D. W. I. G. B. U. R. N. L. L. W. A. Y. N. E. I. H. L. L. I. L. L. P. N. D. O. Z. C. A. N.)	Future	43	9
74	52	44	Kill Em With Kindness	R. O. C. K. M. A. R. J. E. N. N. Y. B. I. A. K. O. J. A. (M. A. M. I. A. M. I. O. T. I. N. A. M. I. S. S. L. E. V. I. N. D. A. I. D. E. S. G. O. O. M. I. Z.)	Selena Gomez	44	3
35	42	45	Pop Style	S. E. V. E. N. P. U. K. E. S. (A. G. R. A. H. A. M. R. I. T. H. O. M. A. S. I. B. A. T. H. E. R. E. M. S. A. M. U. E. L. S. K. O. W. E. S. T. C. C. A. N. T. E. R.)	Drake Feat. The Throne	16	11
39	38	46	Exchange	T. H. E. H. E. G. A. N. C. S. (J. T. E. L. L. E. R. A. T. H. E. R. V. A. N. D. E. Z. M. O. C. H. I. N. S. O. N. J. H. H. A. L. L.)	Bryson Tiller	26	34
41	45	47	T-Shirt	D. H. U. L. F. F. A. S. U. R. E. (A. G. O. R. Y. E. J. J. A. R. D. S. M. C. A. N. A. L. L. Y.)	Thomas Rhett	41	16
63	58	48	Church Bells	M. B. R. I. G. H. T. (Z. C. R. O. W. E. L. L. B. R. E. T. T. J. A. M. E. S. H. L. I. N. D. E. Y. E.)	Carrie Underwood	48	6
52	53	49	Really Really ●	H. I. T. L. I. M. G. O. S. E. C. O. K. C. L. A. S. S. I. C. (J. G. I. T. A. R. D. I. N. C. H. L. A. S. S. O. W. I. T. H. O. S. A. N. B. E. A. M.)	Kevin Gates	49	24
48	47	50	Into You	M. A. X. M. A. R. T. I. N. (L. Y. T. A. M. A. X. M. A. R. T. I. N. S. K. O. R. E. C. H. A. A. K. R. O. N. I. L. I. N. E. T. S. A. L. M. A. N. Z. A. D. E. H. A. G. R. A. N. D. E.)	Ariana Grande	47	5

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The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are ranked as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See charts.legends.com/nr for complete rules and explanations. © 2016, Prometheus Global Media, LLC. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**

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Special Double Issue
Volume 128 / No. 17

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ROCK ON
UNIVERSAL
MUSIC GROUP'S
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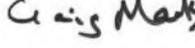


UNIVERSAL MUSIC GROUP

Billboard stands with the artists and executives demanding that Congress take action to stop gun violence.

billboard

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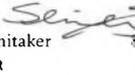
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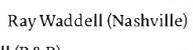
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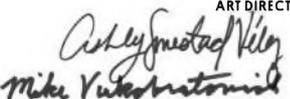
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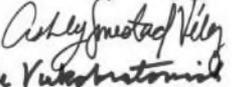
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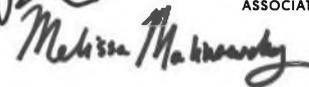
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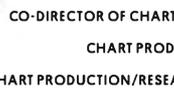
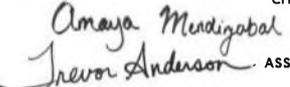
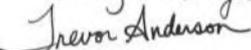
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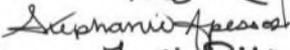
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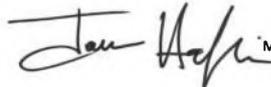
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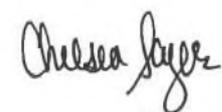
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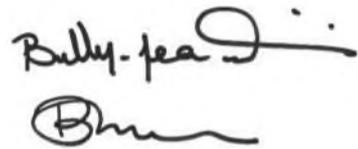


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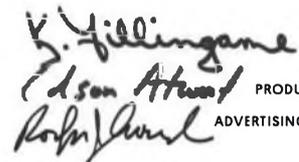
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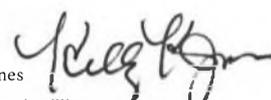
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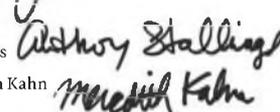
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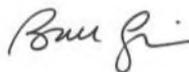

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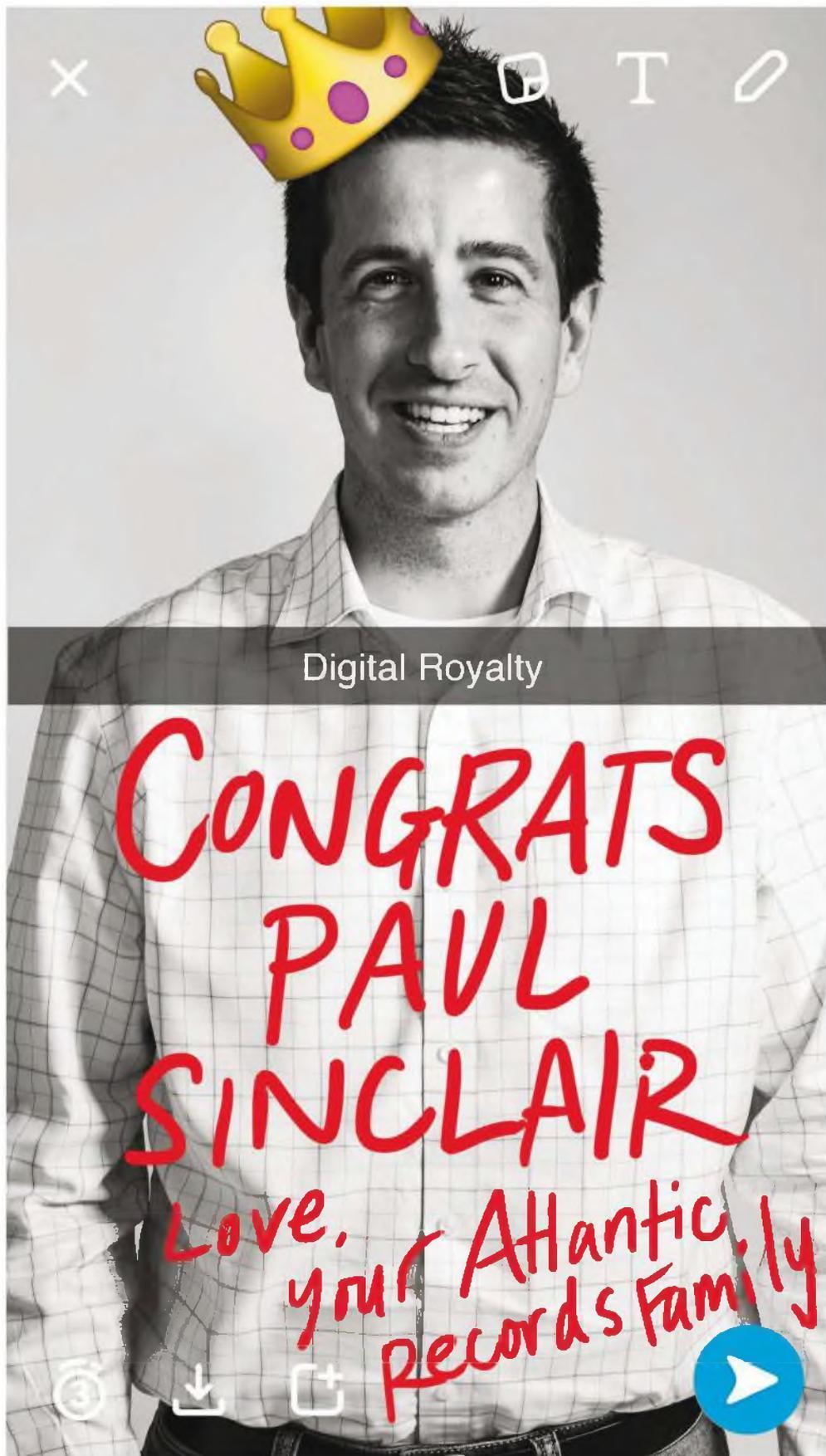
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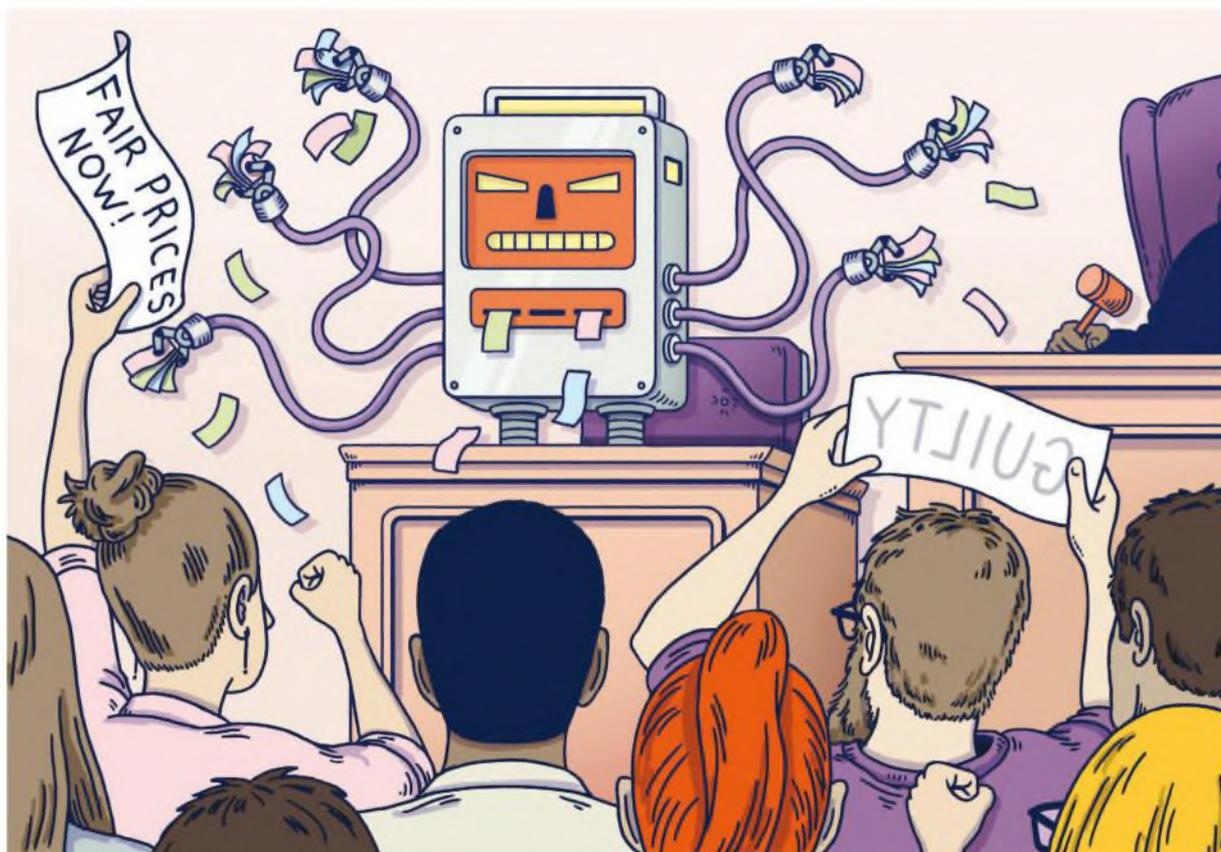


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MUSIC'S FIGHT TO KILL MR. ROBOT

ADELE, BRUCE SPRINGSTEEN AND LIN-MANUEL MIRANDA HAVE SPOKEN OUT AGAINST DIGITAL SCALPERS THAT SEIZE SEATS. NOW, CONGRESS IS TRYING TO TURN UNFAIR SALES PRACTICES INTO A FEDERAL OFFENSE: 'A MULTIBILLION-DOLLAR INDUSTRY FULL OF CORRUPTION'

BY RAY WADDELL

L

LIKE PLAYING THE STOCK market, the process of securing choice tickets for music and sporting events seems, to many, like a rigged game — even at the highest levels of the music business. “I don’t know how people in the first 30 rows get their tickets,” QPrime’s **Peter Mensch**, longtime **Metallica** and **Red Hot Chili Peppers** co-manager, told *Billboard* in January. “But none of my friends seem to be able to do it. And no one seems to care.”

However, consumer dissatisfaction over what many view as unfair ticketing practices — primarily centered around

resellers who employ automated software programs, aka “bots,” to purchase huge blocks of tickets in seconds — reached a new peak earlier this year, when seats for **Adele** and **Bruce Springsteen** tours were gone practically as soon as they had arrived. The conversation intensified on June 7 when **Lin-Manuel Miranda**, star of *Hamilton*, penned an op-ed for *The New York Times* titled “Stop The Bots From Killing Broadway.” The continuing uproar has led to the revival of twin bills before Congress, with one — the BOTS (Better On-Line Ticket Sales) Act — passing unanimously on June 9. (Separately, on June 17, the New York State Assembly voted in favor of making the use of ticket bots a Class A misdemeanor, punishable by a \$1,000 fine and up to a year in prison.)

Both the BOTS and BOSS (Better

Oversight of Secondary Sales and Accountability in Concert Ticketing) acts call for banning the use of such technology, which allows buyers to outmaneuver primary-market ticketing companies. But even if adopted, can these bills make a difference?

Introduced in February 2015 by U.S. Representatives **Paul D. Tonko** (D-N.Y.) and **Marsha Blackburn** (R-Tenn.), the BOTS Act would make the use of such software essentially a federal offense under the Federal Trade Commission Act. It also would create a private right of action whereby parties harmed by bots can sue in federal court to recover damages.

“Ticket scammers use botting software to scoop up the tickets, then triple the price on the secondary market,” says Blackburn. Organizations supporting the BOTS Act include The Recording

THE OVER UNDER



Spotify CEO **Daniel Ek** celebrates a milestone as the streaming service surpasses 100 million monthly active users.



A petition signed by 180 artists imploring Congress to amend the Digital Millennium Copyright Act is a bad look for YouTube executive **Robert Kyncl**.



Prince’s business associates **L. Londell McMillan** (left) and **Charles Koppelman** are named managers of his musical legacy.

Academy, Pandora/Ticketfly and Live Nation Entertainment/Ticketmaster. Blackburn says she hopes to have the bill signed into law by the end of summer.

More comprehensive and controversial is the BOSS Act, introduced by U.S. Rep. **Bill Pascrell** (D-N.J.) in 2009 and reintroduced May 17, the eve of a Springsteen on-sale. The bill was heard on May 24 by the House's Energy and Commerce Committee, where it gained the support of the Federal Trade Commission, whose chairwoman, **Edith Ramirez**, recommended further action on both bills.

What makes Pascrell's bill different is that it also calls into question the practices of the primary industry by asking how many tickets are actually put up for sale (as opposed to holding them back for presales, fan clubs, sponsors and giveaways). Consequently, it has not gained widespread industry support. "The retail companies that do this stuff are mostly self-regulated," says Pascrell. "This isn't just the guy selling tickets on the corner anymore. It's a multibillion-dollar industry full of corruption, kickbacks and backroom deals."

Asked to comment on the BOSS Act, spokespeople for both Ticketmaster and leading ticket reseller StubHub declined interviews but provided *Billboard* with statements saying that their companies welcome efforts to ensure tickets get into the hands of fans. But **Don Vacarro**, CEO of TicketNetwork, which has an estimated 10 percent of the secondary market, asserts that the BOSS bill will result in "a huge dogfight that no one wants" by exposing certain primary-ticketing practices.

Despite these efforts, don't expect fans to be able to quickly buy prime seats at face value anytime soon. Bot developers, as well as the secondary market at large, have proved remarkably adept at staying a step ahead of efforts to thwart them.

"We're not afraid of increased transparency," says **Fielding Logan** of QPrime South, management firm for **Eric Church**, a longtime outspoken critic of secondary-market tactics. "But I'm skeptical that any legislation will stop scalpers from using bots." ●



The cast of *Hamilton* at the Tony Awards on June 12.

What's Next For *Hamilton*?

Even with three stars exiting, the Broadway phenomenon has plans for its future

BY ASHLEY LEE

THE HIP-HOP musical *Hamilton* already has shattered Broadway box-office records — \$81.9 million in tickets sold in 49 weeks — and swept the Tony Awards with 11 wins, but with three of its stars leaving the cast this summer, including lead actor/composer **Lin-Manuel Miranda**, what does it mean for the blockbuster's future?

Global expansion tops the list as casting nearly is done for a Chicago production set to open in October and feature a few familiar faces, teased Miranda during a Periscope Q&A on June 21 ("It's all new, folks, but you'll know some of them," he said). Also on deck: a touring production with 21-week runs in both San Francisco and Los Angeles that begins in March 2017, followed by a London debut.

Beyond the stage, a 90-minute documentary from PBS' *Great Performances*, titled *Hamilton's America*, will

air Oct. 17, and a *Hamilton* mixtape featuring various cuts of the show's songs is slated for a fall release on the Atlantic Records label.

But first, one final all-star performance on July 9, for which ticket prices are inching past \$12,000 apiece. Only the stars' significant others have secured seats.



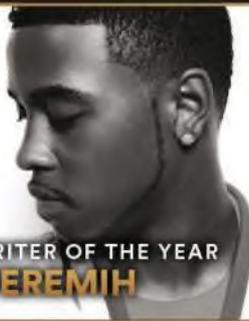
Exiting, stage right: Odom (left) and Soo

As for *Hamilton*'s other departing stars, Tony-winning lead **Leslie Odom Jr.** released a self-titled jazz album June 10 on S-Curve Records/BMG and nominee **Phillipa Soo** will star in Broadway's *Amelie* musical. Miranda, who penned music for Disney's *Moana* and joins

Emily Blunt in a *Mary Poppins* sequel, leaves the titular role of the founding father to **Javier Munoz**, his understudy since 2008's *In the Heights*. Munoz has played the lead character once a week since the show's 2015 launch and in front of some notable attendees, among them President **Barack Obama**, **Beyoncé** and **Jay Z**. Other principal players, including Tony winners **Renée Elise Goldsberry** and **Daveed Diggs**, as well as **Christopher Jackson**, **Okieriete Onaodowan**, **Anthony Ramos** and **Jasmine Cephas Jones**, are expected to renew their contracts while juggling other projects.

The magic of *Hamilton*'s original cast will live on, however, as RadicalMedia films two performances. How the archival footage eventually will be released has yet to be determined, but at least, says Miranda, "the room where it happens" will be captured for all to see. ●

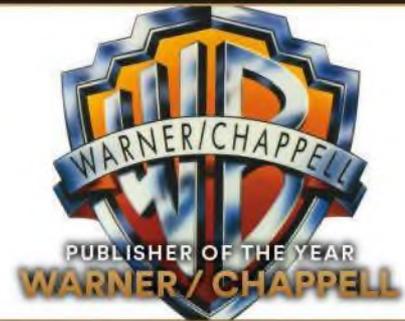
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PUBLISHERS ANDREW CEDAR PUBLISHING, ARTIST PUBLISHING GROUP WEST, J FRANKS PUBLISHING, UNIVERSAL PICTURES MUSIC, WARNER/CHAPPELL MUSIC INC.

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SHE KNOWS BY NE-YO FEATURING JUICY J
WRITERS LUKASZ "DR. LUKE" GOTTWALD, SHAFER "NE-YO" SMITH, HENRY "CIRKUT" WALTER
PUBLISHERS KASZ MONEY PUBLISHING, PEN IN THE GROUND PUBLISHING, UNIVERSAL MUSIC PUBLISHING, CIRKUT BREAKER LLC, PRESCRIPTION SONGS

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WRITERS JACOB "JAKSN" HINDIN
PUBLISHERS RAP KINGPIN MUSIC, PRESCRIPTION SONGS

STAY WITH ME BY SAM SMITH
WRITERS JEFF TYRNE, TOM PETTY
PUBLISHERS SONY/ATV TUNES LLC, GONE GATOR MUSIC

THE BODY BY WALE FEATURING JEREMIH
WRITERS JEREMIH, WALE
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THE HILLS BY THE WEEKND
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PUBLISHERS CONNOISSEUR OF CONNOISSEURS, KOBAIT SONGS MUSIC PUBLISHING, SONGS OF SMP, WARNER/CHAPPELL MUSIC INC.

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WRITERS MIKE WILL MADE-IT
PUBLISHERS SOUNDS FROM EARDRUMMERS, WARNER/CHAPPELL MUSIC INC.

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WRITERS JEREMIH, ADAM "CHI HOOVER" WOODS, MIKE WILL MADE-IT
PUBLISHERS OHAII PUBLISHING, UNIVERSAL MUSIC PUBLISHING, SOUNDS FROM EARDRUMMERS, SONY/ATV TUNES LLC, WARNER/CHAPPELL MUSIC INC.

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WRITERS SEAN COMBS, CHRIS FEATHERSTONE, JUSTIN FEATHERSTONE, MATTHEW A. FEATHERSTONE, WILLIAM FEATHERSTONE, KEVIN ROSS, CHRISTOPHER "NOTORIOUS B.I.G." WALLACE
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PUBLISHERS TONY FADD BEATS, BMG GOLD SONGS, ZOOVIER 45TH AND 3RD MUSIC PUBLISHING INC, GOODFELLA4LIFE ENT, SONY/ATV TUNES LLC

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WRITERS MAYA COLES (PRS), PAUL "NINETEEN85" JEFFERIES
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TRY ME BY DEJ LOAF
WRITER DEJ LOAF
PUBLISHERS LIL LOAF PUBLISHING, BMG GOLD SONGS

TUESDAY BY I LOVE MAKONNEN FEATURING DRAKE
WRITER PRESTLEY SNIPES
PUBLISHER PRESTLEY SNIPES, SONY/ATV TUNES LLC, WARNER/CHAPPELL MUSIC INC.

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WHERE YA AT BY FUTURE FEATURING DRAKE
PUBLISHER SONY/ATV TUNES LLC

RAP SONGS

TOP RAP SONG

TRAP QUEEN BY FETTY WAP
WRITERS TONY FADD, WILLIE J. MAXWELL
PUBLISHERS TONY FADD BEATS, BMG GOLD SONGS, ZOOVIER 45TH AND 3RD MUSIC PUBLISHING INC, GOODFELLA4LIFE ENT, SONY/ATV TUNES LLC

AWARD WINNING RAP SONGS

679 BY FETTY WAP FEATURING REMY BOYZ
WRITERS ANGEL "REMY BOY MONTY" LUIS COSME, JR., WILLIE J. MAXWELL
PUBLISHERS REMY BOY MONTY PUBLISHING, ZOOVIER 45TH AND 3RD MUSIC PUBLISHING, GOODFELLA4LIFE ENT, SONY/ATV TUNES LLC, WARNER/CHAPPELL MUSIC INC.

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BLESSINGS BY BIG SEAN FEATURING DRAKE
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PUBLISHERS MY LAST PUBLISHING, UNIVERSAL MUSIC PUBLISHING, VINYLZ MUSIC GROUP, SONY/ATV TUNES LLC, RITTER BOY

FLEX (OOH OOH OOH) BY RICH HOMIE QUAN
WRITERS GARY "DI SPINZ" HILL, MITTI
PUBLISHERS SNRS PRODUCTIONS, REGINA'S SON MUSIC, SONY/ATV TUNES LLC, WARNER/CHAPPELL MUSIC INC.

HOTLINE BLING BY DRAKE
WRITER PAUL "NINETEEN85" JEFFERIES
PUBLISHERS SONY/ATV TUNES LLC, NYAN KING MUSIC, INC.

HOW ABOUT NOW BY DRAKE
WRITERS JORDAN EVANS (SOCAN), RICHARD CEDRIC HAILEY, MATTHEW "BOI-IDA" SAMUELS
PUBLISHERS KOBAIT SONGS MUSIC PUBLISHING, LBN PUBLISHING, 1DAMENTIONAL PUBLISHING LLC, SONY/ATV TUNES LLC

I DON'T FK WITH YOU** BY BIG SEAN FEATURING E-40
WRITERS BIG SEAN, D.J. ROGERS
PUBLISHERS MY LAST PUBLISHING, UNIVERSAL MUSIC PUBLISHING, JENNIFER HOLLIDAY MUSIC PUBLISHING, WARNER/CHAPPELL MUSIC INC.

MY WAY BY FETTY WAP FEATURING MONTY
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THROW SUM MO BY RAE SREMMURD FEATURING NICKI MINAJ & YOUNG THUG
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PUBLISHERS OHAII PUBLISHING, UNIVERSAL MUSIC PUBLISHING, SOUNDS FROM EARDRUMMERS, SONY/ATV TUNES LLC, WARNER/CHAPPELL MUSIC INC.

TRUFFLE BUTTER BY NICKI MINAJ FEATURING DRAKE & LIL WAYNE
WRITERS MAYA COLES (PRS), PAUL "NINETEEN85" JEFFERIES
PUBLISHERS SONY/ATV TUNES LLC, NYAN KING MUSIC, INC.

GOSPEL SONGS

TOP GOSPEL SONG

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WRITER BRIAN COURTNEY WILSON
PUBLISHER ACER

AWARD WINNING GOSPEL SONGS

ALL THE GLORY BY ALEXIS SPIGHT
WRITER TRAVIS MALLOY
PUBLISHER TRAVIS MALLOY MUSIC

BLESS ME BY J.J. HAIRSTON & YOUTHFUL PRAISE FEATURING DONNIE MCCLURKIN
WRITERS ERIC DAVIS, JJ HAIRSTON
PUBLISHERS E DAV MUSIC, YELLOW BOY MUSIC

BLESS THIS HOUSE BY DORINDA CLARK-COLE
WRITER SHANIRA BEREAL
PUBLISHER JGURL MUSIC

FILL ME UP BY CASEY J
WRITER WILL REAGAN
PUBLISHER UNITED PURSUIT MUSIC

FOR YOUR GLORY BY TASHA COBBS
WRITER MIA'S BOONER
PUBLISHER I THIRST MUSIC

GOTTA HAVE YOU BY JONATHAN MCREYNOLDS
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WRITERS JASON NELSON, DANA T. SOREY
PUBLISHERS JAELYN SONGS MUSIC, E BAZZ PUBLISHING

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WRITER SMOKE MONROE
PUBLISHERS MIDWAGREN MUSIC COMPANY, CAPITOL CMG GENESIS, UNIVERSAL MUSIC PUBLISHING

WORTH BY ANTHONY BROWN & BROWN THE BAY
WRITER ANTHONY BROWN
PUBLISHERS KEY OF A MUSIC PUBLISHING, TYSOT MUSIC

SOUNDS *of* HOLLYWOOD

The Business of Music in TV & Film



Director leaned on his high-end connections in the music business to secure songs for the Showtime series *Roadies*

BY MELINDA NEWMAN

ROADIES, THE SHOWTIME series from **Cameron Crowe** that debuts June 26, isn't just about the exploits of the road crew for a fictional rock band as they crisscross America on an arena tour. It also is an outlet for the director of such films as *Almost Famous*, *Singles* and

the **Pearl Jam** documentary *Twenty* to expose viewers to music — and to flex his formidable industry connections. “There are so many great songs looking for a way to be heard,” says Crowe, who serves as director, co-writer and music supervisor for the 10-episode series that stars **Luke Wilson**, **Carla**

Gugino and **Imogen Poots**. “I wanted to use the show to do that.”

In order to accomplish it, Crowe, a one-time rock journalist and contributor to *Rolling Stone*, tapped some heavy hitters to help clear the series' music: veteran manager **Irving Azoff**

Co-starring in *Roadies* are (from left) **Colson Baker**, **Poots**, **Peter Cambor** and **Keisha Castle-Hughes**. Inset: **Dylan**.



and **Pearl Jam** manager **Kelly Curtis**, the latter of whom is a producer for *Roadies*. “Cameron knows what he wants, and he's got a team of us to go out and get it,” says Curtis.

From such classic tunes as **Bob Dylan's** “Tangled Up in Blue” to newer tracks like **Frightened Rabbit's** “I Wish I Was Sober,” Crowe wrote the songs into the script rather than employing the usual method of choosing synchs during postproduction. Curtis says the biggest challenge in securing the desired cues is money — he declined to comment further on

the music budget — but added that the trio's collective connections helped grease the wheels (a big-ticket synch can cost upwards of \$250,000 for a cable program). “They gave us great deals,” he says.

And although the **Staton House Band**, the fictional group at the center of the series, is never heard, the band's very real opening acts get the spotlight in each episode by not only performing onstage but also scoring their episode. Seattle quintet **The Head and the Heart** appears in the debut installment, followed by Canadian one-man band **Reignwolf** and (in a plot twist) **Lindsey Buckingham**, who recorded a solo, acoustic instrumental version of **Fleetwood Mac's** “Never Going Back Again” for a scene. “That has been really fun for Cameron, to work with these people and set the tone for each show,” adds Curtis.

While the series has received mixed reviews, it gets top marks for synergy: **Reignwolf** is signed to **Stardog**, Curtis' **Republic Records**-distributed imprint, and the label will release the *Roadies* soundtrack on Aug. 26. ●

How Music Drives Instagram's Growth

Beyoncé, Drake saw huge follower increases as the social network — which boasts 500 million active monthly users — has become a key industry player

BY DAN RYS

INSTAGRAM BECAME A KEY, IF underutilized, music marketing platform as it passed 500 million monthly users in just five years. But in the past six months it has taken a more active role in the industry, largely due to the hire of head of music partnerships **Lauren Wirtzer-Seawood**, from **Beyoncé's** **Parkwood Entertainment**.

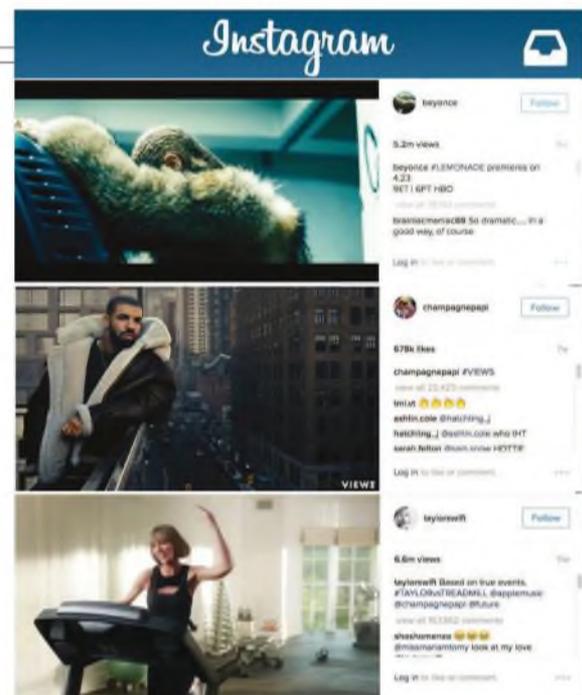
That has meant working with **Taylor Swift** and **Beck** to integrate Instagram's tools into

artists' marketing campaigns. Posts by **Beyoncé** and **Drake** timed to recent album releases drove follower increases of 28 percent (up 16 million) and 16 percent (up 3 million), respectively.

But the inability to include direct links in Instagram captions limits effectiveness, and with other social networks competing for devotees — **Snapchat** reported 7 billion daily views in January and has attracted fans from

DJ Khaled to **Lyor Cohen** — smartphone fame could be fleeting. Just ask **Twitter**, whose usage has fallen by one-third in the last two years.

Still, a **Nielsen Music** poll in March found that Instagram users spend 42 percent more than the general population on music per year. “Instagram realized how valuable artists are to the platform,” says **Wirtzer-Seawood**. “[They] want to have solid relationships.” ●



From top: **Beyoncé**, **Drake** and **Swift** are three artists who have been able to leverage Instagram's new tools — such as 60-second video — into successful campaigns on the platform as it aligns with the music industry.



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Duncan, photographed May 27 at C.F. Martin & Co. in Nazareth, Pa., says working with Jay Z on his *Blueprint* album for *MTV Unplugged* was a career highlight. "It was the first time in 10 years they had a hip-hop artist," she says, "and he was at a point where he was pushing himself creatively."

FROM THE DESK OF

VP BRAND MARKETING, C.F. MARTIN & CO.

Amani Duncan

How a disgruntled hip-hop veteran switched careers to bring a venerable guitar brand into the 21st century (with some help from Ed Sheeran)

BY ANDY GENSLER
PHOTOGRAPHED BY MATT FURMAN

IT'S LIKE AN EPISODE OF *GREEN Acres* every day," jokes **Amani Duncan**, vp brand marketing at C.F. Martin & Co., while seated in her well-appointed office above the "pickin' parlor" in the 183-year-old company's headquarters in rural Nazareth, Pa. (population: 5,703). "I don't dress like anyone here, I don't look like anyone here, but none of that matters — those are just accoutrements."

Indeed, Duncan's music business bonafides are many, having spent two decades working for such veteran executives as **Lyor Cohen, Sean Combs, Julie Greenwald, Kevin Liles** and **Jason Flom** and with an array of acts including **Jay Z, Melissa Etheridge, Gorillaz** and **Slipknot**. But preserving the legacy of an instrument that **Neil Young** and **Bob Dylan** cherish is about as far a left turn as this major-label refugee could take. (Martins start at \$500; some models — like the antique accidentally destroyed by **Kurt Russell** during a scene in the 2015 movie *The Hatful Eight* — can reach six figures.)

