the new pioneers

featuring
kanye west
melanie martinez
kesha
musical.ly
sia (by celine dion)

Where’s music’s next promised
tand? chance the rapper
and these dozen disrupters
are fearlessly pushing forward
an industry in flux, making big
moves (and big money) along the
way: “It’s about artistic power”

August 20, 2016 | billboard.com
THANK YOU
BILLY JOEL
TRIPLE PLAY SELLOUTS 2009, 2014, 2016 - FIRST ARTIST TO PLAY NATIONALS PARK 3 TIMES
JULY 30, 2016
NATIONALS PARK - WASHINGTON, DC
ATTENDANCE - SOLD OUT (37,807)
GROSS SALES - $4,031,634.02
Dedication never rests.

Sixteen countries. Three continents. Nine time zones. I've seen the world with these guys and have the phone bill to prove it. But I don't do this for stamps in my passport.

Every time they take a new stage in a sold out stadium, I'm making sure everything back home is just the way they left it. And SunTrust’s Sports and Entertainment Specialty Group is providing me solutions tailored for my industry to make it happen.

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The Chainsmokers and Halsey Get ‘Closer’ To The Top

The Chainsmokers earn their third top 10 hit — and Halsey (right) her first — with “Closer.”

E DM DUO THE Chainsmokers — Andrew Taggart and Alex Pall — roars onto the Billboard Hot 100 (dated Aug. 20) at No. 9 with “Closer,” featuring Halsey, and enters atop the Digital Songs tally, where it is the pair’s first chart-topper, with 103,000 downloads sold in its first week, according to Nielsen Music. It also launches at No. 7 on Streaming Songs with 13.9 million U.S. clicks.

The Chainsmokers collect their third Hot 100 top 10 — all tallied in 2016 — following “Don’t Let Me Down” (featuring Daya), which reached No. 5 in July, and “Roses” (featuring Rozes), which hit No. 6 in February. Only Drake and Justin Bieber have achieved more top 10s in 2016 (four each), while Rihanna has also tallied three. The Chainsmokers first hit the Hot 100 with “Selfie,” which peaked at No. 16 in April 2014.

Halsey, meanwhile, celebrates her first Hot 100 top 10. She previously reached No. 60 with “New Americana” and No. 31 as a featured artist on Bieber’s “The Feeling.” Thanks to “Down” (at No. 6) and “Closer,” The Chainsmokers become the first duo to land two songs in the Hot 100’s top 10 simultaneously since Macklemore & Ryan Lewis, who doubled up for six weeks in 2013 with No. 15 “Thrift Shop” (featuring Wanz) and “Can’t Hold Us” (featuring Ray Dalton). —GARY TRUST

The Chainsmokers

with

Halsey

Get

‘Closer’

to

The

Top

1

2

3

4

5

6

7

8

9

10

Weeks

On Chart

Peak

Position

Title/Certification

Artist

Producer/ songwriter (songwriter)

Peak

Position

Sending Love (To Your New Lover)

Adele

Max Martin, Shellback

(Disruptor/A Columbia)

3

12

23

34

56

67

78

910

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WorldRadioHistory
"Brand New" is your first Hot 100 hit. Did you ever expect to make it to the chart? I was independent for a really long time and thought, "Oh, I’m not going to be a part of the radio world." So when the song started to do OK, every week I thought the next week it would be off the charts. And I mean "off the charts" in the bad way! (Laughs.)

You started performing while still a student at the University of Arkansas. Were you a campus celebrity? It’s a really big school, so a lot of people were aware of me. I was living a sort of double life: I’d get in my Accord on Thursday or Friday and drive to play at some other college. The people there would think I was a real musician, but I didn’t feel like one. I was like, "I just left my calculus class, and now people are singing the words to my songs!" That was a little weird.

In the song’s lyrics, you say that you “feel like a young John Cusack.” Are you a fan? When you’re writing, you’re just looking for iconic scenes of him holding the boombox over his head. But I’ll be honest — I couldn’t remember what movie it was from. It was Say Anything, wasn’t it? —RICHARD BIENSTOCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Weeks</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work</td>
<td>Rihanna feat. Drake</td>
<td>26</td>
<td>34</td>
<td>7 Years (Dance)</td>
</tr>
<tr>
<td>Low Life</td>
<td>Future feat. The Weeknd</td>
<td>33</td>
<td>35</td>
<td>6</td>
</tr>
<tr>
<td>SG No Shopping</td>
<td>French Montana feat. Drake</td>
<td>38</td>
<td>40</td>
<td>36</td>
</tr>
<tr>
<td>Timmy Turner</td>
<td>Designer</td>
<td>39</td>
<td>37</td>
<td>41</td>
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<tr>
<td>Love Yourself</td>
<td>Justin Bieber</td>
<td>37</td>
<td>39</td>
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<tr>
<td>Hymn For The Weekend</td>
<td>Coldplay</td>
<td>39</td>
<td>37</td>
<td>41</td>
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<td>Cake By The Ocean</td>
<td>DNCE</td>
<td>39</td>
<td>37</td>
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<td>Sorry</td>
<td>Beyonce</td>
<td>26</td>
<td>31</td>
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<td>Rise</td>
<td>Katy Perry</td>
<td>23</td>
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<tr>
<td>My House</td>
<td>Ro Rida</td>
<td>21</td>
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<td>Sorry</td>
<td>Justin Bieber</td>
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<td>Luv</td>
<td>Tory Lanez</td>
<td>20</td>
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<tr>
<td>Let It Go</td>
<td>James Bay</td>
<td>36</td>
<td>36</td>
<td>47</td>
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<tr>
<td>Dangerous Woman</td>
<td>Ariana Grande</td>
<td>36</td>
<td>36</td>
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</tbody>
</table>

The song becomes Adele’s fifth No. 1 on the Adult Top 40 airplay chart and second of 2016. "Hello" led the list for seven weeks in December and January.
### DATA FOR WEEK OF 08.20.2016

<table>
<thead>
<tr>
<th>Title (Embeddable)</th>
<th>Artist (Embeddable)</th>
<th>Peak Position</th>
<th>Minutes on Chart</th>
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<tbody>
<tr>
<td>That Part</td>
<td>Schoolboy Q feat. Kayne West</td>
<td>90</td>
<td>9</td>
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<tr>
<td>Make You Miss Me</td>
<td>Sam Hunt</td>
<td>52</td>
<td>10</td>
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<tr>
<td>From The Ground Up</td>
<td>Dan + Shay</td>
<td>48</td>
<td>11</td>
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<tr>
<td>My PYT</td>
<td>Wale</td>
<td>54</td>
<td>8</td>
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<td>Kill Em With Kindness</td>
<td>Selena Gomez</td>
<td>39</td>
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<tr>
<td>American Country Love Song</td>
<td>Jake Owen</td>
<td>56</td>
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<tr>
<td>Peter Pan</td>
<td>Kalsea Ballerini</td>
<td>57</td>
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<td>Toothbrush</td>
<td>DNCE</td>
<td>44</td>
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<td>Head Over Boots</td>
<td>Jon Pardi</td>
<td>51</td>
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<td>Unsteady</td>
<td>X Ambassadors</td>
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<td>Different For Girls</td>
<td>Dierks Bentley feat. Earl King &amp; Copeman</td>
<td>69</td>
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<td>Sit Still, Look Pretty</td>
<td>D Tay</td>
<td>51</td>
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<tr>
<td>No Limit</td>
<td>Young Thug</td>
<td>59</td>
<td>6</td>
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<tr>
<td>Close</td>
<td>Nick Jonas feat. Tone Loc &amp; Young Jeez</td>
<td>52</td>
<td>6</td>
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<td>All The Way Up</td>
<td>Fat Joe feat. Remy Ma &amp; Yo Yza feat. Montana &amp; Ibo</td>
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<td>Church Bells</td>
<td>Carrie Underwood</td>
<td>43</td>
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<td>Make Me</td>
<td>Britney Spears feat. G-Eazy</td>
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<td>Fix</td>
<td>Chris Lane</td>
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<td>She's Got A Way With Words</td>
<td>Blake Shelton</td>
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<td>Money Longer</td>
<td>Lil Uzi Vert</td>
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<td>Vice</td>
<td>Miranda Lambert</td>
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<td>Uber Everywhere</td>
<td>MadeinTYO</td>
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<td>Lockjaw</td>
<td>French Montana</td>
<td>73</td>
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<td>Lights Come On</td>
<td>Jason Aldean</td>
<td>43</td>
<td>17</td>
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<td>Lush Life</td>
<td>Zara Larsson</td>
<td>75</td>
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<tr>
<td>Wat U Mean (Aye, Aye, Aye)</td>
<td>Dae Dae</td>
<td>76</td>
<td>3</td>
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<td>This Girl</td>
<td>Kungs vs Cookin' On 3 Bumers</td>
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<td>You &amp; Me</td>
<td>Marc E. Bassy feat. G-Eazy</td>
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<td>With You Tonight</td>
<td>Hasta E Amancera</td>
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<td>Wake Up</td>
<td>Betty Wap</td>
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As it crowns the Billboard Hot 100 for a third week, Sia’s “Cheap Thrills” (featuring Sean Paul) adds another coronation, rising 2-1 on the Radio Songs chart with 151 million in audience, up 6 percent, according to Nielsen Music. The track is Sia’s first Radio Songs No. 1 and Paul’s fourth, more notably his first since “When You Gonna Give It Up To Me” (featuring Keyshia Cole) in September 2006. His gap of nine years and 11 months between chart-toppers is the longest among males, besting Eminem’s break between 2003 and 2010.

—G.T.

The collab bows thanks to its No. 12 Bubbling Under Digital Songs (393,000 sold, marking both Chesney’s first Digital Songs top 10 and his career-best sales week for a track.

