

Billboard

August 6, 2016 | billboard.com



**Saving SFX?**  
Bankrupt dance promoter  
targets Randy Phillips as CEO

**Song of the Summer?  
Not So Fast...**  
Sia ends Drake's 10-week  
reign atop Hot 100

NASHVILLE ISSUE 2016

# Make America Blake Again

**SHELTON** shoots straight on his  
heartbreak: 'I was at rock bottom'

**MIKE DUNGAN** leads Music Row's  
50+ most powerful players

**KACEY, MAREN** and country's rising  
female stars talk Tomato-gate and Hillary

**GARTH BROOKS** on besting  
U2's box-office record:  
'I'd like it for country music's sake'

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# billboard HOT 100

In its 23rd week on the Hot 100, Sia (right) and Paul's "Cheap Thrills" takes the top spot.



## Sia 'Thrills' Her Way To A First No. 1

**W**HO NEEDS DOLLAR bills? With her ode to fun sans funds, **Sia** cashes in at No. 1 (up from No. 3) on the Billboard Hot 100 for the first time as an artist, with "Cheap Thrills," featuring **Sean Paul**. Sia previously led as a co-writer of **Rihanna**'s three-week No. 1 "Diamonds" in 2012. (Notably, Rihanna passed on recording "Thrills" for her latest album, *Anti*.) "Thrills" tallies its best sales week (aided in part by 69-cent pricing in the iTunes Store), increasing 34 percent to 122,000 downloads sold in the week ending July 21, according to Nielsen Music. It also drew 142 million in radio airplay audience (up 7 percent) and 13.1

million U.S. streams (up 4 percent). While Sia scores her first Hot 100 No. 1, Paul tallies his fourth, and first since "Temperature" in 2006. He ends the longest break between leaders (10 years and four months) since **Dr. Dre** went 12 years, two months and three weeks between 1996's "No Diggity" by **Blackstreet** featuring the rapper and 2009's "Crack a Bottle" with **Eminem** and **50 Cent**. "Thrills," which first was a global hit earlier in 2016, took 23 weeks on the Hot 100 to reach the top. That matches the record for a female artist's longest climb to No. 1: **Patti Austin**'s "Baby, Come to Me," with **James Ingram**, led in its 23rd week on Feb. 19, 1983.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
5	3	1	<b>#1</b> <b>DG</b> <b>Cheap Thrills</b>	G. KURSTIN (S. K. I. FURLER, G. KURSTIN, S. P. HENRIQUES)	<b>Sia</b> Feat. Sean Paul MONKEY PUZZLE/RCA	1	23
1	1	2	<b>One Dance</b>	NINE TEEN BROS, WIZ KID, N. SHEBIB (A. GRAHAM, P. JEFFERIES, N. J. SHEBIB, A. I. BALOGUN, K. R. SMITH)	<b>Drake</b> Feat. WizKid & Kyla YOUNG MONEY/CASH MONEY/REPUBLIC	1	16
4	4	3	<b>This Is What You Came For</b>	CALVIN HARRIS (CALVIN HARRIS, NILS SIOBERG)	<b>Calvin Harris</b> Feat. Rihanna WESTBURY ROAD/ROC NATION/HY EYE/COLUMBIA	3	12
2	2	4	<b>Can't Stop The Feeling!</b> ▲	ITIMBERLAKE, MAX MARTIN, SHELLBACK (ITIMBERLAKE, MAX MARTIN, SHELLBACK)	<b>Justin Timberlake</b> DREAMWORKS/RCA	1	11
3	5	5	<b>Don't Let Me Down</b> ▲	THE CHAINSMOKERS (A. TAGGART, E. V. SCHWARTZ, S. HARRIS)	<b>The Chainsmokers</b> Feat. Daya DISRUPTOR/COLUMBIA	3	23
8	6	6	<b>Ride</b> ●	R. REED (T. JOSEPH)	<b>twenty one pilots</b> FUELED BY RAM/MP/RRP	6	19
7	7	7	<b>Needed Me</b>	DJ MUSTARD (D. M. C. FARLANE, R. FENTON, A. UDINOL, HUGHES, K. ROHAIM, T. WARBICK, A. FENEY, B. E. HAZARD, C. HINSHAW, JR., D. RACHEL)	<b>Rihanna</b> WESTBURY ROAD/ROC NATION	7	25
9	9	8	<b>Don't Mind</b> ●	K. JONES (D. K. JONES, M. VALENZANO, K. M. KHALED, A. C. LYONS, G. LEVERT, E. T. NICHOLAS, B. WHITE)	<b>Kent Jones</b> EPIDEMIC/WE THE BEST/EPIC	8	12
6	8	9	<b>Panda</b> ▲	MENACE (S. SELBY, III, A. KHAN)	<b>Designer</b> GOOD D/DEF JAM	1	22
12	10	10	<b>AG</b> <b>Send My Love (To Your New Lover)</b>	MAX MARTIN, SHELLBACK (A. L. B. ADKINS, MAX MARTIN, SHELLBACK)	<b>Adele</b> XL/COLUMBIA	10	10

65

CHRIS LANE  
Fix



The North Carolina singer, 31, hits the top 10 on the Hot Country Songs chart with his debut single.

**Selena Gomez is a fan. What's that like?**  
I'm just a small-town guy from Kernersville, North Carolina, and I'm such a big fan of hers, so the fact that she said "Fix" was her favorite song blew me away. It was a really cool shout-out. I got to meet her when she played a show in Nashville — now we're friends.

**"Fix" is definitely a different, more pop sound for country radio. How do you feel about where the genre is today?**  
It's in a great spot, to be honest with you. Country has expanded so much — there's room for everything. The average country

music fan grew up the same way all the artists did, listening to hip-hop and country and R&B and pop. The lines are blurred more than they used to be, in a good way — it's bringing so many people to the genre.

**What inspired the title of your new album, *Girl Problems* [due Aug. 5]?**  
It just seemed like every song was about some type of girl problem, whether it was a good one or a bad one — the ups and downs in relationships. I'm not reinventing the wheel. Naming it *Girl Problems*, I knew I was inviting some funny questions, but that was exactly what I wanted! —NATALIE WEINER

**17**  
**BRITNEY SPEARS FEAT. G-EAZY**  
Make Me

The track blasts onto Digital Songs at No. 3 with 96,000 downloads sold, 5.3 million U.S. streams and 20 million in radio audience in its first chart week.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
		<b>11</b>	<b>Rise</b>	NOT LISTED (NOT LISTED)	<b>Katy Perry</b>	11	1
11	11	12	<b>Just Like Fire</b>		<b>Pink</b>	10	14
10	12	13	<b>Work From Home</b> ▲		<b>Fifth Harmony</b> Feat. Ty Dolla \$ign	4	21
15	15	14	<b>Me Too</b>		<b>Meghan Trainor</b>	14	10
14	14	15	<b>H.O.L.Y.</b>		<b>Florida Georgia Line</b>	14	12
13	13	16	<b>I Took A Pill In Ibiza</b> ▲		<b>Mike Posner</b>	4	27
		<b>NEW</b>	<b>Make Me</b>		<b>Britney Spears</b> Feat. G-Eazy	17	1
18	16	18	<b>Controlla</b>		<b>Drake</b>	16	12
20	17	19	<b>For Free</b>		<b>DJ Khaled</b> Feat. Drake	17	7
22	19	20	<b>Too Good</b>		<b>Drake</b> Feat. Rihanna	19	12

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
35	20	21	<b>Treat You Better</b>		<b>Shawn Mendes</b>	20	7
26	23	22	<b>Heathens</b>		<b>twenty one pilots</b>	14	5
19	21	23	<b>Work</b> ▲		<b>Rihanna</b> Feat. Drake	1	26
41	33	24	<b>Into You</b>		<b>Ariana Grande</b>	24	10
32	26	25	<b>Never Be Like You</b>		<b>Flume</b> Feat. Kai	25	16
17	22	26	<b>7 Years</b> ▲		<b>Lukas Graham</b>	2	27
48	35	27	<b>We Don't Talk Anymore</b>		<b>Charlie Puth</b> Feat. Selena Gomez	27	7
37	29	28	<b>All In My Head (Flex)</b>		<b>Fifth Harmony</b> Feat. Fetty Wap	28	5
23	25	29	<b>Stressed Out</b> ▲		<b>twenty one pilots</b>	2	44
56	34	30	<b>I Got The Keys</b>		<b>DJ Khaled</b> Feat. Jay Z & Future	30	4
27	28	31	<b>Sorry</b>		<b>Beyonce</b>	11	13
16	18	32	<b>Let It Go</b> ▲		<b>James Bay</b>	16	31
29	32	33	<b>Low Life</b> ▲		<b>Future</b> Feat. The Weeknd	18	24
43	39	34	<b>Broccoli</b>		<b>D.R.A.M.</b> Feat. Lil Yachty	34	6
60	50	35	<b>I Hate U I Love U</b>		<b>gnash</b> Feat. Olivia O'Brien	35	14
21	24	36	<b>Dangerous Woman</b> ▲		<b>Ariana Grande</b>	8	19
28	30	37	<b>Love Yourself</b> ▲		<b>Justin Bieber</b>	1	36
30	36	38	<b>My House</b> ▲		<b>Flo Rida</b>	4	37
31	37	39	<b>Cake By The Ocean</b> ▲		<b>DNCE</b>	9	40
54	45	40	<b>Gold</b>		<b>Kiara</b>	40	9
24	31	41	<b>Close</b> ▲		<b>Nick Jonas</b> Feat. Tove LO	14	17
64	43	42	<b>That Part</b>		<b>Schoolboy Q</b> Feat. Kanye West	42	7
25	27	43	<b>Lost Boy</b> ▲		<b>Ruth B</b>	24	22
46	41	44	<b>Wicked</b>		<b>Future</b>	41	14
39	42	45	<b>Sorry</b> ▲		<b>Justin Bieber</b>	1	39
33	38	46	<b>All The Way Up</b>		<b>Fat Joe, Remy Ma &amp; Jay Z</b> Feat. French Montana & Infared	27	17
		<b>NEW</b>	<b>Vice</b>		<b>Miranda Lambert</b>	47	1
65	59	48	<b>From The Ground Up</b>		<b>Dan + Shay</b>	48	9
36	40	49	<b>Never Forget You</b> ▲		<b>Zara Larsson &amp; MNEK</b>	13	23
51	51	50	<b>Kill Em With Kindness</b>		<b>Selena Gomez</b>	39	8

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. CUMULATIVE SALES AS REPORTED BY ARTISTS OR LABELS. CHARTS ARE BASED ON DATA FROM AUGUST 1-7, 2016. SEE CHARTS.LEGEND.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2016. PROMOTIONS: GLOBAL MUSIC, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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## THIS WEEK

Volume 128 / No. 20

### TO OUR READERS

Billboard will publish its next issue on Aug. 12. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

### ON THE COVER

Blake Shelton photographed by Miller Mobley on June 10 at Starstruck Studios in Nashville. Styling by Trish Townsend. Shelton wears a Calvin Klein shirt, Levi's jacket and Ariat jeans. For an exclusive interview and behind-the-scenes video featuring the star's top three drunk-tweeting tips, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

Aubrie Sellers photographed June 30 at The Cordelle in Nashville. To watch a roundtable discussion with Sellers and five other female country upstarts, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

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### CODA

**108** In 1978, *Grease* was the word [and the No. 1 album].

PHOTOGRAPHED BY MILLER MOBLEY

# CONGRATS TO OUR NASHVILLE POWER PLAYERS



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Pictured (l-r): Alison Toczylowski Webber, Director of Marketing + Communications; Holly Chester, Creative Assistant; Kele Currier, Director of Strategic Services; Eryn Mustoe, Associate Creative Director; Michael Martin, VP of Nashville Membership; Beth Brinker, Creative Manager; Mike Sistad, Senior Creative Director; Mary Self, Membership Representative; Robert Filhart, Creative Director; Suzanne Lee, Administrative Manager. Photo by Ed Rode with special thanks to The Bluebird Cafe.

# Topline



## SAVING SFX

THE EDM POWERHOUSE'S HIGH-PROFILE FLAMEOUT FROM A \$1 BILLION IPO CULMINATED IN BANKRUPTCY. NOW THE COMPANY LOOKS AHEAD, HOPING TO LAND AEG VET RANDY PHILLIPS AS CEO

BY ROBERT LEVINE and RAY WADDELL

# B

BANKRUPT DANCE MUSIC promoter SFX Entertainment has a plan to move forward — with veteran concert-business executive **Randy Phillips** at the helm.

Phillips, the former CEO of entertainment giant AEG Live and the man behind **Michael Jackson's** ill-fated plan to play 50 shows at the O2 in London in 2009 (later chronicled in the *This Is It* documentary), has been offered the CEO job and plans to accept it, according to a source close to the situation. The salary is in the \$2 million range.

On July 26, SFX, which went public in October 2013 with a value of more than \$1 billion and

entered Chapter 11 in February, filed a restructuring plan to emerge from bankruptcy. For the past two months Phillips has worked for SFX as a consultant on the reorganization, *Billboard* has learned. A Delaware bankruptcy court will consider the company's proposal in a hearing on Aug. 30. Phillips, who at AEG Live oversaw the expansion of the company's festival division, would replace SFX's interim CEO, **Michael Katzenstein**, currently serving as chief restructuring officer. SFX declined to comment on specific plans.

Under CEO **Robert F.X. Sillerman**, the financier who in the 1990s put together the company that became Live Nation, SFX acquired more than a dozen dance music companies — including online store Beatport and promoters ID&T (producer of Tomorrowland) and Made Event (Electric Zoo) — for prices many observers believe

were inflated. The company never found much synergy among its acquisitions, although the festivals have remained successful. The just-held 2016 edition of Tomorrowland Belgium sold out before the lineup was announced.

At AEG, Phillips was known for his considerable appetite for risk, as evidenced by a \$26 million world tour guarantee for then-15-year-old YouTube star **Justin Bieber**. Phillips also promoted world tours by **Britney Spears** and **Bon Jovi** and oversaw a festival business that included Coachella and the New Orleans Jazz & Heritage Festival. Perhaps most notably, he helped re-imagine the concept of artist residencies, with AEG Live's Concerts West division instrumental in putting together the deals for **Celine Dion's** groundbreaking run at the Colosseum at Caesars Palace in Las Vegas. Phillips left AEG in November 2013 following the

### THE OVER UNDER



Columbia's Beyoncé and Adele earn the most MTV Video Music Awards noms, a double win for chairman/CEO **Rob Stringer**.



Attorney General **Loretta Lynch's** continued waffling on the Department of Justice's consent decree opinion frustrates the industry.



A year of negotiations pays off as Vevo CEO **Erik Huggers** finalizes a deal with Warner Music Group to license its catalog.

resignation of former AEG CEO **Tim Leiweke** and massive restructuring at the firm. He landed at Global Entertainment, which produced a July 4, 2015, **Rolling Stones** show at the Indianapolis Motor Speedway but never found its footing in the United States.

"I can't think of anyone more qualified," says Leiweke, now partnered with **Irving Azoff** in the venue network Oak View Group. "He is uniquely [positioned] to step into a situation like this and bring vision and action to the company." **Lee Anderson** of AM Only, a powerful agent in the EDM sector, concurs: "Randy is a legend in the industry, and we have high hopes for the future of SFX with him in charge."

Other concert-business executives were more skeptical about the company's chances, even with Phillips at the helm. "No one can spin a losing situation better than Randy Phillips," says one industry veteran, who asked to remain anonymous. Adds another: "Why would a distressed company want to hire a guy who has been fired from two jobs in the last 18 months? I guess

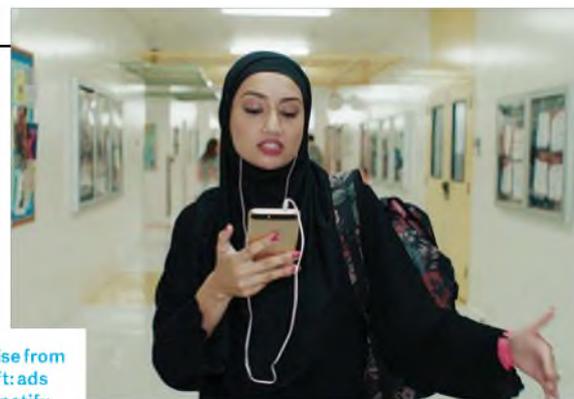
**"Randy is uniquely positioned to bring vision and action to SFX."**

—Leiweke

people, like companies, package and repackage themselves."

In May, Sillerman, who lost his equity in SFX when the company went into Chapter 11 (eliminating \$490 million of its debt), told *Billboard* that SFX had a brighter future than its financial results indicated. "The company will be a robust and successful enterprise when it emerges from bankruptcy," he said. "But it will be different."

"Once it's out of debt, SFX should be viable," a source close to the company concurs. (The company abandoned its previous restructuring plan on June 20.) Its failure to become a high-profile consumer brand could even help it recover. "I'd say that 90 percent of the public doesn't know the name SFX," says the source, "which was part of the problem in the first place." ●



Clockwise from top left: ads from Spotify, YouTube Music, Apple Music and Pandora.

# Streaming's Ad Boom

From TV commercials to subway wraps, marketing spends have surged as YouTube, Apple Music, Spotify and Pandora battle for subscribers

BY ANDREW HAMPP

STREAMING SERVICES LIKE SPOTIFY AND Pandora steadily have increased their visibility — and marketing spends — in recent years, but as Apple Music and now YouTube have joined the competition for subscribers, the battleground has moved to Madison Avenue.

What began with Apple's Super Bowl-sized spot with **Taylor Swift** falling off a treadmill to **Drake** and **Future's** "Jumpman" in April has become a bona fide blitz: In the past month, YouTube Music aired its first TV commercials, Spotify decorated several New York subway lines, and Apple Music — the heavyweight in the advertising stakes — rolled out its latest viral clip with **DJ Khaled** and *Goofellas* star **Ray Liotta** getting pedicures while talking up the service. Add a series of TV and digital spots from Pandora earlier this year, and those four services have poured a combined \$30 million in estimated ad dollars into the U.S. marketplace.

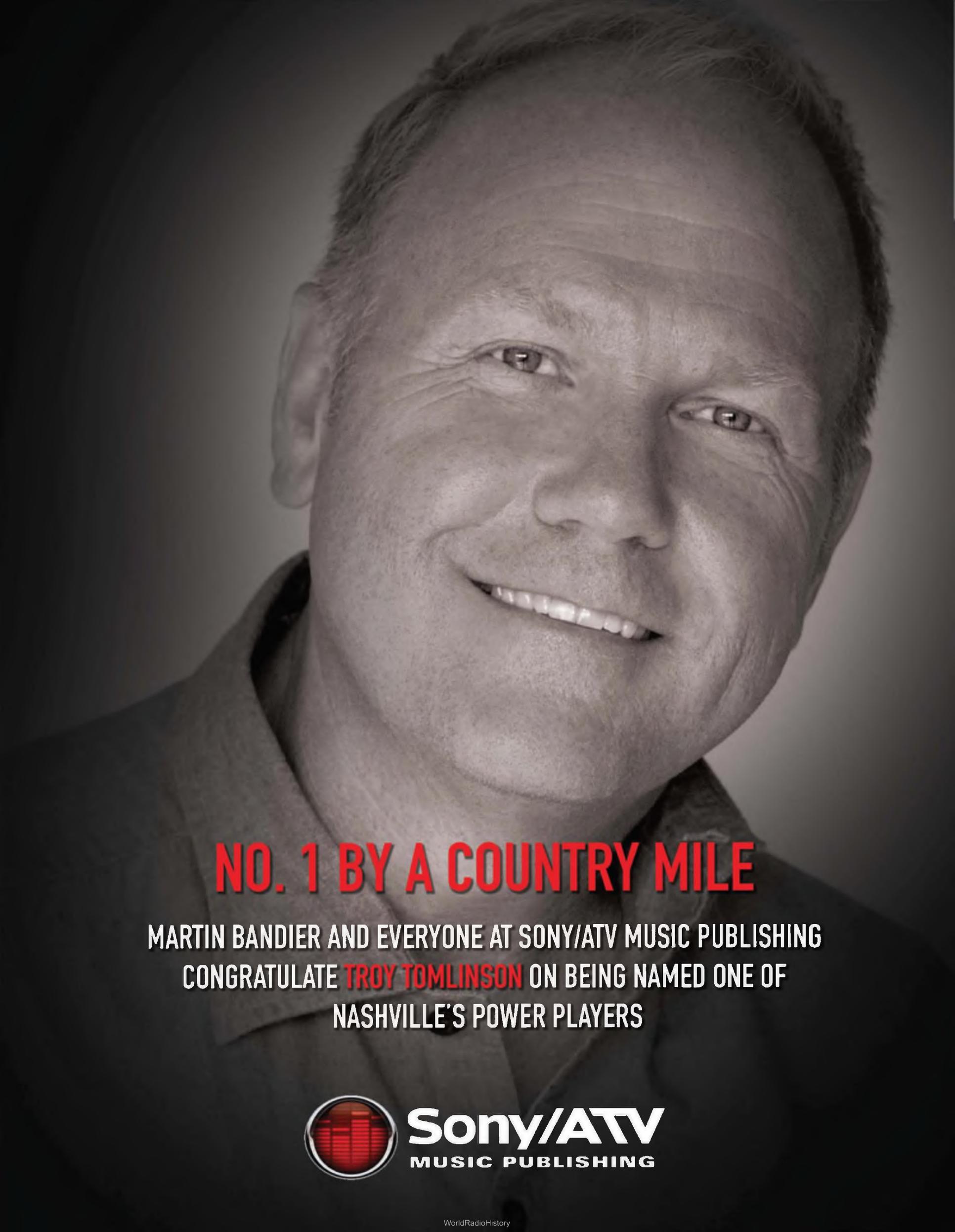
Each campaign took a markedly different approach, with YouTube Music opting for ordinary people to star in its series of five ads, which debuted July 17 and were created by New York-based ad agency Anomaly. The campaign and its music were a strategic shift away from recognizable top 40 tunes and faces, according to YouTube chief marketing officer **Danielle Tiedt**. "The places where YouTube really shines are where you can find just the right track for just the right time," says Tiedt of the campaign that runs through Aug. 11 in cinemas, out-of-home and online music publications. "The music streaming space is highly competitive, which forces each of us to think through our differentiation."

The size of the spends reflects just how high the stakes have become. YouTube Music's marketing initiative arrives eight months after the service's introduction of a \$9.99 monthly subscription and at a time of advanced maturity for paid streaming. In 2015, a record 68 million people worldwide paid for a music subscription, according to IFPI's 2016 *Global Music Report*, a figure that has multiplied more than eight times since 2010.

With Spotify reportedly mulling an initial public offering and Pandora and Deezer elbowing for an edge, the streaming space is becoming increasingly crowded. That has resulted in more marketing dollars than ever before from modest budgeters like Pandora and Spotify, which spent \$3.6 million and \$2.3 million, respectively, on paid advertising during the first four months of 2016, according to advertising analytics firm Kantar Media. By comparison, Apple laid out an estimated \$7.6 million on its creative featuring Swift and Khaled alone, according to TV-ad researcher iSpot.TV.

"I always have felt no one really has conveyed that you could pay \$9.99 to get one album, or pay \$9.99 and get all the albums ever, to anyone outside the music industry," says **Jonathan Daniel**, co-founder of Crush Management, whose client **Sia** rises to No. 6 on the Aug. 6 Streaming Songs chart (and No. 1 on the *Billboard* Hot 100) with her latest single, "Cheap Thrills." And Daniel isn't the only one thinking that way.

"Now that the industry is growing and people understand that streaming is the future," says Spotify chief marketing officer **Seth Farberman**, "we need to use all of our channels to reach them." ●



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**Sony/ATV**  
MUSIC PUBLISHING

PUBLISHERS QUARTERLY

# Warner/Chappell Up Thanks To Lukas Graham

Sony/ATV stays strong, leading for a 16th consecutive quarter, while UMPG holds in third place

BY ED CHRISTMAN

THOUGH WARNER/CHAPPELL MUSIC continues to assert itself, Sony/ATV claimed the title of top U.S. publisher for the 16th straight quarter, widening its lead as it grew its market share to 26.58 percent in 2016's second quarter, which ended June 30.

In maintaining its hold on top, Sony/ATV had a share in 49 of the top 100 radio songs, including the No. 2 title, **Mike Posner's** "I Took a Pill in Ibiza." But, like Sony/ATV, Warner/Chappell also grew its market share — to 22.97 percent from 22.62 percent — and even scored a higher number of songs with 50, up from 47 last time. **Lukas Graham's** "7 Years" was the company's top track this quarter and ranked No. 1 among airplay songs.

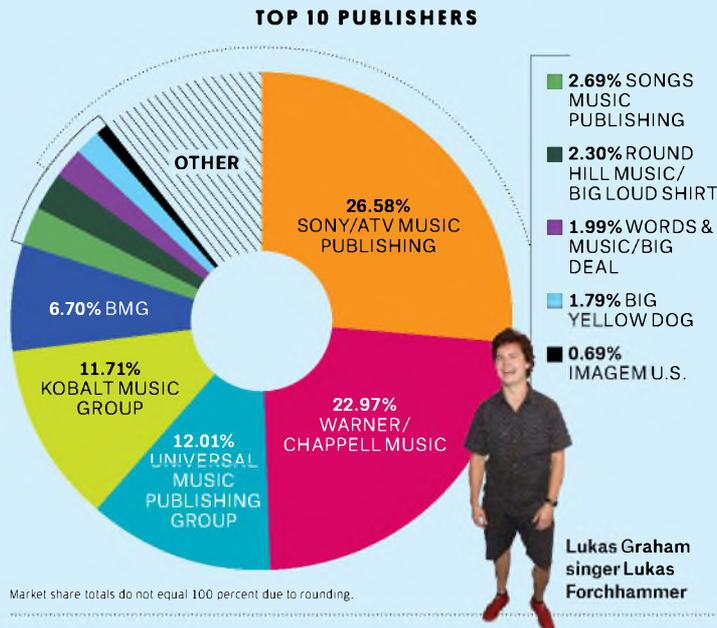
Coming in third overall, Universal Music Publishing Group's slice dropped to 12.01 percent, down four

percentage points from the first quarter. Its song count also fell, as it claimed a share in 31 of the top radio tracks, down from 35, while its top song remained the same during both quarters: **Justin Bieber's** "Love Yourself."

Meanwhile, Kobalt posted the most growth from the prior quarter, surging nearly three percentage points to 11.71 percent to remain at No. 4, while BMG's share dropped to 6.7 percent from 7.62 percent, good for fifth place. But BMG claimed 23 songs in the second quarter, and its top hit was the No. 3 overall title, **Fifth Harmony's** "Work From Home" (featuring **Ty Dolla Sign**). The track, which also was the top song for Kobalt, is split among four of the top five publishers, with Sony/ATV and Warner/Chappell also claiming a share. ●



Fifth Harmony



Lukas Graham singer Lukas Forchhammer

Market share totals do not equal 100 percent due to rounding.

SONG	ARTIST / PUBLISHER
1 7 YEARS	LUKAS GRAHAM
2 I TOOK A PILL IN IBIZA	MIKE POSNER
3 WORK FROM HOME	FIFTH HARMONY FEAT. TY DOLLA SIGN
4 ONEDANCE	DRAKE FEAT. WIZKID & KYLA
5 LOVE YOURSELF	JUSTIN BIEBER
6 PILLOWTALK	ZAYN
7 DON'T LET ME DOWN	THE CHAINSMOKERS FEAT. DAYA
8 CAN'T STOP THE FEELING!	JUSTIN TIMBERLAKE
9 CAKE BY THE OCEAN	DNCE
10 STRESSED OUT	TWENTYONEPILOTS



Posner

SOURCE: The rankings measure the market share of publishing administrators and are based on Nielsen Music rankings of the top 100 radio airplay songs for the quarter and song splits compiled by The Harry Fox Agency. Nielsen detected play on 1,589 pop stations and 236 country stations, between April 1 and June 30. For the songwriter rankings, the number of spins each song received during the quarter is divided evenly among its songwriters, then the total spins for each top 100 song in which a songwriter has a share are tallied. The Top 10 Songs chart lists as each song's publishers only those that made the Top 10 Publishers ranking.



Keys

# Managers For Alicia Keys, John Legend Form New Partnership

Erika Rose Santoro joins Ty Stiklorius' Friends at Work with Ciara as the revamped company's first signing

BY GAIL MITCHELL

Friends at Work, the management firm founded by **Ty Stiklorius**, whose roster includes **John Legend** and **Lindsey Stirling**, is expanding, adding **Erika Rose Santoro**, **Alicia Keys'** manager, as partner and **Ciara** as a new client.

"Women are stepping to the forefront in many ways," says Santoro, "including the first woman nominee for president. We felt it was super powerful to join together at a time like this and make a significant impact together." Adds CEO Stiklorius: "This is a one plus one equals

three partnership."

Based in Venice, Calif., and New York, respectively, Stiklorius, a former co-president of Atom Factory, and Santoro, Keys' road manager since 2001 and co-manager since 2010 when the 15-time Grammy Award winner signed with Red Light Management and later with Maverick Management principals **Guy Oseary** and **Ron Laffitte** in 2014, oversee a 20-member staff that includes five



Stiklorius (left) and Santoro

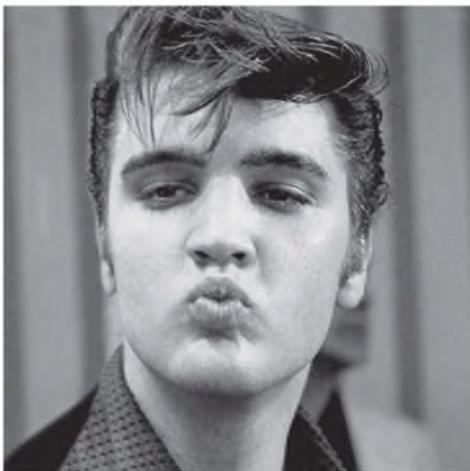
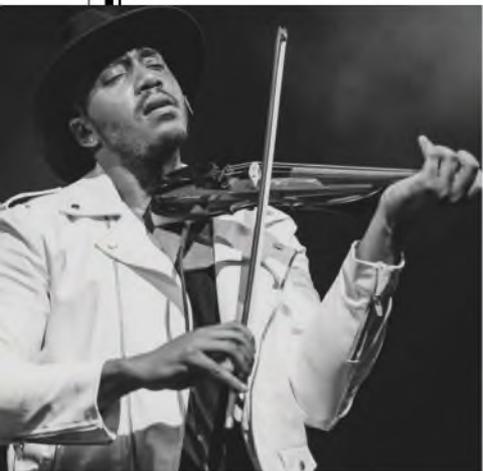
female managers. The duo is preparing for the release of Keys' sixth studio album, the follow-up to 2012's *Girl on Fire*, expected in the fall.

Also in the company's pipeline are forthcoming releases by Stirling and Legend as well as various TV and film projects.

Among them: Legend's critically acclaimed WGN America scripted drama series *Underground*, about the Underground Railroad, which has been renewed for a second season.



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FROM THE DESK OF

CHAIRMAN/CEO, SPANISH  
BROADCASTING SYSTEM

# Raúl Alarcón Jr.

The Latin entertainment titan on his push into streaming and why he won't go back to Cuba

BY LEILA COBO  
PHOTOGRAPHED BY RYAN STONE

**W**HEN RAÚL ALARCÓN JR. was a 9-year-old growing up in Queens, his dad would arrive home late to the two-family duplex and, carrying a stack of vinyl records, retreat to the basement and crank up the volume. Once Alarcón Sr. found a single he liked, he would play it again and again and shout: "It's a killer!"

"My father was a music man," recalls Alarcón of his namesake, who, after fleeing Cuba for New York in 1960 — leaving behind six radio stations — purchased his first U.S. frequency in 1983. "Music was his life." Today, the publicly traded Spanish Broadcasting System (SBS), run by Alarcón Jr., 60, since 1994 when he took over as CEO (and chairman in 1999), is a 500-employee media empire that encompasses TV (Mega TV), live entertainment (SBS Entertainment), the 100-station syndicated Aire Radio Network and 17 radio stations in major U.S. markets and Puerto Rico, including New York's WSKQ (Mega 97.9 FM), the top-rated station in the city, in any language, according to Nielsen.

Alarcón's latest move is to aggressively enter the digital realm with LaMusica, a music streaming app that relaunches this summer with a video-centric format featuring proprietary, "snackable," short-form original content.

An iconoclast who likes to hold business meetings at his palatial estate in Coral Gables in Miami — sometimes in shorts and sandals — Alarcón hosted *Billboard* poolside at his gazebo office where the conversation dove deep into the ever-changing U.S. Hispanic marketplace, but steered clear of politics. "The Hispanic niche is huge, and in most instances tends to vote as a single bloc," he says. "Disregard us at your own peril!"



**You have a very profitable terrestrial radio and TV operation, so a simple streaming app makes sense. Why go beyond that?**

Radio continues to be a very vibrant, up-to-date and current medium. However, it's not impervious to the competition, and there has been an enormous amount. We've tried to adapt ... with the creation of our concert and events division, aligned naturally with radio, and now we're using technology to not only create a new service, LaMusica, but also further our main business of terrestrial radio by adding video that becomes the central focus of the app. LaMusica will publish 60 to 80 pieces

of video content every week, ranging from 30 seconds to 90 seconds.

**How will you make money?**

The business model now and for the foreseeable future is advertiser-based. We will now be able to include mobile video advertising on the app, which we haven't done to date. That's an exploding category.

**How important is the use of English versus Spanish?**

We try to be reflective of the market because that's the audience. [In radio], some stations have a younger focus, and having some English is a natural

"We have 35 years of market knowledge and are able to surgically program to the multiple Latino communities," says Alarcón, photographed July 13 at his home in Coral Gables. "We stay ahead of the trends. Sometimes we're caught by surprise, but not often."



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KEVIN CASTLEMAN • SAM FORBERT • JEFF GREGG • BRIAN HILL •  
TONY JOHNSEN • MEREDITH JONES • JAKE KENNEDY •  
LUCY KOZAK • JEFF KRONES • JOSEPH MARTIN •  
BLAKE MCDANIEL • MATTHEW MORGAN • BRYAN MYERS •  
LINDSEY MYERS • BUSTER PHILLIPS • BRETT SALIBA •  
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ELISA VAZZANA • HUNTER WILLIAMS • EMILY WRIGHT**

**FOR HELPING TO POWER MUSIC CITY**

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extension to the public we're addressing. Digitally, we've put young, bilingual, bicultural millennials [including Alarcón's daughter Bianca] to work and [the mandate is], "Do things in a way that you feel addresses your needs." [LaMusica is helmed by former MTV Tr3s head **Jesus Lara**.] We're not putting restrictions. The overarching strategy is authenticity. We

## "I'm fascinated by what I've heard about Cuban youth."

want to create video content that speaks authentically to the Hispanic audience.

**It seems some ostensibly Latino-focused media companies downplay the "Latin" part, preferring to say they're targeting "millennials" or the general market, which happens to have a large Latin population. What are your thoughts?**

That's absolutely a fair statement as far as the focus. But it can also sound a bit diminishing. In radio, for example, we're trying to reach a Latin audience, but in New York, Mega 97.9 FM is the No. 1 station in the market, in any language. But I don't have any problem in saying this is a Latino-focused initiative. That is our market. That is our target. But the expression of that target is up to them.

**As someone who has been in business for more than three decades, would you say the U.S. Hispanic market is more relevant now?**

Absolutely. It's an important segment of America. It's far more visible than in its past history and more vocal. It has bigger buying power. [According to Nielsen, Hispanics spent \$1.5 trillion in 2015.] It's a

market we've had tremendous belief, faith and confidence in for three decades, and we continue to believe that it needs to be served properly in terms of entertainment.

**You have a reputation for being very hands-on. What happens if you hear a "killer" song?**

I used to spend summers in Palma de

Mallorca [in Spain] and would visit the clubs and record stores. After a while, the programming guys knew that in late August I'd return with a batch of songs for them to play. I think I can lay claim to bringing back "Mambo No. 5," "Mayonesa," "Macarena." I'd say, "I went to the club, they put on this song and everybody started dancing." It harks back to my father. "It's a killer!" And yes, if I hear something today that catches my attention, I absolutely will call my programming guy.

**What is the secret to La Mega's continued success?**

Mega is a contemporary tropical radio station for metropolitan New York. That's what it always has been. It could be reggaetón, bachata, Cubatón ... we see what the public is dancing to in the

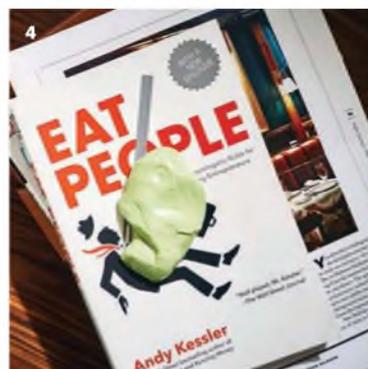
clubs and offer that to our listeners. We program to a marketplace that we know intimately, and we are constantly checking, adapting, measuring.

**What do you think of the normalization of relationships with Cuba? Do you plan on going back?**

I'm a bit schizophrenic about that. On one hand, I'm intensely fascinated by what I've heard about Cuba and Cuban youth and what they're up to. But I cannot bring myself to [go back], because I'm fundamentally in disagreement with the political situation in Cuba. The normalization of relationships has many positive ramifications, but my upbringing, my family's history, impedes me from [returning]. And I don't think I will.

**It has been said SBS doesn't play Cuban music from the island. Any truth to that?**

My personal position regarding the political situation of Cuba has no impact whatsoever on music worthy of airplay and exposure. Right now there's huge interest in Cubatón — what Cubans have interpreted as their own reggaetón. [Cuba-based] **Jacob Forever** is a huge exponent. And we have a Cubatón-specific playlist. For 35 years, we've been giving audiences what they want. And if they want Cubatón, we're going to give it to them. ●



**1** Photos of Alarcón as a child alongside a hand-blown glass Bahamian blue crab. Below, a copy of Alarcón's solo pilot certification and a picture of his first flight (he owns a private plane). **2** Adorning the walls of his gazebo office: "Portrait of a Moroccan Boy" by Spanish painter Jose Cruz Herrera (1940) and a Navajo warrior headdress. **3** A paperweight quoting Dr. Seuss. **4** An avid reader, Alarcón is halfway through Andy Kessler's *Eat People*. **5** The antique brass compass is a nod to his passion for boating and fishing. The Bahamas are a favorite destination.



# BMI

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Fans queued up outside John Varvatos' Guns N' Roses pop-up store, which featured six one-of-a-kind painted leather jackets, limited-edition numbered bombers and two exclusive Varvatos-designed concert tees.

07-18  
→

Actor and **Hollywood Vampires** member **Johnny Depp** relisted his compound in the South of France for \$55.5 million. The 37-acre estate centers on a village square, which includes a converted church, restaurant, laundry building and garage all made to look like local businesses. The 4,300-square-foot main house features five bedrooms, an art studio and a wine cave with a *Pirates of the Caribbean* motif.

07-19  
→

**Eddie Dean**, former owner of Pacha NYC, acquired the recently shuttered two-room, 10,000-square-foot Brooklyn club formerly known as Verboten, for \$1.2 million.

07-20  
→

APA elevated music agent **Christianne Weiss** to head of adult contemporary, concerts.

Def Jam Recordings promoted **Mildred Delamota** to vp content creation.

FCancer appointed **Kenny Burns**, senior vp brand development for Combs Enterprises, to its board of directors.



Burns

Downtown Records signed an exclusive distribution

07-21  
→

and label services deal with Interscope Records and Universal Music Group. The agreement moves its catalog from Sony-owned RED Distribution to UMG's Universal Music Enterprises.

**Theresa Ashford** exited Legacy Recordings to join Stache Media as a staff publicist.



Ashford

07-22  
→

Former **One Direction** star **Liam Payne** signed a solo deal with Capitol Records U.K.

Universal Music Publishing Group elevated **David Gray** to executive vp/head of West Coast A&R.

**Scott Igoe**, longtime music booker for *Jimmy Kimmel Live!*, exited the late-night program to join ABC as vp alternative programming and specials.

Luxury menswear brand John Varvatos and Bravado, Universal Music Group's merchandising division, launched the fashion company's first pop-up shop at its Bowery store in New York. The three-day installation featured an exclusive new collection of **Guns N' Roses** merch.

07-25  
→

VH1 announced a revival of *America's Next Top Model* set for the fall, with singer **Rita Ora** to host.



Hutchence (right) with Lowenstein in 1988.

Universal Music Group and Passion Pictures announced production of a forthcoming feature-length documentary on late **INXS** singer **Michael Hutchence**, with Australian filmmaker **Richard Lowenstein** to direct.

Verizon acquired Yahoo for \$4.8 billion in cash.

**James M. Nederlander**, chairman of Broadway theater owner Nederlander Organization, died in Southampton, N.Y. He was 94.



Nederlander

07-26  
→

Jampol Artist Management (**Janis Joplin**) signed a deal to manage the late **Muddy Waters'** estate.

Sony Music International signed DJ-producer **Martin Garrix** to a worldwide agreement.

**Sandy Pearlman**, rock producer and former artist manager for **Blue Oyster Cult** and **Black Sabbath**, died in Marin County, Calif., of unknown causes. He was 72.

BIRTHDAYS

- |  |  |
|--|--|
| <b>July 29</b><br>Martina McBride (50)<br>Geddy Lee (63)<br>Patti Scialfa (63) | <b>Aug. 1</b><br>Zac Brown (38)<br>Adam Duritz (52)<br>Coolio (53)<br>Chuck D (56) |
| <b>July 30</b><br>Kate Bush (58)<br>Paul Anka (75)                             | <b>Aug. 3</b><br>James Hetfield (53)<br>Tony Bennett (90)                          |
| <b>July 31</b><br>Will Champion (38)<br>Joshua Cain (40)                       | <b>Aug. 6</b><br>Geri Halliwell (44)   |

VARVATOS: NICK WILLIAMS; BURNS: KANE CURISS; ASHFORD: COURTESY OF STACHE MEDIA; HUTCHENCE: KEVIN MAZUR; NEDERLANDER: JIM SPELLMAN/REX USA

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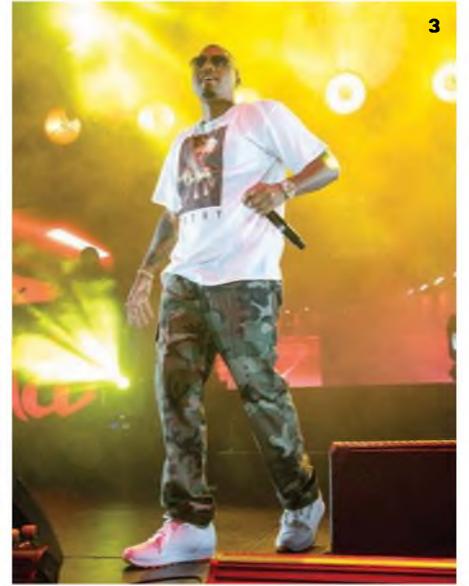
## DAYS

### *on the* SCENE

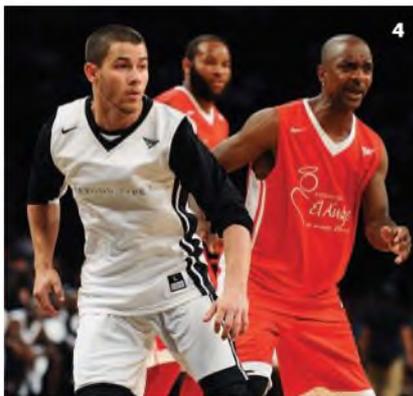
The main stage was one of 30 performance spaces spread across the grounds of the Tomorrowland Electronic Music Festival in Boom, Belgium (July 22-24), where more than 350,000 attendees turned out.

