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Pilots Fly Up Charts With ‘Ride,’ ‘Heathens’

Twenty One Pilots continue to soar to new chart heights, with three songs in the top 40 of the Billboard Hot 100, two from their first Billboard 200 No. 1, Blurryface.

The 2015 album’s third single, “Ride,” hits a new peak on the Hot 100, lifting 9-8, while leading the Hot Rock Songs chart for a fifth week, thanks to 94 million in all-format radio audience, 11.2 million U.S. streams and 57,000 downloads sold in the tracking week, according to Nielsen Music. Blurryface, which opened atop the Billboard 200 on June 6, 2015, has sold 978,000 copies in the United States. Second single “Stressed Out” became the first Hot 100 top 10 for the duo, reaching No. 2 in February.

As “Ride” rises, Twenty One Pilots’ Tyler Joseph and Josh Dun notch their sixth top 10 on Alternative with “Heathens” (12-10), from the film Suicide Squad, in theaters on Aug. 5. On the Hot 100, the song ranks at No. 26 (following its No. 14 debut).

“You could tell there was something special,” recalls Mike Easterlin, president of Roadrunner Records and Fueled by Ramen, about first hearing Blurryface. “The first song I heard was ‘Ride,’ and I thought, ‘If they make a few more of those ... we’re going to be in great shape.’ ”

—GARY TRUST

The Columbus, Ohio, duo — Joseph, 27 (right) and Dun, 28 — now have five Hot 100 charting singles.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Weeks On Chart</th>
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<tr>
<td>One Dance</td>
<td>Drake feat. WizKid &amp; Tyga</td>
<td>1</td>
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<td>Can’t Stop The Feeling!</td>
<td>Justin Timberlake</td>
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<td>The Chainsmokers feat. Daya</td>
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<td>21</td>
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<td>This Is What You Came For</td>
<td>Calvin Harris</td>
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<tr>
<td>Cheap Thrills</td>
<td>Sia feat. Sean Paul</td>
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<td>21</td>
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<tr>
<td>Panda</td>
<td>Desiigner</td>
<td>1</td>
<td>20</td>
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<tr>
<td>Needed Me</td>
<td>Rihanna</td>
<td>7</td>
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<tr>
<td>Ride</td>
<td>twenty one pilots</td>
<td>8</td>
<td>17</td>
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<tr>
<td>Don’t Mind</td>
<td>Kent Jones</td>
<td>8</td>
<td>10</td>
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<tr>
<td>Work From Home</td>
<td>Fifth Harmony feat. Ty Dolla $ign</td>
<td>4</td>
<td>19</td>
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The 29-year-old rapper from Long Beach, Calif., has earned his second top 40 hit on the Hot 100 with "Cut It."

What is the story behind your stage name?
"Genesys" means the beginning, but I put the "a" instead of the "e" because I didn’t want to be criticized in church. In my city, I’m the only person that has a different sound. So I was thinking, “This is the beginning: a new sound, a new person.”

"CoCo" and "Cut It" are easy to sing along to. What’s your secret to a great hook? I’m not chasing a hit record — that’s why I can make a hit record. It’s not forced at all. The way that I say the words has to be in the pocket. My delivery has to be there because, really, it’s not what you say, it’s how you say it. That’s what makes music so brilliant.

—MONIQUE MELENDEZ
### Chart Data

#### Top 100 Songs

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Sales, Airplay &amp; Streaming</th>
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<tr>
<td>1</td>
<td>She's Got A Way With Words</td>
<td>Blake Shelton</td>
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<tr>
<td>2</td>
<td>Different For Girls</td>
<td>Dierks Bentley</td>
<td>82</td>
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<tr>
<td>3</td>
<td>With You Tonight / Hasta El Amancesar</td>
<td>Nicky Jam</td>
<td>83</td>
</tr>
<tr>
<td>5</td>
<td>Light It Up / Major Lazer</td>
<td>Alok ft. Nile &amp; Fuse ODG</td>
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<td>6</td>
<td>Messin' Around</td>
<td>Pitbull ft. Enrique Iglesias</td>
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<td>7</td>
<td>Money Longer</td>
<td>Ll Uzi Vert</td>
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<td>Night's On Fire</td>
<td>David Nail</td>
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<td>9</td>
<td>Why You Always Hatin'</td>
<td>YG feat. Drake &amp; Kamaiyah</td>
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<td>11</td>
<td>Call Me Maybe</td>
<td>Carly Rae</td>
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<tr>
<td>12</td>
<td>Still Here</td>
<td>Drake</td>
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<tr>
<td>13</td>
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<td>Logic ft. Elizabetta Grande &amp; 6lack</td>
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<td>The Sound Of Silence Disturbed</td>
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- **87** | 85 92
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**World Radio History**

**Fergie** scores a solo career-best debut on the Hot 100 as “M.I.L.F.$” bows at No. 34, largely by powered its No. 5 launch on Digital Songs (65,000 first-week downloads sold, according to Nielsen Music). The single — with a video starring Ciara, Chrissy Teigen and Kim Kardashian West, among others — potentially previews her follow-up to 2006 debut album The Dutchess, rumored to be titled Double Dutchess. As a member of The Black Eyed Peas, Fergie entered the Hot 100 at No. 2 with 2009’s “I Gotta Feeling” (a 14-week No. 1). —G.T.
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SENIOR VICE PRESIDENT,
GENERAL COUNSEL

ON BEING NAMED AS ONE OF
BILLBOARD’S TOP
LAWYERS IN MUSIC

WRITE ON.
THE IDEA OF THE ARTIST AS mogul is no longer a novel concept. But where that has meant clothing lines, lifestyle brands or endorsements, some acts are turning their attention to the traditional music management structure, trading commission-based representatives for salaried employees.

In February, Ariana Grande split with Scooter Braun and handed managerial duties to her mother, Joan, and Stephanie Simon at management company Untitled Entertainment (though sources say Braun stayed on as a consultant and is involved creatively). In May, Bruno Mars cut ties with manager Brandon Creed after nine years to start his own in-house company. That puts them in the same category as Taylor Swift and Beyoncé, superstars who make decisions with a tight-knit team and retain complete control over their careers.

Despite the recent spate of high-profile defections, insiders agree that commission deals, in which a manager typically makes 15 to 20 percent of an artist’s gross revenue, are still the industry standard for acts of all sizes. And for young and emerging artists seeking a foot in the door, the connections, influence and experience of a top-level manager are invaluable.

But for the superstar elite, employee managers seem to be an increasingly enticing prospect. “If you want somebody good and you have enough money to pay a generous salary and don’t need an upside, sure,” says one representative of major pop acts. “But most artists can’t do that. The Taylor Swifts of the world can write a check, but Taylor is very business-savvy — she’s like a female Jay Z — and she’s the rare exception.” Still, there are those hands-on artists who are so heavily involved in making their career decisions, like Swift or Beyoncé, that they see no financial advantage to...
TOPLINE

retaining a manager on a percentage basis, opting instead to pay anywhere from $200,000 to $300,000 annually for day-to-day services. (For Swift, who earned $73.3 million in 2015, topping Billboard’s annual Money Makers list, a 15 percent cut would be $11 million.) Others, such as Sean Combs and Jay Z, run multifaceted businesses like corporations and handle the responsibilities of a CEO. And for strong-willed acts such as Grande retaining a high-profile manager like Braun, whose roster includes Justin Bieber and Kanye West, makes little sense if his counsel isn’t heeded.

“I’ve spoken to artists before that aren’t looking for advice or management; they have their own vision,” says Myles Shear, who manages Kygo and Thomas Jack. “It all comes down to what artists feel makes sense and is fair.”

With the advent of social media and the changing structure of the music industry, managers today handle more aspects of an artist’s career than ever. One former major-label executive estimates only a half dozen acts on the planet would be able to thrive in the current climate without a traditional manager.

“I’m here to advise and guide. An employee is more reticent to push back.” – Spalding

“You can’t pitch and catch at the same time; the ball moves too fast,” says Charles Chavez, whose roster has included Pitbull and Magic. “I wish those artists and managers luck.”

“Every artist that I manage, the ultimate decision is theirs; I’m here to advise and guide,” says Maverick Management partner Clarence Spalding, who works with Jason Aldean, Rascal Flatts and others. “A lot of times an employee is more reticent to push back.”

Prince may be the classic example of the pitfalls that come with total control. In 1988, he fired longtime managers Steve Fargnoli, Robert Cavallo and Joseph Ruffalo, installing a series of employees as de facto reps in their stead (one a former bodyguard). Commercial flops, critical failures and a high-profile battle with Warner Bros. Records over ownership of his masters followed, and the quality of his releases declined. Queen and Billy Joel faced similar challenges after bringing their management in-house in the ’80s.

“There are shrewd, sharp managers that make decisions and add value,” says a source. “Bieber couldn’t manage himself without Scooter; he wouldn’t be the same. Mariah Carey? Forget it.”

“It’s just greed,” scoffs another veteran manager. “Acts go up and down, and talent is only half the game. When you’re paying someone a percentage, they’re there for the long haul.”

——

Gun Control: What To Do Now
Chuck Schumer, Nancy Pelosi and Chris Murphy on how to stay involved

On June 23, in the wake of the mass shooting at the Pulse nightclub in Orlando and singer Christina Grimmie’s murder, Billboard sent a letter to Congress signed by more than 200 artists and music business executives advocating for stronger gun-safety laws. Since then, there have been more killings, among them five police officers murdered in Dallas on July 7. In recent weeks, Billboard spoke with three members of Congress about practical ways in which the music business, celebrities and all concerned citizens can keep focused on the issue.

CHUCK SCHUMER
U.S. Senator, New York
Even though the number of National Rifle Association (NRA) activists is smaller than pro-gun-control activists, they’ve been more active — many weeks my calls are more pro-gun than pro-gun control. But it’s a different world now: A call today will mean much more because people are aroused. So talk about it, get friends and relatives to call. And in states like New York or California, where both senators are voting the right way, call friends and relatives in other states. Any state that has a Republican senator is susceptible to this. A New Yorker calling a legislator in Tennessee won’t matter, but the New Yorker’s first cousin who lives in Tennessee calling his or her senator matters a great deal. At Everytown.org or Bradycampaign.org, people can see how their legislator voted and log in an email. It’ll matter. I am optimistic for the first time in a while that we can pass some good legislation. Our greatest enemy is apathy.

NANCY PELOSI
Minority Leader, U.S. House of Representatives
The best messengers and most eloquent spokespeople are the family members who have been affected (by gun violence). But in addition to that, when people are willing to use their celebrity — their fame, their power to attract — for a purpose they feel committed to, the authenticity of their concern can do so much more, certainly much more than elected officials can do in terms of attracting people. I thank Billboard for the letter that you published with all those signatures, because they attract attention. And that amplifies the voices of the families and gives them comfort that they are not alone, and their concerns are being echoed in a very major way.

CHRIS MURPHY
U.S. Senator, Connecticut
The NRA built up a political juggernaut during the course of 20 years, and there are a number of anti-gun-violence groups that are gaining strength, from Moms Demand Action to Gabby Giffords’ group, Americans for Responsible Solutions. The most important thing people can do is to sign up with one or all of these groups and be part of a collective push for action. People also need to be focused on action at the local level as well as the national level. There are lots of states where citizens can push for referendums, which allow you to go around the political process. This fall, there will be referendums in Maine and Nevada to expand background checks, and likely more coming in other states, so there are all sorts of ways to get active at the local level as well.

Interviews by Jem Aswad and Gil Kaufman.
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Michael & Nick Lippman

As client Rob Thomas (and his hologram) hits the road on July 22, father and son expound on their homegrown management firm, embracing tech and extending the life of a dormant but in-demand act

BY SHIRLEY HALPERIN • PHOTOGRAPHED BY AUSTIN HARGRAVE

Music, maybe more than other entertainment disciplines, has a rich history of intergenerational family businesses, from the Azoffs (patrician Irving, wife Shelli and kids Jeffrey and Allison) to the Davises (legendary figure Clive and his three sons Doug, Fred and Mitch). The Lippmans — lawyer-turned-agent-turned-record executive-turned-manager Michael and his son Nick, partners in Lippman Entertainment — are also members of this rarefied group, having represented artists and songwriters that have sold in the vicinity of 500 million albums, among them Matchbox 20 and Rob Thomas, George Michael and Elton John’s writing partner Bernie Taupin, whom Michael managed for 37 years until splitting in 2014. (The two remain friends, however, with neighboring ranches in Santa Ynez, Calif.) Going back further, Michael handled David Bowie during the Ziggy Stardust era in the 1970s and Melissa Manchester when she made Oscar history in 1980 with two best original song nominations, both of which she performed on the telecast at Michael’s insistence.

Indeed, the 6-foot-1-inch tall Michael, 69, cheerfully cultivates an “aura,” as he puts it, of mild intimidation. Nick, 36, on the other hand, is as personable as they come, and having grown up in the business, boasts his own relationships going back to grade school (Adam Levine was a classmate), college in Orlando (the guys in Matchbox 20 “literally worked in my local bar,” he says) and label jobs at EMI and Interscope.

In 2004, the two partnered officially, with Nick spearheading digital and tech initiatives and overseeing a staff of six in addition to clients’ day-to-day needs. This month, that means handling the July 22 kickoff of Thomas’ 42-date summer tour that will feature, for the first time, an interactive hologram as part of the VIP experience. (For $100 and up, fans get to karaoke with the virtual singer.) Smart marketing and tech savvy have played integral roles in extending Matchbox 20’s run, now in its 21st year, and they’re the key tenets in what the Lippmans — Michael lives with his wife, a wine maker, and Nick is a married father to two daughters who calls Sherman Oaks, Calif., home — hope will guide their family firm safely into the music industry’s uncertain future.
Who was your mentor, Michael?
MICHAEL Clive Davis, whom I worked for running the West Coast of Arista Records [from 1974 to 1976], really made an impact. I never saw a man work that hard and that long every day. He’d be in the office until nine or 10 o’clock and then would have dinner. He inspired me to put in the time.

Nick, is there a lesson your father passed down that you apply today?
NICK Don’t pretend you know something when you don’t. Michael always said, “There’s no such thing as a dumb question,” and “Never be scared to ask.” Also, “If somebody tells you they know everything, run away.”

Michael, you have developed a reputation for being tough. Where does that come from?
MICHAEL From caring!
NICK It comes from love of the artists. You have to wake up and want to kill for your clients. Michael doesn’t take no for an answer. When people push back, he pushes back harder. And with record companies, who might have 20 or 100 artists...

MICHAEL ...And you’re fighting 10 other managers. I want more time, attention and money spent on my artists than the nine other guys. So I created this persona that people respected and slightly feared and hopefully, if things went the right way, I got what I wanted.

David Bowie was the first act you managed. Did you know he was sick?
MICHAEL No. He kept it very quiet. It was very sad. I loved him, my wife loved him. I’m very proud of the many “firsts” we had together: my first big photo shoot was with him; he was the first ever white artist on Soul Train; he had a No. 1 single with “Fame”; he starred in the movie The Man Who Fell to Earth, which I put together.

He also lived with you for a time. What was Bowie like as a roommate?
MICHAEL David was always very easy — as a person. He was incredible to talk to. He taught me a lot about fashion, art and photography. All I wanted to do was learn from and help him.

You have spent more than 20 years managing Rob Thomas and Matchbox 20, and 30 for George Michael. To what do you credit these long relationships?
MICHAEL They know I’ll go fight on their behalf and I will tell them the truth. If they run ideas off me, I never say, “Sure, fine,” and do something that will hurt them.

Through the years, George has toured less and less. Why is that?
MICHAEL He doesn’t have a desire to be in front of people like Elton [John]. He’ll say, “I just can’t do that.” He’s a homebody.

What was Bowie like as a roommate?
MICHAEL He came with me for a long time. Now that might happen with a song, but services like YouTube and Spotify are not paying... and artists what they should be. And those companies would not exist without songs and artists singing them.

NICK Also those in higher positions of power leaving the understanding of technology and the digital revolution to forward-thinking underlings rather than learning themselves.

Nick, spending time in Silicon Valley, do you sense a growing divide between the tech sector and the music business?
NICK Silicon Valley wants to be more rock’n’roll and rock’n’roll wants to be more Silicon Valley. There is a really unique, interesting mix to be had if you can remove the ego to serve a greater good. But in my experience up there, music is still very sexy to tech.

 Shows like Vinyl and Roadies seem to confirm the myth of the old-school, hard-partying record man. What’s your take on that portrayal?
MICHAEL I’ve seen more coke in the last couple years on TV than in the heyday. The truth is, we did throw a lot of parties. You’d have Harry Nilsson, Ringo Starr, Quincy Jones, Dick Clark, Little Richard, George Harrison, Tom Petty...Axl Rose refusing to get out of the pool at six in the morning, naked with two girls. But it was fine. We encouraged that.

You have spent more than 20 years managing Rob Thomas and Matchbox 20, and 30 for George Michael. What are the biggest threats to the music industry right now?
MICHAEL The discouraging economics of the music industry right now?

What does that mean for your roles when George isn’t active?
MICHAEL There have been over 20 synchs this year for his music, including movies like Key & Peele’s Keans and Deadpool.

NICK Even when he’s off, it’s crazy how much interest there is in him around the world. We have to weed it out.