Singer-actress Haille Steinfeld charts her second Hot 100 hit following 2015’s No. 39-paking “Love Myself.” “Staving” rises 32-31 on Mainstream Top 40 with plays up 26 percent.
FEATURES
40 The New Pioneers Chance the Rapper refuses to sell his music. Es Devlin transforms stadium shows into avant-garde theater. And Sia defines her own success as a grown female pop star. Challenging the status quo at every level, these dozen disrupters prove that the music industry thrives on reinvention.

THE BILLBOARD HOT 100
3 The Chainsmokers earn their third top 10 hit of 2016 with “Closer” (featuring Halsey).

TOPLINE
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12 The Olympic Games’ biggest synchs, from Boys Noize to Iron & Wine.

7 DAYS ON THE SCENE
22 Parties Exclusive Lollapalooza 26th-anniversary portraits

THE BEAT
27 Where Vinyl failed, Netflix’s pricey The Get Down could succeed as Baz Luhrmann traces rap music to its New York roots.
30 More than ever, A-list artists are setting their sights on Hollywood soundtracks in order to hit the Hot 100.

STYLE
37 Concert merch special: from vintage rap tees that cost thousands of dollars to Justin Bieber’s Barney’s collaboration, behind the cult of the ultimate concert souvenir.

BACKSTAGE PASS
55 Billboard’s inaugural list of the 30 top money managers.
63 At 90, Tony Bennett reflects on a rich life, from marching in Selma, Ala., to performing for 11 presidents.

CODA

ON THE COVER
Chance the Rapper photographed by Ramona Rosales on July 20 at the F Stop Studio in Chicago. Styling by Whitney Middleton. Chance wears a W.C.S.P. hoodie from Jax and a Debb and Emma McKee custom jacket. For an exclusive interview and video of Chance hanging with fans at Reckless Records in his native Chicago, go to Billboard.com or Billboard.com/ipad.
Timeless at any age.
Happy Birthday, Tony.
Love from your Columbia Records family.
The Coolest Artist In The World
Happy Birthday Tony
We love you.
Elton and David
XXX
HAPPY BIRTHDAY TONY!

LOVE, BILLY JOEL
HOW DRAKE CONQUERED STREAMING

THE TORONTO MC HAS EMERGED AS THE LEADER OF THE NEW INDUSTRY MODEL, BESTING BIEBER AS SPOTIFY’S MOST-PLAYED, THANKS TO AN UNUSUALLY ENGAGED SOCIAL AUDIENCE AND MUSIC THAT CAN CROSS JUST ABOUT ANY GENRE

BY DAN RYS

DRAKE’S SUMMER 2016 CHART dominance has put him in rare company: Since 1965, only three other artists have led the Billboard 200 and Billboard Hot 100 for at least 10 weeks with an album and corresponding single, as the Toronto MC has done with Views and “One Dance” (featuring Wizkid and Kyla) this year. But unlike Adele, Santana and Whitney Houston, Drake’s mastery of an emerging platform—streaming—paved his way.

The numbers speak for themselves: Since its April 29 release, Views has logged the six largest streaming weeks ever for an album’s tracks, and nine of the top 10. Its 20 songs have generated 2.1 billion on-demand audio streams through the week ending Aug. 4, according to Nielsen Music, the only album ever to pass the 2 billion mark. And 41 percent of Views’ 3.4 million equivalent album units earned to date have come from streaming units, compared to 42 percent from traditional album sales. The MC’s deal with Apple in mid-2015 aligned him with its digital power, while in May he passed Justin Bieber as the most-streamed artist in Spotify’s history.

As streaming continues to become the prevalent revenue and listening model, Drake, 29, has emerged as the format’s de facto Muhammad Ali. How much of that is strategy, and how much is luck? “You can’t do this with just any artist; he’s got a great team around him that delivers,” says Apple’s Jimmy Iovine. “And when you’ve got a team like that, you can have things come out at the right time.”

Indeed, part of the success is down to good timing: During the first half of 2016, on-demand audio streams increased 97.4 percent year over year, according to Nielsen Music, with R&B/hip-hop leading all genres at 27.4 percent of that total. But Drake is singular in his ability to drive his fan base toward the format.

Statistics from MusicWatch

THE OVER UNDER

Shazam Entertainment CEO Rich Riley scores a Fox game show — Beat Shazam — based on the popular music app.

Though clues pointed to an Aug. 5 release for Frank Ocean’s sophomore LP, fans are left empty-handed yet again.

Ministry of Sound group chief executive Lohan Presencer brings the famed British label to Sony U.K. under Doug Morris.
Olympic Synchs: Big Emotions, Dollars

Advertisers request more music than ever before for the 2016 Summer Games, and publishers don’t need a big name or a classic song to get in on the action

BY MELINDA NEWMAN

By the time the Summer Olympics wrap on Aug. 21, advertisers will have spent $1.2 billion across NBCUniversal’s broadcast, cable and digital platforms — and publishers say synch requests for music are at an all-time high for the Rio Games. “We definitely responded to more creative briefs than ever before,” says Brian Monaco, Sony/ATV worldwide head of advertising, film and TV. While the Olympics aren’t a juggernaut on the level of the Super Bowl — the most-watched TV event of the year, where synchs can top $1 million — a spot for a well-known song can go as high as $250,000 for the Games. Following are the stories behind three commercial placements.

"TIME AFTER TIME" (McDonald’s)
The creative brief from Leo Burnett Chicago called for “sentimental father-daughter songs,” says Monaco. His staff pitched Cyndi Lauper’s 1984 hit, which struck the right chord for the split-screen ad that time-travels between a father, seen as a young boy, and a young girl, who the viewer later realizes is his daughter, sharing youthful hobbies like bikes and puppies. As father and daughter, they then share an order of Chicken McNuggets. Instead of the original master, the song was performed by indie veteran Iron & Wine (above), which gave it an updated feel. “A lot of times we pitch our own master,” says Monaco. “But this time there wasn’t enough time to record one.”

"ROCK THE BELLS" (Royal Caribbean)
Breaking a new song was one objective of this spot, which features the techno-tinged “Rock the Bells” by Boys Noize (aka DJ-producer Alex Ridha, above) which samples Bob James’ cover of Universal Music Publishing writer Paul Simon’s “Take Me to the Mardi Gras.” “We hope this will elevate the song into pop culture,” says Universal Music Publishing senior VP music for advertising Tom Eaton, who cites Empire of the Sun’s recent success (its “Walking on a Dream” was featured in a Honda Super Bowl ad). “We’re hoping that people are Shazaming, then going to YouTube to look it up. There’s money that will come from streaming and downloading, all of which are peripheral revenue streams.”

"COULDN’T ASK FOR A BETTER FRIEND" (Folgers Coffee)
Olympic placements aren’t exclusive to big publishers. This genial tune, written by peermusic writer-producer Andrew Simple and Secret Road Music Publishing writer Michael Logan (above), provides the perfect accompaniment for the spot, which follows a young man on his journey to becoming an Olympian, with the help of his coach. Says peermusic’s Craig Currier, “I knew it could be the soundtrack for a spot that taps into a close relationship.” He pitched the then-unreleased song to Grey Group, which licensed the sync and master for three months for a mid-five-figure sum. The song was rushed to streaming and download services, arriving on Aug. 9.

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Breaking a new song was one objective of this spot, which features the techno-tinged “Rock the Bells” by Boys Noize (aka DJ-producer Alex Ridha, above) which samples Bob James’ cover of Universal Music Publishing writer Paul Simon’s “Take Me to the Mardi Gras.” “We hope this will elevate the song into pop culture,” says Universal Music Publishing senior VP music for advertising Tom Eaton, who cites Empire of the Sun’s recent success (its “Walking on a Dream” was featured in a Honda Super Bowl ad). “We’re hoping that people are Shazaming, then going to YouTube to look it up. There’s money that will come from streaming and downloading, all of which are peripheral revenue streams.”

"COULDN’T ASK FOR A BETTER FRIEND" (Folgers Coffee)
Olympic placements aren’t exclusive to big publishers. This genial tune, written by peermusic writer-producer Andrew Simple and Secret Road Music Publishing writer Michael Logan (above), provides the perfect accompaniment for the spot, which follows a young man on his journey to becoming an Olympian, with the help of his coach. Says peermusic’s Craig Currier, “I knew it could be the soundtrack for a spot that taps into a close relationship.” He pitched the then-unreleased song to Grey Group, which licensed the sync and master for three months for a mid-five-figure sum. The song was rushed to streaming and download services, arriving on Aug. 9.
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Love, Dina & Larry

LOU TAYLOR

You’re one of those people who makes our lives better just by being in it!
**Epic Moves West**

The Sony label is one of several relocations heating up the Los Angeles real estate market

*BY SHIRLEY HALPERIN*

Sony Music is upping its presence out west as Epic Records moves its headquarters from New York to Los Angeles. Chairman/CEO Antonio “L.A.” Reid, who has led the charge on a run of recent successes, including No. 1 albums by DJ Khaled and Future and a No. 3 Billboard Hot 100 hit for “No” by Meghan Trainor, tells Billboard that his label’s new home on the Sony Pictures Entertainment lot in Culver City — once construction is completed on a new wing later this year — brings with it “a convenience and an advantage.”

“Hollywood is an industry town — it’s music, TV, film and obviously the streaming services have a massive presence,” says Reid, 60. “It is a great way to connect the dots, as we [consider] Epic as much an entertainment company as it is a label.”

Indeed, as recording studios and affordable (for a musician) housing have been pushed off the island of Manhattan into the boroughs or out of business, Los Angeles increasingly has become a hub for creatives, attracting not just artists but songwriters, producers and beat-makers. Being first — or early — to the hot new track is key to gaining a competitive edge, something with which Reid, who has spent three decades in the business, is intimately familiar. Says Reid: “And if I’m honest, I like the idea of Epic as the one Sony label that’s based on the West Coast” (where he also will be the highest-ranking Sony executive).