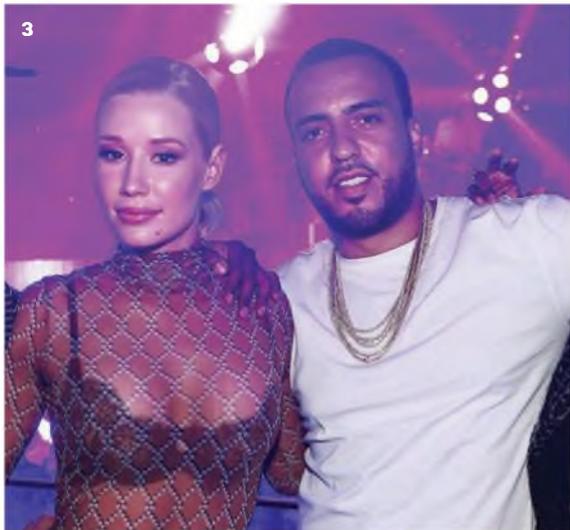


"We are one world, we are one love, coming to you from across the planet," tweeted David Guetta shortly before hitting the main stage at Tomorrowland on July 22. Afterward he caught up with pal Armin van Buuren.



**1** Before their *Trolls* presentation at Comic-Con in San Diego on July 21, moderator Chris Hardwick (top left), co-directors Walt Dohrn and Mike Mitchell, actress Anna Kendrick, producer Gina Shay and actor Justin Timberlake (from left) took a selfie. **2** Celine Dion brought glamour to Manhattan on July 21 while in town for a *Today* show performance. **3** Nas at the KCRW/Annenberg Foundation concert series in Century City, Calif., on July 23. **4** Nick Jonas (left) at the Roc Nation Summer Classic Charity Basketball Tournament at Brooklyn's Barclays Center on July 21. **5** Vanessa Hudgens smooched the Klondike polar bear while promoting *Powerless* at Comic-Con on July 22. **6** Billy Joel (left) celebrated Tony Bennett's 90th birthday at Madison Square Garden in New York on July 20.





**1** Newlywed Jill Scott beamed during her performance at the Neighborhood Awards Beach Party in Las Vegas on July 24. **2** The mood was blue for "Blue Neighborhood" singer Troye Sivan during his Comic-Con set in San Diego on July 20. **3** French Montana made the rounds in Las Vegas, hanging out with Iggy Azalea at the Aria Resort & Casino on July 23 before celebrating Jennifer Lopez's 47th birthday. **4** Alison Mosshart let her hair fly while The Kills performed at Splendour in the Grass in Byron Bay, Australia, on July 22. **5** Patti Smith onstage at Rhode Island's Newport Folk Festival on July 23. **6** Darlene Love celebrated her 75th birthday on July 23 with a performance at New York's Lincoln Center.



Jake Owen's mode of transportation to Country Jam USA? The country singer rode to the Eau Claire, Wis., festival on July 22 in a 1966 Volkswagen bus he purchased and dubbed "the Love Bus."

# BUILDING THE NEW STORYLINE

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CARRIE UNDERWOOD KENNY CHESNEY MIRANDA LAMBERT BRAD PAISLEY  
JAKE OWEN CHRIS YOUNG MAREN MORRIS OLD DOMINION CAM  
TYLER FARR CHASE RICE KANE BROWN LANCO LEVON SETH ENNIS  
RYAN HURD BEN GALLAHER DOLLY PARTON DEE JAY SILVER ROBERT COUNTS



# Panorama Festival

NEW YORK, JULY 22-24

SANDWICHED BETWEEN THE END OF the Republican National Convention and the beginning of the Democratic National Convention, political undercurrents ran steady at the inaugural Panorama Festival (presented by Coachella producer Goldenvoice as well as The Verge) in New York. **SZA**, **Run the Jewels** and **Kendrick Lamar** all touched on the current state of affairs, with Lamar using massive LED screens to play footage of presidents **George Bush** and **Barack Obama** as he ran through his politically charged

catalog. And then there was Friday-night headliner **Arcade Fire**. Frontman **Win Butler**, who was vocal in his vitriol for the Republican presidential nominee, yelled: “**Donald Trump** will f—ing never, ever be the president of the f—ing United States of America!” before declaring, “Black lives matter!” Beyond its weighty themes, the weekend belonged to Sunday’s headliner **LCD Soundsystem**, which closed with “All My Friends,” putting an enthusiastic stamp on an event that proved New York could be more than a one-festival town. —DAN RYS



Arcade Fire's Butler, who lives in Canada and was born in California, had one of the weekend's most politically charged sets, declaring: "There's a lot of f—ing empty patriotic talk right now, but we have to f—ing stick together, man."



1 A picturesque sunset during Alabama Shakes' July 22 set capped off a blistering hot 90-degree day at the Randall's Island festival. 2 Grace Potter on July 24. 3 Anderson Paak on July 23. 4 Metallic tinsel and balloons were just two of the elements Sufjan Stevens incorporated into his July 23 performance. 5 Lamar.





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# MAGIC MIKE

From Gucci Mane to Queen Bey, producer Mike Will Made It proves the line between hip-hop and pop is just an illusion

BY RICHARD L. ELDREDGE  
PHOTOGRAPHED BY ZACH WOLFE

DO IT ALL, MAN. I PRODUCE, I DO MY own wardrobe and my own ironing, too!" **Mike Will Made It**, the hottest producer in hip-hop, is on set at Studio Space in Atlanta, carefully pressing a \$1,000 red-and-black-striped Vetements jersey as he prepares to film a cameo for **Gucci Mane**'s "At Least a M" video. With the Mike Will-produced track blasting over the speakers and the pungent odor of high-grade marijuana choking the air, the soundstage resembles some sort of Felliniesque hip-hop fever dream: Against a graffitied backdrop, Will mugs for the camera, juggling a half-dozen cellphones; a chalkboard off to one side reads "I Will Not Use Spotify in Class," Bart Simpson-style; fellow Atlanta music icons **Usher**

# The heart

THE PULSE  
OF MUSIC  
RIGHT NOW

"Is it raw and real? If it is, I did my job. And you can call it whatever you want," says Will, photographed July 18 in Atlanta.

and **Young Thug** mill about, filming a video of their own on a neighboring soundstage. No one seems to bat an eye as a live zebra wends its way through the set. With his 6-foot-2 frame, gold-rimmed Cartier glasses, black beanie cap and that striped, now-wrinkle-free shirt, Will is hard to miss.

“You look like Where’s Waldo in that thing,” cracks someone in his entourage, which includes Atlanta rapper **Jace** and various managers.

“That’s exactly the look I was going for,” replies Will, grinning.

Like Waldo, Will seems to be everywhere if you look hard enough. In five years, the 27-year-old producer has gone from creating **Future**’s hit single “Turn On the Lights” in his mother’s Marietta, Ga., basement, to hand-delivering “Formation” to **Beyoncé**, a song that ended up eclipsing even the Denver Broncos’ performance at Super Bowl 50 in February. He helped turn **Miley Cyrus** from Disney Princess to transgressive diva. And most recently, he was the main creative force behind *Everybody Looking*, producing nine of 12 tracks on the long-awaited Mane album that dropped July 22.

The dueling attractions of pop and hip-hop have preoccupied Will since he was known as **Michael Len Williams II**, growing up in a middle-class home filled with both **2Pac** and **Whitney Houston**. By 14, he was making beats, which he sold for \$100 a pop while he worked bagging groceries at a local Kroger. By the time he had sold one to Mane, the reigning king of Atlanta trap, the then-17-year-old’s fee had risen to four figures. Soon he was working with **Kanye West**, **Rihanna** and **Jay Z**, and by 2013 he had been given his own record label courtesy of former Interscope Records CEO **Jimmy Iovine**. “When I find someone who’s really good,” says Iovine of Will, “I try to sign them right away. They’re few and far between.”

But this year, with Mane getting out of prison after three years behind bars, Will went back to the guy who gave him his break, using a prison texting system to send the rapper in-depth descriptions of the beats he created for the comeback. Mane supplied the words.

“Gucci’s a different guy now: focused, sobered up. You’re getting his point of view all the way,” says Will. “We wanted this album to be like a mixtape.

It’s hard as f—, it’s intense, it’s top-tier trap.”

When they first started working together in 2006, Will and Mane knocked out 20 tracks in three days, one of which inspired Mane to exclaim, “Mike Will made it, Gucci Mane slayed it!” Just like that, the producer had a new name. “I’ve known him since I was 17 years old,” says Will. “If a verse is just OK or his flow could be better, I’m going to be real. If it’s a



Above: Will (right) with Mane in Atlanta in 2009. Left: With Cyrus at the MTV Video Music Awards in 2015.

banger, I’m going to let him know that, too.”

Speaking of bangers, most pop fans first heard the producer’s name at the top of Cyrus’ 2013 hit “We Can’t Stop,” off her critical breakthrough, *Bangerz*. As her life became grist for the Hollywood gossip mill, it wasn’t long before the ingenue and producer were romantically linked. Today, it’s clear Will’s appreciation is solely platonic.

**“She smoked more weed in one week than most rappers.”**

—MIKE WILL  
on Miley Cyrus

After the video shoot, as he settles behind the wheel of his \$150,000 cream-colored Mercedes-Benz S63, Will and his buddy **Skeet** start discussing the difference between pop and hip-hop.

“All I hear is ‘Yo, that shit you’re making ain’t hip-hop,’” says Will, irked. “People told me that Miley’s ‘23’ wasn’t hip-hop. Let me tell you, she went in and owned that track. She smoked more weed in one week than most rappers I know. That song was not some far-fetched thing she had to reach for. She was ill as hell. When people question me about whether something is hip-hop, I ask them, ‘Does it sound hard? Does it hit home? Is it raw and real?’ If it is, I did my job. And you can call it whatever you want.”

Jace, who released his *Jace Tape* mixtape earlier this year, offers insights into Will’s process: “Mike

has a very laissez-faire vibe in the studio. He never comes at you like, ‘I’m a big hitmaker and it’s got to sound like this.’ Unlike a lot of people in hip-hop, Mike doesn’t have that wall around himself—he can connect with you. That’s why everybody in the world wants to work with him right now.”

Will’s role in Beyoncé’s “Formation” also has contributed to his demand. The producer recalls a 2014 career-altering car trip he took with **Swae Lee**, one half of the duo **Rae Sremmurd**, which is signed to Will’s Ear Drummer label. On the drive from Los Angeles to Coachella, Will played Lee a beat that his staff producer and former classmate **A Pluss** had created, and Lee started freestyling. The word “formation” came out of his mouth. Two years later, Beyoncé stopped the Super Bowl with her performance of the anthem.

“She went out there and empowered her people,” says Will. “She’s telling our people to be proud of our wide nostrils—something **Michael Jackson** was so ashamed of, he changed his face. She used ‘Formation’ to make people feel confident. That’s the best history to be a part of.”

As Atlanta’s 55-story Bank of America skyscraper looms on the horizon, and the smoke of a freshly rolled blunt fills the air, Will reflects on life as a black man in America. Sure, he says, he “definitely” has been racially profiled. But rather than resent those who assume the worst when they see him in a luxury car, “I just feel sorry for them,” he says. “It’s like not being able to operate an iPhone in 2016. ‘You’re still looking at color? Are you a caveman?’”

For now, Will wants to expand his brand to include film production and content creation. There also is *Ransom 2*, his long-awaited mixtape that he hopes to drop by the end of the year. Contemplating his future, Will relates a conversation he had with Iovine in 2013 at the Floyd Mayweather-Robert Guerrero fight in Las Vegas. As 13 of his tracks played over the MGM Grand Garden Arena’s PA system, Will realized he unofficially had created the fight’s playlist. Iovine turned to him and said, “You’re the only young producer out there making hip-hop pop.” Will recalls arguing with the music mogul, advocating that hip-hop could never be pop. “Jimmy told me, ‘Oh, yeah? 2Pac, **Diddy** and **Kanye** all did it. ‘Pop’ is just short for ‘popular.’ They just played 13 of your songs during a boxing match! Quit f—ing around and do your own thing,’” recalls Will, adding, “That’s how you change the game.” ●

## THE HITS MIKE WILL MADE

10

His top 10 hits on Hot R&B/Hip-Hop Songs, including tracks by **Rihanna**, **Lil Wayne** and **Ciara**.

2

The Billboard Hot 100 peak of Will’s highest-charting song, Cyrus’ “We Can’t Stop.”

25

Will’s Hot 100 entries, from **2 Chainz**’ “No Lie” (2012) to his own “Nothing Is Promised” (2016) with **Rihanna**.

1.8m

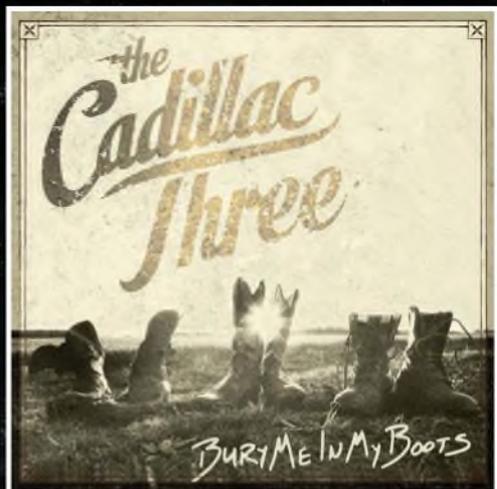
Number of downloads of “23” (featuring **Cyrus**, **Wiz Khalifa** and **Juicy J**), according to Nielsen Music.

520

Total weeks that Will’s songs have spent on the Hot R&B/Hip-Hop Songs chart.

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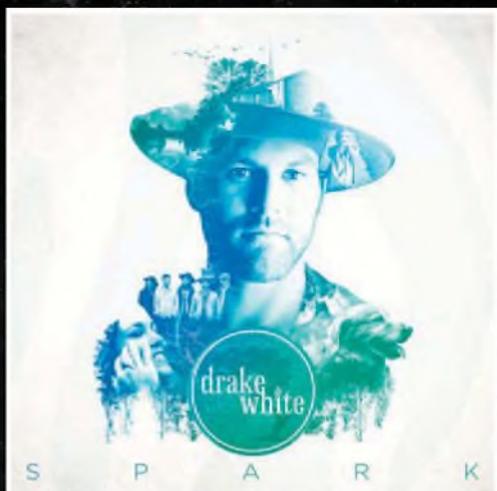
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JUSTIN MOORE  
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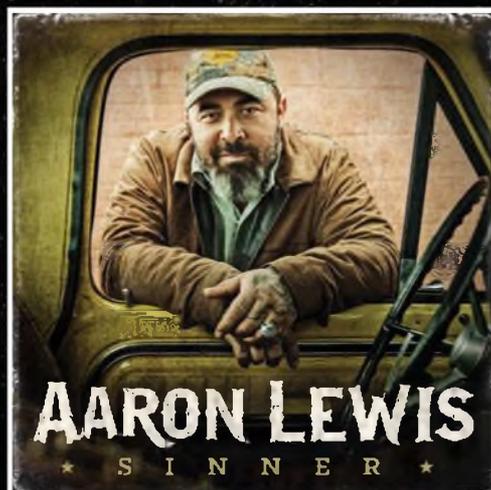
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# Going For Gold (Records)

Seven of the 555 Team USA athletes competing at the Rio Olympics starting Aug. 5 share the songs that will take them to the podium — and the artists they would want on their team

## Kassidy Cook

**SPORT** Diving  
**AGE** 21  
**HOMETOWN** The Woodlands, Texas  
**ARTIST WHO WOULD MAKE A GREAT TEAMMATE** Taylor Swift. Who wouldn't want to be in her squad?  
**ARTIST I'D MOST WANT TO COMPETE AGAINST** Kanye West. He has a very arrogant demeanor — it would be cool to show him who's boss (insert sunglasses emoji).  
**SONG THAT DEFINES MY CAREER** "Lose Yourself" by Eminem. He talks about succeeding despite all obstacles. Over the last four years I've endured many injuries that threatened to end my career, but I never gave up because I had a goal in my mind — to compete in and win the Olympics.



Cook at the U.S. Olympic Team trials for diving in June.



## Paige McPherson

**SPORT** Taekwondo  
**AGE** 25  
**HOMETOWN** Sturgis, Calif.  
**ARTIST I'D MOST LIKE TO COMPETE AGAINST** Beyoncé. She's a force to be reckoned with, and to be the best you have to compete with the best. I like to say I have an alter ego too: my McFierce side versus Sasha Fierce.  
**SONG THAT DEFINES MY CAREER** "Moment 4 Life" by Nicki Minaj, because I go to the ring with a balance of confidence and humility, knowing that I am blessed and with God anything is possible.



Beyoncé



**Charlie Buckingham**  
**SPORT** Sailing  
**AGE** 27  
**HOMETOWN** Newport Beach, Calif.  
**ARTIST I'D MOST WANT TO COMPETE AGAINST** Bono, for putting his music on my phone without my permission!  
**ARTISTS THAT MOTIVATE** Metallica, Black Sabbath, Pantera. The lyrics get me amped.  
**SONG THAT DEFINES MY CAREER** "Never Say Die" by Black Sabbath. There are ups and downs to every athletic career and the key is to never give up, no matter what.



**Danny Barrett**  
**SPORT** Rugby  
**AGE** 26  
**HOMETOWN** Pacifica, Calif.  
**TUNES WHILE TRAINING** A mix of Kygo and Kygo-esque songs, and '90s hip-hop. If it's a heavy day, we get some Metallica or classic metal.  
**ARTIST WHO WOULD MAKE A GREAT TEAMMATE** Nelly — I saw him in *The Longest Yard*, and he's got moves on the football field. Give him a bit of time training with us, and no doubt he would be a star!



Kygo



**Kerry Simmonds**  
**SPORT** Rowing  
**AGE** 27  
**HOMETOWN** San Diego  
**ARTIST I'D MOST LIKE TO COMPETE AGAINST** Taylor Swift. She seems like she's scrappy and would get really into it, which is more fun. Plus, she would write a song about it.  
**SONG THAT DEFINES MY CAREER** "Started From the Bottom" by Drake. Going from college, where you're the fastest, to the next level, where everyone's bigger and faster, you don't know if you'll ever get here — but I did.



**Katie Zaferes**  
**SPORT** Triathlon  
**AGE** 27  
**HOMETOWN** Hampstead, Md.  
**PRE- AND POST-TRAINING SOUNDTRACK** A mix of Tech N9ne, Taylor Swift, Lauren Daigle and Hillsong United. Something for every mood; I'm well-rounded.  
**SONG THAT DEFINES MY CAREER** The edited version of "Let's Go" by Trick Daddy. It has been my go-to pump-up song from college at Syracuse to now, prepping for the Olympics!



Swift



**Hans Struzyna**  
**SPORT** Rowing  
**AGE** 26  
**HOMETOWN** Kirkland, Wash.  
**TUNES WHILE TRAINING** For any long workout, it's Metallica with Rage Against the Machine, Tool, Black Sabbath and Guns N' Roses mixed in.  
**ARTIST I'D MOST LIKE TO COMPETE AGAINST** Snoop Dogg, because he would beat you and start rapping about it. He seems like he knows how to find a way to win, but has fun doing it.  
—SAM RUBENSTEIN



## GABBY DOUGLAS FLIPS FOR CHRISTIAN ROCK

The two-time gold medalist shares her training playlist before heading to Rio

First — Lauren Daigle	Amazing Life — Britt Nicole
Not Backing Down — Blanca	We Are the Brave — Veridia
Nothin' on You — Hollyn	Bottom to the Top — V. Rose
Northern Sky (feat. KB) — Capital Kings	This Is Living — Hillsong Young & Free
Incorruptible — Beckah Shae	Today Is Beautiful — David Dunn
I Love You So Much — V. Rose	You'll Never Be Alone — Capital Kings



Douglas competed in the 2016 P&G Championships in June.

—MELINDA NEWMAN

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OVERHEARD

BY SELMA FONSECA

No Weddings For Tedder

Ryan Tedder doesn't do weddings. The prolific songwriter played an exclusive show with his band **OneRepublic** at the Red Bull Sound Space at AMP Radio in Los Angeles on July 21 and afterward told *Overheard* he'll no longer sing at weddings "because nothing makes me more nervous." As Tedder sees it, "If you forget a lyric or fall onstage, you can always do another show. But with a wedding, that's it."

Tedder also talked about **OneRepublic's** yet-to-be-titled new album, which is slated for a fall release. It took 18 months to record, "the longest amount of time we have ever spent on one project," he said. "We did a lot of living in the last four years — there was a lot to write about." The tracks came together in some far-flung locations: "Kids," which Tedder said will be the lead single, was created in Japan and Mexico City. He also is working on a movie soundtrack with **Stevie Wonder**.



Sting Serenades Trudie

Sting played a benefit for conservation group Oceana at the Hollywood Hills home of manager-producer and Oceana

board president **Keith Addis** on July 19, but there were moments when he seemed to be playing exclusively for his wife, **Trudie Styler**.

The former **Police** frontman wouldn't start the show until he had located Styler in the crowd, which included Oceana co-founder **Ted Danson** and his wife, **Mary Steenburgen**. After performing the romantic "Fields of Gold," which includes the lyric "Will you stay with me, will you be my love," Sting pointed at Styler and said, "I always think of you when I sing that."

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

SPOTLIGHT

An Island King Goes Global

Your favorite pop star's favorite soca singer, Machel Montano, is headed to the big screen

BY PATRICIA MESCHINO

WHETHER JOINING RIHANNA TO perform "Bitch Better Have My Money" in her native Barbados or appearing in **Nicki Minaj's** Trinidad-set "Pound the Alarm" video, **Machel Montano** is the go-to for providing island-ready assists to pop stars. Though his name may not be familiar in the United States, Montano's music — soca, the upbeat, feverishly fast descendant of calypso that fuels Carnival celebrations around the world — has influenced everyone from **Major Lazer** (which paired him with **Ariana Grande** for 2014 track "All My Love") to **Drake**, who booked the 41-year-old Trinidad native to headline his annual OVO Fest in Toronto on July 30. "Drake was just No. 1 on the Billboard Hot 100 with 'One Dance' — a hip-hop song influenced by soca music," says Montano. "We're contributing to the mainstream in a major way: There's soca in **Justin Bieber's** 'Sorry,' too. That makes me even more focused on my role right now."

Having taken the genre from New York's Madison Square Garden (five sold-out shows, most recently in 2011) to the White House (twice during the Obama administration), Montano's role as the global ambassador for soca is expanding. On Aug. 5 the artist makes his acting debut as the star of *Bazodee*, a soca musical that also draws inspiration from Bollywood (Trinidad and India were both British colonies). "It's important to put a film out that tells the story of Caribbean culture, alongside the story of soca music," says

Montano of the movie, which Indiepelago Films will release to 200 screens nationwide. "Reggae music did what it did, and I think now soca can do the same."

Raised in South Trinidad, Montano first hit the island's Carnival circuit in 1986 as a precocious 11-year-old singing the fitting anthem "Too Young to Soca." By his late teens, he had started incorporating elements of hip-hop and dancehall into his music to create a modern soca sound, with mid-'90s

"Drake was No. 1 with a hip-hop song influenced by soca." — MONTANO

Carnival classics like the frenetic "Big Truck" and "Toro Toro" catapulting him to the top of the genre. Having conquered the local festival scene, Montano turned his focus global: 2014's *Happiest Man Alive* (Mad Bull Music), for example, featured both

Nigeria's **Timaya** and **Boyz II Men**. His energetic live performances, though, remain the backbone of his celebrity, reliably transforming audiences of tens of thousands into ecstatic, flag-waving and gyrating (or as islanders call it, wining) masses.

"Machel is the greatest at fusing soca with everything else going on in music, which is why he's so successful," says fellow

Trinidadian and Grammy Award-winning songwriter **Angela Hunte** (**Jay Z**, **Britney Spears**), whose

Montano collaboration "Party Done" will appear on the *Bazodee* soundtrack. "He's as close as he ever has been to a mainstream breakthrough."

To Montano, there never has been a better time for soca to go international — and fans like **Meghan Trainor** and **Sean Paul** (who joined Montano for "One Wine") agree. "It has been a really deliberate focus by my management to look toward the influence Caribbean music can have on the world," says Montano. "Soca is based on seeing past barriers, and that is more relevant today than ever." ●

Right: Montano. Below: Montano as Lee de Leon and Natalie Perera as Anita Panchouri in a still from *Bazodee*. Bottom, from left: Montano with Major Lazer and rapper Riff Raff at the 2014 Ultra Festival in Miami.



MONTANO: JERMAINE FRIEDLICKSHAK; BAZODEE: COURTESY OF SEAFEN/PICTUR; 3; © PLO; SEYM BROWAR/WORLD RED EYE; TEDDER: SAUZE IMAGES/GETTY IMAGES

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# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER



Kravitz

Rihanna

Lovato

Fergie

*"He had the nerve to grab my sax player's horn in the dressing room and start playing it... I wouldn't put my mouth on it, personally."*

—LENNY KRAVITZ  
The artist recounting a memorable backstage visit by Bill Clinton during an interview on *Late Night With Seth Meyers*.

*"I need to rethink some areas of my life creatively and personally."*

—SELENA GOMEZ  
The pop star in a cryptic Instagram post that she shared the day after her 24th birthday.

*"I'm proud to support a candidate who will fight to ensure all people living with mental health conditions get the care they need."*

—DEMI LOVATO  
The singer speaking at the Democratic National Convention about why she's voting for Hillary Clinton.

*"We notice something's wrong and it's gone on way too long/So we're asking you right now, stop using our songs."*

—USHER  
The R&B star singing in a sketch about campaign songs on *Last Week Tonight With John Oliver*.

*"I don't want to see you catching any Pokemons up in this bitch."*

—RIHANNA  
The chart-topper to fans at her concert in Lille, France, telling them to put away their phones during her *Anti World Tour*.

*"And they both lived happily ever after.' I'd like to find the person who wrote that and poke him in the eye with a burning stick."*

—OZZY OSBOURNE  
The rocker explaining that his marriage to Sharon Osbourne is "back on track" in an interview with *Good Morning America*.

*"Knowing them, it's probably a big master plan. They'll probably all come together at the MTV Awards or something."*

—FERGIE  
The star sharing her theory about Kanye West and Taylor Swift's current dispute during an interview with Australia's KIIS radio station.

## Q&A

### 'I DON'T HAVE ANYTHING TO PROVE'

**J**ake Owen didn't get to be a country-radio stalwart by capsizing the format's boat: Platinum-certified hits like "Barefoot Blue Jean Night" and "Beachin'" show his Nashville anthem bona fides. But after a public divorce from model Lacey Buchanan in 2015, the perpetually grinning Florida native, 34, eschewed both turn-up-friendly singles and clichéd break-up laments for *American Love* (July 29, RCA Nashville).

**This album shows broader range than your previous work. What inspired the shift?** Before, I was singing songs that didn't represent me as a person — just trying

to prove myself as a viable artist. But thankfully, after having a record deal for 10 years, I don't have anything to prove to anybody. I've always been a little jealous that my music wouldn't fit in a place like Bonnaroo — but I'd love to play there. In country, there's room for everything right now.

**You scrapped the album you had been working on and started over, right?** I've done albums before where I've conformed to deadlines, and I think it shows to the fans. So I went to the new label head, Randy Goodman, and said, "Hey, man, you don't know me, but I can make an awesome

album if I just have the time to do it." I'm so glad I reapproached this, because I don't think I could do any better.

**The cover of the album is you in a green Volkswagen bus — is there any symbolism there?** They lend themselves to hopping in and taking a road trip to wherever... It's like the freedom of young love. After going through a divorce last year and being a little sad, I needed to make a record that made me feel good. *American Love* is one long playlist that takes me on a journey of where I was, where I want to go and where I am right now. It's the same as hopping in a van and just rolling.

—JEWEL HIGHT



Owen

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# A Chicken-Fried Friendship

Kings of Leon's Nathan Followill and chef Jonathan Waxman spend a high-calorie morning at Adele's, the hottest table in Nashville's Gulch neighborhood

BY BROOKE MAZUREK  
PHOTOGRAPHED BY DANIEL HENNESSY

# style

*The Gear,  
The Looks,  
The Trends*

Followill (left) and Waxman photographed July 12 at Adele's. To watch the duo at work in the kitchen, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).



**G**O AHEAD!" EXCLAIMS CHEF **Jonathan Waxman**, looking down at a gorgeously thick hunk of pork tenderloin. "Smash the hell out of it!"

It's just after 10 a.m. inside Adele's, the farm-to-fork Nashville restaurant that Waxman opened in 2014; there aren't yet customers or clattering plates, or even music playing overhead. But *whooshing* through the serenity is a comically oversized aluminum mallet wielded by **Kings of Leon** drummer **Nathan Followill**. "It's a good form of therapy," he says of pancaking the meat, which is then breaded and sauteed in olive



*"This could feed eight people."* —Waxman

*"Or just my dad. Preachers like to eat."* —Followill



oil. "In Italy, they would probably call this pork Milanese," says Waxman, 65. But with buttermilk and cornmeal in the batter, the dish becomes chicken-fried pork, one of Followill's favorites.

The long-haired drummer, whose prowess in the kitchen typically begins and ends at scrambled eggs ("I make the best ones you'll ever have"), says his palate for fine dining developed in tandem with the success of his band, which formed nearly two decades ago in Nashville. "We'd get on the bus and hit the first fast-food joint we could find," recalls Followill, 37, who was born the eldest son of a preacher and an insurance manager in Oklahoma. "As we started headlining festivals, we were asked what chefs we wanted for after-show meals. We fell in love with food in the process."

Off-night dinners took him to places like El Bulli in Spain and Noma in Denmark. But Barbuto, Waxman's rustic Italian eatery in New York, became one of the band's go-tos. As the group's friendship with the chef blossomed, so did the Music

City Food & Wine Festival, which the band and Waxman launched in 2013. Though once defined culinarily by its hot chicken, Nashville's changing landscape now has "a whole bunch of kids doing freeform food, using the ingredients growing here," says Waxman, who was raised in Berkeley, Calif., and helped pioneer California cuisine in the 1970s. "There also are older chefs like me bringing in their influences."

Today, he piles the greens on thick, topping off the chicken-fried pork with collards. "We've been bad," says Waxman of adding butter to them. Followill, though, doesn't seem to mind. "I doubled up on my Lipitor this morning. I think we'll be OK."

#### How did you guys meet?

**FOLLOWILL** My brother [lead singer **Caleb Followill**], stalked Jonathan at Barbuto for a year. Caleb lived a block away at the time. He was like, "You've got to try this place!" My wife [musician **Jessie Baylin**] and I went and had the chicken, roast potatoes.

**WAXMAN** And the kale salad.

**1** Waxman (left) with Followill, who calls himself "the Accidental Grillmaster, because I just apologize the whole time." **2** When making a brine for the meat, Waxman suggested using bay leaves, juniper berries, cumin and brown sugar. **3** The pork, sourced from Duroc pigs in Alabama, was salted on both sides, then tenderized. **4** The finished product: chicken-fried pork, collard greens and an arugula and heirloom tomato salad. The off-menu item was prepared especially for Followill.

**FOLLOWILL** Yes, and the gnocchi ... oh, God, that gnocchi. You had me at gnocchi.

#### Chef, what made you decide to open a restaurant in Nashville?

**WAXMAN** Originally, I wanted to open a fast-food chicken place and **Ken Levitan** [who manages Kings of Leon] suggested Nashville. But the space we found is five times bigger than what I'd wanted. It was an old tire store, so there were tires where we're sitting. I walked in and fell in love.

**FOLLOWILL** They saved a ton on the grease as well, which is wonderful. (Laughter.)

#### What, in your opinion, makes the perfect Southern biscuit?

**FOLLOWILL** My Oklahoma grandma would make a plain biscuit but use chocolate gravy.

**WAXMAN** Chocolate gravy?

**FOLLOWILL** It's amazing. It's basically just melted chocolate —

**WAXMAN** Wow, like Hershey's?

**FOLLOWILL** Kind of! You cut your biscuit in half, dump your chocolate gravy on top,

Congratulations to **CMT's**



Brian Philips  
**AND** Leslie Fram

on being named

***Nashville's Power Players***

***for the second consecutive year.***

**CMT**



**5** The restaurant and its menu were inspired by the memory of Waxman's mother, Adele. The most recent high-profile local to dine in was Taylor Swift with beau Tom Hiddleston. **6** Adele's is located at 1210 McGavock St. Starters begin at \$10, entrees at \$19. **7** The industrial yet earthy decor includes reclaimed-wood tables.

have a chunk of peanut butter on the side and a salty, crispy piece of bacon. You get the salt and sweet at once — it's heaven.

**WAXMAN** For me, it's about not mixing the dough too much. You have to do it by hand and use your fingertips to incorporate the fat and the butter into the flour.

**What other food comes to mind when you think of your childhood?**

**FOLLOWILL** Okra. My grandparents on the Tennessee side always had a garden and some of my earliest memories are of picking okra and squash with

*"In music, I would say the drummer is the chef, for sure. — the lead singer would be like the dishwasher, maybe clean some toilets every now and then."* —Followill

my grandma. She would cook them up.  
**WAXMAN** My parents were from New York and had a passion for food. They took us to restaurants as kids. I remember going to a Chinese one and having a dish that was boneless, marinated chicken. It was wrapped and then fried in parchment paper. I remember eating the chicken and it was like, "Oh, my God, this is my first orgasm." I was probably 6 years old. Those food memories are so — I can still see that chicken.

**FOLLOWILL** Next question: When was your first orgasm?

**How about first concert?**

**FOLLOWILL** An odd pairing: **Kenny Rogers** opening for **Gloria Estefan** in Memphis, 1985. Beat that one, Waxman.

**WAXMAN** I saw **The 13th Floor Elevators** with **Janis Joplin** and **Big Brother & The Holding Company** at The Avalon.

**FOLLOWILL** You crushed me.

**Before you became a chef, Jonathan, you were a musician.**

**WAXMAN** I played the trombone. I got a music scholarship to the University of Nevada in Reno and started playing in the casinos. I played with **Sammy Davis Jr.** when I was 18 years old — I was so nervous I couldn't read the charts and got fired.

**FOLLOWILL** I'm at a disadvantage. You

## Their Other Must-Hit Joints In Music City

### Robert's Western World

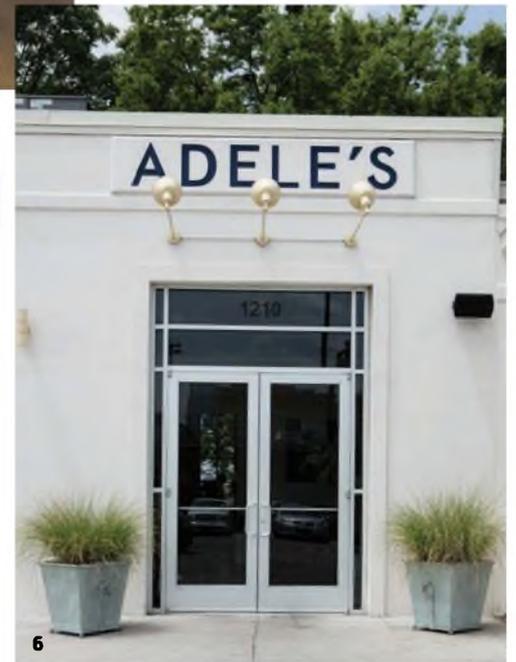
Get the recession special: a fried baloney sandwich, crinkle fries and PBR for \$5, "all while listening to hillbilly music," says Followill. "It's so amazing." *416 Broadway*

### Prince's Hot Chicken Shack

"I'm sorry, but it's delicious," says Waxman of the spicy fried poultry that's considered a Nashville specialty. "People say it's going to burn your butt off, but I love it." *123 Ewing Drive*

### Bajo Sexto Taco

Fish, chicken, pork, duck and beef — there's a taco for every craving at Waxman's West Nashville Mexican cantina. *5303 Charlotte Ave.*



were in a band and know how to do what I do. But I don't know how to cook!

**Tennessee has its whiskey. But would you rather drink beer and wine?**

**WAXMAN** It's tequila at the beginning of the meal, rosé when I'm prepping and then sitting down at a meal I love a progression of wines. I think Nathan and I agree on this — but wines from the Piedmont [region in Italy] — those reds are like the earth.

**FOLLOWILL** My wife, who is a phenomenal cook, does the cooking and I pair the wine with whatever we're having. That's my thing. Sea Smoke pinot noir is pretty much my go-to.

**After all that food and drink, does either of you do juice cleanses, which are so popular with musicians?**

**WAXMAN** They scare the crap out of me.  
**FOLLOWILL** Literally. A juice cleanse to me is no alcohol for three days. That happens once every leap year, I'd say. ●

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23 YEARS AND COUNTING.  
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BRANDON  
LAY



# SANDBOX

E N T E R T A I N M E N T

# It's A Party Barn!

That ain't no shed! In Nashville and across the South, Jason Aldean to Kid Rock are getting down in their intimate, decked-out spaces

BY ADRIENNE GAFFNEY

**L**AST SUMMER, WHILE HE WAS planning the bash to fete his fifth album, *Kill the Lights*, country crooner **Luke Bryan**, 40, didn't scout just any private, A-list locale. Rather, he brought the party to him, drawing 100 music industry insiders to an expansive, tricked-out barn that he had constructed on his Tennessee property in Williamson County. The soiree was novel, but not rare. For country elite, entertaining increasingly is moving out of traditional venues and into lavishly appointed barns that have become the ultimate at-home party space.

Like many, Bryan's barn, which took its inspiration from Tennessee's famed restaurant and hotel Blackberry Farm, embraces Southern history and heritage. In creating the space, interior designer **Chad James** sourced antique lumber from a shuttered factory in Georgia for the structure and reclaimed cobblestone from a street in Charleston, S.C., for flooring. "They want it to look like it has been there a while and not made in China yesterday," says James of the barn owners with whom he has worked. (He has designed five party barns in the last few years.) The Bryan space was further customized with indoor sleeping quarters and a stage for impromptu musical performances, and accented with an 18th-century Italian chandelier and a number of Bryan's hunting trophies.

Despite the low-key vibe, a first-class barn represents a real investment. James estimates that a basic 3,000-square-foot structure — including plumbing, electricity, heating and air-conditioning — will cost upwards of \$50,000, with high-end finishings and materials pushing the price even higher, into the six figures. And despite the added expense, the investment doesn't always have a significant impact on property value, according to Nashville broker **Steve Fridrich**. "Since it is someone else's creation, people don't want to pay a whole lot for it."

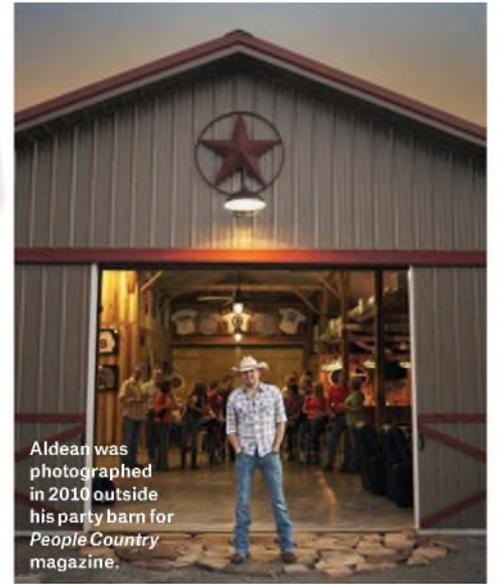
But for celebrity hosts, the ability to throw



A Nashville-area party barn designed by architect McAlpine features a lower-level loft that looks out onto the Tennessee hills and an outdoor pool.



Dunn's Nashville barn has a patriotic theme. The 4,000-square-foot space has accommodated parties of 1,000 guests.



Aldean was photographed in 2010 outside his party barn for *People Country* magazine.

a party outside of their actual living space has the added bonus of allowing revellers to get a bit rowdier without fear of destroying the carpets or vases. "People want to be able to have friends over and have a big party. Nashville has so much entertainment available at its fingertips that it's not unusual for a party to have live entertainment of incredible quality. Barns satisfy that need," says architect **Bobby McAlpine**, who has worked on a slate of high-end party barns for a variety of clients across the South and recently outfitted one with a pool. "It's catching on," he says of clients' increased interest in these at-home venues.

The trend already has been embraced by the genre's A-listers, including **Jason Aldean**, 39, who decked out his "man cave"-themed barn in rural Tennessee with a full bar, shuffleboard table and baseball memorabilia. The Alabama estate of **Kid Rock**, 45, is home to an expansive barn with a pool table, bar and leather couches.

For public figures, a barn also offers entertainment away from peering eyes.



Kid Rock



Bryan

"With our entertainment clients, because of who they are, they can't really go to [Nashville's] Second Avenue and go out to a bar," says James. "The way they can do that is to create that atmosphere in the privacy of their own compound."

After moving into his Nashville home with wife Janine, **Brooks & Dunn's Ronnie Dunn**, 63, set his sights on restoring a 16-stall horse stable out back. The structure now boasts a catering kitchen, bar and recording studio and has hosted business meetings as well as parties for up to 1,000 of the family's friends. (New Yorkers and Los Angelenos have been particularly impressed by the space, notes Dunn.) "It's real casual, cool, fun; you kind of let your hair down," he says. As with many, Dunn took a rustic approach to decor, looking to highlight Southern tradition with touches like an elk-horn chandelier and parchment buckskin lighting. Over time, he picked up a tip for home design: "It's a challenge not to get too kitschy. I learned the old phrase 'a little cowboy goes a long way.'" ●

OFFICE of MAYOR  
**MEGAN BARRY**



Dear Billboard Readers,

I want to congratulate all of the Nashville Power Player honorees on their well-deserved recognition as leaders in the music business here in Nashville.

It should be evident by the moniker Music City that our \$10 billion a year music industry is one of the pillars of our economy, our culture, and our reputation as a city.

Here in Nashville, we like to celebrate the great diversity of music from Country Music and Gospel, which are the foundation of our music industry, to the emerging Rock and Hip-Hop scenes, which are taking off in part because of unique and welcoming neighborhoods as well as our terrific live music venues. We also have an array of local festivals from Tin Pan South to Americana Music Association Festival to cater to every musical palate.

Our Music City Music Council, co-chaired by myself and Joe Galante, is made up of industry leaders who have helped to shape our city's policies and goals towards encouraging this vital industry to grow and thrive in ways never thought before.

One initiative that grew out of the Council was the Music Makes Us program, which serves to enhance our musical education programs in Nashville's public schools. This program wouldn't be possible without the hard work and generous support of the Country Music Association, which has contributed \$10 million to Metro Nashville Public Schools.

Music Makes Us is just one example of the tremendous partnership between our city and the music industry, which generates tremendous tax revenue and donates time, money and star power to great causes.

Music also has helped to make our city one of the top tourist destinations in the world. The show 'Nashville,' now on CMT, has helped to shine a spotlight on some of our amazing venues, like the Ryman Auditorium, Bluebird Café, and Grand Ole Opry.

We also have some wonderful free outdoor concerts, which are attracting visitors from around the country. The Jack Daniel's New Year's Eve Bash on Broadway saw a record 150,000 people fill the streets of Nashville, our outdoor concert and fireworks show Let Freedom Sing! attracted nearly the same amount of people on the Fourth of July, Live on the Green offers a month of free concerts showcasing local and national artists, and the CMA Fest brought 88,500 fans to Nashville – generating nearly \$60 million in visitor spending for local area businesses.

In every facet of life, we benefit from the contributions and success of the music industry in Nashville, which gives Music City that unique culture and great quality of life that make this such a wonderful place to live, work and play.