Now five years in, Duncan, 45, exponentially has grown the venerable brand's visibility and hip factor. **Ed Sheeran, Elle King, Of Monsters and Men** and **Sturgill Simpson** are among the youthful emissaries of the Martin Guitar Ambassador Program she created. Martins accent every Ace Hotel. You also can see the six-strings (the company produces 150,000 guitars a year; in 2015, revenue was north of \$125 million) all over TV's *Nashville*, on co-branded Burton Snowboards and on social media. And helping celebrate the centennial of Martin's storied model: *The Ballad of the Martin Dreadnought*, a documentary selected at multiple film festivals.

None of it would have been possible without Duncan's post-college career crisis, when she deferred law school and sat adrift at her parents' house in the Hancock Park neighborhood of Los Angeles. That's where she one day thumbed through the yellow pages, "went to 'record companies' and saw 'Def Jam,'" says Duncan. An internship followed, catapulting her through radio and video promotion positions at Island Def Jam and Virgin Records, where she was employed during **Janet Jackson's** 2004 Super Bowl "wardrobe malfunction." ("Luckily I can say with a clear conscious I knew nothing about it," says Duncan.)

Billboard caught up with the married stepmom of two at Martin HQ, where she oversees a staff of 10, in advance of the Summer NAMM convention June 23-25 in Nashville.

Even though your office is two hours from Philadelphia and New York, does it feel like a world away?

When I first came to Nazareth after working as [chief marketing officer] for Sean Combs in midtown Manhattan, I had no idea where this was. I thought I was lost. But my belief is being open to everything because you never quite know what you may be doing next. Looking back, it was one of the best decisions I ever made.

What are the challenges of marketing a heritage brand?

Guitar players are some of the most passionate — and opinionated — people I have ever met. We have a very strong core of more middle-aged players, and here I come trying to get Ed Sheeran fans, surfers and snowboarders without losing that core. The last thing you want is to alienate the people who have been with you from day one and own 10 Martin guitars.

Is there a sweet spot for consumers?

I realized it's like six degrees of separation. Hearing **Dierks Bentley** say he got a Martin because Neil Young had one; Neil Young borrowed Dylan's; and Dylan was a fan of **Woody Guthrie**, who played a Martin. I started tracing these lines of inspiration because everyone wants to be like their guitar hero.

How does Martin compete against Gibson and Fender, two strong brands with their own devoted followings?

Well, we don't. We're strictly acoustic and acoustic-electric guitars. Fender and Gibson have way bigger offerings than we do. It's a different business model. I'm trying to cement Martin as a lifestyle brand. It's why I wanted to be in hotels, but I was looking for something that felt authentic and would appeal to a new generation of consumers. The Ace was the perfect storm: It's cool, it's hip, it's a hang-out spot. We've done some really cool activations, like partnering with Bowery Presents for five songs at 5 o'clock played on a Martin. Filmed and recorded, we put it on social media, and bam!

What did you pick up from Lyor Cohen and Julie Greenwald?

Lyor challenged you. You had to defend your work. He was going to be provocative and push back and see how much you wanted and believed in it. Julie was also unrelenting but amazing and caring and had a good balance. She was the lone female voice in a sea of men. She had to

be on top of her game all the time and was. She inspired all the women coming up.

And from Combs?

I would watch him go into a room and you could see the energy shift. At first, everyone is sitting back, a little reserved and hands off, then you start seeing them slightly move in, become more engaged, their body language changes. It was almost like the rhythm of a song — you start slow and melodic and you build and then crescendo. And [Combs] knew when he had them, and he'd close the deal.

Why leave the major-label world?

As an African-American woman it became really hard to promote hip-hop videos. The same tone and tenor, same girls, same storyline — it became very linear and boring and started troubling me.

An acoustic guitar company isn't a milieu where one would expect to find a female African-American marketing executive. Would you agree?

Absolutely. I'm one of the few, and am constantly proving myself. After the hard knocks, the wins, the losses, moving across the country, asking for what I felt I deserved ... I won't say I didn't have to work twice as hard as my counterparts, because I did, but I know my worth. I'm at a point where I don't have to prove anything. ●



1 Seven guitars adorn Duncan's office, including two Ed Sheeran limited editions for his + and x albums. **2** Duncan with surfer and Martin enthusiast Kelly Slater backstage at the 2013 Surfer Poll Awards in Oahu, Hawaii. **3** A "mood board" for creative inspiration. Says Duncan: "I rotate the photos often." Currently, Seth Avett from The Avett Brothers and Dallas Green of City and Colour serve as muses.

IMAGE BY ROBY GERMANO



NOTED

Braun (right), with wife Cohen and 1-year-old son Jagger, announced the family's pregnancy news with an Instagram photo captioned "best Father's Day #11ever!"

06-04 →

John Amato, co-president of the Hollywood Reporter-Billboard Media Group, and wife Katie welcomed the birth of son Leo Peter Amato, weighing 7 lbs., 11 oz.

06-13 →

Lincoln Wayne "Chips" Moman, a producer, musician and songwriter who worked with **Elvis Presley**, **Willie Nelson** and **Merle Haggard**, died in LaGrange, Ga., after a battle with lung disease. He was 79.

06-14 →

Taylor Swift rented a furnished Cornelia Street carriage house in New York for \$39,500 per month while her Tribeca penthouse undergoes renovations.



Chevrolet inked a deal with country star **Luke Bryan** to replace **Kid Rock** as its brand ambassador for the next three years.

Adam Parness, formerly of Amazon and Rhapsody, joined Pandora as head of publisher licensing and relations.

06-16 →

Whitney Gayle Benta, formerly of Revolt TV and MTV News, joined Facebook in strategic partnerships, music.

06-17 →

Spotify hired **Paul Vogel**, who most recently ran the Internet and media research group at Barclays, as its first head of investor relations. The move marks another step toward a long-rumored initial public offering.

Songwriter-producer **Max Martin**, who has scored 22 *Billboard* No. 1 singles, and Italian mezzo-soprano opera singer **Cecilia Bartoli** were honored with the 2016 Polar Music Prize in Stockholm by Sweden's King **Carl XVI Gustaf**.



Martin

Netwerk Music Group appointed **Steve Stromp** director of advertising and branding. He previously was director of licensing at ABKCO Music & Records.

P.M. Dawn singer **Prince Be** (real name: **Atrell Cordes**) died from complications of diabetes. He was 46.



Prince Be

06-19 →

Spike Jonze sold his New York apartment for \$3.2 million. The three-bedroom, three-bathroom home spans 2,279 square feet and is located atop the Andaz Hotel in the Financial District.



Gervais

Netflix acquired the U.S. and select international rights to **Ricky Gervais'** mockumentary *David Brent: Life on the Road*, which will premiere in 2017.

06-20 →

The Voice U.K. singer **Bo Bruce** and **Zero 7's Henry Binns** announced that they wed in a private ceremony at Savernake Forest in Wiltshire, England, on June 4.

Princeton University named saxophonist-composer **Rudresh Mahanthappa** director of jazz.

06-21 →

Rita Ora signed a worldwide recording contract with Atlantic Records U.K.



Ora

SB Projects founder **Scooter Braun** and wife Yael Cohen, founder/CEO of FCancer, announced they are expecting their second child together.

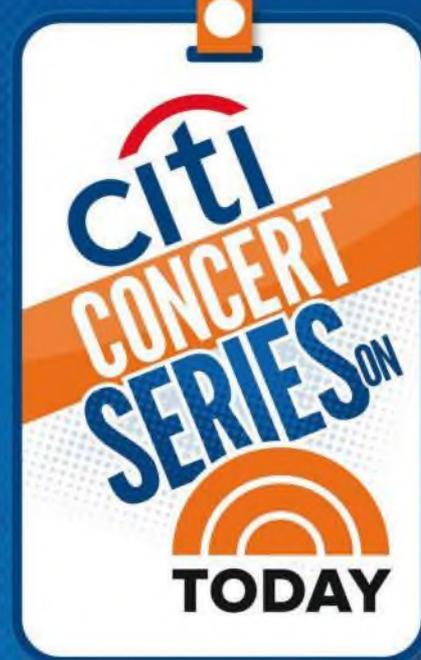
Havas Group and **Troy Carter's** Atom Factory formed a joint venture, The SMASHD Group. Carter's team will assist Havas worldwide on brand consultancy and technology strategy. WeTransfer is the new company's first client.

BIRTHDAYS

- | | |
|----------------------|-----------------------|
| June 24 | Gretchen Wilson (43) |
| Solange Knowles (30) | Irv Gotti (46) |
| Ariel Pink (38) | Chris Isaak (60) |
| John Illsley (67) | June 28 |
| Mick Fleetwood (69) | Kellie Pickler (30) |
| June 25 | June 29 |
| George Michael (53) | Colin Hay (63) |
| Carly Simon (71) | June 30 |
| June 26 | Fantasia Barrino (32) |
| Ariana Grande (23) | Matisyahu (37) |

SUMMER 2016 IS HEATING UP.

PUFF DADDY AND THE FAMILY
DIERKS BENTLEY
FIFTH HARMONY
LUKE BRYAN
NICK JONAS
CHARLIE PUTH
MEGHAN TRAINOR
RACHEL PLATTEN
SHAWN MENDES
MACKLEMORE & RYAN LEWIS
STEVEN TYLER
CELINE DION
JIMMY BUFFETT
ANDY GRAMMER
BLAKE SHELTON
THE BAND PERRY IN RIO
JESSICA SIMPSON
ONCE
ALICIA KEYS
AND MORE



LIVE ON THE PLAZA

LIVE ON THE PLAZA

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A man in a dark blue t-shirt and grey pants is captured in a dynamic pose on a stage. He is leaning forward, with his right arm extended upwards and his left hand holding a microphone. The entire scene is filled with a dense shower of colorful confetti in shades of blue, green, red, and yellow. The background is a deep purple, creating a vibrant and celebratory atmosphere.

7
DAYS
on the
SCENE

Coldplay's Chris Martin amid a sea of confetti on June 15 at the first of the band's four performances at Wembley Stadium in London.



1



2

1 During his June 17 performance of "Dancing in the Dark" at Olympiastadion in Munich, Germany, Bruce Springsteen pulled onstage a fan who was carrying an anti-Donald Trump poster. 2 Wiz Khalifa performed at the Doritos #MixArcade at L.A. Live in Los Angeles on June 14. 3 Demi Lovato in a burgundy Azzedine Alaïa dress while in New York on June 16 for an appearance on *The Late Show With Stephen Colbert*. 4 Chrissy Hynde (left) and Kate Moss after belting out "Stand by Your Man" at the 10th anniversary of the Hoping Foundation's fundraising event for Palestinian refugee children, hosted by Bella Freud and Karma Nabulsi and held at Ronnie Scott's nightclub in London on June 16. 5 Chrissy Teigen (left) and John Legend joined Mariah Carey backstage at her *Mariah #1 to Infinity* show at Caesars Palace in Las Vegas on June 18. 6 Holly Laessig (left) and Jess Wolfe of Lucius at WRRF Philadelphia's 9th Birthday Celebration in Camden, N.J., on June 17.



3



4



5



6

OPENER: MARTIN HARRIS/CAPITAL PICTURES/SIPA USA. 1: PAUL WHITFIELD. 2: DANIEL ROZAPSKI/REDFERNS/GETTY IMAGES. 3: RAY TANABRA/GETTY IMAGES/GETTY IMAGES. 4: DAVID W. BENNETT/DAVE BENNETT/GETTY IMAGES. 5: COURTESY OF CASHMAN PHOTO/CAESARS ENTERTAINMENT. 6: BILL MCCAV/GETTY IMAGES.

Songwriters Hall Of Fame

NEW YORK, JUNE 9

IN AN INDUSTRY WITH NO SHORTAGE OF AWARD SHOWS, TWO speeches at the Songwriters Hall of Fame induction, now in its 47th year, exemplified the importance of the honor to the songwriting community. **Lionel Richie**, standing at the podium of the Marriott Marquis Ballroom, was positively radiant as he held his award. “Tonight is the best night of my entire life as a songwriter. I am humbled by the presence of greatness in this room. I am humbled by the fact that I am standing here holding any kind of award,” declared the icon. Grammy Award winner **Nile Rodgers** later echoed similar sentiments, saying, “I’ve won lots of awards, but this one I’ve wanted for a long time ... This is the one that means everything to me.” The night’s inductees also included **Marvin Gaye**, **Tom Petty**, **Elvis Costello**, **Chip Taylor**, newcomer **Nick Jonas** and industry titan **Seymour Stein**, who at one point said that the ceremony was “where the music business begins and ends.” Costello, who called himself “the least commercially successful songwriter you have ever inducted,” wondered “how in the world I [ended] up with my photo next to Marvin Gaye” in the evening’s program. He concluded by thanking his wife, singer **Diana Krall** — “I will never be a good enough songwriter to tell her how much I love her” — before picking up his blue Fender guitar to perform “Alison.”

—JEM ASWAD and THOM DUFFY



Music Visionaries Of The Year Luncheon

NEW YORK, JUNE 16



1 Clive Davis with model Beverly Johnson at the UJA-Federation of New York’s annual luncheon, held at The Pierre Hotel. 2 Sony/ATV chairman/CEO Martin Bandier with Elle King. 3 From left: honorees and RCA Music Group executives Peter Edge and Tom Corson with Bleachers’ Jack Antonoff and luncheon MC Baz Luhrmann.



SHOP: 1, 3, 6: LARRY BUSACCA/GETTY IMAGES; 4: GARY GERSHOFF/GETTY IMAGES; 5: CHARLES SYMES/INVISION/AP; LUNCHEON: 1: JIM SPELLMAN/WIREIMAGE; 2: EVAN AGOSTINI/INVISION/AP; 3: BRAD BARNET/GETTY IMAGES; FIREFLY: 1, 3, 5: THEO WARGO/GETTY IMAGES; 2: OWEN SWEENEY/INVISION/AP



Firefly Music Festival

DOVER, DEL., JUNE 16-19



1 From left: Debbie Sledge, Rodgers and Joni Sledge during their performance at the induction. **2** "I'm sort of the rock'n'roll white trash section of the show," joked Petty. **3** Rachel Platten. **4** Richie with April Anderson. **5** Costello. **6** Jonas (left) was joined by his father, Paul Kevin Jonas Sr.

1 From left: Tame Impala's Dominic Simper, Cam Avery, Kevin Parker, Julien Barbagallo and Jay Watson during their rowdy June 17 set, which featured kaleidoscopic visuals and blasts of confetti. **2** During Florence & The Machine's main-stage performance on June 18, Florence Welch offered a poignant tribute to the victims of the Orlando nightclub tragedy by unfolding a flag at the start of "Spectrum" and chanting "Love is love, love is love." **3** Blink-182's Travis Barker on June 19. **4** Fetty Wap on June 18. **5** Vince Staples on June 17.



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The Avett Brothers

THE PULSE OF MUSIC RIGHT NOW

BEATING THE BLUES

How The Avett Brothers channeled a tabloid divorce and fan backlash to produce their most personal and “radical” (thanks, Rick Rubin) album so far

BY STEVEN HYDEN
PHOTOGRAPHED BY JEAN-FRANCOIS CAMPOS

“I’M JUST TELLING THE TRUTH, AND I DON’T know how that can be combatted, really,” says **Seth Avett**. The singer-guitarist is discussing “Divorce Separation Blues,” a standout track from **The Avett Brothers’** new LP, *True Sadness* (American Recordings/Republic Records): “Some folks just want the dirt/And don’t even care if it’s true/Well then again who cares who’s talking/I’m worried for myself and you.”

In 2013, Seth found himself in an unexpected position, especially for an earnest folk-rocker from the mountains of North Carolina: tabloid fodder. His relationship with

Dexter star **Jennifer Carpenter** — and subsequent divorce from his first wife — had become grist for a gossip mill that usually focuses on *Real Housewives* and misbehaving pop stars. Outlets like **Perez Hilton** and *Us Weekly* dated the relationship with Carpenter back to two years prior, essentially blaming the actress for breaking up Seth’s marriage, one the singer had documented on such fan favorites as “January Wedding.” Avett released a statement acknowledging the split and asking for privacy, but some fans online persisted in loudly voicing their displeasure about his personal life

From left: Bob Crawford, Scott Avett, Seth Avett and Joe Kwon photographed June 18 at Gexa Energy Pavilion in Dallas. To find out how well the brothers actually know each other, watch exclusive behind-the-scenes video on Billboard.com or Billboard.com/ipad.

and, perhaps, the realization that the group might no longer play its most beloved tracks.

Seth, 35, and his brother, **Scott Avett**, 39, are checking in from Milwaukee, where the band (which includes double bassist **Bob Crawford** and cellist **Joe Kwon**) is playing the BMO Harris Pavilion. The pain of Seth's divorce is evident during the conversation, though he brightens when speaking about his newborn son, Isaac, whom Seth and Carpenter welcomed in August 2015. This contrast, between the pain of loss and the joy of life, is a central theme of *True Sadness*.

"It's really just about resolution: coming to a place in your life where you can accept the great level of sadness that you're going to experience if you live into old age," says Seth, who wed Carpenter in a private ceremony during Memorial Day weekend. "It has been made very clear to us that we are like our audience, so it's not that vulnerable to talk about divorce, because a lot of people have gone through it. I feel very safe within the band."

True Sadness might be the Avett's most personal record to date, as well as their most adventurous. While such pretty acoustic numbers as "I Wish I Was" and "Fisher Road to Hollywood" hew close to the group's tried-and-true sound, the Avetts veer in unexpected directions elsewhere. Along with the "We Will Rock You"-like stomp that powers lead track "Ain't No Man," the band finds a surprising EDM groove on "Satan Pulls the Strings" and employs swelling orchestral flourishes on closer "May It Last."

The musical progressiveness feels like a calculated risk for a group pushing back against being pigeonholed as one-dimensional folkies. Along with **Mumford & Sons** — who co-starred with the Avetts and **Bob Dylan** in an awkwardly presented but musically rousing "tribute to acoustic music" at the 2011 Grammy Awards — The Avett Brothers spearheaded a wave of banjo-and-bolo-tie bands in the early '10s that included **The Lumineers**, **The Head and the Heart** and **Of Monsters and Men**. But after a few

years and dozens of ad campaigns and film trailers utilizing songs by those groups, the aggressively peppy sound of 21st-century arena-folk quickly wore thin, even for its originators.

"We love bluegrass music and we love bluegrass bands. But we also love metal and hardcore and hip-hop," says Scott of his group's newfound eclecticism.

"We are creative beings, we are artists, and we need to continue making things." (As for how the brothers are responding to their home state's so-called "bathroom bill" targeting the transgender

status at arenas and music festivals. Formed in 2000, after Seth and Scott had played together in a more straight-ahead rock band, The Avett Brothers spent most of the 2000s building a reputation in clubs and theaters as a fire-breathing live act that played traditional mountain music

with punk passion. In the studio, however, they struggled to replicate that energy.

When Rubin came onboard, "that was the beginning of our professional recording career," says Scott. While the Avetts remain one of the most exuberant live bands in rock, on their albums they have become more nuanced, favoring sweeping classic-rock balladry that wrenches pathos from the brothers' backwoods harmonies. In 2013, The Avett Brothers' second release with Rubin, *The Carpenter*, garnered the band its first Grammy nomination, for best Americana album.

Emboldened by Rubin, the Avetts eschewed their usual recording methods on *True Sadness*. Instead of setting up and playing live in the studio "like it was 1965," Rubin directed them "to approach the songs in a radically dif-

ferent way," explains Seth, essentially remixing the tracks as they went along to incorporate a wider range of musical styles.

Ultimately, it's all part of growing up, and growing into their sound. "When I was younger, I just wanted to write sad songs, blues and murder ballads, but I didn't really have any experiences that gave me the material. When you're younger, you get made fun of for being happy," says Seth. "Family and death — those things don't feel good to talk about in real life, but they're good conversations to have." ●

"They're the most heartfelt people I know."

—RICK RUBIN, ON THE AVETTS

community, the Avetts plan to keep playing North Carolina because they believe a boycott would "punish music fans for what's going on in the media or with politicians.")

As songwriters, Seth and Scott have never shied away from writing about their personal experiences. It's this transparency that endeared them to super-producer **Rick Rubin**, who has helmed the past four Avett Brothers albums, starting with 2009's *I and Love and You*, the band's best-selling LP to date.

"The Avett Brothers may be the most heartfelt people I know," says Rubin. "It is always a great pleasure to be in their company and see their continued mining of the inner life for the sake of artistic expression."

The partnership with Rubin has coincided with the North Carolinians' ascendance to headliner



Top: Seth Avett and Carpenter in West Hollywood in 2015. The couple were married in May. Bottom: The band consults with producer Rubin (second from left).

OVERHEARD

BY SELMA FONSECA

Kelly Osbourne's Indecent Proposal

Reality star **Kelly Osbourne**, the daughter of rocker **Ozzy Osbourne** and his manager wife, **Sharon**, proved to be the secret weapon at the Babes for Boobs auction to benefit the local chapter of the Susan G. Komen Breast Cancer Foundation in Hollywood on June 16. Osbourne had just auctioned off a date with former NFL player **Brandon London** when she put herself on the block. "You never know what could happen on our night out,"



she told the crowd, adding: "I will show you my vagina." The pitch worked. Osbourne fetched the highest bid of the night — \$5,000 — from a woman. The winner may want to ask Osbourne for an update on her parents' marital drama. At the event, she told a guest, "My mom and dad are together right now."

Rae Sremmurd Thump Trump

Atlanta hip-hop duo and **Bernie Sanders** fan **Rae Sremmurd** has gone on record as opposing **Donald Trump's** politics, but not



enough to stop singing its 2015 song "Up Like Trump," which celebrates the presidential hopeful's wealth and style. Instead, the pair struck a compromise. At the Doritos #MixArcade Electronic Entertainment Expo at Los Angeles' Staples Center on June 15, **Swae Lee** and **Slim Jxmmi** preceded their performance of the track by leading the crowd in a "F— Donald Trump" chant, just as they did at South by Southwest in March. Their rep did not respond to a request for comment.

Got gossip? Send to tips@billboard.com.

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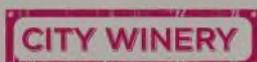
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Fat Joe and Remy Ma onstage at WQHT New York's Hot 97 Summer Jam on June 5.

PRO TIPS

RAPPING AFTER 40? YEP.

Fat Joe is still heading "All the Way Up" after more than two decades in the biz

BY ADELLE PLATON

Long before **Fat Joe** became hip-hop's **Tony Robbins** with motivational anthem "All the Way Up," he was well-versed in the art of the banger. The veteran rapper's catalog is full of modern party classics (see "What's Luv?" and "Lean Back") — but with "Up," featuring **Remy Ma** and **French Montana**, Fat Joe has his highest-charting single in almost a decade, cruising at No. 31 on the Billboard Hot 100 and No. 9 on the Hot R&B/Hip-Hop Songs list. And at 45 years old — about two decades wiser than most hitmaking MCs — the Bronx native born **Joe Cartagena** has no plans of stopping now. The CEO of his own label Terror Squad Entertainment, Joe is releasing a joint album with Ma called *Platas o Plomo* ("silver or lead" in Spanish) later this summer that features **Ty Dolla Sign**, **Kent Jones** and an unnamed "living R&B legend." But smart collaborations are just one of Fat Joe's secrets to not aging out of hip-hop.

Lean On The Team

For both "All the Way Up" and 2004's "Lean Back," Joe called on fellow Bronx native Ma. But the former **Terror Squad** members have hit their share

of speed bumps on their way up the charts. In 2005, a still-unexplained beef divided the two. Then, Ma served six years in prison on a 2008 assault conviction. But before her release in 2014, the pair managed to patch things up. Today, Joe is back to gloating about his protegee's talents. "She's going for best rapper of the year, male or female, on this album," he says. "It's just the chemistry I pull out of her. I'm like [basketball coach] **Bobby Knight** — he got the best out of his players."

Do Your Research

Before he heads to the studio, Fat Joe hits the dancefloor. "I went to a club in Memphis and just studied the room," he says of the inspiration for 2007's "Make It Rain," featuring **Lil Wayne**. "I kept watching this one girl dancing by the speaker. In the studio, we got the drums to match the way she was moving." But a song's message, he adds, is key. "The formula for a hit is saying what people want to hear," says Joe, adding that "All the Way Up" is for when "people want to feel triumph, like they're the boss." The rapper is still surprised, though, by the track's reach. "We made it to be hot in the club —

who knew it would turn out to be inspirational?"

Stay Fresh

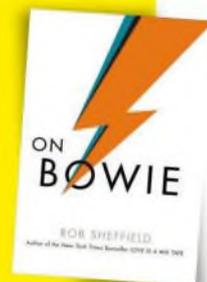
Contemporary New York hip-hop may have its detractors, but Joe still keeps things local — even tapping Brooklyn's **Jay Z** for the official "All the Way Up" remix. "I'm sure when **Heavy D** — rest in peace — **Public Enemy** and **LL Cool J** heard our era's rap they were like, 'This shit is wack,' " he says. "People feel like if it isn't boom-bap, it isn't real New York — but it's a different time. You have to evolve."

Don't Get Hung Up On Age

"We're pioneering the new mind-set, because every artist — even me before I turned 40 years old — used to be like, 'If you're 40 and you rap, get the hell out,'" he says of becoming one of hip-hop's elder statesmen. "I see the importance of it for hip-hop's culture: Now, your favorite rapper might try to make a comeback." Even 25 years in, though, some parts of the business never change. "I don't get high on drugs," he says. "But getting a hit record like 'All the Way Up' and hearing somebody drive by playing it is like smoking crack. It's euphoria to me — there's no better feeling in the world." ●

BOOKMARKED

A LOVE LETTER TO ZIGGY STARDUST



Rob Sheffield writes musical love letters to his book subjects. In his tender memoir *Love Is a Mix Tape*, he eulogized his late wife; *Turn Around Bright Eyes* limned the joys of karaoke (and new love). In the funny, poignant and wickedly insightful *On Bowie* (Dey Street Books, June 28), this lifelong **David Bowie** superfan pays homage to one of his musical heroes. *Billboard* asked Sheffield to share some of his favorite Bowie memories.

The book is filled with so many dazzling observations about Bowie's life and art. As a Bowie-loving teenager, was there a lyric that spoke to you most?

The whole Major Tom mythology was really etched on my brain. Still is. The part in "Space Odyssey" where he sings, "I'm floating in a most peculiar way/The stars look very different today," helped me see the universe as a creative adventure rather than some sinister plot.

Do you have a favorite Bowie lyric today?

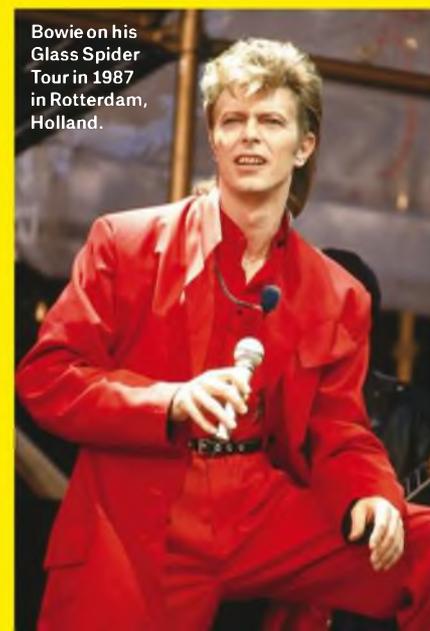
It's one from "Stay" on *Station to Station*, a song that I love because he's trying to make a pass at someone and he's really nervous, which is not the kind of situation we normally picture Bowie in. When he sings, "Right is so vague when it brings someone new/This time tomorrow I'll know what to do," it's such a strangely humane line.

Favorite Bowie look?

Probably late-'70s Bowie, when he is wearing leather knickers. Or the new-romantic Bowie from 1980 in the "Ashes to Ashes" video, where he's wearing a clown suit. Nobody else could look cool after wearing a clown suit.

You never met or interviewed Bowie. If you had been able to, what's the one question you would have asked him?

I would've asked what sort of musical adventure he wanted to try that he hadn't tried yet. The fact that he refused to rest on his laurels way after the point where he could have, or maybe even should have, always set him apart. —CRAIG MARKS



Bowie on his Glass Spider Tour in 1987 in Rotterdam, Holland.

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PRESENTS

AS TOLD TO

OUT OF AFRICA

Marcus Mumford on how Mumford & Sons found a new sound in a new country for their album *Johannesburg*, out now

Going to South Africa had been on the horizon for a long time. Our records have done quite well there, and we had gotten shit from people because we had never been. We put it off for longer than we should have, and when tickets finally went on sale, we were blown away by how many people wanted to come see us. Pretoria was 25,000 people each night; Capetown was three nights of 15,000 people. That made us more ambitious. Like, "Since we have this audience, we should do something special. Let's do a week-and-a-half in South Africa, and work every day."

We were familiar with South African music, and once you're in the country, you feel like you can actually play it. We recorded nonstop in this old building in Johannesburg that was constructed like a bomb shelter. You had to pass through security just to leave for a coffee or a smoke, so we figured, "We'll just work."

A few years ago we met **The Very Best** [Malawian singer **Esau Mwamwaya** and London DJ duo **Radioclit**] and knew they were good lads. They introduced us to [Senegalese singer] **Baaba Maal**, who is one of the most extraordinary vocalists. In a studio session, he'll sleep 12 hours, wake up, do the best vocal take you've ever heard and go back to bed.

We have started writing our next album, and won't be afraid of using classically African rhythms and instruments. We're more free now in our musical decisions.

—AS TOLD TO RICHARD BIENSTOCK

The city of Durban, as posted on the band's Instagram. "It's immersive," says Mumford of the group's visit.



"We made decisions we wouldn't have if we were recording in L.A.," says Mumford of time spent in a Johannesburg studio.



Mumford (left) and Maal onstage in Pretoria in February.



BEHIND THE SCENES

Ballerini (left) and Hall on the set of *Greatest Hits*.

'She's 22 And I'm 122'

Talk show icon Arsenio Hall and country upstart Kelsea Ballerini on being the faces of network TV's new variety show, ABC's *Greatest Hits*

BY CHRIS WILLMAN

His roots and hers are quite different, but music is this common language," says **Ken Ehrlich**, executive producer of upcoming ABC summer series *Greatest Hits*. Though it may sound like a story behind one of his trademark "Grammy moments" — Ehrlich has been helming that awards show since 1980 — the producer actually is referring to TV veteran **Arsenio Hall**, 60, and buzzy country freshman **Kelsea Ballerini**, 22, who will co-host the program. The pair will introduce genre- and generation-spanning performances like **Little Big Town** covering **Alicia Keys**, **John Legend** saluting **Lauryn Hill** and a dance-off between **Backstreet Boys** and **Meghan Trainor** — on *Greatest Hits* for seven weeks starting June 30. Hall and Ballerini (Hallerini?) explain how they found common ground.

Arsenio, you have been hosting on TV for decades. Any flashbacks for you?

HALL Yes — you know what this reminds me of? My first hosting job, *Solid Gold*. Plus, I grew up on **Burt Sugarman's** *Midnight Special*, which is, of course, where Ken Ehrlich cut his teeth. When they were pitching the gig, an ABC executive reminded me of the time I put **The Temptations** onstage with **Boyz II Men** [in 1992 on *The Arsenio Hall Show*]. He asked me, "Are you interested in a show that does that?" And I said, "I'm interested in anything where I get to either talk about or listen to music." That's how the conversation started.

Kelsea, do you know most of the artists whose music is on *Greatest Hits*? Or do you have to look for someone 15 years older to ask?

BALLERINI There are a few artists I'm not familiar with but whose songs I know. Which is kind of an ode to the show: It's called *Greatest Hits* and they

are great hits. Even though I wasn't alive in the '80s, I know some of the songs. Like, what was the one **Foreigner** did with **Fun**? The love song. Oh, gosh... **HALL** "I Want to Know What Love Is." **BALLERINI** (Singing.) "I want you to show me!" I never could have told you who it was, but I knew the song.

Which artists have you been most excited to see perform that you did know?

BALLERINI I got to meet **Bonnie Raitt**, which was epic. She and **Andra Day** do a couple of songs together, and they're just stunningly beautiful. With the Backstreet Boys, the preteen in me fell over. I watched every rehearsal.

HALL There was a moment with **Mario** and **Zendaya** — who both only need one name. I know Z. It was good to see her [on the show], because she's trying to spring that side of her life, too — the music side. She really turned it out. That's when the show is at its best: bridging the generation gap, letting this little baby [Zendaya] perform a song from when she actually was a little baby.

Was there any concern about working together?

BALLERINI Arsenio is used to being on TV, and I'm new to it, but he has been like a big brother. We go off-script and crack jokes the whole time. **HALL** She's 22 and I'm 122. But her energy and excitement for something I've done for so long is amazing. I remember that point in my career, when you're young and everything's wonderful and exciting. I told her about my first gig — opening for **Aretha Franklin**, and how tough it is when the audience isn't there to see you. She said, "When I was little, I used to sit and sing Aretha Franklin and get those soul riffs." Just when you think you have nothing to talk to a 22-year-old about, somebody brings you Ballerini. ●



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"I said, 'One of the most important people in the room, Donald Trump,' and he said, 'The most important person in the room.'"

—NICK JONAS

The pop singer explaining a photo of him and Donald Trump taken at the 2013 Miss USA pageant, during an interview on *The Late Show With Stephen Colbert*.