Epic’s move will see 75 percent of its workforce make the cross-country trek (including executive vp A&R Joey Arbagey, senior vp commerce Celine Joshua and vp brand partnerships Alla Benyatov, along with several staffers in marketing, publicity, promotions, and film and TV licensing); Reid already has purchased an $18 million home in Bel Air. The lot also will house Sony labels Columbia and RCA and publishing company Sony/ATV. Synergies between the film and TV arms are expected.

Sony isn’t the only label looking at new digs. Warner Bros. Records — headquartered for the past 40 years in an iconic ski-lodge-like building in Burbank — is staring down the end of its lease in late 2017 and considering moving, along with the entire Warner Music Group, to downtown L.A.’s newly rehabbed Arts District. Interscope also is prepping a return to a renovated space inside Universal Music Group’s Colorado Avenue complex in Santa Monica, all of which points to a robust climate for commercial real estate in L.A. “Between aspiring writers and producers who have planted roots here and the arrival of Apple, YouTube, Instagram and others to Silicon Beach, you have the beginning — the creative — and the end — the distribution — of the process,” says WMG head of A&R Mike Coren, who recently built a new studio complex west of Hollywood. “If you want to be closer to the music, you have to be in L.A.”

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**Country Bros ♥ Pop Girls**

Cross-genre collaborations are summer’s must-have chart move

*BY PHYLLIS STARK*

The collaborations with pop stars is a fad,” says Tim Roberts, program director of WYCD Detroit. “But the current crop of singles, especially Brad/Demi, Dierks/Elle and Kenny/Pink, are also great songs.”

The former Disney star brings along younger listeners, who, says WUSN Chicago assistant PD/music director Marc Braun, are “already totally familiar with her music. Pop is not out of the norm for them.”

The real-life lovebirds are the most talk-about-friendly of these duets. But, notes Zuckerberg, “The country fan listens to all formats these days, and pop stars bring more streams, clicks and fans to the table.”

The American Idol winner brings name recognition to relative newcomer Rhett on this power-ballad duet. But Johnny Chiang of Cox Media Group in Houston warns: “If we overload on these, they cease to be special.”

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**TOPLINE**

“Different for Girls”

“Without a Fight”

“Go Ahead and Break My Heart”

“Playing With Fire”

**SONG**

**COUNTRY BRO**

Kenny Chesney

Dierks Bentley

Brad Paisley

Blake Shelton

Thomas Rhett

**POP GIRL**

Pink

Elle King

Demi Lovato

Gwen Stefani

Jordin Sparks

**CHART PEAK**

No. 2, Hot Country Songs; No. 29, Billboard Hot 100 (both as of the Aug. 20 chart)

No. 9, Hot Country Songs (Aug. 13); No. 63, Hot 100 (as of the Aug. 20 chart)

No. 23, Hot Country Songs (July 16)

No. 13, Hot Country Songs; No. 70, Hot 100 (both May 28)

No. 40, Hot Country Songs (Oct. 17, 2015)

WHY THE DUET WORKS

**A savvy move for Pink, who has been off the radar recently, Chesney’s hard-partying love song is stirring the charts. “Country is not country as we used to know it,” says Adam Zuckerberg at WYCD Long Island, N.Y.**

“The collaborations with pop stars is a fad,” says Tim Roberts, program director of WYCD Detroit. “But the current crop of singles, especially Brad/Demi, Dierks/Elle and Kenny/Pink, are also great songs.”

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The American Idol winner brings name recognition to relative newcomer Rhett on this power-ballad duet. But Johnny Chiang of Cox Media Group in Houston warns: “If we overload on these, they cease to be special.”
CONGRATULATIONS

DAVID WEISE

ON BEING ONE OF
BILLBOARD’S TOP BUSINESS MANAGERS
OF 2016

THE BEST WAY TO PREDICT THE FUTURE IS TO CREATE IT

FROM DINA, DEAN & MARK @ THREE SIX ZERO
AND JOEL

THREE SIX ZERO

LaPOT LAw, P.C.
Intellectual Property and Entertainment Law
IN 1989, JEFF JAMPOL, A FORMER punk-band manager and label promotions man, found himself in a hospital, “crazy on heroin,” with doctors about to amputate his leg — nerves damaged by injections — when the anesthesiologist called for a crucial delay. “I would have needed a fatal level of opiates, because my tolerance was so high,” recalls the 57-year-old founder of West Hollywood-based Jampol Artist Management, whose eight full-time employees promote and manage the estates of such acts as The Doors, The Ramones, Janis Joplin and Otis Redding. “The doctor said, ‘Detox for seven to 10 days, then we’ll amputate.’” Miraculously, Jampol’s surgeon saw tissue growth soon after and opted for reconstructive surgery, thereby saving the leg.

Jampol cleaned up and, after four years, returned to the music business with renewed vigor. Through managing acts like Dimestore Hoods and Tal Bachman, he partnered with Danny Sugerman, The Doors’ longtime manager, and discovered a niche — “the pop-culture-legacy management business.” Jampol figured out how to avoid Elvis Presley-style cash-ins, instead focusing on projects like A Night With Janis Joplin, the musical that, after 144 Broadway shows, sold out a 70-city tour; a recent three-disc, 40th-anniversary reissue of The Ramones’ first album and a Grammy Museum exhibit in September called Hey! Ho! Let’s Go: Ramones and the Birth of Punk; and a Doors iTunes digital box set that is part of a long-term reissue and merchandise campaign, boosting yearly sales over time from 3,000 to 1.5 million albums. “What connected Jim Morrison to a kid in 1967 will still connect him to a kid in 2016,” says Jampol. “It’s about carrying that magic forward.”

Jampol talked to Billboard shortly after announcing a partnership with Shamrock Capital Advisors, which is investing $250 million in future properties that Jampol Artist Management will manage. Among the first to be announced: the estate of blues icon Muddy Waters.
LOU, no one deserves it more! You support and inspire me every day. Thank you for loving me so much!

Love,
MEGHAN

THANK YOU, LOU, FOR GIVING ALL YOU HAVE TO ‘ALL I HAVE’
XOXO
JLO
Has artist-estate management been undervalued?
When rock ‘n’ roll first came along, in the ‘50s, everybody thought it was going to be a passing fad. Brian Epstein famously made a deal for [Beatles] merchandise in the U.S. at an absurdly low rate because no one thought they would be around so long. [Conversely,] David Bowie’s estate was valued at $100 million when he passed.

What’s an example of how not to manage a major artist’s estate?
When we were looking at Elvis Presley, in the U.K. alone, there were over 300 albums on iTunes. It’s the detritus of decades of management changes at these labels — a guy comes in and [he’s] not making his profit for the quarter and [he says], “Oh, let’s put out a Very Best of the Greatest Hits, Volume 3 and drive some income.” Then that guy leaves. It can grind an artist’s legacy into the dust.

What type of deals do you avoid?
All kinds — liquor deals with certain artists, or Fred Astaire in a Dirt Devil vacuum commercial.

Why Shamrock?
We got approached by a lot of private equity companies, hedge funds and venture capitalists, and even different labels and publishers — and we talked to them all. It was apparent that a private equity model is not conducive to what I do. They’re focusing on purchase equities, grow them quickly and sell them at a huge profit. They’ll stripmine these companies and get rid of any “excess.” For me, this is a long game. What Shamrock did was [create] a fund to buy entertainment intellectual property. The purpose of that fund — and it had investors like pension funds and family offices — was to buy and hold, much like when someone acquires a publishing catalog.

If you were managing Prince’s estate, how would you approach it?
My guess is his vault contains some amalgam of music finished and intended for release, music that wasn’t finished and intended someday for release and music not intended for release. If it’s not out there, that means Prince didn’t put it out — is that because he didn’t feel like there was a mature industry to compensate the artist? Or were these sketches? They’re very important and heady questions and have to be guided with art and soul at the forefront, and money, deals and negotiations have to be secondary.

“The therapeutic value of one addict helping another is unparalleled.”

Danny Sugerman led you to The Doors and then to Janis Joplin. What did you learn from him?
When somebody comes into this business of legacy management, they suffer from what I call “Jackson Pollock Syndrome.” They think they can do it, and they make near-fatal errors. I had a secret weapon: Danny. He was the guy who pulled me back from the cliff at least 100 times. I started looking at Danny and thinking, “If this works for The Doors, why wouldn’t it work for The Beach Boys, Janis Joplin, Otis Redding, any of these other artists?”

How did your drug addiction begin? I first took acid at a Free and Mountain show when I was 12. I discovered cocaine in college. And then it grew progressively worse in that I found opiates and became a heroin addict during the punk scene in San Francisco. Part of the addiction is the behavior that goes along with it — the dishonesty, the manipulation, the crass I’ll-do-anything [mentality], the lying, the dirty, slovenly lack of self-esteem, the feelings of depression and hopelessness and wanting to die. I lived it. Is it hard to talk about? It’s part of my story. It’s what it took to get me here. I don’t regret any of it. I know spend some 15 percent of my time working and volunteering with drug treatment and counseling. The therapeutic value of one addict helping another is unparalleled.
FBMM

OUR STRENGTH IS IN OUR NUMBERS

Chuck Flood  Frank Bumstead  Mary Ann McCready  Jamie Cheek  Duane Clark  Carmen Romano  Julie Boos  Trey Dunaway

Betty Sanders  David Boyer  Chris Hughes  Jen Conger  Jason Fridenstine  Kristin Braaksma  Laura Beth Hendricks  Ted Klontz

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ENTERTAINMENT BUSINESS MANAGEMENT

NASHVILLE NEW YORK
TOPLINE

07-28
Allison Kaye, GM of Scooter Braun’s SB Projects, was promoted to president of music.

07-31
Chris Nilsson, president of 10th St. Entertainment, wed Liz Stahl, senior director of social media at Deep Focus, on Massachusetts’ Cape Cod.

08-01
Brittany Schreiber, music-booking producer for NBC’s Today, became engaged to Broadway producer Mike Bosner. The couple, who have been dating since 2014, met on the set of Bosner’s show Beautiful: The Carole King Musical.

08-02
Country singer Frankie Ballard signed with Creative Artists Agency.