What are the biggest threats to the music business?
MICHAEL The discouraging economics of streaming. I always considered an album a piece of art, and I used to believe that if an artist made a great record and there was an international market, they could sell more around the world. Now that might happen with a song, but services like YouTube and Spotify are not paying songwriters and artists what they should be. And those companies would not exist without songs and artists singing them.

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Soundtracking the Summer Olympics

 Amid unrest in Rio, Brazilian label Som Livre provides the Games’ uplifting theme song

By Leila Cobo

The Summer Olympics, which begin Aug. 5 in Rio de Janeiro, will take place amid an economic recession, a presidential impeachment, rampant inner-city violence and a Zika virus epidemic. Yet the country is putting on a brave face, reflected in the Games’ uplifting theme song, “Alma e Coração” (“Soul and Heart”), by samba star Thiaguinho with rapper Projota, produced by electronic duo Tropkillaz. The Olympics theme and soundtrack come from Som Livre (which means “free sound”), Brazil’s third-largest label. Billboard spoke with CEO Marcelo Soares, who is optimistic despite the country’s problems. “The Games will be fine, and hopefully we’ll have a break from the violence.”

How was your label selected for the Olympics? Last year the International Olympic Committee put together a [request for proposal] and we were chosen. We compose and produce official tracks and a score, and we’ve released four compilations based on the Olympics in four distinct Brazilian genres.

Why didn’t you bring a big international star into the theme? The multinational labels weren’t very excited about sharing one of their acts, but it’s even better because we have 100 percent Brazilian artists.

How is the economic crisis affecting your business? It has affected physical sales, but digital and other revenues grew so much that the market is still on the rise. We expect huge streaming and digital sales, but digital and other revenues are limited to 28.6 percent (from 27.5 percent in 2015), and Warner Music Group rose to 21.9 percent (from 19.1 percent), although about 1.5 percent of its growth came from Prince album and track sales in the wake of his death on April 21. Drake’s Views is 2016’s most-consumed album, with 2.6 million units. That sum comprises 1.3 million in sales, 317,000 in TEA units and 979,000 in stream equivalent albums (whereby 1,500 streams equal one album). Flo Rida’s “My House,” at 2 million downloads sold, is the best-selling track. The number of songs that exceeded 1 million in sales fell to 16, a significant drop from the same period in 2015, when 27 tracks topped the million mark (and six exceeded 2 million). So far this year, the top 200 songs have scanned 83.8 million units.

—ED CHRISTMAN

Nielsen Midyear Report

Streaming Spikes While Sales Dip

Universal Music Group remains market leader, but its share is shrinking

While Universal Music Group still is the industry leader in market share, the label group suffered its biggest decline in four years during the first half of 2016. UMG’s slice fell to 35.3 percent, down from 39.1 percent a year prior (in album sales plus track equivalent albums [TEA], whereby 10 tracks equal one album unit). In 2012, its 32.8 percent share included the fourth-quarter addition of EMI’s recorded-music assets, which UMG acquired that July. But with streaming now comprising about 50 percent of U.S. consumption, sales tell only half of the market-share story, with a fuller picture due from Nielsen Music later this year. Sony Music Entertainment, meanwhile, grew to 28.6 percent (from 27.5 percent in 2015), and Warner Music Group rose to 21.9 percent (from 19.1 percent), although about 1.5 percent of its growth came from Prince album and track sales in the wake of his death on April 21. Drake’s Views is 2016’s most-consumed album, with 2.6 million units. That sum comprises 1.3 million in sales, 317,000 in TEA units and 979,000 in stream equivalent albums (whereby 1,500 streams equal one album). Flo Rida’s “My House,” at 2 million downloads sold, is the best-selling track. The number of songs that exceeded 1 million in sales fell to 16, a significant drop from the same period in 2015, when 27 tracks topped the million mark (and six exceeded 2 million). So far this year, the top 200 songs have scanned 83.8 million units. —ED CHRISTMAN

Market Watch

A National Music Sales Report

Year-to-Date

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Label</th>
<th>2016</th>
<th>2015</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony</td>
<td>35%</td>
<td>29%</td>
<td>6%</td>
</tr>
<tr>
<td>UMG</td>
<td>28%</td>
<td>35%</td>
<td>-7%</td>
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<tr>
<td>WMG</td>
<td>17%</td>
<td>14%</td>
<td>3%</td>
</tr>
<tr>
<td>WBE</td>
<td>14%</td>
<td>1%</td>
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Digital Sales Tracks

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<tbody>
<tr>
<td>Sony</td>
<td>404.3 million</td>
<td>531.6 million</td>
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<tr>
<td>UMG</td>
<td>251.6 million</td>
<td>315.6 million</td>
<td>+21.2%</td>
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<tr>
<td>WMG</td>
<td>201.6 million</td>
<td>263.6 million</td>
<td>+30.8%</td>
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<tr>
<td>WBE</td>
<td>135.6 million</td>
<td>185.6 million</td>
<td>+36.9%</td>
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Sales By Album Format

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<tr>
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<th>2016</th>
<th>Change</th>
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<tbody>
<tr>
<td>CD</td>
<td>56,599,000</td>
<td>50,001,000</td>
<td>-13.6%</td>
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<tr>
<td>Digital</td>
<td>33,679,000</td>
<td>43,803,000</td>
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<tr>
<td>Vinyl</td>
<td>5,585,000</td>
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<tr>
<td>Other</td>
<td>266,000</td>
<td>239,000</td>
<td>-10.2%</td>
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Sales By Album Category

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<tr>
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<th>2016</th>
<th>Change</th>
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<tbody>
<tr>
<td>Current</td>
<td>55,238,000</td>
<td>44,092,000</td>
<td>-20.2%</td>
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<tr>
<td>Catalog</td>
<td>68,850,000</td>
<td>56,175,000</td>
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<tr>
<td>Deep Catalog</td>
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Overall Unit Sales

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<tr>
<td>Albums</td>
<td>116,089,000</td>
<td>100,267,000</td>
<td>-13.6%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>531,569,000</td>
<td>404,294,000</td>
<td>-20.9%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>1,759,000</td>
<td>897,000</td>
<td>-47.9%</td>
</tr>
<tr>
<td>Total</td>
<td>649,417,000</td>
<td>505,458,000</td>
<td>-22.2%</td>
</tr>
</tbody>
</table>
CONGRATULATIONS

DINA LaPOLT

ON BEING AMONG THE
TOP MUSIC LAWYERS

LOVE DEADMAU5 AND EVERYONE AT
THREE SIX ZERO AND DAVID WEISE & ASSOCIATES
A CONEY ISLAND ICON GETS A MAKEOVER

The vacant 1923 building that once housed Childs restaurant has been transformed into a state-of-the-art, 5,000-seat amphitheater

BY JEM ASWAD
PHOTOGRAPHED BY EVAN JOSEPH

A person can expect to hear many sounds at an outdoor concert, but the just-opened Ford Amphitheater in New York’s Coney Island may be the only one with seagulls, a roller coaster and crashing ocean waves. The 5,000-seat tented shed’s beachfront location, alongside the boardwalk and just blocks from Coney Island’s legendary amusement parks (and four subway lines and paid parking lots), is a big part of its allure. Built out from a landmarked—but-dilapidated 1923 eatery called Childs, the venue ultimately will include a rooftop cafe and, behind the stage, a restaurant with an 80-foot-long bar; the stage can be reconfigured to face the restaurant to allow for wintertime events. The building has been constructed to withstand flooding and natural disasters like 2012’s Hurricane Sandy, which ravaged the area. The $60 million complex — owned by the city and leased to Seaside Park LLC, a joint venture between developer iStar and nonprofit Coney Island USA, which sublets it to Live Nation — is expected to bring 240 jobs to the economically challenged area. The venue’s first season of shows reflects the diverse audiences it intends to attract: Its 40-plus concerts include Sting, Maxwell, The Beach Boys, Jane’s Addiction, Willie Nelson, Kool & The Gang and, on July 10, the Hollywood Vampires show during which guitarist Joe Perry was hospitalized. It also plans to host sporting events, comedy and “we’ve even gotten calls about high school graduations,” says Live Nation’s Alan Ostfield. “When you can take a cultural institution and set it down in a derelict neighborhood, often that’s the catalyst for a rebirth,” says iStar executive vp Karl Frey. “Wait till you see what it looks like in three or four years.”

1. The perspective from the venue’s back bar, complete with ocean views. 2. A lush garden area is located just above the venue. 3. Historic photo of the building’s original 1923 exterior. 4. “The original terra cotta was peeling and cracked, so we’ve replicated all of it,” says iStar’s Jeff Dewey. “That’s one reason why this has been such a complicated renovation.” 5. The venue opens directly onto the iconic Coney Island boardwalk. 6. A restored original fresco, one of several in the renovated restaurant. 7. The headliners’ green room, located on the venue’s top floor. 8. “The original concept,” says Dewey, “was for the building to look like it had washed up out of the ocean.”

18  BILLBOARD  |  JULY 23, 2016
Congratulations to James Sammataro for being named one of Billboard Magazine’s Top Music Lawyers
Alanis Morissette shared news of the birth of her daughter Onyx Solace.

Bob Goldstone, vp sales at Nashville-based marketing, distribution and management firm Thirty Tigers, died after suffering injuries in a bicycling accident in Pegram, Tenn. He was 67.

Agents of the Civil Guard, the Organized Crime and Drug Team and the Ibizan Tax Agency raided Spanish nightclub Amnesia’s Ibiza location by helicopter. Amnesia owner Martin Ferrer, his son and two other employees were arrested on charges of money laundering and tax evasion. At least €2 million ($2.2 million) were seized.


ADA elevated Brandon Squar to executive vp digital sales and strategy, worldwide.

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Dolly Parton announced a new joint venture with Sony Music Nashville, Dolly Records/RCA Nashville. Terms of the deal were not disclosed.

Darlene Love filed a lawsuit in California federal court against Scripps Networks, citing infringement of the common law right of publicity and claiming the company used her singing voice for holiday promotions on HGTV without permission. Love is seeking exemplary damages of no less than $75,000.

Rapper-singer GoldLink signed to RCA Records.

Jen Appel joined Grandstand Media after 12 years at Press Here Publicity.

BMG named Zach Katz as president of U.S. repertoire and marketing.

Beggars Group appointed Abby Rubin licensing director.

Dick Clark Productions head of talent Mark Shimmel wed Jill Glickstein, lead counsel at Leo Burnett Worldwide, at Hillcrest Country Club in Los Angeles.

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BIRTHDAYS

July 15
Linda Ronstadt (70)

July 17
M.I.A. (41)

July 18
Ryan Cabrera (34)

Richard Branson (66)

July 19
Bernie Leadon (69)

Brian May (69)

July 20
Chris Cornell (52)

July 21
Damian Marley (38)

Yusuf Islam (68)

July 22
Selena Gomez (24)

Rufus Wainwright (43)

Don Henley (69)

George Clinton (75)
Greenberg Traurig congratulates our colleagues, Joel Katz and Bobby Rosenbloum, for being named to the Billboard Top Music Lawyers list. We celebrate your commitment to the entertainment industry and your clients.

We congratulate all of the honorees, and join in honoring John Branca as Billboard’s Top Music Lawyer Of The Year. We are proud to salute a great talent and leader.
To cap off a banner weekend, which included his final performance in his Tony-winning musical Hamilton, Lin-Manuel Miranda performed his and Jennifer Lopez’s new song, “Love Makes the World Go Round” — a tribute to those affected by the shooting at Pulse nightclub in Orlando, Fla. — during a rehearsal for NBC’s Today at Rockefeller Plaza on July 11 in New York. They later performed the song live for the first time for an audience that included 50 Orlando survivors and family members.
1 Pharrell Williams signaled the start of the Le Mans Classic race on July 9 in Le Mans, France, by waving the French flag. 2 David Lynch (left) posed with pal Ringo Starr at Starr’s “Peace & Love” birthday celebration, held at Capitol Records on July 7 in Los Angeles. 3 Rapper Flo Rida appeared with the cast of Bad Moms during a screening at the iHeartRadio Theater on July 7 in Burbank. From left: Flo Rida, KOST 103.5 radio personality Ellen K (who moderated), Mila Kunis, Christina Applegate, Kathryn Hahn, Jada Pinkett Smith and Annie Mumolo. 4 Grandmaster Flash (left) spun the music at a London event on July 6, feting Baz Luhrmann’s new Netflix series, The Get Down. 5 Florence Welch of Florence & The Machine during her day-two set at the Barclaycard Presents British Summer Time Festival in London’s Hyde Park on July 2. 6 Andy Cohen (left) interviewed Jamie Foxx at the All-Star Legends & Celebrity Softball Game at PETCO Park on July 10 in San Diego.
Joe Perry, Robert DeLeo, Ian Hunter, Johnny Depp, Alice Cooper, Tommy Henriksen, Matt Sorum and Bruce Witkin (from left) of Hollywood Vampires posed before performing at Ford Amphitheater on Coney Island’s boardwalk on July 10 in Brooklyn (see story, page 18).

Los Angeles Police Chief Charlie Beck and Mayor Eric Garcetti watched as Snoop Dogg led a peaceful demonstration to police headquarters with The Game on July 8. The rappers called for solidarity between police and black communities.

DJ David Guetta (left) with soccer player Cristiano Ronaldo prior to the UEFA EURO 2016 Final between Portugal and France (final score: 1-0) at Stade de France on July 10 in Paris.

Demi Lovato planted a kiss on Mr. Met’s cheek at New York’s Citi Field on July 7.

Flea of the Red Hot Chili Peppers at T in the Park in Perth, Scotland, on July 10.

Designer Tommy Hilfiger, who co-hosted the Serpentine Gallery Summer Party in London on July 6, was joined by Ellie Goulding.

From left: Willow Smith; her father, Will Smith; and Jessica Chastain at Karl Lagerfeld’s Chanel Haute Couture collection at Paris Fashion Week on July 5.
We join in honoring
Billboard’s Top Music Lawyers,
especially Top Music Lawyer of the Year,
John Branca
From Michael Kane and all your friends
at Miller Kaplan Arase, LLP
**Basilica Block Party**

**MINNEAPOLIS, JULY 8-9**

With the recent police shooting of Philando Castile fresh in the minds of the 11,000 attendees — and a crowd of protestors sitting just outside two entrances to the festival pleading for justice — 2016’s Basilica Block Party took a somber tone. “There have been too many deaths and too many grieving families. This whole country is crying right now,” singer Andra Day told the crowd at the 22nd annual two-day fundraiser for the Basilica of St. Mary. Before launching into soulful cut “Rise Up,” she implored: “Our hearts should be going out to everyone who is experiencing this loss and pain right now. I’d like to lift our voices, and lift those burdens and that pain off of people.” As dusk approached on July 8, Gary Clark Jr. — with the grounds’ flag at half-staff — let his guitar do the grieving, diving into a series of distressed solos after telling the crowd, “Let’s get serious for a minute.” And then there was The Fray. Closing out the festival on the night of July 9, frontman Isaac Slade paused in the middle of hit “How to Save a Life” to jump on top of an upright piano, pleading: “Your voice matters. I want to hear you sing as loud as you can.”

—KELSEY SIMPKINS

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**Essence Festival**

**NEW ORLEANS, JUNE 30-JULY 3**

1 Tina Knowles Lawson (left) was honored with the Essence Festival’s first ever Inspiring Leadership Award, presented by daughter Solange (center) and Kelly Rowland on July 3. 2 Toni Braxton received the Lifetime Achievement Award at Essence’s 13th annual McDonald’s 365Black Awards on July 1. 3 Puff Daddy during his set on July 3. 4 Kendrick Lamar on July 3. 5 Mariah Carey on July 2.
Congratulations to our 2016 Top Music Lawyers

CHRISTINE LEPERA
RUSS FRACKMAN
Congratulations,

Joel Katz  
and  
Bobby Rosenbloum

Thank you for your wise counsel.  
We’re proud and fortunate to have you as our partners.
SCHOOLBOY Q’S LIFE LESSONS

The L.A. rapper and Kendrick Lamar crew mate tells raw tales of being a young black man in America, and it couldn’t have come at a more crucial time

BY NATALIE WEINER
PHOTOGRAPHED BY ERIC RYAN ANDERSON

T’S FUNNY, I WANTED TO BE A COP — until I started running from them,” says Schoolboy Q. Seated at a corner table in a Manhattan steakhouse, surrounded by his manager, publicist, bodyguard and two other friends, the rapper is explaining one of his many tattoos: “F— LAPD,” with one word across each shoulder. It’s a little more than one week before the release of his highly anticipated album, Blank Face LP. Alton Sterling and Philando Castile hadn’t yet been killed by law enforcement, and Micah Johnson hadn’t yet opened fire on the Dallas...
The Black Hippy crew, from left: Rock, Q, Lamar and Ab-Soul in 2012.

“I don’t like rapping with them anyway.”
—SCHOOLBOY Q, ON BLACK HIPPY

Q’s A+ Hits

Looking back on Schoolboy’s past as he prepares to assault the charts with Blank Face LP

“Man of the Year” (2013)
This undeniable Oxymoron anthem hit No. 16 on the Hot R&B/Hip-Hop Songs chart.

“White Walls” (2012)
Q guested on this Macklemore song, which peaked at No. 15 on the Billboard Hot 100.

“Collard Greens” (2013)
The Kendrick Lamar–featuring track spent 18 weeks on R&B/Hip-Hop Songs.

“2 On” (2014)
Tinashe’s sexy single, which reached No. 24 on the Hot 100, had a verse from Q.