"We're all feeling a little skittish after Orlando and... we weren't sure what was happening."

—NICK HARMER

The Death Cab for Cutie bassist explaining to *Billboard* why the band unexpectedly walked offstage during a show in Charleston, S.C., on June 15.

"Bae! LOL."

—RIHANNA

The superstar captioning an Instagram picture of herself smiling at the newly crowned NBA champion and finals MVP LeBron James.

"Prince Be coulda been hip-hop's Brian Wilson."

—QUESTLOVE

The Roots co-founder mourning P.M. Dawn frontman Prince Be, who died June 17 at the age of 46.

"Taylor heard it for the first time when everyone else did and was humiliated."

—TREE PAINE

Taylor Swift's spokeswoman, responding to Kim Kardashian's insistence in her *GQ* cover story that Swift had approved the line "I feel like me and Taylor might still have sex" in Kanye West's "Famous."

"I wish I was one of those types of artists that could rock, but I can't."

—BLAKE SHELTON

The country singer, before bringing his girlfriend Gwen Stefani onstage to perform No Doubt's "Hella Good" at Country Jam in Grand Junction, Colo.

"Rest in peace Anton."

—DRAKE

The rapper paying tribute on Instagram to Anton Yelchin, alongside whom he appeared in the 2007 film *Charlie Bartlett*. The actor died June 19 in a freak accident.

Music Math: Steven Tyler Goes Country



Start With The Aerosmith Frontman

The 67-year-old Tyler claims he long has had a soft spot in his achy-breaky heart for country, and a trip to Nashville inspired him to give it a go: "Country is the new rock'n'roll."

Subtract The Rest Of The Band

Not that Aerosmith is 100 percent behind Tyler's new turn anyway. When asked last summer, Joe Perry complained, "He's got a [bleeping] rhinestone cowboy hat going, 'Yippee ki-yay.'"

Turn The Twang Up To 11

Tyler teamed with T Bone Burnett and a who's who of Music City maestros for his solo debut, which features steel guitars, mandolins and a stripped-down version of "Janie's Got a Gun."

Winning (Honky-Tonk) Formula!

Out July 15, *We're All Somebody From Somewhere* shows Tyler in fine form. Not that he takes credit: "I had nothing to do with this shit; it's just Nashville. There's something magical about it."

QUESTLOVE: LORENZO BELLUCCI/GETTY IMAGES; SHELTON: IAN SHARPE/GETTY IMAGES; RIHANNA: GLEBERT CAPRESOULLO/FILMMAGIC; JONAS: D BIRSS/UPPERMAGIC; PERRY: CLANCY/GETTY IMAGES; MICHAEL: JONATHAN/UPPERMAGIC; TREE: MICHAEL: JONATHAN/UPPERMAGIC; WHITFORD: RAY TADAPPA/FILMMAGIC; NASHVILLE: CLARENCE HOLMES/PHOTOPH/ALAMY

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Style

'80s Mercedes To Now

With a debut album that bowed in the top 10 on the Billboard 200 and two hit songs about cars, country upstart Maren Morris takes the new \$235,000 Benz SL roadster out for a spin in her hometown of Nashville

BY BRETT BERK PHOTOGRAPHED BY JOHN SHEARER

I FEEL LIKE RICHARD GERE IN *American Gigolo*," says **Maren Morris** as she drives through Nashville's tony Green Hills neighborhood.

The 26-year-old breakout country star — with a No. 1 hit, an opening slot on **Keith Urban**'s summer tour and a chart-climbing debut album, *Hero* (Sony) — is not wearing gravity boots, or blasting **Blondie**'s "Call Me." She is driving her dream car, a Mercedes-Benz SL roadster: a direct descendant of the classic 450 SL that Gere drove in the 1980 film.

"I remember the opening scene of him driving this convertible Mercedes up a stretch of highway," says Morris of one

of her all-time favorite movies as she throttles the twin-turbo-charged V-12 engine from the diamond-quilted leather seat of the \$235,000 super-convertible, the most potent and pricey in the automaker's lineup (see sidebar, this page). "Just that image of him looking like a total badass, with a very rugged but all-American landscape in the background."

That vision stuck in Morris' mind while growing up in Arlington, Texas, where she lived with her sister and parents who ran a local hair salon. But not because fancy cars signify success to her. "I didn't grow up around a lot of souped-up automobiles," she says, proudly announcing, "I love my Prius."

Instead, for Morris, a car and, specifically,

"driving and listening to music" is "an emotional and aesthetic thing," she says, syncing her iPhone's music stream to the convertible's 900-watt Bang & Olufsen stereo. "I think of that scene in the movie as just total freedom."

It's this spirited take on cars that inspired Morris' raucous night-out anthem "80s Mercedes" (an ode to a vehicle that makes her "feel like a hard-to-get starlet") and more obliquely in her gospel-tinged hit "My Church," which celebrates the in-car playlist. "I drive to clear my mind, like many people do. It's like, once you get in the car, whatever song you put on, it's so symbiotic. Your mood could change in a second."

Morris knows about shifting moods. She

Benz Baubles

The SL 65 AMG is the most expensive production car Mercedes-Benz offers in the United States. But while the **\$219,850** base price includes nearly every luxury and performance option, even a 621-horsepower twin-turbo 12-cylinder engine, these extras get to the cap price of **\$235,100**.

1) Racecar-derived carbon-ceramic brake, which increases stopping power **\$8,950**

2) Sand-colored, extra-soft Napa-hide seat covers **\$2,600**

3) 20-inch wheels, strictly for visual impact **\$2,200**



The two-seater SL roadster goes from 0 to 60 mph in 3.9 seconds. Not that the singer needs the speed: "I drive to clear my mind, like many people do," says Morris, photographed May 25 at Percy Warner Park in Nashville.



SONGS THAT NAME-CHECK MERCEDES



"Mercedes Benz," **Janis Joplin**

Joplin's 1971 plaintive pleas to God to buy her a Mercedes, a symbol of her lifetime of hard work, was the last song she recorded.



"Hotel California," **The Eagles**

Among the indulgent items collected by the 1977 hit's hotel-residing seductress (including Tiffany jewelry and pretty boys) is a Benz.



"Mercedes Boy," **Pebbles**

The 1988 dancefloor hit uses "ride in my Mercedes" as a seductive come-on.



"Heartbreaker," **Mariah Carey**

The 1999 single features Jay Z rapping about a girl wanting to "drive my Benz with five of her friends" — but the only six-seat Mercedes at the time was a station wagon.



"Otis," **Kanye West & Jay Z**

West has so many cars in this 2011 Otis Redding sample-driven tune, he refers to driving his Benz, his other Benz and his other, other Benz. —B.B.

came to singing unexpectedly, surprising her parents at age 11 at a Christmas party with a rendition of "Over the Rainbow." After a decade of performing in "every club, honky-tonk and bar" in Texas, she left the stage to pursue writing in Nashville, penning hits for **Kelly Clarkson**, **Tim McGraw** and the TV show *Nashville*. Yet she longed for the spotlight: "I wanted to write the songs but also connect with people with my voice behind the microphone."

With her success, Morris has been party to a reopening of the recent gender divide in the top tiers of country music. "As a songwriter, I witnessed the lack of diversity on the radio," she says. "So, to now be sort of in the fold of it changing — not that I started it ... but little by little."

She cites her childhood heroes — **Dolly Parton**, **Patsy Cline**, **Wanda Jackson**, **Sheryl Crow** and **Loretta Lynn** — as powerful examples of what she hopes one day to achieve. "I just love Dolly so much,

and Loretta. They both are songwriters that knew what they wanted to say, they were bucking a system. If you think about 'The Pill' by Loretta, that was totally blacklisted back then. But she revolutionized and liberated a generation of women — country listeners and beyond — that were sort of in that box and were able to break out of it."

Morris sees herself, and country music, as versatile, capable of encompassing many different genres, and richer and more rewarding for the accommodation. "It's not just women, but other voices," she says. "It was so homogenized for a second."

Her stance on sisterhood and diversity, however, hasn't yet cast her publicly into a political camp in the upcoming presidential election. "I got so into the last election — I was a huge **Ron Paul** fan," she says, while parking under a shady oak. "But between all the candidates this time, there isn't one that I've locked into. Just whoever can put into law that Chick-fil-A opens on Sundays." ●

From top: The roadster's top can be retracted at up to 25 miles per hour; the fuel-saving ECO Start/Stop system automatically shuts off the engine at stoplights; it takes only 20 seconds to go from closed coupe to open roadster; the seven-speed transmission features exclusive race mode for smoother driving at faster speeds.

Adele's Wardrobe Of One

Burberry's Christopher Bailey created a singular standout for the singer onstage — the only outfit she wears all night

BY BEE SHAPIRO



The Starting Point
The singer's tour look was inspired by a Burberry minidress. "I completely trusted them to pull off something amazing," says Paul of the custom design.



Garden Variety
The singer wore Dolce & Gabbana for the first time in her "Send My Love" music video. "It's so on-trend," says Paul.

AT A MOMENT WHEN IT IS standard, if not expected, that pop stars will change outfits half a dozen times during live performances, **Adele** is turning the status quo on its head. Rather than go through the gamut of wardrobe changes, the British icon's world tour (whose U.S. leg starts July 5) has been defined by a single pair of flats and just one sparkling, **Christopher Bailey**-designed Burberry gown — one that quite a lot of work went into.

Stylist **Gaelle Paul**, a Brit based in Los Angeles who has been working with the singer for the last seven years, met with Burberry (which is also a sponsor of the tour) in September 2015. The brand readied "a mountain of sketches," recalls the 42-year-old. "We talked about cloaks, detachable skirts, anything you could want to explore as a possibility." But after the *Adele: Live in New York City* performance aired on NBC last December, where the singer wore a glittering black and gold **Jenny Packham** gown for the entire concert, Paul says the focus shifted to creating "one great dress that went the extra mile and that really wowed."

The final Burberry tour look was based off a pre-fall 2016 design whose sequins "sparkled like mad," says Paul. "It's a flower print done in sequin, and the sequins flow in different directions. It's an unusual fabric technique, creating the galaxy-star effect you see when you see her

onstage and on film."

Ten copies of the dress were made to put into rotation and readied after multiple fittings (all the way up to the day of the first show) and incorporated a few tricks of the trade. "There were to be no sequins under the arms, as we needed to prevent sequins from catching and making a sound in the microphone while she sang," says Paul, a former fashion editor at *The Guardian*.

Other for-stage adaptations included finding the perfect length so the dress wouldn't get soaked in the rain (part of the show), and adding a grosgrain ribbon lining along the waist that can be let in or out.

When it came to past looks, the duo often started with a roster of Adele's favorite designers, which included Valentino, Lanvin, Chloe, The Row, Armani, Temperley and Frame. Adele wore Dolce & Gabbana for the first time in her "Send My Love" video. It's another example of a single-look approach, as it's the only outfit she wears in the video. Paul was drawn to the feminine print and flow of the fabric. "I love the '60s and '70s references, which Adele wears beautifully."

Paul also buys pieces for the 28-year-old singer for life out of the spotlight. "I love Net-a-Porter and MyTheresa.com," she says, adding that she's always aiming to keep things interesting. "We play with different shapes, different colors — we try to make things a little different each time." ●

Perfect Accent
Jewelry onstage is simple by design: Understated Astley Clark rings and Tracy Graham of Bijoux Heart amber earrings don't compete visually with the Burberry dress.



Burberry Bloomsbury
Adele wore a flowy Christopher Bailey design in November, which Paul styled with a matching scarf tucked into the belt. "It was so feminine and free-form," says Paul, "and the booties were sick!"



ADELE ONSTAGE: MICHELLE FORBROUGHT/GETTY IMAGES; SKETCH: COURTESY OF BURBERRY; BURBERRY: CATWALKING/GETTY IMAGES; DOLCE: VICTOR BURQUEL/GETTY IMAGES; ADELE: JESSAMIN KAMAU/BLOOMINGDAVE.COM; GABBANA: JESSAMIN KAMAU/BLOOMINGDAVE.COM; RING: COURTESY OF ASTLEY CLARKE



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Celeb Fragrances: A Whiff Of Despair

Once a cash cow for stars like J.Lo and Britney Spears, artist-branded perfumes have “seen their heyday,” according to Coty’s Bart Becht

BY LAUREN INDVIK

SOMETHING IN THE FRAGRANCE business stinks. For a decade following the blockbuster launch of **Jennifer Lopez’s** 2002 scent *Glow* by JLo, celebrity-branded fragrances have been a steady, if modest, source of revenue for perfume makers like Coty, Elizabeth Arden and Estee Lauder.

But since peaking around 2011, the business has “seen its heyday and now is not very much in vogue with the consumer or with the trade,” according to **Bart Becht**, chairman/CEO of Coty, the company that churns out fragrances for Lopez, **Beyoncé** and **Katy Perry** (who released *Mad Love* on June 21, a follow-up to 2015’s *Mad Potion*). Though year-over-year sales for individual fragrances are not released to the public, Coty’s net fragrance sales declined by 9 percent on a reported basis in the most recent holiday quarter, driven by slowing sales of its celeb scents. At Elizabeth Arden, the dip amounted to 9.6 percent.

The news is bleaker at U.S. department stores, where total revenue from celeb scents dropped from \$150 million to \$50.6 million in just three years between 2011 and 2014, according to marketing and research firm NPD Group. The star power alone of a **Lady Gaga** or a **Rihanna** is no longer enticing thousands of hard-to-reach millennials and Generation Z shoppers, and for music artists, those royalty checks worth 5 to 8 percent aren’t as robust.

In 1991, when **Elizabeth Taylor** launched her *White Diamonds* fragrance, a sheer, floral scent that has sold more than \$1 billion at retail, it was older women who bought in. The biggest fragrance consumers today are ages 16 to 24, a less cash-flush audience, says NPD Group’s **Karen Grant**.

Additionally, with everyone from *The Real Housewives of Orange County* star Vicki Gunvalson to Ivanka Trump landing deals in recent years, consumer interest is waning. “When the market is saturated, people’s attention span is limited,” says **Marian Bendeth**, founder of fragrance consultancy Sixth Sense. “If that name is regurgitated in

the media, it sets up demand. If they take a break, God help you.” It also doesn’t help if the star lacks a style following. “The biggest driving force in what makes a consumer purchase a celebrity item is whether the star is a fashion influencer,” says **Marc Beckman**, CEO of advertising and representation agency DMA United.

One thing that helps scents stand out? An inventive and generous marketing budget. When **Justin Bieber** launched his second fragrance, *Girlfriend*, with Elizabeth Arden in 2012, he didn’t just host a media day: There was a dedicated NBC special, a TV commercial, a print campaign and a fan contest promoted across Twitter, Tumblr and mobile video network Viddy.

The estimated cost? \$20 million.

Indie artists like **FKA Twigs** and **Father John Misty** have been taking a low-risk, low-yield niche approach. In 2013, Misty teamed up

with perfumer **Sanae Barber** to create *Innocence by Misty*, a \$75, 50-milliliter orange blossom and neroli mix sold through the musician’s website.

“Typically a perfume house will offer a fee to license [a celebrity’s] name,” says Barber. “The difference with this was [Misty] wanted to be involved. We did eight different versions and spent weeks developing it, like a song: fine-tuning the top, middle and base notes.” Only 320 bottles were released at launch; a

Total revenue from celebrity scents dropped from \$150 million to \$50.6 million in just three years.



second run is nearly sold out, according to Barber, who has two more fragrances with pop artists in the works.

With large-scale fragrance deals drying up, though, stars are looking to new avenues to generate income. “It used to just be a fragrance, but now it’s accessories, fashion and products for skin and hair,” says Bendeth. Come 2017, Rihanna will set the bar even higher when the singer launches her own cosmetics brand with LVMH in a deal estimated to be worth \$10 million. When fragrance fails, reach for the waterproof mascara. ●

Clockwise from top left: Taylor Swift at the *Wonderstruck* debut in 2011; Lady Gaga’s *Fame* launch in 2012; Bieber at the *Someday* release in 2011; Beyoncé’s 2010 debut of *Heat* at Macy’s in New York; Rihanna at the 2015 *RiRi* by Rihanna fragrance unveiling at Macy’s in Brooklyn; Spears with *Curious* in 2004; Perry and her 2013 *Killer Queen* scent; Lopez with *Glowing* in 2012.

BY THE NUMBERS: THE HEIGHT OF STAR PERFUME SUCCESS

\$120m

Jennifer Lopez’s *Glow* sold \$120 million in just nine months after making its 2002 debut. The fragrance smashed projections of \$20 million to \$26 million for the year.

\$3m

After having promoted fragrances for Emporio Armani and Tommy Hilfiger, **Beyoncé** launched *Heat* in 2010. Macy’s sells \$3 million worth during the scent’s first month.

\$400m

Beyoncé’s *Heat*, created by Givaudan’s Claude Dir and Olivier Gillotin, generated more than \$400 million in sales between 2010 and 2013.

\$30m

Lady Gaga’s *Fame*, a black-tinted perfume that sprays clear — and was overseen by Coty — sold \$30 million in the six months following its release in 2012.

\$39m

Justin Bieber landed an unexpected hit with *Someday*, which was the top-selling women’s fragrance in department stores in 2011, racking up \$39 million.

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"Do songs ever end? I think the ending is in the listener's ear. If they like the song, they like it for reasons that have nothing to do with the songwriter's intention," says Simon, photographed May 31 at The Beverly Hills Hotel in Los Angeles.

The New CLASSIC

Paul Simon, 50 years in, has an acclaimed new album, a career-high debut on the Billboard 200 and some thoughts about his voice (“it’s better”), Trump (“anger is an addiction”) and the reason he sang the word “motherf—er” 500 times

by **JODY ROSEN** • Photographed by **FRANK W. OCKENFELS** 3

Paul Simon has a bit of a cold, and he knows where he caught it: on a plane a couple of days back. “I stepped off that flight, and I said, ‘Uh-oh.’” Simon is in the midst of a two-month-long tour in support of his 12th studio album, *Stranger to Stranger*, and he needs to keep his singing voice stage-ready. So now, on a bright day at the end of May, Simon is resting and restoring, sipping tea and lying low in a spacious bungalow at The Beverly Hills Hotel.

He’s dressed in his usual uniform: black jeans, denim cowboy shirt over a purple tee, boots. On the ring finger of his left hand, there is a wedding band — 24 years earlier, to the day, Simon married singer-songwriter Edie Brickell. His left wrist is wreathed in Mala beads. If you had to name the look, you might call it hipster granddad.

At 74, Simon is both a baby boomer archetype and icon. His body of work stands as a generational soundtrack, spanning a turbulent half-century from the haute-’60s anomie of his Simon & Garfunkel classics (*The Graduate*) to midlife crises and epiphanies (*Hearts and Bones*) to twinkly, mischievous seniorism (*So Beautiful or So What*). But Simon is also the exception to the usual rules. Most boomer rock stars long ago settled into quasi-retirement, recycling their greatest hits on tour and recording albums that attempt to replicate those songs. Simon, though, remains a seeker, continually pushing into

new territory with records that draw on bedrock sources (1950s rock ’n’ roll, doo-wop, folk-rock) and a wide world’s worth of sounds and styles. As for his famous lyrics: They remain as sharp, urbane and poetic as ever, casting a gimlet eye on love and politics, delivering cosmic insights that double as punchlines and vice versa.

That mix is all over *Stranger to Stranger*, which notched his highest debut on the Billboard 200, entering at No. 3. The album is beat-heavy and sonically eccentric, marshalling flamenco hand claps, gospel samples, Afro-pop guitar riffs, Cuban rhythms and avant-classic sounds. (Simon’s collaborators on the album include composer-arranger Nico Muhly, Italian DJ Clap Clap, and Alex Sopp and CJ Camerieri of contemporary classical ensemble yMusic.) The songs touch on economic inequality and social unrest, romance and the passage of time. The title track wields a musical

metaphor to meditate on marital love and reconciliation: “Words and melodies/Easy harmony/Old-time remedies.”

The songwriter’s own marriage briefly became a subject of tabloid speculation two years ago, when a minor spat resulted in disorderly conduct charges against Simon and Brickell. This blip aside, the couple maintain a low public profile; they have raised their three college-age children in New Canaan, Conn., a tony enclave where Simon most often has been seen coaching his kids’ baseball teams. (He also has a son from his first marriage, singer-songwriter Harper Simon, 43.)

He makes his home in the suburbs but, spiritually speaking, Simon remains a New Yorker — of a distinctly heady, ornery type. His feud with former bandmate Art Garfunkel has persisted through the years, with both sides trading passive-aggressive potshots in the press. Simon’s grumpiness is leavened by humor. Asked to name

influences, he cites comedians as well as musicians; he can be seen goofing around with Fred Armisen in a promotional video for the new album, and he recently composed the theme song to Louis C.K.'s web video series *Horace and Pete*. On *Stranger to Stranger*, the jokes come fast and furious; sometimes, they have a slyly self-deprecating ring. In "Cool Papa Bell," Simon winks, perhaps, at his austere reputation. "Check out my tattoo," he sings. "It says, 'Wall-to-Wall Fun' ... Mr. Wall-to-Wall Fun."

On *Stranger to Stranger*'s "The Werewolf" you sing: "Ignorance and arrogance/The national debate." I assume you have been following the presidential race. Have you ever met Donald Trump?

Yeah.

Where?

I met him at the Leon Spinks-Mike Tyson fight [in 1988]. Trump took a bunch of people down to Atlantic City [N.J. to see it].

You're both from Queens.

I grew up, what, five miles away from where he grew up? I came from Kew Gardens. He comes from Jamaica Estates. We knew about Jamaica Estates. It was where the rich people lived.

I'll say this about Trump: Anger is an addiction. We like it. The brain likes it. And now you've got a country full of addicts. And the media and certain politicians are the dealers. So everybody's angry all the time, and they're all juiced up. I'm not saying there's nothing to be angry about. What I'm saying is, you can't make a calm decision when somebody's got you in a rage. The political game has become very different now. A lot of people recognize it and are exploiting it.

You gave permission to Bernie Sanders to use Simon & Garfunkel's "America" in his campaign ad. Was that a tacit endorsement?

Look, here's a guy, he comes from Brooklyn, he's my age. He voted against the Iraq War. He's totally against Citizens United, thinks it should be overturned. He thinks climate change is an imminent threat and should be dealt with. And I felt: Hats off to you! You can use my song.

It has been 18 years since your musical *The Capeman* debuted on Broadway. *Bright Star* — the Broadway musical co-created by your wife, Edie Brickell, and Steve Martin — is currently running. I assume you keep up with the theater. Have you seen *Hamilton*?

No.

Do you have any interest in it?

Yeah, I do. I've heard a little bit of [the soundtrack]. Edie and Steve's show just



"I have no idea why, but in the last five or six years, my voice has gotten better," says Simon. "I'm taking care of it, but I'm not doing anything [special]. It's clearer. It's got a slightly darker tone than when I was a kid." From top: In the studio with Garfunkel in 1966; with wife Brickell in March; backstage at the Grammys in 1975 with (from left) David Bowie, Garfunkel, Yoko Ono and John Lennon.



went to Broadway, and I just want to concentrate on that. I don't want to get into comparisons. I know that *Hamilton* is a rare phenomenon and that it must be extraordinary. I'm sure that it is, because [Lin-Manuel Miranda] is smart. He's good. But I'll get to see it.

What about current music? It occurred to me that hip-hop might resonate with you because the lyrics are so important and it's sonically adventurous.

I don't find hip-hop particularly adventurous. It's more adventurous than pop music or country. But honestly, I don't listen to it a lot. I really don't listen to much pop music. I listened to Harry Partch once I got interested in Harry Partch. I listened to Clap Clap's music once I got into it. I listen to yMusic albums when they come out. I listen to Nico Muhly's music. I listen to Philip Glass. I listen to old '50s music all the time. I listen to old country music.

You listen to the sources of your own music, in other words, and your collaborators.

That's what I like. I'm not a big fan of, you know, halftime-at-the-Super-Bowl music.

Did you see Prince's halftime show?

That I thought was great. That's the only time I looked at it and said, "That's great!"

In recent years, a lot of listeners have detected your influence in indie rock.

Do you ever hear a record and think: "Ah, he has been listening to some Paul Simon"?

Yeah, sure.

Can you give me an example?

Nah, I don't want to. I think it's fine, though. It's absolutely fine. Nobody comes sui generis into songwriting. Everybody has to listen to somebody. You start off imitating somebody. And the question is: When do you leave? When do you break away and become whoever you are? The thing about my stuff that's different from other writers who write in a poetic style — let's say Leonard Cohen, for example — the difference is that there are a lot of jokes in my stuff. It goes back to stand-up comedy.

There's some Borscht Belt in your lyrics.

It's more Lenny Bruce than Borscht Belt. It's a particular kind of humor — a New York kind of humor. You can hear it in "The Werewolf": "Milwaukee man, lived a fairly decent life. Made a fairly decent living, had a fairly decent wife. She killed him — sushi knife." There's a certain rhythm to the humor, a certain kind of deadpan. It's a particular way of talking. It's on *Saturday Night Live*. It's in Louis C.K. For me, it comes down to: What's entertaining as a song? If you're setting out to write a classic every song, it's going to be — what a bore.

The Lighter Side Of Simon

The singer doesn't merely dabble in exotic instrumentation and mordant lyrics. Through the years, he also has deployed his humor and emotionalism in forums afforded him by his culture-shaping friends

By NICK WILLIAMS

1

Simon jump-started his acting career when he appeared as skeezy record producer Tony Lacey in Woody Allen's 1977 film *Annie Hall*, which won the best picture Oscar. His character briefly steals the affection of Allen's girlfriend Hall, played by Diane Keaton (below).



2

The 1987 music video for the *Graceland* hit "You Can Call Me Al" is a minor MTV classic, with Chevy Chase (above) lip-synching and hitting congas alongside the singer. Simon's pal Lorne Michaels came up with the concept. Simon's and Chase's moves were originally choreographed, but the two mostly improvised.

3

Michaels didn't just help Simon with the "Al" video: He invited him to appear on *Saturday Night Live* 14 times between 1976 and 2013. After a "booking mix-up" with a 1987 episode, the singer teamed with the Illinois senator also named Paul Simon (below) for a mistaken-identity-themed monologue.



4

Another close friend of Simon's: Oprah Winfrey. To honor the mogul on the 10th and 25th anniversaries of *The Oprah Winfrey Show*, Simon gave surprise performances in 1995 and 2010 (pictured), playing versions of his lesser-known (but thematically appropriate) track "Ten Years" each time.

5

Louis C.K. tapped Simon to write and perform the lovely acoustic ballad that serves as the theme for C.K.'s sentimental 2016 web series *Horace and Pete*. Its final episode features a brief appearance by Simon, who plays the alcoholic pal of the character Leon (Simon sits with Colin Quinn, below).



But you use humor to get at some serious issues and ideas. A song like "Cool Papa Bell" gets into questions about how to live a fulfilling life and what I suppose you could call cosmic justice. But it's all mixed up with jokes and one-liners and a disquisition on the word "motherf—er."

Honestly, I must have sang "motherf—er" 500 times to get it right. It's just not a word that's in my normal way of talking. I hear it all the time and I had a point to make,

different from a laptop — a little bit more elaborate. I'm using the digital advantages that Pro Tools provides to let me follow some instinct. You know: Slow it down. Change the key, run it backward, flip it over. I might be like, "What key is that in? Oh, that's the wrong key. It's in D. I want it to be in B flat." Or I might say: "That doesn't sound good played forward. Flip it over and play it backward." There are plenty of days where I leave the studio and I'm really not

whoa! You're hooked. You could spend years trying again, because you want that dopamine fix.

Speaking of fixes, you wrote a song, "Spirit Voices," which is still in your setlist. It's about your experience with the psychotropic brew ayahuasca.

Ayahuasca has always been there. Nobody outside of the Amazon knew anything about it. And there are several main sets of healers that use ayahuasca. I wouldn't say that it heals — but I wouldn't say that it doesn't. It seems to work sometimes for some people, seemed to really not work for other people. I'm not a proponent and I'm not a detractor. I just wrote the song because this had been my experience.

I have to ask you the obligatory question about Art Garfunkel.

Which one? *(Laughs.)*

He has been quoted in interviews calling you a "jerk" and an "idiot" for walking away from Simon & Garfunkel. Do you have any reaction to that?

There's nothing much to say. It's just Artie. He's wrestling with his demons. That's him. It's his life. I'm sorry he's angry to that degree, at this point in life.

You're both 74 years old. There are some songs on this album that deal with death — intimations of mortality and all that.

There's not a lot of mortality on the record. It's really just "Insomniac's Lullaby" that ends the album on that note.

Are you an insomniac? Many artists are. Vladimir Nabokov famously slept three hours a night for 40 years or something like that.

No, no, no. Quite the opposite. I can knock off 10, 11 hours, no problem. I could do it right now, in fact. ●

I'll say this about Trump: Anger is an addiction. We like it. The brain likes it. And now you've got a country full of addicts.

but I didn't know how to read the line. I had to just keep doing it and doing it until it finally sounded like, yeah, that was the unexpected reading of that line.

There are some unusual sounds on this album in lieu of guitar. The very first thing you hear on the opening song, "The Werewolf," is an instrument called a gopichand.

It's an Indian instrument. It has two wooden bars on either side and if you press them or expand them, it changes the note — makes it go *da-waaang, da-waaang*. To me, it sounded like "*The-weeeeeerewo.f*." So I thought, "OK, this song's 'The Werewolf.'" The sound became the lyric. There's a lot of trial and error in the studio that went into making this record.

These days, you don't even really need a studio. There's a lot of stuff you can do on a laptop.

I have my own little studio. It's not that

in a particularly good mood, because I didn't get anything I liked.

Is your songwriting process always so protracted? Do your songs ever arrive in a flash?

Well, that's what happened with [1970's] "Bridge Over Troubled Water." That's rare, when you get into flow like that and something comes unedited and pure and with a degree of clarity and intensity. It doesn't usually last very long, and you can't manufacture it again. I mean, you could try, if you want to use a substance or something.

It's a mystery, writing songs. I think that is why I've been doing it for all this time. I like that mystery: "How come I feel this way? Why do I hear this thing in my head, but can't quite get it to come alive?" On those occasions that you do get it right, when you say what you want to say with music and words — the dopamine floods through your brain, and

'I Can Still Hear The Gunshots'

On June 12, one man left the LGBT nightclub Pulse just minutes before the gunfire started. Another was shot six times and left to die until a first responder dragged him to safety. Now, these five stories reveal how so many are grappling with the nightmare of the worst mass shooting in modern U.S. history, which ended with 49 dead and 53 wounded: "I can't get those images out of my head"



Thousands gathered at the Dr. Phillips Center for the Performing Arts in Orlando on June 13 to pay respects to the 49 victims of the Pulse nightclub shooting.

Giselle Morales, 34, Friend Of Victim
She sang with Shane Tomlinson, 33, the night he died

I met Shane in October 2013, when he called me to audition. We had great chemistry off the bat. We performed at least twice a week, sometimes four times, at private and club gigs. I spent a lot of time with Shane. We shared hotel rooms. He prayed with me over the phone many times when I was going through stuff. He was like a brother.

Our group The Frequency Band was his baby. He sang, he managed us, he was our leader. He was a clown when he wanted to be, but when it came to business, he wanted his productions to be golden. He loved Janet Jackson, Beyoncé, Brandy, Jazmine Sullivan, Lisa Fischer, Michael Jackson and held himself to their standards. He was one of those guys you couldn't take your eyes off of — he commanded the crowd. He had a million-dollar smile.

That Saturday [June 11] we had a gig at [Orlando lounge] Blue Martini. He was so freaked out because Christina Grimmie got shot the night before: "Girl, that hit too close to home — this is what we do. Where was the security?"

Sometimes I would hang out after shows, but that night I was tired. I literally said, "Bye, boo, I'll call you tomorrow." Gave him a kiss. Walked away. You don't think that's the last time you're going to see that person alive. You don't even think that.

My father called on Sunday morning: "Have you heard about that mass shooting?" I was like, "Really? That's crazy." Then a friend from Miami called to ask if I'd heard from Shane. It all happened so fast, figuring out who last had seen him: One of our bass players stayed out with him until 12:30, then another girl was with him until 1, but she had no idea where he went after that. I thought he probably went home. Then a friend texted me: "Giselle, the last text I got from Shane was at 1:58 a.m." The news said the shooter came in just after 2, but I thought there was no way Shane went to Pulse. We didn't know he ever went there.

But then someone posted on Shane's Facebook page, "I saw you at Pulse last night. Is everything OK?" When we saw that, we lost it. We called all the hospitals. They said there were a lot of John Does coming in injured. We figured he was probably unconscious and lost his wallet. I didn't want to believe the worst. I refused.

Almost 24 hours passed and we hadn't heard from him. Then we found out from his parents that he was on the [victims] list. I was in the gym and I broke down crying. People were consoling me, complete strangers in the gym.

As a band, we are moving forward. He put his heart and soul into this, so we want to live up to the legacy that he created. There's nobody like him.

—AS TOLD TO CAMILLE DODERO

Angel Colon, 26, Survivor

Gravely injured, he made it out of Pulse alive

I was shot six times. The first three shots were in my right leg, then my left hip, my right hand and my butt. I thought I was going to die.