08-03
Charlie Puth listed his 4,350-square-foot Hollywood Hills home, which features a saltwater pool and spa, for $2.099 million. He purchased it for $1.9 million in 2015.

08-05
Daytrotter founder Sean Moeller announced his exit from the company after 10 years. He’ll retain a minority share but will no longer be involved in day-to-day operations.

NOTED

Reservoir signed songwriter Lauren Christy (Avril Lavigne, Enrique Iglesias).

Netflix ordered an as-yet-untitled original animated children’s series based on the Jobete catalog of Motown hits, with Smokey Robinson to serve as executive music producer.

Ricci Martin, a musician, entertainer and the youngest son of Dean Martin, died of unknown causes at his Utah home. He was 62.

Def Jam Recordings elevated Bill Evans to senior vp and Natina Nimene to vice president of its urban department.

Adam Lekach joined PledgeMusic as senior vp marketing.

RCA’s Inspiration label appointed Phil Thornton senior vp/GM.

08-08
VH1 announced a new weekly series, Martha & Snoop’s Dinner Party, in which Martha Stewart and Snoop Dogg will throw a joint dinner party. The show will debut in the fall.

Universal Music Group appointed Oana Ruxandra to the newly created position of senior vp digital strategy and partnerships.

BalconyTV announced the creation of BalconyTV Records, a label dedicated to producing compilations of the platform’s best live performances, to be distributed by The Orchard.

BIRTHDAYS

Aug. 14
David Crosby (75)

Aug. 15
Joe Jonas (27)

Aug. 16
Vanessa Carlton (36)

Aug. 17
Belinda Carlisle (58)

Aug. 18
Emily Robison (44)

Aug. 19
Christina Perri (30)

Aug. 20
Fred Durst (46)

Aug. 21
Kenny Rogers (78)

Aug. 22
J/A.alty Z

Aug. 23
D’Angelo

Aug. 24
Beck

Aug. 25
Michael Leunig

Aug. 26
Kenny Chesney

Aug. 27
Matias Hurley

Aug. 28
Al santos

Aug. 29
Simon Dobbin

Aug. 30
Matthew Sweet

Aug. 31
Jeff Chimenti

Aug. 30
Jason Schwartzman

Aug. 31
Rosie Pope

Aug. 31
Bret Michaels

Aug. 31
Mary J. Blige

Aug. 31
Snoop Dogg

Aug. 31
Morgan Wallen

Aug. 31
Jenni Rivera
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We will love you forever...

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THANK YOU FOR THE MUSIC
DOWNTOWN
Long-running Muppets band Dr. Teeth & The Electric Mayhem — aka Dr. Teeth, Animal, Lips, Floyd Pepper, Janice and Zoot — made their festival debut with a surprise five-song set, which included covers of The Mowgli’s “San Francisco” and The Band’s “Ophelia” — at Outside Lands on Aug. 6.
Halsey during her performance on the Twin Peaks stage at the Outside Lands Music and Arts Festival at Golden Gate Park in San Francisco on Aug. 6.

Allie and Cody Simpson walked along Copacabana beach past the Olympic rings in Rio de Janeiro on Aug. 8.

Justin Timberlake (left) and Warren Beatty at the Hollywood Foreign Press Association’s Grants Banquet at the Beverly Wilshire Four Seasons Hotel in Beverly Hills on Aug. 4.

From left: Fergie, son Axl and husband Josh Duhamel throw the first pitch at a Los Angeles Dodgers home game on Aug. 7.

Kesha was the first entertainer to perform in concert at Harrah’s Waterfront in Atlantic City, N.J., on Aug. 6.

Troy Andrews, aka Trombone Shorty, at The Surf Lodge in Montauk, N.Y., on Aug. 5.

Grace Potter played the Hinterland Music Festival at St. Charles in Des Moines, Iowa, on Aug. 6.

From left: Jamie Foxx, Barbra Streisand and Kenneth “Babyface” Edmonds backstage during the tour opener for “Barbra — The Music... The Mem’ries... The Magic!” at the Staples Center in Los Angeles on Aug. 2.
“I WAS JUST INFORMED LOLLAPOOZA IS 25. HAPPY BIRTHDAY,”
LCD Soundsystem’s James Murphy told the crowd on July 31, joking, “That
might be the average age of people here. We’re outliers.” To commemorate the
anniversary, the event stretched to four days for the first time, with 400,000
attendees and a sense of decades past permeating the Grant Park grounds. Lana Del
Rey performed her retro torch songs beneath a Googie architecture-inspired set,
and Red Hot Chili Peppers (who headlined in ’92 and ’06) pulled in the weekend’s
most cross-generational audience. While rock acts of yesteryear (Radiohead,
Jane’s Addiction) and DJs (Flume, Major Lazer) attracted the largest crowds, two
introspective artists on the smaller Pepsi Stage were the breakouts. Hometown MC
Vic Mensa got reflective during his set, recalling trying to sneak into the festival
as a 17-year-old: “It’s not that accessible if you’re from the South or West Side.”
And Alessia Cara, whose audience showed up primarily to hear her anti-party hit
“Here,” treated her fans like old friends, with refreshingly unpolished stage banter.
“You think you’ll never get over that person, you’ll never be OK,” she said before her
emotive cut “River of Tears.” “One day you wake up and you are.”

—JOE LYNCH
7 DAYS on the SCENE

1 From left: FIDLAR’s Elvis Kuehn, Max Kuehn, Zac Carper and Brandon Schwartzel. 2 Dua Lipa. 3 Mensa. 4 Phantogram’s Sarah Barthel with her dog. 5 From left: Wolf Alice’s Joff Oddie, Joel Amey, Ellie Rowsell and Theo Ellis. 6 From left: Sunflower Bean’s Nick Kivlen, Julia Cumming and Jacob Faber. 7 Cara. 8 AlunaGeorge. 9 Danny Brown. 10 Chairlift’s Caroline Polachek and Patrick Wimberly. 11 From left: Years & Years’ Emre Türkmen, Olly Alexander and Mikey Goldsworthy. 12 G-Eazy. For exclusive interviews and behind-the-scenes videos with the artists pictured, go to Billboard.com or Billboard.com/ipad.
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capspayroll.com
"Kurtis Blow taught them how to rhyme, Grandmaster Flash showed them how to DJ," says Luhrmann of the hip-hop training offered to the young stars of *The Get Down*. Clockwise from top left: Nelson George, Luhrmann, Herizen F. Guardiola, Flash, Jaden Smith, Shameik Moore and Justice Smith photographed July 22 on the set of *The Get Down* in New York.

*BIRTH OF A (HIP-HOP) NATION*

Where *Vinyl* failed, Netflix's pricey *The Get Down* could succeed as Baz Luhrmann traces rap music to its roots with help from New York vets Nas and Grandmaster Flash

*BY JONATHAN RINGEN
PHOTOGRAPHED BY MILLER MOBLEY*
FEW WEEKS BEFORE THE DEBUT of Netflix's new Baz Luhrmann–helmed hip-hop odyssey, *The Get Down*, the show's young stars are feeling a little antsy. In a production office—a part of a network of red-brick factory buildings in Queens where much of the show is shot—Shameik Moore (age 21, best known for his starring role in 2015 cult-fave *Dope*) and Jaden Smith (18, son of Will and Jada, actor, fashion designer, author of spirited tweets) spontaneously drop to the floor and bust out a series of push-ups—a ritual between the two. Justice Smith (unrelated to Jaden), age 20, and Herizen Guardiola, 18, the show's male and female leads, roll their eyes and laugh. "How we all relate to each other is pretty much how we relate to each other in real life," says Jaden, back in his chair, before popping on a set of gold grills he pulls from a little Louis Vuitton sack. Adds Moore, shooting a sideways look at Guardiola, "Well, she and I had to grow on each other—that took a while." All four crack up.

If the camaraderie feels real, that's because they have been together, mostly in this vast warren of dressing rooms, workshops, and soundstages (including at least two full-scale nightclub sets), since way back in spring 2015. Set in 1977 and with a reported budget of more than $120 million, *The Get Down* tells the story of the birth of hip-hop in the South Bronx via these kids—Justice plays an aspiring MC, Moore is a DJ, Jaden a graffiti artist, and Guardiola a young disco diva. The cast is rounded out by veteran heavy hitters like Breaking Bad's Giancarlo Esposito, who plays a neighborhood preacher, and NYPD Blue's Jimmy Smits as a local power broker. A who's who of hip-hop royalty, including Nas, who executive produces and contributes music to each episode; DJ Kool Herc; and Grandmaster Flash himself worked with Luhrmann, the actors, and writers to make the show as authentic to the period as possible.

"These kids grew up in the '90s, so we really had to teach them," says Luhrmann, 53. "Kurtis Blow taught them how to rhyme, Flash showed them how to DJ." Jaden was inspired to start exploring the neighborhood's history on his own. "My dad and Jazzy Jeff would always say, 'The Bronx is the mecca of hip-hop,'" he says, "but this made me really dive deep into what it means to be a hip-hop artist."

While the main characters and the proto-rap group they form are fictional, the world they inhabit is richly textured with New York's actual history. Archival news footage from the era—the Bronx was burning, New York was verging on bankruptcy and disco was making way for hip-hop—punctuates the action, and actors portray real figures, from Flash to Mayor Ed Koch. "I think it does a damn good job of capturing the time," says Flash, who is played in the show rocking the kind of underground parties that gave birth to rap. "We all started off as just regular people striving to become something, and that's what this show characterizes."

(He also gives the show its title. "The get-down" was the DJ's lingo for what would later be called "the break": the short, rhythm-heavy sections of disco and R&B records that could be repeated with two turntables, driving dancers into a frenzy.)

"My dad and Jazzy Jeff would always say, 'The Bronx is the mecca of hip-hop.'"