“Studio” (2014)
With a hook from BJ the Chicago Kid, Schoolboy hit No. 38 on the Hot 100.
We join in honoring *Billboard’s* Top Music Lawyers, especially our friend and partner, John T. Frankenheimer.

Today’s rapidly changing music industry landscape demands partners experienced in every aspect of the business, who can bridge the entertainment and technology communities to create and seize the opportunities ahead. Loeb & Loeb works with the world’s leading music companies and today’s most successful talent to assist them to the next level. We also help investors, financial institutions and technology companies turn up the volume with innovative deals. When it comes to the accelerating convergence of content, technology and business, we’re always ahead of the curve.
ong before he became a TV fixture as host of Morning Joe on MSNBC — even before he was elected to Congress (R-Fla.) in 1996 — Joe Scarborough wanted to be Paul McCartney. But unlike most fans, Scarborough, 53, actually has chops, and recently started entertaining crowds (including co-host Mika Brzezinski) with his rock band, Morning Joe Music. As election season heats up, the conservative pundit talks to Billboard about tunes, stage fright and the challenges of life as a Republican rock fan.

Your band has been playing around New York pretty regularly. How has the response been? There’s an old Monty Python bit where Bob Dylan is playing in front of a crowd and says, “I suffered for my art for decades. Now it’s your turn.” Maybe that’s where I am: People are having to suffer from my love of music. But it has been great.

What’s the band like? There’s nine of us and everybody’s obsessed with music, both writing and recording. Luckily, there aren’t a lot of other distractions. I spent my teens and 20s basically trying to play an entire set without someone passing out or having to stop the drummers from doing things that would get them arrested.

Given your persona and your politics, you don’t really seem like a music nerd. Music has been a huge part of my life since I was 5 years old and my mom got me in front of a piano. I started writing songs when I was 13 or 14, and I had bands in high school and college. A few years back I decided that, since I had written 300 to 400 songs, it was time to actually get a band together and start playing them live.

Does your experience in politics and on camera help with performing live? You know, I’m fine debating a Nobel Prize winner on TV, but putting a guitar on and singing on The View was a nightmare. I remember saying to Mika beforehand, “If I could dig a hole and bury myself in it right now, I would.” So it was a new feeling for me, and it wasn’t a good feeling. There always has been this dichotomy in my life where, when I was in Congress, I would find myself in the room with Bill Clinton, the vice president, the secretary of state, and not think twice about it. But being in front of Thom Yorke, or

Q&A

The Bono Of Broadcast... Joe Scarborough?!

The host of Morning Joe on moonlighting in a rock band, obsessing over R.E.M. and cowering before Paul McCartney

BY DAVID SWANSON

When you meet your music idols, how do they respond to your politics? Sometimes I sneak up on them. I remember talking to Bono after the 2001 Grammys, and I was going on and on about everything from Rattle and Hum through How to Dismantle an Atomic Bomb, and he’s like, “Man, you’re a Republican?” He was pretty surprised. But when I met Paul McCartney, it was a nightmare. Someone yelled, “He’s a Republican!” and Paul looked at me like I had leprosy.

So you’re a Beatles guy? Growing up, I was always a British music fan. But in college, I remember going to this record store and saying, “Waddaya got?” And the guy said, “There’s this band out of Athens [Ga.] called R.E.M. You’ve got to listen to Murmur.” And I go home, and it was like Almost Famous — I listened to it for three days straight.

How did the music thing play with voters? It’s funny — when I ran for Congress, my opponent put out a full-page ad attacking me for being too young. It had a screaming headline that said, “Do you want a rock star as your next congressman?” She had cut out this article that talked about how I played at CBGB, and described it as a sleazy, decrepit joint in New York. And it was the most exciting attack I ever had, like, “Hey, look! Somebody called me a rock star!”

So which convention will have better music? The Republicans or the Democrats? It’s one of the great tragedies of my political life that Democrats get all the great musicians, whether it’s the Eagles performing for a fundraiser, or R.E.M. With the Republicans, maybe Wayne Newton will stumble into the ballroom, but I think I’m going to get to hear the good bands at the Democrats’ convention in Philadelphia.

SONGS FOR THE STUMP

The road to the White House is paved with cheesy campaign songs, like these originals

1. “Tippecanoe and Tyler Too” Embraced by Tyler-Kristen for William Henry Harrison and John Tyler, this 1840 jingle “sang Harrison into the White House.” Sadly, he got pneumonia at his inauguration and died 32 days later.

2. “I Like Ike” No, it’s not an early Tina Turner hit: Irving Berlin composed the famous jingle in 1950. Two years later, Dwight D. Eisenhower made it his theme song.

3. “High Hopes” Frank Sinatra came through for his pal JFK with a Jack-centric version of this Oscar-winning song that stormed jukeboxes nationwide in 1960.

4. “I’m a Dole Man” In 1996, Bob Dole got punny, with help from Sam & Dave’s “Soul Man.” If only The Bar-Kays’ “Soul Finger” had been available, maybe Dole would have won.

5. “Yes We Can” Yes, they did! Will.I.am gathered A-listers from Scarlett Johansson to Nick Cannon to recite a 2008 speech by Obama, which he had set to music.
ARTIST: SIR IVAN
SINGLE: IMAGINE
ALBUM: PEACEMAN SHINES

“IMAGINE” PRODUCER - GRAMMY WINNER OMAR AKRAM & PETER RAFELSON

NEW REMIXES BY:
1. WIDEBOYS
2. PROJECT BASELINE
3. STADIUM
4. DOR DEKEL
5. DIRTY POP

NET PROCEEDS GO TO HELP THOSE SUFFERING FROM PTSD.

Sirlvan.com
HILLARY SCOTT’S (R&B?) ROOTS

The Lady Antebellum singer shares the albums and concerts that shaped her sound

BY JIM ASKER

You can’t go home again, but on her upcoming album Love Remains (July 29, EMI Nashville), Lady Antebellum frontwoman Hillary Scott comes close: She is joined by family — including her mother, country singer Linda Davis — for the collection of faith-based songs, produced by bluegrass legend Ricky Skaggs. Ahead of the new album — her first as a bandleader — Scott, 30, dives into her musical heritage.

Her First Record-Store Purchase
“I always loved R&B, so my very first album was Boyz II Men, II — the one with the song ‘On Bended Knee.’ I love it.”

The Concert That Inspired Her To Be An Artist
“One of the first performers that really knocked me out was Gladys Knight (right). My parents, being musical [her father is songwriter Lang Scott] did an amazing job of introducing me to many styles of music, from Knight to James Taylor to The Doobie Brothers.”

The First LP She Fell In Love With
“The hilarious answer is ‘NSYNC’s No Strings Attached — such a fun album. The serious one is Carole King’s Tapestry, after my mom gave it to me.”

Her Go-To Album In Tough Times
“Steven Curtis Chapman recorded an album with his family called Deep Roots (2013) that was initially marketed through Cracker Barrel and then released wide — Ricky Skaggs also plays on the record. It came out shortly after my grandfather passed, and when I’d put it on, it was like having a pot of coffee with him.”

The Album She Plays For Her 2-Year-Old Daughter, Eisele Kaye
“She is loving Don Williams right now. I always play him around the house; he has the nicest, smoothest voice. When I see my daughter it’s like looking at myself, only with blue eyes and blonde hair.”

Her Favorite Lady Antebellum Song
“When Lady Antebellum recorded 2009’s “I Run to You” [off its self-titled debut], there was just something about that track that was bigger than us. I had that same feeling while recording “Thy Will” [the lead single off Love Remains], which I wrote after having a miscarriage. Writing it was my first step in healing. Every once in a while, that kind of song comes along.”

Incubus’ ‘Wicked Game’
Is metal band Disturbed’s crossover success with Simon & Garfunkel’s “The Sound of Silence” the beginning of a trend? At a July 8 pre-opening party for Brent Bolthouse and Studio Collective’s The Bungalow Huntington Beach in California, Brandon Boyd, Mike Einziger and Ben Kenney of quasi-metal jam band Incubus played an acoustic cover of Chris Isaak’s 1991 hit, “Wicked Game.”

Verve Gets New A&R Chief
Verve Records, home to Diana Krall and Andrea Bocelli, has named Grammy-nominated producer-songwriter-musician Mike Viola head of the Universal Music Group label’s A&R department. Viola, who produced a number of tracks on Ryan Adams’ reimagining of Taylor Swift’s 1989 as well as records by Jenny Lewis and Willie Nelson, also has extensive experience in film. He has written songs for Walk Hard: The Dewey Cox Story, among other movies, which should come in handy. The soundtrack to Quentin Tarantino’s The Hateful Eight is Verve’s most recent hit LP. Viola’s alt-rock pedigree also could bring more artists of that ilk to the label.
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   Jason Nevins Club Mix

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   Papercha$er Club Mix

5. GET TOGETHER
   Chris Cox Club Mix

6. BLOWIN’ IN THE WIND
   Smash Mode Club Mix

7. LOVE IS ALL AROUND ME
   DJs From Mars Club Mix

8. HAPPY TOGETHER
   Ralphi Rosario Club Mix

9. SAN FRANCISCO
   Laura Ford Club Mix

10. IN THE YEAR 2525
    Maurizio Ruggerio Club Mix

NET PROCEEDS GO TO HELP THOSE SUFFERING FROM PTSD.

WorldRadioHistory
“I’d rather just talk about my work if that’s all right.”
—TOM HIDDLESTON
The actor responding to Australian reporters’ questions about his relationship with Taylor Swift, who accompanied him on his trip Down Under.

“We tried to explain to them that we weren’t Metallica, but they insisted that we sign anyway.”
—FLEA
The Red Hot Chili Peppers bassist in an Instagram post showing a collection of signed Metallica merchandise, after customs officials in Belarus mistook them for the Bay Area thrashers.

“I’ve gotten more negative feedback from the Pokemon community than I have from Trump supporters.”
—EL-P
The politically outspoken Run the Jewels producer-rapper reacting to backlash against his less-than-enthused tweets about gaming sensation Pokemon Go.

“’WE’RE IN TURMOIL EVERYWHERE’”

With his new album, Apache, out July 15, New Orleans legend Aaron Neville, 75, talks politics, the state of R&B and how his first hit saved him from the streets.

On Apache you sing about violence and politics. What compelled you to address such heavy topics? Why did Marvin Gaye make What’s Going On? I look at all the stuff going on, and it inspired me to write this. It’s crazy right now. We’re in turmoil everywhere.

Speaking of Marvin Gaye, how has R&B evolved since you got your start?

I don’t even know what R&B is anymore. Back in the 1960s, if it was good music, they played it; it didn’t have to be the same format as the last song. That was R&B to me.

In 1966 you had your breakthrough hit with “Tell It Like It Is.” How did that change things for you? The first week it sold 50,000 copies, and then it started going up the charts. I was working on the docks and running in the streets back then, and all of a sudden I had a hit record. Something happened where I didn’t get paid for the record, but I had no regrets about that. Back then, if I had gotten paid, I might not be here today! —DAN RYS

“The tragic death of Prince has had us both rethinking and re-evaluating our lives and priorities. We knew it was time to take action to save our lives.”
—CHAKA KHAN
The R&B star explaining why she and her sister are entering rehab to treat an addiction to fentanyl, in a statement to the Associated Press.

“The weapons are scary, but the amount of hatred behind the trigger is the scariest part of all of this.”
—ARIANA GRANDE
The singer tweeting about the Dallas sniper shootings, shortly before the release of “Better Days,” an anti-gun-violence song on which she is featured.

“When I have a game, he texts me or Snapchats me and we talk.”
—KEVIN DURANT
The now-Warriors star explaining his relationship with Drake, who references K.D. on his latest album Views, in an interview with Genius.

“All life does matter, but the reason I say black lives matter is because we are the original people of this world.”
—STEVIE WONDER
The legend commenting on the recent incidents of racially motivated violence during a concert in London’s Hyde Park.

“’WE’RE IN TURMOIL EVERYWHERE’”

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Wide-brimmed fedoras — a style adopted by rock legends Bob Dylan and Neil Young — get a new dose of character with leather, bead and fringe details.

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3 PUBLIC SCHOOL wide-brim hat with fringe, price upon request (212-302-1108); publicschoolnyc.com.
4 EUGENIA KIM Theo flax fedora with suede cord, $215; bergdorfgoodman.com.
Since his 2015 debut, **Chaos and the Calm** (Republic), the 25-year-old Brit has shared a stage with The Rolling Stones, opened for Taylor Swift, landed three Grammy Award nominations and traveled around the globe on an 80-show tour that will bring him back stateside on Sept. 19. Though there are his tour bus basics (“At least one guitar, pen and paper. And lighting. I hate neon lighting”), Bay, who never hits the stage without a brimmed hat, opens up to *Billboard* about his favorite things on and off the road.

—SHANNON ADDUCCI

### James Bay’s Tea, Toppers And Tipple

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**Tea**

“I like my tea ‘the color of Tom Peel’ — Tom is my oldest friend and the bass player in my band and has a particularly great tan all the time. So that’s how I like my tea: just a bit of milk and one small sugar.”

**Jacket**

“Recently, I’ve been wearing a black Saint Laurent leather jacket with fake snakeskin tassels. The tassels are a bit ridiculous, I know, but that’s half the reason I love it. Something a little outrageous and unpredictable is always exciting to throw on.”

(Saint Laurent Classic Motorcycle Jacket in black washed leather, $5,490; ysl.com)

**Hot**

“There’s an Australian brand called Akubra that I like — Gigi at hatWRKS in Nashville stocks them every time I come through.”

(hatWRKS Akubra Sydney Charcoal Open Crown, price upon request; 1027 Eighth Ave. S., Nashville)

**Room With A View**

“Hotel on Rivington on the Lower East Side of Manhattan — one of my favorite places in the world.”

(107 Rivington St., New York)

**Drink**

“I love a cup of tea. But at the other end of the day, a really good Malbec.”

(Alpamanta “Natal” 2013 Malbec, $12.96; astorwines.com)

**Place To Get A Trim**

“I go to Joe [Mills] at Joe & Co. in Soho, London. He’s a very talented and seasoned pro.”

(22 Peter St., London)

**Breakfast**

“Cereal. Cereal everywhere, always cereal. Even when I’m at home, I’ll have a boiled egg and soldiers [thin toast slices], but cereal is still the best.”

**Shop**

“No.Tom guitars on the famous Denmark Street in London stocks some pretty fantastic stuff, great old and rare instruments.”

(No.Tom Guitars, 6 Denmark St., London)

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(Saint Laurent Classic Motorcycle Jacket in black washed leather, $5,490; ysl.com)

**Kicks**

“My most favorite at the moment are a pair of well-battered, laceless DM boots with a really soft, cushioned foot bed. I found them ‘round the corner from a venue we were playing last summer in Ohio. I’d been wearing one type of boot forever and fancied a change, and they were perfect.”

(El. Martens Smooth Black Boot, $130; drmartens.com)

**Hat**

“There’s an Australian brand called Akubra that I like — Gigi at hatWRKS in Nashville stocks them every time I come through.”

(hatWRKS Akubra Sydney Charcoal Open Crown, price upon request; 1027 Eighth Ave. S., Nashville)

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Jenner & Block congratulates our Partner Andy Bart on being named a 2016 *billboard* Top Music Lawyer.

We salute Andy, who embodies the best of our rich tradition of excellence and co-chairs our nationally recognized Content, Media & Entertainment practice.
RUBBER SOLES BIBI CAN “WORK” IN

The star opted for custom pale suede chap-boots by Zanotti for her 2016 Anti World Tour. The Italian footwear designer often grounds his designs with chunky heels and rubber soles, “to make the talent feel more secure when performing,” says Zanotti.

_PLATFORMS FOR ACTION

Swift donned Weitzman boots customized with a low platform and slightly rounded toe that later retailed for $798 in September 2015.

J.LO’S HEEL CHANGE

Lopez wore five different outfits at the 2015 American Music Awards, but the only shoes she danced in were by DSquared2, who lowered the heel height.

PAD THEM ALL OVER

Though Weitzman says the look of the shoe is paramount — for Swift’s 1989 Tour, he was given sketches of the costumes and instructed to create styles that complemented them — style can’t trump comfort. Accordingly, he adjusts the internal architecture, like adding a hidden latex pad in the ball of the foot for extra cushioning: “It offers the comfort of a platform without the instability.”

New York-based celebrity podiatrist Suzanne Levine recommends cushioned support with focus also on the arch since lack of structure there can cause the foot to rotate inward. “The shoe should also be lightweight and ideally made of natural materials, like leather, especially if they’re doing dance moves,” says Levine. “An ankle strap can help with stability.”

LOWER THE HEEL HEIGHT

“Even the most amazing dancer needs to feel safe,” notes Giuseppe Zanotti, who has created custom styles for Rihanna and Lady Gaga. And while Zanotti might add internal platform for comfort, a big platform makes the shoe unstable for movement and is generally avoided.

If the choreography is particularly dynamic, Dan Caten, co-founder of DSquared2, will lower the heel height, as he did for Jennifer Lopez’s 2015 American Music Awards performance. Levine suggests that performance shoe heel height should be 2.5 to 3.5 inches (typical high heels are 4 to 4.5 inches high). Roomy toe boxes help too, says Levine. Zanotti designed a square-toed mirrored bootie for Selena Gomez’s Revival Tour with a sturdy stacked heel.