I was lying on the club floor, and I didn't know if I was going to bleed to death or be shot again. The lady beside me had been shot too. I told her, "It's going to be OK. Just hold my hand." We held each other, but we could hear gunshots again. He got closer. I was holding her hand tight and I didn't let go. Then I felt gunshots, one at a time, go into her back. I can still hear the gunshots and feel their heat. I thought I was next.

A cop called out to see if anyone was still alive and then pulled me out of there. I couldn't move from my waist down. Another cop helped him carry me; I was losing a lot of blood. My cop dropped me off and went right back in to rescue

someone else.

I was awake in the ambulance. My head was throbbing. I got to the hospital around 3:30 a.m. It was so chaotic because all of the victims were coming at once. They sewed me up a little before surgery because I was bleeding so much. My body was numb. They took care of all of my wounds and gashes and my broken femur bone. They put a rod in my hip with some screws. I remember waking up from the surgery, with a sense of relief that I was OK.

I did a press conference in the hospital [on June 14]. I was really nervous. All I could see were cameras. The hospital asked me to do it: The nurses thought I would be the best [survivor] to talk, so I said I would — I couldn't let the nurses down. They love me and they have saved me. But it was hard talking about it, especially in front of so many people. It's still kind of fresh.

Today I saw something about the shooting on the TV and I got nauseous. I was like, "All right, change the channel." Sometimes it

makes me want to throw up. Social media has been really weird. It's weird seeing how many messages I'm getting. I was a trend on Twitter. It's very overwhelming, really.

Meeting the officer who saved my life was pure happiness. It was so great to meet him. I told him, "I love you. Please give me a hug!" It was so awesome, I nearly cried. I just kept wanting more hugs from him. I told him he was like my brother now; he's always going to be a part of my life. (See photo, opposite page.)

I keep thinking about the lady I was holding and seeing her get shot. Her son called me yesterday. He was happy because she didn't die alone and she was with someone showing her love. That hit me really hard.

I still can't believe that I was a part of this big massacre. It's seriously unbelievable. When I lifted my head and I looked around at the club, I just kept thinking, "This cannot be happening." But it happened and I got out of it. I'm still in shock.

—AS TOLD TO DANIELLE BACHER

Omar Delgado, 44, First Responder

The police officer saved lives that night

When I arrived at the scene, between 2 and 2:15 a.m., it was frantic. Picture a worst-case scenario: a lot of chaos, screaming, yelling, crying. People covered in blood.

An officer outside said, "There's an active shooter..." I don't think he even got to finish his sentence when we heard shots and all ran inside. I immediately noticed bodies on the ground and yelled, "Is anybody alive? Can you come toward my voice?" It took me a minute before it hit me: Nobody was getting up.

Minutes later, we noticed somebody moving. Another officer grabbed that individual. I grabbed my flashlight, scanned the room and saw — I can't tell you if it was Angel [Colon] or not — an individual moving, covered in blood. Me and another officer dragged him toward the patio. Then another team of officers put him on a truck. We helped out three or four people like that.

I hadn't been watching the news until a co-worker called me at home and said, "Do you remember the guy you dragged and were cutting up with glass? He's on TV."

Angel's press conference was on every channel. He said how I dragged him out and that he wanted to thank me. Before that, I'd sat in my bedroom and wondered if anybody we pulled out made it. It wasn't like I could find out their names so I could check on them later. No, it was *pull and pull and pull*.

Meeting Angel was a wonderful experience. His sisters hugged me and didn't want to let me go. It's not every day you get thanked for saving a person: People I've dealt with before in accidents go on with their lives.

Angel said, "Oh, you're a hero." I don't see myself as a hero. Anybody would have done it. When someone needs help, you help.

As an officer, you know you've got to deal with evil. You've got to deal with seeing one or two or maybe three bodies in a gunfight or a car accident. That's liveable, to a degree. When you see 25 bodies massacred — that doesn't sit with anybody, I don't care how much training you've had. I can't get those images out of my head.

—AS TOLD TO DANIELLE BACHER

Jacobi Ceballo, 27, Eyewitness

He swears he saw the shooter earlier that night

My friends and I got to Pulse at 9:40 p.m. — we were some of the first people there. After an hour or so, I met another friend in front of the club and noticed a van — and a guy in that van, on the phone, driving around the building, being really suspicious. That's when I started to notice something wasn't right. That was almost 11.

My friend and I went for a drive, then went back in the club — I was actually in a dance competition. A little bit after the performance was over, I went to the hip-hop room and made a Snapchat video. This was 45 minutes before the massacre started. I met these two girls and we were dancing, having a good time. Tragically, one of the girls, Akyra Murray, died that night.

At about 1:30, my friends wanted to go because they were tired. Leaving, I noticed [the same] suspicious man walking on the opposite side of the club. I told my friend I

felt like something bad was going to happen — like a fight was going to go down. We get back to the car and my friend forgot to close his tab, so he went back. After five or 10 minutes, we got nervous and called him. He finally came out. We left the parking lot and the mass shooting started.

I didn't know until later that the shooting occurred, when I got this gruesome text from a friend: "Please tell me you're alive — I just saw the Snapchat video you created at 1:20 and then I turned on the news."

I went back to the crime scene the next day, trying to find out information about the victims. Thinking about those people cramped up, dead and dying — oh my God, it's horrific.

I'm pretty confident [the shooter was] the guy I saw. Five or six other people have matching stories — seeing

someone super-suspicious with a hat, pacing around the perimeter. Thinking about it now, my eyes get watery and I want to cry. I feel guilty, like maybe I could've said something.

I haven't been able to eat. I've been getting very little sleep. I was crying for the past three days, but I stopped because my eyes are puffy and red; I feel like I can't cry anymore. Every time I think about that night and look at these victims' faces, it breaks me. One of the first people I spoke to that night — a bouncer named Kimberly [Morris] — was a victim. Where [shooter Omar Mateen] kept the hostages, I was there, 45 minutes prior to the shooting.

I'm very traumatized. I'm thinking about going to therapy. It's going to take some time for me to stop thinking about this, honestly.

—AS TOLD TO BILLY JENSEN



Colon (left) and Delgado photographed June 20 at Orlando Regional Medical Center. To watch them discuss the shooting, go to Billboard.com or Billboard.com/ipad.



"It's not easy — I have so many emotions," says Etheridge about performing "Pulse," which she did on June 20 in Hartford, Conn.

Melissa Etheridge, 55, Artist

She wrote an Orlando tribute song the same day

What moved me to write "Pulse" was thinking about what a horrific situation this was. As an LGBT person, I grew up in places like Pulse — dark clubs with the beat pumping — and I know what it's like to have a sanctuary where you could be free. Juxtapose that with such horror — all my brothers and sisters in there, in that macabre reality — and it's almost too much to bear.

That Sunday, I was in New York, alone, looking at the Freedom Tower. I'd woken up with a deep sadness. I grabbed my guitar, which is how I deal with most things, it started flowing, and then I had a song. I recorded it with [producer] Jerry Wonda the next day.

To be poetic — or corny — this moment feels like a civil war between love and fear. It's as if we

mixed in one place, at one time, with a gun, all our misunderstandings: Our misunderstanding of gun-control issues, gay rights, homophobia, the Islamic religion and a presidential election that's unheard of — it's like we shook up a big bottle of Mentos and Coke.

I believe this is a turning point, where we turn away from the dark and the cold and the fear. I'm sticking my neck out and saying that. These 49 people will not have died in vain.

In [the LGBT] community, we have to help the guy in the closet who's having trouble living that double life. That is where it starts: knowing that it is not just an individual's problem, but our society's problem. It is about seeing that dark and stopping it before it can buy a gun.

—AS TOLD TO CAMILLE DODERO

The New Front Line Of **SECURITY**

In the wake of mass shootings at Paris' Bataclan and Orlando's Pulse, working security at a nightclub or live-music venue has gone from being a dangerous profession to a potentially deadly one. Says one security pro: "Just being a bouncer isn't really enough in the modern world"

BY KERRI MASON

ON THE EVENING OF JUNE 15, THREE days after Omar Mateen killed 49 people and wounded 53 others at the Pulse nightclub in Orlando, the New York Police Department was investigating handwritten letters left on the windshields of parked cars in Hell's Kitchen, a neighborhood on Manhattan's West Side with a high concentration of LGBT residents.

"Those homosexuals, sexual pervert, sexual impotents — trash, garbage, socio-economic drop out — bartenders — cooks — trash — you will be corpses [sic]," one of the 10 letters read.

Five blocks away from the investigation, security guard Aaron Andre stood at his usual post outside Atlas Social Club, a gay bar that is co-owned by Anderson Cooper's partner Benjamin Maisani. Andre, a 30-year veteran of nightclub security, looks like a Marine, broad and strong, with intelligent hyper-alert eyes used to making a thousand instant judgments. At Atlas, which has a maximum occupancy of 99, he is head of security, running a team of four, as well as the doorman. And tonight — despite the threats around the block and what he calls "overwhelming sadness" over Orlando, the worst mass shooting in modern American history — it's business as usual.

"I'm not doing anything operationally different [since the shootings], because there really isn't anything that I could do, except to be my usual observant and proactive self," says Andre. "I don't carry a gun, nor would I want to, because I don't see that as the solution."

His sentiments were echoed by others in the nightclub security business who spoke to *Billboard* in the wake of the Orlando massacre, which left one of their own, bouncer Kimberly "KJ" Morris, dead. Essentially, we do what we can, but what can we do?

The stereotype of the nightlife security guard-cum-doorman is well-established thanks to movies like *Road House* and *A Night at the Roxbury* and media accounts of those not chic enough to gain entry to New York's late, legendary Studio 54: He's an intimidating and frequently condescending presence at the velvet ropes, judging IDs, shoes and general worthiness — or the muscle behind the club's gatekeepers, meting out that venue's particular form of justice when things get ugly.

"Doormen in particular are oftentimes vilified because they're the gatekeepers," says Andre. "No one wants to be told 'no' or that they can't come in for whatever reason, especially when they're in party mode."

But that perception is changing in the wake of the tragedies that befell Pulse, the murder of singer Christina Grimmie that

same weekend in Orlando, a backstage shooting at a T.I. concert at New York's Irving Plaza in May that killed one person and last November's massacre at The Bataclan in Paris, where Islamic terrorists claimed the lives of 89 people attending an Eagles of Death Metal concert.

At Brooklyn beer hall KBH on the night of June 18, Matthew Lifson, a 27-year-old brand consultant, explained the change. "Security guards often have been thought of as the antagonists keeping you out of a place you want to be, but after these events it's clear that they are also the first line of defense in protecting a group of people within a shared space."

"When we thought about gunplay back in the day — and I don't even mean 10 years ago, I mean recently — we would think a guy with a handgun," says Jarrod Khoury, who worked as head of security for the 2,600-capacity nightclub Pacha NYC for all of its 10 years. (The club closed in January.) "If somebody wanted to do something to somebody, they wanted to do it to that one person. It wasn't blanket violence."

At Atlas, Andre says he hasn't noticed the bar's patrons treating him more deferentially. He also says, "[The Orlando attack] hasn't really changed my mind-set, because I really do believe that you can't live in fear or you've handed a small victory to those who perpetrate these heinous acts.

"With extremists, Muslim or otherwise, it's already a given they hate gays," he adds, "but it's also true they hate just about everyone else who isn't exactly like them."

As the terrorist threat broadens from high-visibility targets in major cities to "soft targets" anywhere, club security details find

manage new threats. "Security is on the front lines, whether people accept that or not," says Allen, who trained as a bodyguard in the United Kingdom; has a laundry list of certifications in threat assessment, firearms and martial arts; and specializes in training security teams. "Just being a bouncer isn't really enough in the modern world," he says. At Foundation, his crew uses a "hug method" to contain violent patrons (whereby four bodyguards surround a troublemaker, restricting his movement), and his 19-year-old son helps him scan the



Manhattan's Atlas Social Club, where there was an "overwhelming sadness" following the Orlando massacre.

lines of people waiting to get inside to spot underage nightcrawlers.

Allen says that the United States lags behind many other countries when it comes to the training and certification of security forces for bars and other nightlife venues — "They've had to deal with threats like this [overseas] for longer," he notes — and needs to catch up. "A lot of bouncers who

"WHEN WE THOUGHT ABOUT GUNPLAY BACK IN THE DAY ... IF SOMEBODY WANTED TO DO SOMETHING TO SOMEBODY, THEY WANTED TO DO IT TO THAT ONE PERSON. IT WASN'T BLANKET VIOLENCE."

— JARROD KHOURY, FORMER HEAD OF SECURITY AT PACHA NYC

themselves in the position of developing their own protocols, sometimes without the support of local law-enforcement authorities or the resources (and manpower) of the professional live-event security firms (like Huntington Beach, Calif.-based Staff Pro) that typically police stadiums and arenas.

At Seattle's Foundation Nightclub, for instance, GM Pat Maher hired seasoned security specialist Ian Allen to head up his team of guards, mostly to "make customers feel safe and leave happy," but also to

I know and have trained will hate me for saying it, but you need to have a licensed nightclub security system. Grandfather in pros and everyone else needs to be certified, trained and badged," he says.

Such countries as the United Kingdom, Spain, Germany, Australia and New Zealand have federal laws mandating specialized training for nightclub security workers. In the United Kingdom, "pub guards" must wear armbands, display a license and give their name and ID number to any patron who asks. But in the United States,

requirements vary widely from state to state and even city to city — if they exist at all. Oregon, Hawaii, California and Louisiana are the only states that mandate bouncer-specific training, plus a background check and registration with the state for security workers. Philadelphia; Providence, R.I.; and Columbus and Cleveland, Ohio, mandate light training; while New York, San Francisco, Miami, Los Angeles and Washington, D.C., distribute toothless “best practices” handbooks that vary widely.

In New York, for instance, unarmed security guards are required to undergo eight hours of training at a state-approved school and another 16 hours on the job in order to get their “guard card,” but Khoury calls the course “very broad.”

“It covers every type of security agent there is,” he explains. “There’s no pointed training for any different division or discipline. What we do is completely different from what the movie theater or jewelry store or hotel guy does.”

Robert C. Smith, a former San Diego police officer and the author of California’s bouncer-specific course, offers a more pointed assessment of the New York program: “It’s crap,” he says. Smith founded Nightclub Security Consultants in 1998, and it is still the only firm offering specialized training for the alcohol service industry, which he calls HOST (Hospitality Operations Security Techniques). To date, he has trained more than 10,000 bouncers — only one out of every 100 is female — for clients that include mega-club Space in Ibiza, Spain, and The Standard, downtown Los Angeles’ swank rooftop bar. “At the end of every [course] that I do, someone

“IT’S A DANGEROUS JOB, AND YOU HAVE TO ACCEPT IT. OTHERWISE, BE A SANDWICH ARTIST AT SUBWAY OR A BARISTA AT STARBUCKS.”

— ROBERT C. SMITH, FOUNDER OF NIGHTCLUB SECURITY CONSULTANTS

comes over and says, ‘How come our state doesn’t mandate this?’” he says.

HOST includes training in terrorism awareness, which Smith added six years ago. He doesn’t believe that an attack like the one in Orlando, “with a shooter that motivated,” could have been prevented, but he does contend that training, and a pivot in technique, could have mitigated the loss of life. The club reportedly wasn’t using metal detectors, checking bags or patting down patrons that night, and though an off-duty policeman exchanged gunfire with Mateen



Ibiza nightclub Space, a client of Nightclub Security Consultants.

early in the siege, Smith says the clubgoers’ instincts to “hide and wait for the good guys to come” failed them in this situation. “The people in that bathroom in Orlando, they ran and sought cover and were killed,” he says. “A different way to think about it is run, hide, fight — and that can include every guard, cook, barback and patron,” he says. “[Mateen] reloaded several times. At Bataclan in Paris, the shooters on the mezzanine reloaded three times and no one attacked them. It bothers me in my stomach and my head when I think about this and how it could have been different.”

“Run, hide, fight” became national protocol in 2014, when the U.S. Department of Homeland Security released a video demonstrating the practice. Smith tells his trainees that part of their job is putting themselves in harm’s way, which many initially resist. “It’s a dangerous job, and you have to accept it,” he says. “Otherwise, be a sandwich artist at Subway or a barista at Starbucks.” Like Andre, he doesn’t believe that arming guards with guns is a solution.

Attacks like those in Orlando and Paris are still rare, he says, and the possibility of an error in judgment with a firearm is greater. (Save for off-duty cops or private details, security teams typically don’t carry guns.)

He does, however, advocate the use of improvised weapons. “You better be prepared to pick up a fire extinguisher, grab a paring knife or a bottle of champagne and attack that shooter,” he tells trainees. Such sacrifice can be a lot to ask of guys who earn \$10 to \$15 an hour and who simply might be fitness enthusiasts or trying to work their

way through college. Andre has degrees in biology and education; being a doorman was “just a fluke,” he says. “I always weightlifted and kind of looked the part, so I guess that’s why a friend who worked at a club asked me if I would be interested in a job there.” He estimates that 70 percent of the guards he has worked with also have day jobs. Khoury says that his guards, who were employed by an agency rather than the club itself (a common practice), were mostly full time, and would often cycle through several venues during a week.

Because of the lack of a union or association for nightlife security, Smith is the closest thing to a national advocate for the trade, but, at the venue level, ties can run deep. “We got very close,” says Khoury of his Pacha team. “They would come to the house and hang out, have barbecues. You meet their kids, their significant others. It’s a lot of stress, having to watch over 30 guys. I’ve had guards get stabbed or sliced. I’m the kind of person who takes on more stress than needed.”

Khoury had a close call of his own in 2005, when a pair of men he ejected came back looking for retribution. “I thought there were only two of them, but there was a third, and the kid had a razor in his hand.” He cut Khoury’s back from the top of his right shoulder to his left hip; his leather jacket stopped the blade from reaching his skin. “I would have needed hundreds of stitches,” he recalls. He is currently on tour with R. Kelly as a production manager and says that part of him is relieved to be out of the security business.

Back at Atlas Social Club, Andre’s June 15 shift ends at 4 a.m. the next morning without incident. As he prepares to head home, he says, “I truly hope that some meaningful and constructive changes come about to help prevent tragedies [like Orlando] in the future.” Less than a week later, the Senate voted down four gun-policy measures introduced as a result of Mateen’s rampage, all but guaranteeing that change won’t be coming anytime soon. ●

7 Ways To Guard Against Another Orlando

Bataclan. Irving Plaza. Christina Grimmie. Pulse. In the wake of four music-venue shooting incidents that claimed the lives of 140 people in seven months, security experts weigh in on the measures needed that go far beyond hiring “the biggest, meanest-looking guys”

BY RAY WADDELL



Concertgoers passed through security checkpoints at Beyoncé's June 14 concert at Ford Field in Detroit.

1

INVEST IN SECURITY

“There is going to be an increase in security costs,” says Cory Meredith, founder of the sports and entertainment security firm StaffPro — and fans ultimately will pay that bill through increased ticket costs. In addition to the price of installing metal detectors (see No. 3), small venues (capacity: 500 to 1,000) can expect to spend \$125,000 to \$150,000 annually hiring appropriate levels of trained security personnel if they’re hosting 200 events or more, and midlevel venues (2,500 to 5,000) as much as \$1 million. Stadiums and arenas (10,000 to 80,000), which tend to be the most secure venues, routinely spend \$100,000 or more per event.

2

HAVE A PLAN IN PLACE

“Unless something is done to reduce gun violence, event professionals ... will have a legal duty to their invitees to institute security plans,” says Steve Adelman, vice president of the Event Safety Alliance. “Identify vulnerabilities and threats that can affect the location, staff and guests,” says security consultant Russ Simons, managing partner of Venue Solutions Group. “Develop a plan that addresses those vulnerabilities,” and conduct drills that test the plan. Entertainment attorney and crisis manager Ed McPherson tells *Billboard* that any plan should include security personnel who easily are identifiable in a chaotic situation.

3

TRAIN & COMMUNICATE

“Many venues think they should just hire the biggest, meanest-looking guys,” says McPherson, “[but] no matter how big you are, you are not going to stop a gun, a bomb or a crowd surge.” Simons says continuous training is best — and where the industry falls short. “Keep learning,” he says. “Connect with similar [venues], local and regional,” and work together. Other resources: security firms and even the U.S. Department of Homeland Security. McPherson also stresses that “artist security has to be able to work with venue security,” because the latter “presumably knows more about the artists’ fans and how aggressive they are.”

4

INSTALL METAL DETECTORS

The cost of magnetometers, or metal detectors, ranges from a few hundred dollars for wands to approximately \$5,000 for walk-through models. The cost of implementing the higher-end (and more reliable) devices, and the time required for fans to pass through them, has been a deterrent for their widespread adoption, but that’s changing. Public-assembly safety and security consultant Russ Simons says, “The metal detector is the best technology we have today, because it is consistent and not dependent on whether the person has been properly trained [to perform pat-downs], and, more importantly, is properly and consistently supervised.”

5

PAT DOWN EVERYONE

Metal detectors usually are touted as the most effective means of preventing firearms from being smuggled into a venue, but McPherson is among a faction of security experts who say the easiest and most effective form of prevention is to employ “trained, licensed security guards” to pat down all patrons — including those with VIP, green-room and meet-and-greet access, and to search all purses and backpacks before they’re allowed inside. “A well-trained guard is more effective than a loosely monitored and enforced machine,” says Adelman.

6

UTILIZE LAW ENFORCEMENT

Like Pulse in Orlando, many clubs hire off-duty police to work the doors. Simons suggests that venues also use local law enforcement officers as preparedness-training resources. “[They] have situational-awareness skills that are light years beyond the rest of us,” he says. “I don’t think a lot of people think to ask them to do more than just be present.” Ideally, they also could “be used as an asset to coach” a club’s security team. In the event first responders are required, McPherson says venues should designate a staffer to phone law-enforcement and emergency personnel directly in order to minimize confusing 911 calls.

7

ENCOURAGE CUSTOMERS TO LOOK OUT FOR THEMSELVES

“The general public cannot count on law enforcement and/or security to guarantee safety anymore,” says Meredith, which means that anyone venturing into a dark, densely packed venue should be prepared to follow the Department of Homeland Security’s “Run. Hide. Fight” strategy in a shooter situation. “The first thing that [clubgoers] should do when they step inside the venue is locate all exits, and especially the one closest to where they are sitting or standing,” says McPherson, adding that it’s the patrons’ responsibility to report suspicious activity.

'A Place Of Love And Happiness'

For Orlando's tight-knit music scene, Pulse was more than just a dance club. As one former local musician writes, it was a sanctuary for the city's artists, punks and misfits

BY TYLER GRAY

I STILL CAN CLEARLY VISUALIZE THE bathroom at Pulse. When I knew it, it was slathered in red and black paint and vaguely Gothic. Various local bands had scrawled graffiti promoting or slagging off one another. This was before Pulse was Pulse, before the bathroom was where people hid, were held hostage or ultimately lost their lives to Omar Mateen, in the deadliest mass shooting in U.S. history.

I've lived in New York for the last 13 years, but I grew up in Orlando, lived less than a mile from where Pulse is now, and spent several years covering nightlife for the *Orlando Sentinel*. I was in bands that played Pulse when it was a restaurant and art space called Dante's. It was a hangout for music and art lovers, performers and all kinds of Sunshine State misfits who preferred the dark of the wee hours to squeaky-clean theme-park life and boy bands. The space continued that role as Pulse.

"I remember there used to be buses that came from the Disney/tourist area to drop off guests, who would then return on their own during their stays," says owner Barbara Poma, who opened Pulse in 2004. "I can't speak for all of them, but I imagine LGBTQ people were looking for a place they knew they would be able to express themselves."

No one is hurting in the wake of this attack more than the families of the victims. They mourn alongside the LGBT and Hispanic and Latino communities,

who appear to have been targeted the night of June 12. But the attack also has reverberated through Orlando's local music scene. Decades' worth of artists and performers of all stripes (local, national, gay, straight) called the club home. There is a wider circle of people than most outsiders realize who feel a personal connection to the attack.

At the start of most nights at Dante's, I usually saw Billy Manes, then a fellow nightlife writer (for the *Orlando Weekly*), now the editor-in-chief of Orlando's LGBT newspaper *Watermark*. "I was the door guy," he says. "I would have been dead in this situation."

"I DON'T THINK ANYONE'S REALLY PINNED DOWN HOW DIVERSE THE COMMUNITY WAS THERE. AND IT'S NOT GIVING UP."

— JASON ROSS, SEVEN MARY THREE

The painful irony about the Pulse massacre and its hate-crime overtones is that Orlando is a well-established haven for the LGBT community. About 120,000 people from all persuasions show up to pride parades there. Same-sex marriage has been legal since January 2015. Rainbow flags have hung from lampposts along Orange Avenue since 1998 during



National Gay Pride Month. "The city government has been very fond of the gay community," says Manes. "There's a huge concentration of us in the downtown area, and we have a mayor [Buddy Dyer] that is very supportive. We have a sitting LGBT city commissioner, Patty Sheehan. The environment is decidedly pro-gay."

Other friends I've reconnected with following the shooting reminded me that a lot of venues where our own bands played or where we saw Fugazi, Portishead, Weezer and other groups were gay clubs the rest of the week. Which is another reason this attack at Pulse feels so personal and unreal all at the same time. "It's horrifying to me in the way I imagine it was horrifying for other people when Harvey Milk was shot," Manes says of the Orlando massacre. "And I know that these weren't politicians or whatever, but it's 49 people. You look at that victim list and it was 21- and 25-year-olds. It reminds me of my first time going to a gay bar and



Future indie-rock heroes, like Ben Gibbard of Death Cab for Cutie (which played Dante's in 2000), cut their teeth in the space before it became Pulse.

feeling like I was safe, because I was at the gay bar. I imagine on a Saturday night, people were in a good place. And it's Pride Month. And they were proud. But what proud got them was dead."

It was a good place even before it was called Pulse, back when it was an indie oasis for locals looking for something Disney couldn't offer. "I don't think anybody's really pinned down how diverse the community was — there were all of these artists and musicians, people who weren't part of the tourism infrastructure," remembers Jason Ross, who played regularly at Dante's, both solo and with his band, Seven Mary Three, which formed in Orlando, got signed to Mammoth Records and reached No. 1 on *Billboard's* Mainstream Rock chart in 1996 with its single "Cumbersome." "I tried new material there, songs I had never even played for Seven Mary Three audiences and haven't played since. Whoever you needed to be or wanted to be, that was the safe place to do it."

"We did the weird shit there," says Jim Faherty, Dante's owner from 1994 to 2002. A cultural force in Orlando, Faherty put on shows at various venues (including his own) for 20 years — concerts by punk and indie heroes such as Dead Kennedys, Black Flag, The Flaming Lips, Sonic Youth and Guided by Voices. Death Cab for Cutie played a pretty memorable gig at Dante's, too.

Poma has vowed to reopen Pulse.

Whether or not it becomes another club, it's hard to imagine the location won't become a kind of monument in Orlando to those who, through the decades, created real culture in the land of Mickey Mouse, or as a destination for Latino or LGBT people. Stonewall South.

"There is a community of people who are not giving up," says Ross. "The arts community, they've been there a long time and they embrace a multitude of talent. We're lucky they're there."

Ray Rivera, aka DJ Infinite, who was spinning on the patio of Pulse when the shooting broke out, has said he'll continue to play clubs in Orlando — gay, straight, whatever. He has residencies

Opposite page: The exterior of Pulse, on Orange Avenue in Orlando. Even before the club opened, in 2004, the space was an oasis for the city's arts community. Above: Revelers at Pulse, in happier times. On the night of June 12, clubgoers hid in the bathrooms, trying to avoid Omar Mateen's slaughter. Below: The 2015 Come Out With Pride parade in downtown Orlando was emblematic of the city's thriving LGBT community, which has been galvanized by the tragedy at Pulse.

at Universal Orlando but also at LGBT clubs such as Southern Nights in Tampa, Fla., and Parliament House in Orlando. But Pulse was special, Rivera told me when I reached him in the days after the shooting. "It is a place of love and happiness always — one big family."

Rivera is married with kids and grandkids and has a day job, but his passion is music, and he has been flooded with support from his fellow DJs and people he saw several nights a week in the close-knit Orlando-area dance music scene. "Honestly, right now I am overwhelmed," he says, "and I'm trying to get things back to a place that I can get back to work."

For Poma, too, the outpouring of support has been overwhelming. "I can't tell you how many stories I have read that have told me that Pulse was the first gay bar they ever went to, how they were shaking in fear, how they weren't out to their families and how Pulse welcomed them," she says. "People who aren't out, people who are exploring, people who are transitioning need a place to do this without judgment, they need acceptance. This is what Pulse was always about." ●



PULSE: LUIS MATTEI; GIBBARD: JEFFREY HOWARD; PARADE: PATRICK LEDBETTER; EXTERNAL: COURTESY OF GOOGLE STREET VIEW



Grimmie onstage at The Plaza Live on June 10, shortly before she was killed. Opposite: A vigil was held on June 13 in Evesham Township, N.J., near where Grimmie grew up.



A Silenced Voice

Christina Grimmie was a self-made social media star and former *Voice* contestant whose heartfelt openness online and in real life transfixed her followers — including an obsessive fan who gunned her down in Orlando the night before the Pulse shooting: “If you were ever upset she would be the one to come up and give you a hug”

BY MICHELLE DEAN

LATE ON FRIDAY, JUNE 10, CHRISTINA GRIMMIE was doing what she had done many times: hugging and chatting with fans after a performance. Of the roughly 300 people police estimated were at the Plaza Live nightclub in Orlando that night, about one-third lined up to snap selfies with the 22-year-old singer, who had opened for the pop-punk band Before You Exit.

Interacting with dozens of fans at a time was not easy for Grimmie, her brother Marcus, 23, said at a candlelight vigil held the following Monday, June 13, in Evesham Township, N.J., near where they grew up: “She was introverted.” Still, witnesses say she had her arms open as Kevin James Loibl, a 27-year-old who had driven from St. Petersburg, Fla., for the show, approached for his turn to meet her. Loibl would fire three gunshots at Grimmie before Marcus, who was standing nearby and had played guitar for his sister that night, tackled him. Loibl then turned the gun on himself and died instantly. Grimmie was taken to the Orlando Regional Medical Center and pronounced dead at 11:30 p.m., a little more than 24 hours before the mass shootings began at the Pulse nightclub, just four miles away.

The night of Grimmie’s murder, a family friend and pastor, Jason George, says he called Marcus to offer support and tell him that he was proud of him for tackling the killer and saving others’ lives. “I want to come through the phone and hug you right now,” said George. “But I failed her,” replied Marcus. At Grimmie’s memorial the following Friday, June 17, in Medford, N.J., Marcus spoke only briefly: “I don’t have anything to say. I don’t have words, still.”

During the course of her career — she started posting covers of Miley Cyrus and Celine Dion on YouTube in 2009, finished third on season six of *The Voice* in 2014 and independently released an EP, *Side A*, in February — Grimmie mingled with some of the biggest names in music. At a concert in Miami the day after Grimmie’s death, Selena Gomez, who brought Grimmie on tour as an opener in 2011, tearfully dedicated a cover of Hillsong Worship’s “Transfiguration” to her. Many other artists, from Demi Lovato to Lil Wayne, remembered her online. Rachel Platten, who toured with Grimmie this spring, tells *Billboard*, “I remember her asking my advice on how she could reach people and spread a massive amount of love. I didn’t know what to say — to me, she already had.”

“She was one of *The Voice*’s real shots at a pop star,” says Audrey Morrissey, an executive producer with the show. “She proved herself week in and week out, she had iTunes downloads galore, and people loved her. She came to the show with a massive fan base, and it only grew.” Grimmie and Adam Levine, her mentor on *The Voice*, had a close relationship, adds Morrissey: “He spent a lot of time considering what her next move would be artistically, fought hard for songs and took some risks with her. She really touched us and inspired us.”

Grimmie cultivated her own fame on social media and at events like the June 10 meet-and-greet. Like other stars of YouTube and reality TV, she built up “Team Grimmie,” as her fans call themselves, by offering direct access to herself in pictures, tweets and funny videos online. Richard Choi, 22, discovered Grimmie’s YouTube feed in 2011 and has rallied her followers with his fan art and tweets.

“I was going through some pretty dark times in my life and her voice was a sliver of light that gave me hope,” he says. He found strength, he adds, in her openness about having been bullied in school.

Friends remember Grimmie as sweet, goofy (she and her dad loved puns) and dedicated to her dream. “She was graceful despite her clumsiness, her laugh was infectious, and she didn’t judge others,” says the singer’s publicist, Heather Weiss.

Brian Teefey, Gomez’s stepfather and former manager, signed on to manage Grimmie after discovering her online. He says she was coming into her own during the past year, working in the studio with songwriters and producers including Nashville singer-songwriter Amy Stroup, who finally seemed to get what she was about: sincere, romantic pop ballads. (“She was hilarious, full of life and had an amazing voice,” says Stroup.) He’s waiting for the family to decide how and when the few tracks she completed will be released. “If we do something, it will be to honor Christina,” says Teefey. “It’ll be music that I know she’d be proud to release.”