Kind regards,

Megan Barry  
Mayor of Metropolitan Nashville and Davidson County

The Nashville Issue

POWER STAR

# Achy Blakey Heart

Beloved for his prank-playing, booze-celebrating, good-ol'-boy charm, Blake Shelton has earned 22 country radio No. 1s and an unparalleled pop-culture perch on *The Voice*. Now, sorting through the fallout from his divorce from Miranda Lambert and new romance with Gwen Stefani, Nashville's clown prince feels like he's starting from square one:

"I was at rock bottom, in the middle of hell"

BY ROB TANNENBAUM • PHOTOGRAPHED BY MILLER MOBLEY



Shelton photographed June 10 at Starstruck Studios in Nashville. Styling by Trish Townsend. Shelton wears a Calvin Klein shirt, Levi's jacket, Ariat jeans and Tony Lama boots. For an exclusive interview about the worst song he ever wrote, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

“IT’S A STUPID SONG,” BLAKE SHELTON says with a shrug. “I know that.”

He’s finished singing “Boys ’Round Here,” his magnificently stupid 2013 hit, in the middle of a surprise set at a Nashville club one lunch hour in early June. During the annual Country Music Association Music Festival, about 150 people had crammed into The Stage, a bar on lower Broadway in Nashville, enjoying the AC and a cover band, when Shelton walked in the back door. He’s 6 feet 5 inches tall, so it was hard to miss him. Amid whoops and selfies, he commandeered the stage.

For about an hour, Shelton — country singer, star of *The Voice* and brand ambassador for HAVIN’ A DAMN GOOD TIME — plays unplugged, relying on the qualities that distinguish him from other Nashville singers: honesty, charm and self-deprecating wit. It takes a smart man to sing a stupid song.

He instructed the Stage staff to hand out free beers while he himself drained a couple of Coronas and pulled at a vodka-and-diet-soda mix in a coffee mug. He put a \$100 bill in the tip jar for the band he had displaced. He mock-grudgingly honored a request (“I’m going to do it so you quit whining”) for “Austin,” the 2001 tear-jerk smash that launched his career.

“I love you, Blake,” a fan shouted, inevitably. “I love you, too,” he answered. “We’re going to be in the tabloids, you and me. We’re having twins.” And Shelton, who has gained a few pounds recently, pointed at a belly bump filled with beer.

Shelton, who recently turned 40, became famous for doing unserious things, like giving out Maroon 5 singer Adam Levine’s cellphone number, or recording “Boys ’Round Here,” which one reviewer called “sexist, crude and jam-packed with country stereotypes ... an embarrassment to everyone involved.” For years, he has been the clown prince of country, a sentimental, amiable lug who loves booze, women and sarcasm. He’s the emotional center of *The Voice*, which, in its second season, helped catapult NBC from last in network ratings to first, eventually put *American Idol* out of business and enters its 11th season this fall. His last 17 official singles have all gone to No. 1 on *Billboard*’s Country Airplay chart, and he earns more than \$28 million a year, *Forbes* recently estimated.

“He has brought star power to country music that I don’t think it has seen in a while, and he has brought a bunch of new fans, too,” says singer Trace Adkins, a good friend. “He says whatever he wants to say, and it has turned into a gold mine. When I do that, I go to jail. Or rehab.”

“I tell him he’s the Dean Martin of

our generation — a handsome devil who comes across as lackadaisical even though he’s extremely driven,” says John Esposito, chairman/CEO of Warner Music Nashville. “His wit and charm translate to the music — you can see the twinkle in his eye, and you get sucked in.”

“I don’t think I’m ever going to get serious,” Shelton told CNN in 2011. “My heart and soul is being a redneck, and drinking, and being stupid.”

But that was in happier times, when he was six months into his marriage to Miranda Lambert, the corking good country singer. He has twisted his jester reputation on his latest album, *If I’m Honest*, which debuted at No. 3 on the *Billboard* 200 in May and has sold more than 300,000 copies since, according to Nielsen Music. In July 2015, Shelton and Lambert — who were routinely described as the “king and queen of country” — announced they were filing for divorce, igniting a series of tabloid covers. Four months later, after rumors and coy hints on Instagram, one of Shelton’s representatives acknowledged that he and *Voice* co-star Gwen Stefani were dating.

If you listen closely enough to *If I’m Honest*, says Shelton, “you can learn some facts of my divorce. Maybe not specifics, but you can get a general idea about it. It is my divorce record, but maybe even more than that, it’s my happy, falling-in-love record too.” Emotionally, it’s Shelton’s richest album. The divorce (his second) has given him more feeling and depth. It’s almost enough to disrupt his self-described reputation as a stupid redneck.

“CAN WE DO THIS INTERVIEW LYING down, like therapy?” Shelton asks, slumping on a sofa at Starstruck Entertainment, a white-gloss, shockingly modern three-story palace in the heart of Music Row in Nashville. He’s sipping from a big plastic cup of at least 12 ounces of vodka and diet soda — a boozy Slurpee.

Shelton sequenced *If I’m Honest* in a way that simulates a “very specific time frame” in his life. It opens with “Straight Out of Cold Beer,” a backwoods party song that represents his carefree mind-set at the start of 2015. Then, he says, “the bottom drops out” of the album as it proceeds into the spring. “That’s when it became painfully obvious that it wasn’t going to work out in my marriage,” he says.

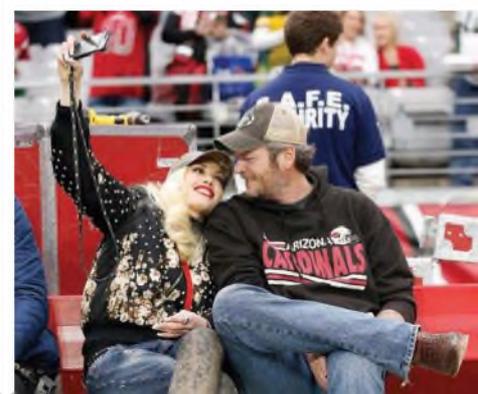
The second song, “She’s Got a Way With Words,” humorously but bitterly recalls a lover who cheated and lied. Shelton didn’t write it, but if you want to assume it describes some of the facts of his divorce, he won’t stop you. Then the album “stays in that lull for a while — that sad, dark place.” A few funny songs balance out the album, including the winking double-entendre “Doing It to Country Songs.” Shelton always has done those songs well, but more impressively, he sings his ass off on the heartache ballads.

“When we recorded the vocals for some of these songs, I was only six months removed from when all the crap went down,” says Shelton. “When you have a broken heart — at least, when I do — you got to get it out of your system. You want people to sympathize with you. I was at rock bottom, in the middle of hell.” For a while, Shelton stayed with Adam Levine. “As close as we have been, we got even closer.”

When *The Voice* began to shoot season nine in the spring, he decided to tell everyone at the show. Though he and Lambert hadn’t announced their divorce, he knew it would be final by the time the blind auditions were broadcast in September, and he didn’t want his producers and fellow judges to refer to Lambert as “Blake’s wife.”

Shelton and Stefani had met two years prior, when she joined *The Voice* as a coach in season seven. But she recently had given birth to her son Apollo, and Shelton “never really got to know her, other than small talk.” When Stefani didn’t return for season eight, Shelton assumed he would never see her again. So the way she reacted to his news was surprising and memorable. “I won’t forget that day,” he says. “I looked over at Gwen — who I

Below, clockwise from left: Shelton stubbornly sported a mullet in 2003; got romantic with Levine on *The Voice* in 2014; and caught a football game with Stefani in December 2015.



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“Next thing I know, I wake up and  
Gwen’s all I care about, and I’m  
wondering if she feels the same about  
me. She saved my life.”

—Shelton

---



didn't really know — and she had these huge tears in her eyes. I thought, 'Wow, she feels super bad for me!'"

It wasn't only empathy. Though she, too, hadn't announced it, Stefani was in the process of separating from her husband, Bush singer Gavin Rossdale, after 20 years together and three kids. Later that day, she asked to talk with Shelton, alone.

"I thought it was going to be another one of those things-are-going-to-be-OK talks," he recalls. "She didn't tell me much, because we didn't know each other at the time, but she said, 'I'm going through something very similar to what you're going through. I understand. And I hate it.' That's kind of how our friendship and bond started, that day. It went from that, to checking in on each other once a week through email — 'This shit happened to me, what happened to you?' — to maybe three times a week, then every day, to 'Hey, here's my phone number if you ever want to text.' Next thing I know, I wake up and she's all I care about, and I'm wondering if she feels the same about me."

"Gwen saved my life. Who else on earth could understand going through a high-profile divorce from another musician? You can't even imagine the similarities in our divorces."

After lingering in misery for a while, *I'm Honest* starts to lift and turn, most notably with "Go Ahead and Break My Heart," an unlikely duet between Shelton and Stefani. Shelton, who isn't prolific, began to write about his new relationship to woo Stefani. He sent the incomplete song to her as a voice memo and invited her to help write it; she twisted it in a different direction, from his tentative optimism to something more blunt ("Thought I was using you just to get me through") and scarred. "She wrote a verse that was brutally honest and didn't really go with my verse. I was writing about her, and she made it about us. I was so taken aback by it. F—, she's awesome." They debuted the song, a week before Shelton's

## Blake's Sidelines

He once sang demos and moved furniture; now he moonlights across entertainment platforms



album release, live on *The Voice* while "making bedroom eyes at each other," as one newspaper described it.

As Shelton has acknowledged, the couple "could not be, on paper, any more different" — a country singer who plants corn on his Oklahoma farm and bow-hunts white-tailed deer, and a glam-packed California vegan who started her career in a ska band and has her own fashion empire. She's *Vogue*, he's *Field & Stream*; he's a tractor, she's a Porsche.

A few months ago, Shelton was in his truck, driving to pick up Stefani at an airport in Oklahoma, when "It's My Life" came on the radio. (He also rents a home in Los Angeles, where she lives.) "I thought, 'Man, that sounds like Gwen.' And sure enough, the DJ said it was No Doubt. I was like, 'What the f—?' I didn't know that was her song. I'm still learning, I guess." While she visited him, the couple ate at a Dairy Queen and shopped at a Dollar

**1. TV**  
The *Voice* coach (with Cassadee Pope, left) also judged on *Nashville Star* and *Clash of the Choirs*.

**2. MOVIES**  
For his first role in an animated movie, Shelton voiced Earl the pig in May's *Angry Birds*.

**3. ADS**  
Shelton has endorsed Gildan brand underwear and Pizza Hut's special barbecue pies.

"When you're sad, that's the best time to sing sad songs," says Shelton. "When it still hurts." With Lambert in 2012.



General in Tishomingo, a short drive south of Ada, where Shelton grew up. Her very presence in those Middle American institutions made national news.

WHEN HE ARRIVED IN NASHVILLE AT 17, married to his hometown sweetheart (they divorced in 2006), Shelton had a good line of patter he had inherited from his dad, Dick, a used-car salesman who died in 2012. (His mother, Dorothy, "the hardest-working person I've ever known," owned a beauty shop. Shelton has an older sister and brother, Richie, who died in a car accident when Blake was 14.) Shelton also had a tangential connection to Mae Boren Axton, a fellow Oklahoman who wrote Elvis Presley's "Heartbreak Hotel" and knew everyone in Nashville. He took odd jobs, painting or moving furniture for \$100, while making \$300 a week as a staff songwriter and another \$40 each time he sang a demo for someone.

A songwriter who worked with Shelton played their songs for Bobby Braddock, who wrote George Jones' "He Stopped Loving Her Today" and Tammy Wynette's "D-I-V-O-R-C-E." Braddock wrote "Same Old Song," a tart diatribe against modern Nashville, and everyone in town wanted to record it. You can have the song, Braddock told people, only if you sign Blake Shelton. Giant Records signed him in July 1998, but for years the label didn't release any of his and Braddock's songs. In April 2001, Giant released "Austin," then folded. Warner Bros., which bought Giant, halfheartedly picked up Shelton's contract.

Success came and went, and in 2008, Shelton's fifth album flopped. He figured his singing career was over. Then, during the next few years, a few things changed:

- 1) He cut his mullet. He had kept it until 2005, partly to defy and piss off everyone who told him to cut it. Then he traded cowboy hats for dark colors, suit jackets and vests.

### Timeline

## TV-Made Country Stars

Shelton's *Voice*-aided fame places him in a long tradition

**1956**

**Patsy Cline's** rendition of "Walkin' After Midnight" on **Arthur Godfrey's Talent Scouts** was so well received she quickly recorded the song, which became her first radio hit.



**1967-1974**

**Dolly Parton** made her name on **The Porter Wagoner Show**, turning out hits with the host until breaking away to focus on her own career. She wrote "I Will Always Love You" about him.

**1967**

**Lynn Anderson** was a regular on **The Lawrence Welk Show** before releasing her hit version of Joe South's song "(I Never Promised You A) Rose Garden" in 1970.





said he hasn't been to rehab — and “I also do not have a drinking problem.” The jokes, he added, are “part of my shtick.”

Most country singers represent a specific image of the South: humble, not profane, odorless. Shelton acts more like a rapper would, spouting off at will. People expect attitude from him. The night before we met, around midnight, he addressed “haters” on Twitter: “Have yourself a nice warm cup of camel balls...” (“Go to bed, dad,” one follower helpfully advised.)

“In country music, we’re so politically correct and so afraid to possibly upset someone,” he says. Recently a tea party website announced, “Blake Shelton Sides With Trump on Issues of Political Correctness,” dubiously trying to claim him for the right wing. Does the singer support Donald Trump? “I’m not going to have the political conversation with you about Trump, or about Hillary Clinton, but I will tell you this: Whether you love him or hate him, he says what he thinks, and he has proven that you don’t always have to be so afraid. A lot of people are pulling for him, no matter how much Hollywood fights it. I see people who don’t like him go and beat up people that do like him. You tell me, who’s crazy here?” Shelton, who says he will vote in November, adds, “I probably wish there was another option, but there’s not.”

As the conversation comes to a close, Shelton asks merrily, “Did you get some good career-ruining shit on me?” For the most part, he’s exactly as expected: funny, footloose, as honest as a divorce settlement will allow. There has been only one surprise: Around noon, he passed up a shot of whiskey when it was offered to him. “Shit,” he moans, “I hate shots. That’s for college drinkers. I’ve never said, ‘Thank God I did that shot!’ ” Of all the things Shelton has done and said, this might be the most shocking. If this gets out, it could ruin his career.

“You know what?” he says with a shrug. “I already made it. I’m too old to worry about it anymore.” ●

Shelton's mother encouraged him to enter the talent portion of a beauty pageant when he was a boy. "My mom could get me to do anything with bribes," he recalls. "If you do it, I'll get you that mouse you wanted."

2) He found a new producer, Scott Hendricks, who cut away the corn and devised a more modern sound, with less overemoting and more rhythmic singing — not quite rapping, but a casual, half-spoken style, known in the 19th century as *Sprechgesang*, that acknowledges the pervasiveness of rap without emulating it. In 2009 Hendricks and Shelton cut the country-as-cow-dung hit “Hillbilly Bone,” Shelton’s first of 22 singles to reach No. 1 on the Country Airplay chart, making him, after many years, a model of consistency.

3) He found a visible way to express his big personality. When *The Voice* debuted in April 2011, Shelton’s presence as a coach indicated to viewers who didn’t know country that he was a star on the same level as Levine and Christina Aguilera. Three

months later, Shelton had his first No. 1 album on the Billboard 200.

Shelton believes NBC picked him because “they probably saw how unfiltered I am on Twitter and thought, ‘We need somebody that’ll shake things up.’ In country music, everybody falls in line,” he says with a sigh. “I am who I am. Sometimes that gets mistaken for ‘Blake Shelton is an asshole.’ I’m not. I just don’t want to be dishonest with anybody.”

“He’s always going for the joke,” says Adkins. “Blake has been sending me pictures every time he shits in the woods. Luke Bryan’s probably getting them too.”

One of Shelton’s favorite gags is about booze, like his ongoing series of “I’m so drunk” tweets (“I’m so drunk right now I just pissed my shirt pocket”). Last September, when a tabloid reported that he was in rehab, Shelton sued for defamation, and, in a sworn statement,

TOP: TYLER GOLDENBERG/REX USA; MIDDLE: JEFFREY MATHIAS/REX USA; BOTTOM: MICHAEL COOK/REX USA; LEFT: JEFFREY MATHIAS/REX USA; RIGHT: JEFFREY MATHIAS/REX USA

### 1969-1972

Glen Campbell had hits before and after *The Glen Campbell Goodtime Hour*, but the variety show, with guests like Johnny Cash and Cher (left), helped bring him to the peak of his fame.

### 1990

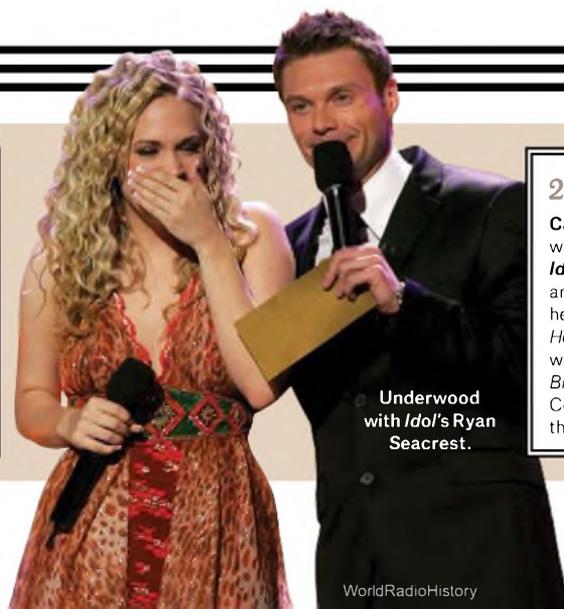
Six years before winning the best new artist Grammy at age 14, LeAnn Rimes appeared on *Star Search*, where she reigned as champion for one week, then began performing in Texas.

### 2005

Carrie Underwood won *American Idol*'s fourth season and quickly released her debut, *Some Hearts*, which went on to become *Billboard*'s No. 1 Country Album of the Decade.

### 2016

Chris Stapleton's debut album, *Traveller*, re-entered the *Billboard* 200 at No. 1 after his performance with Justin Timberlake on the CMA's *Country Music Awards* in April.



Underwood with *Idol*'s Ryan Seacrest.





Margo Price

Her debut LP, *Midwest Farmer's Daughter*, came out on Jack White's Third Man Records in March, followed by a breakthrough performance on *Saturday Night Live*.

Maren Morris

One of the summer's breakout stars, her *Hero* bowed at No. 1 on the Top Country Albums chart.

Aubrie Sellers

The daughter of country star Lee Ann Womack released her garage-country debut, *New City Blues*, in January.

# The Game-Changers

## 'You Say "Tomato," I Say "F—

A year after a radio consultant's notorious remarks that likened female artists to a salad ingredient, *Billboard* gathered six of Nashville's new stars to talk industry sexism, the "freak show" presidential election and who would rather "work at Walgreens [than] compromise"

BY JEWLY HIGHT • PHOTOGRAPHED BY MILLER MOBLEY



Cam

The Grammy nominee's first LP, *Untamed*, cruised to No. 12 on the Billboard 200.

Mickey Guyton

Nominated as new female vocalist of the year at the ACM Awards, her latest single, "Why Baby Why," hit No. 26 on the Country Digital Songs chart.

Kacey Musgraves

A two-time Grammy winner, her sophomore LP, *Pageant Material*, peaked at No. 3 on the Billboard 200.

— You” ’

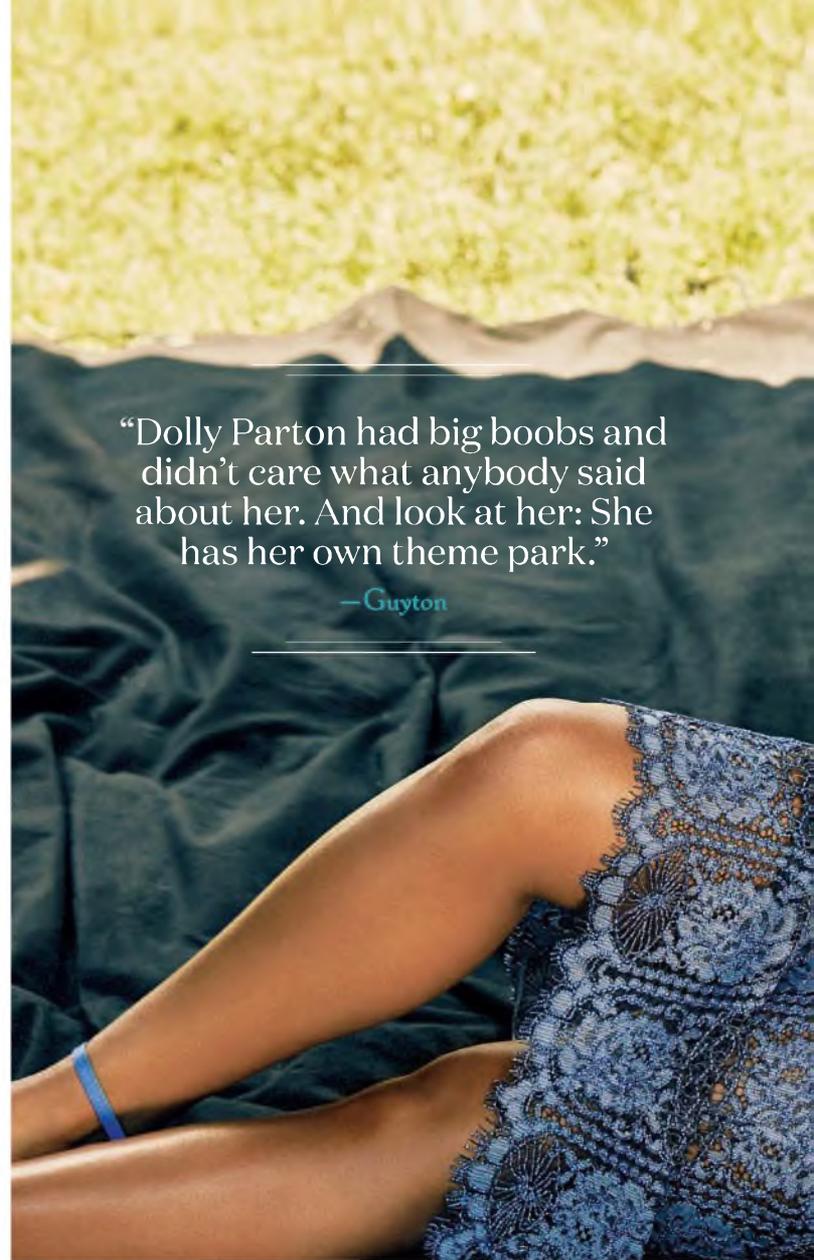
From left: Morris, Price, Sellers, Cam, Guyton and Musgraves photographed June 30 at The Cordelle in Nashville.

ON A HOT SUMMER MORNING IN DOWNTOWN NASHVILLE, SIX YOUNG COUNTRY standouts take seats around a table, making small talk while awaiting instructions from a surrounding film crew. “Pretend like we’re not here,” urges a producer.

“Yeah, it sure feels intimate,” deadpans singer-songwriter Margo Price, 33, drawing knowing laughter from the five other women who also have tiny microphones inside their dresses. Once the tape rolls, they’re anything but timid, though, as they freely discuss the highly competitive, male-dominated industry in which they live and work.

A lot has changed in the two decades since divas like Shania Twain, Faith Hill and Martina McBride filled the ranks of country’s leading hitmakers. In May 2015, a radio consultant publicly advised country programmers not to play too many female artists if they wanted to maintain ratings, likening songs by women to tomatoes scattered in an otherwise all-male salad. Dubbed “Tomato-gate,” the controversy spelled out an insidious industry bias, but also threw a spotlight on the genre’s serious female contenders — women working to establish their individuality, broaden the genre’s subject matter and raise the bar artistically. Women like these six.

All millennials, they’re a savvy, forward-thinking, casually irreverent bunch. There’s Price, who is the first solo female act to reach the Top Country Albums top 10 without a charting single, and Maren Morris, 26, whose country-pop blockbuster *Hero* debuted atop the country albums chart in June (and features her blasé use of the word “shit” on single “Rich”). Also here is Cam Ochs, 31, who performs as Cam and broke through with the anguished, stripped-down number “Burning House,” a Hot Country Songs No. 2. Mickey Guyton, 33, turned heads in the summer of 2015 with the neotraditional power ballad “Better Than You Left Me.” Aubrie Sellers, newly signed to Warner Music Nashville, is the 25-year-old daughter of Lee Ann Womack, but the second-generation singer has carved out her own tempestuous, garage rock-informed sound. Kacey Musgraves, 27, is the group’s relative veteran, a devotee of clever word-craft with the platinum single “Merry Go ’Round,” the 2013 gold album *Same Trailer*



“Dolly Parton had big boobs and didn’t care what anybody said about her. And look at her: She has her own theme park.”

—Guyton

*Different Park* and the chart-topping 2015 follow-up *Pageant Material* under her belt.

Over the next hour, these six leaders of Nashville’s new power generation discuss everything from Dolly Parton and Hillary Clinton to the state of industry sexism — including an ugly social media feud with the guy behind Tomato-gate.

### How has country changed for women in the last 10 years? Or 20?

**SELLERS** We went through a little lull, but women are coming back in a big way. There’s a lot more freedom for women to be themselves.

**MUSGRAVES** For a while, you had to have a pretty face and a big voice. Now, I don’t feel like that’s as important — what you’re saying and the substance behind it is more important. That makes me excited.

**MORRIS** Ever since the Dixie Chicks, the female perspective on country radio has been love songs. I *love* love songs, but we do have more to talk about, so it’s nice that other perspectives are coming back.

**GUYTON** Maren, your song “Rich” — I freaking love that you curse. It makes me so happy, because it’s so taboo. Women — we’re real, you know? We’re not just trophies that you put on the shelf.

### You all sound optimistic.

**CAM** I know! It’s heading in a good

#### WATCH THE COMPLETE DIALOGUE ONLINE

To see the full conversation from these six country upstarts, go to [Billboard.com/videos](http://Billboard.com/videos).

● **MORRIS** “You turn the radio on and it’s six dude songs and then a girl. I sometimes don’t even know who I’m listening to because a lot of the guys sound alike.”



direction, but we still have a way to go. If this was a “male power roundtable,” it would be a bigger table. (Laughter.)

**GUYTON** I grew up listening to women singers. Where did they all go?

**MUSGRAVES** Shania. The Dixie Chicks. **GUYTON** They weren’t mediocre. They were *really*, really good. I mean, Dolly Parton owned what she did. She had big boobs and she didn’t care what anybody said about her: *Yeah, I get plastic surgery — and?* And look at her. She has her own theme park.

**MUSGRAVES** She and Loretta Lynn did a really good job of balancing all these

**PRICE** A lot of times when I play a show, I’m the only girl on the bill. We’re a minority, for sure. I was so fired up when that tomato thing happened, I made a shirt that said, “You say ‘Tomato,’ I say ‘F— you.’” (Laughter.) I tweeted it at [Keith Hill, the radio consultant responsible for the uproar]. I had an argument with him. There was just no changing his mind. He actually made my photo his Facebook profile picture and got all these people to say bad things about me — how I’m ugly and need a nose job.

**GUYTON** Are you serious?

**PRICE** Yeah. I ended up getting rid of my

“You can have 15 guys on a label, but if you have two girls, the quota is filled.”

—Price

things: sexuality, humor and brains. They weren’t just pretty faces; they had it all. Dolly wasn’t afraid to be the smart woman in the room, but also wasn’t afraid to pop out her cleavage.

**It has been a year since Tomato-gate. How have you directly experienced sexism in the industry?**

personal Facebook and blocking him on Twitter. I can feel my blood pressure rising talking about it.

**CAM** It was nice [that Tomato-gate] acknowledged there was something going on — everybody knew there was *something* — but there are these excuses sometimes.

**MUSGRAVES** If they can’t get your song off the ground, it’s immediately blamed on

**MUSGRAVES** “I don’t feel like music is boxed in by genre anymore. No one really cares. It’s kind of a nice time in that way.”

your personality, or the fact that you’re female, or that you didn’t make a radio station program director feel important.

**SELLERS** There’s extra pressure to not piss anyone off. Men don’t have that.

**PRICE** I had the most frustrating thing happen when I was trying to find a label. I sent my album to this indie label and they were like, “We already have two girls on the label. I’m so sorry, we just can’t take your project.”

**As if there’s a limited number of spots for women.**

**PRICE** Right. You can have 15 guys, but if you have two girls, the quota is filled.

**MUSGRAVES** In my head, it’s never about female versus male; it’s always about good songs versus bad songs. If you’re singing and writing good songs, I don’t care what



gender you are or if you're trans — if it's a great song, it should be played.

**CAM** Sometimes the gatekeepers — everybody loves that word, but whomever decides what is going on in mainstream country music — don't give country audiences enough credit. There's a lot of different kinds of people listening and they're all smart.

**MUSGRAVES** I've been asked to change lyrics, among other things, and I refuse to compromise. I'd rather go down in flames, work at Walgreens later, say what I want to say and be who I want to be. I could not sleep at night if I compromised anything; there's no chance.

**MORRIS** I'm so flattered when people laugh at my songs because I use the word "shit" in them, but it shouldn't be that shocking, because it's like real-life conversation.

**You all write your material and many of you are involved in arrangements and production. Has**

**SELLERS** "I'm going to be myself, but at the end of the day, if being yourself pisses somebody off, that's not your problem."

**it ever been hard to get ideas taken seriously?**

**MUSGRAVES** If it was, I'd walk out the door.

**PRICE** You've got to find people who respect you.

**MUSGRAVES** Don't go into a situation where your integrity or your thoughts would be questioned. Find your tribe.

**SELLERS** That's why I made my record before I had a label. I put it out independently — in a way, out of fear — because I didn't want anyone to change it.

**How involved are you all in the business side?**

**GUYTON** For a long time, I let people kind of dictate — well, not dictate who I was, but I just assumed people in powerful positions know what's hot. Then finally I realized, "You don't know who I am. I have to stand up and dictate who I am." Nobody cares more about your business than you.

**MUSGRAVES** Sometimes I'm probably way too hands-on, but I love knowing what's

going on with my money, with my crew. I want to be hands-on without letting it drive me crazy and take away from my creativity. I'm not a number-cruncher, but I want to have a say.

**PRICE** It's your name. It's your face.

**When was the last time you had to choose between being liked and being respected?**

**PRICE** Every day. It's easy to be a people-pleaser, but that's not what makes me happy. Women get labeled "bossy" when it's like, "Maybe I'm a leader. Maybe I just know what I want."

**MUSGRAVES** Maybe I just know what's best for me.

**Mickey, you're one of the few women of color who have achieved measurable success in country. Are people hyperconscious of that?**

**GUYTON** Everybody has been very kind to me and very open. The reality is music doesn't see color.



**Still, you often get asked about country and race in interviews.**

**GUYTON** I do. But people outside the entertainment world don't talk about that. I've only had one awkward comment. Someone said, "Oh, my God! You're so tan!" (*Laughter.*)

**What do you make of the presidential race?**

**MUSGRAVES** I've got to go. (*Laughter.*)

**But what do you make of a woman being a major party candidate for the first time?**

**MORRIS** I'm going to be honest. I was really into the last election, but this one, I just feel so dejected. It's a sound-bite culture of people saying the worst things, and I just want to put my head in the sand.

**SELLERS** It's so representative of our time that it's a reality-show freak show. It's not a real presidential race.

**CAM** It is kind of tough with Hillary because you do want to be really excited.

**PRICE** "I was so upset when I read about [police shooting victim] Michael Brown. I wrote a song about it, but I didn't know how it would be accepted because I'm a white woman. I don't want to capitalize on pain, but I think it's something that needs to be talked about."



"We still have a way to go: If this was a 'male power roundtable,' it would be a bigger table."

—Cam

But it's probably the same as it is with us: I'm glad that other women are glad that I'm a woman making music, but it probably should go deeper than that.

**MORRIS** I don't want to get political here, but everything I've heard out of Donald Trump is definitely, um, shocking. The fact that he's got women fans is very alarming to me, because some of the stuff that has come out of his mouth is just so awful.

**MUSGRAVES** Can we have more options? Is this it? Where's Ron Paul? Bring him back.

**PRICE** Bernie Sanders has some great ideas, but it's almost splitting the Democratic vote.

**MORRIS** It comes down to the lesser of two evils, which is very sad. It's also so polarizing: If you have opinions that are middle of the road — you're not

super-left, you're not super-right — you're labeled wishy-washy.

**What are the most important social issues facing your generation?**

**PRICE** The pay gap. In Tennessee, women make 78 cents on the dollar compared to what men make.

**MUSGRAVES** People are worrying about which bathroom to walk into when there are people walking into clubs, shooting? Use whatever bathroom you want!

**SELLERS** People don't read anymore. They read Twitter feeds and Facebook — that's how they get their information.

**PRICE** Nobody has the attention span to actually sit down and do the research.

**CAM** But we all have a big mouth. Our generation needs to learn how to deal with that a little better. ●

SELLERS: STYLING BY AMANDA O'CONNOR; HAIR AND MAKEUP BY CHERYLANN STEPHENS AT ZOGA; TALBERT: CAM: STYLING BY TIFFANY GIFFORD; HAIR AND MAKEUP BY TERRY APONTE; PRICE: AN EXCLUSIVE ARTIST'S HEADSHOT; PRICE: HAIR BY LAUREN BOGARD; HAIR BY ADRIEN WELLS.

From left: Jimi Westbrook, Karen Fairchild, Phillip Sweet and Kimberly Schlapman of Little Big Town, Dungan, Bryan and Urban photographed together by Austin Hargrave on June 12 at Nissan Stadium in Nashville.

### Little Big Town

A new album is expected this year from the quartet, whose massive 2015 hit "Girl Crush" led Billboard's Hot Country Songs chart for 13 weeks, a record for a song by a group of three or more members. To date, the track has sold 2.2 million downloads.

The Nashville Issue

POWER PLAYERS

# The Masters Of Music Row

Billboard's second annual rundown of country's 50-plus top movers and shakers who generated \$1.2 billion in U.S. music sales and touring grosses, despite challenges: "Radio's not breaking new artists"

Executive of the Year

# Mike Dungan

"It is nice to be No. 1," says the outspoken chairman/CEO of Universal Music Group Nashville, but he's not sleeping any easier now that his competition is resurging: "I'm miserable unless I'm batting a thousand"

## Luke Bryan

*Kill the Lights*, his fifth full-length studio set, debuted at No. 1 on the *Billboard* 200, as well as Top Country Albums, where it ranked at No. 1 for eight weeks. It is his fourth album to sell more than 1 million copies.

"HE'S THE DON!" SAYS LUKE BRYAN, sidling up to Universal Music Group Nashville chairman/CEO Mike Dungan at *Billboard's* photo shoot. It's the week of the Country Music Association's CMA Music Festival, and if it's the first time that one of Dungan's artists has made a flattering reference to the influence that he wields, it won't be the last. Before the festival is over, a procession of acts and their handlers will venture to Dungan's Commerce Street tower office to kiss the ring of the most powerful person in country music and *Billboard's* 2016 Nashville Executive of the Year.

Dungan, 62, oversees five labels — Capitol Records Nashville, EMI Records Nashville, MCA Nashville, Mercury Nashville and Show Dog-Universal, a joint venture with Toby Keith — that collectively make UMGN the largest distributor of country music in the United States. Its 29.5 percent market share for the first half of 2016 is almost 10 points higher than its nearest competitor, Sony Music Nashville, and, in that same time period, UMGN has charted 22 records on *Billboard's* Top Country Albums chart and 11 singles in the top 10 of the Hot Country Songs list — by far, the most of any label group.

That's not surprising given UMGN's roster includes country's reigning superstar, Bryan; radio darling Sam Hunt; CMA best new artist Chris Stapleton, whose full-length debut, *Traveller*, is the biggest-selling country album of the year (1.5 million units moved, according to Nielsen Music); and Dierks Bentley, who recently topped Hot Country Songs for the 11th time with "Somewhere on a Beach."

"It is nice to be No. 1," says Dungan, as he leans back in his office chair, surrounded by Beatles, Miles Davis and Rat Pack memorabilia, "but I was very comfortable being No. 2 at Capitol, because I didn't have a big target on my back." Dungan ran Capitol Nashville for 12 years, before it merged with Universal's far bigger Nashville operations in 2012. He eventually took the reins of the entire music group, home to more than 25 acts — a number that, says Dungan,



## Keith Urban

Urban has notched a record 36 consecutive top 10 singles on *Billboard's* Country Airplay chart.

has been used to discourage new talent from signing with Universal. “It’s easy for the guys down the street to go, ‘How much attention do you think you’re going to get when they have Luke, Keith Urban, Little Big Town and Lady Antebellum?’”

Bryan describes the label boss as “seriously not serious,” and between Dungan’s cheerfully acerbic personality and UMGN’s lead over the competition, it’s difficult to imagine him having many dark nights of the soul at the Brentwood, Tenn., home he shares with his wife of 38 years, Jane. (They’re the parents of two sons in their 30s.) Yet, Dungan admits to mixed feelings over recent resurgences at Sony and Warner Bros.’ Nashville divisions. “It’s never good to have weak competition,” he says.

“That said, I am a ridiculously competitive person. If you know me well, I’m miserable unless I’m batting a thousand. Sometimes, late at night, I’ll get really dark,” he says, “because something isn’t happening for us, and it’s happening somewhere else.”

That competitive zeal manifests itself in Dungan’s office layout. “It looks like a tech startup,” says Bruce Flohr, a senior executive at Red Light Management who was involved in the negotiations that led to The Band Perry signing a joint deal with UMGN and Interscope. “He has displays of all his artists’ data in real time. And he’s got a team in place that knows how to use that data.”

Key players on Dungan’s staff include UMGN president Cindy Mabe — “who the day I’m finished here will rise up and be the best anyone in this town has ever been, and better than I’ve ever been,” says Dungan — promo king Royce Risser, A&R vp Bryan Wright and COO Mike Harris.

As for their boss, “There’s nothing refined about Dungan — every part of him is on 11,” says Flohr. After Dungan’s beloved hometown team the Cincinnati Reds invited him to throw out the first pitch at a July game, he began practicing at the office using a pitchback that his staff bought him. “For a 62-year-old guy, my form looks pretty good on film, but I’m f—ing spraying all over the place,” he says. “There are massive dents in everybody’s doors.” Flohr finds that same go-for-broke attitude in an annual camping getaway Dungan embarks on with other male execs, mixing winter weather with serious fireworks. “They go out and blow shit up,” he says. “Everybody’s shocked when they

come back with all of their fingers.”

Dungan can be similarly unvarnished when it comes to his artists. He says, for instance, that he counseled Bryan against becoming too closely identified with the bro-country sound that he virtually pioneered. “When we signed Luke, he was unlike anything out there,” he says. “But over time, everyone started to emulate him. I told him, ‘You need to utilize all the tools in your toolbox. Otherwise, you’re going to be branded as that guy forever.’” On *Kill the Lights*, the 2015 album that Bryan released after their heart-to-heart, Dungan hears signs that Bryan was listening.

“He’s still got the shake-your-butt songs in there,” says Dungan, but such tracks as “Fast”

and “Home Alone Tonight” are proof that “Luke is growing and morphing.”

As country’s style shifts go, Dungan is pro-evolution. He admits he “frustrated” Stapleton early on by urging him to go in a more contemporary direction — advice, he says, he’s glad Stapleton ignored, given the results.

He has championed Urban, Little Big Town and The Band Perry working with pop or EDM producers, and Hunt, country’s genre-blending game-changer, didn’t faze him. At radio initially, “old guys like me stood back from 20 feet away and said, ‘Boy, I don’t know if there’s anything in this that’s remotely

country,’” Dungan says of Hunt, whose debut LP, *Montevallo*, has sold 1.2 million copies. But, he adds, “there was one thing that was incredibly country: the lyrics.”

Dungan is intent on making a star of a 31-year-old artist named Jon Pardi, whom he likens to “Buck Owens from a frat house.” The bulk of the music on Pardi’s sophomore album, *California Sunrise*, is “a lot more traditional than what’s being played at country radio,” says Dungan. One track, though, is a hip-hop-influenced outlier called “Dirt on My Boots.” Dungan wants it to be the next single because he’s convinced it’ll be a “bona fide smash.” Pardi is resisting him, however, and, as if on cue, steps out of the elevator. Dungan good-naturedly puts him on the spot. “Don’t fight me on the second single, boy!” he says, laughing. “Don’t have a great f—ing song and then stand there and say, ‘I don’t know if it’s me!’” Pardi can’t fight the pressure. “All right, all right,” he says with a sigh. You can resist the don for only so long. —CHRIS WILLMAN



“Sometimes, late at night, I’ll get really dark because something isn’t happening for us, and it’s happening somewhere else.”

—Dungan

## Labels

### Scott Borchetta, 54

President/CEO, Big Machine Label Group

A year after Borchetta took BMLG off the market and reupped its distribution deal with Universal Music Group — Republic Records provides pop radio support — Big Machine continues to top charts and awards shows. Taylor Swift captured her second album of the year Grammy for 1989 in February, while Thomas Rhett’s “Die a Happy Man” snagged the Academy of Country Music (ACM) prize for single of the year in April. The track also spent six weeks atop the Country Airplay chart, the longest run for a solo male since Kenny Chesney in 2007. BMLG continued to expand its scope, releasing Cheap Trick’s first studio album in five years and Steven Tyler’s first country LP. “Our focus is still on country,” says Borchetta, “but, really, on whatever music our artists are making.”

#### THE MOST COUNTRY THING HE OWNS

“Marty Robbins’ 1964 Belvedere race car.”

### Benny Brown, 75

President/CEO, BBR Music Group

### Jon Loba, 46

Executive vp, BBR Music Group

“We go out and tell artists, ‘There’s nothing you can do at the majors that you can’t do here,’” says Loba of the indie country label group that Brown built, and he has proof. BBR’s best-known artist, Jason Aldean, was named entertainer of the year at the ACM Awards in April; Granger Smith’s “Backroad Song” — the first single released by BBR’s newest imprint, Wheelhouse — reached No. 1 on the Country Airplay chart in February; and Broken Bow artist Dustin Lynch topped the chart for the third time in May with “Mind Reader.”

### John Esposito, 60

Chairman/CEO, Warner Music Nashville

Esposito’s promotion to chairman in May was a vote of confidence by Warner Music Group CEO Stephen Cooper, who saw “Espo” revive the Nashville division since moving from New York in 2009. Bragging rights for 2015 include 11 *Billboard* No. 1s with seven different artists, “all of whom, save for Blake [Shelton], weren’t on the roster before I got there,” says Esposito. His passion project: breaking Sting’s favorite new collaborators, The Last Bandoleros.

THE MOST COUNTRY THING HE OWNS “A Yeti cooler. Chris Janson mentions them in ‘Buy Me a Boat.’ I didn’t know what the f— he was talking about [at first].”

**Randy Goodman, 60**  
*Chairman/CEO, Sony Music Nashville*

When Goodman took the top Sony Music Nashville gig in July 2015, he says he came in "knowing that if we weren't making a substantive difference within the first year, people would write us off." A year later, SMN's progress is evident: For the first half of 2016, its country album market share is 20.8 percent, up from 19.8 percent for all of 2015.

**FRESHMANYEAR HIGHLIGHTS**  
In addition to acing releases by

inherited acts Carrie Underwood and Cam, the Nashville-raised father of two signed key artists from under the noses of rivals. "Maren Morris was far down the road with another label," he says. The gambit paid off: Morris' *Hero* reached No. 1 on Top Country Albums and the single "My Church" went top 10. He also snagged LANco, another act in talks with a competitor, at Nashville's The High Watt club. The band's single, "Long Live Tonight," drew 459,000 radio audience impressions in its debut week. Just out: Kenny Chesney heralds his new LP, *Cosmic*

*Hallelujah*, with a duet with Pink, "Setting the World on Fire." And Goodman says he's "blown away" by what he has heard of Miranda Lambert's upcoming LP.