PRACTICE (AND LACES) MAKES PERFECT

Ariane Phillips, Madonna’s long-time stylist, has relied on Miu Miu and Prada, and has a good sense of what works for the most active sections of the show. Sneakers, naturally, are the most comfortable style, she says. For other cases, “we start with heels we know will work for both Madonna and the dancers.” Phillips prefers styles that can be adjusted at the last minute with lacing or buckles and stresses the importance of testing and breaking in shoes at rehearsal, though sometimes even that doesn’t help. She recalls a particularly memorable situation for Madge’s MDNA Tour: “We put 13 male dancers in high heels,” she says. “That was a challenging learning curve for us, and for them!”

PARISIAN FOOTWEAR CONNOISSEUR

Beyoncé had the Parisian footwear connoisseur craft a more dance-friendly nude and mesh lace-up for her Formation World Tour. Below, the designer’s sketch, which references white and nude versions of the boot.

Pour La Reine

Though she frequently hits the red carpet in sky-high ready-to-wear Louboutins, Beyoncé had the Parisian footwear connoisseur craft a more dance-friendly nude and mesh lace-up for her Formation World Tour. Below, the designer’s sketch, which references white and nude versions of the boot.

For Pop Divas, It’s One Thing to Wear a Spiky Stiletto while Walking the Red Carpet, and Quite Another to Don Them while Twerking, Jerking and Dropping It onstage, Night after Night.

“It’s an athletic feat to perform in high heels,” says high-end shoe designer Stuart Weitzman, who has created custom-stage footwear for Beyoncé, Taylor Swift, Jennifer Lopez and others. He likens the experience to a gymnast navigating a balance beam — but for hours at a time. “In high heels, there is no balance in the point of the heel, so these musicians train to be performing on the balls of their feet for the entire time.”

Ever wonder how artists spend hours in death-defying shoes? Designers reveal the tricks that make it possible

F

Dancing Like The Stars... In Heels

BY BEE SHAPIRO

Style • TOUR NOTES

BMI Launches Inaugural NYC Songwriting Camp

With A Little Help From The Brooklyn Patch

By Nick Williams
Photographed by Rebecca Smeyne

Last month, BMI hosted its inaugural New York Songwriters Camp, held inside the cozy walls of the Brooklyn Patch, one of two houses established by SOUR PATCH KIDS to support touring artists. For the event, which was held June 20-24, BMI selected 12 of its emerging songwriters and producers from Los Angeles and New York to occupy the three-story brownstone in Brooklyn. The impetus for the gathering was to stimulate unique bicoastal collaboration, all while helping in the fight to re-establish New York as a creative hub for songwriters.

"I grew up in New York, and the migration of songwriters first began in the '80s, but it has since accelerated," explains Barbara Cane, BMI vp writer/publisher relations, Los Angeles. "L.A. and Nashville are songwriting centers, but there are still pockets and treasures here in New York."

After the rights management group first observed the trend that the city — once an epicenter for pop songwriting — had lost much of its community to rising rents, shuttered studios and an ever-increasing cost of living, it decided to take action. "It happened to know a lot of artists staying at the Patch house and their managers, and I thought, 'Wow, this could be a great opportunity to team up,'" says BMI assistant vp writer/publisher relations, New York Samantha Cox. "Putting on a writing camp can be expensive, so the Patch really came in and helped it come to fruition. That's what they're here for — to help artists."

During the event, the L.A.-based musicians stayed in the property's four bedrooms, while the New York group visited daily for writing/recording sessions and group events. "It's like The Real World," jokes Cox, referencing the home's custom installations and confessional room. "They all walked in and picked their rooms, and were checking out the cabinets in the kitchen," she adds with a laugh. "The accommodations are incredibly generous, and each room has its own vibe and decor." The organization also received support from Gibson, who provided equipment for writers to use in each of their accommodations, in addition to the on-site Patch recording studio.

"There's something about coming into a space that's draped for creativity that is really neat," says New York songwriter and Reservoir signee Mike Campbell, co-writer of A Great Big World's "Say Something" and Daya's "Sit Still, Look Pretty." "I just asked this morning on the way to breakfast how many people had been to New York to write before, and most said they hadn't. There is writing happening here, and our eyes were like, 'Oh my God!' Like Mike said, the Patch is very conducive to creativity."

The experience was equally inspiring for Los Angeles songwriter and Reach Music Publishing signee Hillary Bernstein, who works alongside top producers and writers including Shea Taylor (Beyoncé's "Love on Top") and Tom Peyton (Pitbull's "Fireball"). "We're like kids in a candy store, literally," she says. "We all walked in, and our eyes were like, 'Oh my God!' Like Mike said, the Patch is very conducive to creativity."

To kick off the camp festivities, BMI invited legendary New York songwriter and former BMI pop songwriter of the year honoree Claude Kelly (Miley Cyrus' "Party in the U.S.A.," Bruno Mars' "Grenade") to serve as a speaker on day one. "He's a New Yorker, born and raised here, so I think his presence will be inspiring to the New York writers who have decided to stay here and haven't jumped to L.A.," Jessa Gelt, BMI director of writer/publisher relations, Los Angeles tells Billboard.

Looking to the future, Kelly hopes the camp will help foster more of its kind in his hometown. "We need help. New York needs help, and it hurts that the studios are closing," he explains. "If we had more of these boutique creative spaces, especially in places like Brooklyn and the Bronx and Queens where it's not as expensive, we can rebuild the community the way it was before." Cane echoes his sentiments: "New York has a rich history. It's the birth of American pop music, which is the roots and foundation of BMI. It's so appropriate to create and integrate our history with a contemporary opportunity like this one."
She's so unusual.
As a “chubby” teen playing in a family band, MEGHAN TRAINOR never dreamed of scoring four top 10 singles of her own and a best new artist Grammy. Now, two years into sudden stardom, she’s redefining “maturity” for young female stars (less skin, more trumpet playing) and creating an approachable role model for girls: “I don’t really have a choice”
Meghan Trainor is one of those famous people who still can’t believe she’s famous.

So when she spots a 40-something woman lying in wait, grinning at her through the glass doors of New York’s Greenwich Hotel, she just makes a mental note.

Who has time for paranoia, anyway?

“Ain’t a thing,” she says and steps outside, flanked by her publicist, manager, assistant-slash-best-friend JoJo (real name: Jordan Federman) and a single bodyguard. Then the waiting woman makes her move — a dance move.

“You know I’m all about that bass, ‘bout that bass!” the woman sings, proudly shaking her own ass to the lyrics of Trainor’s ubiquitous curvy-girls empowerment anthem, “All About That Bass.” “I thought it was you! You go girl! Did you lose weight? You look good!”

As soon as she’s in the car, Trainor, 22, bursts out laughing. “She scared me, looking in there and staring at me. I was like, ‘Eeeehhhhh! All she wanted to do was tell me I look good! I feel like someone paid her to do that.’

Today, with vibrant red hair and wearing all-black everything, the real-life Meghan Trainor most resembles the vixen she plays, writhing around an industrial future devoid of men, in the video for “No,” the lead single from her second album, Thank You (released in May), and her fourth Billboard Hot 100 top 10 (it reached No. 3). It’s a stark contrast to the blonde, pastel-clad, over-

“I’ve always asked her, ‘Is there somebody black in your family? Because you’ve got a lot of soul for a white girl from Nantucket.’”

— REID

size-bow-sporting Meghan Trainor from the ‘50s time-warp video for “All About That Bass,” her breakthrough smash, which spent eight weeks leading the Hot 100. In the two short years between those hits, Trainor — who writes or co-writes her own songs — has notched two other No. 1 singles (“Lips Are Movin’” and “Like I’m Gonna Lose You” with John Legend), won the 2016 Grammy for best new artist and two Billboard Music Awards, and saw her debut album, Title, and Thank You debut at Nos. 1 and 3 on the Billboard 200, respectively.

“I’ve never met anyone so prolific,” says Epic Records chairman/CEO Antonio “L.A.” Reid, who signed Trainor in 2014. “People know that she’s a hitmaker and that she’s cut from a different cloth. But the depth of her talent runs deeper than most.”

“I always say, ‘I shit hits,’” boasts Trainor, who has also written singles that charted for Jennifer Lopez, Fifth Harmony and Rascal Flatts. “Because they come out so quick I can’t even keep up with myself.”

Trainor is headed toward Long Island City in Queens, where she will pre-tape a couple of songs for NBC’s Fourth of July celebration with the Empire State Building as a backdrop. The coming weeks will be consumed by preparing for her North American tour, which kicks off July 14 and will be the first stage show she has shaped creatively. She had to cancel her last tour partway through to have surgery for a vocal cord hemorrhage, so “I literally had no voice,” she says.

Trainor has had a fairy-tale rise: As a teenager she attended songwriting seminars, self-released two albums and signed a publishing deal on her high school lunch break, then recorded a demo of “All About That Bass,” which she wrote with producer Kevin Kadish, when no other singers would take it. But her young career hasn’t been without its hiccups. The hemorrhage and canceled tour came at a terrible time for a new star seeking to solidify her stardom. Her first-week album sales slid from 238,000 for Title to 107,000 for Thank You, according to Nielsen Music (although Title’s opening week did benefit from a special iTunes promotion). And when she briefly pulled the music video for “Me Too” in May, claiming that her body had been altered to look thinner without her knowledge, some wondered whether it was all a publicity stunt. (It was “not at all” a stunt, she says. “It did get more press, but it wasn’t on purpose. The whole thing is embarrassing.”)

“At first I was like, ‘This is easy!’” says Trainor. “Putting out songs that only go to No. 3 and then fall, I’m like, ‘Gosh. Now I see it’s tough to get a No. 1.'

Still, “No” and “Me Too,” the second single from Thank You (top 20 on the Hot 100 and climbing), are bona fide hits that have carefully built on her retro sound and image, advancing it from novelty-tinged doo-wop to more contemporary R&B. As unapologetically — or is it winkingly? — sassy songs, one about dismissing male suitors and the other about loving life as a “dime piece,” they can feel a bit like Beyoncé Lite. In fact, Trainor excitedly says she has requested “Beyoncé air fans” on tour, so her hair will whip around just like Queen Bey’s at a recent concert she saw.

Of course, no amount of windblown hair will transform Meghan Trainor into ‘Yoncé. Trainor admits that she’s not much of a dancer, and sassy though they may be, her lyrics aren’t groundbreaking so much as they are nostalgic for ‘90s girl power. But all this obsesses — or, perhaps, underlines — Trainor’s true significance: as a singer girls can fully identify with. With each new hit (even “No,” with its blandly racy video) she sidesteps the trap that ensnares virtually every young female pop star who finds the maturity of her career measured by how alluring she has made herself to men, or hunks she’s linked to in the tabloids.

On this tour, at least, Trainor refuses to pander to anyone. What she intends to do is play trumpet — along with piano, guitar, ukulele and percussion. “I’m not good at trumpet,” she says, “but I played it from third grade to senior year!” Trainor says the tour will be “really about showing me off as a musician. I just said, ‘Put me on every instrument you can find and make it look cool.’”

TRAINOR’S CHOPS HAVE defined her career since the beginning. She spent most of her childhood on Nantucket, a Massachusetts summer destination for the wealthy and preppy, where from the age of 6 she sang at her family’s Methodist church with her father, Gary, who played organ and was also a high school marching band teacher. (He’s still married to her mom, Kelly; they’re now jewelers who run their own shop on the island.) By age 12, she was performing Bob Marley covers at local bars with her family band, Island Fusion, which included her dad, her aunt Lisa and her younger brother, Justin. Once, when Trainor was 13, they opened for Jamaican dancehall reggae king Beenie Man. “His eyes were so bloodshot,” recalls Trainor with a laugh. “I remember being like, ‘Man, he’s tired! Poor guy.’”

When Trainor was 7, Lisa married a Trinidadian soca star, Burton Toney, who
"I don't feel like I work more than male stars, says Trainor, who wears a Dolce & Gabbana dress, vintage Chanel ring and AMIClubwear earrings. "I guess glam really adds time. They don't have to put fake eyelashes on, and I do."
introduced his niece to the genre. Trainor pulls out her phone to show me a photo of a gorgeous black man with washboard abs. “I’d show [photos to] people in high school, like, ’That’s my uncle!' And they’d be like, ‘What?’” she says. “I always say, ‘I’m Trini to the bone,’ which means you have Trini blood. I don’t. I just wish I did.”

Reid noticed the influence right away. “I’ve always asked her, ‘Is there somebody black in your family? Because you’ve got a lot of soul for a white girl from Nantucket,’” he says.

Memphis rapper Yo Gotti, who contributed a verse to Trainor’s “Better,” says, “She’s got that strong voice. To me that’s soul. In Memphis we call it ‘pain.’”

Though a recent MTV.com hot take accused her of affecting a “blaccent” while singing “No,” Trainor tells me she comes by her voice honestly. “It’s the Gary Trainor thing,” she says. “My dad thinks he’s James Brown sometimes. He’s very soulful. He’ll just go, ‘How you doin’, baby?’”

Trainor is utterly at ease with herself as a singer, but she’s not as politically savvy as some stars. While she’s outspoken about LGBTQ rights and gun control (“I think it’s ridiculous that random crazy people can buy guns”), she tunes out whenever anyone brings up the election. “I should be way more aware, and if it was [Clinton] or Trump, I’d definitely vote for her,” she says. “But I’ve never voted and I don’t have any desire to.” On social media, where she commands the millions of followers one would expect, Trainor’s range spans from upbeat to goofy, with little soul baring or soapbox lecturing.

If Trainor indulges few of the prerogatives of modern fame, it may be because, as she says, “I still don’t feel famous.” Discussing Justin Bieber’s recent decision to take a break from fan meet-and-greets, she says, “I’m nowhere near as famous as him, but I’ve had creepy stuff sent to me. A guy sent, like, a picture of his eye socked and was like, ‘You’re my favorite.’ So I can’t imagine what [Bieber] gets. I mean, even when he vacations and wants to be naked, people are like, ‘I’m going to get that pic.’ I feel for the kid.”

Trainor got into songwriting because she didn’t think they let chubby girls be pop stars, but when Reid signed her — the very day she played him “All About That Bass” on her ukulele — she could finally glimpse the life she had dreamed of since first discovering Britney Spears and Christina Aguilera. “I wrote songs about [my idols] when I was younger,” she says. “That’s the creepiest part.” One was called “Who I Wanna Be,” with lyrics like, “I’ll go to the Grammys holding hands with Adele and the family” and “I’ll write like T-Swift and Adele and do all this — one day.” She has since run into both of those women at awards shows, but hasn’t dared mention the songs. “I met Taylor a couple times,” says Trainor. “She was so sweet to me. She likes kissing my forehead, because she’s so tall.” She has also met Beyoncé twice. “She floats. I feel like she doesn’t walk,” says Trainor. “She told me her daughter likes my music videos. I was like, ‘I’m honored!’”

Trainor recently bought a new home with a pool to share with Jojo and her two brothers — Ryan, 24, who travels with her and does her Instagram videos, and Justin, 20, who’s in film school — but won’t say which Los Angeles neighborhood it’s in because she’s worried about pranksters calling in a SWAT team for a fake emergency. (“Kathy Griffin just told me about Miley Cyrus getting swatted.”) Her inner circle also includes the actress Chloe Grace Moretz, 19. “I really love the girl,” says Moretz. “She’s such a bright soul and really makes me happy.” If Trainor and Moretz are out at red carpet events or getting chased by paparazzi, Moretz says, they’re usually making fun of the situation: “That’s why we get along so well, because we know how dumb [fame] is, and also why we love what we do.”

When she’s not in the studio, Trainor likes to play ping-pong (“She’s the master,” says Ryan) and watch It’s Always Sunny in Philadelphia with her brothers, and Girls and Broad City with Jojo. She can’t get drunk because if she does she might yell

“I’m not like I’m trying to go out there and be a famous person who’s all about being a role model for curves. I don’t really have a choice.”

and damage her vocal cords again. Her recovery from the surgery, which Sam Smith recommended (“He was like, ‘Just get it done. You’ll feel better, I promise’”), required her to be absolutely silent for five months, and not just for medical reasons. “If you hear your [unhealed voice], you will mentally freak out and be like, ‘I’m broken and dead,’” she says. She coped by painting pottery at Color Me Mine every day and buying a hypoallergenic micro-Maltese puppy, whom she named Biggie. “I freaked out, yup,” she says, laughing. “I would text [my parents] and be like, ‘You know what depression is? Because I finally do, and this is it!’” Wasn’t the silence good for self-reflection? “I don’t know how to meditate,” says Trainor, and when she tried yoga she wasn’t into it. Vocal issues aside, she did recently venture out at 1 a.m. for karaoke with Moretz, who reports that Trainor belted out Whitney Houston and Beyoncé without seeming like a show-off. “She doesn’t intimidate because she’s so welcoming and so open to having a good time,” says Moretz.

Post-’Squad’ Pioneers
Photos of Trainor and her pal Chloe Grace Moretz get tagged #SquadGoals so often that the duo have started calling themselves “the Anti-Squad Squad”

"We don't agree with what the word ‘squad’ means," says Moretz, who first met Trainor in 2015, at KIIS FM’s Jingle Ball in L.A. "She and I, when we were growing up, we both dealt with being left out of a lot of situations and not being invited into people’s friend groups. We just think that squad-specific exclusivity doesn’t go along with what we believe in." (’None of us are anti-Taylor Swift!’ adds Moretz, acknowledging the queen squad leader.)