AT THE JUNE 13 VIGIL FOR GRIMMIE, ROUGHLY 1,000 mourners, many who knew her personally and wore Team Grimmie T-shirts and clutched candles, gathered at sundown on a football field near where Grimmie grew up. One, Hannah Hyland, 16, tells *Billboard* about meeting Grimmie 10 years ago, when Hyland was 6 and the two rode the school bus together. “She would definitely lighten up the mood, any day,” says Hyland. “She was such a positive person.” Brianna Hunt, 13, says, “If you were ever upset she would be the one to come up and give you a hug.” Several people



had laid flowers under large posters of Grimmie's headshot. One left a note that read, "Thank you for showing God's ray of sunshine in a dark world."

Grimmie's parents raised her and Marcus, her only sibling, as evangelical Christians. Grimmie stayed in touch with George, the then-youth pastor at Bethel Baptist Church in Cherry Hill, after the family relocated to Los Angeles in 2012 so Grimmie could pursue her career. She would text him in the wee hours of the morning, sometimes to ask for a prayer ("I have a big audition," she'd say) and other times for advice on staying true to herself in an industry, she told George, that prided itself on fakeness. They consulted the gospel for answers.

In a "Get to Know Christina" video from 2014, Grimmie draws what she calls the "Triforce of Christina": music, food and video games. But then she adds a line north of all that and writes Jesus' name. "Sounds corny," she says, adding in her best Mr. T voice, "but it's how I live, fool!"

Later in the same series, Grimmie says

her mother, Tina, was originally against her posting on YouTube. "She was like, 'You need to get off the Internet before some creepy man comes and, like, tries to track you down.'"

Little is known about Loibl. He had two handguns, two full magazine clips and a hunting knife on him when he died. He shared a small house in St. Petersburg with his 58-year-old father and 29-year-old brother and was once arrested for domestic violence against his father's fiancée. Police are continuing to investigate his motives, but his co-workers at a St. Petersburg Best Buy told TMZ he had been obsessed with Grimmie and that they teased him because her social media accounts recently seemed to reveal that she had a boyfriend. (Grimmie and Stephen Rezza, a producer with whom she worked, posted photos with each other on Instagram. He has not confirmed the relationship.)

It doesn't seem that Loibl knew Grimmie personally, although he reportedly told co-workers he did. "You're far more likely

"Christina was a person you remembered after the first time you met her," says *The Voice*'s Morrissey. Top, from left: Grimmie photographed by Austin Hargrave for *Billboard* at the 2015 iHeartRadio Music Festival; with Ed Sheeran on *The Voice* season-six finale in 2014; Grimmie and Levine, also in 2014. Bottom, from left: A shrine at Cherokee High School in Evesham Township, N.J.; with brother Marcus in 2014. Center: A photo of Grimmie at age 6 that she posted to Facebook in 2011.

to get shot by someone you've interacted with in the past than a complete stranger — 85 percent of shootings happen within social networks," says Jonathan Metzler, the director of the Center for Medicine, Health and Society at Vanderbilt University. But, he adds, "there is a level of intimacy in the age of social media that allows people to feel very personally connected to people about whom they might obsess."

Grimmie's growing online following, says Teefey, merited a special security detail but didn't deliver the income that would allow her to afford it. "Security was a slow conversation," admits Teefey. "We were getting there." As an independent artist, Grimmie relied on Marcus to work as her "bandmate, tour manager, merch seller, roadie" on this tour. "They loved each other — they were very, very close," says Teefey of the two siblings. Grimmie's fans may have felt close to her, but the loss to her family is incalculable. ●

Additional reporting by Michele Angermiller.

‘It’s About Keeping Guns Out Of Dangerous Hands’

Shannon Watts, who founded Moms Demand Action for Gun Sense in America, which is part of Everytown for Gun Safety — the largest gun violence prevention organization in the country with more than 3 million supporters — shares the facts behind the movement and some good news, too

It is easy to feel hopeless in the face of a tragedy like the shooting at Pulse that killed 49 people and injured more than 50 others. It is easy to think that there’s nothing we can do to prevent gun violence. And while it would be easy to feel defeated when our elected leaders in Washington, D.C., cannot seem to come together to close the loopholes in our laws that allow dangerous people to get guns, do not give up hope. In the three-and-a-half years since 20 children and six educators were killed at Sandy Hook School, the gun violence prevention movement has made incredible strides. We know which policies will reduce gun violence. And we are working in statehouses and in Congress to implement them. And we are only getting louder.

Ensuring a background check on every gun sale is admittedly a simple step. It also is the single most important thing we can do to reduce gun violence. In the 18 states that require a background check on all handgun sales, the rates of women shot to death by intimate partners, police officers killed in the line of duty and people who die by gun suicides are all cut nearly in half. Gun trafficking also goes down by 48 percent.

Background checks work — and voters like them too. More than 90 percent of Americans support a background check on every gun sale, including the majority of gun owners and members of the National Rifle Association. It’s not about taking

guns away from law-abiding citizens — it’s about keeping guns out of dangerous hands, such as those of felons, domestic abusers and people with dangerous mental illnesses.

As we fight tooth and nail in the United States to ensure background checks on every gun sale, we also will keep the pressure on Congress to close the most dangerous loopholes. We have to close the terror gap that allows suspected terrorists to legally purchase a gun. If law enforcement believes you are too dangerous to board a plane, you’re clearly too dangerous to buy a gun.

And as we’ve seen time and time again, hateful people are using guns to attack and target communities. Last summer, it was a black church in Charleston, S.C. In the fall, a Colorado Planned Parenthood was attacked. And in Orlando, 49 people died at an LGBT nightclub in the middle of Pride Month. For those communities and so many others, we will fight for legislation to prevent people convicted of hate crimes from buying a firearm.

The truth is that there is so much more we can do to prevent gun violence. Since Sandy Hook, six states — Colorado, Connecticut, Delaware, New York, Oregon and Washington — have passed legislation to put a background check on every gun sale. We need every state to take that step, and we need Congress to act too. Together, we will get there. But it will take all of us.

Actors Josh Charles and Julianne Moore joined supporters of Everytown for Gun Safety in New York for the Orange Walk on Dec. 13, 2015, to mark the third anniversary of the Sandy Hook shooting.



HOW YOU CAN HELP END GUN VIOLENCE

6 easy steps to effect change in your community and beyond

1

TEXT 644-33 NOW

Text “DISARM HATE” to 644-33 to get a call that will connect you to the congressional switchboard. A message gives instructions on what to say.

2

SIGN THIS PETITION

Tell Congress to keep guns out of the hands of dangerous people by signing the petition at act.everytown.org.

3

WRITE LETTERS OR SEND EMAILS

Find your senators at senate.gov/senators/contact, and your representatives at house.gov/representatives, and ask them to do more to end gun violence.

4

CONTACT YOUR LOCAL PAPER

Write a letter to the editor of your local newspaper, urging local leaders and the community to get involved in the fight to end gun violence.

5

USE SOCIAL MEDIA

Participate in the online conversation by following and using the hashtags #disarmhate and #enough.

6

STAY UP-TO-DATE

Learn the facts about gun violence in America and the nation’s gun laws at everytownresearch.org/gun-violence-by-the-numbers.

MARTIN BANDIER
AND EVERYONE AT
SONY/ATV
CONGRATULATE

PETER BRODSKY

FOR BEING RECOGNIZED
AS ONE OF BILLBOARD'S
DIGITAL POWER
PLAYERS

YOUR EFFORTS ARE
HELPING TO DELIVER A
BETTER FUTURE
FOR OUR SONGWRITERS



Sony/ATV
MUSIC PUBLISHING

The Digital Vanguard 44 industry leaders shaping the game in the age of Drake and Beyoncé



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THE MUSIC BUSINESS SAW IT COMING. For the first time, global revenue from digital music sales significantly surpassed physical sales, according to 2015 figures that worldwide record-industry trade group IFPI reported in April.

With music industry revenue at \$15 billion, digital sales now account for 45 percent of that figure and physical sales 39 percent. (Performing rights revenue accounts for most of the balance.) Just a year earlier, digital and physical were almost even. What's more, the stream is becoming a flood. Streaming music now accounts for 43 percent of global digital music sales, and streaming consumption of music in the United States in 2015 rose 93 percent, reports IFPI. And that was before the album streaming triumphs in 2016 by Drake, Beyoncé, Rihanna, Kanye West and Chance the Rapper.

Behind these numbers are *Billboard's* Digital Power Players, who were chosen for their roles and influence at companies and organizations that are, collectively, determining how the music biz moves into the future. These are the leaders at streaming services, record labels, music publishers, promoters, booking agencies, rights organizations and more.

STREAMING



STEFAN BLOM, 43
Chief strategy officer/chief content officer
Spotify

"Everyone is experiencing the transition to the a la carte streaming music world, and we're one of the leaders in that space,"

says Blom. The soft-spoken Swede is one of the leaders at Spotify, where he oversees its global strategy. In March, the company announced that it had 30 million paying subscribers, which implies that growth didn't stall when Apple Music entered the streaming market in June 2015. Blom, who previously ran EMI Music's Nordic operations from Stockholm and now lives on the Upper East Side of Manhattan, says Spotify needs to spread the word on how streaming will continue to benefit labels and artists. Star manager Troy Carter's June move to Spotify as global head of creative services will help achieve that goal. And the reluctant Radiohead, led by longtime Spotify critic Thom Yorke, recently added its new album *A Moon Shaped Pool* to the service.



STEVE BOOM, 48
Vp digital music, Amazon

Other streaming services concentrate on what Boom calls "top-tier music fanatics," but Amazon's Prime Music (which doesn't report user figures) believes it can woo a wider audience. "Our strategy has been to focus on the mainstream music listener, and at the same time get all the premium features you would expect in a stand-alone subscription service," says the New Jersey native and father of three. After a streaming deal with Universal Music Group in fall 2015, Amazon added The Beatles to its offerings, which have become a popular draw for users. Prime Music currently is bundled with Amazon's delivery service for a \$99 annual fee. But the company reportedly is planning a stand-alone music streaming service to compete directly with Apple Music and Spotify — with a discount for owners of its Echo speaker and web-connection system.

Debuting their albums exclusively on streaming services, superstars (from left) Drake, Rihanna, West and Beyoncé each topped the *Billboard* 200.



LARRY JACKSON, 35
Head of content, Apple Music



BROOKE KAIN, 35
Head of digital marketing
Apple Music, iTunes

Jackson has a description for his role at Apple Music: the conduit. As the streaming service's main broker with the music industry, he has been responsible for some of its most high-profile moves in the year since its launch on June 30, 2015 — from Taylor Swift's three-part ad series to exclusive album releases from Drake, Future and Blake Shelton, among others. "It's not about pleasing this person or greasing this wheel," says the San Francisco native. "We just think about what's great." In her role, Kain, who was raised in Nashville, amplifies the Apple Music message online; a Snapchat partnership for Ariana Grande's album release in May reached 21 countries and more than 100 million views. Together, their efforts have yielded impressive numbers. Apple Music, with a redesign announced June 13, grew to 15 million subscribers in its first year, and Drake's *Views* shattered the one-week streaming record with 245.1 million U.S. streams in its first week as an exclusive.



JEFF TOIG, 43
CEO, Tidal

When Jeff Toig signed on as Tidal's third CEO in eight months in December 2015, it looked like he was at the helm of a ship in distress. But the former SoundCloud and Muve Music executive's arrival coincided with Tidal finally finding its direction, leveraging its 20 artist-owners to roll out a string of exclusive albums from

Rihanna, Kanye West and Beyoncé, all of which landed at No. 1 on the Billboard 200. It hasn't been simple — both Rihanna's *Anti* and West's *The Life of Pablo* were criticized for their respective rollouts — but it helped triple Tidal's subscribers from 1 million to 3 million in just six months and positioned the company as a significant force in the crowded streaming wars.

RECORD GROUPS



JONATHAN DWORKIN, 41
Senior vp digital strategy and business development
Universal Music Group



MICHAEL NASH, 59
Executive vp digital strategy
Universal Music Group



TY ROBERTS, 53
Chief technology officer
Universal Music Group

When Nash joined Universal in November 2015, the company reported that streaming royalties accounted for 51 percent of its digital recorded-music revenue in third-quarter 2015. As the Venice, Calif., resident closes in on his first anniversary, UMG is coming off a first quarter in which streaming and subscriptions claimed 59.7 percent of overall digital revenue — thanks to such best sellers as Justin Bieber, Rihanna and The Weeknd. Among Nash's latest restructuring moves: the hiring of Gracenote co-founder Ty Roberts in April and former MixRadio chief marketing officer Jonathan Dworkin in May. Roberts, a native of San Francisco, describes his focus as “fueling data to power music discovery.” Dworkin, a father of two, brings artist management experience to his new role. Notes Nash of the industry's shifting landscape: “Working to keep the business model innovation moving in parallel with technology innovation is the biggest challenge.”



DENNIS KOOKER, 49
President of global digital business and U.S. sales
Sony Music Entertainment

“In the last 12 months we've closed over 100 deals covering virtually every market in the world,” says Kooker, a Rolling Stones fan and avid skier who notes that Sony always is negotiating for digital use of its music with new partners, from upstart apps to Chinese market leaders to SoundCloud. “It took a long time to get that deal done,” he says of the licensing pact with SoundCloud, the final one struck by a major label. “It's really important strategically to get right.” The biggest challenge ahead? Returning “this

45%

Digital music's share of the \$15 billion in global music revenue in 2015, according to the worldwide industry trade group IFPI.

39%

Physical music's share of global music revenue in 2015.

business that clearly has high consumer demand into a growth business — that's a critical area of focus for my team.”



PAUL SINCLAIR, 40
Executive vp digital strategy and innovation
Warner Music Group, Atlantic Records



RON WILCOX, 62
Executive counsel for business affairs, strategic and digital initiatives
Warner Music Group

Wilcox estimates he negotiates some 200 deals a year, and their benefits add up. WMG grew digital revenue by 25 percent last quarter, with streaming revenue up 59 percent. Wilcox, a father of two, takes an interest not just in the subscription giants but “the edge cases, too — startups looking to have a music component,” like messaging apps Musical.ly and Snapchat. At Atlantic, currently WMG's leading label, Sinclair manages a 30-person digital-agency-within-a-label. For the Maplewood, N.J., resident, the focus has brought measurable success. Atlantic recently became the first label to earn more than 50 percent of its revenue from non-physical sources.

PUBLISHERS



PETER BRODSKY, 52
Executive vp business and legal affairs
Sony/ATV Music Publishing

In the past 18 months, Brodsky has led Sony/ATV's pursuit of higher fees from digital music services, making the case before the U.S. Department of Justice and in the BMI and ASCAP rate courts. Rulings in the courts require Pandora to pay 2.5 percent of its revenue to BMI and 1.85 percent to ASCAP. (The performing rights organizations collect those fees for publishers and songwriters.) Brodsky, in the BMI case, negotiated an additional one-off payment of \$2.25 million from Pandora. The service since has negotiated direct deals with the PROs and major publishers under which it will pay an effective rate of 8 percent of its annual revenue, sources say.



MARC CIMINO, 44
COO
Universal Music Publishing Group



DAVID KOKAKIS, 43
Executive vp/head of business and legal affairs, business development and digital
Universal Music Publishing Group

“Everything we do here is to maximize revenue for our songwriters,” says Cimino,

who, along with Kokakis, focuses on UMPG's business side to benefit the publisher's creative goals. For example, UMPG's financial and reporting systems are “second to none,” says Cimino, a father of three, citing the importance of those systems in tracking microtransactions for digital music. Kokakis, a resident of Marina Del Rey, Calif., has led UMPG's legal efforts to get fair fees for writers from digital services. “There is a fundamental lack of respect for creators by the tech sector,” he says. “It is a cultural cancer.”



JOE CONYERS, 29
Vp technology
Downtown Music Publishing

For Downtown songwriters seeking to check their royalty payments or contact the company's client services team, there's now an app for that. The launch of the tool in January in the iOS App Store is an example of how Conyers, an avowed David Byrne fan, is shaping the future at the independent music publisher. New online channels for music hold both potential and peril, he notes. “Video content is very quickly becoming my number one focus,” he says, adding that big players like Facebook and Vine “are still reluctant to figure out this side of their business in scalable ways.”



SIMONE DENNETT, 37
Chief commercial officer
Kobalt Music Group

Among Dennett's multiple tasks at Kobalt, right now he's most proud of his work on the global digital royalty collection society AMRA, which Kobalt relaunched in June 2015. “The numbers speak for themselves,” says the Brooklyn resident, citing a May announcement that AMRA had collected 28 percent more money from Spotify and YouTube for Kobalt writers in Europe during its first three months of administering Kobalt's catalog. Growth at Spotify also may have driven that increase. But Dennett notes that AMRA fits Kobalt's mission of increasing transparency and payments for songwriters. “Consumer adoption of streaming is exciting,” he says, “but there are challenges in making sure creators are paid correctly. We're focused on solving these problems.”



CLARK MILLER*
Executive vp North America/head of digital
Warner/Chappell Music

In first-quarter 2016, Warner/Chappell had its largest share in a decade of the top 100 radio songs — 22.6 percent — as tracked by

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TRANSPARENT.
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ASCAP EVP, Chief Strategy & Development Officer

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Backstage Pass / Digital Power Players

Billboard. For Miller, as head of digital, the publisher's latest financial report brought equally good news: Digital revenue is up 44 percent at the home of songwriters including Beyoncé, Jay Z, Bruno Mars, Katy Perry and Kendrick Lamar. Yet Miller, a native of Toronto, also acknowledges publishing's core concern: the devaluation of music in the digital age. "You can't diminish what our songwriters do," he says, "to make it fit this week's business model."



MATT PINCUS, 43
CEO
SONGS Music Publishing

If data is currency in the new music business, forward-thinking Pincus is flush. SONGS' robust data-set for its copyrights has made the company a sought-after partner for licensing deals with digital services. The 12-year-old SONGS simply wants to be easy to work with. "We're a really good bang for your buck," says Pincus, who has been a Clash fan since *London Calling*. The numbers back up Pincus' pride. SONGS had 14 top 40 songs in 2015, including the Billboard Hot 100 No. 1 "Lean On" by Major Lazer, and a 2.4 percent share of the top 100 U.S. radio songs in the first quarter.



MARK ROBINSON, 50
Senior vp/general counsel,
North America
BMG

When a federal jury in Virginia in December 2015 issued a \$25 million verdict against Cox Communications in favor of rights management company BMG in a copyright infringement suit, the decision was a major win for Robinson, a key player in the legal fight. "The verdict shows an Internet service provider cannot merely use the words 'safe harbor' [under the Digital Millennium Copyright Act] and expect blanket immunity" from infringement, says Robinson, a New Jersey native and father of two. If the verdict is upheld on appeal, he says, it "has the potential to change the very face of the digital music industry."

RADIO



JIM CADY, 56
Executive vp products, operations
and connected vehicle
SiriusXM

The words "connected vehicle" in Cady's title signal the future for SiriusXM. "Blending satellite and wireless coverage will change how music is consumed in the car," says the married father of two. "We've built a platform providing the best of both,

curating content and personalizing the audio experience." Response so far shows the company is on its way: SiriusXM's app won *PC Magazine's* Editor's Choice Award, while consumer ratings tripled in the iTunes and Android mobile stores. Since the days when he focused on organizing his own CD collection, Cady's goal remains constant: "Doing a better job of connecting people with the content that's of interest to them."



SARA CLEMENS, 44
COO
Pandora

Pandora, a longtime leader in online radio, spent 2015 becoming an integrated music company with Clemens, a New Zealander who became COO in March, guiding acquisitions of analytics startup Next Big Sound and ticketing company Ticketfly. "It's all an effort to help artists connect with fans," she says. So is the Music Maker Group that Clemens runs, which in 2015 introduced Artist Audio Messaging and already has delivered 200 million shout-outs to listeners. Before the end of 2016, Pandora expects to enter the on-demand streaming business. Says Clemens, "We've spent 10 years focused on personalized playlisting."



DARREN DAVIS, 43
President
iHeartRadio Worldwide

In May, iHeartRadio reached a milestone of 85 million registered users for its mobile app. "We hit that mark faster than Facebook, Pandora or any app in Internet history," says Davis, who started his radio career as an intern at the company's WASH-FM in Washington, D.C., one of the local stations that still drives iHeartRadio's business. "We've used the app to strengthen our 850 broadcast brands," says the native of Nevada City, Calif., who used to deliver doughnuts from his dad's bakery to a local AM station. "People crave that local connection they only get from radio, which makes our product stand out when you compare it to the sea of algorithmically driven music services."

SOCIAL MEDIA



JONATHAN HULL, 36
Head of music partnerships
Facebook

In 2015, 800 million Facebook users, almost half the social network's audience, connected to at least one musician — and 39 million people interacted with Prince-related content in the 24 hours following



Yorke (left) and Jonny Greenwood of Radiohead, which added its latest album, *A Moon Shaped Pool*, to Spotify after years of criticizing the streaming service.

the artist's death. Hull helps labels and artists understand how they can work with Facebook and vice versa. In 2016, musicians began using Facebook's Oculus Rift technology to showcase 360-degree video, including a walkthrough of Coldplay's studio. "We're going to see artists bring fans into their world a bit more," says Hull, who lives in Palo Alto, Calif. "It's a huge opportunity to express yourself."



LUYU "LOUIS" YANG, 36
Co-founder/co-CEO
Musical.ly



ALEX ZHU, 37
Co-founder/co-CEO
Musical.ly

"We created Musical.ly to be at the intersection between entertainment and social networks," says Zhu, whose year-old, Shanghai-based startup, co-founded with Yang, has gained more than 80 million users who utilize the app to create and share 15-second videos. Adds Yang: "They share movies, fashion and comedy as well as music. This is really great, because we wanted to reduce the barrier to content creation." For Zhu, father of a 3-year-old boy, and Yang, who has a 2-year-old girl, could Musical.ly be the next Snapchat? Some are placing that bet. *TechCrunch* reports Musical.ly has drawn \$100 million in venture capital and has topped the iOS App Store tally for free apps in 19 countries.

VIDEO



ERIK HUGGERS, 42
CEO
Vevo

Under Huggers' leadership, Vevo had its monthly viewership in the past year double to 17 billion worldwide. That growth has been driven by the launch of new Vevo apps for mobile devices (iOS, Android, Windows), game consoles (PlayStation, Xbox One) and connected TV systems (Apple, Fire, Roku). Huggers, a Dutch native and father of two, notes that "fair and equitable monetization continues to be a major challenge for our industry."

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NMPA EVP & General Counsel
Danielle Aguirre

on being named a 2016

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- David Israelite & The National Music Publishers' Association

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ROBERT KYNCL, 45
Chief business officer
YouTube

“There are two things we wake up every day thinking about,” says Kyncl of his YouTube team. “How do we get more user engagement and drive more revenue, so that the people who are providing us with content make more money?” YouTube’s critics question whether the video service is doing right by content providers, especially musicians. But the growth of subscription-based YouTube Red — which now accounts for half of the company’s \$4 billion in revenue and also drives the new YouTube Music App — bodes well, with its higher payment rates to content creators. Balancing user engagement and value for creators remains a challenge. “But that is our job,” says the married father of two. “I think we’re all on the right path.”

MARKETING



AMY DIETZ, 46
Executive vp
iNgrooves

At iNgrooves, Dietz witnessed the full marketing power of the independent distribution company as it helped Janet Jackson debut at No. 1 on the Billboard 200 with *Unbreakable* in October 2015. Growing up in Minneapolis, Dietz experienced how indie labels can fuel a music scene. Now, she’s focused on two areas at iNgrooves — partnerships with “any platform where a fan comes in contact with music and engages with it” and strengthening analytics. “Instead of just delivering a mass of data for a label to decipher, we help them digest it,” she says. “Our analytics allow us to create market insights for our labels.”

Gathered backstage in Washington, D.C., in 2015 for the presentation of gold and platinum songwriting plaques were (from left) NMPA’s Aguirre, Coy Bowles and Zac Brown of the Zac Brown Band, NMPA president/CEO David Israelite and NMPA senior vp external affairs Charlotte Sellmyer.



STEVE FUND, 53
Senior vp/marketing officer, Intel

Fund brought marketing know-how from PepsiCo, Gillette and Staples to Intel, where, since arriving in 2014, he has moved the technology company into the forefront of music and sports partnerships. Intel software has helped drive such high-profile events as Lady Gaga’s tribute to David Bowie at the Grammy Awards, TV show *America’s Greatest Makers* and a TV replay deal with the NBA. “We want to become more relevant to a younger audience,” says the resident of Los Gatos, Calif., “and digital is how to get to them.”



BRAD NAVIN, 45
CEO
The Orchard



COLLEEN THEIS, 47
COO
The Orchard

For the partners whose content it markets and distributes, The Orchard processed more data in 2015 than in any 12-month period in the company’s 18-year existence. Now, Navin, a father of three, is leading The Orchard’s expansion into film and TV. “Just like in music,” he says, “we’ve shown that independent art has a place and value.” In her role, Theis, a native of Texas, has expanded The Orchard’s global reach, with new offices in Mexico, Colombia and Chile, bringing its worldwide presence to 25 markets. “The shift to digital has changed the paradigm,” she says. “Consumers can now find exactly what they want, and that means we can sell directly to them.” Sony fully acquired the company in March 2015.

LIVE



JOYCE SZUDZIK, 44
Vp digital marketing, AEG Live

Szudzik points to three back-to-back Justin Bieber concerts in November 2015 at Los Angeles’ Staples Center as a perfect example of how she has guided digital strategy at AEG Live during the past year. “We put the shows on sale in less than a day’s notice, leveraging our digital audiences and Bieber’s social networks to get the word out,” says the Boston native, who grew up moving around the United States as her father worked with new companies. (“I’m a startup brat,” she quips.) At AEG, Szudzik is able to seize opportunities like the Bieber on-sale “by having the right foundation in place, a strong team that is empowered to make decisions.”



JORDAN ZACHARY, 33
Chief strategy officer
Live Nation Entertainment

Zachary’s task is clear. “Take the concert experience and extend it across the Internet,” says the father of one son who joined Live Nation last spring. His tools are strategic partnerships with digital platforms like Snapchat, Facebook and YouTube. He’s particularly excited about the expansion of Live Nation’s partnership with Snapchat to include more than 20 global festival “stories” (chronological Snapchat narratives) and the growth of the company’s YouTube presence to include more than 400 partner channels and 3 billion video views. “We will stream more shows and festivals than ever this year,” he says, “and we’ll launch a number of virtual-reality experiences.”

AGENCIES



MARSHALL ESKOWITZ, 32
Executive, CAA Marketing
Creative Artists Agency

Eskowitz leads CAA’s initiatives to use digital analytics to identify rising music talent, to the benefit of brand partners. An example? The Houston native points to the 2015 Fender Accelerator Tour, which sponsored performances by 10 emerging acts — The Bots, Coasts, Deap Vally and others — and had 2,000-plus social media posts in 90 days, all raising the profile of the Fender brand. Eskowitz says the CAA Marketing department can pick new acts “that are going to be at the center of the culture at the time of the launch of a campaign.”



STUART KOZLOWSKI, 36
Agent, digital and business
development
Paradigm Talent Agency

Kozlowski, a former soccer athlete at Lynn University in Florida, understands the importance of an assist to score goals. As Paradigm’s digital strategist, he has brought that strategy to his agency’s big wins, in ticket sales, audience development or licensing revenue. Kozlowski was part of a team led by fellow agent Matt Galle that parlayed Shawn Mendes’ social media audience into sales for Mendes’ 2016 world tour — 200,000 tickets sold out in 10 minutes for the Canadian singer-songwriter who broke through on Vine. Kozlowski, the father of a 2-year-old girl, hesitates to take any credit. “It was a team effort,” he says. “Our team’s digital efforts contributed to his success, but Shawn deserves all the credit.”

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Vice President and Counsel,
New Media Licensing

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From your friends and colleagues at the RIAA





KENNY LAYTON, 34
Agent, digital and personal
appearance
William Morris Endeavor

During the past year, Layton's team has worked with more than 30 digital artists, performers who built their following online. That's double the year before, while guarantees and client compensation have risen 400 percent — "like a hockey stick" graph, says the Santa Monica resident. The Dolan Twins, Superwoman and Cameron Dallas regularly sell out 1,500-person venues, he says, impressive for acts who started their careers in front of laptop cameras. Meanwhile, Layton pursues opportunities for clients in more traditional sectors like film, working with his fellow WME agents. "We've grown our clients' footprints even larger outside of the digital world."



JONATHAN PERELMAN, 35
Head of digital ventures, ICM Partners

After joining ICM from BuzzFeed in 2015, Perelman is bringing digital savvy to "every department" at the agency, while building a client list of digital media companies looking to access entertainment. And he's increasingly well-positioned to supply digital content. Recently, the Brentwood, Calif., resident and father of two sold Spotify one of its first original scripted shows, an EDM mockumentary called *Ultimate/Ultimeate*. "Being on that front line of new platforms with great creators," he says, "is a highlight for me and something that I'm proud of. I want us to be the most digitally proficient agency in the business."



BRENT WEINSTEIN, 41
Partner/head of digital media
United Talent Agency

In his 15 years with United Talent Agency, Weinstein has shaped UTA's approach to digital media and influenced the broader talent industry. A graduate of the agency's training programming (and veteran of a stint in the mailroom), Weinstein launched UTA's digital practice in 2003 and its online talent division in 2006, a year after YouTube launched. With a robust roster of content creators (Rhett & Link, Hannah Hart, Nash Grier and others), Weinstein also has guided client VidCon, the online video conference now in its seventh year and growing 50 percent annually. "What has remained consistent," he says, "is the agency's aggressive and steadfast commitment to the [digital talent] space."

INDUSTRY ASSOCIATIONS



DANIELLE AGUIRRE, 38
Executive vp/general counsel
National Music Publishers' Association

The past 12 months have been significant for Aguirre and the NMPA. She was promoted to executive vp and spearheaded a \$30 million settlement with Spotify over unpaid song royalties (due to missing publisher information). With such services as SoundCloud agreeing to similar deals, the rock-loving mother of three is hammering out deals with five other services. "The amount that songwriters and music publishers are earning from streaming services is already a lot lower than what they were earning when you had CDs or even digital downloads," she says. "So you can't have services that are only paying out on 80 percent" of the songs they're streaming.



STEVEN MARKS, 49
Chief of digital business/general
counsel
RIAA

In his role at the trade group that represents the U.S. record business, Marks helped score a \$210 million settlement in June 2015 with SiriusXM over unpaid royalties. While that battle is over, the war continues as Marks, a Florida-raised father of three, says the satellite broadcaster continues to pay below-market royalty rates due to an "antiquated" federal law. Meanwhile, the RIAA presses YouTube over its streaming royalty rates and copyright practices. "The two are very related," he says, criticizing "laws that are interfering with the free market." The RIAA, he says, "is focused on the systemic shortcomings in the digital marketplace."

PERFORMANCE RIGHTS



J.D. CONNELL, 39
Vice president/counsel, new media
licensing
SESAC

Connell says he always tackled negotiations with the best information available but lately, he notes, "I've learned to seek out more data and analyze it from different angles." The Nashville resident says SESAC is "at a new level of intellectual maturity" in its approach to performing rights deals, thanks to new tools and staff. As a result, the PRO has grown digital revenue by 40 percent in 2016. "It all goes back to making sure you understand the service that you're licensing [to] and how people use the product. When you look at the data, you make sure all those things match up."

93%

The rate of increase in the consumption of streaming music in the United States in 2015.



MICHAEL HUPPE, 48
President/CEO
SoundExchange

SoundExchange isn't a household name like Spotify, but in 2015 the collecting society paid out a record high \$803 million to labels and performers for the use of their recordings on satellite radio and noninteractive streaming services like Pandora. It accounted for 16 percent of U.S. wholesale recorded-music revenue. "Our digital radio industry is the envy of the world," says Huppe. In 2015, the nonprofit improved how performers monitor their royalties — which SoundExchange can pay monthly. "Artists want more efficiency and transparency, and we want to add oil to the machine," says Huppe, a former RIAA executive who lives in McLean, Va. "We pay out a lot of money, but we're also taking steps to make the industry work better."



ALICE KIM, 44
Executive vp/chief strategy and
development officer
ASCAP

Since joining ASCAP 14 months ago, Kim has helped reinvent the digital strategy of the PRO through member surveys, new product teams and tech innovations, all focused on improved and more transparent user experiences. "Our members, who are navigating a new world, look to ASCAP to help them achieve their goals in this new environment." Her efforts in 2015 helped ASCAP reach more than \$1 billion in revenue — its highest ever. The New York club veteran and mother of three next takes on a relaunch of ASCAP's website, noting, "It's going to be cleaner, more modern, simpler in terms of design and more experience-oriented."



MICHAEL STEINBERG, 51
Senior vp licensing
BMI

"Digital revenue is our single biggest growth area," says Steinberg, who pegs the revenue rise at BMI at a whopping 50 percent, reaching \$100 million for the year ending June 30, 2015. "We've seen dramatic increases in streaming services, which doesn't mean audio/video services like YouTube, Amazon and Netflix haven't also enjoyed a tremendous growth," says the Queens native. Steinberg not only attended the same high school as local legends Simon & Garfunkel but had a native punk-rock icon as his neighbor. "Joey Ramone lived in my building. I walked by his apartment every day, but I was younger — and we didn't really keep the same hours." ●

METHODOLOGY

The Digital Power Players were chosen by identifying the top companies across multiple industry sectors, using market share, Nielsen Music and Billboard Boxscore chart performance and other metrics, then determining the executives at those companies with top digital responsibilities.