**WHY THEY SIGNED**

LANco's Brandon Lancaster cites Goodman's intrepidity: "You don't expect a president to sign you on the spot, especially one who just came into that label." Singer Kane Brown, whose *Chapter 1* EP has sold 50,000 copies, says Goodman got the nod because "he treats me like I was his son. With him being new to Sony, too, I felt like we could start this thing together."



## The Newcomers

Sony's Randy Goodman and two of his latest signings, Brandon Lancaster of LANco and Kane Brown

From left: Goodman, Lancaster and Brown photographed by John Shearer on June 22 at The Bridge Building in Nashville.

**Bill Hearn, 56**

President/CEO, Capitol Christian Music Group

With more than 45 percent of the market, according to Nielsen Christian SoundScan, Hearn's group dominates the genre and distributes its No. 1-selling release of 2016, Joey & Rory's *Hymns*, which has scanned 419,000 units so far — enough to make it the 13th-best-selling album of the year across all genres. Hearn did not respond to interview requests, but his colleague, Universal Music Group Nashville chief Mike Dungan, calls him "one of the best music executives in Nashville," who was "raised in the business." Hearn's father, the late Billy Ray Hearn, founded venerable Christian label Sparrow Records, which is owned by Capitol CMG.

**Cindy Mabe, 48**

President, Universal Music Group Nashville

It's hard to argue with Mabe's assertion that "[Chris] Stapleton was the story of the year," and her boss, Mike Dungan, gives her credit for orchestrating the artist's breakthrough. To make an end run around reluctant radio, Mabe campaigned to get Stapleton enough CMA Award nominations to merit a performance slot on the telecast, then brokered her idea of a dream duet with Justin Timberlake. The transfixing performance, coupled with Stapleton's three unexpected CMA wins, made country music history, says Mabe. "The birth of a star happened in front of us." She also had a key role in Little Big Town's crossover smash "Girl Crush," which, she adds, "redefined the band."  
**BIGGEST ISSUE FACING COUNTRY** "The lack of artist development. I don't want two of any artist that I have on my roster."

**David Macias, 51**

President, Thirty Tigers

Thanks to the success of upstarts Chase Rice and Sturgill Simpson, Aaron Watson and Jason Isbell, Macias moved the 14-year-old indie-label services and management firm to flashy new digs in Nashville's Wedgewood/Houston neighborhood this year. Isbell and Watson in particular have boosted the company. The former's 2015 album, *Something More Than Free*, and Watson's *The Underdog* both topped the Top Country Albums chart. Up next: new releases from Watson and Isbell.

**HOW HE KNOWS A SONG IS COUNTRY**

"To paraphrase Supreme Court Justice Potter Stewart on pornography: You know it when you hear it."



◆ MY CLASSIC NASHVILLE ◆

**Loretta Lynn on The Grand Ole Opry**

"When I was a little girl in Kentucky, I always listened to the Grand Ole Opry on the radio. I never dreamed I'd ever see the Opry, and doggone it if I didn't sing there. The first time, I had this little short, tight dress that I made myself, and I sang 'Honky Tonk Girl,' my little record that was out at the time. I don't remember actually singing though. I don't remember anything but tapping my foot."

**Jack White, 41**

Founder, Third Man Records

Third Man just pressed its 3 millionth vinyl disc, cementing its status as the most prolific label in Nashville, even if most of its 400 releases aren't available digitally. A staff of about 50 runs the label, a mail-order business and a storefront that's a must-stop for indie-rock tourists. White's role as Music City's foremost rock ambassador isn't strictly symbolic; his civic duties include serving on the mayor's new gender-inequity advisory board.

**Management**

**Brandon Blackstock, 39**

Manager, Starstruck Entertainment

**Narvel Blackstock, 59**

President/CEO, Starstruck Entertainment

Warner Bros. Nashville chief John Esposito says the biggest breakthrough in Blake Shelton's career came 10 years ago when "he got Narvel and Brandon Blackstock to be his father-and-son management team." In June, Shelton scored his fifth No. 1 on the Top Country Albums chart with *I'm Honest* and his 22nd Country Airplay chart-topping single, "Come Here to Forget." Although Narvel's ex-wife, Reba McEntire, departed the firm, Brandon is now managing his spouse (and the mother of two of his four children), pop star Kelly Clarkson, who previously was repped by his dad. *Pere* and *filis* helped engineer Clarkson's move from RCA

Records, where she clashed with the label, to Atlantic, where she is cutting a classic R&B-inspired label debut.

**THE MOST COUNTRY THING HE OWNS**

**BRANDON** "Tractors, 'dozers and animal heads all over the wall."

**Gary Borman, 63**

Founder/CEO, Borman Entertainment

The Pittsburgh native maintains offices in Nashville and Los Angeles, but still keeps his business small and focused. The firm's primary clients are Keith Urban, who notched a record 36 consecutive top 10 singles on the Country Airplay chart, including his latest No. 1, "Wasted Time," in June and his fifth Top Country Albums chart-topper, *Ripcord*, in May; Alison Krauss, who has a solo album due out this fall; rising country star Mickey Guyton; and newcomer Clayton Anderson. Borman's 12-person team has worked with Urban to raise \$800,000 this year for the Country Music Hall of Fame through its all-star We're All for the Hall benefit concerts, and to market the artist's Urban Guitar brand, which, says Borman, has sold more than 400,000 instruments.

**Coran Capshaw, 58**

Founder, Red Light Management

With a staff of 45 and a roster of 60 acts, Red Light's Nashville operation alone would qualify as the largest independent talent-management firm in the world (all told, RLM employs 60 managers and reps 250 acts), and despite living with his wife on a farm near Charlottesville, Va., Capshaw is a frequent presence. "You wouldn't know he's not based here," says RLM Nashville executive Tom Lord of his boss' weekly visits and active involvement in the careers of six of the 30 country acts that are handled out of the firm's offices in the Gulch: Luke Bryan, who sold 1.6 million albums in 2015; Chris Stapleton; Dierks Bentley; Lady Antebellum; The Band Perry; and Sam Hunt, who will embark on his first headlining tour in 2017. Capshaw also has invested in the city through a partnership with Live Nation in the Ascend Amphitheater.

**Bob Doyle, 68**

President/owner, Major Bob Music; Bob Doyle & Associates

As the manager and music publisher for country superstar Garth Brooks, Doyle commands a lot of clout in Nashville as well as a great deal of admiration. "He's managing the most unmanageable client in the world; he gets my respect," says one label executive who lauds the former



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## The Sure Things

Dierks Bentley and his manager  
Mary Hilliard Harrington

Bentley (left) and Harrington photographed by Robby Klein on June 23 at Bastion in Nashville. For an exclusive behind-the-scenes video and an interview in which Bentley explains why he would like to hijack Fifth Harmony's Twitter feed, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

Operation Desert Storm fighter pilot's ability to execute Brooks' outsized vision, such as his current world tour — "our biggest accomplishment," says Doyle. With 4.5 million tickets sold so far, it ranks as one of the top 10 tours of all time.

**FAVORITE NEW ARTIST** "Chris Stapleton. He's an old friend who is finally being recognized for his talent."

**Ann Edelblute\***  
Owner, *The H.Q.*

When Carrie Underwood's *Storyteller* bowed at No. 1 on Top Country Albums last fall, Edelblute's star client became the only act in the history of the chart to have each of her six albums debut in the top spot. Her ongoing world tour in support of the album has grossed nearly \$30 million, and her fitness/lifestyle apparel line, launched in 2015, was the third-highest-selling women's athletic line at Dick's Sporting Goods' 600-plus stores. "Carrie constantly raises the bar for herself," says Edelblute.

**Brad Belanger, 41**  
Founder/president,  
*Homestead Management*  
**Kerri Edwards\***  
President, *KP Entertainment*  
**Mary Hilliard  
Harrington, 39**  
Senior manager, *Red Light  
Management*  
**Tom Lord, 40**  
Head of marketing, *Red Light  
Management*

Last September, Harrington sold a majority stake in the successful Nashville PR firm she founded, The GreenRoom, to work full-time with Red Light Management and a roster that includes Dierks Bentley and Aubrie Sellers. She's in good company. Edwards manages superstar Luke Bryan in tandem with RLM, Belanger has a similar arrangement with Sam Hunt,

and all three tap into Lord's 18 years of industry experience to optimize radio promotion, branding and label relations.

**COUNTRY'S POWER TRIO**  
Harrington devoted much of 2016 to following up Bentley's *Riser*, which yielded his biggest digital single, "Drunk on a Plane" (1.5 million downloads), with the May release of *Black*. The rollout, which included a series of short films inspired by the album, gave Bentley his best-yet debut week — 88,000 in pure album sales — as well as a lead single, "Somewhere on a Beach," that spent three weeks at No. 1 on the Hot Country Songs chart. "The smartest thing Dierks did

"Through the recording process to the album launch, Mary's handprint — her grip — is on all of *Black*."

—Bentley

was to not try to make *Riser Part Two*," says Harrington. "There's a new sound and a new storyline."

Meanwhile, Edwards' client Bryan is close to selling his 10 millionth album, and, in 2015, grossed more than \$56.6 million on tour. And Belanger is working with Hunt to roll out a new single in the fall followed by an album and headlining tour in 2017.

### DIERKS' PROPS

"From being a trusted friend to bounce songs off of, through the recording process and prerelease creative ideas, to losing sleep with me over single choices, to the album launch, Mary's handprint — her grip — is on all of *Black*," says Bentley.



TIM MCGRAW THE OSMONDS LEANN RIMES THE JUDDS MEL TILLIS SAWYER BROWN HANK WILLIAMS JR. CLAY WALKER RAY STEVENS RODNEY ATKINS THE DESERT ROSE BAND EXILE LEE BRICE



DEBBY BOONE



Mayor Karl Dean presenting the Nashville Historical Achievement Award to Mike Curb

*"It's hard to imagine Music City being Music City without Mike Curb. Whether it's a country music hit he produced or a music education building on a university campus that bears his name, Mike's contributions to Nashville's music, philanthropic and civic life are unrivaled."*  
 - Mayor Karl Dean

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AND WITH OVER 100 BILLBOARD COUNTRY CHART ARTISTS WITH OVER 100 #1 COUNTRY RECORDS WE ARE PROUD TO BE PART OF NASHVILLE - MUSIC CITY USA



Vice Mayor Howard Gentry at Mike Curo's Music City Walk of Fame Induction

*"Mike's investment in the Public Benefit Foundation, provided the resources needed to begin and sustain collaborative efforts around poverty and homelessness. Because of Mike's sincere commitment, the city of Nashville is beginning to experience a decline in these areas."*  
 - Howard C. Gentry, Former Vice Mayor of Nashville

**CURB HOMELESSNESS PROGRAM:**  
 • Justice For Our Neighbors • Nashville Rescue Mission  
 • Safe Haven • Leadership Program for the Underserved  
 • National Health Care for the Homeless Council



BURRITO BROTHERS



DON & PHIL EVERLY



TOMFALL & THE GLASER BROTHERS



STEVE HOLY



HAL KETCHUM



RONNIE MCDOWELL



DONNY & MARIE OSMOND



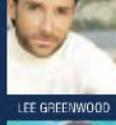
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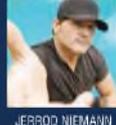
SHANE MCANALLY



DYLAN SCOTT



LEE GREENWOOD



JERROD NIEMANN



BILLY DEAN



MOE BANDY



BELLAMY BROTHERS



CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS AT BELMONT



48 MUSIC SQUARE EAST CURB RECORDS HOME OFFICE BUILDING ON MUSIC ROW



CURB RECORDING STUDIOS ON MUSIC ROW



FIRST BUILDING ON MUSIC ROW (CURB PRODUCTIONS)



HISTORIC COLUMBIA & DECCA RECORDS BUILDING MUSIC ROW CAMPUS OF CURB COLLEGE AT BELMONT



HISTORIC COLUMBIA STUDIO A



CURB CENTER FOR ART ENTERPRISE AND PUBLIC POLICY AT VANDERBILT



CURB EVENT CENTER AT BELMONT



THE CURB JOHNNY CASH GALLERY



CURB EDUCATION CENTER AT OASIS CENTER



HISTORIC QUONSET HUT



MULLOY STUDIOS AT THE CURB COLLEGE AT BELMONT



MUSICIANS HALL OF FAME GRAMMY GALLERY AT MIKE CURB'S INDUCTION CEREMONY



CURB PEDIATRIC REHABILITATION CLINIC AT VANDERBILT CHILDREN'S HOSPITAL



CURB CONSERVATORY AT COUNTRY MUSIC HALL OF FAME



CURB MUSIC PUBLISHING BUILDING ON MUSIC ROW



HISTORIC RCA STUDIO B



THE CURB COLLEGE BELMONT CAMPUS BUILDING



CURB JUBILEE SINGERS CHAIR AT FISK UNIVERSITY



CURB FREE ENTERPRISE CENTER (JUNIOR ACHIEVEMENT)



CURB MUSIC EDUCATION CENTER AT SCHERMERHORN SYMPHONY HALL



CURB YOUTH SYMPHONY AT BLAIR SCHOOL OF MUSIC



HISTORIC OCEANWAY STUDIO AT CURB COLLEGE AT BELMONT



THE WORD/CURB BUILDING



CURB WELCOME CENTER AT SECOND HARVEST FOOD BANK



THE LINDA AND MIKE CURB INSTITUTE FOR ADVANCED MEDICAL EDUCATION AT ST. THOMAS/SETON HOSPITALS



HISTORIC CURB/TALLEY HOUSE AT FISK UNIVERSITY



CURB THEATRE AT NASHVILLE LIBRARY



HISTORIC RCA RECORDS BUILDING ON MUSIC ROW, HOME TO RCA STUDIO A



BEAMAN/CURB BOY SCOUT CENTER



WYONNA



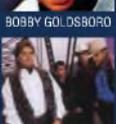
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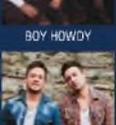
PERFECT STRANGER



BOBBY GOLDSBORO



BOY HOWDY



LOVE AND THEFT



AMERICAN YOUNG



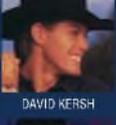
T.G. SHEPPARD



DELBERT MCCLINTON



DAVID KERSH



MERLE HAGGARD



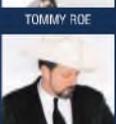
DON GIBSON



TOMMY ROE



JUNIOR BROWN



LYLE LOVETT



JEANNIE C. RILEY



MO PITNEY



KENNY ROGERS



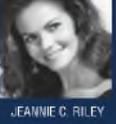
JIM STAFFORD



GENE WATSON



STOJIE PONEYS WITH LINDA RONSTADT



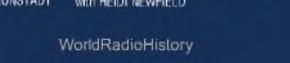
TRICK PONY WITH HEIDI NEWFIELD



HANK WILLIAMS III



THE WHITES



TRINI TRIGGS



RANDY TRAVIS



BILLY WALKER



WorldRadioHistory

### Clint Higham, 44

President/partner, Morris Higham Management

Higham's 2015 partnership with Justin Bieber's manager, Scooter Braun, reaped dividends in June, when Braun helped broker a deal with Apple Music to feature Higham's longtime client Kenny Chesney — the No. 2 earner behind Taylor Swift in 2015, according to *Billboard*, with \$39.8 million in total revenue — and his latest single, "Noise," in an upcoming commercial for the streaming service. "Apple wants to appeal more to Middle America, and we're looking to expand awareness of Kenny's music, so it was a great deal," says Higham. After three years of stadium touring, Chesney will have just a handful of shows in 2017, but with a new LP, *Cosmic Hallelujah*, out Oct. 28, he's as busy as ever, which means so is his corner man. "I haven't turned off my phone in 22 years," says Higham.

### TK Kimbrell, 60

Founder/president, TKO Artist Management

Christmas came early for Kimbrell when the RIAA bestowed platinum status on breakout client Chris Janson's single, "Buy Me a Boat," in mid-December. The new year held good news as well. Kimbrell is about to delve into five decades of vault material from new client Glen Campbell, who, he says, "brought the world to country music." But Kimbrell's highest achiever is still longtime client Toby Keith. Even without a recent hit single, he was the fourth-biggest-earning country star on *Forbes'* 2016 Celebrity 100. His Wild Shot mezcal, restaurants and endorsements contributed to a \$47.5 million gross. "Toby is a great businessman, but nothing is on his radar every day except songs," says Kimbrell, who married his office's own Laura Covington last fall.

**FAVORITE NASHVILLE CHARACTER** "I liked J.D. Souther's character [Watty White], but I'm partial because of his songwriting."

### Marion Kraft, 51

Principal owner, ShopKeeper Management

Although Kraft's roster includes Ashley Monroe, Pistol Annes and Courtney Cole, the last year largely has been about flagship client Miranda Lambert, who has sold a career total 8.7 million albums. She took home CMA female vocalist of the year in November 2015, then won the same award, for the seventh consecutive time, from the ACM in April. But despite not owning a TV, Kraft is well aware media



#### MY CLASSIC NASHVILLE

### Ricky Skaggs on Ryman Auditorium

"Classic Nashville, for me, was walking into the Ryman Auditorium — when I was 5 or 6 and the Grand Ole Opry was there — and seeing all the colors, the Nudie suits and western wear. Faron Young had a purple suit; Ernest Tubb's was green; Hank Snow's was red; and all of the ladies were dazzling in sequins."

attention has focused on Lambert's hotly anticipated new LP — first single "Vice" debuted at No. 2 on Hot Country Songs, a career best — and whether it will deal with her 2015 divorce from Blake Shelton. Kraft, who was raised in Germany (and remains a citizen), is characteristically tight-lipped about the record, but Sony Music Nashville chief Randy Goodman says the music he has heard so far is "amazing."

**HOW SHE KNOWS A SONG IS COUNTRY** "Great country songs tell stories. It's that simple."

### Jason Owen, 40

President/CEO, Sandbox Entertainment

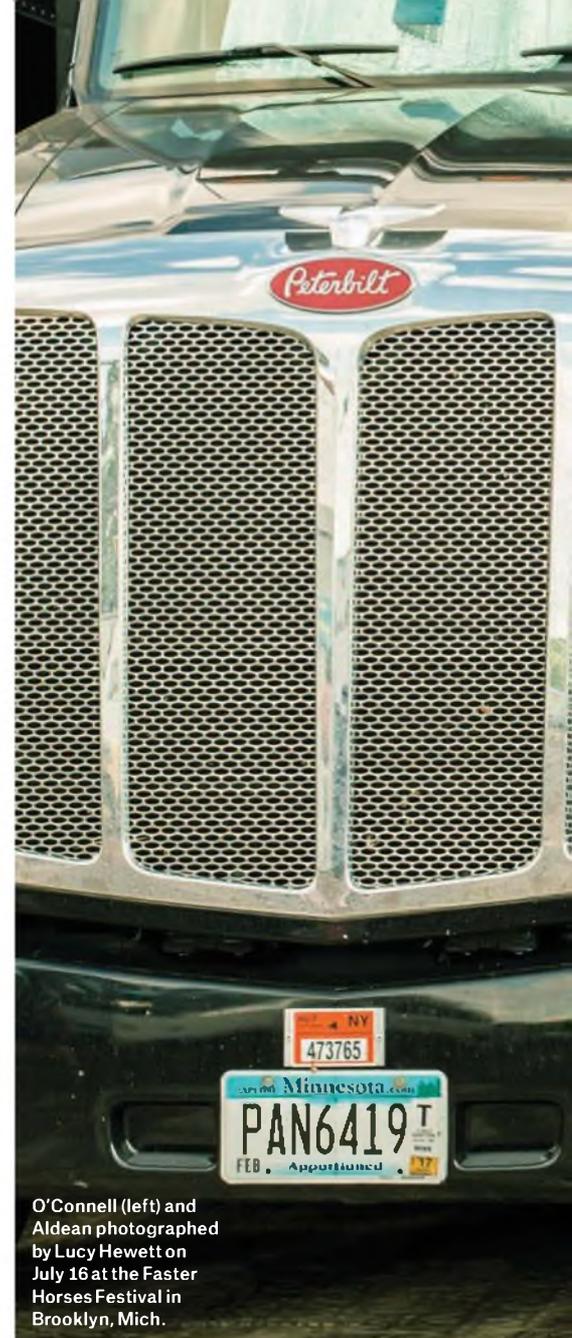
Owen swears that client Dan & Shay's "From the Ground Up" will be one of the top three singles of the coming year when awards season rolls around, and it would be foolish to bet against him. He made the same claim for Little Big Town's No. 1 "Girl Crush," which won a Grammy, a CMT Award and two CMA prizes, fulfilling his five-year campaign to make LBT a household name. Not as much has come yet from his two years of quietly strategizing with Faith Hill, but, without divulging specifics, he asserts that "2016 to 2017 will be a year full of Faith."

**BIGGEST PERSONAL SPLURGE** "My son! [My partner] Sam [Easley] and I aren't able to go about it in the same way as most people, so it cost a lot to have him [through a surrogate]. But he was well worth it."

### John Peets, 49

Founder, Q Prime South

Peets says his diverse roster — which ranges from country acts Eric Church and Brothers Osborne to the rootsy explorations of Rhiannon Giddens and the scruffy rock of The Black Keys — spurs



O'Connell (left) and Aldean photographed by Lucy Hewett on July 16 at the Faster Horses Festival in Brooklyn, Mich.

him to challenge the status quo. So, when Church's *Mr. Misunderstood* came together quickly, practically "falling out of the sky," Peets says he and Capitol chose to release it in the same spirit, with no advance notice. While most surprise drops are download-only, *Mr. Misunderstood* was available in physical formats, the vinyl secretly pressed in Germany. Team Church's bold move was rewarded with a No. 2 Top Country Album that, to date, has sold 395,000 physical and digital copies.

### Clarence Spalding, 59

President, Maverick Nashville

Under Spalding's guidance, Maverick Nashville acts really delivered on the road. The big winner was 2016 ACM entertainer of the year Jason Aldean, who grossed close to \$30 million on tour in 2015 and \$15.7 million so far this year. There's more to come: Spalding says Maverick acts will sell close to 1.9 million concert tickets in 2016. The firm also signed Darius Rucker after he exited McGhee Entertainment.

**WHICH PRESIDENTIAL CANDIDATE IS MORE COUNTRY?** "Neither. To be country, you need to be authentic. That's a stretch for these two."



## The Road Warriors

Live Nation's Brian O'Connell and Jason Aldean

### Live

#### Ali Harnell, 48

Senior vp, AEG Live Nashville

#### Louis Messina, 68

Founder/CEO, Messina Touring Group

Messina handled Boxscore's top tour of 2015, Taylor Swift's \$217.4 million outing, as well as Kenny Chesney's (No. 5 at \$131 million). By the time Chesney's run wraps in September, he'll have played 167 U.S. stadium shows during the last 10 years, a number Messina says is surpassed only by The Rolling Stones. Atlanta-born Harnell, who worked with Messina on those tours, promoted 180-plus shows that grossed in excess of \$36 million (up from 155 gigs and \$27 million-plus in 2014). Her top 2015 accomplishment: promoting Little Big Town's Pain Killer Tour, which, after years of LBT playing fairs and festivals, grossed \$3.5 million. She also signed The Shadowboxers, whom she manages, to Justin Timberlake's artist development/production company, Villa 40.

#### WHICH CANDIDATE IS MORE COUNTRY?

**HARNELL** "Hilz. She lived in Arkansas. Trump is a city fool — I mean, boy."

#### Brian O'Connell, 51

President of country music, Live Nation

#### Brian Traeger, 35

President of Tennessee, Live Nation

O'Connell annually rolls out more than a dozen country tours and four festivals that attract some 5 million fans, gross an estimated \$250 million and pay out more than \$100 million to talent. This year's headliners represent country's A-list — among them 2016 ACM entertainer of the year Jason Aldean, Luke Bryan, Miranda Lambert and Dierks Bentley — but the tours also offer valuable exposure to approximately 40 supporting acts. "One of the biggest issues facing country music right now is the industry's lack of patience for developing an act properly," says O'Connell.

#### AND YET...

The publicly traded live-events giant did not have a full-time

promoter in Nashville until Traeger was appointed in 2015. In addition to being the face of Live Nation on Music Row, the Lancaster, Pa., native books local venues like the new Ascend Amphitheater, a joint venture of Live Nation and Red Light Management.

#### ALDEAN ON O'CONNELL

"Brian has been a supporter of mine from the very beginning," says Aldean, whose latest single, "Lights Come On," became his 15th No. 1 Country Airplay song on the July 23 chart. "I thought I'd made it when I sold out my first club, but he always believed I would play stadiums. He knows when to take a big risk and has become an important part of my career because of it."

#### THE NEW NASHVILLE

Once considered a fickle market for live entertainment, Traeger

says the city's growth, as well as the arrival of more industry executives, has made Nashville a top 20 market. There also are more venues to play. Live Nation Nashville has cut a deal to rehab, operate and book the 4,500-capacity Carl Black Chevy Amphitheater at Fontanel and,

"Brian knows when to take a big risk and has become an important part of my career because of it."

—Aldean

says Traeger, is close to doing the same with Municipal Auditorium.

#### COUNTRY COMEBACK

Although Live Nation's Farmborough and Delaware Junction festivals were canceled for 2016 due to soft ticket sales, O'Connell, who's on the road 46 weeks of the year, says the market is stabilizing and the company's remaining country festivals are "way up" in ticket sales and revenue over 2015. The Watershed festival in George, Wash., expanded to two weekends, a first for the genre.

# Southern Comfort

When she's not on tour, singer Martina McBride finds peace in her nearly 100-year-old Nashville home (now free of ghosts)

BY RICHARD L. ELDRIDGE • PHOTOGRAPHED BY DANIEL HENNESSY



The six-bedroom, 13,000-square-foot property was built in 1917.

IT FELT LIKE SOMEONE GIVING YOU A WARM hug" is how Martina McBride describes first stepping into the six-bedroom, neoclassical-style home just five miles from downtown Nashville, which she purchased 16 years ago. "I knew our family had to live here," she says, even though it meant the four-time Country Music Association award winner and her husband, production manager John McBride, had to borrow money to afford — and make livable — the home that was built in 1917. "We gutted it. But each time I walked into this house after being on the road, I knew I was working toward something."

Today, the 13,000-square-foot property welcomes guests with the scent of sandalwood-infused candles

and the echoes of an outdoor waterfall. Perched on an oversized linen couch in the family room, McBride, 49, sees the home as a respite between stops on the tour promoting her 13th album, *Reckless* (Nashville Icon), which debuted at No. 2 on *Billboard's* Top Country Albums chart earlier this year. The album's peace-seeking themes are a departure for the woman who rose to fame with a breakthrough hit about burning down a house, "Independence Day," in 1994. Fans have even turned the title of the album's inspirational song "Just Around the Corner" into a hashtag for hopeful messages. "It's a great feeling to offer people music that can heal," McBride says of the record. "We're having a rough time as a nation right now."



**WATER WORKS** "I grew up on a farm, down a dirt road in the middle of nowhere," says McBride of her Kansas roots. "It was really quiet. I'm used to the quiet; I like it." Her desire for tranquility inspired the waterfall pool, which frequently is enjoyed by her daughters, Delaney, 21; Emma, 18; and Ava, 11.

HAIR AND MAKEUP BY MELANIE SHELLEY AT AMAX TALENT. ON-SITE PRODUCER: ASHLEY HORNE



"The living room and kitchen are where we spend 99 percent of the time and are homey spaces," says McBride, photographed July 11 at her Nashville home. "I have a very warm, clean and simple aesthetic." For an exclusive interview and behind-the-scenes tour of her home, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).



**HOUSE OF SPIRITS**  
 "Interior designer Rozanne Jackson, who owns [Franklin, Tenn., antiques and luxury furniture store] The Iron Gate, helped me with the looks throughout the house," says McBride. The painting of what McBride believes is a saint has special meaning. "He watches over the house. We used to have spirits in our house, and we renovated and now they seem to be gone. Maybe this painting is one of the reasons?"



**PARTY CENTRAL** "This area is great for entertaining. At the end of the night, everyone will be here listening to records and drinking wine or whiskey. I love just filling up the house with people, music and food." For McBride, her turntable and vinyl collection also is an opportunity to introduce her girls to the recording artists she grew up with: Loretta Lynn, Bonnie Raitt and Linda Ronstadt.



**COUNTRY KITCHEN** The cutting board is featured prominently in one of McBride's favorite spaces. ("We live in the kitchen," she says.) "It's a keepsake from my grandma, and the prayer on it is what we used to say before meals." A coffee station and collection of mugs reflect her "down to earth" approach to decor.



## The Synergists

WME agents Rob Beckham and Greg Oswald and country star Brad Paisley

### Agencies

**Scott Clayton, 51**

Co-head, Creative Artists Agency Nashville

**Marc Dennis, 46**

Co-head, CAA Nashville

**Rod Essig, 67**

Co-head, CAA Nashville

**John Huie, 60**

Co-head, CAA Nashville

**Darin Murphy, 50**

Co-head, CAA Nashville

Boasting the most diverse roster of any major Nashville agency — including Carrie Underwood, Darius Rucker, Dixie Chicks, Keith Urban, Tori Kelly, Zac Brown Band, Kacey Musgraves, Sam Hunt, Dead & Company, Twenty One Pilots, The Chainsmokers and electronic act Pretty Lights — CAA's Music City division booked \$500 million in touring

**Rob Beckham, 50**

Co-head, Nashville division; William Morris Endeavor

**Greg Oswald\***

Co-head, Nashville division; WME

According to the Nashville duo, WME artists are headlining 14 of the 20 major country tours hitting the road in 2016 — among them, Blake Shelton, Luke Bryan, Jason Aldean, Miranda Lambert and Chris Stapleton — which, *Billboard* estimates, translates to a potential \$300 million at the box office. Oswald says that WME intends to keep that revenue pipeline flowing via a 6-year-old program dedicated to developing acts — rising stars at the agency include Brett Eldredge, Thomas Rhett and Cole Swindell — by augmenting

supporting-act slots with headlining dates at smaller venues. “We’re taking A&R to a whole different level,” he says.

**GARTH IS IN THE HOUSE**

In June, WME Nashville rocked Music City when it announced that it had signed Garth Brooks, who had been booked in-house since 1996. Brooks was seeking “a bigger scope to his career,” says Beckham. The exclusive global representation deal extends beyond touring and will harness WME’s film, TV, book and endorsement divisions. Oswald and Beckham say that WME’s ownership of the global sports management firm IMG was essential to the deal.

**PAISLEY GOES TO COLLEGE**

Last fall, WME Nashville worked a similarly synergistic deal with its IMG College division to launch Brad Paisley’s Country Nation College Tour Presented By Zaxby’s, which drew 120,000 college-age music fans to nine free university shows tied to NCAA football games.

**BRAD HAD A ‘BLAST’**

“What a blast that was,” says Paisley, adding that WME’s affiliation with IMG “enabled them to partner with colleges and football and bring together a sponsorship all at the same time. I think combining these three different worlds would have been very difficult for most other agencies,” he says.

“We’re taking A&R to a whole different level.”

—Oswald

A black and white photograph of a concert scene. In the foreground, a crowd of people is silhouetted against a bright stage, with many hands raised in the air. In the background, a band is performing on stage, with a drum set and microphones visible. The lighting is dramatic, with bright spotlights creating a hazy atmosphere.

Greenberg Traurig congratulates our colleagues,  
**Joel Katz** and **Jess Rosen**, for once again being named  
to the *Billboard* Nashville Power Players list.

We are proud of your commitment to the entertainment  
industry and your clients.

**JOEL A. KATZ** | Atlanta Founding Shareholder | Atlanta Co-Managing Shareholder  
Emeritus | Chair, Global Entertainment and Media Practice

**JESS L. ROSEN** | Shareholder | Co-Chair, Atlanta Entertainment and Media Practice

revenue in 2015 and, thanks to the breadth of its client list, steered clear of what Dennis calls the “standardization” of the bro-country format. “It’s all about the party right now, and I think we’re missing some really amazing music being made here in Nashville,” he says. Among CAA’s big scores during the past year was Shania Twain’s Rock This Country Tour, her first in 11 years, which grossed more than \$65 million and was second only to Kenny Chesney among 2015 country tours. The agency also delivered in other mediums. CMT picked up the CAA-packaged *Nashville* from ABC, and Tim McGraw’s *Humble & Kind*, a book that grew out of his song of the same name, was a *New York Times* best-seller.

**THE BIGGEST ISSUE FACING COUNTRY MUSIC**  
**ESSIG** “As an industry, we’re building headliners too fast. There is not enough patience.”

**Jonathan Levine, 54**  
*Co-head, Nashville division;*  
*Paradigm Talent Agency*

How did Paradigm transform alt-country critical darling Sturgill Simpson into a commercial artist who can sell out five nights at the Ryman Auditorium in Nashville? Levine says he divined the answer while touring such jam bands as Phish and Gov’t Mule out of the company’s Monterey, Calif., office. “There’s a common thread that goes into every decision with every artist that I work with,” says Levine. “What’s the purpose of the show, and how does that gig allow us to build a base [for the artist] and then honor that base?” The Chicago-raised Levine has some jam-band experience of his own. While in college at Southern Illinois University, he started a Grateful Dead-influenced group called Uncle Jon’s Band and, today, keeps two drum kits in his office. “There’s nothing like a mid-afternoon solo to keep everybody on their toes,” he says.

**WHICH CANDIDATE IS MORE COUNTRY?**  
“I would like to see [Donald Trump and Hillary Clinton] go out on the country circuit. Let’s judge by the merch numbers.”

**Nick Meinema, 36**  
*Co-head, United Talent Agency*  
*Nashville*

**Curt Motley, 51**  
*Co-head, UTA Nashville*  
**Lance Roberts, 43**  
*Co-head, UTA Nashville*

Just one year ago, UTA had no presence in Nashville. But with its August 2015 acquisition of The Agency Group and the arrival of former Paradigm agent Curt



◆ MY CLASSIC NASHVILLE ◆

## Tanya Tucker on Music Row

“In the 1970s, my dad and I walked down Music Row and went to every record label there. We’d walk in and put down a tape that we’d made real quick right there on the Row. It was such a quaint, quiet place then — now, everywhere you look, there’s a crane.”

Motley and his flagship client Toby Keith, it has emerged as an aggressive, growing contender in the country music market. A staff of 27, including 13 agents, books a roster that includes established headliners such as Keith, who’s outpacing his total 2015 Boxscore gross of \$20 million; breakout artists like platinum-selling “Buy Me a Boat” singer-songwriter Chris Janson; and such legacy veterans as Marty Stuart, Bobby Bare and The Kentucky Headhunters. UTA was dealt a blow with the April death of Merle Haggard, but the agency is now booking the legend’s son, Ben. “Everybody in country music is excited about what Ben is going to do,” says Meinema.

**THE MOST COUNTRY THING HE OWNS**  
**MOTLEY** “A groundhog [pelt] that Chris LeDoux skinned at a rest stop on the way to a gig in Louisville, Kentucky.”

## Media

**Charlie Cook, 65**  
*Vp country format, Cumulus Media;*  
*operations manager, Cumulus Nashville*  
**John Shomby, 65**  
*Director of programming, NASH*  
*Network*

After a rough 2015 that led to brothers Lewis and John Dickey stepping down from the No. 1 and No. 2 slots at the radio giant, Shomby — who, along with Cook, steers Cumulus Media’s country music outlets and programming — says, “All of our stations [monitored by Nielsen’s Portable People Meters] are up an average

of 25 percent ratings-wise — and not just the country stations.” Despite the stylistic changes in the genre, he says, country lyrics are still “straightforward. They’re about what we experience in everyday life, no matter how the song leans musically.”

**BIGGEST SPLURGE OF THE LAST YEAR**  
**COOK** “Let me check with my 14-year-old daughter, because I’m sure that whatever it is is in her room.”

**Robert Deaton, 55**  
*Executive producer, CMA Awards*

Despite a ratings dip of 16 percent over 2014’s broadcast, the 2015 CMA Awards gave ABC its highest ratings of the season and a career-changing moment for Chris Stapleton: his duet with Justin Timberlake (plus three surprise CMA wins). “People say it’s one of the best moments in CMA history,” says Deaton, whose credits also include the 2016 Billboard Music Awards and his upcoming feature-film directorial debut, *Rounding Third*. Deaton says he’s bringing back “creative ideas from the other projects” for the CMAs’ 50th anniversary telecast in the fall, promising, “That will be a historic show.”

**THE MOST COUNTRY THING HE OWNS** “A WSM Grand Ole Opry guitar, made for Opry members about 30 years ago. Only 650 were made, because WSM is 650 AM.”

**Leslie Fram\***  
*Senior vp music strategy, CMT*  
**Brian Philips, 55**  
*President, CMT*

Philips credits Fram with “always stretching the borders of country music,” a nod to CMT’s successful expansion into scripted TV with the June premiere of *Still the King*, starring Billy Ray Cyrus, and the unscripted *I Love Kellie Pickler*, which premiered to more than 2.5 million viewers last November — the cable network’s most-watched premiere among women viewers since 2008. The *CMT Music Awards* drew a record 3.6 million viewers in June, and CMT has high hopes for the fifth season of *Nashville*, which it rescued from cancellation by ABC.

**Jeff Kapugi, 51**  
*Vp country programming, CBS Radio;*  
*program director, WUSN Chicago*

Kapugi has a big pulpit — CBS’ 11 country stations have a cumulative audience of close to 8 million listeners — and in the past year he has exposed rising stars to those masses with Launch, which pairs airplay with online content. Launch pick Granger Smith went on to have a No. 1 Country Airplay hit, “Backroad Song.”



## The Crossover Kings

Darius Rucker and radio  
DJ/recording artist Bobby Bones

### **Bobby Bones, 36**

*Radio personality,  
iHeartMedia*

### **Rod Phillips, 47**

*Senior up programming/  
country format captain,  
iHeartMedia*

---

Bones has been a media multitasker during the past year. As host of the nationally syndicated *Bobby Bones Show* and *Country Top 30*, the Hot Springs, Ark., native reaches nearly 5 million listeners weekly. Earlier this year, his guest-star-packed second album with his band The Raging Idiots, *The Critics Give It 5 Stars*, hit No. 1 on the Comedy Albums chart and No. 4 on Top Country Albums. And his memoir, *Bare Bones: I'm Not Lonely If You're Reading This Book*, spent two weeks as a *New York Times* best-seller. "The book has given me credit with smart people," says Bones, "which I've never had before."

### **RUCKER ON BONES**

Hootie & The Blowfish frontman Darius Rucker had yet to cross over to country when an extremely nervous Bones, then 17, interviewed him for an Arkansas radio station. The two men have since become friends and Rucker has charted six No. 1 Hot Country Songs and four No. 1 Top Country Albums. "There are so few tastemakers these days that will go out on a limb and really champion music early on," says Rucker. "When Bobby believes in something, he can make a believer of you, too."

### **IHEART'S COUNTRY CAPTAIN**

Phillips, who was instrumental in the 2013 syndication of Bones' show, added country duties in 2015. He oversees more than 145 U.S. stations that reach 97 million-plus listeners. According to iHeartMedia, ratings for its country outlets in the top 50 markets grew nearly 8 percent, winter to spring.

Rucker (left) and Bones photographed by Lucy Hewett on June 25 at Klipsch Music Center in Noblesville, Ind. For a behind-the-scenes video and an exclusive interview in which Rucker names his top five country party songs, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

**Steve Schnur, 50**

Worldwide executive/president,  
EA Music Group

During his college internship at MTV, Schnur says he was “the very loud guy in the room who went against the grain.” He brings a similar willfulness to the gaming world. Instead of seeking out hits for game soundtracks, Schnur decided, “Why not introduce [an up-and-coming act] that would become a kid’s favorite artist in the year ahead?” he says. Hence, Brantley Gilbert’s “It’s About to Get Dirty” will be among the songs to debut in the upcoming edition of *Madden NFL*. “You can get up to a billion impressions on a blockbuster game. We’re going to break some artists,” says Schnur, who has placed songs by Lady Antebellum and Luke Bryan in the *Sims* video game series. Schnur also moved EA’s scoring operations to Nashville, making it “one of the top four scoring destinations in the world,” he says.

**SADDEST COUNTRY SONG EVER** “‘It’s Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long’ by The Notorious Cherry Bombs.”

**J.R. Schumann, 34**

Senior director of country  
programming, SiriusXM

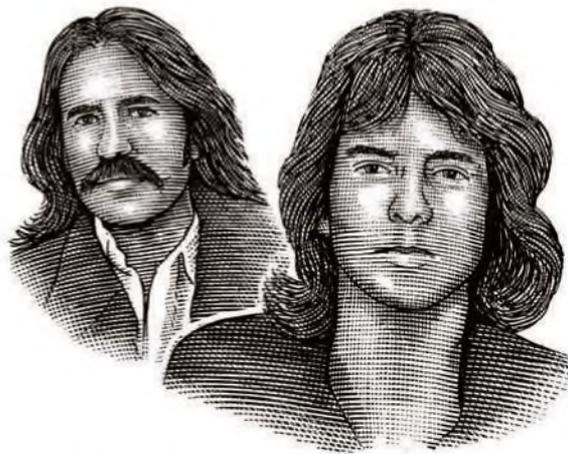
After a decade in heavily formatted terrestrial radio, Schumann says he’s thrilled to be breaking new acts. Just seven months into the gig at SiriusXM, where he oversees 13 channels, mostly country and Christian, his finds include Kevin Fowler, Aubrie Sellers, Kalie Shorr, Steve Moakler, Margo Price and Smithfield, but he also goes off-menu with major-label artists, playing such deep cuts as “The Devil Named Music,” a six-minute Chris Stapleton song that broadcast radio can’t touch. “Country radio is not breaking new artists. They’re not championing new music,” says Schumann. “That’s a shame.”

**Publishing**

**Kent Earls, 44**

Executive vp/GM, Universal Music  
Publishing Group Nashville

Earls, who took over leadership of UMPG Nashville in early 2012, has presided over a dramatic turnaround of the division. After the music publisher suffered 11 straight quarters — from 2012 into 2014 — when its market share for the top 100 country radio songs failed to crack double digits, UMPG Nashville since has met that mark in six



◆ MY CLASSIC NASHVILLE ◆

**The Bellamy Brothers on Belle Meade**

(Howard, left, and David)

**HOWARD BELLAMY**

“Once I went to the Belle Meade Country Club at the invitation of our guitar player. Belle Meade is the old-money area of Nashville. I always wear a hat, and as I walked in to have lunch there, an older maitre d’ asked me to take it off. I was about to do that anyway, but his attitude was out of line.”

**DAVID BELLAMY**

“You almost got thrown out, but Minnie Pearl saved you.”

**HOWARD**

“She was at the table next to me. She was a member. She had her hat on, of course, with the price tag, and she got on his butt: ‘Do you know who you’re talking to?’ she said. She straightened him out, and I had no problem going there from then on.”

out of the last seven quarters. Earls also can claim bragging rights to co-publishing the 2016 winner of the best country song Grammy, Little Big Town’s “Girl Crush.”

**THE MOST COUNTRY THING HE OWNS** “One of our writers gave me a pound of venison jerky. It’s really good.”

**Seth England, 30**

Partner, Big Loud Shirt

**Craig Wiseman, 52**

Owner, Big Loud Shirt; partner, Big Loud Records and Management; songwriter

Wiseman is still writing hit songs — such as Blake Shelton’s “Come Here to Forget,” which topped the June 11 Country Airplay chart — but he also administers publishing for a stable of songwriters at Big Loud Shirt. Their success has put the company among the top 10 music publishers in 12 of the last 15 quarters. He sold a chunk of equity in the firm’s catalog to Round Hill Music in 2014, but the two companies split future signings. Wiseman credits England with keeping his Big Loud publishing and artist management operations running at peak performance, saying, “He’s the Scooter Braun of Nashville.”