Says Trainor, who constantly wears a Disneyland sweatshirt she got with Moretz when the two visited the theme park together: "Other celebrity friends, they’re not your best friends because you don’t get to see them, and when you do, you’re like, ‘Oh, hi. Are you exhausted, too?’ Chloe’s just really real."

Inside her trailer at the July 4 taping, Trainor is getting her hair and makeup done, raving about the popcorn with maple syrup and bacon she ate at dinner and conducting business over the phone with the creative director of her tour (“I want that to be a crowd-participation, hugging-their-friends, ‘Kumbaya’ moment...”). Her manager
“I could get a spray tan and show some skin, but I don’t want to,” Trainor says. “I’ve dated a bunch of boys where I had a job and they didn’t,” she says. “I was like, ‘I’m not making crazy money as a songwriter. Pay for a meal!’”

Jennifer Lopez, “Ain’t Your Mama”
“I’ve dated a bunch of boys where I had a job and they didn’t,” she says. “I was like, ‘I’m not making crazy money as a songwriter. Pay for a meal!’”

Fifth Harmony, “Suga Mama”
This song “talks all about” freeloaders, says Trainor. “That’s another one where I was like, ‘This is perfect. I need to be heard.’”

Rascal Flatts, “DJ Tonight”
“It is about meeting a girl in a bar,” says Trainor. To the band, “I was like, ‘Guys, I’ve never been hit on at the bar. Do you get a drink? Where do we start?’”

Her Songwriting Highlights

Trainor, who soon will work with the Backstreet Boys, always writes from her own experience — except when she doesn’t.

Enthusiastic trainor bursts in to tell her it’s go time and that the autistic daughter of an NYPD officer is waiting outside for a hug. “Give me her name,” commands Trainor, who then jumps down with open arms. “Hi, Lilliana!”

If Trainor’s fans are generous with their love, the men in her life seem less so. Thank You mainly consists of I-don’t-need-a-man anthems or sad tales of being friend-zoned by a guy she likes. And she doesn’t see her perpetually single status changing anytime soon. “I’ve barely had relationships,” she says. “I had one real one when I was, like, 16 to 18, and the other ones were just meh.” Her last boyfriend, a freeloader she wrote about in Lopez’s “Ain’t Your Mama,” broke up with her because he didn’t want to date a pop star. She had discovered he hadn’t even downloaded “All About That Bass.” “I don’t care if you hate pop, but support the person you claim you love,” says Trainor. “Pay that $1.29!”

She has since come up with a few requirements for any man she’ll date: He has to at least pretend to be a fan, he has to have a job, and, perhaps taking a cue from her parents’ 20-year age gap, he’s probably going to be at least a decade older than she is. “I tried to have a fling with a 29-year-old, and I thought that was old,” she says. “And it wasn’t. It was very much like a little boy in the brain. So I’m looking at 35 and up.” Guys don’t usually approach her, and she freaked out the one time she tried Raya, the online dating app for celebrities. “I was on it for a second and I got off. I was like, ‘Ugh, I can’t do this.’ I immediately bail when someone is like, ‘Let’s meet.’ I’m like, ‘No. Too scared.’”

(The day Moretz and I talked, she had noticed on the second take my face looked again, but when she looked back at it, “I was really worried, like, ‘Do not fall,’ and the performance just wasn’t as good. So I told them, ‘Take the first one, give them the fall, let ’em have it.’” If there’s one thing Trainor can’t do, even when she sets her mind to it, it’s make success look easy. “I was like, ‘I’m going to fall eventually,’” she says. “‘So why not do it here?’”

Trainor’s goal for the new album and tour is to model someone who is cool with herself, which might, ironically, be best illustrated by her least cool moment, when she toppled over in sparkly high heels while performing “Me Too” on The Tonight Show Starring Jimmy Fallon. She had just finished the song and lay there in shock for a minute before Fallon joined her on the floor and they started laughing. The show let her record the performance again, but when she looked back at it, “I noticed on the second take my face looked really worried, like, ‘Do not fall,’ and the performance just wasn’t as good. So I told them, ‘Take the first one, give them the fall, let ’em have it.’” If there’s one thing Trainor can’t do, even when she sets her mind to it, it’s make success look easy. “I was like, ‘I’m going to fall eventually,’” she says. “‘So why not do it here?’”

For better or worse, Trainor’s image has largely been defined by her “curves,” although in truth, it’s less that she’s curvy like the gravity-defying Nicki Minaj or Kim Kardashian West and more that she’s not model-thin like many other stars — and therefore easy for young girls to see themselves in. Still, she’s ambivalent about being a spokesperson for body positivity. “I don’t really have a choice,” she says. “It’s not like I’m trying to go out there and be a famous person who’s all about being a role model for curves. I mean, if it’s helping other people, then that’s amazing and I will be that role model.”

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Seven of pop music's top creatives and influencers pull back the curtain on an increasingly volatile business driven by streams, listeners' 10-second attention spans and the "Blurred Lines" verdict

BY SHIRLEY HALPERIN and GAIL MITCHELL  PHOTOGRAPHED BY CHRISTOPHER PATEY
The Building’
IN THE MUSIC BUSINESS, THE SINGLE HAS LONG reigned supreme, but these days, it’s not about selling downloads or albums by the thousands, but rather registering streams in the hundreds of millions. That means the pressure is on for creators to prove their might beyond a traditional radio hit. Impacting Spotify playlists, Pandora algorithms and grabbing an increasingly elusive listener in a matter of seconds are the orders of the day, with labels, publishers, artists, producers and songwriters vying for a slice of an ever-shrinking pie.

To assess the current state of pop and the market forces that shape it, Billboard gathered seven top creatives and influencers for its first Hittmakers Roundtable. The players: Mike Posner, 28, and Julia Michaels, 22, the singer-songwriters behind, respectively, the top five Billboard Hot 100 hits “I Took a Pill in Ibiza” (No. 4) and Selena Gomez’s “Good for You” (No. 5); Kid Kelly, SiriusXM vp pop format programming; Ron Perry, 37, SONGS Music Publishing president; and three A&R executives: Mike Caren, 39, Warner Music Group creative officer and Artist Partners Group CEO; Wendy Goldstein, Republic Records executive vp/head of urban A&R; and Chris Anokute, 33, A&R consultant for Epic Records and founder of Young Forever.

The septet, nearly all of whom have worked with one another in some capacity, sat down in the penthouse of the London West Hollywood in Beverly Hills on May 31 to talk shop and trade war stories. From their predictions for the next big trends, to the politics of divvying up writing credits and the chilling effect of 2015’s $5.3 million “Blurred Lines” copyright infringement verdict (which is being appealed), nothing was off limits during the group’s two-hour-plus conversation.

How has songwriting changed in the last five to 10 years?

CHRIS ANOKUTE Artists are becoming songwriters, and songwriters are becoming artists. Look at Rihanna’s last couple of albums. She’s featured as a writer on many songs. On her first three or four albums, she was barely writing on any. I think artists want to take more control over what they want to say, and, obviously, with the royalties that you can make as a songwriter with airplay, it could be in the hundreds of thousands, sometimes millions of dollars with a hit record.

JULIA MICHAELS Stylistically, things are becoming cooler. People are trying different things and combining genres. The Weeknd’s “Can’t Feel My Face” is very experimental. It’s pop meets urban meets indie meets alternative.

WENDY GOLDSMITH From a sales standpoint, if you sell more than 2.5 million to 3 million singles in America, that’s a smash. A lot of platinum records sell 1.3 million copies and are massive hits. They’re top five records, but they don’t cross over internationally. With records like “Uptown Funk!” or “All About That Bass” that end up selling 4 million to 6 million copies in America and 10 million worldwide, it’s very clear those songs are smash. Your grandma is singing it. If you speak English or not, you know the song. They stop time.

RON PERRY You can have an urban hit. But until it crosses over to all formats, it’s not a smash.

ANOKUTE From a sales standpoint, if you sell more changes with the times and how innovative they are. Look at Pharrell [Williams]: He’s had hits, he’s been cold, and he’s come back again. It’s the same thing with A&R executives, record executives, recording artists, songwriters — that person has to want to fight back, rebound and stay in the game. MIKE POSNER I’ve been ice cold. A lot of people considered my career as an artist largely over. Two albums got shelved. But I’ve made music since I was a little kid, and for the majority of that time, I wasn’t paid for it. So I will always be making it. I also write a lot of songs that other people don’t want to sing, like “I Took a Pill in Ibiza.” The first line is, “I took a pill in Ibiza to show Avicii I was cool.” There’s no one I can pitch that to. (Laughs.)

MICHAELS Now it’s just Max Martin. (Laughs.)

Why has Max Martin had such long-standing success?

WENDY GOLDSMITH A record is a smash when other people call and say, “Holy shit! What is that?” With a hit you don’t get those calls. A smash is something that changes everything, like “Uptown Funk!”

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Is there a difference between a hit record and a smash?

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MICHAELS Now it’s just Max Martin. (Laughs.) Why has Max Martin had such long-standing success?

“...
MIKE POSNER
SINGER-SONGWRITER
Riding high with the No. 4 Hot 100 single “I Took a Pill in Ibiza,” Posner, who’s signed to Island, has also co-written hits for Maroon 5 (“Sugar”) and Justin Bieber (“Boyfriend”).

[Grande]. She cut it, and she hated it. So I sent it to [Republic executive vp Rob Stevenson], got Jessie J on it and then sent it to Nicki Minaj. I made them finish the record anyway. And then I was scared to send it to Ari. So I sent it to [Republic Records chairman/CEO] Monte Lipman and said, “Play this for Ariana.” When she heard it, she was like, “I want it back.”

ANOKUTE I sit on songs all the time. I spend every weekend going through my “Available” folder in my iTunes. I’ve got tons of songs by writers that I work with that I still love. I just haven’t found the right homes for them. A perfect example is “Not That Kinda Girl.” I was pitched that song when I was working at Island Def Jam. I had it in mind for three years. I always thought it was a hit. Then I had an opportunity to pitch it to Fifth Harmony and [Epic Records chairman/CEO] L.A. Reid [and executive vp A&R Joey Arbagey]. That song prompted [Epic] to hire me, and it set the tone for their new album. It was the first track they cut.

How much does each of you rely on research at work?

KID KELLY I believe in research after I listen to my instincts.

GOLDSTEIN Research is knowledge; knowledge is power. You have to look at the research to see what people are consuming and gravitating toward. It’s not the sole factor in determining the next single, but it definitely gives you a good blueprint. You can see why and where regionally a record is big and in what formats. At Republic we have used research more than most labels. I think labels are now catching up to where we were 10 years ago.

ANOKUTE I found a record when I was visiting my parents in New Jersey. I was listening to Hot 97 [WQHT] and heard this Kent Jones record. I couldn’t find it on iTunes, so I Shazamed it, and it was top 10 in eight markets. I sent my boss an email and said, “This record is not available for

CHRIS ANOKUTE
A&R CONSULTANT, EPIC RECORDS; FOUNDER, YOUNG FOREVER
The industry veteran is currently enjoying top five Hot 100 success with Fifth Harmony’s “Work From Home” featuring Ty Dolla Sign.
“It’s harder now than it’s ever been to sell a song, because there’s not enough real estate.”
—ANOKUTE

about that today?

POSNER That ruling is absolutely detrimental to creativity. From what I understand about Shakespeare — which isn’t a lot — there was no copyright law when he was writing. He sampled at will, and it wasn’t seen as a bad thing.

GOLDSTEIN Who was The Beatles’ biggest influence? Their early records sound exactly like Chuck Berry. They didn’t get sued back then for doing music that sounded similar or was inspired by an earlier song. Too many lawyers became involved, and too many people are chasing money. Whether [the case] goes to appeal or not, everyone thinks that they can [sue] now, and that’s why it will have a lasting effect.

PERRY When there’s less money and fewer hits, [songwriters] start trying to take a piece of everyone else. There used to be more money for the middle market.

ANOKUTE The problem Robin Thicke perceived was he was drunk and high and —

GOLDSTEIN He did not help the case.

ANOKUTE He was like, “Yeah, I was listening to Marvin Gaye.”

GOLDSTEIN Then he threw his producer [Pharrell Williams] under the bus.

ANOKUTE Exactly.

POSNER Tons of people inspire my music, and now when I do an interview, I’m scared to say who they are. I’m scared to give gratitude to the people that, if I hadn’t heard their stuff, I wouldn’t be able to make music.

Julia, an indie artist named White Hinterland is suing you, Skrillex and others for allegedly stealing a vocal loop of hers without permission for Justin Bieber’s “Sorry.” But aren’t the vocals yours?

MICHAELS Mine, yeah. It’s crazy, and Skrillex posted a video on his Instagram where he says, “This is Julia Michaels’ a cappella demo of “Sorry.”” He shows the whole process of how he took my ad libs and made it into a vocal chop [a technique used by such acts as Skrillex and The Chainsmokers in which a section of a vocal track is “chopped,” digitally manipulated and used repetitively in a song]. He was like, “If you want to post this, go for it.” So I posted it, and Bieber’s fans thought I was the one who was suing. I got hate comment after hate comment on my Instagram. It’s so crazy that these people are so willing to blindly bash something they know nothing about.

How has the “Blurred Lines” verdict changed the way you do business?

GOLDSTEIN We have an in-house musicologist, and with any new record, it has to go through this really rigorous system to even get on the release schedule. And sometimes things get by him.

PERRY I was in the studio with Nelly recently, and he sampled himself from a prior song. He said, “It’s good.” I said, “No, it’s not good. There are eight other writers on that song.” He said, “But I wrote those words.” I told him, “It doesn’t matter.” We cleared it because we had to.

ANOKUTE If you start with four people in a room writing a song at the same time, copyright law protects it as an even split. But if I started in a room with you, and I only wrote one word, I still own half of the song. I’ve been in situations where there were three writers in the room, the third writer did nothing, but he or she gets 33 percent.

MICHAELS I had this happen with a song where the guy got 5 percent for literally producing the bridge. And as the song got bigger and bigger he was like, “I want 40 percent.” It took three months for us to figure out how to make everybody happy.
Is it easier or tougher to sell a song?

ANOKUTE It’s harder now than it’s ever been to sell a song, because there’s not enough real estate. There are not enough artists being put out commercially, so most writers and producers want their songs to be cut by artists who are either successful or have some type of radio traction. If you write an album cut for an album that sells a million copies — and tell me five albums that sold a million copies last year — your royalty will be a few thousand dollars. And you have to wait 18 months for that money to come in after that album went platinum. So most songwriters and producers are starving trying to get cuts because there aren’t enough singles to go around. The real revenue is in the big radio single because they pay performance royalties, and the big revenue is in a big synth. So now you find a lot of songwriters writing for commercials. I’ve found a lot of songwriters pitching for Empire because at least they knew their music was coming out, they were getting fees and they would make a few dollars on mechanical royalties.

PERRY It’s increasingly important for songwriters to pick artists who are going to cut their song as a single and labels that are going to work it in the best way possible. Otherwise, you’re going to have a song on an album that just sits there.

ANOKUTE That’s unfortunate for us in the A&R position because sometimes I’m fighting with a publisher or a songwriter because I want a song so bad, and they’re saying, “Is it going to be a single?” How am I going to tell you that? I don’t know yet.

CAREN The people who make those kinds of promises are making them with their fingers crossed behind their backs.

What’s the next musical trend?

CAREN I’m looking for fiction. I think back to [David] Bowie, Black Sabbath and Talking Heads... There was fantasy. And outside of hip-hop there is not as much of that as there used to be. I would also like to hear more musicianship. It used to be the lead guitarist was just as important as the lead vocalist.

KELLY Songs will get shorter, and the intros to those songs will get shorter. A lot just start with vocals.

GOLDSTEIN Yeah, the way people are hearing music now — whether it’s on their phones or Snapchat — you have to grab that person in seven to 15 seconds. It definitely has an effect on production.

CAREN Songs used to have much fewer words in them. The average hit song in 1968 had 160 words. The average song now is more than 300. It probably has a lot to do with hip-hop.

How do you listen to music?

POSNER I listen on my headphones most of the time... to Spotify and sometimes iTunes. I listen on my phone, but I just bought an old iPod with the wheel because I hate listening to an album and [being interrupted by texts]. I try to listen at least an album a week.

MICHAELS I listen the most when I’m in the car, because living in L.A., you are always in traffic.

ANOKUTE For pleasure, Pandora. I find it’s the best way to listen to music without trying to find it. For discovery, Spotify. I tend to go through playlists and other charts to see what’s playing. But I’m also a radio consumer. I listen to radio every day. I love Sirius. [To Kelly] I have to tell you, I think you guys discover and break a lot of artists. And I love top 40 "triple A," then I upload it to my iPod and listen to it out of the office, while I’m jogging, on my mountain bike or at the beach. And when I meet a talented writer or artist, I say, “Let me raid your hard drive. Pull up all the sessions of things you forgot about or never finished. Make me a flash drive with 300, 400 songs.” I’d rather listen to 300 songs for five hours than take five meetings.

What’s the song of the summer?

CAREN I’m going to engage in a little wishful thinking and say Charlie Puth and Selena Gomez’s “We Don’t Talk Anymore.”

KELLY Justin Timberlake’s “Can’t Stop the Feeling!”

POSSNER [Blushes] Right now, I’m listening to Billie Eilish. She has a song called “Ocean Eyes.” I play it over and over. I heard she’s 14 years old. I can’t believe how good she is.