—Jaden Smith, rapper-actor

The germ of the idea came to Luhrmann more than a decade ago, in an unlikely place. "I was in a 19th-century cafe in Canal St.—Martin in Paris," the Australian director says, kicking back on a sofa in an office lined with reference photos of graffiti-covered subway trains. "Oddly there was a gold-framed picture, an image by [early rap photographer] Jamel Shabazz, of these two Puerto Rican hip-hop kids standing there with their arms crossed. I looked at it, and it seemed like everything in that photo was original. How did such pure invention come out of that time and place? It was just a question I was driven to answer."

Through the years the idea slowly morphed from a movie to a series that Luhrmann would produce under a development deal he had with Sony. But according to reports, the production ran into major problems—burning through two show runners and a series of writers with little payoff. "We weren't making much progress," says pioneering music journalist Nelson George, 58, the show's supervising producer. Luhrmann felt compelled to take over completely, rebooting the process and moving the shoot from Los Angeles to New York. A major part of his vision was to reorient the show around a young cast of unknowns.

"To get that greenlit I had to really get in the center of it," he says. "But I realized I could curate this thing, kind of like a DJ." Preproduction on the new version started in Queens last spring—a prorated schedule that has resulted in Netflix's most expensive project to date. "The challenge was, we were creating a form," says George, adding that the show's budget is a testament to Netflix's belief in Luhrmann's vision. "It's not like we were making a cop show or medical drama," adds George.

The scale of the production, of course, is nothing new for the director, whose trademark, in movies like 2001's *Moulin Rouge!* and 2013's hip-hop-ified *The Great Gatsby*, is a giddy blend of music and imagery. Still, it presented some unique opportunities. "I've worked on very big movies," he says. "I've had horses out in the middle of the desert, 12 helicopters in the air. But what Netflix allows is this vast canvas. A novel like *Gatsby* makes a good movie. But with a subject that's epic in its nature—there's no question that the freedom and episodic nature of television suits it."

The result takes inspiration from classic New York movies like *The Warriors* and *Fame*, B-boy films like *Wild Style* and *Style Wars*, and even Broadway numbers, but feels like no show that has ever come before. Music, of course, winds through the whole thing—both period tunes (early rap, disco, salsa) and new music from Nas, Zayn, Nile Rodgers and more. "Because we had to create new mythical music," says Luhrmann, "it gave us the opportunity to get contemporary artists involved."

A soundtrack album will arrive exclusively on Apple Music on Aug. 12, the same day the show debuts.

In an ambitious first for Netflix, the season will roll out in two parts—a schedule made necessary by the lengthy production. Notably, *The Get Down* isn't 2016's only large-scale, '70s-set rebooting the process and to take over completely, rebooting the process and moving the shoot from Los Angeles to New York. A major part of his vision was to reorient the show around a young cast of unknowns."

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FRIDAY

ODESZA • BASSNECTAR • ZEDD

SATURDAY

UMPHREY'S McGEE • LOGIC • GROUPLOVE

SUNDAY

THE MATT & KIM • CLAYPOOL LENNON DELIRIUM • GALANTIS

ACTION BRONSON • JUICY J • GREENSKY BLUEGRASS • SLEIGH BELLS

BAAUER • THE FLOOZIES • KEYS N KRATES • ZOMBOY • TY DOLLA $IGN

MATOMA • BRILLZ • SAM FELDT • THE POLISH AMBASSADOR

RAURY • FUTURE ROCK • THE REVIVALISTS • VULFPECK

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Now more than ever, A-list artists and up-and-comers are turning to the built-in box-office marketing and radio play of megamovie-fueled singles in their quest for Hot 100 success.

**SUICIDE SQUAD’S ‘SMASH’ HIT SQUAD**

Despite being a critical misfire, Warner Bros.’ Suicide Squad (Aug. 5) is a hit both at the box office and on the charts. Atlantic Records president of film and TV Kevin Weaver (Furious 7) explains bringing together big-leaguers (Skrillex) and buzzy artists (Kehlani, Action Bronson) for the soundtrack, which reached No. 1 in 15 countries.

What is your first step in assembling an oversized soundtrack like this one? We dig deep with the director, David Ayer, and the crew right when they got back from shooting, identifying the sound of the movie and what its music needs were. Then we tried to align the artists we thought would be meaningful contributors.

Why did you want so many big collaborations? It is a very laborious process, but being able to tap into such a wide range of artists was a really interesting way to develop the music. I connected David with [Skrillex] at a very preliminary phase; David spent a bunch of time with [Skrillex], showing him scenes, playing him music, and that evolved into the Skrillex/Rick Ross record [“Purple Lamborghini”]. With “Sucker for Pain” [which features Lil Wayne, Wiz Khalifa, Imagine Dragons, Logic, Ty Dolla Sign and X Ambassadors], we got a track and a hook from Imagine Dragons, and everyone immediately reacted to it. Then

Alex [Do Kid] and I A&R’d it — the record that you hear today.

Thematically, what did you need in the music so that it would align with the film? Smashes.

You always want a smash, but... We have multiple big records here. Soundtracks are back in a relevant place these days, and like anything else in music, they are largely hit-driven. We’re in a climate now where if a movie uses music in a meaningful way, you can have a lot of success. This movie did $135.1 million at the box office opening weekend, and our soundtrack is also projecting significant numbers: They mutually support each other. —ELIAS LEIGHT
Michael Oppenhein1, Nicholas Brown and the rest of the GSO team would like to join in honoring

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especially our partner

**Bernie Gudvi**

As GSO embarks upon our 40th year in business, it is truly an honor to be a part of this inaugural list.
WHAT [AND WHO] MAKES MY STRINGS SING

Dubstep violinist (you heard that right) Lindsey Stirling shares her eclectic influences

BY RICHARD BIENSTOCK

IF THE IDEA OF A PIROUETTING, EDM-influenced violinist seems an unlikely recipe for pop success, no one told Lindsey Stirling. The 29-year-old Arizona native's 2014 effort, Shatter Me, hit No. 2 on the Billboard 200 and topped both the Classical and Dance/Electronic Albums charts. Her official YouTube channel has notched nearly 1.5 billion views, and earlier in 2016, her memoir The Only Pirate at the Party landed on the New York Times best-seller list. But for Stirling, whose third album, Brave Enough, is due Aug. 19 on her own label, LindseyStomp Records, success isn’t about world domination. “Maybe someone will walk away feeling more loved or inspired,” says Stirling of Brave Enough before sharing some inspirations of her own.

‘90s ALT ROCK

“‘It’s one of the things that has helped me grow,” says Stirling of collaborating on Brave Enough, where she’s joined by Weezer frontman Rivers Cuomo, among others. “Working with him was kind of a dream come true. Weezer and Something Corporate were huge inspirations for my old band, so my 16-year-old self died a little working with him!”

AMERICA’S GOT TALENT

In 2010, Stirling made it to the show’s quarter-finals—only to be harshly criticized (Piers Morgan: “You’re not good enough!”) and sent packing. “It was my first real heartbreak,” says Stirling. “I was devastated, and it was terrifying to step on a stage again.” But it was a learning experience. “A career can’t be built in 15 seconds of fame.”

MORMONISM

Stirling was raised in the Church of Latter-day Saints, and at 21 traveled to New York to do missionary work. “That was life-changing,” she says. “And now that I’ve gone from living in podunk Arizona to touring around the world, my beliefs have kept me ‘me.’ The decisions I made about who I am happened a long time ago, and nothing can compromise them.”

SKRILLEX

“I heard [Skrillex’s] ‘Bangarang’ and thought, ‘What is this crazy sound, and how can I do it with my violin?’” says Stirling of her 2012 breakthrough hit “Crystalize.” “I wanted to make dubstep where my grandma would say, ‘Wow, that’s pretty!’ ‘Crystalize’ hit No. 28 on the Hot Dance/Electronic Songs chart—but did Grandma like it?” She loved it!”

MOONWALKING (AND PIROUETTES)

When she was in her early 20s, Stirling decided she wanted to add movement to the violin. “Her family hadn’t been able to afford dance lessons, so she studied tutorials and So You Think You Can Dance dips online. “I started with simple things: how to moonwalk or do a pirouette,” she says. “I’m just really theatrical. I’m thinking of adding magic into my show.”

OVERHEARD

BY SELMA FONSECA

Crow Is Cancer-Free and Very Busy

Sheryl Crow’s next album will have some heavy hitters on it. The rocker, 54, appeared in downtown Los Angeles on Aug. 5 at the BlogHer16 conference, where she told the crowd that after being treated for breast cancer in 2006, she has been free of the disease for 10 years. Crow, who last released an album in 2013, also told Overheard that she is in the process of recording a new album at her home studio in Nashville that is “inspired by the people who have inspired me since I was a kid.” Among the guest stars: Stevie Nicks, who is a dear friend, and Keith Richards, who is an inspired and amazing human being.” Crow expects the record to be out next spring. She also is about to begin work on another album with songwriter-producer Jeff Trott, who wrote some of her biggest hits, including “My Favorite Mistake.”

Kid Ink pressed his luck during a show at the NextRadio VIP Pool Party on Aug. 7 in West Hollywood. The tattooed rapper performed his singles “Show Me,” “Main Chick” and “Be Real” while balancing on a balcony railing above the Mondrian hotel’s Skybar and spraying the crowd two stories below with a bottle of champagne. Following the show, the 30-year-old joined his crew, The Batgang, in the club’s VIP section, where he told Overheard that he actually is afraid of heights, “but when I’m performing, the fear goes away.” Earlier in the evening, models Kendall Jenner and Hailey Baldwin stood at the back of the stage as their BFF Justine Skye performed.

Ludacris: Nonpartisan Partygoer

Rapper and Fast and Furious franchise star Ludacris, 38, was the star performer at the Bud Light Party Convention in Santa Monica on Aug. 6. But, despite the beer brand’s attempts to capitalize on the presidential election with its ad campaign starring Seth Rogen and Amy Schumer, a Bud Light rep did not want the hip-hop artist talking politics. When Overheard asked Ludacris—who says he’ll begin recording his ninth album this fall after wrapping production on Fast 8—to comment on the race, a publicist cut off the interview, saying, “We’re going to decide not to have that.”