**Dennis Lord\***

Executive vp creative and business affairs, SESAC

**Kelli Turner, 45**

Executive vp operations and corporate development/CFO, SESAC

Turner and Lord, who both had

their responsibilities expanded last September, played key roles in the performing rights organization’s \$20 million acquisition of The Harry Fox Agency, the leading U.S. mechanical rights company, which, says Turner, will enable SESAC to take a more holistic approach to licensing. The move will allow the Nashville-based society to issue licenses to and obtain royalties from radio and streaming outlets, record labels and digital download services — a potential boon for its songwriters in the streaming era.

**Michael Martin, 54**

Vice president, ASCAP Nashville

“There’s a lot of great new talent in Nashville, and I think we do a great job of developing it,” says Martin. Chris Stapleton, who won four top ACM Awards, and the ACM’s best new female vocalist, Kelsea Ballerini, are in the ASCAP fold, and Martin says nearly half of the honors handed out at the 2015 ASCAP Country Awards went to first-time winners. The performance rights organization’s vets delivered, too. At the 2016 CMA Triple Play Awards, given to writers who have landed three or more No. 1 songs in a year, 11 of the 17 honorees were ASCAP members.

**Troy Tomlinson, 52**

President/CEO, Sony/ATV Music Publishing Nashville

The Portland, Tenn., native, who has run Sony’s Nashville music publishing arm since 2005, led his division to a record 14th consecutive publisher of the year honor at the BMI Country Awards in May. Sony/ATV Nashville also was the sole publisher of BMI’s song of the year, “Beat of the Music,” by Ross Copperman, Brett Eldredge and Heather Morgan, and took home 26 of the 50 most-performed song prizes. Among the winners: Miranda Lambert and Natalie Hemby’s “Automatic” and Cole Swindell’s “Hope You Get Lonely Tonight.”

**Jody Williams, 60**

Vp writer/publisher relations,  
BMI Nashville

BMI collected more than \$1 billion for publishers and songwriters in fiscal year 2015 — the most in its history — and Williams, who began there as an intern after dropping out of college in 1976, credits younger writer-artists turned producers such as Ross Copperman (Keith Urban, Dierks Bentley), Rodney Clawson (Jake Owen) and Busbee (Maren Morris)

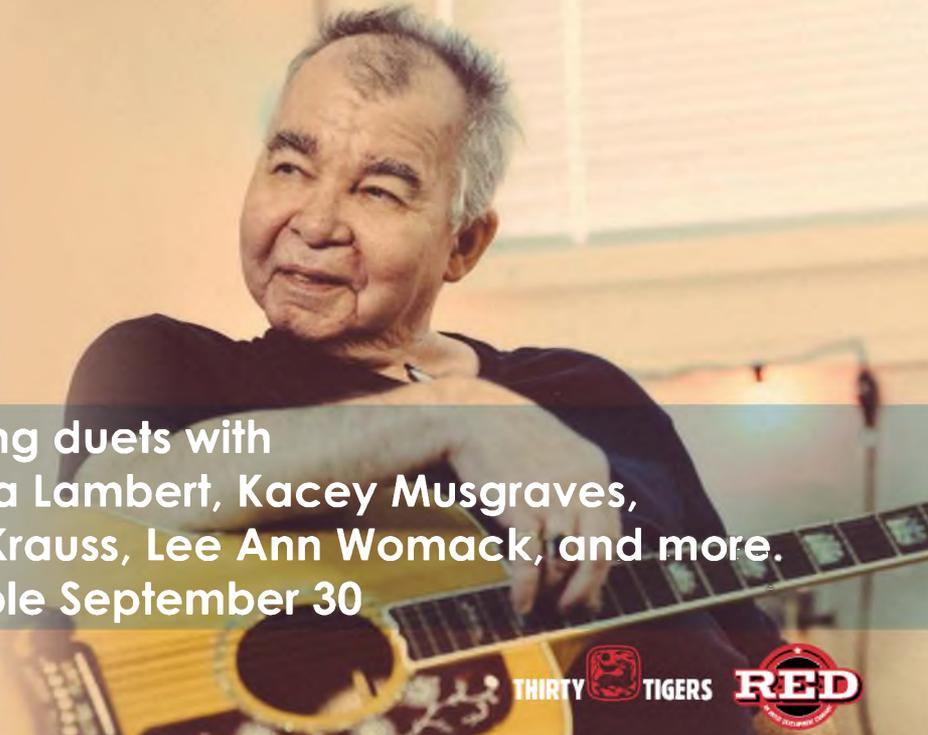


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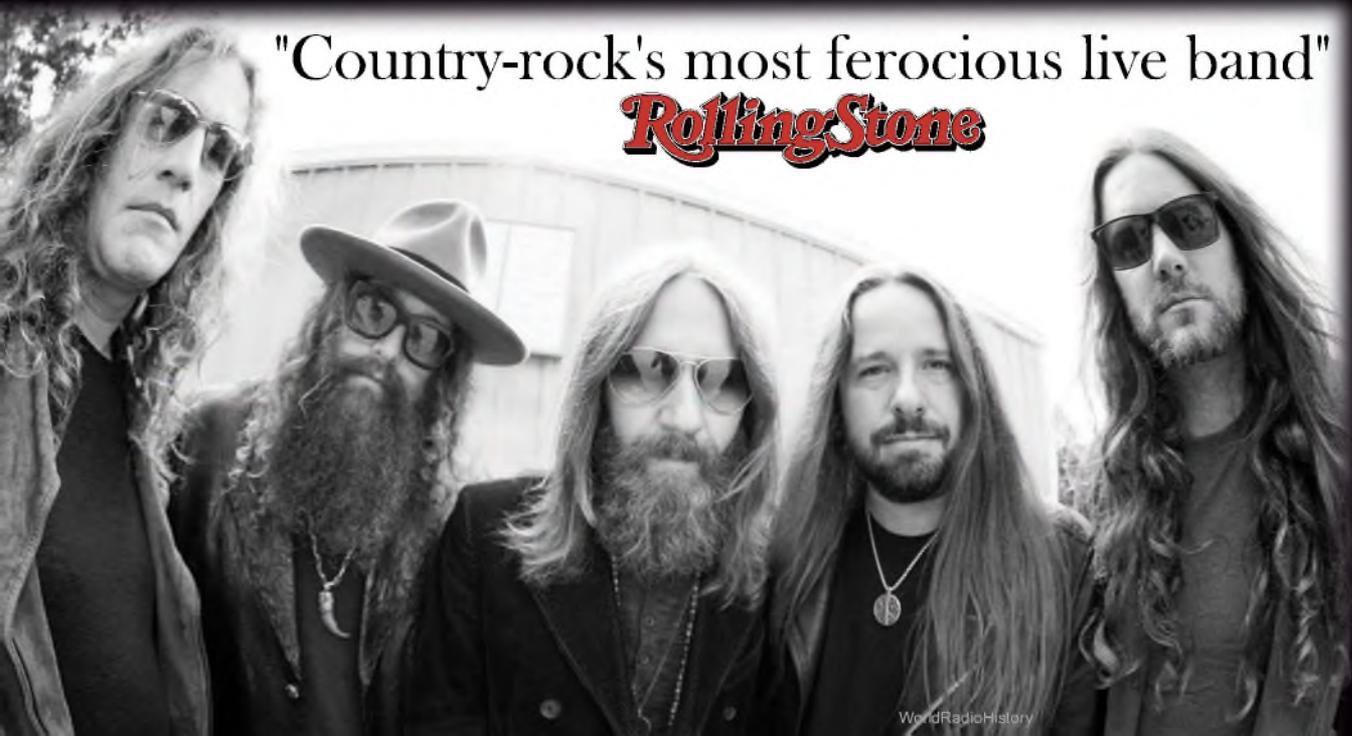
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Vaughn (left) and Miller photographed by David McClister on June 24 at the Songwriters Hall of Fame, Music City Center in Nashville.

## The Hit Men

Warner/Chappell's Ben Vaughn and songwriter Lee Thomas Miller

**Ben Vaughn, 40**  
Executive vp/head of Nashville music publishing operation, Warner/Chappell Music

After spending 14 consecutive quarters chasing Sony/ATV Nashville for first place, Warner/Chappell finally took the top spot, with a 23.2 percent market share for the top 100 country radio songs, in the first quarter of 2016. Providing a big assist was Chris Stapleton, whose debut studio album, *Traveller*, has scanned 1.5 million units, with most of those sales coming after his appearance at the CMA Awards last fall.

"I have spent many years listening to his song demos in my truck — it's awesome to see fans react to his talent," says Vaughn, who was instrumental in signing

Stapleton. "He has had a lot of big moments in the last six months."

In addition to Stapleton, Vaughn oversees a roster that includes Little Big Town, Brantley Gilbert and Kacey Musgraves and played a key role in signing Lee Thomas Miller, Dan & Shay, Lady Antebellum, Dustin Lynch, Nathan Chapman and Liz Rose.

**HE'S GOT THE TOWN WIRED**  
Miller, who's president of the Nashville Songwriters Association International, has co-written nine top 10 Hot Country Songs, and co-wrote Brad Paisley's current single with Demi Lovato, "Without a Fight," tells *Billboard* that Vaughn "has his ear to the ground better than any

publisher I have worked with. If you hear rumors that someone is looking for a certain kind of song, he knows all the details."

"If you hear rumors that someone is looking for a certain kind of song, Ben knows all the details."

—Miller

**HE'S ALSO A ROYALTIES AND COPYRIGHT WONK**

Behind the music, Vaughn is well versed in the intricacies of publishing. Early in his career, he worked with songwriter royalties and says he learned "to be extremely diligent on the collection side." Miller

also is impressed by Vaughn's grasp of copyright law. "When I testified before the House of Representatives last year, Ben went with me. He is very informed on all the nuances of that side of the business."

with driving the surge "at a time when songwriters and publishers are struggling to make money with streaming." He also is an adviser at tech incubator Project Music, where a recent grad developed the Notetracks app, which helps producers keep track of their ideas in the studio.

## Legal

**Russell A. Jones Jr., 66**  
Principal, Law Offices of Russell A. Jones Jr. and Arjlee Khurana

Before Jones — "Rusty" to his clients and friends — represented Garth Brooks, Trisha Yearwood, Tim McGraw and Toby Keith, the New Orleans native was a guide on the Snake River and a deputy sheriff in Nashville. "You learn to stretch your horizons, trust your instincts and react with confidence," he says of working in different fields. Jones' skill set came in handy when he joined ASCAP in Nashville in 1978 and in 1988 began representing Brooks, who is keeping Jones busy now that he's back on the road and launching his own SiriusXM radio channel and *Inside Studio G*, a social media video series.

**BIGGEST SPLURGE OF THE LAST YEAR**  
"Diving Australia's Great Barrier Reef."

**Joel Katz, 72**  
Chairman, global entertainment and media group, Greenberg Traurig

**Jess Rosen, 61**  
Co-chairman, Atlanta entertainment and media practice, Greenberg Traurig

Which Nashville artists *don't* Katz and Rosen represent? Despite his Atlanta base, Rosen has negotiated deals for Kenny Chesney, Miranda Lambert, Kacey Musgraves, Thomas Rhett and Loretta Lynn; they both represent Brad Paisley, and Katz reps Little Big Town. Katz brokered the contracts for the current regime at Sony Music Nashville and resigned Big Machine's distribution deal with Universal Music Group. Katz says country's next frontier is growing it "into a worldwide medium." To that end, Rosen, a jazz guitarist in his spare time, helped cut a sponsorship and marketing agreement between Chesney and Apple Music.

**Mike Milom, 73**  
Partner, Milom Horsnell Crow Rose Kelley

Milom negotiated Kelsea Ballerini's contract to co-host ABC's *Greatest Hits*, handled Luke Bryan's deal as Chevrolet's

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new brand ambassador and helped singer-songwriter John Prine acquire full ownership of his Oh Boy recording catalog. The Vanderbilt Law School grad prides himself on enduring client relationships: He has repped Bryan since he was an aspiring songwriter, and Alabama and Hank Williams Jr. for more than 30 years.

## Civic

### Julie Boos, 46

Co-owner/vice president/business manager, Flood Bumstead McCready & McCarthy

### Mary Ann McCready\*

President/co-founder/business manager, Flood Bumstead McCready & McCarthy

McCready built one of the top financial management firms during the past 26 years with clients that include Blake Shelton and Keith Urban. There still are just four partners in the company, but McCready says she's particularly proud of a restructuring in 2015 that gave all eight owners an equal ownership share. "If you told me I was going to die tomorrow, I would say I got that little dream — to have that second generation firmly entrenched and working on the third generation." Boos is a big part of training future managers, "and probably training the first generation, too," says McCready with a laugh.

#### THE MOST COUNTRY THING SHE OWNS

McCready "A fly fishing rod and waders."

### Steve Buchanan, 59

President, Opry Entertainment

### Pete Fisher, 53

Vp/GM, Grand Ole Opry

Buchanan and Fisher are the caretakers and gatekeepers of Nashville's most enduring symbol, the Grand Ole Opry, and in 2015 the institution celebrated its 90th birthday in robust health. "Over the last four or five years we've experienced double-digit growth, [through] a combination of Grand Ole Opry ticket sales and Ryman Auditorium and Opry tours," says Buchanan, who also serves as an executive producer of the TV series *Nashville*. "And that is having a positive impact on businesses throughout the city." Buchanan has seen a lot in his 31 years with the Opry, from Opry legend Roy Acuff shedding a tear as Vince Gill performed "When I Call Your Name" to Anna Nicole Smith jumping onstage, unbidden, to dance. "We were scared to death," he says.



## MY CLASSIC NASHVILLE

### Jeff Hanna on The Station Inn

(singer-guitarist, The Nitty Gritty Dirt Band)

"The Station Inn is a little club that has been sitting in the Gulch area in downtown Nashville since 1974. It's the epicenter for bluegrass music but also American roots music in general, and it has survived all of the skyscrapers and hipster restaurants going up around it. The first time I heard Chris Stapleton sing, he was playing there in a band called The SteelDrivers."

### Mike Curb, 71

Founder/chairman, Curb Records;  
owner/chairman, Word Entertainment

Curb, who heads up the oldest indie label still run by its original owner, made news in Nashville when he bought out his partner in Word Music, Warner Music Group, to become sole owner of the 65-year-old gospel label. "We're in the mood to grow our business," says Curb, who is just as well known for his civic involvement and leadership in Music City. Despite finishing only two years of college, he has founded music-business programs at 14 colleges and universities, including Vanderbilt and Belmont, both in Nashville.

#### THE MOST COUNTRY THING HE OWNS

"I bought all of the major Johnny Cash items when he closed the House of Cash [in Hendersonville, N.C.]. We also own Elvis Presley's first home in Memphis, before Graceland."

### Ken Levitan, 59

Founder/co-president, Vector Management

Because Vector made its reputation in the '80s representing Americana forerunners Lyle Lovett, Emmylou Harris and John Hiatt, folks sometimes forget that Levitan brought rock to Music Row with Kings of Leon 16 years ago, then added The Strokes, The B-52s, Cheap Trick and movie/TV soundtrack king T Bone Burnett to his roster. Vector's biggest launch in the past year was Prophets of Rage, the rock-rap supergroup pairing Chuck D of Public Enemy and Tom Morello of Rage

Against the Machine. "What I love about Nashville is that it's not just country," says Levitan, a former lawyer who also chairs the Nashville Convention and Visitors Corp. and is a partner in chef Jonathan Waxman's hot restaurant there, Adele's.

### Tiffany Moon, 41

Executive vp/managing director/interim CEO, Academy of Country Music

Since the surprise departure of ACM CEO Bob Romeo in May, Moon has taken over his responsibilities and, according to ACM board chairman Paul Barnabee, is in the running as Romeo's permanent replacement. The Texas native joined the ACM in 2003 and was appointed secretary of its board of directors in August 2015. She also was a founding member of ACM's Lifting Lives charity, which is a beneficiary of the ACM Awards.

### Sarah Trahern, 52

CEO, Country Music Association

The CMA Music Festival in June is the only major multi-day music event besides Coachella that reliably sells out before acts are booked. The four-day fest, which stars a who's who of country music, has a huge impact on Nashville's economy and on 30 music-education programs around the country that received a share of \$2.6 million. (Artists perform for free, and the CMA donates half of the net proceeds from the festival.) Last November's CMA Awards had their biggest viral moment in years with Chris Stapleton's star-making duet with Justin Timberlake. This year's show, the CMA's 50th anniversary, will bring back old favorites. Says Trahern: "Hopefully we set a bar that the folks who do the 100th will look back on."

**SADDEST COUNTRY SONG EVER** "George Jones' 'He Stopped Loving Her Today.'"

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

**CONTRIBUTORS** Jim Asker, Ed Christman, Mike Corcoran, Deborah Evans Price, Adrienne Gaffney, Jenn Haltman, Elias Leight, Melinda Newman, Phyllis Stark, Ray Waddell, Chris Willman

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# Garth!

## On (And For) The Record

Turns out the only performer who could fill the jumbo boots of '90s-era Garth Brooks was the megastar himself, emerging from semiretirement in 2014 to release another platinum album and sell 4.5 million tickets (and counting). Now, in a rare interview, he explains the problem with wealthy crowds and how he wouldn't mind beating U2's attendance benchmark "for country music's sake"

BY RAY WADDELL

**G**ARTH BROOKS ARGUABLY was the biggest solo artist on the planet when, in October 2000, he announced that he would retire to Oklahoma until the youngest of his three daughters graduated high school. Though he periodically emerged for brief, sold-out runs at arenas and, from 2009 to 2013, played a 186-show acoustic Las Vegas residency with his wife, the country star Trisha Yearwood, Brooks remained out of the public eye.

When the couple's daughter Allie opted to attend Belmont University in Nashville, Brooks, 54, moved back and reassembled his touring team as promised. Since launching in September 2014, Brooks' world tour has moved an estimated 4.5 million tickets (Brooks doesn't report his touring data), playing as many as 11 shows, often two in one day, in 48 North American cities through July. U2 holds the all-time attendance record of 7.3 million, according to Billboard Boxscore.

In November 2014, Brooks — RIAA-certified as the top-selling artist in U.S. history, with 137 million albums sold — released *Man Against Machine*, his first new studio album in 13 years, which has gone platinum. In June, he signed a deal for

global representation with William Morris Endeavor, and SiriusXM's Garth Channel will launch in September. Also coming this fall: two new albums, including a collection of Christmas duets with Yearwood, and a *Man Against Machine* follow-up.

In his first in-depth interview since his return, Brooks spoke from his Allentown studio in Nashville on a rare break from the tour. Even he seems baffled by the enthusiasm for his comeback, which he says exceeds even his '90s-era commercial peak: "This current thing is just stupid. I can't explain it."

### **The fans have welcomed you back. Do you feel like Nashville has too?**

The industry has become a very small place, so you either belong to one of three labels, basically, or you're going to be doing it yourself out there. Everybody at Sony was great. But when you think about what makes their money — streaming, downloads and touring — I can't help them in any of that stuff, because I don't stream, I own my own masters and when we tour, we tour independently. The business has changed, so my thing is just focus on the things you can control and the people will decide what they want to see happen.

### **How long did it take to get your mojo back?**

When we came back, I was being humble, saying, "Give me four to six months." I [was sure] it would take me two weeks, but I wanted to protect myself. Four to six months in, I was nowhere close. It probably took me 14 to 15 months to start feeling like, "OK, my legs are underneath me again now."

### **When you throw in these two-shows-in-one-day dates, how hard is that?**

I am surrounded by people who spoil me on the road. There is a person for every job out there — I don't have to grab a tissue to sneeze; they've got it taken care of. To me, two shows a night is like eating two helpings of ice cream.

### **You priced your tickets relatively low, one price for all, and have played so many shows that fans didn't have to turn to resellers.**

The ticket prices [are] really low, well, maybe compared to The Rolling Stones. Think about it: You never go to a concert by yourself, so whatever your ticket price is, immediately double it. Parking is as much as the ticket in some places. Double it again if you're having a babysitter, plus dinner. That's a honking expensive night. So you take that into your thinking when you're pricing your tickets.

As for one price, I have never enjoyed playing a hall where the people on the floor were the rich people, and it never has made for a great crowd. If my kid said, "Hey, Dad, how come we're not sitting down there?" and I had to say, "We can't afford it," that would break my heart. So I just wanted it to be luck of the draw.

### **Are you pleased with how the whole ticketing thing has worked?**

As long as you make more available than people want, and if you don't mind playing to five-and-a-half shows instead of five sold-out shows — then you can give people what they want. They'll choose

how much they want to pay to get tickets where they know where the seats are, like secondary markets [allow].

**The all-time attendance record held by U2 would seem to be within reach.**

**Do you want that?**

I would like it for country music's sake. If the people keep showing up, so be it.

**Do you plan to go international?**

The guys from Australia came and talked to us. Australia's a great place to tour. And festivals are becoming the way to tour outside the U.S. for a band that doesn't want to take 800 zillion people and 1,400 trucks and all that stuff. If you can get on one of those festival runs where it books out right, you could see a lot of people and not have a lot of costs to drive tickets up.

**You're out on the road with your wife. How challenging are the "honey-dos"?**

(Laughs.) Anything she asks is an honor

to do — all I want to do is see her smile. So she doesn't have a long "honey-do" list. I think she makes up things just so I can feel proud to do something for her, because she knows how much I love her.

**What's the direction of the new music?**

The one question I keep getting asked on this tour is "Where's your pen? Where's the Garth stuff you had a hand in writing?" I didn't trust my own pen on the last record, because it had been 15 years since I had used that muscle. So I kind of holed myself up about six months ago and started forcing myself to write every day, then started to get enough courage to call writers and sit down with them and start learning the process all over again. So this new record will probably be the most Garth thing I've ever done — whether that's good or bad, the people will decide that. But I'm all over this next record.

**You've always been socially conscious.**

**What's an artist's responsibility in these challenging times?**

Making music. If you would have been there Friday night in New York [at the Yankee Stadium show], that was right after [the police shooting in] Dallas. When you talk to people, you can tell they're all frustrated, you can tell they all are hurting, from Dallas and Orlando, and every day in the news. The simple thought of [*Man Against Machine* single] "People Loving People," you would have not believed it — it's a new song, not one of the old ones, [and the audience] made it theirs and sang their asses off. It's going to be the highlight of the whole [HBO special]. You'll see the joy in their faces getting to communicate that frustration, that love, that passion, through music.

**What keeps you motivated to do two shows a day five days in a row?**

Truthfully, and this is not a statement of humbleness, my bucket list has one thing on it: just one more day like today. It's going to be over before I want it to be, and all the money in the world ain't going to buy you another day. ●

Brooks onstage at New York's Yankee Stadium, where he played the first of two sellout nights on July 8.



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Strait

Lynn



## TOP COUNTRY ARTISTS

1958 to June 4, 2016

### POSITION/ARTIST

- 1 **GEORGE STRAIT**
- 2 MERLE HAGGARD
- 3 WILLIE NELSON
- 4 ALABAMA
- 5 CONWAY TWITTY
- 6 CHARLEY PRIDE
- 7 REBA MCENTIRE
- 8 GARTH BROOKS
- 9 ALAN JACKSON
- 10 TIM MCGRAW
- 11 WAYLON JENNINGS
- 12 BUCK OWENS
- 13 HANK WILLIAMS JR.
- 14 JOHNNY CASH
- 15 KENNY ROGERS
- 16 GEORGE JONES
- 17 **LORETTA LYNN**
- 18 DOLLY PARTON
- 19 KENNY CHESNEY
- 20 RONNIE MILSAP
- 21 TOBY KEITH
- 22 BROOKS & DUNN
- 23 GLEN CAMPBELL
- 24 RANDY TRAVIS
- 25 TAMMY WYNETTE
- 26 DON WILLIAMS
- 27 RAY PRICE
- 28 RASCAL FLATTS
- 29 SONNY JAMES
- 30 THE OAK RIDGE BOYS
- 31 EDDY ARNOLD
- 32 CRYSTAL GAYLE
- 33 JIM REEVES
- 34 ELVIS PRESLEY
- 35 THE STATLER BROTHERS
- 36 KEITH URBAN
- 37 TAYLOR SWIFT
- 38 CARRIE UNDERWOOD
- 39 CLINT BLACK
- 40 EDDIE RABBITT
- 41 TANYA TUCKER
- 42 ANNE MURRAY
- 43 BRAD PAISLEY
- 44 SHANIA TWAIN
- 45 THE JUDDS
- 46 VINCE GILL
- 47 MARTY ROBBINS
- 48 JASON ALDEAN
- 49 LUKE BRYAN
- 50 BLAKE SHELTON

❖ THE GREATEST OF ALL TIME ❖

# Strait To The Top

*The King of Country rules six decades' worth of Billboard country charts*

BY JIM ASKER

**F**OR THE FIRST TIME, *BILLBOARD* HAS compiled extensive chart recaps of country music, ranking the genre's top artists, songs and albums during the past six decades (see chart methodology, opposite page).

Given his longtime "King George" sobriquet, it should come as no surprise that the No. 1 country artist of all time is **George Strait**. The legend has earned a record 44 No. 1 titles on the Hot Country Songs chart (which launched as an all-encompassing genre songs ranking on Oct. 20, 1958), from 1982's "Fool Hearted Memory" to 2009's "River of Love." Strait likewise has logged an unprecedented 26 No. 1 entries on Top Country Albums (which began on Jan. 11, 1964), from *Right or Wrong* in 1984 to 2015's *Cold Beer Conversation*.

The Hot Country Songs chart's all-time No. 1 is "Cruise" by **Florida Georgia Line** (Tyler Hubbard and Brian Kelley). The duo's debut single spent a record 24 weeks at No. 1 in 2012, first powered by country airplay, and 2013, when it became a pop crossover smash. Reflecting country's rich history, the No. 2 song was released a half-century earlier, as **Leroy Van Dyke**'s "Walk On By" led Hot Country Songs for 19 weeks in 1961 and 1962.

As for the No. 1 country album of all time, that honor goes to **Shania Twain**'s *Come On Over*, which opened atop the Top Country Albums chart dated Nov. 22, 1997, and reigned for a record 50 weeks. The set has sold 15.7 million copies, according to Nielsen Music, ruling as the best-selling country album since Nielsen began tracking sales in 1991. ●



Florida Georgia Line



Cash



Aldean



Parton

## TOP COUNTRY SONGS 1958 to June 4, 2016

POSITION / SONG / ARTIST / PEAK YEAR

1	<b>CRUISE</b> Florida Georgia Line	2012	26	<b>HAVE MERCY</b> The Judds	1985
2	<b>WALK ON BY</b> Leroy Van Dyke	1961	27	<b>DON'T LET OUR LOVE START SLIPPIN' AWAY</b> Vince Gill	1992
3	<b>WANTED</b> Hunter Hayes	2012	28	<b>HEARTACHES BY THE NUMBER</b> Ray Price featuring Vince Gill	1959
4	<b>TAKE YOUR TIME</b> Sam Hunt	2015	29	<b>I'VE COME TO EXPECT IT FROM YOU</b> George Strait	1990
5	<b>THERE GOES MY EVERYTHING</b> Jack Greene	1966	30	<b>ALL THE TIME</b> Jack Greene	1967
6	<b>LOVE'S GONNA LIVE HERE</b> Buck Owens	1963	31	<b>GIVE ME WINGS</b> Michael Johnson	1987
7	<b>CONVOY</b> C.W. McCall	1975	32	<b>ISLANDS IN THE STREAM</b> Kenny Rogers & Dolly Parton	1983
8	<b>SOMEBODY LIKE YOU</b> Keith Urban	2002	33	<b>IT'S FIVE O'CLOCK SOMEWHERE</b> Alan Jackson & Jimmy Buffett	2003
9	<b>AMAZED</b> Lonestar	1999	34	<b>THIS IS HOW WE ROLL</b> Florida Georgia Line featuring Luke Bryan	2014
10	<b>DADDY SANG BASS</b> Johnny Cash	1969	35	<b>DON'T BLINK</b> Kenny Chesney	2007
11	<b>KISS AN ANGEL GOOD MORNIN'</b> Charley Pride	1971	36	<b>MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS</b> Waylon & Willie	1978
12	<b>JUST TO SEE YOU SMILE</b> Tim McGraw	1998	37	<b>WATCHING YOU</b> Rodney Atkins	2007
13	<b>ONCE A DAY</b> Connie Smith	1964	38	<b>ROSE GARDEN</b> Lynn Anderson	1970
14	<b>NEED YOU NOW</b> Lady Antebellum	2009	39	<b>YOU'RE THE ONLY WORLD I KNOW</b> Sonny James	1965
15	<b>LIVE LIKE YOU WERE DYING</b> Tim McGraw	2004	40	<b>AIN'T NOTHING 'BOUT YOU</b> Brooks & Dunn	2001
16	<b>LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)</b> Waylon Jennings	1977	41	<b>ISWEAR</b> John Michael Montgomery	1994
17	<b>19 SOMETHIN'</b> Mark Wills	2003	42	<b>ALMOST PERSUADED</b> David Houston	1966
18	<b>MY HANG-UP IS YOU</b> Freddie Hart	1972	43	<b>BURNIN' IT DOWN</b> Jason Aldean	2014
19	<b>IT'S YOUR LOVE</b> Tim McGraw with Faith Hill	1997	44	<b>THAT'S WHAT I LOVE ABOUT SUNDAY</b> Craig Morgan	2005
20	<b>CHECK YES OR NO</b> George Strait	1995	45	<b>THE GOOD STUFF</b> Kenny Chesney	2002
21	<b>RHINESTONE COWBOY</b> Glen Campbell	1975	46	<b>SKIP A ROPE</b> Henson Cargill	1968
22	<b>HOW DO YOU LIKE ME NOW?!</b> Toby Keith	2000	47	<b>COWARD OF THE COUNTY</b> Kenny Rogers	1980
23	<b>HERE YOU COME AGAIN</b> Dolly Parton	1977	48	<b>HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)</b> Larry Gatlin & The Gatlin Brothers	1983
24	<b>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</b> Rodney Atkins	2006	49	<b>WHEN YOU SAY NOTHING AT ALL</b> Keith Whitley	1988
25	<b>CHATTAHOOCHEE</b> Alan Jackson	1993	50	<b>EASY LOVING</b> Freddie Hart	1971

## TOP COUNTRY ALBUMS 1964 to June 4, 2016

POSITION / ALBUM / ARTIST / PEAK YEAR

1	<b>COME ON OVER</b> Shania Twain	1997	26	<b>ROPIN' THE WIND</b> Garth Brooks	1991
2	<b>NO FENCES</b> Garth Brooks	1990	27	<b>FEELS LIKE TODAY</b> Rascal Flatts	2004
3	<b>TAYLOR SWIFT</b> Taylor Swift	2007	28	<b>SOME GAVE ALL</b> Billy Ray Cyrus	1992
4	<b>GARTH BROOKS</b> Garth Brooks	1990	29	<b>THE HITS</b> Garth Brooks	1994
5	<b>ALWAYS &amp; FOREVER</b> Randy Travis	1987	30	<b>MOUNTAIN MUSIC</b> Alabama	1982
6	<b>BEHIND CLOSED DOORS</b> Charlie Rich	1973	31	<b>NO SHOES, NO SHIRT, NO PROBLEMS</b> Kenny Chesney	2002
7	<b>SOME HEARTS</b> Carrie Underwood	2005	32	<b>UNLEASHED</b> Toby Keith	2002
8	<b>GREATEST HITS</b> Waylon Jennings	1979	33	<b>NEED YOU NOW</b> Lady Antebellum	2010
9	<b>THE WOMAN IN ME</b> Shania Twain	1995	34	<b>MONTEVALLO</b> Sam Hunt	2014
10	<b>OBROTHER, WHERE ART THOU?</b> Soundtrack	2001	35	<b>ME AND MY GANG</b> Rascal Flatts	2006
11	<b>FEARLESS</b> Taylor Swift	2008	36	<b>FOR THE GOOD TIMES</b> Ray Price	1970
12	<b>KILLIN' TIME</b> Clint Black	1989	37	<b>ALWAYS ON MY MIND</b> Willie Nelson	1982
13	<b>FLY</b> Dixie Chicks	1999	38	<b>HERE FOR THE PARTY</b> Gretchen Wilson	2004
14	<b>HERE'S TO THE GOOD TIMES</b> Florida Georgia Line	2013	39	<b>COYOTE UGLY</b> Soundtrack	2000
15	<b>WIDE OPEN SPACES</b> Dixie Chicks	1999	40	<b>WHEN THE SUN GOES DOWN</b> Kenny Chesney	2004
16	<b>BLUE</b> LeAnn Rimes	1996	41	<b>BREATHE</b> Faith Hill	1999
17	<b>STORMS OF LIFE</b> Randy Travis	1986	42	<b>UP!</b> Shania Twain	2002
18	<b>MY KINDA PARTY</b> Jason Aldean	2011	43	<b>THE BEST OF CHARLEY PRIDE</b> Charley Pride	1969
19	<b>FEELS SO RIGHT</b> Alabama	1981	44	<b>CHIEF</b> Eric Church	2011
20	<b>NOT A MOMENT TOO SOON</b> Tim McGraw	1994	45	<b>KENNY ROGERS' GREATEST HITS</b> Kenny Rogers	1980
21	<b>STARDUST</b> Willie Nelson	1978	46	<b>JOHNNY CASH AT SAN QUENTIN</b> Johnny Cash	1969
22	<b>CRASH MY PARTY</b> Luke Bryan	2013	47	<b>OLD 8 X 10</b> Randy Travis	1988
23	<b>THE FOUNDATION</b> Zac Brown Band	2009	48	<b>EVERYWHERE</b> Tim McGraw	1997
24	<b>TAILGATES &amp; TANLINES</b> Luke Bryan	2011	49	<b>A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)</b> Alan Jackson	1993
25	<b>THE GAMBLER</b> Kenny Rogers	1979	50	<b>THE OUTSIDERS</b> Eric Church	2014



Twain

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The Greatest of All-Time Top Country Artists, Songs and Albums rankings are based on weekly performance on Hot Country Songs (from its inception on Oct. 20, 1958, through June 4, 2016) and Top Country Albums (from its inception on Jan. 11, 1964, through June 4, 2016). Titles are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower spots earning the least. Due to changes in chart methodology through the years, eras are weighted differently to account for chart turnover rates during various periods. Artists are ranked based on a formula blending the performance, as outlined above, of all of their entries on the Hot Country Songs and Top Country Albums charts.

# Billboard Artist 100

August 6  
2016  
**billboard**



**NO. 10**  
NEEDTOBREATHE

The group debuts at No. 10 on the Artist 100 as its new release, *Hard Love*, launches at No. 1 on Top Album Sales, Top Rock Albums and Top Christian Albums (see pages 96, 102 and 105).

NEEDTOBREATHE: ERIC RYAN ANDERSON, GOMEZ: RENATA RAMSIA, EAZY: BOBBY BRUBERLE.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	1	1	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	108
3	2	2	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	2	66
4	3	3	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	2	104
5	6	4	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	107
7	4	5	<b>ADELE</b>	XL/COLUMBIA	1	77
6	7	6	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	2	106
14	10	7	<b>SIA</b>	MONKEY PUZZLE/RCA	5	108
9	8	8	<b>MEGHAN TRAINOR</b>	EPIC	1	106
66	47	9	<b>KATY PERRY</b>	CAPITOL	6	108
<b>NEW</b>		10	<b>NEEDTOBREATHE</b>	ATLANTIC/AG	10	1
11	12	11	<b>ARIANA GRANDE</b>	REPUBLIC	1	106
10	9	12	<b>JUSTIN TIMBERLAKE</b>	RCA	5	62
15	11	13	<b>SHAWN MENDES</b>	ISLAND	2	76
16	13	14	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	1	108
<b>RE-ENTRY</b>		15	<b>KIDZ BOP KIDS</b>	RAZOR & TIE/CONCORD	9	36
13	17	16	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	104
17	18	17	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	95



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
23	15	18	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	75
20	21	19	<b>P!NK</b>	RCA	16	32
19	19	20	<b>FIFTH HARMONY</b>	SYCO/EPIC	6	70
18	22	21	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	53
12	20	22	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	108
40	39	23	<b>G-EAZY</b>	G-EAZV/RVG/BPG/RCA	8	38
						
22	23	24	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	15	34
25	27	25	<b>FETTY WAP</b>	RGF/300/AG	3	76
71	94	26	<b>LOGIC</b>	DEF JAM	7	7
24	26	27	<b>THE WEEKND</b>	XO/REPUBLIC	1	93
1	14	28	<b>BLINK-182</b>	VIKING WIZARD EYES/BMG	1	3
28	32	29	<b>KENT JONES</b>	EPIDEMIC/WE THE BEST/EPIC	28	12
38	35	30	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	69
30	34	31	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	108
29	31	32	<b>THOMAS RHETT</b>	VALORY/BMLG	7	77
62	55	33	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	72
41	40	34	<b>LUKAS GRAHAM</b>	WARNER BROS.	5	25

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# Good News For Good Charlotte

**Good Charlotte** (above) debuts on the Billboard Artist 100 at No. 62 and earns its highest debut on the Billboard 200 in nearly a decade, as *Youth Authority* enters the latter list at No. 23 with 16,000 equivalent album units in the week ending July 21, according to Nielsen Music. Album sales account for nearly all of the act's Artist 100 points. The Billboard 200 rank is the alt-pop-punk band's best since *Good Morning Revival* opened at its No. 7 peak on April 14, 2007. On Top Album Sales, *Youth Authority* starts at No. 11 (14,000 in pure sales).

**Good Charlotte** last charted on the Billboard 200 with *Cardiology*, which debuted and peaked at No. 31 in 2010. Between that set and its new release, offshoot act **The Madden Brothers** (twins **Joel** and **Benji Madden**) reached No. 57 in 2014 with *Greetings From California*.

Meanwhile, **Drake** logs a 17th week at No. 1 on the Artist 100. On the Billboard Hot 100 (see page 3), his smash "One Dance" (featuring **Wizkid** and **Kyla**) drops to No. 2 after 10 weeks at No. 1, but breaks a record, posting a 14th week atop the audio subscription services-based On-Demand Songs streaming chart (15.8 million on-demand U.S. streams). "Dance" passes **Macklemore & Ryan Lewis'** "Thrift Shop" (13 weeks, 2013) for the most time atop On-Demand Songs since the list launched in 2012.

—Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
33	33	35	<b>KEVIN GATES</b>	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	30
27	25	36	<b>DNCE</b>	REPUBLIC	21	32
37	36	37	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	106
21	28	38	<b>DESIIGNER</b>	G.O.O.D./DEF JAM	6	19
RE-ENTRY		39	<b>DIRTY HEADS</b>	FIVE SEVEN	39	2
31	30	40	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	10	43
48	41	41	<b>DJ KHALED</b>	WE THE BEST/EPIC	34	8
61	62	42	<b>JASON ALDEAN</b>	BROKEN BOW/BMG	1	100
35	38	43	<b>DAYA</b>	ARTBEATZ	35	36
50	59	44	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	82
-	5	45	<b>SCHOOLBOY Q</b>	TOP DAWG/INTERSCOPE/IGA	5	21
26	29	46	<b>PRINCE</b>	NPG/WARNER BROS.	1	16
43	42	47	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	2	39
RE-ENTRY		48	<b>BRITNEY SPEARS</b>	RCA	48	2
44	51	49	<b>KANYE WEST</b>	G.O.O.D./DEF JAM	3	58
-	83	50	<b>5 SECONDS OF SUMMER</b>	HI OR HEV/CAPITOL	1	60
51	50	51	<b>METALLICA</b>	BLACKENED/WARNER BROS.	22	58
36	46	52	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	95
52	49	53	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	55
56	58	54	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	8	107
54	45	55	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	3	39
39	44	56	<b>MIKE POSNER</b>	ISLAND	15	25
NEW		57	<b>DAVID NAIL</b>	MCA NASHVILLE/UMGN	57	1
RE-ENTRY		58	<b>MIRANDA LAMBERT</b>	RCA NASHVILLE/SMN	18	38
32	43	59	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	2	6
NEW		60	<b>STEVEN TYLER</b>	DOT/BMLG	60	1
55	60	61	<b>DISTURBED</b>	REPRISE/WARNER BROS.	5	34
NEW		62	<b>GOOD CHARLOTTE</b>	MDDN/KOBALT	62	1
-	87	63	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	3	76
57	57	64	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	8	69
42	53	65	<b>ZAYN</b>	RCA	1	26
34	37	66	<b>JAMES BAY</b>	REPUBLIC	34	26
76	81	67	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	17	13
49	56	68	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	10	94
67	63	69	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	108
63	61	70	<b>CHRIS BROWN</b>	RCA	1	108

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
60	72	71	<b>ZAC BROWN BAND</b>	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	1	94
79	77	72	<b>SEAN PAUL</b>	VP/ATLANTIC/AG	72	4
47	48	73	<b>X AMBASSADORS</b>	KIDINAKORNER/INTERSCOPE/IGA	21	56
45	54	74	<b>RUTH B</b>	COLUMBIA	40	18
74	71	75	<b>FLUME</b>	FUTURE CLASSIC/MOM + POP	34	8
86	76	76	<b>KIARA</b>	ATLANTIC/AG	76	3
64	66	77	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	5
75	74	78	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	108
58	65	79	<b>NICK JONAS</b>	SAFEHOUSE/ISLAND	5	78
96	98	80	<b>ELLE KING</b>	RCA	14	52
RE-ENTRY		81	<b>ONE DIRECTION</b>	SYCO/COLUMBIA	2	104
68	68	82	<b>KELSEA BALLERINI</b>	BLACK RIVER	52	27
59	67	83	<b>FLO RIDA</b>	POE BOY/ATLANTIC/AG	11	71
RE-ENTRY		84	<b>HILLSONG</b>	HILLSONG/SPARROW/CAPITOL CMG	13	7
85	79	85	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	79	3
72	70	86	<b>ED SHEERAN</b>	ATLANTIC/AG	1	108
82	64	87	<b>ONEREPUBLIC</b>	MOSLEY/INTERSCOPE/IGA	6	63
65	69	88	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	10	87
73	80	89	<b>THE LUMINEERS</b>	DUALTONE	1	16
8	52	90	<b>MAXWELL</b>	COLUMBIA	8	3
NEW		91	<b>JEFF BECK</b>	ATCO/RHINO	91	1
53	75	92	<b>RACHEL PLATTEN</b>	COLUMBIA	12	65
-	90	93	<b>TORY LANEZ</b>	MAD LOVE/INTERSCOPE/IGA	45	26
91	85	94	<b>TY DOLLA \$IGN</b>	ATLANTIC/AG	36	26
83	82	95	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	83
80	84	96	<b>ALESSIA CARA</b>	EP/DEF JAM	15	48
RE-ENTRY		97	<b>TROYE SIVAN</b>	CAPITOL	11	30
84	86	98	<b>JEREMIH</b>	MICK SCHULTZ/DEF JAM	30	103
RE-ENTRY		99	<b>JAKE OWEN</b>	RCA NASHVILLE/SMN	41	11
69	91	100	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	15	23

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND FIN INFORMATION ON SOCIAL NETWORKING SITES AS COMPILED BY HOLT BIG SOUND. SEE CHARTS.LEGEND@BILLBOARD.COM/HT FOR COMPLETE RULES AND EXPLANATIONS. © 2016 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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# Billboard 200

August 6  
2016  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
	1	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	12
HOT SHOT DEBUT	2	<b>NEEDTOBREATHE</b> ATLANTIC/AG	HARDLOVE	2	1
	3	<b>TWENTY ONE PILOTS</b> ▲ FUELED BY RAMEN/AG	Blurryface	1	62
	4	<b>RIHANNA</b> ▲ WESTBURY ROAD/ROC NATION	ANTI	1	26
	5	<b>ORIGINAL BROADWAY CAST</b> ▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	43
	6	<b>VARIOUS ARTISTS</b> EPIC	Epic AF	6	5
	7	<b>ADELE</b> ▲ XL/COLUMBIA	25	1	35
	8	<b>BEYONCE</b> ▲ PARKWOOD/COLUMBIA	Lemonade	1	13
NEW	9	<b>KIDZ BOP KIDS</b> RAZOR & TIE/CONCORD	Kidz Bop 32	9	1
	10	<b>SCHOOLBOY Q</b> TOP DAWG/INTERSCOPE/IGA	Blank Face LP	2	2
	11	<b>SIA</b> MONKEY PUZZLE/RCA	This Is Acting	4	25
	12	<b>GG LOGIC</b> DEF JAM	Bobby Tarantino	12	3
	13	<b>BLINK-182</b> VIKING WIZARD EYES/BMG	California	1	3
NEW	14	<b>DIRTY HEADS</b> FIVE SEVEN	Dirty Heads	14	1
	15	<b>MEGHAN TRAINOR</b> EPIC	Thank You	3	10
	16	<b>ARIANA GRANDE</b> REPUBLIC	Dangerous Woman	2	9
	17	<b>CHRIS STAPLETON</b> ▲ MERCURY NASHVILLE/UMGN	Traveller	1	45
NEW	18	<b>SOUNDTRACK</b> COLUMBIA PICTURES/RCA	Ghostbusters	18	1
NEW	19	<b>STEVEN TYLER</b> We're All Somebody From Somewhere DOT/BMG	We're All Somebody From Somewhere	19	1
	20	<b>BRYSON TILLER</b> ▲ TRAPSOUL/RCA	TRAPSOUL	8	43
	21	<b>KEVIN GATES</b> ● BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	25
	22	<b>JUSTIN BIEBER</b> ▲ SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	36
NEW	23	<b>GOOD CHARLOTTE</b> MODN/KOBALT	Youth Authority	23	1
	24	<b>FIFTH HARMONY</b> SYCO/EPIC	7/27	4	8
	25	<b>KANYE WEST</b> G.O.O.D./DEF JAM	The Life Of Pablo	1	16
NEW	26	<b>DAVID NAIL</b> MCA NASHVILLE/UMGN	Fighter	26	1
	27	<b>G-EAZY</b> ● G-EAZY/RVG/BPG/RCA	When It's Dark Out	5	33
	28	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	9
	29	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER	Coloring Book	8	10
	30	<b>THOMAS RHETT</b> VALORY/BMG	Tangled Up	6	43
	31	<b>SAM HUNT</b> ▲ MCA NASHVILLE/UMGN	Montevallo	3	91
	32	<b>COLDPLAY</b> ● PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	33
	33	<b>TWENTY ONE PILOTS</b> ● FUELED BY RAMEN/AG	Vessel	21	101
	34	<b>SELENA GOMEZ</b> ● INTERSCOPE/IGA	Revival	1	41
	35	<b>THE WEEKND</b> ▲ XO/REPUBLIC	Beauty Behind The Madness	1	47
	36	<b>CHARLIE PUTH</b> ● ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	25
	37	<b>FLUME</b> FUTURE CLASSIC/MOM + POP	Skin	8	8
	38	<b>MELANIE MARTINEZ</b> ● ATLANTIC/AG	Cry Baby	6	49
	39	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE/UMGN	Black	2	8
NEW	40	<b>HILLSONG UNITED</b> Of Dirt And Grace: Live From The Land HILLSONG/SPARROW/CAPITOL CMG	Of Dirt And Grace: Live From The Land	40	1
NEW	41	<b>JEFF BECK</b> ATCO/RHINO	Loud Hailer	41	1
	42	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	EVOL	1	24
	43	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.	The Getaway	2	5
NEW	44	<b>ZI SAVAGE &amp; METRO BOOMIN</b> SLAUGHTER GANG	Savage Mode	44	1
	45	<b>PANIC! AT THE DISCO</b> ● DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	27
	46	<b>MAXWELL</b> COLUMBIA	blackSUMMERS'night	3	3
	47	<b>DISTURBED</b> REPRISE/WARNER BROS.	Immortalized	1	48
	48	<b>LUKAS GRAHAM</b> WARNER BROS.	Lukas Graham	3	16
	49	<b>DRAKE &amp; FUTURE</b> ▲ A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	44
	50	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	11

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
	51	<b>FETTY WAP</b> ▲ RGF/300/AG	Fetty Wap	1	43
	52	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN	Kill The Lights	1	50
	53	<b>FUTURE</b> ▲ A-1/FREEBANDZ/EPIC	DS2	1	53
	54	<b>J. COLE</b> ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	85
	55	<b>DESIIGNER</b> G.O.O.D./DEF JAM	New English	22	3
	56	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	76
	57	<b>NICK JONAS</b> SAFEHOUSE/ISLAND	Last Year Was Complicated	2	6
	58	<b>HALSEY</b> ● ASTRALWERKS	Badlands	2	47
RE	59	<b>MICHAEL JACKSON</b> ▲ MJJ/EPIC/LEGACY	Number Ones	13	218
	60	<b>THE LUMINEERS</b> DUAL TONE	Cleopatra	1	15
	61	<b>KIARA</b> ATLANTIC/AG	Low Kii Savage (EP)	60	15
	62	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG	How Can It Be	30	63
	63	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	177
	64	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMG	1989	1	91
	65	<b>DNCE</b> REPUBLIC	Swaay (EP)	39	32
	66	<b>COLE SWINDELL</b> WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	11
	67	<b>ALESSIA CARA</b> ● EP/DEF JAM	Know-It-All	9	36
	68	<b>ED SHEERAN</b> ▲ ATLANTIC/AG	x	1	109
	69	<b>GNASH</b> J-1/AG	us	69	14
	70	<b>CARRIE UNDERWOOD</b> ● 19/RISTIA NASHVILLE/SMN	Storyteller	2	39
	71	<b>ADELE</b> ▲ XL/COLUMBIA	21	1	283
	72	<b>DAN + SHAY</b> WARNER BROS. NASHVILLE/WMN	Obsessed	8	7
	73	<b>CHEVELLE</b> EPIC	The North Corridor	8	2
	74	<b>SHAWN MENDES</b> ▲ ISLAND	Handwritten	1	67
	75	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	145
	76	<b>PRINCE</b> ▲ NPG/WARNER BROS./RHINO	The Very Best Of Prince	1	53
	77	<b>MAREN MORRIS</b> COLUMBIA NASHVILLE/SMN	Hero	5	7
	78	<b>JEREMIH</b> ● MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	33
	79	<b>MIKE POSNER</b> ISLAND	At Night, Alone.	12	11
	80	<b>YG</b> PUSHHAZ/INK/CTE/DEF JAM	Still Brazy	6	5
	81	<b>JAMES BAY</b> ● REPUBLIC	Chaos And The Calm	15	70
	82	<b>METALLICA</b> ▲ BLACKENED/WARNER BROS.	Metallica	1	388
	83	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Mr. Misunderstood	2	38
	84	<b>ZAC BROWN BAND</b> ● SOUTHERN GROUND/JOHN VARVATOS/BMG/REPUBLIC	JEKYLL + HYDE	1	65
	85	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	427
	86	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN	California Sunrise	11	5
	87	<b>X AMBASSADORS</b> ● RIDINAKORNER/INTERSCOPE/IGA	VHS	7	56
	88	<b>RADIOHEAD</b> XL	A Moon Shaped Pool	3	10
RE	89	<b>DAVE MATTHEWS BAND</b> ▲ RCA/LEGACY	Crash	2	105
	90	<b>ZAYN</b> RCA	Mind Of Mine	1	17
	91	<b>RUTH B</b> COLUMBIA	The Intro (EP)	52	20
	92	<b>BEYONCE</b> ▲ PARKWOOD/COLUMBIA	Beyonce	1	132
	93	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	90	8
	94	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	195
	95	<b>FLORIDA GEORGIA LINE</b> ▲ REPUBLIC NASHVILLE/BMG	Here's To The Good Times	4	186
	96	<b>MEGHAN TRAINOR</b> ▲ EPIC	Title	1	80
	97	<b>KELSEA BALLERINI</b> BLACK RIVER	The First Time	31	53
	98	<b>G-EAZY</b> ● G-EAZY/RVG/BPG/RCA	These Things Happen	3	106
NEW	99	<b>Z - RO</b> 1 DEEP/EMPIRE	Drankin & Drivin	99	1
	100	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	39

## Views Nears Frozen's No. 1 Run

Drake continues to chill at No. 1 on the Billboard 200 with Views, as the set earned another 89,000 equivalent album units in the week ending July 21, according to Nielsen Music. The album has spent 11 nonconsecutive weeks atop the list — the most weeks at No. 1 since the Frozen soundtrack wrapped a 13-week nonconsecutive run on May 17, 2014.

Views' No. 1 perch blocks yet another No. 2-debuting album from the top slot: Needtobreathe's Hard Love. The latter begins with 50,000 units (46,000 of which are traditional album sales). Hard Love is the sixth album to debut (and presumably peak) in the runner-up position behind Views.

Industry forecasters suggest that Views likely will spend a 12th week at No. 1 on the chart dated Aug. 13. The list's highest debut likely will be Gucci Mane's Everybody Looking. A week later, the competition against Views starts to heat up, with the release of DJ Khaled's Major Key on July 29, followed by the Suicide Squad soundtrack on Aug. 5.

Farther down the current Billboard 200, Coldplay's A Head Full of Dreams jumps back into the top 40 (45-32 with 14,000 units; up 35 percent) for the first time since the April 2 list. The rise is concurrent with the band's U.S. tour launch in New Jersey on July 16. The trek continues across America through Sept. 3 in Santa Clara, Calif.

—Keith Caulfield





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In 1996, he was inducted into the *Billboard* Latin Music Hall of Fame, honored as Person of the Year at the Latin Grammy Awards and received a star on the Hollywood Walk of Fame. Starting in August he is embarking on a tour and Telemundo will air a 12 part series on his life.

**Join *Billboard* in congratulating Juan Gabriel on his remarkable career over the past 45 years.**

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# G. Busters Break Into Charts

The soundtrack to the *Ghostbusters* redux debuts at No. 18 on the Billboard 200 with 19,000 equivalent album units earned in the week ending July 21, according to Nielsen Music.

Of the album's total units for the week, 10,000 were traditional album sales, while a sturdy 8,000 units were track-equivalent albums — thanks to the solid sales of its cuts like **5 Seconds of Summer's** new "Girls Talk Boys" (46,000 downloads sold).

The new album is the third *Ghostbusters* soundtrack to reach the top 20, following the first film's companion set (which peaked at No. 6 in 1984) and *Ghostbusters II* (No. 14 in 1989). Notably, the new *Ghostbusters* album is just the fourth soundtrack to reach the top 20 in 2016, following *Star Wars: The Force Awakens*, **Prince & The New Power Generation's** *Purple Rain* and TV soundtrack *The Passion: New Orleans*.

With the new *Ghostbusters* selling 10,000 traditional copies, the collection also enters at No. 18 on Top Album Sales (as well as at No. 1 on the Soundtracks chart). A few notches below *Ghostbusters* on Top Album Sales (No. 28) is *Crash*, by **Dave Matthews Band**. The album returns to the list with 6,000 sold (up 1,432 percent) thanks to its July 15 debut on vinyl. Of the album's sales for the week, 90 percent were vinyl LPs (nearly 6,000), which enables its No. 1 debut on the Vinyl Albums chart.

*Crash* originally debuted at No. 2 on the Billboard 200 in 1996. It re-enters the list for the first time since 1993, popping back on at No. 89 (7,000 units earned in the week; up 491 percent).

—Keith Caulfield



# Album Sales

August 6 2016  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	<b>1</b>	<b>NEEDTOBREATHE</b>		<b>HARDLOVE</b>	1
	<b>2</b>	<b>KIDZ BOP KIDS</b>		<b>Kidz Bop 32</b>	1
	<b>3</b>	<b>DIRTY HEADS</b>		<b>Dirty Heads</b>	1
5	<b>4</b>	<b>BEYONCE</b>		<b>Lemonade</b>	13
6	<b>5</b>	<b>ORIGINAL BROADWAY CAST</b>		<b>Hamilton: An American Musical</b>	43
3	<b>6</b>	<b>BLINK-182</b>		<b>California</b>	3
<b>NEW</b>	<b>7</b>	<b>STEVEN TYLER</b>		<b>We're All Somebody From Somewhere</b>	1
<b>NEW</b>	<b>8</b>	<b>LOGIC</b>		<b>Bobby Tarantino</b>	1
7	<b>9</b>	<b>DRAKE</b>		<b>Views</b>	12
8	<b>10</b>	<b>ADELE</b>		<b>25</b>	35
<b>NEW</b>	<b>11</b>	<b>GOOD CHARLOTTE</b>		<b>Youth Authority</b>	1
10	<b>12</b>	<b>CHRIS STAPLETON</b>		<b>Traveller</b>	46
11	<b>13</b>	<b>TWENTY ONE PILOTS</b>		<b>Blurryface</b>	62
<b>NEW</b>	<b>14</b>	<b>DAVID NAIL</b>		<b>Fighter</b>	1
1	<b>15</b>	<b>SCHOOLBOY Q</b>		<b>Blank Face LP</b>	2
<b>NEW</b>	<b>16</b>	<b>JEFF BECK</b>		<b>Loud Hailer</b>	1
9	<b>17</b>	<b>MAXWELL</b>		<b>blackSUMMERS'night</b>	3
<b>NEW</b>	<b>18</b>	<b>SOUNDTRACK</b>		<b>Ghostbusters</b>	1
13	<b>19</b>	<b>BLAKE SHELTON</b>		<b>If I'm Honest</b>	9
15	<b>20</b>	<b>MEGHAN TRAINOR</b>		<b>Thank You</b>	10
<b>NEW</b>	<b>21</b>	<b>HILLSONG UNITED</b>		<b>Of Dirt And Grace: Live From The Land</b>	1
14	<b>22</b>	<b>RED HOT CHILI PEPPERS</b>		<b>The Getaway</b>	5
26	<b>23</b>	<b>LAUREN DAIGLE</b>		<b>How Can It Be</b>	55
2	<b>24</b>	<b>CHELLE</b>		<b>The North Corridor</b>	2
20	<b>25</b>	<b>RIHANNA</b>		<b>ANTI</b>	25
19	<b>26</b>	<b>SIA</b>		<b>This Is Acting</b>	25
16	<b>27</b>	<b>TWENTY ONE PILOTS</b>		<b>Vessel</b>	83
<b>RE</b>	<b>28</b>	<b>DAVE MATTHEWS BAND</b>		<b>Crash</b>	105
38	<b>29</b>	<b>DISTURBED</b>		<b>Immortalized</b>	46
31	<b>30</b>	<b>KEITH URBAN</b>		<b>Ripcord</b>	11
18	<b>31</b>	<b>RADIOHEAD</b>		<b>A Moon Shaped Pool</b>	10
21	<b>32</b>	<b>PRINCE</b>		<b>The Very Best Of Prince</b>	53
<b>NEW</b>	<b>33</b>	<b>Z - RO</b>		<b>Drankin &amp; Drivin</b>	1
25	<b>34</b>	<b>METALLICA</b>		<b>Metallica</b>	360
23	<b>35</b>	<b>VARIOUS ARTISTS</b>		<b>NOW That's What I Call Country, Volume 9</b>	6
27	<b>36</b>	<b>DIERKS BENTLEY</b>		<b>Black</b>	8
<b>NEW</b>	<b>37</b>	<b>SIGGNO</b>		<b>Yo Te Esperare</b>	1
38	<b>38</b>	<b>COLDPLAY</b>		<b>A Head Full Of Dreams</b>	24
22	<b>39</b>	<b>VARIOUS ARTISTS</b>		<b>NOW 58</b>	12
28	<b>40</b>	<b>VARIOUS ARTISTS</b>		<b>NOW 57</b>	24
33	<b>41</b>	<b>KEVIN GATES</b>		<b>Islah</b>	25
<b>RE</b>	<b>42</b>	<b>MICHAEL JACKSON</b>		<b>Number Ones</b>	195
37	<b>43</b>	<b>PANIC! AT THE DISCO</b>		<b>Death Of A Bachelor</b>	27
49	<b>44</b>	<b>ARIANA GRANDE</b>		<b>Dangerous Woman</b>	9
40	<b>45</b>	<b>THE LUMINEERS</b>		<b>Cleopatra</b>	15
45	<b>46</b>	<b>THOMAS RHETT</b>		<b>Tangled Up</b>	43
42	<b>47</b>	<b>SAM HUNT</b>		<b>Montevallo</b>	91
43	<b>48</b>	<b>TAYLOR SWIFT</b>		<b>1989</b>	91
24	<b>49</b>	<b>PRINCE AND THE NEW POWER GENERATION</b>		<b>Purple Rain (Soundtrack)</b>	41
<b>NEW</b>	<b>50</b>	<b>ZI SAVAGE &amp; METRO BOOMIN</b>		<b>Savage Mode</b>	1

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
<b>NEW</b>	<b>1</b>	<b>CANE HILL</b>		<b>Smile</b>	1
<b>NEW</b>	<b>2</b>	<b>SHY GLIZZY</b>		<b>Young Jefe 2</b>	1
<b>NEW</b>	<b>3</b>	<b>CLAMS CASINO</b>		<b>32 Levels</b>	1
<b>NEW</b>	<b>4</b>	<b>DREEZY</b>		<b>No Hard Feelings</b>	1
19	<b>5</b>	<b>THE RECORD COMPANY</b>		<b>Give It Back To You</b>	17
6	<b>6</b>	<b>CAR SEAT HEADREST</b>		<b>Teens Of Denial</b>	4
14	<b>7</b>	<b>MO3</b>		<b>Shottaz Reloaded</b>	6
1	<b>8</b>	<b>INVENT, ANIMATE</b>		<b>Stillworld</b>	2
<b>NEW</b>	<b>9</b>	<b>THE EARLS OF LEICESTER</b>		<b>Rattle &amp; Roar</b>	1
<b>NEW</b>	<b>10</b>	<b>FIALTA</b>		<b>Shadow Of A Drought</b>	1
<b>RE</b>	<b>11</b>	<b>BRETT YOUNG</b>		<b>Brett Young EP</b>	2
3	<b>12</b>	<b>BADBADNOTGOOD</b>		<b>IV</b>	2
<b>NEW</b>	<b>13</b>	<b>THE TEMPERANCE MOVEMENT</b>		<b>White Bear</b>	1
<b>RE</b>	<b>14</b>	<b>ICE NINE KILLS</b>		<b>Every Trick In The Book</b>	9
<b>NEW</b>	<b>15</b>	<b>KOSHA DILLZ</b>		<b>What I Do All Day &amp; Pickle</b>	1
<b>NEW</b>	<b>16</b>	<b>DANIELA ANDRADE</b>		<b>Shore (EP)</b>	1
<b>NEW</b>	<b>17</b>	<b>ORBS</b>		<b>Past Life Regression</b>	1
25	<b>18</b>	<b>HARPER AND MIDWEST KIND</b>		<b>Show Your Love</b>	8
<b>NEW</b>	<b>19</b>	<b>OLIVIA HOLT</b>		<b>Olivia (EP)</b>	1
<b>NEW</b>	<b>20</b>	<b>JULIET SIMMS</b>		<b>From The Grave</b>	1
<b>RE</b>	<b>21</b>	<b>DOROTHY</b>		<b>ROCKISDEAD</b>	3
<b>RE</b>	<b>22</b>	<b>TERISA GRIFFIN</b>		<b>Revival Of Soul</b>	2
<b>RE</b>	<b>23</b>	<b>MITSKI</b>		<b>Puberty 2</b>	4
<b>RE</b>	<b>24</b>	<b>WHITNEY</b>		<b>Light Upon The Lake</b>	5
<b>RE</b>	<b>25</b>	<b>YFN LUCCI</b>		<b>Wish Me Well 2</b>	6

SOUNDTRACKS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
<b>NEW</b>	<b>1</b>	<b>SOUNDTRACK</b>		<b>Ghostbusters</b>	1
1	<b>2</b>	<b>SOUNDTRACK</b>		<b>Purple Rain (Prince And The Revolution)</b>	258
2	<b>3</b>	<b>SOUNDTRACK</b>		<b>Guardians Of The Galaxy: Awesome Mix Vol. 1</b>	104
3	<b>4</b>	<b>SOUNDTRACK</b>		<b>Straight Outta Compton</b>	28
7	<b>5</b>	<b>SOUNDTRACK</b>		<b>Dirty Dancing</b>	74
5	<b>6</b>	<b>SOUNDTRACK</b>		<b>Undertale</b>	7
8	<b>7</b>	<b>SOUNDTRACK</b>		<b>Frozen</b>	139
6	<b>8</b>	<b>SOUNDTRACK</b>		<b>Star Wars: The Force Awakens</b>	31
4	<b>9</b>	<b>SOUNDTRACK</b>		<b>Batman (Prince)</b>	14
14	<b>10</b>	<b>SOUNDTRACK</b>		<b>Ghostbusters</b>	5
11	<b>11</b>	<b>SOUNDTRACK</b>		<b>O Brother, Where Art Thou?</b>	581
19	<b>12</b>	<b>SOUNDTRACK</b>		<b>Fifty Shades Of Grey</b>	76
9	<b>13</b>	<b>SOUNDTRACK</b>		<b>Me Before You</b>	7
13	<b>14</b>	<b>SOUNDTRACK</b>		<b>Pitch Perfect 2</b>	62
18	<b>15</b>	<b>SOUNDTRACK</b>		<b>Deadpool</b>	23
17	<b>16</b>	<b>SOUNDTRACK</b>		<b>Descendants</b>	44
20	<b>17</b>	<b>SOUNDTRACK</b>		<b>Home</b>	60
<b>RE</b>	<b>18</b>	<b>SOUNDTRACK</b>		<b>Magic Mike XXL</b>	35
<b>RE</b>	<b>19</b>	<b>SOUNDTRACK</b>		<b>Batman v Superman: Dawn of Justice</b>	9
<b>NEW</b>	<b>20</b>	<b>SOUNDTRACK</b>		<b>Ghostbusters: Original Motion Picture Score</b>	1
25	<b>21</b>	<b>SOUNDTRACK</b>		<b>Jem And The Holograms</b>	5
23	<b>22</b>	<b>SOUNDTRACK</b>		<b>Sing Street</b>	6
<b>RE</b>	<b>23</b>	<b>SOUNDTRACK</b>		<b>Moulin Rouge</b>	215
<b>RE</b>	<b>24</b>	<b>SOUNDTRACK</b>		<b>Begin Again</b>	66
16	<b>25</b>	<b>SOUNDTRACK</b>		<b>Empire: Original Soundtrack Season 2, Volume 2</b>	12



## Kidz Bop Into Top 10

Those darn *Kidz Bop Kids* are at it again in the top 10 of the Billboard 200 as *Kidz Bop 32* debuts at No. 9 with 29,000 equivalent album units earned in the week ending July 21, according to Nielsen Music. Of that figure, 28,000 were traditional album sales.

*Kidz Bop 32* is the 24th top 10 for the *Kidz Bop* series, stretching back to *Kidz Bop 7* in 2005. Earlier in 2016, *Kidz Bop 31* launched at No. 6 with 45,000 units (43,000 in pure album sales).

*Kidz Bop 32* enters at No. 2 on the Top Album Sales chart (behind the also-arriving *Hard Love*, by **Needtobreathe**, with 46,000 sold). *Kidz Bop 32* is the seventh *Kidz Bop* title to reach No. 2 on the sales-driven list. So far, none of the *Kidz Bop* titles have reached No. 1 on Top Album Sales or the Billboard 200.

Speaking of kid-friendly albums, Disney star **Olivia Holt** arrives on Heatseekers Albums with her first effort, the simply titled *Olivia* (No. 19, with 1,000 copies sold). The 18-year-old singer-actress starred in Disney XD's *Kickin' It*, Disney Channel's *I Didn't Do It* and the Disney Channel original movie *Girl vs. Monster*. She previously has notched seven entries on the Kid Digital Songs chart — including two No. 1s — from her previous contributions to various Walt Disney Records compilations and soundtracks. —K.C.

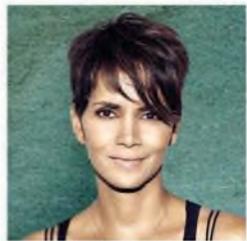
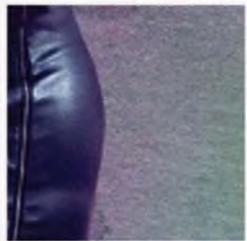
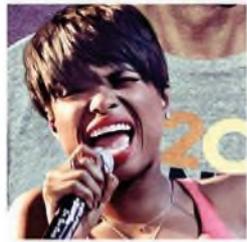
TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR REISSUED ACTS, LISTED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE BILLBOARD HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THESE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. THESE ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SOUNDTRACKS: THE WEEK'S TOP-SELLING SOUNDTRACK ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2016 PROMPTISSIMO (A DIVISION OF NIELSEN MUSIC, INC.). ALL RIGHTS RESERVED.

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# Splashy Debut For 'Water'

Major Lazer's "Cold Water," featuring Justin Bieber (below) and MØ, snags the highest debut on the Billboard + Top Tracks chart, at No. 3. Lazer (a trio of Diplo, Jillionaire and Walshy Fire) released the song on July 22 after days of promotion on Twitter from both its and Bieber's accounts. "Water" is Bieber's 14th top five hit on Top Tracks, breaking a tie with Drake to give him the most among male artists.

One Direction leads all acts, with 16.

Preliminary buzz sent the track to No. 1 on the real-time Billboard + Twitter Trending 140 chart on July 19, three days before its official release. Following its premiere, the song lodged 12 nonconsecutive hours atop the Trending 140 through midnight ET on July 27.

Also in the top 10 on Top Tracks, Charlie Puth zooms 26-5 with his Selena Gomez duet, "We Don't Talk Anymore," after he joined her on the July 9 stop of her Revival Tour for the duo's first live performance of the song. The clip was posted on his YouTube channel on July 19 and zoomed to 9.1 million global views through July 26. The vault gives Gomez her seventh top 10 and Puth his third overall, his second as a lead act and his first on an original composition. His cover of Drake's "Hotline Bling," with Kehlani, peaked at No. 6 in October 2015.

Desiigner debuts at No. 7 on Top Tracks with "Timmy Turner" after releasing the studio version of the single on July 22, following a freestyle version for XXL in June. The tune follows the rapper's debut song, "Panda," which reached No. 5 on Top Tracks and topped the Billboard Hot 100, and is expected on his first studio album, *The Life of Designer*.

—Trevor Anderson



# Social

August 6  
2016  
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
RE	1	WILD	Troye Sivan Feat. Alessia Cara	12
6	2	MAKE ME	Britney Spears Feat. G-Eazy	2
NEW	3	COLD WATER	Major Lazer Feat. Justin Bieber & MØ	1
2	4	RISE	Katy Perry	2
26	5	WE DON'T TALK ANYMORE	Charlie Puth Feat. Selena Gomez	13
1	6	INTO YOU	Ariana Grande	12
NEW	7	TIMMY TURNER	Desiigner	1
NEW	8	NOT NICE	PARTYNEXTDOOR	1
27	9	PANDA	Desiigner	11
21	10	SORRY	Justin Bieber	40
14	11	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	22
8	12	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	37
25	13	HAIR	Little Mix Feat. Sean Paul	18
RE	14	INFINITY	One Direction	15
RE	15	DANGEROUS WOMAN	Ariana Grande	19
4	16	TREAT YOU BETTER	Shawn Mendes	8
31	17	HELLO	Adele	40
18	18	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	20
15	19	ONE DANCE	Drake Feat. WizKid & Kyla	16
34	20	CHEAP THRILLS	Sia Feat. Sean Paul	20
12	21	CRUEL	Snakehips Feat. Zayn	2
3	22	LOVE YOURSELF	Justin Bieber	36
16	23	WORK	Rihanna Feat. Drake	26
RE	24	CLOSE	Nick Jonas Feat. Tove Lo	7
17	25	ALL IN MY HEAD (FLEX)	Fifth Harmony Feat. Fetty Wap	8
RE	26	FAMOUS	Kanye West	8
5	27	CONTROLLA	Drake	7
20	28	KILL EM WITH KINDNESS	Selena Gomez	11
RE	29	RUIN	Shawn Mendes	2
NEW	30	VICE	Miranda Lambert	1
24	31	CAN'T STOP THE FEELING!	Justin Timberlake	11
NEW	32	ACTIVATED	Cher Lloyd	1
RE	33	BLACK MAGIC	Little Mix	35
RE	34	HALLELUJAH	Panic! At The Disco	2
30	35	NEEDED ME	Rihanna	16
23	36	FIRE	BTS	9
RE	37	SEND MY LOVE (TO YOUR NEW LOVER)	Adele	7
48	38	RIDE	twenty one pilots	5
33	39	HEATHENS	twenty one pilots	6
NEW	40	EMPEROR'S NEW CLOTHES	Panic! At The Disco	1
9	41	COMPANY	Justin Bieber	26
38	42	HYMN FOR THE WEEKEND	Coldplay	27
NEW	43	NO SHOPPING	French Montana Feat. Drake	1
RE	44	CIRCLES	Pierce The Veil	3
44	45	STRESSED OUT	twenty one pilots	31
13	46	SOMEBODY ELSE	The 1975	4
45	47	PILLOWTALK	Zayn	26
NEW	48	WAYBACH	Gucci Mane	1
RE	49	SAVE ME	BTS	9
NEW	50	ROTTING IN VAIN	Korn	1

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
1	1	CRUEL	Snakehips Feat. Zayn	2
2	2	SING ME TO SLEEP	Alan Walker	8
7	3	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	8
21	4	YOU	Belly Feat. Kehlani	2
5	5	THIS GIRL	Kungs vs Cookin' On 3 Burners	2
10	6	BONBON	Era Istrefi	5
11	7	HOW TO LOVE	Cash Cash Feat. Sofia Reyes	13
13	8	DANCING ON MY OWN	Calum Scott	18
12	9	CAROLINE	Amine	8
8	10	DRUGS	EDEN	2
15	11	QUISIERA	CNCO	4
24	12	WAT U MEAN (AYE, AYE, AYE)	Dae Dae	9
14	13	HOTTER THAN HELL	Dua Lipa	12
NEW	14	CLOSE TO YOU	Dreezy Feat. T-Pain	1
NEW	15	THIEF	Ookay	1
NEW	16	RUNAWAY	Bright Lights Feat. 3LAU	1
6	17	FRIENDS	Francis & The Lights Feat. Bon Iver & Kanye West	3
18	18	BE THE ONE	Dua Lipa	38
33	19	LOSIN CONTROL	Russ	15
25	20	HURTS SO GOOD	Astrid S	10
17	21	HEY	Fais Feat. Afrojack	15
RE	22	YOUTH	Manila Killa Feat. Satica	2
29	23	YOU AND ME	Marc E. Bassy Feat. G-Eazy	12
20	24	BODY	Dreezy Feat. Jeremih	25
27	25	PERMISSION	Ro James	25
22	26	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Nile Rodgers	11
34	27	ALASKA	Maggie Rogers	6
26	28	SPIRITS	The Strumbellas	26
NEW	29	WILD WEST	Lissie	1
39	30	CAPSIZING	Frenship & Emily Warren	5
NEW	31	BONFIRE	Felix Jaehn Feat. Alma	1
41	32	MILLIONAIRE	Cash Cash & Digital Farm Animals Feat. Nelly	6
9	33	THERE'S A GIRL	Trent Harmon	5
31	34	ALL MY FRIENDS	Snakehips Feat. Tinashe & Chance The Rapper	40
NEW	35	PERFECT.	Bibi Bourelly & Earl St. Clair	1
38	36	MIGHT NOT	Belly Feat. The Weeknd	32
37	37	CROSSFIRE	Stephen	32
45	38	POR FINEENCONTRE	Calvy El Dandee Feat. Juan Magan & Sebastian Yatra	2
42	39	EASY LOVE	Sigala	11
32	40	BEAUTIFUL LIFE	Lost Frequencies Feat. Sandro Cavazza	8
RE	41	1000X	Jarryd James Feat. Broods	2
44	42	REALITY	Lost Frequencies Feat. Janieck Devy	28
3	43	WEIGHT IN GOLD	Gallant	10
46	44	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	21
NEW	45	DONALDTRUMPMAKESMEWANNASMOKECRACK	Ledinsky	1
28	46	O B 1	Jagwar Ma	2
19	47	MOOLAH	Young Greatness	17
35	48	RIVER	Bishop Briggs	9
23	49	I WENT TOO FAR	AURORA	2
RE	50	THINKING OF YOU	Mabel	3



# One Direction Turns 6

One Direction (above) rings in six years as a group by shooting up the Social 50 chart 26-4. The rise follows social media celebration of the act's anniversary of its formation on July 23, 2010, on *The X Factor U.K.* Using the hashtag #6yearsof1D, fans and band members alike shared memories and stories from the boy band's history. In turn, the act gained 507 percent in Twitter retweets (to 584,000 in the week ending July 24, according to Next Big Sound) and 274 percent in Twitter mentions (to 623,000).

Meanwhile, rising 6-2 is Ariana Grande, who leads to the Social 50's runner-up spot after gaining 210 percent in Instagram comments and 158 percent in Instagram likes (to 199,000 and 131 million, respectively). The hair-raising reason? The pop star posted multiple pictures to Instagram showing off her brand-new bangs, with one pic in particular garnering 3.3 million likes as of July 25.

At No. 18, My Chemical Romance returns to the list for the first time since June 10, 2011, reaching a new personal-best peak (after previously peaking at No. 22) following the dormant rock band's posting of a video to social media on July 20 teasing a new release for Sept. 23. The group later clarified that the teaser was merely for a rerelease celebrating the 10th anniversary of 2006's *The Black Parade*. My Chemical Romance announced its breakup on March 22, 2013, after four studio albums, including the No. 2-peaking *Parade* on the Billboard 200.

—Kevin Rutherford

BILLBOARD TOP TRACKS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S., AS RATED BY THE VOLUME OF SHARES. BILLBOARD TWITTER: EMERGING ARTISTS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S. BY UP-EMERGING ARTISTS (ARTISTS WITH FEWER THAN 100,000 TWITTER FOLLOWERS WHO HAVE ALSO NOT AS A LEAD ARTIST IN THE TOP 50 SONGS ON THE BILLBOARD HOT 100). \*AS RATED BY THE NUMBER OF SHARES. ALL CHARTS © 2016. PHOTO: JEFF GRAWITZ/FILMMAGIC. ONE DIRECTION: SYLVAN JACOBSEN

## LEGAL NOTICE

IN THE UNITED STATES BANKRUPTCY COURT  
FOR THE DISTRICT OF CONNECTICUT  
HARTFORD DIVISION

IN RE: §  
CURTIS JAMES JACKSON, III, § CHAPTER 11  
DEBTOR § CASE NO. 15-21233 (AMN)

### NOTICE OF (I) ENTRY OF CONFIRMATION ORDER, (II) EFFECTIVE DATE, AND (III) PLAN DEADLINES

**PLEASE TAKE NOTICE** that the Honorable Ann Nevins, United States Bankruptcy Judge for the District of Connecticut, entered an order (the "Confirmation Order") confirming and approving the Debtor's *Third Amended Plan of Reorganization* [Docket No. 485] (including all exhibits thereto and as the same may be amended, modified or supplemented from time to time, the "Plan")<sup>1</sup> on July 7, 2016 [Docket No. 552].

**PLEASE TAKE FURTHER NOTICE** that, as of July 7, 2016, all conditions precedent to the Effective Date contained in Article VIII of the Plan have been satisfied or waived. Therefore, **July 22, 2016**, is the Effective Date of the Plan.

**PLEASE TAKE FURTHER NOTICE** that any Holder of a Claim arising from the rejection of an Executory Contract or unexpired lease pursuant to the Plan must file with the Bankruptcy Court and serve upon the Debtor a proof of Claim on account of such Claim by no later than **August 22, 2016**. A proof of Claim form can be obtained at the United States Courts website: <http://www.uscourts.gov/FormsandFees/Forms/BankruptcyForms.aspx> or at any bankruptcy clerk's office. Completed Proofs of Claim should be submitted to the United States Bankruptcy Court for the District of Connecticut, Abraham Ribicoff Building, 450 Main Street, 7th Floor, Hartford, CT 06103. **Any proofs of Claim not submitted and actually received by the Bankruptcy Court by such date will be forever barred from assertion against the Debtor and his Estate.**

**PLEASE TAKE FURTHER NOTICE** that any person who holds or asserts an Administrative Claim other than a Fee Claim must file with the Bankruptcy Court and serve on all parties required to receive such notice a request for the allowance of such Administrative Claim on or before **August 22, 2016**. Holders of Administrative Claims (other than Fee Claims) that do not file requests for the allowance and payment thereof on or before such date **shall forever be barred from asserting such Administrative Claims against the Debtor and his Estate.**

**PLEASE TAKE FURTHER NOTICE** that any Person who holds or asserts an Administrative Claim that is a Fee Claim for services rendered before the Effective Date must file with the Bankruptcy Court and serve on all parties required to receive such notice a Fee Application no later than **September 20, 2016**. Objections to Fee Applications must be filed and served pursuant to the Bankruptcy Rules on the Debtor and the Person to whose application the objections are directed or made within thirty (30) days after the filing of the Fee Application subject to objection. Holders of Fee Claims that do not file Fee Applications or before such date **shall forever be barred from asserting such Fee Claims against the Debtor and his Estate.**

**PLEASE TAKE FURTHER NOTICE** that copies of the Plan and Confirmation Order may be obtained and/or are available for review via the Bankruptcy Court's PACER website, <https://www.pacer.gov/>, or by contacting the Debtor's counsel, c/o Ruth A. Clark, via e-mail at [rclark@neliganlaw.com](mailto:rclark@neliganlaw.com).

<sup>1</sup> Capitalized terms used but not otherwise defined herein shall have the meaning ascribed to them in the Plan.

## REAL ESTATE

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### Longview on Lake Winnepesaukee 144 & 142 Hopewell Road, Alton New Hampshire

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Longview, is aptly named for its views down the length of Lake Winnepesaukee, New Hampshire's largest lake and one of the finest in the Northeast. Longview is located just six miles from the charming waterfront town of Wolfeboro with its many shops and restaurants.