ANOKUTE I don’t think it’s a summer song, but it’s been on my playlist for probably six months and I’m obsessed with it. It’s this kid, Gnash. The song is “I Hate U, I Love U.” I think it’ll be one of the biggest records of the year.
On Day
Marni floral print crepe maxi dress, $1,870; netaporter.com
Sigerson Morrison
Marita sandal, $475; sigersonmorrison.com
Pat Areias sterling silver belt buckle, $725; leather belt, $120; sterling silver cuff, $575; and earrings, $225; patareias.com
Joseph DuMouchelle vintage turquoise rings, from $250; josephdumouchelle.com
Peyote Bird Shadowbox turquoise ring, $295, and turquoise and coral ring, $330; peyotebird.com
Vintage Elsa Peretti for Tiffany & Co. silver bone cuff, stylist’s own
Day’s own head scarf
Pendleton Los Ojos blanket, $399; pendleton-usa.com

Artists photographed June 9-10 at the Bonnaroo Music and Arts Festival in Manchester, Tenn. For exclusive interviews and a behind-the-scenes video of artists recounting what makes or breaks festivals for them, go to Billboard.com or Billboard.com/ipad.
Before hitting the stage at Bonnaroo’s 15th anniversary in rural Tennessee last month, five of the weekend’s buzziest acts shared their all-time most memorable festival moments while modeling this season’s bohemian-inspired looks.

**THE FEST DRESSED LIST**

Andra Day
The singer recalls that time one wrong move at Sasquatch Festival had her exposing more than just her athletic vocal range.

Mid the tie-dye and body paint smattered across the dusty fields in Manchester, Tenn., where fans have camped out at the Bonnaroo Music and Arts Festival for the past 15 years, Andra Day stands with a gloriously knotted head scarf in the 92-degree heat without so much as breaking a sweat. She’s a foil to the festival-girl archetype. “I’m very particular but very thrifty at the same time,” says Day, 31, of her rockabilly-meets-Billie Holiday style.

Festivals, though, which the Grammy-nominated vocalist is attending and playing for the first time (“I couldn’t afford to go to them when I was growing up”), haven’t made maintaining the aesthetic too easy.

While running through a track from her 2015 debut, *Cheers to the Fall* (Warner Bros.), the San Diego-raised singer suddenly found herself overexposed. “I went into a squatting position while I was singing at the Sasquatch Festival [in George, Wash.], and in literally one rip my denim jumpsuit busted open from my knee up across my crotch and then up across my stomach. All of a sudden it was like, ‘Whoa!’” she recalls with a laugh. “Eventually my keyboard player, who was looking around like, ‘What do I do?’—handed me his jacket and I tied it across myself. Fortunately it stayed on for the rest of the show.”
After two-and-a-half years on the road following the success of its 2013 debut, folk-pop five-piece Lucius uncorked all of the tensions and struggles that arose from its newly minted life of nomadism and poured them into its sophomore full-length, *Good Grief* (Mom + Pop). Released in March, the album concludes with co-lead singers Jess Wolfe and Holly Laessig, who met at Berklee College of Music, harmonizing that “dusty trails can lead you to a golden road.”

Among the many gilded ones they’ve landed on while touring: singing with Mavis Staples and collaborating with Jeff Tweedy, David Byrne and My Morning Jacket’s Jim James. Perhaps most epic, though, was the 2015 Newport Folk Festival. “[Holly and I] were asked to sing with Roger Waters,” says Wolfe, 31, who is married to percussionist Dan Molad. “It was one of those things where you imagine this person for your whole entire life and you imagine them as this hero, and all of a sudden you’re a part of their experience and they’re a part of yours.”

The surrealism took on a new dimension for guitarist Andrew Burri, 32. (Peter Lalish also plays guitar in Lucius.) “I was backstage [at Newport] drinking beers with Joaquin Phoenix, and it was so much fun,” he exclaims. “That guy knows how to slam them down.”
On Lalish (from left)
Bruta embroidered shirt, $144; bruta.eu
Frame L’Homme jeans, $229; neimanmarcus.com
Giuseppe Zanotti Design boots, $1,175; giuseppezanottidesign.com

On Molad
Dolce & Gabbana embroidered shirt, $1,495; dolcegabbana.it
Rag & Bone Standard Issue resin jeans, $185; eastdane.com
Christian Louboutin Brian flat boots, $1,195; christianlouboutin.com

On Laiaig
Valentino lace gown, $12,690, and volcano inlay jacket, $26,000; valentino.com
Giuseppe Zanotti Design fringe boots, $1,100; giuseppezanottidesign.com
Lulu Frost Daisy earrings, $275; lulufrost.com
Effy Jewelry diamond and gold rings, from $1,913; effyjewelry.com
Dana Rebecca Designs diamond and gold rings, from $550; danarebeccadesigns.com

On Wolfe
Alice & Olivia embroidered Merill gown, $1,298; shopbop.com
Mignonne Gavigan Madeline earrings, $225; mignonnegavigan.com
Sigerson Morrison Quella sandals, $395; sigersonmorrison.com
Kismet by Milka rose gold and diamond rings, from $1,100; kismetbymilka.com
EF Collection diamond and gold rings, from $835; efcollection.com

On Burri
Givenchy chain-trimmed shirt, $690; mrporter.com
Frame L’Homme skinny jeans, $179; bergdorfgoodman.com
Rag & Bone Standard Issue resin jeans, $185; eastdane.com
Sigerson Morrison Quella sandals, $395; sigersonmorrison.com
Pat Areias sterling silver belt buckle, $600, and alligator belt, $480; patareias.com
Eugenia Kim velour felt Emmanuelle hat, $415; eugeniakim.com
Bridges' own rings his right here. This is what I love most about festivals," declares Leon Bridges before cracking a wry grin. Outside of the tent where the 27-year-old singer with an old-school sound and moves to match sits, a row of portable toilets is being refreshed without warning (Bonnaroo has only 200 flushable ones on-site for its nearly 80,000 attendees). “At first I thought it was some weird dish,” he jokes, reaching for the red bandana that’s always tucked in his back pocket to help combat sweat and, in this case, stench. But in between the blur of last night’s show in St. Louis — one among an exhaustive year of touring he has done in support of his 2015 debut, Coming Home (Columbia) — the Texas native must have forgotten it.

Bridges, who was busing tables and washing dishes at two restaurants to help support his mother not too long ago, never had camped out at a music festival, let alone heard of them, before playing South by Southwest in 2015. And for him, the most inspiring of all the variables has proved to be the weather. “The coolest one we’ve ever done was Sasquatch [in George, Wash.]. The show was canceled because of heavy winds,” he recalls. “So I took my acoustic guitar and back-up singer and we went out to the lawn where all the fans were — we just posted up and played a couple of songs. It was definitely more impactful than the amplified set would have been and by far one of my favorite moments.”
in the three years since Garrett Borns, known as Børns, was shacked up in a Los Angeles treehouse where he penned the songs that would land him a record deal with Interscope, he has nabbed a Twitter endorsement from Taylor Swift, been embraced by Gucci creative director Alessandro Michele and built a fan base that he says “throws silk shirts, love poems, crystals and essential oils onto the stage for me.” He also has hit the festival circuit, hard. At Coachella he overheard people saying they wanted to catch his set (“I was half naked backstage changing and they didn’t know who I was, which was a trip”), and at Down the Rabbit Hole in Holland, he ate smoked trout that had been fished out of a lake right before his eyes (“The artist catering was unreal”). None of those, however, compare with one that the long-haired crooner crashed as a fan in his Michigan home state. “It was midnight when my friend and I decided to get in my Volvo station wagon and drive out to it. We didn’t have tickets so we had to crawl beneath some fences, hop some barbed wire and all of a sudden it was like... a total jamboree,” the 24-year-old says with a smile. “There was an abandoned barn where people were dancing and hippies were running around, and we stayed up until 5 a.m. drinking wine. Eventually I passed out on the side of the road in my Volvo while my friend slept in a field under a tree. We drove home in the pouring rain the next morning and thought, ‘Did we just hallucinate?’ It felt like a lucid dream, like we had been dropped into a psychedelic tea party.”

On Børns

Gucci button-embroidered velvet corduroy jacket, $7,580, silk crepe shirt with scarf, $880, and superbleached washed denim pants, $630; gucci.com
Christian Louboutin black leather Roadie flat boots, $1,195; christianlouboutin.com
Pat Areias sterling silver buckle, $680, and bridle leather strap, $65; patareias.com
David Yurman Petrov gold lion signet ring, malachite Chevron ring and tiger’s eye Chevron ring, $1,000 each; davidyurman.com
Morgenthal Frederics acetate Amelia sunglasses, $435; morgenthalfrederics.com
Wendy Mignot Tahitian pearl necklaces, $650 each; wendymignot.com
Joseph DuMouchelle antique carved bone necklace, $1,200; josephdumouchelle.com
Before vocalist Megan James and instrumentalist Corin Roddick, who make up Canadian electronic group Purity Ring, landed on festival bills, they scoured them. “You really looked at the schedule and made sure you were going to be able to catch every band you wanted to see because you might never get the chance to see them again,” says Roddick, 25. “I think there’s a wall of mysticism at festivals,” adds James, 28. “I remember seeing Patrick Wolf walking around at a festival 10 years ago and I remember this feeling of awe that existed because of the space between the ground and the stage.”

These days, the run-ins are a bit more personal for the artists, who released their second full-length, Another Eternity (4AD), in February. “We played a festival in Champaign, Illinois, and [Run the Jewels] went on after us,” recalls James, who also designs and sews the pair’s onstage looks. “Our bus was parked behind the stage and I told everyone that I was going to invite Killer Mike and El-P onto the bus to hang out. Killer Mike was like, ‘I’m too tired. I’m going home,’ but El-P came on the bus—except everyone else left! There was literally no one on it. (Laughs.) He comes on the bus and I’m like, ‘Well, this is the bus. Do you want some water or something?’ Just before taking a shot of Tennessee moonshine and wandering into the crowd until it’s their turn to hit the stage at 12:30 a.m., Roddick chimes in: “She was stoked to party, but no one else came through!” —BROOKE MAZUREK
Guiding the deal that will earn $750 million for Michael Jackson's heirs, John Branca leads the roster of 41 of the top legal minds in the business.
A CONSULTATION WITH THE MUSIC industry’s top lawyer might run you only about $6 if you happen to be at the Beverly Glen Deli when John Branca gets there in the morning. Branca makes the seven-minute drive to the low-key eatery, just south of Mulholland Drive, from his home in Beverly Park, the gated Beverly Hills enclave where he has lived for the past 21 years, and where his neighbors include Sumner Redstone, Rod Stewart and Mark Wahlberg. “It’s good to be the poorest guy in the neighborhood,” he jokes.

The poorest guy in that neighborhood still drives to breakfast in a $300,000 Rolls-Royce Wraith, though if you’re picking up his breakfast tab it won’t run you much: $2.95 for the Cheerios Branca favors, and an additional $2.95 for some fresh blueberries.

“It’s like my office,” says Branca of the Beverly Glen Deli, where on any given day he’ll see Brian Wilson or veteran manager Howard Kaufman. “I’m shocked they don’t charge me rent.”

Of course, if they did, he can afford it. Branca, a divorced father of three, has long combined rock ‘n’ roll swagger — as a teenager, he played in a Sunset Strip garage band that opened for The Doors — with a dangerously sharp business acumen.

The mid-March announcement that the Sony Corporation will acquire the Michael Jackson estate’s 50 percent interest in Sony/ATV Music Publishing for $750 million caps a stunning revival for the estate, for which Branca has served as co-executor, along with John McClain, since Jackson’s death in 2009. At that point, the estate carried debts of more than $500 million. When the Sony buyout gets expected final approval from European regulators later in 2016 or early in 2017, the estate will pay off some $250 million in debts and be left with more than $500 million cash on hand. That’s a better than $1 billion turn around.

Among those assisting with the Sony buyout were Joel Katz of Greenberg Traurig — co-counsel to the Jackson estate — investment banker Dave Dunn at Shot Tower Capital, Howard Weitzman of Kinsella Weitzman Iser Kump & Aldisert, and Sony’s corporate lawyer Wallace Christner at Venable.

“We’re very involved as business and strategic advisers with our clients,” says Branca, photographed July 5 in Beverly Hills.

“He knows how to close deals,” says Sony/ATV chairman/CEO Martin Bandier of Branca. And “he’s a real guy’s guy. He loves sports. He loves music.”

As the head of the music department at Ziffren Brittenham, Branca’s clients include Simon Cowell, Barry Gibb, Rick Rubin, Enrique Iglesias and Santana, and he oversees a team that works with Beyoncé, Justin Timberlake, Blake Shelton and Selena Gomez, among others. “We’re very involved as business and strategic advisers with our clients to help them maximize their income, establish a business plan and help grow it,” says Branca.

It was Branca who encouraged Jackson to buy ATV Music in 1985, then a 4,000-song collection that controlled the rights to the Lennon-McCartney catalog, as well as songs by Bruce Springsteen, Elvis Presley, Little Richard and The Rolling Stones, among others. Paul McCartney could have taken ownership of his songs but deemed the price — $47.5 million — too steep. Jackson and Branca did not.

They were right. Jackson put up $15 million and borrowed the balance of $225 million. When Sony and ATV merged in 1995, Jackson received $110 million for his 50 percent stake in the new entity, more than doubling his initial investment. In constant dollars, that initial investment would be $106 million in 2016, making Sony’s $750 million acquisition of Jackson’s stake a seven-time return. And that’s not counting the steady annual payouts that totaled nearly $400 million.

“Our investment banker Shot Tower Capital analyzed Michael’s return on the Sony/ATV investment,” says Branca. “It averaged in excess of 30 percent per annum from inception in 1985 to sale.”

When Sony triggered a buy-sell clause in the Sony/ATV contract in October 2015, it surprised both Branca and Bandier. “It was completely unexpected,” says Branca, who felt “a little blindsided.”

But finding possibilities in the unexpected is one of Branca’s skills. “We had an opportunity to diversify the holdings of the Jackson estate that would ultimately be for the benefit of Michael’s kids,” he says.

The estate will maintain a strong position in the music publishing business, retaining Jackson’s own copyrights in Mijac Music, as well as a 10 percent stake in EMI Music Publishing. “We can turn over a lot of cash to the beneficiaries and stay invested in the music business,” says Branca. “I am pleased with the result.”

And his fees? They’ll pay for an extra serving of blueberries.

—JOE LEVY
“Our goal is to make sure the digital ecosystem is growing while giving consumers more access to music.”
— Levy

Below: Apple’s Jackson (left) joined Davis in the attorney’s courthouse seats at a New York Knicks game. Bottom: Diana Ross accompanied Frankenheimer at the Spirit of Music Awards in New York.

DOUG DAVIS, 44
Founder/owner, The Davis Firm

Davis is a seasoned attorney, cancer survivor, philanthropist, art collector and, yes, son of Clive — but perhaps the title he values most is “trusted friend.” “This is a business built on relationships and some clients and colleagues I’ve known almost all my life,” he says of the likes of rapper Lil Jon, producer Swizz Beatz and Apple executive Larry Jackson, just three of the clients his firm represents. With his famed father, the New York-based Davis produces the pre-Grammy Awards gala, the hottest ticket in town. Does he ever get to enjoy the bash? “This year — when members of Nirvana reunited with Beck on vocals for David Bowie’s ‘The Man Who Sold the World’ — I did!”

JOHN T. FRANKENHEIMER, 70
Partner/chair, music industry practice/ chairman emeritus, Loeb & Loeb

When Superfly Events sold a controlling interest in Bonnaroo Music and Arts Festival in 2015 to Live Nation, Frankenheimer advised Superfly on the deal. (Sources value the festival, in full, north of $100 million.) In 2016, he continues as legal counsel for Superfly and has advised BMG Publishing and Glassnote Entertainment.

“I’m focused on what’s the next thing that we can do that will be innovative, successful and open up a corridor that perhaps wasn’t there before,” says the five-decade industry veteran and father of two.

“Declined to reveal age

PAUL ROBINSON, 58
Executive vp/general counsel, Warner Music Group

In May, WMG announced streaming had become the company’s largest recorded-music revenue source, “and only five quarters ago it was our smallest,” notes Robinson, a father of two who in 2016 marks a decade with WMG, where he’s involved in both recorded music and publishing. The Manhasset, N.Y., resident played a key role in the policy, announced in February, to share with artists the proceeds of any future sale of the equity WMG holds in streaming services Spotify and Deezer. “I see that as all a part of encouraging artists to be as happy about streaming as we are.”

JULIE SWIDLER*
Executive vp business affairs/general counsel, Sony Music Entertainment

Swidler estimates that she and Dennis Kooker, Sony’s president of global digital business, tallied 50 meetings in 2016 with artist managers, attorneys and business managers of Sony acts to ensure “they understand how they get paid on all digital services; how we, as Sony, have been paying our artists for almost a decade; and how we see the future.” The Manhattan resident and mother of three

“The dust settles five years from now,” he predicts, “there [will be] much more money than there was before.”