Got gossip? Send to tips@billboard.com.
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Elliott Davis Decosimo congratulates Mike Vaden and the Vaden Group for being honored among this year’s Top Business Managers!
**BEHIND THE SCENES**

**‘WE COULDN’T BE ANY MORE DIFFERENT, BUT IT WORKS’**

Tequila can make for strange bedfellows. After bonding over drinks at a New York club in 2011, Wu-Tang Clan maestro RZA, 47, and Interpol frontman Paul Banks, 38, eventually decided to take their relationship to the next level: the studio. As Banks & Steele, they will release their debut album, *Anything but Words* (Warner Bros.), on Aug. 26, melding hip-hop and rock, and featuring friends from their worlds including Ghostface Killah and Florence Welch.

Take us back to the night you met.

**RZA** We went out and got some noodles. Hit a club after that. I learned that he played chess — we hooked up and played a couple games.

**What was it like working together?**

**RZA** We couldn’t be any more different, but it works. Any collaboration could pick that up from us: the patience that we showed each other. The work ethic is strong on both sides.

**BANKS** Sure, there have been disagreements, but we have a good dynamic — there’s compatibility of intellectual curiosities. With him, I can talk about anything: Physics. Aliens. Conspiracy theories. Film. Race issues in Hollywood.

Do you ever end up talking politics?

**BANKS** I went to Donald Trump’s son’s wedding — my then-girlfriend was a bridesmaid. I hunted with Donny Jr.

**RZA** That’s crazy. All I know about Trump is I spent hundreds of thousands of dollars at his hotels. I destroyed some of those rooms; used to drink a 40-ounce on the stoop. I met Hillary Clinton briefly at a Brett Ratner thing. The smartest person that’s running? She’s that person. Trump is probably a C, C-minus guy. Maybe B minus. — SOWMIYA KRISHNAMURTHY

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The pop star describing what she’s looking for in a date to *Vogue Australia*.

“Did y’all ever expand your gene pool or are you still nailing your immediate family members?”

— BLAKE SHELTON

The country star tweeting at the controversial Westboro Baptist Church after the group threatened to protest his Aug. 12 concert at the Sprint Center in Kansas City, Mo., on Twitter.

“Oh my days, pretty embarrassing. Nobody knew it was me, but I was mortified.”

— ADELE

The diva telling the crowd at her San Jose, Calif., concert on July 31 how her credit card got declined at H&M during the weekend.

“I’d be so stoked with a writer or producer or actor who is low-key, but those kind of guys are terrified of me!”

— SELENA GOMEZ

The pop star describing what she’s looking for in a date to *Vogue Australia*.

“Why be greedy? I’m good with everything I accomplished.”

— BOW WOW

The soon-to-be ex-rapper explaining his decision to retire from music at age 29 on Twitter.

“That’s a nice suit. Who’s your tailor? See what I did?”

— HOWIE MANDEL

The host cracking a joke about Taylor Swift to her ex-boyfriend Calvin Harris while onstage with the Scottish producer at Caesars Palace’s 50th-anniversary gala in Las Vegas.

“...over the last 48 hours I’ve been racially cyberbullied with tweets and pictures so horrific and racially charged that I can’t subject myself any longer to the hate.”

— NORMANI KORDEI

The Fifth Harmony singer in a statement on Twitter revealing why she’s taking a break from the social media platform.

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When it comes to the current craze for band tees, vintage rap styles are most wanted. "Nostalgia [for that era] is huge and it is converging with fashion," says Max Tsiring of vintage-clothing emporium Artifact New York. Tsiring first noticed the shirts selling for $600 a few years ago, with prices soaring higher after the 2015 release of Rap Tees, an anthology of vintage hip-hop shirts that has become a buyer's guide of sorts. Their value, says Tsiring, is in their bold designs but also their scarcity. "Many [hip-hop artists] didn’t have merchandising figured out. A lot of these shirts were [promotional] and went to friends and family." That’s the history of the Dr. Dre shirt featured here, one of the rarest in Tsiring’s cache. Designed by Pushead (the artist behind Metallica’s skull motif), the tee was a promo for Helter Skelter, a 1994 reunion album from Dre and Ice Cube. Alas, the album never arrived, but the shirt remains. For authenticity doubters, Tsiring points to the EMI tag and a confirmation from Pushead’s archives.
The Concert Tee Gets A Serious Makeover

For decades, musicians have churned out a host of branded souvenirs for fans to pick up at concert venues with margins fat enough to furnish as much as 10 to 30 percent of what artists make on the road. But with some artists’ growing ambitions to extend their influence beyond music, concert merchandise is undergoing a remarkable evolution — and fans are responding en masse, lining up not just at tour venues but at pop-ups and retailers even when a tour isn’t in season.

“There are fewer records being sold these days, and [artists] have to come up with improved ways of making money,” says Michael Rego, CEO of Araca Group, which designs concert merch for Beyoncé and Ellie Goulding. “Merchandising, when it works well, is absolutely a way. That means taking it up a level beyond ‘Here’s my CD on a T-shirt.’”

The Pioneer

Many point to Kanye West and his 2013 Ye邹u-design-heavy product lineup — a collaboration among the rapper, his creative agency Donda and the artist Wes Lang — for transcending earlier notions of what merch could be. It also looked like apparel that West actually would — and in fact, did — wear, featuring grim reapers and controversial Confederate flags on shirts, hats and totes. The products generated a frenzy of demand when they went on sale at concerts and West’s online store, followed by a release of six tees at PacSun that sold out in a day. Many pieces continue to command five to seven times their original sale prices on eBay.

West further raised the bar during New York Fashion Week in February, when he released his latest album, The Life of Pablo, at a fashion show for his third Adidas collection and introduced a complete lineup of Pablo-themed merch that was sold at surprise pop-ups in New York, Los Angeles and Paris. Beyond $45 tees and $95 hoodies, the collection included $400 thrift-store-sourced jackets emblazoned with Pablo graphics. Demand has easily exceeded supply; lines have wrapped blocks, and a three-day pop-up in New York alone generated $2 million in sales, claimed West. The free press it has created for his upcoming Saint Pablo tour? Worth even more.

Following Suit

The hip-hop artist isn’t the only one finding success. For this year’s Purpose Tour, Justin Bieber partnered with stylist Karla Welch and buzzy Fear of God designer Jerry Lorenzo to help create his look — borrowing from ‘90s grunge — and complementary merch, which Bieber wears onstage. “We thought, ‘Let’s not make stuff that young teenage girls would like, but stuff that Justin would like, that he would personally wear,’” says Lorenzo.

In addition to wildly successful pop-up experiences in Miami and New York, on July 16 Barneys began selling an exclusive 31-piece Purpose-branded capsule, including T-shirts, jeans and a leather jacket, priced from $95 to $1,675 and designed to capture Bieber’s “total look” during the Purpose Tour — from flannel oversized shirts and kilts to hockey jerseys. Barneys senior vp Jay Bell calls it the “fastest, most successful project we’ve done in the shortest period of time,” with a 64 percent sell-through in the first week. Bieber also announced yet another capsule for early August, this time with Urban Outfitters, and another for early August, this time with Urban Outfitters, and priced far more affordably at $35 to $99.

No Tour? No Problem

What is perhaps most noteworthy, though, is that these successes signify concert merch that is no longer exclusively tied to concert venues (which typically take a 5 to
VINTAGE TEES TO INVEST IN NOW

Bob Melet, owner of famed Melet Mercantile, offers advice for those looking to expand their T-shirt bounty

Vintage-clothing guru Bob Melet, 49, spent his formative years scouring St. Mark’s Place in Manhattan for hard-to-find punk-rock T-shirts with his older brother. That early thrill of the hunt led to a lifetime of serious finds for the man behind Melet Mercantile, downtown New York’s appointment-only emporium of fashion artifacts that have been marveled over by everyone from Kanye West to Karen Elson.

What genres will be most valuable in coming years?
If you have an original Bob Marley or Peter Tosh T-shirt from the early 1980s, before Bob died, that would be worth a lot. The Rolling Stones’ iconic tour T-shirt with the tongue is very valuable. Things from the ‘90s as well: Nirvana and Courtney Love command a lot of money right now, and they’re 25 years old — almost vintage, but not even quite.

Hip-hop shirts have become very collectible. Any tips on what to look for?
They’re almost always an extra large, so if you can ever find a small 2Pac T-shirt, like the one that my wife wears, that’s rarer. I would personally pay 50 percent more.

How do you determine authenticity?
The screen print in the bottom right corner should generally have some sort of copyright, or a lot of times, the printer put the year. The label is another indicator, and then the actual weave: If you understand the way vintage T-shirts were made, you can literally tell from the stitching.

What is the most coveted shirt you have bought or sold?
A Sex Pistols T-shirt for a thousand dollars. I bought it from somebody that was there back in the day and sold it to a younger new fan that wasn’t there.

—Ray Rogers

EXECUTIVES: MY ALL-TIME GREATEST TEE

For industry folks, it’s less about the design and more about the shows

Daniel Glass | Founder/president, Glassnote Entertainment Group
The Shirt And Show ▲ PHOENIX, MADISON SQUARE GARDEN, NEW YORK, 2010

“(The tee) is iconic. I get nervous each time I wash it. I had goose bumps and tears during the encore when the band played with Daft Punk.”

Emma Quigley | Head of music, PepsiCo
The Shirt And Show ▲ RADIOHEAD, MSG, 2003

“I bought it during the Hail to the Thief Tour. The shirt looks like a piece of street art, but more importantly, that was one of the greatest shows I have ever been to.”