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Kristin Hayes Claire

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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS ON CHART
1	1	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	296
6	2	<b>ARIANA GRANDE</b> REPUBLIC	192
3	3	<b>SHAWN MENDES</b> ISLAND	83
26	4	<b>ONE DIRECTION</b> SYCO/COLUMBIA	245
8	5	<b>SELENA GOMEZ</b> INTERSCOPE/GIA	294
2	6	<b>5 SECONDS OF SUMMER</b> HIDR HEV/CAPITOL	122
11	7	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	286
4	8	<b>MARIO BAUTISTA</b> KASST AGENCY/WARNER LATINA	7
13	9	<b>TAYLOR SWIFT</b> BIG MACHINE/BMG	296
34	10	<b>TROYE SIVAN</b> CAPITOL	61
10	11	<b>CHRIS BROWN</b> RCA	269
5	12	<b>KATY PERRY</b> CAPITOL	296
7	13	<b>JACOB SARTORIUS</b> 13	7
21	14	<b>ADELE</b> XL/COLUMBIA	212
15	15	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	285
20	16	<b>FIFTH HARMONY</b> SKCO/EPIC	61
27	17	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	271
RE	18	<b>MY CHEMICAL ROMANCE</b> REPRISE/WARNER BROS.	23
18	19	<b>ZENDAYA</b> HOLLYWOOD	102
19	20	<b>CAMILA CABELLO</b> SYCO/EPIC	26
14	21	<b>ZAYN</b> RCA	26
23	22	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/RFP	19
22	23	<b>SNOOP DOGG</b> DOGGYSTYLE/EDNE	261
16	24	<b>BRITNEY SPEARS</b> RCA	255
9	25	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	283
24	26	<b>MILEY CYRUS</b> RCA	224
RE	27	<b>MAJOR LAZER</b> MAD DECENT	5
28	28	<b>LUCY HALE</b> DMG NASHVILLE	108
41	29	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/GIA	292
25	30	<b>JENNIFER LOPEZ</b> NUYORICAN/EPIC	282
44	31	<b>LALI</b> SONY MUSIC ARGENTINA	6
17	32	<b>BEYONCE</b> PARKWOOD/COLUMBIA	293
RE	33	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/GIA	148
RE	34	<b>CHARLIE PUTH</b> ARTIST PARTNERS GROUP/ATLANTIC/AG	13
29	35	<b>MARTIN GARRIX</b> SCHOOLBOY/SPINNIN/ISILENT/CASABLANCA/REPUBLIC	106
31	36	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	290
33	37	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	295
48	38	<b>NICK JONAS</b> SAFEHOUSE/ISLAND	27
RE	39	<b>GUCCI MANE</b> 300	3
40	40	<b>AVERY WILSON</b> RCA	21
RE	41	<b>JUSTIN TIMBERLAKE</b> RCA	258
RE	42	<b>HALSEY</b> ASTRALWERKS	22
RE	43	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA	7
RE	44	<b>TIMATI</b> BLACK STAR	15
50	45	<b>JACOB WHITESIDES</b> DOUBLE U/BMG	44
RE	46	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/AG	166
RE	47	<b>SKRILLEX</b> BIG BEAT/DWLSA/ATLANTIC/AG	180
46	48	<b>50 CENT</b> G UNIT	149
30	49	<b>G-EAZY</b> G-EAZY/RVG/BPG/RCA	28
49	50	<b>MEGHAN TRAINOR</b> EPIC	62

# Pop/Rhythmic/Adult

August 6 2016

# billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
2	1	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	16
5	2	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	13
3	3	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	19
1	4	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	15
6	5	<b>RIDE</b> FUELED BY RAMEN/RFP	twenty one pilots	14
4	6	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	12
7	7	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	15
9	8	<b>DON'T MIND</b> EPIDEMIC/WE THE BEST/EPIC	Kent Jones	10
13	9	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	7
8	10	<b>DANGEROUS WOMAN</b> REPUBLIC	Ariana Grande	20
17	11	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	9
14	12	<b>ME TOO</b> EPIC	Meghan Trainor	10
10	13	<b>I TOOK A PILL IN IBIZA</b> ISLAND/REPUBLIC	Mike Posner	27
16	14	<b>ALL IN MY HEAD (FLEX)</b> SYCO/EPIC	Fifth Harmony Feat. Fetty Wap	6
18	15	<b>NEVER BE LIKE YOU</b> FUTURE CLASSIC/MOM + POP	Flume Feat. Kai	17
20	16	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	8
22	17	<b>INTO YOU</b> REPUBLIC	Ariana Grande	5
19	18	<b>TOOTHBRUSH</b> REPUBLIC	DNCE	9
15	19	<b>CLOSE</b> SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Tove Lo	18
21	20	<b>SIT STILL, LOOK PRETTY</b> ARTBEATZ	Daya	15
24	21	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	7
25	22	<b>GOLD</b> ATLANTIC	Kiara	9
27	23	<b>TOO GOOD</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	6
31	24	<b>MAKE ME</b> RCA	Britney Spears Feat. G-Eazy	2
NEW	25	<b>GG COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MØ	1

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	12
2	2	<b>LOVE YOURSELF</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	26
4	3	<b>ONE CALL AWAY</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth	27
3	4	<b>STITCHES</b> ISLAND/REPUBLIC	Shawn Mendes	40
7	5	<b>GG JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	14
5	6	<b>7 YEARS</b> WARNER BROS.	Lukas Graham	23
6	7	<b>WILDEST DREAMS</b> BIG MACHINE/REPUBLIC	Taylor Swift	47
11	8	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	11
8	9	<b>EX'S &amp; OH'S</b> RCA	Elle King	45
10	10	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	21
13	11	<b>BRAND NEW</b> APTLY NAMED/CAPITOL	Ben Rector	17
12	12	<b>PIECE BY PIECE</b> 19/RCA	Kelly Clarkson	21
14	13	<b>LOST BOY</b> COLUMBIA	Ruth B	10
16	14	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	5
15	15	<b>HUMBLE AND KIND</b> MCGRAW/BIG MACHINE	Tim McGraw	12
17	16	<b>OVER AND OVER AGAIN</b> GLOBAL MUSIC RECORDINGS	Nathan Sykes Feat. Ariana Grande	10
19	17	<b>A GOOD HEART</b> MERCURY/ISLAND/REPUBLIC	Elton John	7
18	18	<b>SLEDGEHAMMER</b> WESTBURY ROAD/ROC NATION	Rihanna	4
20	19	<b>WHEREVER I GO</b> MOSLEY/INTERSCOPE	OneRepublic	9
21	20	<b>UNSTEADY</b> KIDNAKORNER/INTERSCOPE	X Ambassadors	4
22	21	<b>SO ALIVE</b> WARNER BROS.	Goo Goo Dolls	12
NEW	22	<b>RISE</b> CAPITOL	Katy Perry	1
24	23	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	4
25	24	<b>ME TOO</b> EPIC	Meghan Trainor	6
23	25	<b>PILLOWTALK</b> RCA	Zayn	7

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	15
3	2	<b>GG CONTROLLA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	10
5	3	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	12
2	4	<b>DON'T MIND</b> EPIDEMIC/WE THE BEST/EPIC	Kent Jones	13
7	5	<b>FOR FREE</b> YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC	Drake Feat. DJ Khaled	7
4	6	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	16
8	7	<b>SORRY</b> PARKWOOD/COLUMBIA	Beyonce	12
6	8	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	17
9	9	<b>MY PYT</b> MAYBACK/ATLANTIC	Wale	7
10	10	<b>ALL IN MY HEAD (FLEX)</b> SYCO/EPIC	Fifth Harmony Feat. Fetty Wap	7
11	11	<b>DRIFTING</b> G-EAZY/RVG/BPG/RCA	G-Eazy Feat. Chris Brown & Tory Lanez	13
16	12	<b>NO LIMIT</b> G.O.O.D./DEF JAM	Usher Feat. Young Thug	6
12	13	<b>PANDA</b> G.O.O.D./DEF JAM	Designer	18
18	14	<b>YOU &amp; ME</b> REPUBLIC	Marc E. Bassy Feat. G-Eazy	8
15	15	<b>JUST A LIT' THICK (SHE JUICY)</b> RECORDS	Trinidad James Feat. Mystikal & Lil Dicky	11
21	16	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	5
14	17	<b>ALL THE WAY UP</b> TERROR SQUAD/RVG/EMPIRE RECORDINGS	Fat Joe, Remy Ma & Jay Z Feat. French Montana & Infared	16
24	18	<b>LUV</b> MAD LOVE/INTERSCOPE	Tory Lanez	4
17	19	<b>DOPE</b> GRAND HUSTLE/ROC NATION	T.I. Feat. Marsha Ambrosius	8
13	20	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	12
19	21	<b>WHY YOU ALWAYS HATIN'?</b> PHUZZAZ INC./DEF JAM	YG Feat. Drake & Kamaiyah	7
22	22	<b>I GOT THE KEYS</b> WE THE BEST/EPIC	DJ Khaled Feat. Jay Z & Future	4
25	23	<b>INTO YOU</b> REPUBLIC	Ariana Grande	4
23	24	<b>REALLY REALLY</b> BREAD WINNERS' ASSOCIATION/ATLANTIC	Kevin Gates	8
26	25	<b>FATHER STRETCH MY HANDS PT. 1</b> G.O.O.D./DEF JAM	Kanye West	6

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	12
2	2	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	15
3	3	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	14
4	4	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	12
5	5	<b>RIDE</b> FUELED BY RAMEN/RFP	twenty one pilots	13
6	6	<b>BRAND NEW</b> APTLY NAMED/CAPITOL	Ben Rector	27
10	7	<b>UNSTEADY</b> KIDNAKORNER/INTERSCOPE	X Ambassadors	19
8	8	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	34
12	9	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	12
9	10	<b>I TOOK A PILL IN IBIZA</b> ISLAND/REPUBLIC	Mike Posner	21
11	11	<b>WHEREVER I GO</b> MOSLEY/INTERSCOPE	OneRepublic	11
7	12	<b>LOST BOY</b> COLUMBIA	Ruth B	23
16	13	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	8
14	14	<b>ME TOO</b> EPIC	Meghan Trainor	11
15	15	<b>HYMN FOR THE WEEKEND</b> PARLOPHONE/ATLANTIC	Coldplay	11
13	16	<b>SO ALIVE</b> WARNER BROS.	Goo Goo Dolls	15
19	17	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	9
17	18	<b>HELL NO</b> CABIN 24/RED	Ingrid Michaelson	12
20	19	<b>DANGEROUS WOMAN</b> REPUBLIC	Ariana Grande	16
21	20	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	5
24	21	<b>MAMA SAID</b> WARNER BROS.	Lukas Graham	4
22	22	<b>SPIRITS</b> GLASSNOTE	The Strumbellas	14
23	23	<b>WORK FROM HOME</b> SYCO/EPIC	Fifth Harmony Feat. Ty Dolla \$ign	18
NEW	24	<b>GG RISE</b> CAPITOL	Katy Perry	1
27	25	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	9

# Country

August 6  
2016

billboard

HOT COUNTRY SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
			PRODUCER (SONGWRITER)			
1	1	1	<b>H.O.L.Y.</b> J.MOI (BUSBEE, N.CYPHER, W.W. LARSEN)	Florida Georgia Line REPUBLIC NASHVILLE	1	13
		<b>HOT SHOT DEBUT</b>	<b>VICE</b> F.LIDDELL, E.MASSE, G.WORF (M.LAMBERT, S.MCANALLY, J.OSBORNE)	Miranda Lambert RCA NASHVILLE	2	1
9	7	3	<b>FROM THE GROUND UP</b> D.SMYERS, S.HENDRICKS (D.SMYERS, S.MOONEY, C.DESTEFANO)	Dan + Shay WARNER BROS./J&R	3	24
2	2	4	<b>CHURCH BELLS</b> M.BRIGHT (Z.CROWELL, B.BRETT JAMES, H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	2	17
4	3	5	<b>RECORD YEAR</b> J.JOYCE (E.CHURCH, J.HYDE)	Eric Church EMI NASHVILLE	3	23
5	5	6	<b>HEAD OVER BOOTS</b> B.BUTLER, J.PARDI (J.PARDI, L.LAIRD)	Jon Pardi CAPITOL NASHVILLE	5	41
3	4	7	<b>LIGHTS COME ON</b> M.KNOX (B.KELLEY, T.HUBBARD, J.M.SCHMIDT, J.ROBBINS, B.WARREN, B.WARREN)	Jason Aldean BROKEN BOW	3	17
8	6	8	<b>PETER PAN</b> F.G.WHITEHEAD, J.MASSEY (K.BALLERINI, F.G.WHITEHEAD, J.LEE)	Kelsea Ballerini BLACK RIVER	6	18
11	8	9	<b>AG MAKE YOU MISS ME</b> Z.CROWELL, S.MCANALLY (S.HUNT, J.OSBORNE, M.RAMSEY)	Sam Hunt MCA NASHVILLE	8	31
14	11	10	<b>FIX</b> J.MOI (S.BUXTON, J.FRASURE, A.STOKLASA)	Chris Lane BIG LOUD	10	31
18	14	11	<b>DIFFERENT FOR GIRLS</b> R.COPPERMAN (S.MCANALLY, J.T.HARDING)	Dierks Bentley Featuring Elle King CAPITOL NASHVILLE	11	8
12	10	12	<b>AMERICAN COUNTRY LOVE SONG</b> S.MCANALLY, R.COPPERMAN (R.COPPERMAN, A.GORLEY, J.JOHNSTON)	Jake Owen RCA NASHVILLE	10	20
17	15	13	<b>SHE'S GOT A WAY WITH WORDS</b> S.HENDRICKS (W.EARP, A.ALBERT, M.BEESON)	Blake Shelton WARNER BROS./WMN	13	9
6	9	14	<b>WASTED TIME</b> G.WELLS, K.URBAN (K.URBAN, G.WELLS, J.ABRAHART)	Keith Urban HIT RED/CAPITOL NASHVILLE	4	17
7	13	15	<b>HUNTIN', FISHER &amp; LOVIN' EVERY DAY</b> J.STEVENS, J.STEVENS (L.BRYAN, D.DAVIDSON, R.AKINS, B.HAYSLIP)	Luke Bryan CAPITOL NASHVILLE	2	21
		<b>NEW</b>	<b>A LITTLE MORE SUMMERTIME</b> M.KNOX (W.MOBLEY, J.MARTIN, J.FLOWERS)	Jason Aldean MCA/N.BROKEN BOW	16	1
19	19	17	<b>CAME HERE TO FORGET</b> S.HENDRICKS (C.WISEMAN, D.RUTTAN)	Blake Shelton WARNER BROS./WMN	2	20
23	20	18	<b>CASTAWAY</b> Z.BROWN (Z.BROWN, N.MOON, J.DURRRETT, C.BOWLES, J.D.HOPKINS)	Zac Brown Band SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC/DOIT	18	13
28	21	19	<b>MIDDLE OF A MEMORY</b> J.CARTER (C.SWINDELL, L.A.GORLEY, Z.CROWELL)	Cole Swindell WARNER BROS./WMN	19	11
26	22	20	<b>YOU LOOK LIKE I NEED A DRINK</b> J.S.STOVER, J.RAYMOND, S.BORCHETTA (R.CRAWSON, M.DRAGSTROM, N.HEMBY)	Justin Moore VALORY	20	30
27	23	21	<b>VACATION</b> D.HUFF (FRASURE, THOMAS RHETT, ALLEN BROWN, M.DICKSON, S.M.DOUGLAS, G.COLESTEN, L.JORDAN)	Thomas Rhett VALORY	21	11
31	26	22	<b>SG IT DON'T HURT LIKE IT USED TO</b> D.HUFF (B.CURRINGTON, C.R.BARLOWE, S.CARTER)	Billy Currington MERCURY	22	16
29	25	23	<b>ROCK ON</b> A.PETRAGLIA (T.BEATHARD, C.BEATHARD, M.CANNON-GOODMAN)	Tucker Beathard DOIT	23	16
24	24	24	<b>WITHOUT A FIGHT</b> B.PAISLEY, L.WOOTEN (B.PAISLEY, K.LOVELAKE, L.T.MILLER)	Brad Paisley Featuring Demi Lovato ARISTA NASHVILLE	23	11
30	27	25	<b>RUNNING FOR YOU</b> B.JAMES, K.MOORE (K.MOORE, T.VERGES, B.DALY)	Kip Moore MCA NASHVILLE	25	26
15	18	26	<b>NOISE</b> B.CANNON, K.CHESENEY (K.CHESENEY, R.COPPERMAN, S.MCANALLY, J.M.NITE)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	14	18
		<b>NEW</b>	<b>MAY WE ALL</b> J.MOI (R.CRAWSON, J.MOORE)	Florida Georgia Line Featuring Tim McGraw REPUBLIC NASHVILLE	27	1
32	29	28	<b>SLEEP WITHOUT YOU</b> D.HUFF (B.YOUNG, K.ARCHER, J.EBACH)	Brett Young REPUBLIC NASHVILLE	28	13
34	30	29	<b>I MET A GIRL</b> J.RITCHEY, S.HENDRICKS (T.ROSEN, S.HUNT, S.MCANALLY)	William Michael Morgan WARNER BROS./WMN	29	30
35	37	30	<b>805 MERCEDES</b> BUSBEE, M.MORRIS (M.MORRIS, BUSBEE)	Maren Morris COLUMBIA NASHVILLE	30	7
36	31	31	<b>SONG FOR ANOTHER TIME</b> S.MCANALLY (M.RAMSEY, T.ROSEN, B.TURSI, M.JENKINS)	Old Dominion RCA NASHVILLE	31	6
41	36	32	<b>I KNOW SOMEBODY</b> L.RIMES (R.AKINS, R.COPPERMAN, J.S.STOVER)	LoCash REVIVER	32	8
48	45	33	<b>SOBER SATURDAY NIGHT</b> C.CROWDER, C.YOUNG (C.YOUNG, B.WARREN, B.WARREN)	Chris Young Featuring Vince Gill RCA NASHVILLE	33	6
39	38	34	<b>LOVIN' LATELY</b> B.KENNY, D.RICH (W.K.ALPIN, J.D.RICH, T.MCGRAW)	Big & Rich Featuring Tim McGraw B&R/NEW REVOLUTION	34	21
33	32	35	<b>UNLOVE YOU</b> D.HUFF (J.NETTLES, B.CLARK)	Jennifer Nettles BIG MACHINE	24	25
37	35	36	<b>PARACHUTE</b> D.COBBS, C.STAPLETON (C.STAPLETON, J.BEAVERS)	Chris Stapleton MERCURY	31	15
43	33	37	<b>THY WILL</b> R.SKAGGS, B.HERMS (H.SCOTT, E.L.WEISBAND, B.HERMS)	Hillary Scott & The Scott Family HST/EMI NASHVILLE	33	13
38	34	38	<b>21 SUMMER</b> J.JOYCE (J.OSBORNE, T.J.OSBORNE, C.WISEMAN)	Brothers Osborne EMI NASHVILLE	34	17
40	39	39	<b>WANNA BE THAT SONG</b> R.COPPERMAN, B.ELDRIDGE (B.ELDRIDGE, R.COPPERMAN, SCOOTER CARUSO)	Brett Eldredge ATLANTIC/WMN	34	9
42	40	40	<b>LIVIN' THE DREAM</b> R.COPPERMAN, J.S.STOVER (T.DOUGLAS, J.JOHNSTON, L.LAIRD)	Drake White DOIT	40	14
44	41	41	<b>SEEN' RED</b> M.J.COMES (T.KENNEDY, K.ALLISON, S.BOGARD, J.SEVER)	Dustin Lynch BROKEN BOW	31	4
		<b>RE-ENTRY</b>	<b>MOVE</b> J.STEVENS, J.STEVENS (L.BRYAN, M.CARTER, J.CLEMENT)	Luke Bryan CAPITOL NASHVILLE	42	2
	48	43	<b>HOW I'LL ALWAYS BE</b> B.GALLIMORE, T.MCGRAW (J.S.STOVER, C.JANSON, J.PAULIN)	Tim McGraw MCGRAW/BIG MACHINE	43	2
46	43	44	<b>MAKE YOU MINE</b> S.MOSLEY (B.HELPEL, S.MOSLEY, B.STENNIS)	High Valley ATLANTIC/WEA	43	4
		<b>NEW</b>	<b>IN CASE YOU DIDN'T KNOW</b> D.HUFF (B.YOUNG, T.REEVE, K.SCHLENGER, T.TOMLINSON)	Brett Young REPUBLIC NASHVILLE	45	1
	28	46	<b>SMOOTH</b> J.MOI (T.HUBBARD, B.KELLEY, N.GALYON, J.M.SCHMIDT)	Florida Georgia Line REPUBLIC NASHVILLE	28	2
		<b>NEW</b>	<b>IF HE AIN'T GONNA LOVE YOU</b> S.MCANALLY, L.LAIRD, R.COPPERMAN (L.LAIRD, S.MCANALLY, C.STAPLETON)	Jake Owen RCA NASHVILLE	47	1
47	46	48	<b>WASN'T THAT DRUNK</b> D.BAKER, J.ABBOTT (M.J.MCGINNIS, M.A.MEDLEY, E.L.WEISBAND)	Josh Abbott Band With Carly Pearce PRETTY DAMN TOUGH/1608	46	10
		<b>NEW</b>	<b>IF THE BOOT FITS</b> G.SMITH, F.ROGERS (J.M.SCHMIDT, A.ALBERT, M.TENPENNY)	Granger Smith WHEELHOUSE	49	1
	49	50	<b>SALTWATER GOSPEL</b> R.COPPERMAN, J.S.STOVER (L.YOUNG, BAND (R.COPPERMAN, N.GALYON, A.GORLEY)	Eli Young Band VALORY	49	2

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
		<b>#1</b>	<b>STEVEN TYLER</b>	We're All Somebody From Somewhere	1	
		<b>HOT SHOT DEBUT</b>	<b>CHRIS STAPLETON</b>	Traveller	64	
1	2		<b>DAVID NAIL</b>	Fighter	1	
2	4		<b>BLAKE SHELTON</b>	If I'm Honest	9	
5	5		<b>GG KEITH URBAN</b>	Ripcord	11	
3	6		<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country, Volume 9	6	
4	7		<b>DIERKS BENTLEY</b>	Black	8	
8	8		<b>THOMAS RHETT</b>	Tangled Up	43	
7	9		<b>SAM HUNT</b>	Montevallo	91	
10	10		<b>LUKE BRYAN</b>	Kill The Lights	50	
6	11		<b>COLE SWINDELL</b>	You Should Be Here	11	
9	12		<b>MAREN MORRIS</b>	Hero	7	
13	13		<b>CARRIE UNDERWOOD</b>	Storyteller	39	
12	14		<b>JOEY + RORY</b>	Hymns	23	
11	15		<b>JON PARDI</b>	California Sunrise	5	
14	16		<b>ERIC CHURCH</b>	Mr. Misunderstood	38	
17	17		<b>ZAC BROWN BAND</b>	JEKYLL + HYDE	65	
16	18		<b>DAN + SHAY</b>	Obsessed	7	
15	19		<b>KELSEA BALLERINI</b>	The First Time	62	
18	20		<b>JENNIFER NETTLES</b>	Playing With Fire	10	
19	21		<b>TIM MCGRAW</b>	Damn Country Music	37	
20	22		<b>BLAKE SHELTON</b>	Reloaded: 20 #1 Hits	39	
21	23		<b>OLD DOMINION</b>	Meat And Candy	37	
24	24		<b>CHRIS YOUNG</b>	I'm Comin' Over	36	
23	25		<b>STURGILL SIMPSON</b>	A Sailor's Guide To Earth	14	



## Tyler's No.1 Country Crossover

We're All Somebody From Somewhere, the first solo LP from Steven Tyler (above), bounds in atop Top Country Albums with 17,000 sold in its first week, according to Nielsen Music. The longtime leader of Rock and Roll Hall of Fame band Aerosmith follows a trail of artists from other genres that have landed in Nashville; the list most recently includes Don Henley, Cyndi Lauper and Tyler's Big Machine labelmate Cheap Trick. Darius Rucker also has conquered country radio after leading Hootie & The Blowfish to mainstream success, earning six Country Airplay No. 1s since 2008.

Florida Georgia Line collects its ninth Country Airplay No. 1 as "H.O.L.Y." rises 2-1 in its 13th week (47 million in audience, up 4 percent). The duo completes its fastest flight to the top, besting "Dirt" (14 weeks, 2014). "H.O.L.Y." paces Hot Country Songs and Country Streaming Songs for a 12th week each, leading the latter with 69 million U.S. streams (up 4 percent). Meanwhile, Miranda Lambert's "Vice" arrives at No. 1 on Country Digital Songs with 64,000 sold, marking her second No. 1; "Somethin' Bad," her duet with Carrie Underwood, also launched at the summit (June 7, 2014). On Hot Country Songs, "Vice" opens at No. 2, her highest debut. Concurrently, "Vice" marks Lambert's highest bow on Country Airplay, at No. 18 (fueled in part by hourly plays following its release on participating iHeartMedia-owned stations). The song previews Lambert's forthcoming album, expected later in 2016. It is her first release since her divorce from Blake Shelton.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	<b>H.O.L.Y.</b> REPUBLIC NASHVILLE	Florida Georgia Line	13		
1	2	<b>CHURCH BELLS</b> 9/ARISTA NASHVILLE	Carrie Underwood	17		
4	3	<b>RECORD YEAR</b> EMI NASHVILLE	Eric Church	25		
5	4	<b>FIX</b> BIG LOUD	Chris Lane	33		
3	5	<b>LIGHTS COME ON</b> BROKEN BOW	Jason Aldean	17		
7	6	<b>HEAD OVER BOOTS</b> CAPITOL NASHVILLE	Jon Pardi	43		
9	7	<b>FROM THE GROUND UP</b> WARNER BROS./J&R	Dan + Shay	25		
8	8	<b>AMERICAN COUNTRY LOVE SONG</b> RCA NASHVILLE	Jake Owen	21		
10	9	<b>MAKE YOU MISS ME</b> MCA NASHVILLE	Sam Hunt	22		
11	10	<b>PETER PAN</b> BLACK RIVER	Kelsea Ballerini	19		
12	11	<b>YOU LOOK LIKE I NEED A DRINK</b> VALORY	Justin Moore	38		
15	12	<b>SHE'S GOT A WAY WITH WORDS</b> WARNER BROS./J&R	Blake Shelton	8		
18	13	<b>DIFFERENT FOR GIRLS</b> CAPITOL NASHVILLE	Dierks Bentley Feat. Elle King	9		
16	14	<b>RUNNING FOR YOU</b> MCA NASHVILLE	Kip Moore	40		
19	15	<b>CASTAWAY</b> SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC/DOIT	Zac Brown Band	17		
17	16	<b>WITHOUT A FIGHT</b> ARISTA NASHVILLE	Brad Paisley Feat. Demi Lovato	11		
20	17	<b>ROCK ON</b> DOIT	Tucker Beathard	20		
		<b>GG</b>	<b>VICE</b> RCA NASHVILLE	Miranda Lambert	1	
22	19	<b>IT DON'T HURT LIKE IT USED TO</b> MERCURY	Billy Currington	25		
21	20	<b>I MET A GIRL</b> WARNER BROS./J&R	William Michael Morgan	42		
24	21	<b>I KNOW SOMEBODY</b> REVIVER	LoCash	24		
23	22	<b>LOVIN' LATELY</b> B&R/NEW REVOLUTION	Big & Rich Feat. Tim McGraw	29		
13	23	<b>NOISE</b> BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	18		
25	24	<b>SLEEP WITHOUT YOU</b> REPUBLIC NASHVILLE	Brett Young	22		
27	25	<b>MIDDLE OF A MEMORY</b> WARNER BROS./WMN	Cole Swindell	12		





HOT LATIN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	PEAK POS WKS ON CHART
1	1	1	<b>DUELE EL CORAZON</b> Enrique Iglesias Featuring Wisin (CAROL LUNY, LUIS G. M. PRIMERA, MUSETTI, E. M. CELESAS, S. SA. DANA, J. L. MORENO)	SONY MUSIC LATIN	Enrique Iglesias Featuring Wisin	1 14
2	3	2	<b>HASTA EL AMANECER</b> SAGA WHITEBECKER (N. RIVERA, CAMINERO, C. MENAJ, D. MEDINA, VELEZ, THOMAS, THOMAS)	LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam	1 28
3	4	3	<b>BOBO</b> A. RAMIREZ, SUAREZ (I. A. OSORIO, BALVIN, C. A. PATINO, GOMEZ, R. D. CANO, RIOS, A. RAMIREZ, SUAREZ)	CAPITOL LATIN/UMLE	J Balvin	1 11
4	2	4	<b>LA BICICLETA</b> A. CASTRO, C. VIVES, SHAKIRA, L. F. OCHOA (C. VIVES, A. CASTRO, SHAKIRA)	SONY MUSIC LATIN	Carlos Vives & Shakira	2 8
5	5	5	<b>EL PERDEDOR</b> KEVIN ADO, CHAN EL GENIO (L. LONDONO, ARIAS, B. SNAIDER, L. ZCANO, CHAVEZ, P. MAURICIO, J. MENEZ, M. LA SENSATO)	SONY MUSIC LATIN	Maluma Featuring Yandel	4 20
15	10	6	<b>SHAKY SHAKY</b> DI ORBA, HOME (R. L. AYALA, A. RODRIGUEZ)	EL CARTEL	Daddy Yankee	6 12
6	6	7	<b>ME VAS A EXTRANAR</b> S. LIZARRAGA (H. PALENCIA, C. CISNEROS)	LIZOS	Banda Sinaloense M5 de Sergio Lizarraga	6 12
10	8	8	<b>ANDAS EN MI CABEZA</b> V. MOORE (I. A. MIRANDA, PEREZ, M. MENDOZA, DONATU, R. L. AYALA, A. RODRIGUEZ, F. SANTOFINO, V. MOORE)	MACHETE/UMLE	Chino & Nacho Feat. Daddy Yankee	6 22
13	9	9	<b>LA CARRETERA</b> D. LORA, L. CASTAÑEDA (G. R. ROJAS, D. SANTACRUZ)	SONY MUSIC LATIN	Prince Royce	9 9
16	11	10	<b>YA ME ENTERE</b> K. CIBRIAN, C. MENA (I. RAMIREZ, PAMBO, N. RIVERA, CAMINERO)	SONY MUSIC LATIN	Reik & Nicky Jam	10 12
12	14	11	<b>FUISTE MIA</b> G. ORTIZ (G. ORTIZ)	BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	11 18
9	12	12	<b>CICATRICES</b> L. LUNA DIAZ (I. O. TARAON, F. DIAZ)	DEL	Regulo Caro	8 17
8	13	13	<b>ME VA A PESAR</b> F. CAMACHO, THIRADO (H. PALENCIA, C. CISNEROS, G. CABRERA, INZUNZA)	DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	8 13
19	17	14	<b>AY MI DIOS</b> D. P. AMCHINO, GOMEZ, MARTINEZ (R. LAVADO, MARTINEZ, L. VEGUILLA, MALAVE, A. A. PEREZ, J. MARTINEZ)	MR. 305/SONY MUSIC LATIN	IAmChino Featuring Pitbull, Yandel & Chacal	14 14
17	18	15	<b>ME ESTA GUSTANDO</b> A. LIZARRAGA (S. APONTE, D. E. PEREZ, C. VALDIVIA)	DISA/UMLE	Banda Los Recoditos	15 12
24	20	16	<b>NO LO HICE BIEN</b> J. GONZALEZ TERRAZAS (J. L. CASTRO, VENEGAS)	DEL	Los Plebes del Rancho de Ariel Camacho	16 22
11	16	17	<b>ESPERO CON ANSIAS</b> R. VALENZUELA (R. ORRANTIA)	FONOVISA/UMLE	Remmy Valenzuela	11 16
23	21	18	<b>QUE CARO ESTOY PAGANDO</b> J. GONZALEZ TERRAZAS (S. G. MERCADO, HERMOSILLO, J. A. DEL VILLAR)	DEL	Los Plebes del Rancho de Ariel Camacho	18 25
18	19	19	<b>EMBRIAGAME</b> CHRIS JORDY, E. RIVERA, A. VARGAS, BARRIOS, F. GUTIERREZ, L. PARRILL, G. RIVERA, VAQUERO, L. E. G. ORTIZ, RIVERA, RIVERA	WARNER BROS.	Zion & Lennox	11 24
28	26	20	<b>CHILLAX</b> MAYRELS TORRES (E. REYES, ROSADO, C. PERALTA, A. MULES, E. FERNANDEZ, A. PEREZ)	SONY MUSIC LATIN	Farruko Featuring Ky-Mani Marley	20 4
26	22	21	<b>LA OCASION</b> DJ LUJAN & Mambo Kings Present: De La Ghetto - Arcangel x Ozuna x Anuel DJ LUJAN, E. SEMPER, X. SEMPER (R. CASTILLO, A. SANTOS, J. C. OZUNA, ROSADO, E. GAZMEY, SANTIAGO)	LVS/KINGZ	De La Ghetto - Arcangel x Ozuna x Anuel	21 18
20	23	22	<b>SI NO ES CONTIGO</b> A. LIZARRAGA, J. LIZARRAGA (L. L. DIAZ, J. INZUNZA, FAVELA)	FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	15 20
<b>HOT SHOT DEBUT</b>		23	<b>DEJA QUE TE BESE</b> A. SANZ, M. ANTHONY (A. SANZ, M. ANTHONY, E. HERNANDEZ, VILLEGAS, R. VILLEGAS)	UNIVERSAL MUSIC LATIN/UMLE	Alejandro Sanz Featuring Marc Anthony	23 1
21	24	24	<b>TODO O NADA</b> A. OLIVAS (A. OLIVAS)	SAHUARO/SONY MUSIC LATIN	Alfredo Olivás	21 10
22	25	25	<b>CORAZON ACELERO</b> BORI (I. L. MORENO, LUNA, L. A. O'NEILL, E. PEREZ SOTO, J. I. RIVERA, CLASS)	SONY MUSIC LATIN	Wisin	20 18
32	31	26	<b>TE DIRAN</b> AVALDES (I. CHAVEZ, ESPINOZA)	ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	26 5
-	37	27	<b>AMOR DEL BUENO</b> J. THIRADO, CASTAÑEDA (A. RAMOS, J. O. TARAON, K. CERVANTES)	ANDALUZ/DISA/UMLE	Calibre 50	27 2
-	28	28	<b>NUNCA ME OLVIDES</b> V. MOORE (L. VEGUILLA, MALAVE, V. MOORE)	SONY MUSIC LATIN	Yandel	28 2
35	29	29	<b>ALGO CONTIGO</b> MOTIFF (A. HERNANDEZ DELGADO, R. M. MARTINEZ, AMEY, CORAO, A. GONZALEZ ARROYO)	MAGNUS/SONY MUSIC LATIN	Gente de Zona	29 9
46	38	30	<b>QUISIERA</b> LOS LEGENDARIOS, WISIN, D. CABRERA (J. L. LONDONO, ARIAS, V. DELGADO, J. L. MORENO, LUNA)	SONY MUSIC LATIN	CNCO	30 3
30	30	31	<b>A DONDE VOY</b> MONTANA, FRANK FUSON, DI. LOZADA, ALGARIN, E. PAQUER, E. ROSA (ENTON, F. LOZADA, CASANUEVA, J. LOZADA, J. OSO, L. ULLERA, J. GOMEZ)	WARNER BROS.	Coscuellua Featuring Daddy Yankee	30 8
29	27	32	<b>BAILA CONMIGO</b> J. M. MAGAN (L. CAPORASO, N. CLOW, J. PETERS, J. BERENGUER)	UNIVERSAL MUSIC LATIN/UMLE	Juan Magan Featuring Luciana	27 9
27	32	33	<b>IMAGINAR</b> R. SANCHEZ (L. VEGUILLA, MALAVE, V. M. RUIZ, V. MOORE)	KIYAVI	Victor Manuel + Yandel	27 8
34	36	34	<b>UNA EN UN MILLON</b> N. ESTY, MASTER CHRIS (I. MARTINEZ, R. A. ORTIZ, ROLON, C. MALDONADO, E. F. PADILLA)	WLD DOGZ/WORLDWIDE	Alexis & Fido	23 19
39	33	35	<b>CASI NADA</b> D. ECHEVARRIA (M. ROL, D. ECHEVARRIA, A. CLAY, G. RODRIGUEZ, G. ALBERTO)	UNIVERSAL MUSIC LATIN/UMLE	Karol G	33 4
36	34	36	<b>DESDE CUANDO NO ME QUIERES?</b> J. THIRADO, CASTAÑEDA (I. CHAVEZ, ESPINOZA)	DISA/UMLE	Banda Carnaval	34 6
31	39	37	<b>BIEN SERVIDA</b> M. PANICO, T. RAMOS (H. PALENCIA, C. CISNEROS, E. MUNDOZ)	REMEM	Los Gfez Featuring Diego Herrera	31 13
33	35	38	<b>NOT A CRIME (NO ES ILEGAL)</b> PLAY-N-SKILLZ x DADDY YANKEE PLAY-N-SKILLZ, SUMMERS (A. S. KELLY, T. B. PASLEY, M. A. WOLFE, J. WARBORN, L. AYALA, RODRIGUEZ, E. C. ARENE, JR.)	UMI/SONY MUSIC LATIN	Play-N-Skillz x Daddy Yankee	21 15
-	49	39	<b>SI NO TE QUIERE</b> NOT LISTED (NOT LISTED)	RIMAS/VP ENTERTAINMENT	Ozuna Featuring Arcangel & Farruko	39 2
40	40	40	<b>YO QUISIERA ENTRAR</b> J. GONZALEZ TERRAZAS (I. CHAVEZ, ESPINOZA)	DEL	Ariel Camacho y Los Plebes del Rancho	40 18
<b>RE-ENTRY</b>		41	<b>SOLA</b> A. C. (M. RODRIGUEZ, VINCENTES, A. CASTILLO, VASQUEZ, S. DOMINGUEZ, R. M. GOMEZ)	REMOSABE/RC/A/SONY MUSIC LATIN	Becky G	41 2
-	44	42	<b>YO SI ME ENAMORE</b> L. LUNA DIAZ (L. L. DIAZ)	BRAY/FONOVISA/UMLE	La Septima Banda	42 2
38	42	43	<b>ELLA YO</b> PEPE QUINTANA FEAT. FARRUKO X ANUEL AA X TEMPO X BRYANT MYERS X ALMIGHTY NAMBOKINGZ (C. E. REYES, ROSADO, A. MOSQUEDA, D. SANCHEZ, BADILLO, B. ROHENA, SOSA, E. GAZMEY, SANTIAGO)	UNA VISION QUINTANA	Pepe Quintana Feat. Farruko x Anuel Aa x Tempo x Bryant Myers x Almighty	38 11
37	43	44	<b>EL MENTADO</b> J. GONZALEZ TERRAZAS (O. AVILA, A. DEL VILLAR, L. L. DIAZ)	DEL	Los Plebes del Rancho de Ariel Camacho	37 17
43	41	45	<b>RUMBO A MAZA</b> S. SANCHEZ, AYON (S. SANCHEZ, AYON)	TITANICA	Los Titanes de Durango	41 18
47	48	46	<b>BAILAR</b> DEORRO, J. ORROSOQUETA, M. THE ANNE, E. BEGAZO (E. ORROSOQUETA, E. CRESPO, R. FERNANDEZ)	ULTRA	Deorro Featuring Elvis Crespo	46 3
50	46	47	<b>YA LO SUPERE</b> J. GONZALEZ TERRAZAS, A. DEL VILLAR (L. L. DIAZ)	DEL	Los Plebes del Rancho de Ariel Camacho	41 18
42	45	48	<b>QUIEREME (AMAME)</b> R. MUNDOZ (L. G. PADILLA)	INTOCABLE	Intocable	42 3
<b>RE-ENTRY</b>		49	<b>DUELES</b> M. TEREFE, J. E. HUERTA UECKE (C. LOWE, J. EDUARDO HUERTA UECKE, J. HUERTA UECKE, M. TEREFE)	WARNER BROS.	Jesse & Joy	44 5
49	50	50	<b>LA MEJOR DE TODAS</b> Z. FERREIRA (L. L. DIAZ)	SUNFLOWER	Zacarias Ferreira	44 5

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
<b>HOT SHOT DEBUT</b>	1	<b>#1 NEW</b> SIGGNO	REMEM	Yo Te Esperare	1	
4	2	INTOCABLE	GODD/UMLE	Highway	5	
19	3	<b>GG</b> JULION ALVAREZ Y SU NORTENO BANDA	FONOVISA/UMLE	Ms Idolos...	15	
3	4	J BALVIN	CAPITOL LATIN/UMLE	Energia	4	
5	5	LA REUNION NORTENA	FONOVISA/UMLE	Historias de Amor En Canciones	2	
2	6	BANDA EL RECODO DE CRUZ LIZARRAGA	FONOVISA/UMLE	Raices	3	
6	7	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO	DEL/SONY MUSIC LATIN	Recuerden Mi Estilo	20	
15	8	JULION ALVAREZ Y SU NORTENO BANDA	DISA/UMLE	Lecciones Para El Corazon	51	
1	9	REIK	SONY MUSIC LATIN	Des / Amor	2	
38	10	<b>PS</b> LA TRIBU DE ABRANTE	THE LAST LATIN RECORDS/WHITE LION	Otro Formato de Musica	5	
8	11	JUAN GABRIEL	FONOVISA/UMLE	Los Duo	76	
7	12	JUAN GABRIEL	FONOVISA/UMLE	Los Duo 2	32	
9	13	GENTE DE ZONA	MAGNUS/SONY MUSIC LATIN	Visualizate	13	
10	14	JOAN SEBASTIAN	MUSART/BALBOA/SONY MUSIC LATIN	Mis Numero 1... Gracias Por Tanto Amor	24	
12	15	JOAN SEBASTIAN	MUSART/BALBOA/SONY MUSIC LATIN	Recuerdame Bonito	2	
13	16	BANDA SINALOENSE DE SERGIO LIZARRAGA	LIZOS	Que Bendicion	24	
14	17	SELENA	CAPITOL LATIN/UMLE	Lo Mejor de...	69	
11	18	LOSTUCANES DE TUJANA	FONOVISA/UMLE	Corridos Time, Season Two: Los Implacables	20	
16	19	AVENTURA	PREMIUM LATIN/SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	12	
18	20	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA/UMLE	Libre Otra Vez	7	
21	21	VARIOUS ARTISTS	FONOVISA/UMLE	Las Bandas Románticas de America 2016	26	
<b>RE</b>	22	JULION ALVAREZ Y SU NORTENO BANDA	FONOVISA/UMLE	El Aferrado	54	
17	23	ROCIO DURCAL	SONY MUSIC LATIN	Duetos	3	
20	24	JOAN SEBASTIAN	MUSART/SONY MUSIC LATIN	Personalidad	55	
23	25	CALIBRE 50	DISA/UMLE	Lo Mejor de	73	



STEVE GONZALES

## Siggio Shines On Top Latin Albums

Regional Mexican act **Siggio** (above) earns its first No. 1 on Top Latin Albums with the group's 10th charting set, *Yo Te Esperare*, selling 5,000 copies in the week ending July 21, according to Nielsen Music. The set follows *Zodiaca!*, which arrived at No. 2 in 2015. *Esperare* includes a cover of **Nicky Jam** and **Enrique Iglesias'** former No. 1 Hot Latin Songs hit "El Perdon," which debuts at No. 8 on the Regional Mexican Digital Songs chart. Siggio first reached the Top Latin Albums chart on July 5, 2008, with *Six Pack*, which peaked at No. 8 on the Regional Mexican Digital Songs chart. The act eventually hit the top 10 in 2012 with the No. 8-peaking *25 Grandes Exitos*, and each of its subsequent four albums has reached a higher peak, culminating with the new No. 1 bow.

Following the premiere performance of **Alejandro Sanz's** "Deja Que Te Bese" (featuring **Marc Anthony**) on the Premios Juventud awards show (broadcast live by Univision on July 14), the track takes the Hot Shot Debut on Hot Latin Songs, arriving at No. 23. The tune's bow is about evenly powered by sales (3,000 downloads sold for the week), streams and airplay. The entry is Sanz's highest debut since 2009, when "Looking for Paradise" (featuring **Alicia Keys**) opened at No. 21.

Lastly, **Daddy Yankee** earns Streaming Gainer honors on Hot Latin Songs as "Shaky Shaky" soars 90 percent in streams (to 1.3 million weekly clicks), following the release of the track's video on July 14. YouTube claims 70 percent of the overall streams during the most recent tracking week. The song climbs 10-6, reaching a new peak, also aided by a 17 percent rise in sales (to 3,000) downloads.

—Amaya Mendizabal

LATIN DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
3	1	<b>DUELE EL CORAZON</b> SONY MUSIC LATIN	Enrique Iglesias Feat. Wisin	14		
2	2	HASTA EL AMANECER	Nicky Jam	27		
1	3	LA BICICLETA	Carlos Vives & Shakira	8		
<b>NEW</b>	4	DEJA QUE TE BESE	Alejandro Sanz Feat. Marc Anthony	1		
5	5	BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	123		
4	6	EL PERDON	Nicky Jam & Enrique Iglesias	78		
6	7	SHAKY SHAKY	Daddy Yankee	13		
7	8	DANZA KUDURO	Don Omar & Lucenzo	310		
8	9	ANDAS EN MI CABEZA	Chino & Nacho Feat. Daddy Yankee	22		
13	10	AY MI DIOS	IAmChino Feat. Pitbull, Yandel & Chacal	13		
18	11	EL PERDEDOR	Maluma Feat. Yandel	18		
11	12	LA GOZADERA	Gente de Zona Feat. Marc Anthony	65		
14	13	BOBO	J Balvin	10		
12	14	VIVIR MI VIDA	Marc Anthony	170		
9	15	HIPS DON'T LIE	Shakira Feat. Wyclef Jean	342		
16	16	GINZA	J Balvin	52		
10	17	EL TAXI	Pitbull Feat. Sensato, Lil Jon & Osmani Garcia	70		
<b>RE</b>	18	ECHA P'LLA (MANOS PA'ARRIBA)	Pitbull	75		
15	19	WAKA WAKA (THIS TIME FOR AFRICA)	Shakira Feat. Freshlyground	324		
22	20	LA CARRETERA	Prince Royce	9		
30	21	HEROE	Enrique Iglesias	342		
19	22	HASTA QUE SE SEQUE EL MALECON	Jacob Forever	29		
21	23	BAILAR	Deorro Feat. Elvis Crespo	13		
39	24	YA ME ENTERE	Reik & Nicky Jam	11		
24	25	TRAVESURAS	Nicky Jam	113		

HOT LATIN SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY NIELSEN MUSIC. SONGS ARE RANKED BY EITHER IF THEY ARE NEWLY RELEASED SONGS OR SONGS RECEIVING WIDESPREAD AIRPLAY. TOP LATIN ALBUMS: THE WEEK'S MOST POPULAR CURRENT LATIN ALBUMS, RANKED BY EITHER IF THEY ARE NEWLY RELEASED ALBUMS OR ALBUMS RECEIVING WIDESPREAD AIRPLAY. LATIN DIGITAL SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN DIGITAL SONGS, RANKED BY EITHER IF THEY ARE NEWLY RELEASED SONGS OR SONGS RECEIVING WIDESPREAD AIRPLAY. DATA COMPILED BY NIELSEN MUSIC. CHARTS BEGINNING WITH A W/ OR S/ INDICATE WEEKS ON CHART OR RE-ENTRY TO CHART. \*INDICATES A SONG OR ALBUM THAT HAS REACHED THE CHART FOR THE FIRST TIME. © 2016 NIELSEN MUSIC. ALL RIGHTS RESERVED.