ERIC GREENSPAN, 66
Partner, Rosenberg & Light

Greenspan, who promoted campus concerts while an undergraduate at Duke University by the likes of The Grateful Dead, The Allman Brothers and The Beach Boys, was backstage again in 2016. Many of his top clients — Dead and Co., Red Hot Chili Peppers, Prophets of Rage and Guns N’ Roses members Slash and Duff McKagan — went out on tour. “I’m a lawyer; I don’t have to go to shows,” says Greenspan. “But that’s the reason I do this.” Rosenberg was part of the team involved in the 2015 resurgence of client Justin Bieber with his hit album Purpose. “It was a team led by Justin himself and, of course, Scooter Braun, and it covered all areas, the album and the world tour. It’s been extremely rewarding.” Based along with Greenspan in

*Declined to reveal age
CONGRATULATIONS TO OUR PARTNERS ON BILLBOARD’S LIST OF TOP MUSIC LAWYERS OF THE YEAR AND TO JOHN BRANCA, 2016’S TOP MUSIC LAWYER OF THE YEAR.

John Branca  David Lande

BEST WISHES FROM ALL OF US AT ZIFFREN BRITTENHAM LLP
Even Meiselas landed a TV show: He’s an executive producer of ABC’s Notorious, about the intersection of media and criminal justice. “Both systems,” he says, “are equally dysfunctional.”

RUSSELL A. JONES JR., 66
Principal, Law Offices of Russell A. Jones Jr. & Anjlee Khurana

Long before he was representing Garth Brooks, Trisha Yearwood, Tim McGraw and Toby Keith, New Orleans native Jones spent time as a river guide, a hotel clerk in Switzerland, a banjo player in a bluegrass band and a deputy sheriff. “When I got into the music business, I was told by somebody very wise, ‘It will take you 10 years to become a player. It will take you 10 years to really become a part of it,’” says Jones of his adopted Nashville music community. Brooks, who has been a client for nearly 30 years, has Jones working on his extended tour, which launched in 2014 and played New York’s Yankee Stadium July 8-9.

JOEL KATZ, 72
Chair, global media and entertainment practice
BOBBY ROSENBLoom, 47
Co-chair, Atlanta entertainment and media practice

Atlanta-based Katz works on the largest of deals. As co-counsel to the Michael Jackson estate, he collaborated with John Branca on the sale of the estate’s share of Sony/ATV Music Publishing. His negotiating savvy in 2015 kept Big Machine Label Group part of Universal Music Group — and gave Big Machine founder Scott Borchetta ownership of Republic Nashville. The Bronx native and father of two is the go-to attorney for executives’ contracts, including “the current leadership of Sony Music Nashville,” he says. And his latest international venture brought AEG in to book and run the Queen Elizabeth Sports Center and Thomas A. Robinson stadium in Nassau, the Bahamas. Rosenblum’s recent deals included a new agreement for CBS to air the Grammy Awards (which drew 25 million viewers in February) and pacts between SoundCloud and the major labels and publishers. A leading expert in digital rights, the Atlanta native and father of two is negotiating for the Digital Music Association in setting streaming rates with music publishers. His mantra: “We try to make deals happen, and we speak the language of tech and music.”

DINA LaPolT, 50
President, LaPolt Law

LaPolt, whose clients include Steven Tyler, Deadmau5 and the estate of Tupac Shakur, most recently restructured the management team of Fifth Harmony, paving the way for the group’s hit album 7/27. “My rule of thumb [for clients] is never sign anything [but] an autograph for a fan, unless I say it’s OK,” she quips. When not advocating for her own clients, the mother of 3-year-old twins speaks up for the rights of all artists; she serves as an adviser to the Grammy Creators Alliance and Songwriters of North America (SONA), which seeks fair compensation for creators in the digital age.

W. MICHAEL MILOm, 73
Partner, Milom Hornsll Crow Rose Kelley

While he advises established acts like Luke Bryan, John Prine, Alabama and Hank Williams Jr., as well as rising star Kelsea Ballerini, Nashville-based Milom says the greatest issue facing the music business is
Fintage House
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Visit our website to find out more about the Fintage House Music Division:
www.fintagehouse.com

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PETER PATERNO ’76
King, Holmes, Paterno & Berliner

We join Billboard in recognizing their outstanding achievements in the music industry
"the loss of our ‘middle class’ of artists and songwriters.” The grandfather of five looks beyond the debate over payment rates for digital services to a broader “devaluation of music and those who create it. The essence of the problem is cultural and won’t change quickly — if at all.”

DONALD PASSMAN, 69
Partner, Gang Tyre Ramer & Brown

Passman cites attorney-client privilege in declining to divulge specifics about recent deals but says he has “been involved with some good-size stuff” of late. Not surprising, considering that the Beverly Hills resident represents such superstar clients as Taylor Swift and Adele, both of whom made waves in the digital music business in the past year. “I like being able to come up with a completely different model of how to do something or go into an area where nobody’s ever been,” says Passman, the author of the must-read All You Need to Know About the Music Business, now in its ninth edition. “Those are the exciting parts” of the law.

PETER PATERNO, 65
Partner, King, Holmes, Paterno & Soriano

Paterno negotiated Dr. Dre’s producer deal for the 2015 N.W.A biopic Straight Outta Compton, and he represented ’90s pop-punk hitmakers Offspring for the sale of its song catalog to Round Hill Music for some $35 million, a deal announced in January. It looks like he’ll have an even busier year ahead with his new client Kanye West, helping to set up the Life of Pablo Tour of arenas for the superstar rapper. “Everything he does is interesting,” says the New York native, “and have had over 1.5 million users in their first four months.”

LESLIE JOSÉ ZIGEL, 53
Chair, entertainment law group, Greenspoon Marder

Zigel is a key player in Latin music, with a roster that includes Pitbull, Carlos Vives, Maluma and reggaeton artist Wisin (for whom he negotiated his role as a judge on Univision reality show La Banda). An attorney who plays jazz bass, Zigel joined Greenspoon Marder in January with plans to bring national stature to the Miami firm’s entertainment law group. To do so, he’s representing both acts and rising companies, such as the music tech startup Jook Music. “They launched in November,” says the Miami Beach resident, “and have had over 1.5 million users and more than 150,000 registered users in their first four months.”

MUSIC PUBLISHING

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

In 2016, Brodsky has been dealing with the regulatory agencies that will decide whether to approve Sony’s acquisition of the Michael Jackson estate’s share of Sony/ATV. That’s in addition to the Manhattan resident’s efforts, on several
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on being named among Billboard’s Top Music Lawyers.

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We're due for a major revision of the Copyright Act, which should make this a more fair and equitable system.” — Donnelly

Copyright law which need to be corrected,” says Donnelly. “I think we’re due for a major revision of the Copyright Act, which should make this a more fair and equitable system.” Or at least require terrestrial radio to pay the same royalties as satellite radio.

LITIGATION

ANDREW BART, 61
Partner, Jenner & Block

Bart’s twin victories in the past year — one in defense of Jay Z in a sampling case and another that led to the demise of streaming service Grooveshark — were only the latest in a string of wins for the veteran litigator. “It’s still fun, because it’s not a cookie-cutter business,” says Bart, the father of two teenage sons who lives on the Upper West Side of Manhattan. The Grooveshark case yielded some $420 million in estimated damages, based on 2,807 copyrighted songs found on the company’s servers. “The ultimate health of the industry depends on having rates that are reasonable enough to pay artists,” says Bart. “Grooveshark perverted that.”

RICHARD BUSCH, 50
Partner/head of intellectual and entertainment property sections, King & Ballow

Busch is best known for his 2015 victory in the “Blurred Lines” case, in which a jury awarded Marvin Gaye’s heirs $7.4 million after finding that Pharrell Williams and Robin Thicke copied part of Gaye’s “Got to Give It Up.” (A judge subsequently reduced the award to $5.3 million.) Now, the Nashville-based father of three is representing songwriters Martin Harrington and Thomas Leonard in a case that alleges Ed Sheeran’s hit “Photograph” is copied from their 2009 song “Amazing.” “I’m approached every day about these [types of] cases,” says Busch. “And we only take the cases that we think we can win.”

FRANK FRACKMAN, 70
Partner, Jenner & Block

Frackman is one of the top entertainment and intellectual property litigators in the country, and his most recent victories — winning some $300 million for the major labels in actions against SiriusXM and Pandora over payment of royalties for pre-1972 recordings — is just part of his ongoing battle to protect intellectual property online. The father of two, who recently celebrated his 46th anniversary as an attorney (and his 35th wedding anniversary), says litigation today is “much more contentious ... and much less efficient. Resolving a dispute and settling potential litigation before it’s even filed is frequently the best for a client.” His colleague Lepera has defended Dr. Luke (Luasz Gottwald) against Kesha’s efforts to break her record contract as part of her sexual abuse claim against the producer. (Rulings against some of Kesha’s claims are now under appeal.) A New Jersey native who lives on Manhattan’s West Side, Lepera scored not one but two big trial wins in 2015. She vindicated Timbaland and several other
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Ira Friedman, Lisa Lester, Kristen Surya

CARROLL, GUIDO & GROFFMAN, LLP
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With a history of copyright litigation for major labels that dates back to his 2001 victory over Napster, Geller remained on the front lines this past year. “I kept up the battle,” says the married L.A. native whose work (with Henry Gradstein, below) for The Turtles established that SiriusXM and Pandora must pay royalties for their streaming of pre-1972 recordings. “The rights still have only been confirmed at the district court level. You really need an appellate ruling to weigh in” to affirm the lower court’s decision. The former UMG counsel says the issue facing the industry is perception. “Music has been devalued to where it’s now a commodity rather than a piece of art.”

HENRY GRADSTEIN, 60
Partner, Gradstein & Marzano

In 2014, Gradstein (along with Harvey Geller, above) helped The Turtles argue for royalties for their pre-1972 recordings, laying the groundwork for similar copyright claims by major labels for other artists. The New York-born, California-based attorney is now involved in class-action suits against Spotify, claiming the service streamed recordings for which it did not have licenses. “At a minimum rate of $200 per composition, for every million songs [on Spotify] that $200 million owed,” says Gradstein, who sees more licensing issues on the horizon. “The laws have always been there, but it remains to be seen how newer streaming services are going to make sure they’re in compliance.”

MARK LEVINSOHN, 59
Founder, Levinsohn Associates

Levinsohn is one of the most prominent transactional attorneys in music, representing companies like Kobalt Music, artists like DJ Premier and a variety of investors looking to buy song publishing catalogs. In 2015, the father of two guided the heirs of Marvin Gaye to work with King & Ballow litigator Richard Busch — and ultimately to a legal victory worth $5.3 million in damages when a jury decided that Pharrell Williams and Robin Thicke wrote “Blurred Lines” by copying part of Gaye’s “Got to Give It Up.” “There’s an important movement for fair compensation to songwriters and artists,” says Levinsohn, who left a 15-lawyer firm to found his own company in 2010. “The issues that come up all involve the allocation of money to artists and songwriters.”

JAMES SAMMATARO, 42
Managing partner, Miami, Stroock & Stroock & Lavan

Fans of such Latin stars as Jennifer Lopez and Alejandro Sanz saw all-star lineups perform in the past year at Calibash in Los Angeles, Megaton Mundial in New York and Grand Slam Party Latino — and they have Sammataro to thank. The father of three is a go-to advisor and litigator in Latin music and negotiated deals for each of those high-profile shows, organizing them with an eye toward the bottom line and the unanticipated glitches. “When you line up concerts,” he says, “you’re always dealing with last-minute unforeseen close-to-catastrophe events.”

HOWARD WEITZMAN, 76
Partner, Kinsella Weitzman Iser Kump & Aldisert

Working alongside John Branca and John McClain, co-executors of the Michael Jackson estate, in 2016 Weitzman played a key role in the sale of the estate’s interest in Sony/ATV Music Publishing. The Pacific Palisades, Calif., resident notes that the deal will help clear “millions of dollars in debt” from the estate, allowing it to diversify its holdings, “all for the benefit of Michael Jackson’s children” (Prince, 19; Paris, 18; and Prince Michael “Blanket” Jackson II, 14). Weitzman also watches out for the interests of another pop superstar, Justin Bieber, whether dealing with paparazzi scrapes or copyright claims.


Performing Rights

CLAIRA KIM, 52
Executive vp/general counsel, ASCAP

For two years ASCAP and BMI awaited the U.S. Department of Justice’s revisions of decades-old rules that govern how those performance-rights organizations operate. In June, the DOJ declined to make those changes, while also shaking up established song licensing practices. It’s a move that will undermine “stability and efficiency in the public performance marketplace,” says Kim, who lives in Manhattan’s West Village. She now must advise ASCAP on its legal response to the DOJ’s decision. “We will pursue all of our options to protect our members’ creative rights and the value of their music,” she says — while continuing to close the licensing and membership deals that helped ASCAP clear $1 billion in revenue in 2015.

DENNIS LORD*
Executive vp/president creative and business affairs, SESAC

“If everybody’s a little unhappy, it’s probably a good deal,” is one of Lord’s mantras, and he would know, from his own negotiations both as an attorney and a songwriter. (The Franklin, Tenn., resident wrote Travis Tritt’s 1989 hit “Country Club,” among others.) That experience has helped Lord ink big deals for SESAC with Green Day and Sony Pictures Entertainment, finalize its acquisition of the Harry Fox Agency and push its gross collections past $400 million. “Trying to take credit for things is juvenile,” says Lord. “It’s a team effort.”

STUART ROSEN, 57
Senior vp/general counsel, BMI

Rosen points to BMI’s victory over Pandora in rate court, boosting the royalties it collects for songwriters, as a highlight of the past year. But the low point of 2016 came in late June with the Department of Justice’s decision to not revise the decades-old rules that govern all aspects of how ASCAP and BMI operate. The decision shows the DOJ “was not interested in modernizing” the song licensing process for the digital music age, says Rosen. The Brooklyn native is now reviewing BMI’s options “to ensure we continue to meet the needs of our songwriters, composers and publishers.”

---

*Lord is currently a candidate for the presidency of the American Society of Composers, Authors and Publishers (ASCAP).
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JOHN BRANCA

John, your incredible experience, passion, and dedication to the music industry are extraordinary.
Congratulations from Zia Modabber and all your friends at Katten.
EVENTS & HAPPENINGS

Billboard and 1800® Tequila have partnered to bring fans Back to the Block — an exclusive content and concert series featuring today’s hottest hip-hop artists paying homage to their hometowns. The third installment of the four-part series featured a special performance from seasoned rapper Wale in his hometown of Washington, D.C.

1. Wale performed a mixture of old and new hits, including his latest single, “My P.Y.T.”
2. Wale took the stage to a packed house of hometown fans.
3. Fans posed for pictures in the branded photobooth and socially shared them using the #1800backtotheblock hashtag.
4. Fans enjoyed specialty 1800® cocktails throughout the event.
5. DJ Alizay, whom Wale credits for breaking his career, opened the show.
PASSION IS LOVING WHAT YOU DO AND DOING WHAT YOU LOVE.
-WALE

Discover what happened when 1800® Tequila and Billboard brought Wale back to DC for an exclusive fan event at billboard.com/back-to-the-block

1800® Tequila. 40% Alc./Vol. (80 proof). Trademarks owned by Agavera Camichines, S.A. de C.V. ©2016 Proximo, Jersey City, NJ. Please drink responsibly.
The veteran alt-rock act blasts onto the Artist 100 at No. 1 as new album California launches atop the Billboard 200 and Top Album Sales charts (see pages 79 and 80).

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The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay 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 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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Kiara Strikes ‘Gold’

Kiara (above) continues to shine on the Billboard charts, as the electronic/ pop singer-songwriter debuts on the Artist 100 at No. 86, powered largely by her hit debut single, “Gold.” The song rises to new heights on the Billboard Hot 100 (63-54), the Mainstream Top 40 airplay chart (27-24) and the audio subscription services-based On-Demand Songs survey (35-31, with 4.5 million on-demand U.S. clicks in the weak ending July 7 according to Nielsen Music). “Gold” also debuts at No. 32 on the Digital Songs chart, up by 66 percent to 26,000 downloads sold. The track crowned the Billboard + Twitter Emerging Artists chart dated April 9. On the Billboard 200, the 21-year-old from Wilmington, Ill. (born Kiara Saulters) reaches the chart’s upper half with her debut EP, Low Key Savage (114-79, 8,000 equivalent album units, up 24 percent). Atop the Artist 100, Blink-182 vaults in at No. 1 with 94 percent of its chart points from album sales, as its first LP in five years, California, arrives at No. 1 on the Billboard 200 and Top Album Sales (172,000 copies sold). The group is the first rock act to top the Artist 100 (which launched in July 2014) in nearly three months, since The Lumineers crowned the April 30 chart. Only other rock-based act has led the Artist 100 in 2016: David Bowie posthumously debuted atop the Jan. 30 ranking, following his Jan. 10 death.

—Gary Trust
**Billboard 200: July 23, 2016**

**Billboard 200** is a weekly music chart published by Billboard that ranks the best-performing albums in the United States. The chart is based on the sales data compiled by Nielsen SoundScan, Inc.

**Week Ending July 23, 2016**

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</tr>
<tr>
<td>Blink-182</td>
<td><em>A Beautiful Guset</em></td>
<td>20,210</td>
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<tr>
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<td><em>You're So Lonely</em></td>
<td>19,750</td>
<td>July 9, 2016</td>
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</table>

The week's most popular albums across all genres, ranked by album sales, audio on-demand streaming activity and digital song sales, from albums, according to Nielsen Music.