Peter Kaden | Director of media and artist relations, Def Jam
The Shirt And Show ▲ KANYE WEST, MSG, 2005

“My favorite tee was the original G.O.O.D. Music T-shirt with the angel on it. I rocked this T-shirt for years until I lost it! If I had it today, I would probably frame it on the wall.”
"I don’t make the type of raps where I lecture on how good I am or how I stand. I do flex a lot on being independent so other people in positions like mine see the options," says Chance, photographed July 20 at The F Stop Studio in Chicago. Styling by Whitney Middleton. Chance wears a W.C.S.P. hoodie from Jax and Debb and an Emma McKee custom jacket. Right: Chance wears a Publish Brand sweatshirt and pants.
Rewriting the rules is the new golden rule, as Chance the Rapper and these dozen disrupters transform an industry in flux, making big moves (and big money) along the way. ‘It’s about artistic power’
Holed up at a recording studio in Chicago’s Near North Side, Chancelor Bennett — the local phenomenon known as Chance the Rapper — is in wise-old-man mode. Chance, 23, holds a cigarette aloft in one hand, a pen in the other, his narrow shoulders hunched over a notebook. It’s late on a Saturday night in July, and he has been working for hours, writing a song he will perform as a tribute to Muhammad Ali during the final of the ESPY Awards, to be held in Los Angeles in a couple of days. “When I write, I work off of a theme, an emotion, a narrative — thinking of it and then expounding on it,” says Chance. “I was trying to rap with mad boxing metaphors, being very literal. It was cheesy.”

So instead Chance imagines the song as a letter written by his mother, Lisa, to Ali. As a girl on the South Side, she lived near the boxing legend, and she often has recounted how she braved the walk to his front door only to discover that he was out of town. But the letter isn’t right either. Chance decides the song needs to be “more sort of liturgical” after his thoughts turn to his father, Ken, a political operative who has been a deputy assistant to President Obama and more recently Chicago Mayor Rahm Emanuel’s deputy chief of staff. “I see so much of my dad in Ali,” says Chance. “Their voices, the physicality of them, their vulnerability.” Chance’s engineer Jeff Lane has been waiting for five hours to record the completed verses. He nods admiringly at Chance grinning inside the sound booth: “You think Rihanna does this?”

If it seems odd that a rapper who calls himself Lil Chano From 79th would be chosen to eulogize THE GREATEST, on prime-time network TV, in front of the world’s reigning celebrity athletes, then consider how Chance has become an iconoclast in his own right. He emerged as 2016’s most highly praised rapper, an heir to Kanye West (his mentor) and Kendrick Lamar (who in a recent issue of this magazine named Chance as a favorite MC), all without signing a record deal or even charging money for a single song. He performed on Saturday Night Live as the show’s first-ever unsigned musical guest in December 2015, then returned to the show two months later with West, delivering a guest verse on the latter’s “Ultralight Beam” that was hailed as a poetic knockout. (It went, in part, “You deliver a guest verse on the latter’s “Ultralight Beam” “I NEVER REALLY LIKED THE IDEA OF RAP BEING A COMPETITIVE THING. IT’S NOT. I CAN’T GAIN ANYTHING OFF OF ANYONE ELSE NOT SUCCEEDING.”

CHANCE NAMED his first album, from 2012, 10 Day, because when he recorded it he was on a 10-day suspension from his test-in-public high school after getting caught with weed. “It has a lot of school references, maybe too many,” he now says, laughing. The album captures the life of a black middle-class teenager who loves his family, his fellow musicians and his troubled city. It’s a complicated portrait, both juvenile and profound. There’s sex and drugs and Spanish class as well as the looming threat of violence: “Round here we lose best friends like every week/I like to think we playin’ a long game of hide and go seek.”

Chance isn’t a storyteller like Eminem, and he doesn’t conjure atmosphere as a disturbance the way Lamar does. He’s more of a collagist, bringing together a series of images that are indelible for their specificity and intimacy. “For young people on the city’s South or West Side, there’s nothing coming from government, from our school system that’s bolstering the kind of pride that comes out in Chance’s work,” says singer Jamila Woods, who has worked with Chance on his albums as well as on her own newly released Hearrn.

Chance developed his craft at a downtown after-school program called YOUmedia and at an open-mic venue called Young Chicago Authors. These spaces exposed him, in hyper-segregated Chicago, to music heads traveling from every corner of the city. He hooked up with the members of Kids These Days, a rock-rap-jazz band that included Nico Segal, who performs with Chance as Donnie Trumpet, and the rapper Vic Mensa. “We all became friends, and that collaborative process has been the blueprint for our careers,” says Segal. Chance seems to view all his musical counterparts with the same familial spirit, eschewing beefs and rap battles. “I never really liked the idea of rap being a competitive thing. It’s not. I can’t gain anything off of anyone else not succeeding,” he says.

Chance’s little brother Taylor, 20, also raps, and Chance appears on his 2015 debut, Broad Shoulders. Chance’s mother works for the Illinois attorney general’s office, and his father, who left the mayor’s office this summer, is now an executive with Chicago’s tourism bureau. During the past couple of years, Chance has seen Chicago’s problems up close — “My dad is getting the call every morning, updates on how many kids got shot the day before” — and his views on issues like police brutality are nuanced. He chides Emanuel for how he responded to the killing of Laquan McDonald, who was shot 16 times by a Chicago police officer in 2014. “In a time of crisis he tried to be strategic, and he should have been more compassionate,” says Chance. More generally, he adds, “There’s a larger conversation we need to have about the role of music is uniquely inspiring, sonically and socially inviting, and blissfully religious. His hip-hop scene has the feel of a big, carousing collaboration, with him and his childhood friends living out a cross between a Christian High School Musical and a Judd Apatow film, if Seth Rogen and his stoner crew were prodigies from inner-city Chicago. It’s a balancing act he pulls off seemingly without ego or pretense. “He’s the youngest old man I know,” says Hebru Brantley, the Chicago muralist and Chance collaborator. “To be so young and so wise.”

No Problem! Chance’s Impressive Tally

BY DAN RYS

No Album Sales?

Billboard 200 Debut

Coloring Book is the first-ever streaming-only album to chart on the Billboard 200, with 57.3 million first-week streams (38,000 equivalent album units), according to Nielsen Music.

No Album Sales?

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<tr>
<td>338M</td>
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<td>Streams</td>
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<td>Total on-demand U.S. audio streams of Coloring Book, including Apple Music and Spotify. That’s 226,000 equivalent album units.</td>
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No Album Sales?

$2.13M

STREAMING GROSS

Potential gross revenue generated during roughly three months by the 338 million total streams of Coloring Book, as estimated by Billboard.

$47,609

TICKETS

The previous U.S. Cellular Field attendance record — which was broken by Chance’s Magnificent Coloring Day Festival, with 50,000-plus tickets sold.

$3.8M

FESTIVAL GROSS

Estimated gross ticket sales for the Magnificent Coloring Day Festival. More seats were made available to meet demand after the first round sold out.

32

TEAM MEMBERS

Number of people, according to Chance, employed by his operation, from musicians to the merchandise, video, booking and management teams.
of police officers, their relationship to the people as enemy or executioner, when they’re not supposed to be either. There’s also not enough pressure on internal organizations that are supposed to police the police and on judges in the justice system who are supposed to make reasonable decisions.”

At 16, with his dad following other Chicago politicians to Washington, D.C., Chance met the newly elected Obama, and this year, along with a dozen other prominent musicians, he returned to the White House to talk with him about the anti-violence initiative My Brother’s Keeper. (“I’m more confident than ever,” Chance tweeted after the meeting.) In Chicago, he has used his father’s connections and political know-how to start an open-mic for teens, distribute a combination jacket-sleeping-bag to the homeless, sponsor events at the Field Museum and fund the church camp he attended as a child.

“He’s just one of those humanitarian-type of individuals,” says Chicago singer Jeremih a couple of days after Chance joined him onstage at the Pitchfork Music Festival. “There’s not a record he can’t hop on, a genre of music he can’t relate to. I don’t know too many people who could go on Jimmy Fallon one night and go to a peace rally the next day.”

CHANCE SHOPPED to Day to most of the major and a few indie labels, expecting to sign a record deal. But while he considered offers, he sold out a 500-seat venue in Chicago and was invited on tour with Childish Gambino. He figured a decision could wait. He knew he wouldn’t need a label to produce and distribute his second album, Acid Rap (“I recorded it while on acid,” he explains simply). The month he made the mixtape available for free, he went on tour opening for Mac Miller in “midsize rooms outside the Midwest.” “The kids knew all the words to my songs,” says Chance. By then he had connected with his manager, Pat Corcoran, 26, a white kids knew all the words to my songs,” says Chance. By then he had connected with his manager, Pat Corcoran, 26, a white.

Chance has earned money not from 99-cent downloads but from tours, merchandise, meet-and-greets and his deals with Apple and other companies — like Bud Light and Citibank, sponsors of his upcoming Magnificent Coloring Day festival — eager to reach his many young, savvy fans. (Coloring Book also expanded to Spotify and other streaming services after the Apple Music exclusive.) “It’s not about the music being free. It’s about how it is displayed and made accessible and about artistic power,” explains Chance. “It was always about the artist-to-fan relationship.” On a recent Saturday night, Chance tweeted to his 1.9 million followers that he would be making an announcement the following morning. It turned out to be a surprise show at a Chicago club, and on Sunday he updated fans on where they could buy pairs of tickets (including at Lou Malnati’s Pizzeria and a Harold’s Chicken). The treasure hunt ended at 2 p.m., when the venue sold out.

“This is exactly why I keep my @chancetherapper Twitter notifications on,” one fan tweeted with a photo of his tickets. The Magnificent Coloring Day festival, which Chance will headline as part of his current tour, showcases his ambition and hometown love, with Alicia Keys, John Legend, Lil Wayne, Skrillex, Young Thug and 2 Chainz joining him at U.S. Cellular Field, home of baseball’s White Sox, for whom he designed a line of specialty caps. The festival has broken the ballpark’s attendance record, selling more than 50,000 tickets. “It’s bigger than me f—ing with the Sox and bigger than me being a rapper,” says Chance of organizing the festival, noting that it will create jobs and attract tourist dollars. And, he says, “I think the city needs some happy moments.”