# Christian/Gospel

August 6  
2016  
billboard

HOT CHRISTIAN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
2	1	1	<b>EYE OF THE STORM</b>	PLATINUM	Ryan Stevenson Featuring GabeReal	1
			B. FOWLER (R. STEVENSON, B. FOWLER)		GOTEÉ	19
3	2	2	<b>THY WILL</b>		Hillary Scott & The Scott Family	1
			R. SKAGGS, B. HERMS (H. SCOTT, E. L. WEISBAND, B. HERMS)		HST/EMI NASHVILLE/CAPITOL CMG	13
1	3	3	<b>TRUST IN YOU</b>		Lauren Daigle	1
			P. MABURY (L. DAIGLE, P. MABURY, R. FARREN)		CENTRICITY	49
5	4	4	<b>OCEANS (WHERE FEET MAY FAIL)</b>		Hillsong UNITED	1
			M.G. CHISLETT (M. CROCKER, J. HOUSTON, S. LIGTHELM)		HILLSONG/SPARROW/CAPITOL CMG	149
6	5	5	<b>MOVE (KEEP WALKIN')</b>		tobyMac	5
			C. STEVENS, TOBYMAC (T. MCKEEHAN, B. FOWLER, C. STEVENS)		FOREFRONT/CAPITOL CMG	26
9	10	6	<b>TELL YOUR HEART TO BEAT AGAIN</b>		Danny Gokey	2
			B. HERMS (B. HERMS, M. WEST, R. PHILLIPS)		BMG	33
19	19	7	<b>HAPPINESS</b>		NEEDTOBREATHE	5
			IDOVSTHEWORLD (W. RINEHART, N. RINEHART, J. ZMISHLAN, W. PHILLIPS)		ATLANTIC/WORD CURB	16
10	8	8	<b>CHRIST IN ME</b>		Jeremy Camp	8
			B. HERMS (J. CAMP, B. HERMS)		STOLEN PRIDE/SPARROW/CAPITOL CMG	24
4	7	9	<b>GO IS ON THE MOVE</b>		7eventh Time Down	3
			J. ESKELIN (M. HOWARD, C. WILLIAMS, J. ESKELIN, T. WOOD)		BEAC/TOOTH & NAIL	28
7	6	10	<b>BREATHE</b>		Jonny Diaz	6
			C. COPELIN (J. DIAZ, J. L. SMITH, T. WOOD)		CENTRICITY	36
12	11	11	<b>FEEL INVINCIBLE</b>		Skillet	2
			B. HOWES (J. L. COOPER, S. MOSLEY)		ATLANTIC/WORD CURB	9
13	13	12	<b>DEAR YOUNGER ME</b>		MercyMe	12
			B.G. DIVER, D. GARCIA (B. MILLARD, M. SCHEUCHZER, R. COCHRAN, R. SHAFFER, B. GRAUL, D. A. GARCIA, B.G. DIVER)		FAIR TRADE	11
11	12	13	<b>PRICELESS</b>		for KING & COUNTRY	11
			TEDD T. S. MOSLEY (FOR KING & COUNTRY (L. SMALL BONE, S. MOSLEY, T. J. ORNDORF, B. BACKUS))		FERVENT/WORD CURB	17
NEW	14	14	<b>JESUS</b>		Chris Tomlin	14
			J. EDWARDS, E. CASH (C. TOMLIN, E. CASH)		SIXSTEPS/SPARROW/CAPITOL CMG	1
16	14	15	<b>NEVER TOO FAR GONE</b>		Jordan Feliz	14
			C. WEDGEWORTH (J. FELIZ, J. INGRAM, C. WEDGEWORTH)		CENTRICITY	18
15	16	16	<b>EVER BE</b>		Aaron Shust	15
			E. CASH (K. HEILGENTHAL, G. WILSON, C. GREEN, B. STRAND)		CENTRICITY	25
17	17	17	<b>FIERCE</b>		Jesus Culture Featuring Chris Quilala	15
			J. EDWARDS (C. QUILALA, J. SILVERBERG, M. L. C. FIELDS)		JESUS CULTURE/SPARROW/CAPITOL CMG	28
21	49	18	<b>HARD LOVE</b>		NEEDTOBREATHE	18
			J. LEVINE, NEEDTOBREATHE (W. RINEHART, N. RINEHART)		ATLANTIC/WORD CURB	3
24	24	19	<b>THE GOD I KNOW</b>		Love & The Outcome	19
			S. MOSLEY, C. MUNROE, M. O'CONNOR (I. KING, C. RADEMAKER, S. MOSLEY, C. MUNROE)		WORD CURB	14
18	20	20	<b>YOUR LOVE AWAKENS ME</b>		Phil Wickham	14
			P. KIPLEY (P. WICKHAM, C. QUILALA)		FAIR TRADE	19
20	23	21	<b>WHEN I'M WITH YOU</b>		Citizen Way	20
			S. MOSLEY (B. CALHOUN, J. CALHOUN, S. MOSLEY)		FAIR TRADE	24
26	26	22	<b>THE LION AND THE LAMB</b>		Big Daddy Weave	22
			J. REDMON (L. D. MOORING, B. BROWN, B. JOHNSON)		FERVENT/WORD CURB	9
23	23	23	<b>WHAT YOU WANT</b>		Tenth Avenue North	22
			J. INGRAM, C. WEDGEWORTH (M. DONEHEV, J. INGRAM, C. WEDGEWORTH)		REUNION/PLG	9
25	25	24	<b>SPARROWS</b>		Jason Gray	23
			J. L. SMITH (J. GRAY, M. L. C. FIELDS, J. L. SMITH)		CENTRICITY	16
28	18	25	<b>LIVE IT WELL</b>		Switchfoot	18
			SWITCHFOOT, J. FIELDS (J. FOREMAN, T. FOREMAN)		LOWERCASE PEOPLE/VANGUARD/CONCORD/CAPITOL CMG	10

HOT GOSPEL SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
2	1	1	<b>PUT A PRAISE ON IT</b>	PLATINUM	Tasha Cobbs Featuring Kierra Sheard	1
			V. MITCHELL, T. COBBS (T. COBBS)		MOTOWN GOSPEL	35
3	2	2	<b>BETTER</b>		Hezekiah Walker	1
			D. LAWRENCE, H. WALKER (J. CLAYBORN, H. WALKER, G. HATCHER)		AZUSA/EONE	20
1	3	3	<b>WANNA BE HAPPY?</b>		Kirk Franklin	1
			K. FRANKLIN, S. MARTIN (K. FRANKLIN, A. GREEN)		FO YO SOUL/RCA/CA/INSPIRATION	47
5	4	4	<b>MADE A WAY</b>		Travis Greene	3
			T. GREENE, NAVEJAR (T. GREENE)		RCA INSPIRATION	32
4	5	5	<b>YOU'RE BIGGER</b>		Jekalyn Carr	3
			A. CARR (A. J. CARR)		LUNEAEL	19
6	6	6	<b>SPIRIT BREAK OUT</b>		William McDowell Feat. Trinity Anderson	6
			W.D. MCDOWELL, C. BOGAN III (B. BRYANT, L. HELLEBRONTH, M. HILLON, T. HUGHES)		DELIVERY ROOM/EONE	27
7	7	7	<b>123 VICTORY</b>		Kirk Franklin	2
			K. FRANKLIN, S. MARTIN (K. FRANKLIN, L. PARKER)		FO YO SOUL/RCA/CA/INSPIRATION	36
8	9	8	<b>THE ANTHEM</b>		Todd Dulaney	4
			D. J. KIMBROUGH, T. DULANEY (H. SEELEY, J. HUNT, L. WEBBER)		EONE WORSHIP/EONE	44
9	8	9	<b>IT'S ALRIGHT, IT'S OK</b>		Shirley Caesar Feat. Anthony Hamilton	8
			S. BROWN (C. A. RUMBLE, S. BROWN)		LIGHT	23
12	10	10	<b>YOU</b>		Jermaine Dolly	10
			J. DOLLY, J.W. BOYD (J. DOLLY, J.W. BOYD)		BY ANY MEANS NECESSARY	24
13	12	11	<b>IT WILL BE ALRIGHT</b>		Alexis Spight	11
			J. JONES (J. JONES, A. NEVELS)		UNCLÉ G	22
17	17	12	<b>I NEED YOU</b>		Donnie McClurkin	12
			D. MCCLURKIN (D. MCCLURKIN)		RCA INSPIRATION	15
11	10	13	<b>#YDIA</b>		Zacardi Cortez	9
			L. B. HOSKINS (L. B. HOSKINS, J. JENKINS, F. SANDERS)		BLACKSMOKE/WORLWIDE	15
16	13	14	<b>I WON'T BE DEFEATED</b>		Damon Little	13
			D. K. LITTLE (D. K. LITTLE)		LITTLE WORLD/BLACKSMOKE/WORLWIDE	11
NEW	15	15	<b>ARISE (YOU ARE GOOD)</b>		William Murphy	15
			A.W. LINDSEY (W.H. MURPHY III, D. MURPHY)		RCA INSPIRATION	1
10	15	16	<b>BE LIKE JESUS</b>		Deitrick Haddon	8
			D. HADDON, M. HODGE (D. HADDON)		RELEVE/DH/VISIONS/EONE	25
18	18	17	<b>BLESS THE LORD</b>		Anthony Brown & group therAPy Feat. Doretha 'Dodi' Sampson	17
			A. J. BROWN, J. SAVAGE (A. J. BROWN)		KEY OF A/V/MAN/TYSCOT/TASEIS	17
23	22	18	<b>JUST TO KNOW HIM</b>		Charles Jenkins & Fellowship Chicago Feat. Byron Cage	18
			C. JENKINS, R. EAST (C. JENKINS, R. EAST)		INSPIRED PEOPLE	12
20	20	19	<b>I'LL JUST SAY YES</b>		Brian Courtney Wilson	18
			A.W. LINDSEY (B. C. WILSON, A.W. LINDSEY)		MOTOWN GOSPEL	12
15	16	20	<b>BE LIFTED</b>		Micah Stampley	14
			M. STAMPLEY, J. WILLIAMS (H. STAMPLEY)		INTERFACE	10
19	19	21	<b>SPEAK THE WORD</b>		Tina Campbell Featuring Teddy Campbell	19
			W. CAMPBELL (T. E. ATKINS, CAMPBELL, W. CAMPBELL)		GETTREE	7
14	14	22	<b>LIVE</b>		Marvin Sapp	9
			A.W. LINDSEY (M. L. SAPP, S. JONES)		RCA INSPIRATION	26
21	21	23	<b>OVERFLOW (LET YOUR SPIRIT)</b>		Bryan Andrew Wilson Feat. Roderick Giles & Grace	20
			B. A. WILSON, B. R. BROWN (B. A. WILSON)		BRYAN'S SONGS/CE	6
25	24	24	<b>CHASING ME DOWN</b>		Israel & New Breed Feat. Tye Tribbett	18
			A.W. LINDSEY, HOUGHTON (L. HOUGHTON, A.W. LINDSEY, M. HOUGHTON)		REM NEW BREED/RCA INSPIRATION	9
NEW	25	25	<b>JOY</b>		VaShawn Mitchell	25
			V. MITCHELL (P. BARRETT, T. BROWN)		V/MAN/MOTOWN GOSPEL	1

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>#1 NEEDTOBREATHE</b>	HARDLOVE	1		
		ATLANTIC/WORD CURB				
2	2	<b>HILLSONG UNITED</b>	Of Dirt And Grace: Live From The Land	1		
		HILLSONG/SPARROW/CAPITOL CMG				
3	3	<b>GG LAUREN DAIGLE</b>	How Can It Be	68		
		CENTRICITY/CAPITOL CMG				
1	4	<b>SWITCHFOOT</b>	Where The Light Shines Through	2		
		LOWERCASE PEOPLE/VANGUARD/CONCORD/CAPITOL CMG				
3	5	<b>JOEY + RORY</b>	Hymns	24		
		FARMHOUSE/GAITHER/CAPITOL CMG				
6	6	<b>FOR KING &amp; COUNTRY</b>	RUN WILD. LIVE FREE. LOVE STRONG.	97		
		FERVENT/WORD CURB				
8	7	<b>MERCYME</b>	Welcome To The New	101		
		FAIR TRADE/PLG				
6	8	<b>NF</b>	Therapy Session	13		
		CAPITOL CMG				
7	9	<b>TOBYMAC</b>	This Is Not A Test	50		
		FOREFRONT/CAPITOL CMG				
9	10	<b>VARIOUS ARTISTS</b>	WOW Hits 2016	43		
		PLG/WORD CURB/CAPITOL CMG				
5	11	<b>CASTING CROWNS</b>	A Live Worship Experience	36		
		BEACH STREET/REUNION/PLG				
16	12	<b>JORDAN FELIZ</b>	The River	13		
		CENTRICITY/CAPITOL CMG				
10	13	<b>JESUS CULTURE</b>	Let It Echo	27		
		JESUS CULTURE/SPARROW/CAPITOL CMG				
12	14	<b>JEREMY CAMP</b>	I Will Follow	76		
		STOLEN PRIDE/SPARROW/CAPITOL CMG				
15	15	<b>NEWSBOYS</b>	Love Riot	20		
		FAIR TRADE/PLG				
26	16	<b>HILLSONG UNITED</b>	Empires	61		
		HILLSONG/SPARROW/CAPITOL CMG				
17	17	<b>DANNY GOKEY</b>	Hope In Front Of Me	89		
		BMG/PLG				
11	18	<b>THOUSAND FOOT KRUTCH</b>	Exhale	5		
		TFK/THE FUEL				
20	19	<b>THIRD DAY</b>	Lead Us Back: Songs Of Worship	73		
		ESSENTIAL/PLG				
18	20	<b>BETHEL MUSIC</b>	Have It All: Live At Bethel Church	19		
		BETHEL/PLG				
27	21	<b>BETHEL MUSIC</b>	We Will Not Be Shaken	79		
		BETHEL/PLG				
24	22	<b>HILLSONG UNITED</b>	Zion	163		
		HILLSONG/SPARROW/CAPITOL CMG				
21	23	<b>VARIOUS ARTISTS</b>	WOW Hits: 20th Anniversary	18		
		WORD CURB/SONY MUSIC/PLG				
25	24	<b>NF</b>	Mansion	69		
		CAPITOL CMG				
19	25	<b>MATTHEW WEST</b>	Live Forever	59		
		SPARROW/CAPITOL CMG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>JOVONTA PATTON</b>	Finally Living	1		
		JOVONTA PATTON MINISTRIES				
1	2	<b>VARIOUS ARTISTS</b>	WOW Gospel 2016	25		
		MOTOWN GOSPEL/WORD CURB/RCA INSPIRATION/RCA				
2	3	<b>WILLIAM MURPHY</b>	Demonstrate	4		
		RCA INSPIRATION/RCA				
7	4	<b>TRAVIS GREENE</b>	The Hill	38		
		RCA INSPIRATION/RCA				
6	5	<b>TASHA COBBS</b>	One Place: Live	48		
		MOTOWN GOSPEL/CAPITOL CMG				
3	6	<b>KIRK FRANKLIN</b>	Losing My Religion	37		
		FO YO SOUL/RCA				
4	7	<b>SHIRLEY CAESAR</b>	Fill This House	8		
		LIGHT/EONE				
8	8	<b>WILLIAM MCDOWELL</b>	Sounds Of Revival: Live	26		
		DELIVERY ROOM/EONE				
10	9	<b>TODD DULANEY</b>	A Worshipers Heart	14		
		EONE WORSHIP/EONE				
9	10	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Everyday Jesus	53		
		KEY OF A/V/MAN/TYSCOT/TASEIS				
13	11	<b>GG J MOSS</b>	GFG: Reload	14		
		PAIAM				
12	12	<b>VARIOUS ARTISTS</b>	WOW Gospel 2015	77		
		MOTOWN GOSPEL/WORD CURB/RCA INSPIRATION/RCA				
11	13	<b>BRI (BRIANA BABINEAUX)</b>	Keys To My Heart	16		
		MARQUIS BOONE/TYSCOT/TASEIS				
RE	14	<b>BRIAN COURTNEY WILSON</b>	Worth Fighting For	62		
		MOTOWN GOSPEL/CAPITOL CMG				
NEW	15	<b>JONATHAN MCREYNOLDS</b>	Life Music: Stage Two	42		
		TEHILLAH/LIGHT/EONE				
NEW	16	<b>STEVEN DANIELS &amp; SHILOH GOSPEL CHOIR</b>	iBelieve	1		
		XCENTRIC				
21	17	<b>JONATHAN NELSON</b>	Fearless	17		
		TEHILLAH/LIGHT/EONE				
22	18	<b>THE MIGHTY CLOUDS OF JOY</b>	The Very Best Of Volume 2	11		
		MOTOWN GOSPEL/CAPITOL CMG				
25	19	<b>VARIOUS ARTISTS</b>	Marantha! Music: Top 25 Gospel Praise Songs	32		
		MARANATHAI/CAPITOL CMG				
16	20	<b>CASEY J</b>	The Truth	61		

# Dance/Electronic

August 6  
2016  
billboard

HOT DANCE/ELECTRONIC SONGS™									
WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS ON CHART		
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL					
		1	<b>#1</b> <b>AG</b> <b>SG</b> <b>THIS IS WHAT YOU CAME FOR</b>	PLATINUM	Calvin Harris Feat. Rihanna	1	13		
1	2	2	<b>DON'T LET ME DOWN</b>	PLATINUM	The Chainsmokers Featuring Daya	1	24		
3	3	3	<b>NEVER BE LIKE YOU</b>	PLATINUM	Flume Featuring Kai	3	26		
4	4	4	<b>NEVER FORGET YOU</b>	PLATINUM	Zara Larsson & MNEK	1	43		
5	5	5	<b>MIDDLE</b>	PLATINUM	DJ Snake Featuring Bipolar Sunshine	3	40		
6	6	6	<b>LIGHT IT UP</b>	PLATINUM	Major Lazer Featuring Nyla & Fuse ODG	6	35		
8	7	7	<b>NO MONEY</b>	PLATINUM	Galantis	7	16		
7	8	8	<b>FADED</b>	PLATINUM	Alan Walker	7	28		
13	11	9	<b>THIS GIRL</b>	PLATINUM	Kungs vs Cookin' On 3 Burners	9	5		
9	9	10	<b>FAST CAR</b>	PLATINUM	Jonas Blue Featuring Dakota	7	28		
10	10	11	<b>SEX</b>	PLATINUM	Cheat Codes x Kris Kross Amsterdam	10	21		
11	13	12	<b>THE OCEAN</b>	PLATINUM	Mike Perry Featuring Shy Martin	11	7		
		13	<b>COLD WATER</b>	PLATINUM	Major Lazer Featuring Justin Bieber & MO	13	1		
12	12	14	<b>THIS ONE'S FOR YOU</b>	PLATINUM	David Guetta Featuring Zara Larsson	11	10		
15	14	15	<b>PERFECT STRANGERS</b>	PLATINUM	Jonas Blue Featuring JP Cooper	14	6		
14	15	16	<b>ALONE</b>	PLATINUM	Marshmello	14	10		
		17	<b>CRUEL</b>	PLATINUM	Snakehips Featuring Zayn	17	1		
39	19	18	<b>TEARS</b>	PLATINUM	Clean Bandit Featuring Louisa Johnson	8	8		
18	17	19	<b>BONBON</b>	PLATINUM	Era Istrefi	13	4		
17	18	20	<b>I WANNA KNOW</b>	PLATINUM	Alesso Featuring Nico & Vinz	13	16		
21	20	21	<b>FALSE ALARM</b>	PLATINUM	Matoma & Becky Hill	20	4		
20	21	22	<b>CANDYMAN</b>	PLATINUM	Zedd & Aloe Blacc	12	21		
22	23	23	<b>TALK</b>	PLATINUM	DJ Snake Featuring George Maple	13	7		
13	24	24	<b>GYAL YOU A PARTY ANIMAL</b>	PLATINUM	Charly Black	23	8		
		25	<b>GO OFF</b>	PLATINUM	M.I.A.	25	1		
		26	<b>OCHO CINCO</b>	PLATINUM	DJ Snake Featuring Yellow Claw	26	1		
16	22	27	<b>HOW TO LOVE</b>	PLATINUM	Cash Cash Featuring Sofia Reyes	16	12		
27	25	28	<b>BRING BACK THE SUMMER</b>	PLATINUM	Rain Man Featuring OLY	20	12		
28	29	29	<b>INSIDE OUT</b>	PLATINUM	The Chainsmokers Featuring Charlee	13	16		
25	26	30	<b>SING ME TO SLEEP</b>	PLATINUM	Alan Walker	18	7		
36	31	31	<b>BACK 2 U</b>	PLATINUM	Steve Aoki & Boehm Featuring WALK THE MOON	23	9		
		32	<b>BLAME</b>	PLATINUM	Zeds Dead X Diplo Featuring Elliphant	32	1		
29	36	33	<b>SUMMER NIGHTS</b>	PLATINUM	Tiesto Featuring John Legend	13	5		
19	16	34	<b>LET ME HOLD YOU (TURN ME ON)</b>	PLATINUM	Cheat Codes & Dante Klein	16	5		
		35	<b>I WAS WRONG</b>	PLATINUM	ARIZONA	35	1		
37	32	36	<b>CARRY ME</b>	PLATINUM	Kygo Featuring Julia Michaels	18	10		
33	34	37	<b>RAGING</b>	PLATINUM	Kygo Featuring Kodalkine	16	16		
34	35	38	<b>TAKES MY BODY HIGHER</b>	PLATINUM	Shoffy Featuring Lincoln Jesser	19	19		
38	33	39	<b>MILLIONAIRE</b>	PLATINUM	Cash Cash & Digital Farm Animals Feat. Nelly	22	7		
		40	<b>BAILAR</b>	PLATINUM	Deorro Featuring Elvis Crespo	39	6		
		41	<b>INVITATION</b>	PLATINUM	Yellow Claw Featuring Yade Lauren	41	1		
48	43	42	<b>LET IT GO</b>	PLATINUM	NERVO Featuring Nicky Romero	42	3		
		43	<b>BONFIRE</b>	PLATINUM	Felix Jaehn Featuring Alma	43	1		
45	45	44	<b>PARADISE</b>	PLATINUM	Benny Benassi & Chris Brown	21	15		
31	38	45	<b>KINGS OF SUMMER</b>	PLATINUM	ayokay Featuring Quinn XCII	31	10		
40	41	46	<b>IS IT LOVE</b>	PLATINUM	3LAU Featuring Yeah Boy	25	12		
		47	<b>SWEET LOVIN'</b>	PLATINUM	Sigala Featuring Bryn Christopher	37	11		
		48	<b>SUNRISE</b>	PLATINUM	Joe Bermudez Featuring Louise Carver	48	2		
		49	<b>DRINK THE NIGHT AWAY</b>	PLATINUM	Lee Dagger Featuring Bex	48	2		
		50	<b>TELL ME WE'RE OK</b>	PLATINUM	DJ Hardwerk Featuring Akon	50	1		

TOP DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
	1	<b>CLAMS CASINO</b>	PLATINUM	32 Levels	1				
1	2	<b>APHEX TWIN</b>	WARP	Cheetah (EP)	2				
5	3	<b>FLUME</b>	FUTURE CLASSIC/MOM + POP	Skin	8				
2	4	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UMG	Now That's What I Call A Workout 2016	31				
6	5	<b>DJ SHADOW</b>	LIQUID AMBER/MASS APPEAL	The Mountain Will Fall	4				
4	6	<b>KAYTRANADA</b>	XL	99.9%	11				
	7	<b>BENNY BENASSI</b>	ULTRA	Danceaholic	1				
9	8	<b>KYGO</b>	ULTRA/RCA	Cloud Nine	10				
10	9	<b>ALINA BARAZ &amp; GALIMATIAS</b>	ULTRA	Urban Flora (EP)	62				
12	10	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	Bouquet (EP)	39				
11	11	<b>BASSNECTAR</b>	AMORPHOUS	Unlimited	5				
	12	<b>BRIGHT LIGHT BRIGHT LIGHT</b>	SELF RAISING	Choreography	1				
	13	<b>VARIOUS ARTISTS</b>	MONSTERCAT	Monstercat 5 Year Anniversary	1				
13	14	<b>JAMES BLAKE</b>	POLYDOR/REPUBLIC	The Colour In Anything	11				
	15	<b>ABRA</b>	TRUE PANTHER SOUNDS	Princess (EP)	1				
	16	<b>SAVANT</b>	ALEXANDER VINTER	Vybz	1				
	17	<b>VARIOUS ARTISTS</b>	CNR	Tomorrowland 2016: The Elixir Of Life	1				
15	18	<b>MAJOR LAZER</b>	MAD DECENT	Peace Is The Mission	60				
20	19	<b>JAMIE XX</b>	YOUNG TURKS	In Colour	57				
21	20	<b>MARSHMELLO</b>	JAYTIME COLLECTIVE	Joytime	5				
16	21	<b>VARIOUS ARTISTS</b>	MONSTERCAT	Monstercat 027: Cataclysm	7				
	22	<b>VARIOUS ARTISTS</b>	SUPERCOMPS/ENHANCED	Ultimate Ibiza Trance: 2016	1				
17	23	<b>JOHN CARPENTER</b>	SACRED BONES	John Carpenter's Lost Themes II	11				
	24	<b>CAPITAL KINGS</b>	GOTEE/PLG	II	30				
22	25	<b>SOUNDTRACK</b>	INTERSCOPE/JIGA	We Are Your Friends	25				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART					
		IMPRINT/PROMOTION LABEL							
1	1	<b>#1</b> <b>THIS IS WHAT YOU CAME FOR</b>	Calvin Harris Feat. Rihanna	13					
2	2	<b>DON'T LET ME DOWN</b>	The Chainsmokers Feat. Daya	21					
3	3	<b>BRING BACK THE SUMMER</b>	Rain Man Feat. OLY	11					
7	4	<b>I WANNA KNOW</b>	Alesso Feat. Nico & Vinz	15					
5	5	<b>ONE DANCE</b>	Drake Feat. WizKid & Kyla	14					
6	6	<b>CHEAP THRILLS</b>	Sia Feat. Sean Paul	8					
4	7	<b>FADED</b>	Alan Walker	16					
9	8	<b>NO MONEY</b>	Galantis	9					
12	9	<b>RIDE</b>	twenty one pilots	9					
11	10	<b>NEVER BE LIKE YOU</b>	Flume Feat. Kai	20					
10	11	<b>THE RIGHT SONG</b>	Tiesto x Oliver Heldens Feat. Natalie La Rose	24					
13	12	<b>ALONE</b>	Marshmello	7					
8	13	<b>CAN'T STOP THE FEELING!</b>	Justin Timberlake	12					
14	14	<b>BLACKOUT</b>	Tritonal Feat. Steph Jones	17					
22	15	<b>GG THIS GIRL</b>	Kungs vs Cookin' On 3 Burners	3					
21	16	<b>NEED YOU</b>	Dillon Francis & NGHTMRE	6					
18	17	<b>BROKEN RECORD</b>	Krewella	6					
20	18	<b>SEX</b>	Cheat Codes x Kris Kross Amsterdam	8					
16	19	<b>THINKING ABOUT YOU</b>	Axwell & Ingrosso	6					
19	20	<b>PARADISE</b>	Benny Benassi & Chris Brown	11					
25	21	<b>DON'T MIND</b>	Kent Jones	6					
17	22	<b>GIVE ME YOUR LOVE</b>	Sigala Feat. John Newman & Nile Rodgers	12					
26	23	<b>BACK 2 U</b>	Steve Aoki & Boehm Feat. WALK THE MOON	8					
23	24	<b>WORK FROM HOME</b>	Fifth Harmony Feat. Ty Dolla \$ign	20					
29	25	<b>ALL IN MY HEAD (FLEX)</b>	Fifth Harmony Feat. Fetty Wap	4					



## Rihanna Does It 'Better'

Rihanna (above) rules Dance Club Songs for a 26th time as "Kiss It Better" nudges up to No. 1. Only Madonna, with 46 leaders in the chart's nearly 40-year history, has notched more. Rihanna earns her third No. 1 in 2016 — no other act has logged more than one. She topped the April 23 list with "Work" (featuring Drake) and followed with two more frames on top (July 9 and 16) as featured on Calvin Harris' "This Is What You Came For." "Kiss," remixed by R3hab, Feenixpawl and Four Tet, among others, is one of three Rihanna songs in the top 10 for the second straight week, joining "Needed Me" (No. 3) and her Harris collab (No. 10). The last time an artist tripled up in the top tier? Again, it was Rihanna — on March 5, 2011, with "S&M" (featuring Britney Spears; No. 4), "Who's That Chick?" (by David Guetta featuring Rihanna; No. 8) and "What's My Name?" (featuring Drake; No. 10).

On Top Dance/Electronic Albums, producer Clams Casino (real name: Michael Volpe) debuts at No. 1 with his first album, 32 Levels (3,000 sold, according to Nielsen Music). The set's deluxe version showcases Casino's electronic production skills, providing instrumental versions of the album's first 12 tracks. Also on Top Dance/Electronic Albums, Italian DJ-producer Benny Benassi notches his first top 10 with Danceaholic (No. 7, 1,000 sold). It's Benassi's fourth trip to the chart, dating to his first in 2008 with Rock 'N' Rave.

—Gordon Murray

MICHAEL CAMPANELLA/REDFERNS

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY SPIN AIRPLAY, ACCORDING TO SPIN AIRPLAY. STREAMING DATA BY SPIN AIRPLAY. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY, RANKED BY SPIN AIRPLAY. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY, RANKED BY SPIN AIRPLAY. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>KISS IT BETTER</b> WESTBURY ROAD/ROC NATION	Rihanna	8
6	2	<b>HOW MANY F**KS</b> PRETTY MESS	Erika Jayne	8
7	3	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	6
8	4	<b>LET IT GO</b> ULTRA	NERVO Feat. Nicky Romero	7
3	5	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	10
12	6	<b>SUNRISE</b> 617	Joe Bermudez Feat. Louise Carver	8
13	7	<b>LIKE I WOULD</b> RCA	Zayn	5
11	8	<b>DRINK THE NIGHT AWAY</b> TAZMANIA	Lee Dagger Featuring Bex	8
14	9	<b>TELL ME WE'RE OK</b> THE ALLIANCE	DJ Hardwerk Featuring Akon	6
5	10	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	11
4	11	<b>CLOSE</b> SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas Featuring Tove Lo	10
15	12	<b>MESSIN' AROUND</b> MR. 305/POLO GROUNDS/RCA	Pitbull Featuring Enrique Iglesias	6
1	13	<b>LIVIN' FOR YOUR LOVE (YOUR LOVE)</b> CARRILLO	Rosabel Featuring Jamie Tracy	10
9	14	<b>I WANNA KNOW</b> REFUNE/DEF JAM	Alesso Feat. Nico & Vinz	13
19	15	<b>SWEET DREAMS</b> AUDACIOUS/CHERRYTREE	JX Riders Feat. Skylar Stecker	5
18	16	<b>BODY HIGH</b> ROSTRUM	Mike Taylor	7
26	17	<b>DUELE EL CORAZON</b> SONY MUSIC LATIN	Enrique Iglesias Feat. Wisin	5
10	18	<b>ONLY</b> GLOBAL SOUNDSYSTEM	tyDi & Olivia Somerlyn	11
27	19	<b>INTO YOU</b> REPUBLIC	Ariana Grande	4
24	20	<b>SPECIAL</b> PIAS	Lorenzo Spano Feat. Liz Hill	5
21	21	<b>THE GLITTERING GUTTER</b> SWEET FEET/SONNENSTAHL	Billie Ray Martin	10
25	22	<b>SAVE IT</b> RADIKAL	Salt Ashes	6
17	23	<b>THIS IS FOR MY GIRLS</b> ADJ/MOTOWN/CAPITOL	Various Artists	11
20	24	<b>WILD THINGS</b> EP/DEF JAM	Alessia Cara	9
23	25	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	13
29	26	<b>I DON'T SEE EM</b> I AM SR	SR	4
33	27	<b>OUT THERE</b> FLY AGAIN	Kristine W	3
28	28	<b>ME TOO</b> EPIC	Meghan Trainor	6
22	29	<b>ONE NIGHT IN HEAVEN</b> SWISHCRAFT	Toy Armada & DJ Grind Feat. Inaya Day	13
34	30	<b>HOLIDAY</b> HOUSEWORKS/KONTOR	DJ Antoine Featuring Akon	4
30	31	<b>NO MONEY</b> BIG BEAT/ATLANTIC/RRP	Galantis	6
38	32	<b>GOOD THINGS</b> AMUSE/4 SOUND	After Romeo	4
37	33	<b>TRY IT</b> DARIO	Dario	4
32	34	<b>WITHOUT YOU</b> FDD	The Rua	10
41	35	<b>PIECES</b> ATLANTIC	Rob Thomas	2
39	36	<b>DO IT RIGHT</b> KOPG/SPINNIN'	Martin Solveig	3
45	37	<b>ALL IN THE NAME</b> SELF RAISING/MEGAFORCE	Bright Light Bright Light Feat. Elton John	2
16	38	<b>KILL THE LIGHTS</b> HBO/BIG BEAT/ATLANTIC	Alex Newell, Jess Glynne & DJ Cassidy With Nile Rodgers	14
47	39	<b>FREE</b> CHRIS YOUNG	Ali Fox	2
49	40	<b>WEEKEND</b> 418	Mr. Mig & Gino Caporale Feat. Angela Devine	2
44	41	<b>BUONA SERA</b> RESPECTABLE HOUSE	Diana Gloster	2
36	42	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Featuring WizKid & Kyla	11
31	43	<b>ALL FOUR WALLS</b> VIRGIN/PRIORITY/CAPITOL	Gorgon City Feat. Vaults	10
43	44	<b>FADE</b> G.O.G.D./DEF JAM	Kanye West	3
35	45	<b>FADED</b> NOCOPYRIGHTSOUNDS/MER MUSIKK/ULTRA/RCA	Alan Walker	13
NOT SHOT DEBUT	46	<b>ALL ABOUT TONIGHT</b> FRIENDSHIP COLLECTIVE	Fouerever I	2
50	47	<b>LOVE RIGHT NEXT TO YOU</b> JOOBAS/UNIVERSAL MUSIC CLASSICS	Karina	2
46	48	<b>HOW LONG</b> 418	Jason Sobin	6
NEW	49	<b>SLIP AWAY</b> PORT 22	Sanjoy	1
42	50	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Featuring Daya	17

# Boxscore

August 6  
2016  
billboard

**LEGEND**

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

Publishing song index available on [Billboard.com/biz](http://Billboard.com/biz).

Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE PER CAPACITY	PROMOTER
1	\$11,461,340 \$355/\$45	<b>BEYONCÉ, DJ KHALED</b> CITI FIELD, FLUSHING, N.Y. JUNE 7-8	73,486 TWO SELLOUTS	LIVE NATION
2	\$5,770,660 \$305/\$45	<b>BEYONCÉ, DJ KHALED</b> M&T BANK STADIUM, BALTIMORE JUNE 10	47,819 SELLOUT	LIVE NATION
3	\$5,471,395 \$255/\$45	<b>BEYONCÉ, DJ KHALED</b> FORD FIELD, DETROIT JUNE 14	41,524 SELLOUT	LIVE NATION
4	\$5,258,043 ((4,791,365) \$93.28)	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> CIRCUS MAXIMUS, ROME JULY 16	56,369 SELLOUT	BARLEY ARTS PROMOTION
5	\$5,052,563 (\$43,803,600 KRONA) (\$109.58/\$54.79)	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> ULLEVI STADION, GOTENBURG, SWEDEN JULY 23	64,622 SELLOUT	LIVE NATION
6	\$3,634,539 \$243.50/\$33.50	<b>STING &amp; PETER GABRIEL</b> HOLLYWOOD BOWL, LOS ANGELES JULY 17-18	34,755 TWO SELLOUTS	LIVE NATION
7	\$3,474,695 \$255/\$45	<b>BEYONCÉ, DJ KHALED</b> HERSHEY PARK STADIUM, HERSHEY, PA. JUNE 12	26,662 SELLOUT	LIVE NATION
8	\$3,340,025 \$136/\$60.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> MADISON SQUARE GARDEN, NEW YORK JULY 18-19	29,425 TWO SELLOUTS	AEG LIVE
9	\$2,927,130 (20,035,110 KRONER) \$132.95/\$89.12	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> CASA ARENA HORSSENS, HORSSENS, DENMARK JULY 20	29,423 SELLOUT	LIVE NATION
10	\$2,836,286 \$126/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> AMERICAN AIRLINES ARENA, MIAMI JULY 2-3	27,019 TWO SELLOUTS	AEG LIVE
11	\$1,687,040 (943,273,750 COLON) \$268.27/\$54.10	<b>MARON 5</b> PARQUE VIVA, ALAJUELA, COSTA RICA JULY 17	18,404 SELLOUT	MOVE CONCERTS
12	\$1,603,870 \$250/\$45	<b>STING &amp; PETER GABRIEL</b> SAP CENTER, SAN JOSE, CALIF. JULY 14	12,772 SELLOUT	LIVE NATION
13	\$1,475,513 \$126/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> PRUDENTIAL CENTER, NEWARK, N.J. JULY 9	13,739 SELLOUT	AEG LIVE
14	\$1,470,583 \$149.50/\$49.50	<b>DRAKE &amp; FUTURE, DVSN</b> FRANK ERWIN CENTER, AUSTIN, TEXAS JULY 20	11,318 SELLOUT	LIVE NATION
15	\$1,421,008 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> GREENSBORO COLISEUM, GREENSBORO, N.C. JULY 6	14,832 SELLOUT	AEG LIVE
16	\$1,376,691 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> FIRST NIAGARA CENTER, BUFFALO, N.Y. JULY 12	14,424 SELLOUT	AEG LIVE
17	\$1,353,964 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> CONSOL ENERGY CENTER, PITTSBURGH JULY 13	14,508 SELLOUT	AEG LIVE
18	\$1,292,040 \$250/\$45	<b>STING &amp; PETER GABRIEL</b> PEPSI CENTER, DENVER JULY 12	12,375 SELLOUT	LIVE NATION
19	\$1,273,025 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> AMWAY CENTER, ORLANDO JUNE 30	13,282 SELLOUT	AEG LIVE
20	\$1,241,152 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. JULY 15	12,829 SELLOUT	AEG LIVE
21	\$1,199,139 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> ROYAL FARMS ARENA, BALTIMORE JULY 7	13,325 SELLOUT	AEG LIVE
22	\$1,169,815 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> XL CENTER, HARTFORD, CONN. JULY 10	11,930 SELLOUT	AEG LIVE
23	\$1,116,384 \$116/\$50.50	<b>JUSTIN BIEBER, MOXIE RAIA, POST MALONE</b> VETERANS MEMORIAL ARENA, JACKSONVILLE, FLA. JUNE 29	11,590 SELLOUT	AEG LIVE
24	\$1,027,924 \$251.88/\$84.50	<b>STING &amp; PETER GABRIEL</b> LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV. JULY 15	7,422 SELLOUT	LIVE NATION, ANOTHER PLANET ENTERTAINMENT
25	\$961,690 (\$1,246,408 CANADIAN) \$69.06/\$22.76	<b>KEITH URBAN, BRETT ELDRIDGE, MAREN MORRIS</b> MOLSON CANADIAN AMPHITHEATRE, TORONTO JULY 8-9	27,299 31,312 TWO SHOWS	LIVE NATION
26	\$641,740 \$65.75/\$22.25	<b>KEITH URBAN, BRETT ELDRIDGE, MAREN MORRIS</b> BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO JULY 15	16,171 20,867	LIVE NATION
27	\$640,627 \$139.95/\$99.95/ \$79.95/\$29.95	<b>PITBULL, PRINCE ROYCE, FARRUKO, FUEGO</b> THE FORUM, INGLEWOOD, CALIF. JULY 7	9,932 12,228	LIVE NATION
28	\$640,540 \$65/\$20	<b>KEITH URBAN, BRETT ELDRIDGE, MAREN MORRIS</b> PNC BANK ARTS CENTER, HOLMDEL, N.J. JULY 16	16,253 16,748	LIVE NATION
29	\$624,764 \$133.03/\$59.50	<b>JAMES TAYLOR</b> LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV. JULY 13	7,233 SELLOUT	ANOTHER PLANET ENTERTAINMENT
30	\$547,500 \$50	<b>LOUIS C.K.</b> BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO JULY 8	10,950 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
31	\$530,468 \$89.50/\$65	<b>JAMES TAYLOR</b> MAVERIK CENTER, WEST VALLEY CITY, UTAH JULY 21	6,774 SELLOUT	BEAVER PRODUCTIONS
32	\$524,921 \$125/\$39.50	<b>KISS, CALEB JOHNSON</b> PINNACLE BANK ARENA, LINCOLN, NEB. JULY 22	7,535 10,027	NS2, FRANK PRODUCTIONS, CMOORE LIVE
33	\$510,440 \$130/\$69.50/ \$49.50/\$29.50	<b>G-EAZY, LOGIC, YG, YO GOTTI, KAMAIYAH</b> THE FORUM, INGLEWOOD, CALIF. JULY 6	10,505 11,394	LIVE NATION
34	\$505,754 \$125/\$39.50	<b>KISS, CALEB JOHNSON</b> JOH ARENA, SPRINGFIELD, MO JULY 23	6,870 8,017	NS2, FRANK PRODUCTIONS, CMOORE LIVE
35	\$489,924 \$125/\$55	<b>DOLLY PARTON</b> DENNY SANFORD PREMIER CENTER, SIOUX FALLS, S.D. JULY 22	5,027 5,978	NS2, FRANK PRODUCTIONS,



## Double Bills Hit Boxscore

Landing on the Boxscore chart for the first time this summer are **Drake** and **Future** (above), who earn the No. 14 slot based on \$1.4 million in ticket sales from the first performance of the pair's co-headlining Summer Sixteen Tour that began July 20.

The trek supports 2016 albums by both artists (Drake's *Views* bowed in April and Future's *EVOL* in February). The tour will visit 30 North American markets and continue into the fall with shows booked through mid-October.

Also joining forces this summer are rock veterans **Sting** and **Peter Gabriel**, who chart with four concert engagements led by their two-show stint at the Hollywood Bowl in Los Angeles at No. 6. From concerts on July 17 and 18 at the 94-year-old venue, the co-headliners grossed \$3.6 million from 34,755 sold tickets. Since beginning on June 21, the duo's Rock Paper Scissors Tour has logged more than \$25 million at the box office.

Among the upcoming co-headlining tours to watch is a monthlong arena run by **Five Finger Death Punch** and **Shinedown** that launches in October. Also, country veteran **Hank Williams Jr.** will join with **Chris Stapleton** for dates in August, while **Breaking Benjamin** and **Korn** kick off a joint effort on Sept. 24. Other acts sharing a stage this fall are **Gavin DeGraw** and **Andy Grammer** as well as **ZZ Top** and **Gregg Allman**. Both tours hit the road in August. —*Bob Allen*

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

# COOL COUNTRY

REWINDING THE CHARTS

## 38 Years Ago 'GREASE' WAS THE WORD AND THE NO. 1 ALBUM

The soundtrack to the smash musical film starring John Travolta and Olivia Newton-John topped the Billboard 200 for 12 weeks

NOSTALGIA FOR THE 1950S RULED THE summer of 1978 when the soundtrack album to *Grease*, a movie musical set 20 years earlier, topped the Billboard 200 chart dated July 29 and spent a total of 12 weeks at No. 1.

"There's something magical [about *Grease*]. It's contagious," says Olivia Newton-John, who was 29 when she played Sandy, the sweet and pure cheerleader whose teen romance with bad boy Danny Zuko (John Travolta, then 24) during their senior year at

Rydell High in the late '50s is at the center of the story.

The musical, which originated as a Chicago theater (and later, Broadway) production, also followed the exploits of the couple's colorful friends, such as bad girl Rizzo (Stockard Channing), and Newton-John says that the movie "hit a chord" with the public because "everyone knows somebody who's like one of those characters, or they knew someone like that in school."

The *Grease* soundtrack spawned five

hit singles on the Billboard Hot 100, including two No. 1s: the title track, which was performed by Frankie Valli, and "You're the One That I Want," a duet by Newton-John and Travolta. Another hit, Newton-John's "Hopelessly Devoted to You," peaked at No. 3 and received an Academy Award nomination for best original song.

*Grease* would finish 1978 as the year's highest-grossing film in the United States (\$159 million) and, to date, has earned \$189 million. Its sequel, 1982's *Grease 2*, which starred a pre-fame Michelle Pfeiffer, bombed, grossing just \$15 million. Fox TV's 2016 live staging of the original musical on Jan. 31 proved much more popular. The production, which starred Julianne Hough, Vanessa Hudgens and Aaron Tveit, was watched by 12.2 million U.S. viewers, according to Nielsen, and garnered 10 Emmy Award nominations.

—KEITH CAULFIELD



From left: Travolta and Newton-John were interviewed by *Variety*'s Army Archerd at the Hollywood premiere of *Grease* in 1978.

WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ALBUM	# CHART	# TRACK	Q & T	CASSETTE
2	11	11	GREASE	SOUNDTRACK	Grease	12.98	12.98	7.99	
2	1	6	BOLLING STONES	Some Girls	Some Girls	7.98	7.98	7.98	
5	10	10	COMMODORES	Natural High	Natural High	7.98	7.98	7.98	
4	4	10	BOB SEGER & THE SILVER BULLET BAND	Stranger in Town	Stranger in Town	7.98	7.98	7.98	

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