CONTRIBUTORS

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Zedd (left) and Aloe Blacc performed their version of "Candyman" in New York in March to celebrate the 75th anniversary of M&M's.



Kate, a YouTube star who also sang on the ABC TV competition *Rising Star*, was among the artists featured at the Macy's Summer Vibes digital festival.

The \$2 Billion Brand Spend **Yes, that's what companies lay out every year in music as part of their marketing, with these 5 among the newest**

BY THOM DUFFY

F

FROM NEWCOMERS TO SUPERSTARS, ARTISTS are reaching fans with help from deep-pocketed brand partners that are leveraging the power of music marketing. But beyond banks and beverages and other traditional sponsors, new music marketers are getting in the game as of late.

"A broader range of consumer brands are spending considerable money on music marketing because they must tap into the culture," says Joshua Rabinowitz, executive vp/director of music at Grey Group. At the Cannes Lions International Festival of Creativity (June 18-25), Rabinowitz is president of Entertainment Lions for Music, a new competition for music marketers.

Brands don't reveal the dollars behind their deals. But an estimated \$2 billion in global revenue reaches the music industry from the branding business, including \$1.4 billion in U.S. sponsorship spending in 2015, according to consultancy IEG.

Coinciding with Cannes Lions, *Billboard* spotlights five new music marketers with attention-grabbing campaigns and initiatives.

BOSE SETS (AND BREAKS) THE MOOD

Two teenagers on a couch lean in for a first kiss as M83's "Wait" plays quietly on the family's wireless Bose speaker system — until Dad, discreetly looking in, remotely switches to the goofy "Skinnamarink" from children's act Sharon, Lois & Bram to break the mood. The ad is part of the Music Deserves Bose campaign, which aims to "break through the cluttered media landscape and emotionally connect with consumers," says Bose spokesman Joanne Berthiaume. The campaign has generated "significant levels of social engagement," she says, including 3.5 million YouTube views for that interrupted kiss.

MACY'S PARADES ONTO YOUTUBE

Better known for pop stars waving from floats during its annual Thanksgiving Day Parade, Macy's showcased rising web artists with the Summer Vibes digital festival on its own YouTube channel on June 2. Acts with a strong YouTube fan base were featured, including Todrick Hall, AJ Rafael, Macy Kate and the Gardiner Sisters. Kimberly Yarnell, vp digital strategy for Macy's, says the retailer contributed \$1 for every festival view, up to \$100,000, to the veterans support charity Got Your 6 and gained 680,000 total views on YouTube.

M&M'S DANCE UP THE CHART

To mark the 75th anniversary of M&M's, the iconic chocolate brand released a remix of "Candyman," the No. 1 hit on the Billboard Hot 100 for Sammy Davis Jr. in 1972, this time by Aloe Blacc and EDM artist-producer Zedd. "To date, there have been 110,000 downloads, 16 million streams and 19.7 million video views for the song and video," says M&M's brand director Tanya Berman. Blacc and Zedd debuted with their version at No. 14 on the Hot Dance/Electronic Songs chart in March.

SOUR PATCH GIVES ACTS A BREAK

Offer touring artists a refuge where they can relax, record, cook and even do their laundry while posting on social media. That idea is behind the Patch outposts set up for Sour Patch Kids in Austin, Brooklyn and Hollywood, which have drawn acts like Halsey and G-Eazy and driven a half billion media impressions, says Farrah Benzer at Mondelez International, the parent company of Sour Patch Kids. "Music contributes to the success of the brand."



G-Eazy

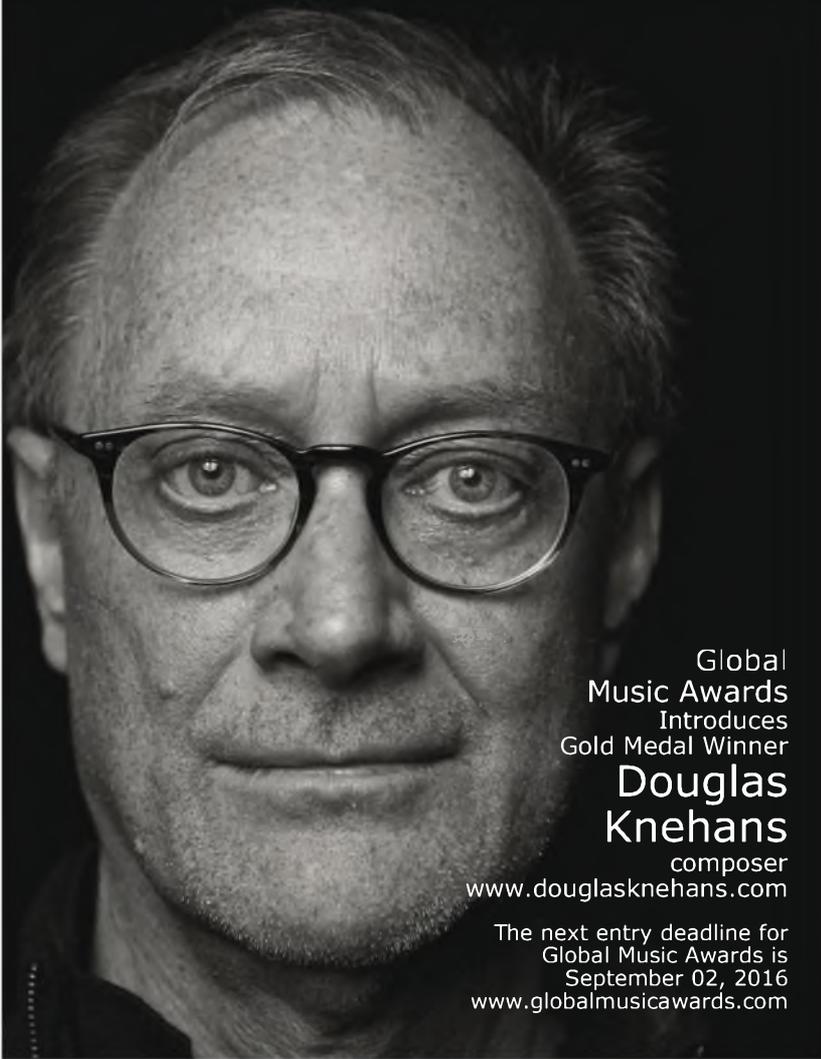


Halsey

SONOS DIVES DEEP INTO MUSIC'S IMPACT

For Apple Music's launch, Sonos studied the effect of listening to music. A 41-question survey of 30,000 people across eight countries was followed by measuring reactions of participants in 30 homes, says Lisa Lewis, senior manager of brand experience. Killer Mike, St. Vincent and The National's Matt Berninger appeared in "Music Makes It Home" ads about the study. And Apple Music registrations on Sonos were 18 times higher than previous launches. ●

ARTIST PROMOTION



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EVENTS & HAPPENINGS

1800 & billboard
TEQUILA PRESENT

BACK TO THE BLOCK

OAKLAND | HOUSTON | MAY 2016

Billboard and 1800® Tequila have partnered to produce Back to the Block – an exclusive content and concert series featuring today’s hottest hip-hop artists paying homage to their hometowns. The first two events featured high-energy performances from chart-topping artists **G-Eazy** and **Travis Scott** in Oakland and Houston respectively.



1



2



3



4

1. Excited fans lined up outside the Oakland venue.
2. Fans enjoyed four specialty cocktails made with 1800® Silver and 1800® Coconut.
3. **Nef the Pharaoh** (left) surprised fans by taking the stage with **Marty Grimes** (right) in Oakland.
4. **Travis Scott** exclusively announced the title of his new LP, *Astroworld*, to the crowd at the Houston event.



5



6



7



8



9

5. Fans in Oakland stopped to take GIFs in the branded booth.
6. **Marty Grimes** posed with an 1800° Tequila signature cocktail.
7. **DJ Chase B** opened the show for **Travis Scott**.
8. **DJ Amen** energized the hyped crowd before **G-Eazy's** performance.
9. **G-Eazy** thanked his local Oakland fans for their support.

Billboard Artist 100

July 2
2016
billboard



NO. 5
Nick Jonas

Jonas jumps into the top five of the Artist 100 (surpassing his prior No. 11 peak) as new album *Last Year Was Complicated* launches at No. 1 on the Top Album Sales chart and at No. 2 on the Billboard 200 (see story, page 80).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	103
5	4	2	RIHANNA	WESTBURY ROAD/ROC NATION	2	99
4	3	3	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	102
2	2	4	BEYONCE	PARKWOOD/COLUMBIA	2	101
59	51	5	NICK JONAS	SAFEHOUSE/ISLAND	5	73
12	6	6	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	61
9	8	7	JUSTIN TIMBERLAKE	RCA	5	57
8	5	8	ARIANA GRANDE	REPUBLIC	1	101
10	9	9	ADELE	XL/COLUMBIA	1	72
11	11	10	MEGHAN TRAINOR	EPIC	1	101
7	13	11	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	103
32	10	12	PRINCE	NPG/WARNER BROS.	1	11
14	14	13	DESIGNER	G.O.O.D./DEF JAM	6	14
21	19	14	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	103
20	24	15	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	15	29
18	18	16	P!NK	RCA	16	27
6	16	17	FIFTH HARMONY	SYCO/EPIC	6	65

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
15	22	18	SELENA GOMEZ	INTERSCOPE/IGA	2	90
22	21	19	TAYLOR SWIFT	BIG MACHINE/BMLG	1	99
13	28	20	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	25
29	29	21	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	103
17	26	22	THE WEEKND	XO/REPUBLIC	1	88
33	34	23	SIA	MONKEY PUZZLE/RCA	5	103
19	25	24	FUTURE	A-1/FREEBANDZ/EPIC	1	48
NEW		25	JON BELLION	CAPITOL	25	1
24	30	26	MIKE POSNER	ISLAND	15	20
16	27	27	LUKAS GRAHAM	WARNER BROS.	5	20
35	39	28	CALVIN HARRIS	FLY EYE/COLUMBIA	9	70
25	32	29	THOMAS RHETT	VALORY/BMLG	7	72
26	33	30	FETTY WAP	RGF/300VAG	3	71
3	23	31	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	50
47	40	32	KENT JONES	EPIDEMIC/WE THE BEST/EPIC	32	7
38	38	33	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	34
28	31	34	ZAYN	RCA	1	21

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

AIRPLAY/STREAMING & SALES DATA COMPILED BY
NIELSEN MUSIC

Billboard 200

July 2
2016
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
	1	#1 DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	7
HOT SHOT DEBUT	2	NICK JONAS SAFEHOUSE/ISLAND	Last Year Was Complicated	2	1
13	3	GG ORIGINAL BROADWAY CAST HAMILTON: AN AMERICAN MUSICAL HAMILTON UPTOWN/RTI/ATLANTIC/AG		3	38
2	4	BEYONCÉ PARKWOOD/COLUMBIA	Lemonade	1	8
NEW	5	JON BELLION CAPITOL	The Human Condition	5	1
6	6	RIHANNA WESTBURY ROAD/ROK NATION	ANTI	1	21
10	7	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	57
11	8	ADELE XL/COLUMBIA	25	1	30
9	9	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	4
14	10	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	40
7	11	ARIANA GRANDE REPUBLIC	Dangerous Woman	2	4
15	12	MEGHAN TRAINOR EPIC	Thank You	3	5
19	13	KEVIN GATES BREED WINNERS ASSOCIATION/ATLANTIC/AG	Islah	2	20
NEW	14	GARBAGE STUN VOLUME/BMG	Strange Little Birds	14	1
NEW	15	PAUL MCCARTNEY MPL/CINCORDE	Pure McCartney	15	1
NEW	16	KALEO ELEKTRA/ATLANTIC/AG	A/B	16	1
NEW	17	FITZ AND THE TANTRUMS DANGERBIRD/ELEKTRA/AG	Fitz And The Tantrums	17	1
22	18	JUSTIN BIEBER SCHOOLBOY/RAVING/DEF. JAM	Purpose	1	31
NEW	19	BAND OF HORSES AMERICAN/INTERSCOPE/IGA	Why Are You OK	19	1
12	20	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Black	2	3
17	21	FIFTH HARMONY SYCO/EPIC	7/27	4	3
23	22	KANYE WEST GOODWINE/ROCKAWAY/DEF. JAM	The Life Of Pablo	1	11
3	23	PAUL SIMON CINCORDE	Stranger To Stranger	3	2
21	24	PRINCE NPG/WARNER BROS./RHINO	The Very Best Of Prince	1	48
28	25	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	6
27	26	SIA MONKEY PUZZLE/PCA	This Is Acting	4	20
24	27	BRYSON TILLER TRAPSOUL/RA	TRAPSOUL	8	38
30	28	THOMAS RHETT VALORY/BMG	Tangled Up	6	38
NEW	29	VARIOUS ARTISTS NOW That's What I Call Country, Volume 9 SONY MUSIC/UNIVERSAL/UME		29	1
5	30	MAREN MORRIS COLUMBIA NASHVILLE/SONY	Hero	5	2
29	31	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	42
31	32	MELANIE MARTINEZ ATLANTIC/AG	Cry Baby	6	44
96	33	JOURNEY COLUMBIA LEGACY	Journey's Greatest Hits	10	413
86	34	BOB MARLEY AND THE WAILERS TUFF-GONG/ISLAND/UME	Legend: The Best Of...	5	422
20	35	G-EAZY G-EAZY/RYG/BCG/RLA	When It's Dark Out	5	28
37	36	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	3	86
33	37	FUTURE A1/FREEBANDZ/EPIC	EVOL	1	19
4	38	VOLBEAT REPUBLIC	Seal The Deal & Let's Boogie	4	2
40	39	SELENA GOMEZ INTERSCOPE/IGA	Revival	1	36
36	40	FLUME FUTURE CLASSIC/MOM + POP	Skin	8	3
117	41	PS THE BEATLES APPLE/CAPITOL/UME		1	229
RE	42	SIMON & GARFUNKEL COLUMBIA LEGACY	The Best Of Simon & Garfunkel	42	17
41	43	THE LUMINEERS DUALTONE	Cleopatra	1	10
43	44	COLE SWINDELL WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	6
53	45	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Vessel	21	96
60	46	X AMBASSADORS REPUBLIC/INTERSCOPE/IGA	VHS	7	51
35	47	LUKAS GRAHAM WARNER BROS.	Lukas Graham	3	11
47	48	FETTY WAP RCF/300/AG	Fetty Wap	1	38
39	49	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Kill The Lights	1	45
48	50	DRAKE & FUTURE A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	39

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
49	51	FUTURE A1/FREEBANDZ/EPIC	DS2	1	48
54	52	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	22
42	53	DISTURBED REPRISE/WARNER BROS.	Immortalized	1	43
44	54	PRINCE AND THE NEW POWER GENERATION WGN	Purple Rain (Soundtrack)	1	108
51	55	J. COLE DREAMVILLE/ROK NATION/COLUMBIA	2014 Forest Hills Drive	1	80
52	56	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	71
57	57	RUTH B COLUMBIA	The Intro (EP)	52	15
58	58	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Obsessed	8	2
50	59	MIKE POSNER ISLAND	At Night, Alone.	12	6
64	60	CARRIE UNDERWOOD ISLAND/ARISTA NASHVILLE/SONY	Storyteller	2	34
56	61	TAYLOR SWIFT BIG MACHINE/SONY	1989	1	86
55	62	ZAYN REA	Mind Of Mine	1	12
56	63	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	5
66	64	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	172
RE	65	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	46	167
46	66	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 58	7	7
63	67	JAMES BAY REPUBLIC	Chaos And The Calm	15	65
NEW	68	FRANKIE BALLARD WARNER BROS. NASHVILLE/SONY	El Rio	68	1
61	69	HALSEY ASTRALwerks	Badlands	2	42
76	70	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	140
65	71	ED SHEERAN ATLANTIC/AG	X	1	104
NEW	72	NAHKO AND MEDICINE FOR THE PEOPLE SIBOGNE/DIAPHY	HOKA	72	1
162	73	RED HOT CHILI PEPPERS WARNER BROS.	Greatest Hits	18	88
NEW	74	CHRISTETTE MICHELE FOUR KINGS/RICH HIPSTER	Milestone	74	1
74	75	TIM MCGRAW MCGRAW/BIG MACHINE/BMG	Damn Country Music	5	28
136	76	2PAC GOODWINE/ROCKAWAY/DEF. JAM	Greatest Hits	3	147
59	77	ERIC CLAPTON BUSHBRANCH/SURFDISC	I Still Do	6	4
67	78	JEREMIH WICK SCHULTZ/DEF. JAM	Late Nights: The Album	42	28
72	79	ALESSIA CARA EP/DEF. JAM	Know-It-All	9	31
NEW	80	KONGOS TONIC/SONY/EPIC	Egomaniac	80	1
73	81	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	34
NEW	82	BRANDY CLARK SLATE CREEK/WARNER BROS.	Big Day In A Small Town	82	1
80	83	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	20
75	84	DNCE REPUBLIC	Swaay (EP)	46	27
RE	85	ZAC BROWN BAND BARS/BIGGER PICTURE/HOME CROWN/ATLANTIC/AG	The Foundation	9	288
78	86	ADELE XL/COLUMBIA	21	1	278
RE	87	THE DOOBIE BROTHERS WARNER BROS./RHINO	Best Of The Doobies	5	94
111	88	GUNS N' ROSES GEPFEN/UME	Greatest Hits	3	357
70	89	FLO RIDA POE BOY/ATLANTIC/AG	My House (EP)	14	63
79	90	BEYONCÉ PARKWOOD/COLUMBIA	Beyoncé	1	127
83	91	MEGHAN TRAINOR EPIC	Title	1	75
85	92	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	2	33
90	93	KELSEA BALLERINI BLACK RIVER	The First Time	31	48
88	94	KENDRICK LAMAR GOODWINE/ROCKAWAY/DEF. JAM	good kid, m.A.A.d city	2	190
104	95	COLDPLAY PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	28
91	96	MAJOR LAZER MMS/RECENT	Peace Is The Mission	12	54
118	97	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	79
197	98	EMINEM WEA/STERNA/INTERSCOPE/UME	The Eminem Show	1	272
RE	99	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Celebration Day	9	18
89	100	LAUREN DAIGLE CENTRICITY/CAPITOL/UME	How Can It Be	30	58

Jonas, Bellion Debut In Top Five

As **Drake's Views** stays put at No. 1 on the Billboard 200 for a seventh week, **Nick Jonas' Last Year Was Complicated** arrives at No. 2 while singer-songwriter **Jon Bellion** starts at No. 5 with his debut studio effort.

Jonas' launch (66,000 equivalent album units earned in the week ending June 16) marks his highest-charting solo release, trumping the No. 3 peak of *Who I Am* (credited to Jonas and **The Administration**) and No. 6 peak of his self-titled album. The new set sold 47,000 in traditional album sales — up from the 37,000 that greeted the arrival of his self-titled effort.

Jonas' new album was led by the single "Close" (featuring **Tove Lo**), which recently gave Jonas his third top 40-charting single on the Billboard Hot 100. On the July 2 chart it jumps to a new peak (27-14).

Meanwhile, after charting six hits on the Billboard + Twitter Emerging Artists list, Bellion (below) arrives on the Billboard 200 with *The Human Condition*. The album bows with 40,000 units (32,000 in traditional album sales).

Bellion co-wrote and appeared on **Zedd's** hit single "Beautiful Now," which reached No. 5 on Hot Dance/Electronic Songs in 2015 and No. 64 on the Hot 100. Bellion also co-wrote two other Hot 100 hits: **Eminem's** No. 1 smash "The Monster" (featuring **Rihanna**) and **Jason Derulo's** top 20 single "Trumpets."

Bellion launched a North American headlining tour on June 20 that continues through July 30.

—Keith Caulfield



LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
109	101	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	105
92	102	TROYE SIVAN CAPITOL	Blue Neighbourhood	7	28
NEW	103	LITTLE BIG TOWN CAPITOL, NASHVILLE/UMGN	Wanderlust	103	1
92	104	SHAWN MENDES ▲ ISLAND	Handwritten	1	62
93	105	KYGO ULTRA/RCA	Cloud Nine	11	5
105	106	FLORIDA GEORGIA LINE ▲ REPUBLIC, NASHVILLE/BMLG	Here's To The Good Times	4	181
94	107	OLD DOMINION RCA, NASHVILLE/SMN	Meat And Candy	16	32
108	108	JOEY + RORY FARMHOUSE/ATHEIR/CAPITOL CMG	Hymns	4	18
RE	109	BLAKE SHELTON ▲ REPRISE, NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	18	174
98	109	G-EAZY ● G-EAZY/RMG/BPG/RCA	These Things Happen	3	101
NEW	111	DREW BALDRIDGE COLDWATER	Dirt On Us	111	1
97	112	LINDY STANLEY & THE CIRCUIT RIDERS RMA	Every Nation	97	2
106	113	FLORIDA GEORGIA LINE ▲ REPUBLIC, NASHVILLE/BMLG	Anything Goes	1	88
101	114	QUEEN ▲ HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	48	42
NEW	115	RIVAL SONS CARACHE	Hollow Bones	115	1
110	116	LIL UZI VERT GENERATION NOW/LANTIC/AG	Lil Uzi Vert Vs. The World	110	3
119	117	LUKE BRYAN ▲ CAPITOL, NASHVILLE/UMGN	Crash My Party	1	149
NEW	118	VAN MORRISON ...It's Too Late To Stop Now... Volumes II, III & IV EXILE/LEGACY		118	1
114	119	GNASH JUNO	us	102	9
RE	120	ZZ TOP ● WARNER BROS./RHINO	Eliminator	9	184
RE	121	JOHNNY CASH ▲ COLUMBIA, NASHVILLE/LEGACY	The Essential Johnny Cash	35	20
120	122	IMAGINE DRAGONS ▲ KIDINKORNE/INTERSCOPE/IGA	Night Visions	2	198
87	123	EMINEM ▲ SHADY/ATHEIR/MAT/INTERSCOPE/IGA	Curtain Call: The Hits	1	294
107	124	ONE DIRECTION ▲ SYCO/COLUMBIA	Made In The A.M.	2	31
121	125	CHRIS YOUNG RCA, NASHVILLE/SMN	I'm Comin' Over	5	31
18	126	HELLYEAH ELEVEN SEVEN	Undertable	18	2
68	127	KEVIN GATES BREAD WINNERS ASSOCIATION/AG	Murder For Hire II	12	3
NEW	128	COLVIN & EARLE FANTASY/CONCORD	Colvin & Earle	128	1
112	129	ZAC BROWN BAND ● SOUTHERN GROUND/JOHN VARVATOS/BMLG/REPUBLIC	JEKYLL + HYDE	1	60
123	130	KENDRICK LAMAR ▲ TOP DAWG/ATHEIR/MAT/INTERSCOPE/IGA	To Pimp A Butterfly	1	66
133	131	CARRIE UNDERWOOD ▲ 1942/BIG, NASHVILLE/SMN	Greatest Hits: Decade #1	4	80
116	132	CHRIS BROWN ● RCA	Royalty	3	26
RE	133	JAMES TAYLOR ● WARNER BROS./RHINO	Greatest Hits	15	68
113	134	FIFTH HARMONY ● SYCO/EPIC	Reflection	5	44
94	135	SOUNDTRACK INTERSCOPE/IGA	Me Before You	34	2
144	136	MATTHEW RATELIFF & THE NIGHT SWEATS STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	17	43
125	137	METALLICA ● BLACKENED/WARNER BROS.	Metallica	1	383
137	138	KIIARA ATLANTIC/AG	Low Kii Savage (EP)	137	10
RE	139	BOB SEGER & THE SILVER BULLET BAND ▲ HIDEOUT/CAPITOL/UMG	Ultimate Hits	19	106
RE	140	FLEETWOOD MAC ▲ WARNER BROS.	Greatest Hits	14	130
132	141	DAYA ARTBATZ	Daya (EP)	67	32
77	142	THE MONKEES RHINO	Good Times!	14	3
126	143	HOZIER ▲ RUBYWORKS/COLUMBIA	Hozier	2	89
176	144	BLINK-182 GEFFEN/INTERSCOPE/UMG	Greatest Hits	6	29
115	145	YO GOTTI COCAINE MUSIC/EPIC	The Art Of Hustle	4	17
157	146	LIL DICKY CMG	Professional Rapper	7	33
NEW	147	LESLIE ODOM, JR. S-CURVE/BMG	Leslie Odom, Jr.	147	1
RE	148	SOUNDTRACK WALT DISNEY	Zootopia	121	5
128	149	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	Bouquet (EP)	31	33
131	150	FALL OUT BOY ▲ CDD/ISLAND	American Beauty / American Psycho	1	74

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
99	151	JENNIFER NETTLES BIG MACHINE/BMLG	Playing With Fire	10	5
161	152	THE 1975 ● I Believe When You Sleep, For You Are So Beautiful Yet So Unaware Of It DIRTY HIT/INTERSCOPE/IGA		1	16
RE	153	NICK JONAS CAPITOL	Nick Jonas	6	46
RE	154	JEREMY CAMP STOLEN PRIDE/SPARCOW/CAPITOL CMG	I Will Follow	25	12
168	155	EMINEM ▲ WEB/SHADY/ATHEIR/MAT/INTERSCOPE/IGA	Recovery	1	237
139	156	LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA	Born To Die	2	229
158	157	JOHNNY CASH ▲ COLUMBIA, NASHVILLE/LEGACY/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash	5	228
RE	158	ONEREPUBLIC ▲ MUSIC MONSTER/INTERSCOPE/IGA	Native	4	139
124	159	PRINCE ▲ NPG/WARNER BROS./RHINO	1999	7	162
186	160	LUKE BRYAN ▲ CAPITOL, NASHVILLE/UMGN	Tailgates & Tanlines	2	212
152	161	THE WEEKND ▲ REPUBLIC	Trilogy	4	120
142	162	BIG SEAN ▲ G.O.O.D./DEF JAM	Dark Sky Paradise	1	69
169	163	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	69
95	164	PRINCE NPG/WARNER BROS./RHINO	Ultimate	6	15
138	165	MARON 5 ▲ 222/INTERSCOPE/IGA	V	1	94
100	166	KENDRICK LAMAR TOP DAWG/ATHEIR/MAT/INTERSCOPE/IGA	untitled unmastered.	1	15
26	167	JUICY J WIZ KHALIFA ROSTRUM/LANTIC/KEMOSABE/COLUMBIA/EMPIRE RECORDINGS	TGOD Mafia: Rude Awakening	26	2
134	168	ELLIE GOULDING CHRISTY/INTERSCOPE/IGA	Delirium	3	32
RE	169	VAN MORRISON ▲ WARNER BROS./RHINO	Moondance	29	24
RE	170	TIM MCGRAW CUB	35 Biggest Hits	47	20
NEW	171	CHRISTINA GRIMMIE LH7	Side A (EP)	171	1
RE	172	LYNYRD SKYNYRD GEPER/SPICE/UMG	Family	142	42
122	173	PIERCE THE VEIL FEARLESS	Misadventures	4	5
NEW	174	GREGORY ALBERT SARGENT III GREGORY ALBERT SARGENT III/Colorado Symphony SUITCASE TOWN		174	1
RE	175	FRANK SINATRA ● FRANK SINATRA ENTERPRISES/CAPITOL/UMG	Nothing But The Best	2	139
156	176	DAVID BOWIE ▲ HOLLYWOOD/PHONO/PHONO/RHINO	Best Of Bowie	4	46
153	177	SIA ● MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	97
143	178	RACHEL PLATTEN ● COLUMBIA	Wildfire	5	24
165	179	PANIC! AT THE DISCO ● DECA/DANC/REVELED BY RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	76
RE	180	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UMG	Now That's What I Call A Workout 2016	171	2
16	181	YEGAN AND SARA SUPERCLOSE/MAPOR/WARNER BROS.	Love You To Death	16	2
150	182	RAE SREMMURD EARDRUM/INTERSCOPE/IGA	SremmLife	5	76
RE	183	FOO FIGHTERS ROSWELL/RCA	Greatest Hits	11	125
166	184	BRUNO MARS ▲ ELETRIK/AG	Doo-Wops & Hooligans	3	280
RE	185	BEYONCE ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	115
81	186	ORIGINAL BROADWAY CAST RECORDING DMI SOUNDTRACKS	Waitress	81	2
RE	187	PRINCE ▲ NPG/WARNER BROS./RHINO	Prince	22	33
174	188	EMINEM ▲ WEB/SHADY/ATHEIR/MAT/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	133
140	189	ELLE KING ● RCA	Love Stuff	26	60
141	190	AC/DC ● COLUMBIA/LEGACY	Back In Black	4	268
189	191	TOM PETTY AND THE HEARTBREAKERS ● RCA/UMG	Greatest Hits	5	212
NEW	192	CHRISTINA GRIMMIE REPUBLIC	The Voice: The Complete Season 6 Collection	192	1
167	193	CREDENCE CLEARWATER REVIVAL ● FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	273
62	194	VARIOUS ARTISTS OWSLA	OWSLA World Wide Broadcast	40	16
102	195	LOGIC DEF JAM	The Incredible True Story	3	31
188	196	DEMI LOVATO SABER/UMG/ISLAND/OLYWOOD	Confident	2	35
RE	197	KANE BROWN ZONE 4/RCA, NASHVILLE/SMN	Chapter I (EP)	9	3
163	198	TY DOLLA \$IGN ATLANTIC/AG	Free TC	14	30
155	199	2 CHAINZ DEF JAM	Collage	4	15
190	200	NIRVANA ● SUB POP/DECCA/REPUBLIC	Nevermind	1	325



103

LITTLE BIG TOWN
Wanderlust

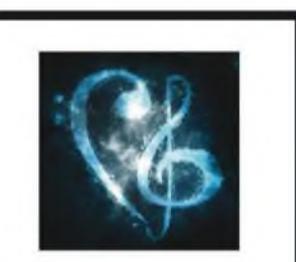
Little Big Town makes the trip from country to pop as the act's new album, *Wanderlust*, debuts on the Billboard 200 at No. 103 — but not on the Top Country Albums chart. The band, which has logged six previous entries on the country tally, worked with Pharrell Williams on the set. The group's Karen Fairchild has said that *Wanderlust* is "not a country record." It starts with 7,000 equivalent album units earned in the week ending June 16, according to Nielsen Music.

—K.C.



147
LESLIE ODOM JR.
Leslie Odom Jr.

The recent Tony Award-winning performer from *Hamilton* debuts with 5,000 units. He also launches at No. 1 on both the Jazz Albums and Traditional Jazz Albums charts (with 5,000 copies sold).



171
CHRISTINA GRIMMIE
Side A (EP)

The late singer, who was killed June 11, debuts at Nos. 171 and 192, marking her third and fourth charting sets on the list. *Side A* hits a new peak on Independent Albums, re-entering at No. 11.

Hamilton Hits New High Post-Tonys

The original Broadway cast recording of *Hamilton* zooms into the top three of the Billboard 200 and to No. 2 on Top Album Sales following its big night at the Tony Awards (June 12).

The set's rise from No. 13 to No. 3 on the Billboard 200 (the album's first week in the top 10) makes it just one of three cast recordings to reach the top 10 in the last 50 years, and the highest charting in five years, since *The Book of Mormon* also peaked at No. 3.

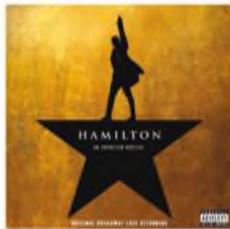
Hamilton earned 62,000 units in the week ending June 16 (up 119 percent), according to Nielsen Music, with 45,000 of that figure in traditional album sales (up 164 percent). The show took home 11 awards, and the cast performed multiple times on the CBS broadcast.

Hamilton and *The Book of Mormon* are the highest-charting cast recordings since 1969, when *Hair* spent 13 weeks at No. 1. They are the only cast albums to reach the top 10 in the past 50 years.

Hamilton's haul of 45,000 copies sold is the biggest sales week for a cast recording since *The Book of Mormon* in 2011. After the Tonys, *The Book of Mormon* sold 61,000 copies — the largest sales week for a cast album since Nielsen began tracking sales in 1991. That big week was fueled in part by a \$1.99 sale price in the Amazon MP3 store. That said, *Hamilton* didn't escape the sale pricing during the tracking week: It was marked down to \$3.99 in the Google Play store for a limited time.

So far, *Hamilton* has sold 489,000 copies in the United States. It is the 13th biggest-selling cast recording in the Nielsen era.