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**New Entries**

- **Blink-182**
  - *Chainsaw Sawyers* (No. 2)
- **Blink-182**
  - *A Beautiful Guset* (No. 14)
- **Blink-182**
  - *You're So Lonely* (No. 51)

---

**In-Studio Classics**

- **Charlie Puth**
  - *Some Nights* (No. 23)
- **Sia**
  - *Chandelier* (No. 2)
- **The Weeknd**
  - *Starboy* (No. 60)
- **Sia**
  - *This Is Acting* (No. 7)

---

**Billboard 200 Chart Top 10**

1. **Blink-182**
   - *California* (No. 1)
2. **MECHANIC TRAIN**
   - *Thank You* (No. 2)
3. **BLAKE SHELTON**
   - *If I'm Honest* (No. 3)
4. **MECHANIC TRAIN**
   - *Thank You* (No. 2)
5. **BLAKE SHELTON**
   - *If I'm Honest* (No. 3)
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   - *Thank You* (No. 2)
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   - *Thank You* (No. 2)
9. **BLAKE SHELTON**
   - *If I'm Honest* (No. 3)
10. **MECHANIC TRAIN**
    - *Thank You* (No. 2)

---

**Debuts**

- **Blink-182**
  - *California* (No. 1)
- **MECHANIC TRAIN**
  - *Thank You* (No. 2)
- **BLAKE SHELTON**
  - *If I'm Honest* (No. 3)
- **MECHANIC TRAIN**
  - *Thank You* (No. 2)
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- **MECHANIC TRAIN**
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---

**Trends**

- **Blink-182**
  - *Chainsaw Sawyers* (No. 2)
- **Blink-182**
  - *A Beautiful Guset* (No. 14)
- **Blink-182**
  - *You're So Lonely* (No. 51)

---

**Industry Forecaster**

- **Blink-182**
  - *Chainsaw Sawyers* (No. 2)
- **Blink-182**
  - *A Beautiful Guset* (No. 14)
- **Blink-182**
  - *You're So Lonely* (No. 51)

---

**Summary**

Blink-182's debut album, "Chainsaw Sawyers," debuts at No. 1 on the Billboard 200 chart, becoming the group's first major success since their 2001 album "Take Off Your Pants and Jacket." The album features tracks like "California," "Thank You," and "If I'm Honest," all of which debut in the top 10 positions.

---

**Note:** For complete chart data, visit Billboard.com/biz.
In the same week the album's single "You Don't Own Me" hits a new peak on the Billboard Hot 100 (rising 75-58), the album climbs to its highest chart (when it was No. 56). According to Nielsen Music, other titles in the top 25 with more than half their units coming from streams include Kanye West's The Life of Pablo (No. 20) and Bryson Tiller's TrapSouls (No. 15).

---

A dozen albums in the top 25 of the Billboard 200 this issue largely are powered by streams, including the debuting New English by Desiigner. It starts at No. 22 with 16,000 equivalent album units earned in the week ending July 7, according to Nielsen Music, with streams comprising 56 percent of that sum. Other titles in the top 25 with more than half their units coming from streams include Kanye West's The Life of Pablo (No. 20) and Bryson Tiller's TrapSouls (No. 15).

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---
Bryan Banks
Another Million

Luke Bryan nabas his fourth million-selling album as Kill the Lights surpasses 1 million copies sold in the United States, according to Nielsen Music. The set sold another 5,000 copies in the week ending July 23, bringing its cumulative sum to slightly more than 1 million.

Kill the Lights debuted at No. 1 on the Billboard 200 dated Aug. 29, 2015, and has yet to depart the tally. This issue, it dips 39-46.

Kill the Lights joins Bryan’s three previous million-sellers: 2009’s Doin’ My Thing (1.001 million — finally crossing the mark in the week ending Feb. 28, 2011), Tailgates & Tanlines (2.3 million) and 2013’s Crash My Party (2.6 million).

Bryan will next dont the chart with the EP Farm Tour: Here’s to the Farmer, due Sept. 23. The set precedes his annual Farm Tour, which will kick off Oct. 5. A portion of the proceeds from the tour provides scholarships to students from farming families or students studying agriculture in their community.

Elsewhere on the Billboard 200, the Eric Clapton-led compilation Crossroads: Celebrating Crossroads Revisited debuts at No. 122 (6,000 equivalent album units earned, all from pure album sales), while also launching at No. 33 on Top Album Sales. The new 41-track live album highlights performances from Clapton’s Crossroads Guitar Festival in 2004, 2007, 2010 and 2013. The album also starts at No. 4 on Internet Albums, with a robust 3,000 copies sold through web retailers.

—Keith Caulfield
Jay Z’s ‘Spiritual’ Makes Lofty Bow

July 23, 2016

Jay Z (below) gains his second entry as a lead artist on the Billboard + Twitter Top Tracks chart with “Spiritual,” which debuts at No. 4. (The chart launched in May 2014.) The rapper distributed the track through Tidal on July 7 in response to the shooting deaths of Alton Sterling and Philando Castile. “I made this song a year or so ago, I never got to finish it,” wrote Jay Z in a post that accompanied the track’s release. “I’m saddened and disappointed in THIS America — we should be further along.” Just below “Spiritual” is Jay Z’s superstar wife Beyoncé with “Freedom” (featuring Kendrick Lamar). The song rallies 38-5 and earns a new peak of No. 3, nabbing the week’s highest debut. The singer-investigator debuts at No. 4. (The chart claims her fifth week on the Social 50, re-entering at No. 3 on the June 25 chart. The pop singer jumps 389 percent in Twitter retweets, 70,000 total in the tracking week ending July 10, according to Next Big Sound and 316 percent in Instagram comments after posting pictures of her wedding. One tweet, a picture proclaiming “We are The Wilsons,” received 51,000 retweets and 173,000 likes on Twitter through July 12.

Meanwhile, Ariana Grande claims her fifth No. 1 hit on the chart as “Into You” steps 3-1. The bubbly cut rises in the wake of its video earning a Video certification on June 6 for surpassing 100 million views worldwide. And Shawn Mendes’ “Ruin” blasts onto the survey at No. 3, nabbing the week’s highest debut. The singer-songwriter previewed the track on July 7 before debuting it live the next day on NBC’s Today. “Ruin” previews the pop star’s sophomore studio album, Illuminae, due Sept. 23.

—Trevor Anderson

Go to BILLBOARD.COM/BIZ for complete chart data.
### SOciAL 50™

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<th>Artist</th>
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<th>Social Score</th>
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<td>Justin Bieber</td>
<td>“Sorry”</td>
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<td>Miley Cyrus</td>
<td>“We Can’t Stop”</td>
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<td>Taylor Swift</td>
<td>“Shake It Off”</td>
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<td>Shawn Mendes</td>
<td>“If I Can’t Have You”</td>
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<td>Dan + Shay</td>
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### MAINSTREAM TOP 40™

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<td>1</td>
<td>“Don’t Let Me Be Misunderstood”</td>
<td>Bob Dylan</td>
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<td>“I Am A Captian”</td>
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<td>“One Dance”</td>
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<td>“Can’t Stop The Feeling!”</td>
<td>Justin Timberlake</td>
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<td>5</td>
<td>“Cheap Thrills”</td>
<td>Sia Feat. Sean Paul</td>
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<td>6</td>
<td>“Sorry”</td>
<td>Justin Bieber</td>
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<td>7</td>
<td>“Let It Go”</td>
<td>James Bay</td>
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<td>8</td>
<td>“Work From Home”</td>
<td>Fifth Harmony Feat. Ty Dolla $ign</td>
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<td>9</td>
<td>“Don’t Mind”</td>
<td>Brook Briggs</td>
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<td>10</td>
<td>“I Took A Pill In Ibiza”</td>
<td>Mike Posner</td>
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### ADULT CONTEMPORARY™

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<td>“Let It Go”</td>
<td>James Bay</td>
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<tr>
<td>2</td>
<td>“I Am A Captian”</td>
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<td>1</td>
<td>&quot;I'm comin' over&quot;</td>
<td>Dierks Bentley</td>
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**HOT ROCK SONGS**

**TOP ROCK ALBUMS**

**MAINSTREAM ROCK**

Data for week of 07/23/2016
Maxwell debuts at No. 1 on the Billboard Hot R&B/Hip-Hop Albums chart with his first album in seven years, blackSUMMERS'night, which sold 31,000 copies and has moved 1.2 million to date. The new album is the singer's third No. 1 in all, the first of which he earned in 2001 with Now. Meanwhile, the new set's lead single, "Lake by the Ocean," comes in at No. 44 and marks his seventh charting frame on the Hot Shot Debut at No. 20. Finally, rapper Logic earns two debuts on the Hot R&B/Hip-Hop Songs chart. "Flexicution" notches the Hot Shot Debut at No. 33 (aided in part by 4.3 million streams), while "Wrist" (featuring Pusha T) comes in at No. 44 (3.2 million streams). Both tracks are from Logic's essentially streaming-only debut album Bobby Tarantino, which debuts at No. 16 on the Billboard 200 with 19,000 album equivalent units earned. While the set is not widely available for purchase, the two debuting tracks went on sale in the weeks preceding the album's release, with sales also aiding in their debuts. —Amaya Mendizábal
Ortíz’s ‘Fuiste Mia’ Hits Top 10

“Fuiste Mia” by Gerardo Ortiz (above) hops 13-10 on Billboard’s Latin Airplay chart, earning the singer his tenth top 10 hit on the tally. The song’s success surpasses five weeks atop Regional Mexican Albums in 2015. On Regional Mexican Airplay, “Fuiste” takes Greatest Gainer honors, rising 6-4 (lup 20 percent to 9.8 million audience impressions). It’s Ortíz’s tenth top five hit, placing him in third place among solo artists with the most top fives. Ahead of him are Mario Antonio Solís (with 21) and Vicente Fernández.

Meanwhile, Enrique Iglesias returns to No. 1 on Hot Latin Songs for the fourth week with “Duelle el Corazon” featuring Wisin. The track jumps 2-1 in its eighth week on the chart, aided in part by a 4 percent increase in weekly streams (to 2.1 million). The tune concurrently reaches a new peak on Dance Club Songs, jumping 39-22.

Finally, Regional Mexican group Intocable scores the Hot Shot Debut on Hot Latin Songs, arriving at No. 42 with “Guírame (Amable),” from its most recent album, Highway, which crowns Top Latin Albums for a second week. The entrance marks the band’s 53rd song to chart, tying with singer Editha Názaro for the third-most chart hits. Intocable is hosted by both Luis Miguel and Fernández, each with 57 entries, and Los Tigres del Norte is hold the record with 66.

—Amaud Mandzabal

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### HOT LATIN SONGS™

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Data for week of 07.23.2016

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Go to billboard.com/biz for complete chart data
### HOT CHRISTIAN SONGS™

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### TOP CHRISTIAN SONGS™

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<td>Keepin' It Real</td>
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### TOP CHRISTIAN ALBUMS™

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<td>5</td>
<td>Stand By Me</td>
<td>Nathan &amp; Amy Hill</td>
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### CAMP SETS MARK AMONG SOLOISTS

- **Jeremy Camp**: (above) claims the title for the most No. 1s among soloists — nine — all to himself on the Christian Airplay chart, according to “Music & Media” magazine. Camp passes Chris Tomlin (No. 10) while among all acts he ties Casting Crowns for the second-most leaders; they trail only MercyMe, with 13 No. 1s to date in the chart’s 2003 launch.

- Co-written by Camp and Bernie Hermann, “Christ” is Camp’s third straight No. 1 on the chart with “Silent Planet achieves its first No. 1 on the chart as Everything Was Sound starts with 7,000 copies sold. The set’s act’s second full-length, following 2014’s The Night God Slept, which reached No. 24. The new release also opens as Silent Planet’s first No. 1 on Hard Rock Albums (where Slipknot reached No. 16). Meanwhile, House of Heroes’ sixth studio album, Colors, enters Top Christian Albums at No. 4 (3,000 copies sold). The Columbus, Ohio, alt-rock act earns its third top five, following 2012’s Cold Hard Heart (No. 3) and 2010’s Suburbia (No. 2). —Jim Asker
Justin Timberlake (above) jets to the top of Dance Club Songs with “Can’t Stop the Feeling!” (3-1), his sixth No. 1. It’s his first leader since 2007, when he was featured with Timbaland on Madonna’s chart-topping “4 Minutes;” he last reigned as a lead artist with “LiveStoned” in 2007. Timberlake rules the chart without the aid of officially commissioned remixes. However, versions from Barry Harris, Fenix & Erick Decks, among many others, have helped bring the song to club crowds.

Calvin Harris earns top Airplay Gainer honors on Hot Dance/Electronic Songs with “This Is What You Came For,” featuring Rihanna (No. 2), which drew 107 million all-format radio audience impressions (up 7 percent) in the tracking week, according to Nielsen Music. It bullets at No. 5 on Radio Songs while also ruling Dance/Mix Show Airplay for a sixth week. The collaboration, up 5-4 on the Billboard Hot 100, also tops Dance/Electronic Streaming Songs for a third week (14.4 million streams, up 3 percent). “This” became Rihanna’s 25th No. 1 (second only to Madonna’s 46) and Harris’ fourth on the July 9 Dance Club Songs chart.

Shifting to Dance/Mix Show Airplay, Sia sells to her fifth top 10 — and first as a lead artist — with “Cheap Thrills” featuring Sean Paul (13-10). Of her five top 10s, she rose highest when she was featured on David Guetta’s “She Wolf (Love不可再救) (2012). On Top Dance/Electronic Albums, Metronomy debuts at No. 8 with Summer 08 (1,000 copies sold). The U.K. group’s other charted title, Love Letters, also entered (with 2,000 sold and peaked at No. 8 in 2014.)

— Gordon Murray

### HOT DANCE/ELECTRONIC SONGS

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### TOP DANCE/ELECTRONIC ALBUMS

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
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<td>THE NIGHTWAY</td>
<td>Calvin Harris &amp; DCYoungBlood</td>
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<td>2</td>
<td>DWTS</td>
<td>DJ Shadow Feat. Jigzle, Mannie Fresh &amp; Tash</td>
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<td>3</td>
<td>FLUME</td>
<td>FLUME</td>
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<td>4</td>
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<td>BASSNECTAR</td>
</tr>
<tr>
<td>5</td>
<td>BLOOM</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>THE HATA</td>
<td>James Blake</td>
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<td>7</td>
<td>METRONOMY</td>
<td>Metronomy</td>
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<td>8</td>
<td>THE CHAINSMOKERS</td>
<td>The Chainsmokers Bouquet (EP)</td>
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<td>10</td>
<td>ALBA DÁZ &amp; GALITSIAS</td>
<td>Urban Flora</td>
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<td>KATY PERRY</td>
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DANCE CLUB SONGS™

July 23, 2016

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17 Years Ago
BEYONCÉ FIRST SAW NO. 1

The diva-in-training topped the Billboard Hot 100 for the first time as part of Destiny’s Child, a quartet formed by her father

LONG BEFORE LEMONADE, BEYONCÉ explored the themes of self-confidence and gender equality as the lead singer of Destiny’s Child, co-writing the girl group’s pay-what-you-owe anthem “Bills, Bills, Bills.” And on July 17, 1999, the track became the first of its four No. 1 singles on the Billboard Hot 100.

Initially a quartet, the Houston-based act — Beyoncé, LaTavia Roberson (both 17 when the song topped the chart), LeToya Luckett and Kelly Rowland (who were 18) — was overseen by Mathew Knowles, Beyoncé’s father and the foursome’s manager. Blending R&B and pop with potent girl-power lyrics, Destiny’s Child’s first success was with its eponymous 1998 debut album, which spawned the No. 3 Hot 100 hit “No, No, No.” “Bills” was the first single off its follow-up, The Writing’s on the Wall, which yielded a second No. 1, “Say My Name.”

However, with success came internal strife. In 2000, Luckett and Roberson left after clashing with the senior Knowles over finances and other matters, and filed multiple lawsuits. They were replaced by Farrah Franklin, who departed after five months, and Michelle Williams. As a trio, Destiny’s Child racked up even more chart successes, including its first No. 1 on the Billboard 200 in 2001, Survivor, and six more Hot 100 top 10s (two of them No. 1), with “Independent Women, Pt. 1” the group’s longest-reigning chart-topper: 11 weeks in 2000 and 2001.

The threesome disbanded to pursue solo projects before reuniting for a fourth LP, Destiny Fulfilled, in 2004. Despite a farewell performance at the 2006 NBA All-Star Game, it performed together when Beyoncé headlined the Super Bowl XLVII halftime show in 2013. As a solo artist, Beyoncé has racked up six No. 1 albums and five No. 1 singles. Forbes recently named her and husband Jay Z the highest-paid celebrity couple of 2016 with estimated earnings of $107.3 million.

—TREVOR ANDERSON

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Billboard’s second annual Nashville Power Players issue will showcase the leaders in Nashville’s music scene. This feature package will include a power list of the 50 most important music people in Nashville, plus a photo portfolio featuring the top artists, songwriters, musicians, publicists, power couples and more.

Advertise in this issue and reach the people who are creating excitement and making news in Nashville, the country music industry and beyond.

**COVER DATE** 8/6
**ON SALE** 7/29 | **AD CLOSE** 7/21 | **MATERIALS DUE** 7/22

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Editorial content subject to change.
Luke Bryan photographed by Austin Hargrave.
CONGRATULATIONS TO WAR ON SELLING OUT THE GREEK THEATRE!

HERE’S TO MANY MORE YEARS TO COME

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