—Keith Caulfield



Album Sales

July 2
2016
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
NO. 1 DEBUT	1	NICK JONAS	LAST YEAR WAS COMPLICATED	1	
14	2	ORIGINAL BROADWAY CAST	Hamilton: An American Musical	38	
3	3	BEYONCÉ	Lemonade	8	
NEW	4	JON BELLION	The Human Condition	1	
5	5	DRAKE	Views	7	
7	6	BLAKE SHELTON	If I'm Honest	4	
NEW	7	GARBAGE	Strange Little Birds	1	
8	8	CHRIS STAPLETON	Traveller	41	
NEW	9	PAUL MCCARTNEY	Pure McCartney	1	
NEW	10	BAND OF HORSES	Why Are You OK	1	
NEW	11	KALEO	A/B	1	
1	12	PAUL SIMON	Stranger To Stranger	2	
11	13	ADELE	25	30	
NEW	14	FITZ AND THE TANTRUMS	Fitz And The Tantrums	1	
NEW	15	VARIOUS ARTISTS	NOW That's What I Call Country, Volume 9	1	
13	16	PRINCE	The Very Best Of Prince	48	
27	17	KEITH URBAN	Ripcord	6	
2	18	VOLBEAT	Seal The Deal & Let's Boogie	2	
9	19	DIERKS BENTLEY	Black	3	
22	20	TWENTY ONE PILOTS	Blurryface	57	
17	21	MEGHAN TRAINOR	Thank You	5	
20	22	PRINCE AND THE NEW POWER GENERATION	Purple Rain (Soundtrack)	36	
4	23	MAREN MORRIS	Hero	2	
85	24	JOURNEY	Journey's Greatest Hits	275	
RE	25	SIMON & GARFUNKEL	The Best Of Simon & Garfunkel	16	
73	26	BOB MARLEY AND THE WAILERS	Legend: The Best Of...	291	
19	27	VARIOUS ARTISTS	NOW 58	7	
26	28	ERIC CLAPTON	I Still Do	4	
28	29	RIHANNA	ANTI	20	
NEW	30	NANKO AND MEDICINE FOR THE PEOPLE	HOKA	1	
RE	31	THE BEATLES	1	194	
35	32	KEVIN GATES	Islah	20	
NEW	33	CHRISSETTE MICHELE	Milestone	1	
21	34	ARIANA GRANDE	Dangerous Woman	4	
31	35	COLE SWINDELL	You Should Be Here	6	
NEW	36	BRANDY CLARK	Big Day In A Small Town	1	
NEW	37	KONGOS	Egomaniac	1	
NEW	38	THE DOOBIE BROTHERS	Best Of The Doobies	1	
34	39	THE LUMINEERS	Cleopatra	10	
RE	40	LED ZEPPELIN	Celebration Day	18	
NEW	41	FRANKIE BALLARD	El Rio	1	
42	42	JOEY + RORY	Hymns	18	
38	43	LINDY COHART & THE CIRCUIT RIDERS	Every Nation	2	
NEW	44	RIVAL SONS	Hollow Bones	1	
37	45	DISTURBED	Immortalized	41	
NEW	46	WYN MORRISON	...It's Too Late To Stop Now... Volumes II, III & IV	1	
NEW	47	DREW BALDRIDGE	Dirt On Us	1	
51	48	THOMAS RHETT	Tangled Up	38	
NEW	49	LITTLE BIG TOWN	Wanderlust	1	
NEW	50	COLVIN & EARLE	Colvin & Earle	1	

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
NEW	1	RIVAL SONS	HOLLOW BONES	1	
NEW	2	DREW BALDRIDGE	Dirt On Us	1	
NEW	3	LESLIE ODOM, JR.	Leslie Odom, Jr.	1	
NEW	4	GREGORY ALAN ISAKOV	W/CONCORDIA SYMPHONY	1	
3	5	GG MYCAH	Diamond In The Rough	3	
NEW	6	MOZZY	Mandatory Check	1	
NEW	7	VYBZ KARTEL	King Of The Dancehall	1	
NEW	8	TOM ODELL	Wrong Crowd	1	
RE	9	THE HOTELIER	Goodness	2	
NEW	10	SUMAC	What One Becomes	1	
1	11	VIC MENSA	There's A Lot Going On (EP)	2	
NEW	12	DIARRHEA PLANET	Turn To Gold	1	
NEW	13	MO3	Shottaz Reloaded	1	
2	14	WHITNEY	Light Upon The Lake	2	
12	15	LIL UZI VERT	Lil Uzi Vert Vs. The World	3	
NEW	16	APATHY	Handshakes With Snakes	1	
24	17	THE RECORD COMPANY	Give It Back To You	13	
NEW	18	KODAK BLACK	Lil Big Pac	1	
NEW	19	SCORPION CHILD	Acid Roulette	1	
NEW	20	THE SPRINGS	Dance With Me (EP)	1	
23	21	HARPER AND MIDWEST KIND	Show Your Love	4	
6	22	ROYAL BLISS	The Truth (EP)	2	
RE	23	YFN LUCCI	Wish Me Well 2	5	
RE	24	KIARA	Low Kii Savage (EP)	2	
NEW	25	THE SHELTERS	The Shelters	1	

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
NEW	1	LESLIE ODOM, JR.	LESLIE ODOM, JR.	1	
1	2	JOEY ALEXANDER	My Favorite Things	37	
NEW	3	ALLEN TOUSSAINT	American Tunes	1	
4	4	GREGORY PORTER	Take Me To The Alley	6	
3	5	FRANK SINATRA	Ultimate Sinatra	61	
5	6	MILES DAVIS & ROBERT GLASPER	Everything's Beautiful	3	
6	7	CATALANO/CHAMBERLIN/SANBORN	Bye Bye Blackbird (EP)	3	
NEW	8	BRANFORD MARSALIS QUARTET/KURT ELLING	Upward Spiral	1	
NEW	9	THE PEDRITO MARTINEZ GROUP	Habana Dreams	1	
7	10	WILLIE NELSON	Summer Time: Willie Nelson Sings Gerstein	16	
2	11	BRAD MEHLDAU TRIO	Blues And Ballads	2	
14	12	SNARKY PUPPY	Culcha Vulcha	7	
8	13	FRANK CATALANO/JIMMY CHAMBERLIN	God's Gonna Cut You Down	36	
NEW	14	MOON HOCH	Red Sky	1	
10	15	ESPERANZA SPALDING	Emily's D+Evolution	15	
12	16	KIM WATERS	Rhythm And Romance	2	
15	17	KAMASI WASHINGTON	The Epic	59	
RE	18	SARAH VAUGHAN	Live At Rosy's	3	
NEW	19	THE FUNKY KNUCKLES	New Birth	1	
13	20	BONEY JAMES	Futuresoul	56	
19	21	BILL CHARLAP TRIO	Notes From New York	11	
NEW	22	WARREN WOLF	Convergence	1	
16	23	DEJOHNETTE/COLTRANE/GARRISON	In Movement	6	
22	24	PAT METHENY	The Unity Sessions	5	
21	25	FRANK SINATRA	Ultimate Sinatra: The Centennial Collection	52	



Billions And Billions Of Streams Served

Ed Sheeran's *x* has become the sixth album to have its tracks tally more than 1 billion audio on-demand streams in the United States, according to Nielsen Music. The set crossed the billion mark in the week ending June 16, and its total streams now stand at 1.02 billion.

The number of streams for *x* includes those earned by songs before the album was released (first single "Sing," for example).

The five other albums that have had their tracks collectively earn more than a billion streams are Drake's *Views* (1.44 billion), Justin Bieber's *Purpose* (1.43 billion), The Weeknd's *Beauty Behind the Madness* (1.36 billion), Drake's *If You're Reading This It's Too Late* (1.09 billion) and Drake's *Nothing Was the Same* (1.03 billion). (Clearly, Drake is quite popular on streaming services.)

Next in line to step over the billion threshold are Fetty Wap's self-titled album (990 million streams for its tracks) and Drake's *Take Care* (961 million). Speaking of Drake, *Views* remains atop the Billboard 200 for a seventh straight week (121,000 units; down 10 percent). The set has clocked the most weeks at No. 1 for an album by a male artist since Eminem's *Recovery* also ruled for seven (nonconsecutive) weeks in 2010.

—K.C.

TOP ALBUM SALES: The week's top-selling album across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling album by new or developing acts, ranked by sales data as compiled by Nielsen Music. JAZZ ALBUMS: The week's top-selling jazz album, ranked by sales data as compiled by Nielsen Music. CHARTS LEGEND: For complete rules and explanations, visit billboard.com/chart-legend. © 2016. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Orlando Tributes Lift Little Mix, Aguilera

Little Mix (below) earns its second No. 1 on *Billboard* + *Twitter* Top Tracks as "Secret Love Song" (featuring **Jason Derulo**) skips 5-1. "Secret," from the group's 2015 *Get Weird* album, ascends after the British quartet dedicated the song to victims of the June 12 Orlando nightclub massacre (see story, page 48) during a June 16 concert in Amsterdam. Little Mix's **Perrie Edwards** pledged the ballad "to all the people... all the families that have been left behind who are hurting right now." The tribute increases the act's *Twitter* mentions by 61 percent to 249,000 in the week ending June 19, according to Next Big Sound.

An Orlando tribute also is behind **Christina Aguilera**'s Top Tracks debut, as she enters at No. 10 with "Change" (The chart launched in May 2014, well after she made her *Billboard* chart debut in 1998.) Aguilera released her new single and its lyric video on June 16 with an accompanying post on her website, which read in part: "I want to help be part of the change this world needs to make it a beautiful inclusive place where humanity can love each other freely and passionately." The diva's new track and dedication triggers a 106 percent gain in *Twitter* mentions, reaching 40,000 for the week.

Twenty One Pilots continue a banner year with "Heathens," which starts at No. 18. The track's debut instantly ties "Stressed Out" for the band's highest-charting title among seven entries. "Heathens" will be featured on the soundtrack to the upcoming film *Suicide Squad*.

—Trevor Anderson



Social

July 2 2016

billboard

billboard + <i>Twitter</i> TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
	1	#1 SECRET LOVE SONG	Little Mix Feat. Jason Derulo	32
45	2	CRASH	Usher	2
3	3	COMPANY	Justin Bieber	21
1	4	TREAT YOU BETTER	Shawn Mendes	3
7	5	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	17
2	6	KILL EM WITH KINDNESS	Selena Gomez	6
24	7	UNDER YOU	Nick Jonas	2
14	8	FIRE	BTS	4
RE	9	THIS IS WHAT YOU CAME FOR	Calvin Harris Feat. Rihanna	3
NEW	10	CHANGE	Christina Aguilera	1
11	11	ONE DANCE	Drake Feat. WizKid & Kyla	11
13	12	SORRY	Justin Bieber	35
16	13	DANGEROUS WOMAN	Ariana Grande	16
NEW	14	FLEXICUTION	Logic	1
12	15	INTO YOU	Ariana Grande	7
47	16	HAIR	Little Mix Feat. Sean Paul	13
22	17	DON'T LET ME DOWN	The Chalamers Feat. Daya	15
NEW	18	HEATHENS	twenty one pilots	1
18	19	THIS ONE'S FOR YOU	David Guetta Feat. Zara Larsson	2
9	20	PANDA	Desiigner	6
RE	21	DARK NECESSITIES	Red Hot Chili Peppers	3
25	22	LOVE YOURSELF	Justin Bieber	32
NEW	23	AMNESIA	Anahi	1
6	24	ALL IN MY HEAD (FLEX)	Fifth Harmony Feat. Fetty Wap	3
20	25	WORK	Rihanna Feat. Drake	21
RE	26	I NEED U	BTS	16
RE	27	WITHOUT A FIGHT	Brad Paisley Feat. Demi Lovato	3
41	28	CHEAP THRILLS	Sia Feat. Sean Paul	15
43	29	HYMN FOR THE WEEKEND	Coldplay	22
28	30	STRESSED OUT	twenty one pilots	26
49	31	CLOSE	Nick Jonas Feat. Tove Lo	6
RE	32	WHAT DO YOU MEAN?	Justin Bieber	44
19	33	CAN'T STOP THE FEELING!	Justin Timberlake	6
42	34	WE DON'T TALK ANYMORE	Charlie Puth Feat. Selena Gomez	9
RE	35	DOPE	BTS	14
RE	36	NO MONEY	Galantis	2
RE	37	HISTORY	One Direction	23
37	38	HELLO	Adele	35
32	39	7 YEARS	Lukas Graham	19
RE	40	CONTROLLA	Drake	3
NEW	41	GOOD GRIEF	Bastille	1
NEW	42	WHEN IT RAIN	Danny Brown	1
NEW	43	AVALANCHE	Bring Me The Horizon	1
NEW	44	LOOK ALIVE	Rae Sremmurd	1
29	45	LIKE I WOULD	Zayn	12
8	46	SAVE ME	BTS	5
31	47	SING ME TO SLEEP	Alan Walker	2
39	48	PILLOWTALK	Zayn	21
RE	49	ME TOO	Meghan Trainor	3
17	50	BACON	Nick Jonas Feat. Ty Dolla \$ign	2

billboard + <i>Twitter</i> EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
	1	#1 SING ME TO SLEEP	Alan Walker	3
NEW	2	HOW I FEEL	Roy Woods	1
NEW	3	ALASKA	Maggie Rogers	1
38	4	MIGHT NOT	Belly Feat. The Weeknd	27
NEW	5	YEA, BABE, NO WAY	LANY	1
6	6	APPLE PIE	FIESTAR	2
28	7	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	3
NEW	8	GENERATIONWHY	ZHU	1
NEW	9	ROOM TO BREATHE	Chase Bryant	1
NEW	10	COLOURS	The Avalanches	1
20	11	HOTTER THAN HELL	Dua Lipa	7
8	12	GOLD	Kiara	24
14	13	BE THE ONE	Dua Lipa	33
12	14	YOU DON'T OWN ME	Grace Feat. G-Eazy	9
NEW	15	LOCATION	Khalid	1
27	16	DANCING ON MY OWN	Calum Scott	13
7	17	HOW TO LOVE	Cash Cash Feat. Sofia Reyes	8
4	18	FINAL SONG	MO	6
5	19	BEAUTIFUL LIFE	Lost Frequencies Feat. Sandro Cavazza	3
15	20	BODY	Dreezy Feat. Jeremih	20
23	21	HEY	Fals Feat. Afrojack	10
18	22	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Nile Rodgers	6
NEW	23	DANCING KIZOMBA	Aix Veliz	1
NEW	24	SEX	EDEN	1
NEW	25	HOLDING BACK	SG Lewis Feat. Gallant	1
31	26	HURTS SO GOOD	Astrid S	7
25	27	SPIRITS	The Strumbellas	21
29	28	CAROLINE	Amine	3
22	29	MOOLAH	Young Greatness	12
11	30	LIFE ITSELF	Glass Animals	4
40	31	WAT U MEAN (AYE, AYE, AYE)	Dae Dae	4
NEW	32	CLEAR	Pusher Feat. Mothica	1
32	33	EASY LOVE	Sigala	6
17	34	PERMISSION	Ro James	20
9	35	ALL MY FRIENDS	Snakehips Feat. Tinasthe & Chance The Rapper	35
24	36	FALL TOGETHER	The Temper Trap	8
RE	37	DEEP DOWN LOW	Valentino Khan	22
35	38	REALITY	Lost Frequencies Feat. Janieck Devy	23
RE	39	TIMMY'S PRAYER	Sampha	3
36	40	MILLIONAIRE	Cash Cash & Digital Farm Animals Feat. Nelly	2
RE	41	FEELS	Kiara	15
43	42	YOU AND ME	Marc E. Bassy Feat. G-Eazy	7
41	43	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	16
3	44	DO IT MYSELF	Russ	2
RE	45	ALL THE WAYS	Wet	3
RE	46	LOSIN CONTROL	Russ	11
42	47	SHOW ME LOVE	Sam Feldt Feat. Kimberly Anne	9
RE	48	CROSSFIRE	Stephen	27
50	49	STADIUM POW WOW	A Tribe Called Red Feat. Black Bear	3
NEW	50	100XX	Jarryd James Feat. Broods	1



Minaj Gains; Tyler Returns

Thanks to the release of **DJ Mustard**'s new single "Don't Hurt Me," featuring **Nicki Minaj** (above) and **Jeremih**, Minaj jumps 11 spots on the *Social* 50 to No. 11. The track bowed exclusively through Tidal on June 15.

In the tracking week ending June 19, Minaj gained 178 percent in *Twitter* reactions and 127 percent in Instagram reactions, according to Next Big Sound. Much of that bump is owed to her social media posts promoting the song. Minaj even got topical for the week of the NBA Finals, rapping on her third verse in the track, "Even if you was Curry, bitch, there's still a LeBron/But let's face it, I'm Curry, with rings like LeBron."

Meanwhile, after a nearly four-month absence from the chart, **Tyler, The Creator** re-enters at No. 41 for just his second week on the tally. (He was last on the list dated March 19, at No. 49.) The rapper's re-entry is owed to social conversation around his Golf Wang fashion show, held June 11 in Los Angeles, during which Tyler himself waltzed down the runway. His biggest driver in *Social* 50 chart metrics came from *Twitter* reactions, which leaped 250 percent.

—Kevin Rutherford

Country

July 2
2016
billboard

HOT COUNTRY SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	H.O.L.Y.	2 WKS	Florida Georgia Line	1
			J.MOI (BUSBEE, N.ZYHERT, W.W. LARSEN)	REPUBLIC NASHVILLE		
6	3	2	HUNTIN', FISHER & LOVIN' EVERY DAY		Luke Bryan	2
			J.STEVENS, J.STEVENS (L.BRYAN, D.DAVENSON, R.KINIS, B.HAYS (LP))	CAPITOL NASHVILLE		
5	2	3	HUMBLE AND KIND		Tim McGraw	1
			B.G. ALL (MORRE, MCGRAW (L.MCENNA))	MCGRAW/BIG MACHINE		
3	4	4	T-SHIRT		Thomas Rhett	3
			D.HUFF, J.FRASURE (A.GORLEY, L.LAIR, S.MCANALLY)	VALDORY		
9	8	5	CHURCH BELLS		Carrie Underwood	5
			M.BRIGHT (C.CROWELL, B.RETT, JAMES, H.LINDSEY)	J&ARISTA NASHVILLE		
10	10	6	AG LIGHTS COME ON		Jason Aldean	6
			M.MOY (S.BLUE, LEVY, HUBBARD, L.M.S.T.HUFF, J.FRASURE, B.WARRIN, B.WARREN)	BROKEN BOW		
11	11	7	WASTED TIME		Keith Urban	7
			G.WELLS, K.URBAN (N.URBAN, G.WELLS, J.ABRAHART)	HIT RECORDS/CAPITOL NASHVILLE		
2	7	8	SOMEWHERE ON A BEACH		Dierks Bentley	1
			R.COPPERMAN (M.TYLER, E.J. BOYER, A.POLMER, D.JUNCO, J.MIRENDA)	CAPITOL NASHVILLE		
13	12	9	HEAD OVER BOOTS		Jon Pardi	9
			B.BUTLER, J.PARDI (J.PARDI, L.LAIR)	CAPITOL NASHVILLE		
16	9	10	FROM THE GROUND UP		Dan + Shay	9
			D.SMYERS, S.HENDRICKS (D.SMYERS, S.MODNEK, C.DESTEFANO)	WARNER BROS./J&AR		
12	13	11	RECORD YEAR		Eric Church	11
			J.JOYCE (E.C.HURCH, J.HYDE)	EMI NASHVILLE		
4	5	12	CAME HERE TO FORGET		Blake Shelton	2
			S.HENDRICKS (C.WISEMAN, D.RUTTAN)	WARNER BROS./J&AR		
18	16	13	PETER PAN		Kelsea Ballerini	13
			J.G.WHITHEAD, L.MASSEY (K.BALLERINI, J.G.WHITHEAD, J.LEE)	BLACK RIVER		
8	6	14	MY CHURCH		Maren Morris	5
			BUSBEE, M.MORRIS (BUSBEE, M.MORRIS)	COLUMBIA NASHVILLE		
17	18	15	AMERICAN COUNTRY LOVE SONG		Jake Owen	15
			S.MCANALLY, R.COPPERMAN (R.COPPERMAN, A.GORLEY, J.JOHNSON)	RECA NASHVILLE		
19	17	16	MAKE YOU MISS ME		Sam Hunt	16
			C.CROWELL, S.MCANALLY (S.HUNT, J.DSORNE, M.RAMSEY)	MCA NASHVILLE		
15	15	17	NOISE		Kenny Chesney	14
			B.CANNON, K.CHESENEY (K.CHESENEY, R.COPPERMAN, S.MCANALLY, J.MILLER)	BLUE CHAIR/COLUMBIA NASHVILLE		
14	14	18	THINK OF YOU		Chris Young Duet With Cassadee Pope	2
			C.CROWELL, C.YOUNG (C.YOUNG, C.CROWELL, J.HOGE)	RECA NASHVILLE/REPUBLIC NASHVILLE		
22	19	19	FIX		Chris Lane	19
			K.MOI (S.BLUE, LUTON, J.FRASURE, A.STOKLASA)	BIG LOUD		
21	21	20	DIFFERENT FOR GIRLS		Dierks Bentley Featuring Elle King	20
			R.COPPERMAN (S.MCANALLY, J.HARDING)	CAPITOL NASHVILLE		
23	22	21	NIGHT'S ON FIRE		David Nail	21
			C.AINLAY, J.DELLE, G.WOY (J.SINGLETON, D.RUTTAN)	MCA NASHVILLE		
24	23	22	DG IT ALL STARTED WITH A BEER		Frankie Ballard	22
			M.MOY (L.JOHNSON, N.MASON, J.S.TOVER)	WARNER BROS./J&AR		
28	24	23	CASTAWAY		Zac Brown Band	23
			J.BROWN (Z.BROWN, M.MOY, R.POLMER, M.C.BOWLES, J.D.HOPKIN)	SOUTHERN GROUNDD/JOHN VARVATOS/REPUBLIC/DOT		
25	25	24	YOU LOOK LIKE I NEED A DRINK		Justin Moore	24
			J.S.TOVER, J.AYMOND, S.DORCHETTA (C.LAWSON, M.DRAGSTRAM, N.HEMBY)	VALDORY		
26	30	25	SHE'S GOT A WAY WITH WORDS		Blake Shelton	25
			S.HENDRICKS (K.EARP, A.L.BERT, M.BEESON)	WARNER BROS./J&AR		
29	26	26	ROCK ON		Tucker Beathard	26
			A.PETRAGLIA (T.BEATHARD, C.BEATHARD, M.ANTHON-GOODMAN)	DOT		
31	27	27	MIDDLE OF A MEMORY		Cole Swindell	27
			M.CARTER (C.SWINDELL, A.GORLEY, Z.CROWELL)	WARNER BROS./J&AR		
30	29	28	RUNNING FOR YOU		Kip Moore	26
			J.BAMES, K.MOORE (K.MOORE, T.LVERGES, B.DALY)	MCA NASHVILLE		
32	31	29	WITHOUT A FIGHT		Brad Paisley Featuring Demi Lovato	26
			B.PAISLEY, L.WOY (B.PAISLEY, K.LOVE, L.CELLS, J.MILLER)	ARISTA NASHVILLE		
27	28	30	UNLOVE YOU		Jennifer Nettles	24
			D.HUFF (J.NETTLES, B.CLARK)	BIG MACHINE		
45	32	31	PARACHUTE		Chris Stapleton	31
			D.COBB, C.STAPLETON (C.STAPLETON, D.GREER)	MERCURY		
36	40	32	SG VACATION		Thomas Rhett	32
			D.HUFF, J.FRASURE, S.HETT, L.LIN, J.BROWN, M.DRAGSTRAM, D.COLEMAN, G.OOSTER, L.HENRY, J.WOY	MCA NASHVILLE		
33	35	33	I MET A GIRL		William Michael Morgan	33
			RITCHIE, S.HENDRICKS (T.POSEN, S.HUNT, S.MCANALLY)	WARNER BROS./J&AR		
38	37	34	IT DON'T HURT LIKE IT USED TO		Billy Currington	34
			D.HUFF (B.CURRINGTON, C.R.BARLOWE, S.CARTER)	MERCURY		
34	33	35	MAYDAY		Cam	32
			B.HASKER, J.JOHNSON (C.JOCHS, J.JOHNSON)	ARISTA NASHVILLE		
37	34	36	FIRE AWAY		Chris Stapleton	25
			D.COBB, C.STAPLETON (C.STAPLETON, D.GREER)	MERCURY		
39	38	37	SLEEP WITHOUT YOU		Brett Young	37
			D.HUFF (B.YOUNG, K.ARCHER, L.EBACH)	REPUBLIC NASHVILLE		
35	36	38	ZI SUMMER		Brothers Osborne	35
			J.JOYCE (J.OSBORNE, T.J.OSBORNE, C.WISEMAN)	EMI NASHVILLE		
HOT SHOT DEBUT		39	INFINITE LOVE		Todd Chrisley & Sara Evans	39
			(NOT LISTED) (NOT LISTED)	HOLY GRAFITTI		
42	41	40	LOVIN' LATELY		Big & Rich Featuring Tim McGraw	40
			B.KENNY, L.DRICH (M.K.ALPIN, J.DRICH, J.MCGRAW)	B&R/NEW REVOLUTION		
44	45	41	LIVIN' THE DREAM		Drake White	41
			R.COPPERMAN, J.S.TOVER (T.DOUGLAS, J.JOHNSON, L.LAIR)	DOT		
47	44	42	I KNOW SOMEBODY		LoCash	42
			L.RIMES (R.KINIS, R.COPPERMAN, J.S.TOVER)	REVIVER		
43	42	43	THY WILL		Hillary Scott & The Scott Family	33
			R.SKAGGS, B.HERMS (H.SCDOTTE, L.WEISBAND, B.HERMS)	H&S/EMI NASHVILLE		
NEW		44	SONG FOR ANOTHER TIME		Old Dominion	44
			S.MCANALLY (M.RAMSEY, J.ROSEN, B.TURSI, M.JENKINS)	RECA NASHVILLE		
48	46	45	TUXEDO		Clare Dunn	45
			C.DUNN, B.WEST (C.DUNN, B.RETT, JAMES, B.WEST)	MCA NASHVILLE		
40	43	46	THE FIGHTER		Keith Urban Featuring Carrie Underwood	11
			BUSBEE, K.URBAN (K.URBAN, BUSBEE)	HIT RECORDS/CAPITOL NASHVILLE		
-	48	47	WANNA BE THAT SONG		Brett Eldredge	34
			R.COPPERMAN, B.ELDREDGE (B.ELDREDGE, R.COPPERMAN, SCOTTER CARUSO)	ATLANTIC/WARNER		
NEW		48	SOBER SATURDAY NIGHT		Chris Young Featuring Vince Gill	48
			C.BROWDER, C.YOUNG (C.YOUNG, B.WARRIN, B.WARREN)	RECA NASHVILLE		
-		49	805 MERCEDES		Maren Morris	47
			BUSBEE, M.MORRIS (M.MORRIS, BUSBEE)	COLUMBIA NASHVILLE		
49	50	50	WASN'T THAT DRUNK		Josh Abbott Band With Carly Pearce	47
			D.BAKER, J.LABBOTT (M.J.MCGINN, N.A.MEDLEY, E.WEISBAND)	PRETTY DAMN TOUGH/1608		

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
3	1	BLAKE SHELTON	2 WKS	If I'm Honest	4	
		WARNER BROS./J&AR				
5	2	CHRIS STAPLETON		Traveller	59	
		MERCURY/DIGM				
HOT SHOT DEBUT	3	VARIOUS ARTISTS		NOW That's What I Call Country, Volume 9	1	
		SONY MUSIC/UNIVERSAL/LIVE				
6	4	GG KEITH URBAN		Ripcord	6	
		HIT RECORDS/CAPITOL NASHVILLE/DIGM				
4	5	DIERKS BENTLEY		Black	3	
		CAPITOL NASHVILLE/J&AR				
1	6	MAREN MORRIS		Hero	2	
		COLUMBIA NASHVILLE/SMN				
7	7	COLE SWINDELL		You Should Be Here	6	
		WARNER BROS./J&AR				
NEW	8	BRANDY CLARK		Big Day In A Small Town	1	
		SLATE CREEK/WARNER BROS.				
NEW	9	FRANKIE BALLARD		El Rio	1	
		WARNER BROS./J&AR				
8	10	JOEY + RORY		Hymns	18	
		FARMHOUSE/GATHER/CAPITOL CMG				
NEW	11	DREW BALDRIDGE		Dirt On Us	1	
		COLD RIVER				
11	12	THOMAS RHETT		Tangled Up	38	
		VALDORY/BMLG				
NEW	13	COLVIN & EARLE		Colvin & Earle	1	
		FANTASY/CINCORC				
2	14	DAN + SHAY		Obsessed	2	
		WARNER BROS./J&AR				
12	15	SAM HUNT		Montevallo	86	
		MCA NASHVILLE/UMGN				
10	16	LUKE BRYAN		Kill The Lights	45	
		CAPITOL NASHVILLE/UMGN				
13	17	CARRIE UNDERWOOD		Storyteller	34	
		J&ARISTA NASHVILLE/SMN				
9	18	JENNIFER NETTLES		Playing With Fire	5	
		BIG MACHINE/BMLG				
15	19	TIM MCGRAW		Damn Country Music	32	
		MCGRAW/BIG MACHINE/BMLG				
17	20	ERIC CHURCH		Mr. Misunderstood	33	
		EMI NASHVILLE/UMGN				
18	21	BLAKE SHELTON		Reloaded: 20 #1 Hits	34	
		WARNER BROS./J&AR				
19	22	KELSEA BALLERINI		The First Time	57	
		BLACK RIVER				
20	23	STURGILL SIMPSON		A Sailor's Guide To Earth	9	
		ATLANTIC/AG				
36	24	PS KANE BROWN		Chapter I (EP)	13	
		JOEY+RORY/CAPITOL NASHVILLE/SMN				
25	25	CHRIS YOUNG		I'm Comin' Over	31	
		RECA NASHVILLE/SMN				



Bryan Catches Another No. 1

"Huntin', Fishin' and Lovin' Every Day" by **Luke Bryan** (above) rises 2-1 on Country Airplay, increasing by 8 percent to 46 million audience impressions, according to Nielsen Music. Bryan banks his 15th Country Airplay leader, a run that began when "Rain Is a Good Thing" crowned the chart on July 24, 2010. Bryan's traditional-sounding new No. 1 embraces his roots in the Georgia outdoors. "This song is meaningful to me because it encompasses a way of life that I've known since I was a kid," he tells *Billboard*. "I hope everyone can relate in a way that inspires them to wake up every day, doing the things they love."

"The song was a first-listen hit, but, in this time of pop-rock crossover, what clinched it was hearing it on repeat at the MGM Grand for four days while in Las Vegas for the Academy of Country Music Awards [on April 3]," says WJVC Nassau, N.Y., program director **Phathead**. "If it sounded insanely good blaring throughout the casino, it had to be a smash."

On Hot Country Songs, **Keith Urban's** "Wasted Time" enters the top 10 (11-7) powered by its 5-3 push on Country Airplay (41 million, up 5 percent). The song is Urban's 36th Hot Country Songs top 10, all achieved consecutively (counting songs in lead roles officially promoted to country radio, excluding holiday fare), extending his streak that started with the No. 4-peaking "Your Everything" in 2000. It's the longest run since **Alabama** linked 41 straight top 10 singles between 1980 and 1994.

-Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	HUNTIN', FISHER & LOVIN' EVERY DAY	Luke Bryan	15		
		CAPITOL NASHVILLE				
6	2	GG LIGHTS COME ON	Jason Aldean	12		
		BROKEN BOW				
5	3	WASTED TIME	Keith Urban	12		
		HIT RECORDS/CAPITOL NASHVILLE				
3	4	T-SHIRT	Thomas Rhett	21		
		VALDORY				
7	5	CHURCH BELLS	Carrie Underwood	12		
		J&ARISTA NASHVILLE				
1	6	HUMBLE AND KIND	Tim McGraw	22		
		MCGRAW/BIG MACHINE				
4	7	CAME HERE TO FORGET	Blake Shelton	15		
		WARNER BROS./J&AR				
10	8	H.O.L.Y.	Florida Georgia Line	8		
		REPUBLIC NASHVILLE				
9	9	NOISE	Kenny Chesney	13		
		BLUE CHAIR/COLUMBIA NASHVILLE				
11	10	RECORD YEAR	Eric Church	20		
		EMI NASHVILLE				
12	11	HEAD OVER BOOTS	Jon Pardi	38		
		CAPITOL NASHVILLE				
13	12	FIX	Chris Lane	28		
		BIG LOUD				
16	13	FROM THE GROUND UP	Dan + Shay	20		
		WARNER BROS./J&AR				
14	14	AMERICAN COUNTRY LOVE SONG	Jake Owen	16		
		RECA NASHVILLE				
15	15	NIGHT'S ON FIRE	David Nail	46		
		MCA NASHVILLE				
17	16	MAKE YOU MISS ME	Sam Hunt	17		
		MCA NASHVILLE				
19	17	YOU LOOK LIKE I NEED A DRINK	Justin Moore	33		
		VALDORY				
18	18	IT ALL STARTED WITH A BEER	Frankie Ballard	31		
		WARNER BROS./J&AR				
20	19	PETER PAN	Kelsea Ballerini	14		
		BLACK RIVER				
21	20	RUNNING FOR YOU	Kip Moore	35		
		MCA NASHVILLE				
23	21	WITHOUT A FIGHT	Brad Paisley Feat. Demi Lovato	6		
		ARISTA NASHVILLE				
22	22	CASTAWAY	Zac Brown Band	12		
		SOUTHERN GROUNDD/JOHN VARVATOS/REPUBLIC/DOT				
24	23	ROCK ON	Tucker Beathard	15		
		DOT				
25	24	I MET A GIRL	William Michael Morgan	37		
		WARNER BROS./J&AR				
32	25	DIFFERENT FOR GIRLS	Dierks Bentley Feat. Elle King	4		
		CAPITOL NASHVILLE				

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions

Dance/Electronic

July 2
2016
billboard

HOT DANCE/ELECTRONIC SONGS™									
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL				
1	1	1	#1 DON'T LET ME DOWN	THE CHAINSMOKERS (A.JAGGART, E.WARREN, S.HARRIS)	The Chainsmokers Feat. Daya	1	19		
2	2	2	AG THIS IS WHAT YOU CAME FOR	CALVIN HARRIS (CALVIN HARRIS, N.SIOBERG)	Calvin Harris Feat. Rihanna	2	8		
3	3	3	NEVER FORGET YOU	MNEK, ASTRONOMY (LJOSISIGMA, EMENIKE, A.DAVEY, Z.LARSSON)	Zara Larsson & MNEK	1	38		
5	4	4	DG NEVER BE LIKE YOU	FLUME, KALE, P.EARLEY, D.E.STREITEN, J.D. GASPINSKI, B.H.CANTO, G.PEARLEY	Flume Featuring Kai	4	21		
4	5	5	MIDDLE	DJ SNAKE, A.LIUS, W.S.E.GRIGORICINE, A.LJAMRICHANT, A.L.KLEINSTUB	DJ Snake Featuring Bipolar Sunshine	3	35		
7	7	6	LIGHT IT UP	MAJOR LAZER, FUSE ODG	Major Lazer Featuring Nyla & Fuse ODG	6	30		
8	8	7	FADED	ALAN WALKER	Alan Walker	7	23		
9	9	8	NO MONEY	GALANTIS	Galantis	8	11		
10	10	9	FAST CAR	JONAS BLUE, FEATURING DAKOTA	Jonas Blue Featuring Dakota	7	23		
11	11	10	SEX	CHEAT CODES X KRIS KROSS AMSTERDAM	Cheat Codes x Kris Kross Amsterdam	10	16		
13	12	11	THIS ONE'S FOR YOU	DAVID GUETTA, ZARA LARSSON	David Guetta Featuring Zara Larsson	11	5		
-	18	12	SG THE OCEAN	MIKE PERRY, EM.PERSSON, S.FH.ELLSTROM, NUSJAM	Mike Perry Featuring Shy Martin	12	2		
14	14	13	I WANNA KNOW	ALESSO, NICO & VINZ	Alesso Featuring Nico & Vinz	13	11		
-	13	14	TALK	DJ SNAKE, GEORGE MAPLE	DJ Snake Featuring George Maple	13	2		
17	15	15	KILL THE LIGHTS	ALEX NEWELL, JESS GYLNNE & DJ CASSIDY WITH NILE RODGERS	Alex Newell, Jess Glynne & DJ Cassidy With Nile Rodgers	15	9		
20	16	16	CANDYMAN	ZEDD & ALOE BLACC	Zedd & Aloe Blacc	12	16		
16	17	17	RAGING	KYGO, KYGO, L.BAY, D.A.E.FUHRMANN, M.WILIAMSON	Kygo Featuring Kodialine	16	11		
-	26	18	SING ME TO SLEEP	ALAN WALKER	Alan Walker	18	2		
NOT SHOT DEBUT	19	19	GG SOME MINDS	FLUME, A.E.STREITEN, N.YATTA	Flume Featuring Andrew Wyatt	19	1		
21	20	20	INSIDE OUT	THE CHAINSMOKERS (A.JAGGART, S.NYMAN)	The Chainsmokers Featuring Charlee	13	11		
19	19	21	TAKES MY BODY HIGHER	SHOFFY, LINCOLN JESSER	Shoffy Featuring Lincoln Jesser	19	14		
28	23	22	ALONE	MARSHMELLO	Marshmello	22	5		
43	33	23	BACK 2 U	STEVE AOKI & BOEHM FEATURING WALK THE MOON	Steve Aoki & Boehm Featuring Walk The Moon	23	4		
23	21	24	CARRY ME	KYGO, JULIA MICHAELS	Kygo Featuring Julia Michaels	18	5		
NEW	25	25	PERFECT STRANGERS	JONAS BLUE, J.P.COOPER	Jonas Blue Featuring J.P. Cooper	25	1		
37	29	26	BRING BACK THE SUMMER	RAIN MAN, OLY	Rain Man Featuring OLY	26	7		
32	36	27	HOW TO LOVE	CASH CASH, SOFIA REYES	Cash Cash Featuring Sofia Reyes	21	7		
39	32	28	GYAL YOU A PARTY ANIMAL	CHARLY BLACK	Charly Black	28	3		
40	37	29	ALL FOUR WALLS	GORGON CITY	Gorgon City Featuring Vaults	29	3		
42	42	30	ONE NIGHT IN HEAVEN	TOY ARMADA & DJ GRIND FEAT. INAYA DAY	Toy Armada & DJ Grind Feat. Inaya Day	30	3		
44	44	31	KEEP IT MELLO	MARSHMELLO, OMAR LINX	Marshmello Featuring Omar Linx	25	16		
45	38	32	GOLDEN LIGHT	MADDEN FEATURING SAM	Madden Featuring Sam	32	5		
27	25	33	YEARS	CLEAN BANDIT, LOUISA JOHNSON	Clean Bandit Featuring Louisa Johnson	25	3		
34	30	34	HEY	FALS FEATURING AFROJACK	Fals Featuring Afrojack	24	14		
-	22	35	MILLIONAIRE	CASH CASH & DIGITAL FARM ANIMALS FEAT. NELLY	Cash Cash & Digital Farm Animals Feat. Nelly	22	2		
36	35	36	PARADISE	BENNY BENASSI & CHRIS BROWN	Benny Benassi & Chris Brown	21	11		
24	24	37	LA LA LAND	DVBBS & SHAUN FRANK FEATURING DELANEY JANE	DVBBS & Shaun Frank Featuring Delaney Jane	24	11		
33	40	38	KINGS OF SUMMER	AYOKAY FEATURING QUINN XCII	ayokay Featuring Quinn XCII	33	5		
18	31	39	SMOKE & RETRIBUTION	FLUME, VINCE STAPLES & KUCKA	Flume Featuring Vince Staples & Kucka	18	8		
35	27	40	T.U.T.P. (TURN UP THE PARTY)	DIRTY FREQS + VASSY	DirtyFreqs + Vassy	27	5		
NEW	43	43	LIVIN' FOR YOUR LOVE (YOUR LOVE)	ROSABEL FEAT. JEANIE TRACY	Rosabel Feat. Jeanie Tracy	41	1		
22	47	42	UNDER THESE LIGHTS	XENIA CHALL	Xenia Chall	22	8		
NEW	43	43	ONLY	TYDI & OLIVIA SOMERLYN	tyDi & Olivia Somerlyn	43	1		
NEW	44	44	STAY WITH ME	DIAMOND EYES X CHRISTINA GRIMMIE	Diamond Eyes x Christina Grimmie	44	1		
25	28	45	IS IT LOVE	3LAU FEATURING YEAH BOY	3LAU Featuring Yeah Boy	25	7		
NEW	46	46	BAILAR	DEORRO FEATURING ELVIS CRESPO	Deorro Featuring Elvis Crespo	46	1		
-	49	47	BLACKOUT	TRITONAL FEATURING STEPH JONES	Tritonal Featuring Steph Jones	28	17		
46	50	48	THE RIGHT SONG	TIESTO + OLIVER HELDENS FEAT. NATALIE LA ROSE	Tiesto + Oliver Heldens Feat. Natalie La Rose	22	15		
RE-ENTRY	49	49	SWEET LOVIN'	SIGALA FEATURING BRYN CHRISTOPHER	Sigala Featuring Bryn Christopher	43	9		
30	39	50	LOSE IT	FLUME, VIC MENSA	Flume Featuring Vic Mensa	30	3		

TOP DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
1	1	VARIOUS ARTISTS	Now That's What I Call A Workout 2016	26					
2	2	FLUME	Future Classic/MGM + POP	Skin	3				
4	3	KYGO	ULTRA/RC/A	Cloud Nine	5				
8	4	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Bouquet (EP)	34				
NEW	5	AIR	AIR (HE DLOGY/PARLOPHONE/RHINO)	Twentyyears	1				
NEW	6	MOBY	LITTLE/IDOT/THRIVE	Music From Porcelain	1				
9	7	KAYTRANADA	XL	99.9%	6				
11	8	ALINA BARAZ & GALIMATIAS	ULTRA	Urban Flora (EP)	57				
14	9	CARAVAN PALACE		Cafe de la Danse/Le Plan	11				
3	10	VARIOUS ARTISTS	MONSTERCAT 027: CATAclysm	Monstercat 027: Cataclysm	2				
NEW	11	MOON HOOD	HORN BLOW	Red Sky	1				
13	12	SOUNDTRACK	20TH CENTURY FOX/COLUMBIA	The Martian: Songs From	16				
16	13	MAJOR LAZER	MAD DECENT	Peace Is The Mission	55				
NEW	14	PLAID	WARP	The Digging Remedy	1				
12	15	JAMES BLAKE	POLYDOR/PUBLIC	The Colour In Anything	6				
RE	16	JOHN CARPENTER	SACRED BONES	John Carpenter's Lost Themes II	7				
15	17	BRIAN ENO	DAP/WARP	The Ship	7				
17	18	SOUNDTRACK	INTERSCOPE/RC/A	We Are Your Friends: Music From The Original Motion Picture	21				
18	19	PET SHOP BOYS	X2/NO BALI	Super	11				
22	20	SKRILLEX & DIPLO	SKRILLEX AND DIPLO PRESENT JACK U	Jack U	69				
NEW	21	VARIOUS ARTISTS	HED KANDI/BEACH HOUSE 2016	Hed Kandi/Beach House 2016	1				
19	22	KREWELLA	COLUMBIA	Ammunition (EP)	4				
RE	23	GALANTIS	BIG BEAT/ATLANTIC/AG	Pharmacy	25				
RE	24	CAPITAL KINGS	GOODIE/PLG	II	27				
5	25	CLASSIXX	INNOVATIVE LEISURE	Faraway Reach	2				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART					
		IMPRINT/PROMOTION LABEL							
1	1	#1 THIS IS WHAT YOU CAME FOR	Calvin Harris Feat. Rihanna	8					
2	2	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	16					
4	3	ONE DANCE	Drake Feat. WizKid & Kyla	9					
3	4	FADED	Alan Walker	11					
7	5	CAN'T STOP THE FEELING!	Justin Timberlake	7					
5	6	LIGHT IT UP	Major Lazer Feat. Nyla & Fuse ODG	18					
12	7	GG BRING BACK THE SUMMER	Rain Man Feat. OLY	6					
6	8	NEVER BE LIKE YOU	Flume Feat. Kai	15					
11	9	I WANNA KNOW	Alesso Feat. Nico & Vinz	10					
9	10	I TOOK A PILL IN IBIZA	Mike Posner	21					
8	11	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	15					
10	12	THE RIGHT SONG	Tiesto + Oliver Heldens Feat. Natalie La Rose	19					
16	13	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Nile Rodgers	7					
17	14	NO MONEY	Galantis	4					
14	15	HEY	Fals Feat. Afrojack	12					
13	16	BLACKOUT	Tritonal Feat. Steph Jones	12					
18	17	PARADISE	Benny Benassi & Chris Brown	6					
23	18	RIDE	twenty one pilots	4					
NEW	19	THINKING ABOUT YOU	Axwell & Ingrosso	1					
19	20	STAY	Kygo Feat. Maty Noyes	18					
31	21	KILL EM WITH KINDNESS	Selena Gomez	3					
21	22	DANGEROUS WOMAN	Ariana Grande	10					
22	23	CLOSE	Nick Jonas Feat. Tove Lo	9					
33	24	CHEAP THRILLS	Sia Feat. Sean Paul	3					
35	25	SEX	Cheat Codes x Kris Kross Amsterdam	3					



Air, Moby Debut; Rodgers Reigns

Air and **Moby** (above) — both heritage downtempo, electronic acts — debut on Top Dance/Electronic Albums. **Air**, the French duo of **Nicolas Godin** and **Jean-Benoit Dunckel**, opens at No. 5 with *Twentyyears* (1,000 sold, according to Nielsen Music), a collection of classics and rarities. It's the sixth top 10 for the act, which has notched one No. 1: *Pocket Symphony*, in 2007.

Moby launches at No. 6 with *Music From Porcelain* (1,000). The musical compilation double-album accompanying Moby's book *Porcelain: A Memoir* follows his life in New York from 1989 to 1999, through both his songs and others'. The set is Moby's ninth top 10, a run that began at No. 1 on June 1, 2002, with 18. His signature single, "Porcelain," is from his breakthrough album, *Play*, which arrived in 1999, ahead of the June 2001 inception of Top Dance/Electronic Albums. The LP logged 94 weeks on the Billboard 200, peaking at No. 38 in March 2001.

On Dance Club Songs, **Alex Newell**, **Jess Glynne** and **DJ Cassidy**, with disco pioneer **Nile Rodgers**, rise 2-1 with "Kill the Lights." It's the first No. 1 for all three lead acts and the third solo chart-topper for Rodgers, all since 2015; as a member of **Chic**, Rodgers earned three No. 1s (in 1977, 1978 and 1992). "Kill," which is from the soundtrack to HBO's *Vinyl*, was remixed by **Audien**, **Dimitri From Paris** and **Yolanda Be Cool**, among others.

—Gordon Murray

STAY LOOSE
HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY MUSIC AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA BY SPINNING DISK, SALES DATA AS COMPILATED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED, AS SINGLE, RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILATED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED, AS SINGLE, RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILATED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED, AS SINGLE, RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. 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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE (PROMOTION LABEL)	Artist	WKS. ON CHART
2	1	WILDTHELIKES (RCA) KILL THE FEELINGS (RCA)	Alex Newell, Jess Glynne & DJ Casualty w/Robin Thicke/Dragons	9
4	2	THIS IS WHAT YOU CAME FOR (WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA)	Calvin Harris Feat. Rihanna	6
5	3	I WANNA KNOW (REFUNE/DEF JAM)	Alesso Feat. Nico & Vinz	8
7	4	FADED (NO COPYRIGHTSOUNDS/MER MUSIC/ULTRA/RC)	Alan Walker	8
1	5	CHEAP THRILLS (MONKEY PUZZLE/RC)	Sia Feat. Sean Paul	8
8	6	ONE NIGHT IN HEAVEN (SMW/RC)	Toy Armada & DJ Grind Feat. Inaya Day	8
9	7	THIS IS FOR MY GIRLS (AOL/MOTOWN/CAPITOL)	Various Artists	6
13	8	CAN'T STOP THE FEELING! (DREAMWORKS/RC)	Justin Timberlake	5
3	9	HYMN FOR THE WEEKEND (PARLOPHONE/ATLANTIC)	Coldplay	10
14	10	ALL FOUR WALLS (VIRGIN/PRIORITY/CAPITOL)	Gorgon City Feat. Vaults	5
6	11	T.U.T.P. (TURN UP THE PARTY) (RADICAL)	DirtyFreqs • Vassy	10
10	12	COMING OVER (MAD DECENT/COLUMBIA)	Dillon Francis & Kygo Feat. James Heryse	13
18	13	LIMN' FOR YOUR LOVE (YOUR LOVE) (CARRILLO)	Rosalbel Feat. Jeanie Trany	5
19	14	ONLY (GLOBAL SOUND/SYSTEM)	tyDi & Olivia Somerlyn	6
17	15	THE GLITTERING GUTTER (SWEET FEET/Sonnenstahl)	Billie Ray Martin	5
12	16	UNDER THESE LIGHTS (FUNKY SHEEP)	Xenia Ghali	14
20	17	CLOSE (SAFENOUS/ISLAND/REPUBLIC)	Nick Jonas Feat. Tove Lo	5
27	18	GG KISS IT BETTER (WESTBURY ROAD/ROC NATION)	Rihanna	3
24	19	WILD THINGS (E/DEF JAM)	Alessia Cara	4
26	20	WITHOUT YOU (FDD)	The Rua	5
16	21	DON'T LET ME DOWN (DISRUPTOR/COLUMBIA)	The Chainsmokers Feat. Daya	12
22	22	ONE DANCE (YOUNG MONEY/CASH MONEY/REPUBLIC)	Drake Feat. WizKid & Kyla	6
15	23	YOU STOP BREAKIN' MY HEART (SHEEVA/TRINA)	Anderson & Thaddeus Feat. Pepper Mackay	7
21	24	BULLETPROOF (ULTRA)	NERVO Feat. Harrison Miya	11
23	25	REALITY (INVESTQ)	Nick Martin Feat. Lauren Bennett	6
32	26	HOW MANY F**KS (PRETTY MESS)	Erika Jayne	3
31	27	STRIKE ME DOWN (RADICAL)	Dasco Feat. Crystal Monee	4
29	28	MUSIC FEELS BETTER (222)	Alexa Aronson Feat. Snoop Dogg	10
11	29	SO HAPPY (SUGAR HOUSE/JASON WALKER/MR. TAMMAN)	Tony Moran Feat. Jason Walker	12
38	30	DRINK THE NIGHT AWAY (TAZMANIA)	Lee Dagger Feat. Bex	3
25	31	F.U.B. (VANGUARD/CONCORD)	Clairy Browne	8
41	32	LET IT GO (ULTRA)	NERVO Feat. Nicky Romero	2
30	33	COLORS (ASTRALwerks/CAPITOL)	Halsey	8
40	34	SUNRISE (617)	Joe Bermudez Feat. Louise Carver	3
28	35	NO GOOD (KASA/ROSSA)	Joe Maz & Scotty Boy Feat. Krista Richards	12
34	36	WORK FROM HOME (SMOQ/EPIC)	Fifth Harmony Feat. Ty Dolla Sign	11
48	37	BODY HIGH (ROSTRUM)	Mike Taylor	2
36	38	COCAINE & WHISKEY (TENTYFOUR34)	Jason Dottley	5
HOT SHOT DEBUT	39	TELL ME WE'RE OK (ALLIANCE)	DI Hardwerk Feat. Akon	1
49	40	TRUE COLORS (INTERSCOPE)	Zedd & Kesha	2
37	41	WORK (WESTBURY ROAD/ROC NATION)	Rihanna Feat. Drake	17
NEW	42	MESSIN' AROUND (MR. 305/POLLO GROUNDS/RC)	Pitbull Feat. Enrique Iglesias	1
NEW	43	NEEDED ME (WESTBURY ROAD/ROC NATION)	Rihanna	1
50	44	AIN'T YOUR MAMA (NUYORICAN/EPIC)	Jennifer Lopez	2
NEW	45	NO MONEY (BIG BEAT/ATLANTIC/RRP)	Galantis	1
NEW	46	HOW LONG (418)	Jason Sobin	1
47	47	NEVER FORGET YOU (RECORD COMPANY TEN/EPIC)	Zara Larsson & MNEK	2
46	48	I TOOK A PILL IN IBIZA (ISLAND/REPUBLIC)	Mike Posner	14
NEW	49	SAVE IT (RADICAL)	Salt Ashes	1
NEW	50	ME TOO (EPIC)	Meghan Trainor	1

Boxscore

July 2
2016

billboard

LEGEND

- Bullets indicate titles with greatest weekly gains.
- Album Charts
 - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
 - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
 - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multiplatinum level.
- Digital Songs Charts
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multiplatinum level.
- Awards**
 - PS (PaceSetter for largest % album sales gain)
 - GG (Greatest Gainer for largest volume gain)
 - DG (Digital Sales Gainer)
 - AG (Airplay Gainer)
 - SG (Streaming Gainer)

Publishing song index available on Billboard.com/biz.

Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES					
	GROSS PER TICKET (PROCES)	ARTIST	VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$11,808,300 (11,384,975/FRANCE) \$186.69/\$198.90	COLDPLAY, FOXES, LIANNE LA HAVAS, IEA LU, ALESSIA CARA	STADIUM LETZGRUND, ZURICH	25,254	LIVE NATION
2	\$10,676,300 (17,386,985) \$122.85/\$65.04	COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA	ETIHAD STADIUM, MANCHESTER, ENGLAND	109,492	SIM CONCERTS
3	\$9,734,130 (8,708,685) \$106.19/\$62.92	COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA	ESTADI OLIMPIC LLUIS COMPANYS, BARCELONA	111,261	LIVE NATION
4	\$5,980,218 (5,349,485) \$88.31	BRUCE SPRINGSTEEN & THE E STREET BAND	MALVELD, THE HAGUE, NETHERLANDS	62,715	LIVE NATION
5	\$5,932,416 (5,339,195) \$111.30/\$66.28	BRUCE SPRINGSTEEN & THE E STREET BAND	OLYMPIASTADION, BERLIN	66,464	LIVE NATION
6	\$4,797,890 (4,333,379) \$132.86/\$71.92	BRUCE SPRINGSTEEN & THE E STREET BAND	OLYMPIASTADION, MUNICH	54,119	LIVE NATION
7	\$4,650,320 (4,171,985) \$100.27/\$66.85	COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA	VELTINS-ARENA, GELSENKIRCHEN, GERMANY	55,048	LIVE NATION
8	\$4,547,280 (3,313,490) \$122.59/\$64.90	COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA	HAMPDEN PARK, GLASGOW, SCOTLAND	48,526	DF CONCERTS
9	\$3,367,270 (2,993,664) \$95.61/\$56.24	COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA	STADE CHARLES-LEHERRMANN, NICE, FRANCE	53,566	LIVE NATION
10	\$1,497,070 (1,018,818) \$66.12/\$58.04	BUSTED, WHEATUS, EMMA BLACKERY	O2 ARENA, LONDON	23,338	LIVE NATION
11	\$1,471,474 (1,079,753)	RIHANNA, TRAVIS SCOTT	PRUDENTIAL CENTER, NEWARK, N.J.	12,992	LIVE NATION
12	\$1,387,319 \$209.51/\$159.67	DIXIE CHICKS, THE HEAVY, JOSH HERBERT	MADISON SQUARE GARDEN, NEW YORK	10,366	LIVE NATION
13	\$1,372,366 \$136.61/\$106.75/\$42	DIXIE CHICKS, AUGUSTANA, JOSH HERBERT	HOLLYWOOD CASINO AMPHITHEATRE, HOLLYWOOD PARK, ILL.	21,516	LIVE NATION
14	\$1,275,802 \$144.51/\$54.51	PAUL SIMON	HEARST GREEK THEATRE, BERKELEY, CALIF.	13,727	ANOTHER PLANET ENTERTAINMENT
15	\$1,192,696 \$189.57	MEGA MEZCLA: ALEX SENSATION, NICKY JAM, YANDEL & OTHERS	PRUDENTIAL CENTER, NEWARK, N.J.	13,073	LATIN EVENTS
16	\$1,150,340 \$137.51/\$107.57/\$43	DIXIE CHICKS, AUGUSTANA, JOSH HERBERT	RIVERBEND MUSIC CENTER, CINCINNATI	15,877	LIVE NATION
17	\$1,063,920 (1,118,911) \$93.59/\$71.99	NEIL YOUNG + PROMISE OF THE REAL, LAURA MARLING	O2 ARENA, LONDON	12,409	1TB
18	\$1,045,808 \$137.51/\$107.57/\$43	DIXIE CHICKS, AUGUSTANA, JOSH HERBERT	BLOSSOM SQUARE GARDEN, CUYAHOGA FALLS, OHIO	17,428	LIVE NATION
19	\$952,409 \$132.51/\$118.77/\$250/\$43.50	DIXIE CHICKS, AUGUSTANA, JOSH HERBERT	DTE ENERGY MUSIC THEATRE, CLARKSTON, MICH.	14,197	LIVE NATION
20	\$917,707 \$126.51/\$51.51	RIHANNA, TRAVIS SCOTT	FRANK ERWIN CENTER, AUSTIN, TEXAS	10,422	LIVE NATION
21	\$914,970 \$149.51/\$4.51	BOB DYLAN	HEARST GREEK THEATRE, BERKELEY, CALIF.	9,730	ANOTHER PLANET ENTERTAINMENT
22	\$914,313 (6,309,000) \$94.33/\$72.56	NEIL YOUNG + PROMISE OF THE REAL, LAURA MARLING	SSE HYDRO, GLASGOW, SCOTLAND	10,902	1TB
23	\$824,242 \$136.61/\$106.75/\$42	DIXIE CHICKS, THE HEAVY, JOSH HERBERT	SARATOGA PERFORMING ARTS CENTER, SARATOGA SPRINGS, N.Y.	24,599	15943 LIVE NATION
24	\$785,244 (5,008,000 CANADIAN) \$51.14/\$31.47	MARC DUPRE	BELL CENTRE, MONTREAL	18,791	EVENKO, DAMA
25	\$778,042 \$26.51/\$5	WILL FERRELL & CHAD SMITH'S RED HOT BENEFIT	SHRINE AUDITORIUM, LOS ANGELES	6,392	GOLDENVOICE/REG LIVE
26	\$774,584 (6,691,099) \$104.42/\$67	BRYAN ADAMS	BARCLAYCARD ARENA, HAMBURG	11,685	KPS CONCERTBURO
27	\$772,554 \$85.57/\$49.59	DAVE MATTHEWS BAND	CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS	16,027	13195 LIVE NATION
28	\$771,662 (5,049,090 KROMER) \$120.53/\$84.14	ANDRE RIEU	JYSK BANK BOXEN, HERNING, DENMARK	7,582	ANDRE RIEU PRODUCTIONS, ROLAND TEMME GROUP
29	\$767,706 \$85.75/\$31	KENNY CHESNEY, OLD DOMINION	BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO	17,200	MESSINA TOURING GROUP/REG LIVE
30	\$753,200 \$132.51/\$107.57/\$43 \$725.00/\$43.50	DIXIE CHICKS, THE HEAVY, JOSH HERBERT	KINITY CENTER, MASSACHUSETTS	10,503	LIVE NATION
31	\$746,735 \$95.57/\$95	DOLLY PARTON	INFINITE ENERGY CENTER, DULUTH, GA.	8,175	HS2
32	\$743,692 \$132.51/\$58	THE WHO, SLIDIGS	TARGET CENTER, MINNEAPOLIS	8,227	REG LIVE
33	\$735,900 (6,649,171) \$62.39/\$44.21	KENDJI GIRAC	VORST NATIONAAL, BRUSSELS	16,742	DD LIVE PRODUCTIONS
34	\$713,228 (5,026,955 CANADIAN) \$231.17/\$50.06	CARRIE UNDERWOOD, EASTON CORBIN, THE SWON BROTHERS	CANADIAN TIRE CENTRE, DTTAWA, ONTARIO	10,467	REG LIVE
35	\$706,231 (6,626,174) \$111.66/\$46.3	HANS ZIMMER	BARCLAYCARD ARENA, HAMBURG	9,186	SEMUEL CONCERTS



Chicks Off And Running Stateside

The Dixie Chicks (above) make a stand on Boxscore with the first concerts reported from the North American leg of the country group's DCX MMXVI Tour, which kicked off with a jaunt through Europe during April and May. The trek is the trio's first American tour in nearly a decade.

The 55-city journey throughout the United States and Canada began with a sold-out performance on June 1 at Cincinnati's Riverbend Music Center, one of 31 outdoor amphitheaters set to host the tour from June through the end of August.

However, it is one of the few summertime arena dates that takes top ranking among the sheds in performance scoring a slot on the chart. A show on June 13 at New York's Madison Square Garden leads the group's slate of concerts at No. 12 with \$1.3 million in sales. Earning the highest ranking among the sheds is the Hollywood Casino Amphitheatre in the Chicago suburb of Tinley Park, following at No. 13 based on sales from 21,516 sold tickets.

Meanwhile, Coldplay is the chart's heavy hitter, owning six of the top 10 entries based on sales from the first dates on the European leg of the band's A Head Full of Dreams Tour.

Leading the pack at No. 1 is a two-show engagement at Stadion Letzgründ in Zurich that grossed \$11.8 million on June 11 and 12. The group also played two nights at Etihad Stadium in Manchester, England, and Barcelona's Olympic Stadium, following at Nos. 2 and 3, respectively. The largest crowds among the three stadiums came from the Barcelona market, with 111,261 in attendance for the May 27-28 run.

—Bob Allen

BOXSCORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to billboard@billboard.com. The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on Billboard.com/biz for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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32 Years Ago BRUCE SPRINGSTEEN WROTE A DANCE HIT

Told by manager Jon Landau that his 1984 LP *Born in the U.S.A.* lacked a single, The Boss balked, then penned his biggest smash

BRUCE SPRINGSTEEN WROTE 70 SONGS for what would become his seventh studio album, *Born in the U.S.A.* But as the track list came together, his manager Jon Landau felt the record was missing one key track: an obvious first single.

Springsteen, who was 34 at the time, was not happy to hear this. "I've written 70 songs," he replied, according to Dave Marsh's biography *Glory Days: The Bruce Springsteen Story*. "If you want another, you write it."

Anger can be a great motivator, and the following day, Springsteen returned to the studio with "Dancing in the Dark." It was the final track added to *Born in*

the U.S.A., and the hit single that Landau sought. On June 30, 1984, the song spent the first of four weeks at its No. 2 peak on the Billboard Hot 100, Springsteen's highest showing on the chart as an artist. (Manfred Mann's version of the Springsteen-penned "Blinded by the Light" hit No. 1 in 1977.)

"Dancing in the Dark" represented a sonic evolution for Springsteen. With its dark lyrics of existential angst — "Man I ain't getting nowhere/I'm just living in a dump like this" — offset by a swirling, '80s-appropriate synthesizer hook, the single became his first hit on the Dance Club Songs chart, where it reached No. 7.

(There was even an extended 12-inch remix by producer Arthur Baker.)

"Dancing" was the first of a record-tying seven Hot 100 top 10 singles released from *Born in the U.S.A.* (The feat was first achieved earlier in 1984 by Michael Jackson's *Thriller* and matched in 1991 by Janet Jackson's *Rhythm Nation 1814*.) The album topped the Billboard 200 for seven weeks and has been certified 15-times platinum by the RIAA.

The video for the song, directed by Brian De Palma (*Scarface*), became the first to feature Springsteen in the flesh and introduced actress Courteney Cox, who would go on to star in *Friends*. Springsteen, who is married to E Street Band member Patti Scialfa and a father of three, presently is on The River Tour, where "Dancing" remains a staple of the set list. In a nod to the video, at each concert a fan gets to climb onstage and dance with The Boss. The lucky invitee at his March 29 show at Madison Square Garden in New York: Springsteen's 90-year-old mother, Adele. —JIM ASKER

REWINDING THE CHARTS

Springsteen (left) and Jackson backstage after a concert in Los Angeles in 1984.

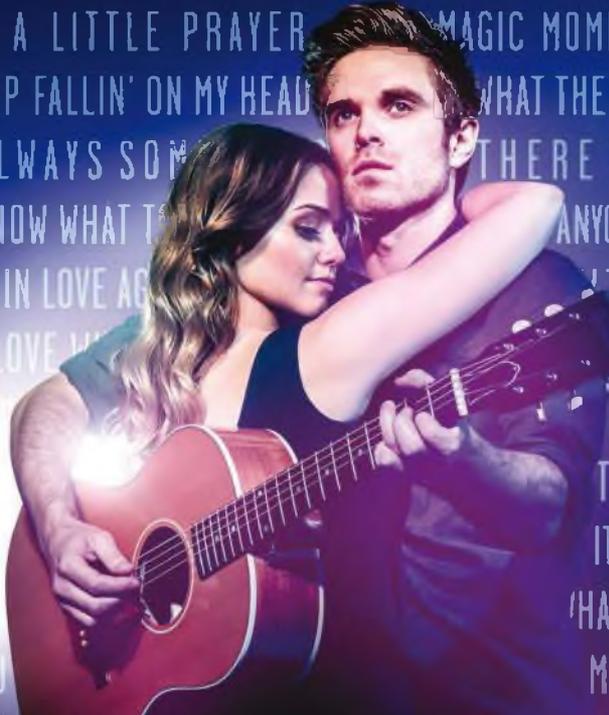


THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer: Label & Number (Distributing Label)	WEEKS AT #1
1	1	11	THE REFLEX—Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran, Capitol	2
2	4	6	DANCING IN THE DARK—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen, Columbia 38-04463	
3	8	5	WHEN DOVES CRY—Prince (Prince), Warner Bros. 7-29286	
4	5	12	SELF CONTROL—Laura Branigan (Jack White, Robbie Buchanan), G. Bizarrri, R. Riefel, S. Piccolo, Atlantic 7-89676	
5	7	10	JUMP (FOR MY LOVE)—Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina, Planet 13780(RCA)	

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BURT BACHARACH

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RAINDROPS KEEP FALLIN' ON MY HEAD • WHAT THE WORLD NEEDS NOW
(THERE'S) ALWAYS SOMEONE THERE TO REMIND ME
I JUST DON'T KNOW WHAT TO DO • ANYONE WHO HAD A HEART
I'LL NEVER FALL IN LOVE AGAIN • THE WAY TO SAN JOSE
THIS GUY'S IN LOVE WITH THE GIRL NEARBY • CLOSE TO YOU
DON'T MAKE ME WANT TO BE LIKE YOU • WISHIN' AND HOPIN'
ANY DAY NOW • THE LOOK OF LOVE
ON MY OWN • IT EASY ON YOURSELF
MAKING MOVES • 'HAT'S NEW PUSSYCAT?
BABY IT'S YOU • MESSAGE TO MICHAEL
ARTHUR'S THEME • AND BOATS AND PLANES
A HOUSE IS NOT A HOME • REACH OUT FOR ME
THAT'S WHAT FRIENDS ARE FOR • COME TO YOU
THE WINDOWS OF THE WORLD • I'M GONNA LOVE



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