AROUND 2:30 A.M., at the Near North Side studio, Chance is finally ready to start recording. He stands at the mic, the room dark but for a flickering screen showing Ali fights. (“I’m a method engineer,” says Lane.) Chance shuts his eyes, listening to the opening bars of a tripping piano and the horn that follows. Then he sings, “Steady hold, I’ve grown weary and old.” After Drake, every rapper wants to be a singer, and Chance uses the rough physicality of his voice to convey emotion, landing hard on Ali’s famous superlatives — “Ain’t no one prettier/Ain’t no one wiser/Ain’t no one better better better!” The song, says Chance, is about spiritual redemption, about Ali finding God, with a hook made lush by Woods: “I was a rock/I was a rock and roller/But now I’m just a rock.”

The Ali tribute, like a lot of music that Chance has been writing lately, veers into gospel. On Coloring Book, he samples praise music and employs worship star Kirk Franklin. Chance attends the South Side’s Covenant Faith Church of God, meets with his pastor and is conversant enough with scripture to pack his songs with surprising Biblical allusions. “Sunday Candy,” from the Donnie Trumpet & The Social

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Chance wears a W.C.S.P. shirt from Jax and Debb, Publish Brand jacket and pants, and Botas 66 sneakers from Sistercity Studio. For an exclusive interview and video of Chance shopping at a Chicago record store, go to Billboard.com or Billboard.com/ipad.
Shunning Labels In The Age Of Streaming

Chance’s manager Pat Corcoran explains how they spurned the majors (plus Spotify and Tidal) and still scaled their fan base

You started with Chance in April 2012, right?
His dad hit me up [after we met] and was like, “I think you should manage Chance.” I said, “I’d love to.” We all met up at Hooters, had some wings and were like, “Let’s do this.”

And you started getting calls in June.
Sylvia Rhone, who was starting a new label, was the first person to reach out. She offered us a deal, and we were so stoked. But my mentality was “We’re just learning about all this.” So we met with pretty much every major label and a few indies. We met with John Janick at Universal, L.A. Reid at Sony, Ashley [Newton] at Columbia; we met with Jody Gerson, who was running Sony/ATV at the time. As we went along we learned on the fly about how deals actually work. And we discovered that [signing] wasn’t for us.

You must have asked, “How do we make money?”
Not at all. We were thinking, “How do we get this music to the most people?” There was this big discussion about how to put out Coloring Book: “What’s the best platform? Who is going to give us the most firepower?” I spoke with everyone — Spotify, Tidal, Apple Music, even Audiomack — and it came down to “What is going to put us in the best position for the most people to hear it?” —J.A.

“I UNDERSTAND HOW BLACK WOMEN ARE REPRESENTED IN RAP MUSIC, HOW BEING A BABY MAMA IS PERCEIVED. ME AND MY GIRLFRIEND ARE VERY CONSCIOUS OF HOW PEOPLE IN OUR SITUATION DON’T THINK IT CAN WORK OUT, WHEN IT CAN.”

AT THE TASTE of Chicago, in July, Chance performs with Donnie Trumpet & The Social Experiment. With his thin frame and his White Sox cap pulled low, Chance is a sudden pinwheel of ecstatic motion. He is joined by his closest friends, old and new. The typical crowded rap stage displays strength in numbers, but Chance means to evoke a choir. “It’s about group work, harmonic collaboration,” he says. “The whole project is very loving, and shouting it in a group is powerful.” The fans sing along on “No Problem,” a joyous threat to any executive who interferes with Chance’s independence.

The Ali song also delivers a personal punch, with Chance as the prodigal “roller.” He moved to Los Angeles in 2014, after the success of Acid Rap, and developed what he describes as a bad Xanax habit. “I don’t want to present it as a Behind the Music thing,” he jokes. “I looked up and months had passed, and I hadn’t made enough music.” He also found that he belonged back in Chicago: “I missed a lot of weddings and funerals.”

At the studio, Chance’s girlfriend Kirsten, whom he has known since childhood, shows up. They had a daughter in 2015 — tonight she’s with Kirsten’s mother — and the three now live together. Chance takes a breather, and the couple enacts a scene straight out of his song “Smoke Break” — she sits sidesaddle in his lap, pulls on a blunt and then holds it to his lips. “I understand how black women are represented in rap music, how being a baby mama is perceived,” he says. “My girlfriend and I are very conscious of how many people in our situation don’t think it can work out, when it can.” He also has become less open with his drug and cigarette use. “Kids would tell me they tried acid for the first time listening to Acid Rap, asking me if I wanted some. I realized the responsibility of being a popular artist.”

Settled again in Chicago, Chance tattooed a directive above his heart: “Get back to work,” written backward so it would face him in the mirror. Chance wrote parts of five songs on West’s The Life of Pablo, observing how his idol (“I’m literally Kanye’s biggest fan”) rented out an entire studio and acted as ringmaster, simultaneously directing different rooms populated by writers, engineers, producers, seamstresses, even magicians. “I watched him knock out six, seven songs that way,” says Chance. “I stole that.” To finish Coloring Book, he rented out the Chicago studio and with his team slept there overnight on inflatable mattresses.
“I think of myself as a storyteller,” says the 21-year-old singer-songwriter, photographed by Lucy Hewett on July 28 at Lollapalooza in Chicago. For a video of Martinez discussing her Cry Baby alter-ego, go to Billboard.com or Billboard.com/ipad.
Melanie Martinez has always felt like an outsider. “I was picked on when I was younger for being super emotional,” says the 21-year-old singer-songwriter, who grew up on New York’s Long Island. “I didn’t have a lot of friends.” Today, though, she can claim a cult of teen admirers as a rare Voice success story who only broke through when she embraced her not-fit-for-network-TV surrealism-pop impulses.

The daughter of Puerto Rican and Dominican parents, Martinez channeled her adolescent alienation into her first full-length, Cry Baby, a concept album about a young woman struggling with teenage issues like family, boys and body image through the proxy world of sinister teddy bears, fairytale villains and nursery iconography. This cathartic approach resonated so deeply with the Tumblr generation that Cry Baby debuted at No. 5 on the Billboard 200 and has since gone gold, with no commercial radio airplay.

“Most of my listeners are 13 years old,” admits Martinez, who has become a kind of cult heroine among them. Her YouTube channel has accrued more than 2.6 million subscribers. The dates of her current North American tour have long been sold out. She also has the best-selling music T-shirt at Hot Topic. Her songs, her fans tell her, help them cope: “There are people out there who need music for therapy just like I do.”

At 14, Martinez wrote her first song by studying chord diagrams online and pairing them with her poetry. At 16, she appeared on The Voice, auditioning with a haunting arrangement of Britney Spears’ “Toxic” and finishing in the top six (Team Adam). She started playing live shows, just her and a guitar. “People were coming to hear covers that I would sing on The Voice, but I would tell everyone, ’I’m not singing those songs, I’m singing original music,’” she recalls. “People got mad.”

Eventually, they got over it. In late 2013, she crowdfunded more than $10,000 to shoot a video for her song “Dollhouse” and signed to Atlantic Records in 2014. Martinez, whose 2016 festival bookings included Lollapalooza and Panorama, is also something of an auteur: So far, she has directed seven videos for Cry Baby’s 13 songs. The most recent, “Alphabet Boy,” reached 1 million plays on YouTube in eight hours. “When I’m done making music, I want to make a movie with my favorite director, Tim Burton.” Here’s hoping he’s listening.

—LEAH CARROLL

KESHA
The Warrior

For as long as musicians have signed contracts with record labels, there have been those who have loudly protested the perceived injustice and imbalance of what’s known as a personal-service agreement. But not since Prince scrawled “Slave” on his cheek has an artist generated the level and intensity of attention that pop star Kesha Rose Sebert did when she sued her producer, Lukasz “Dr. Luke” Gottwald, and record company, Sony Music, in 2014, to be released from her contract. This was no mere financial or philosophical disagreement: Kesha’s legal action was predicated on the accusation that Luke was both sexually and emotionally abusive for the duration of their decade-long creative partnership (a charge that Luke denies). Celebrities from Lady Gaga to Adele to Lena Dunham vigorously supported Kesha on social media, while her devoted fan base, known as The Animals, crafted petitions and staged public protests. Unable to even perform her catalog of recorded songs as the case wound its way through the courts, the dance-pop singer began to recraft her musical identity, delivering a moving acoustic cover of Bob Dylan’s “It Ain’t Me Babe” at May’s Billboard Music Awards, finding salvation in the folk and country music that the Nashville-raised singer has always been vocal about loving. (Luke initially forbade her to perform on the show, perhaps reflecting his discomfort with her growing status as an icon for people who had suffered sexual assault.) When Kesha dialed back the suit in late July and provided 28 new tracks to her label, she did not appear to be conceding so much as acknowledging, after a series of judgments in Luke and Sony’s favor, that she was unlikely to win her case. Her desire to work superseded her quest for justice, and her feelings on the matter seemed to be embodied in the title of her summer tour with a new band called The Creepies: “F— the World.” Kesha’s legal setbacks clearly took a toll — images of her crying inside the New York courthouse in February went viral — but she proved her spirit was tougher than her tribulations, and that resonated in an era in which young women in particular have been outspoken and resolute about their feminism. Her resoluteness has, arguably, made her more popular among people who may not have been fans before her legal woes and has inarguably turned her into a sort of mythic figure. Despite allegedly being abused and belittled by a much older producer — a dynamic that isn’t so uncommon in the music industry or outside of it — she was strong enough to make it public and fight, a move that has been largely unprecedented on this level and with this degree of transparency. In doing so, she has become a beacon for a generation of women who are becoming increasingly bold about outing their abusers.

—JULIANNE ESCOBEDO SHEPHERD

NEELIE KROES BY JOHN MACFARLANE, CEO, SONOS
“SHE OVERSAW THE BREAKUP OF MICROSOFT AS EUROPEAN COMMISSIONER FOR COMPETITION. NOW SHE’S A STARTUP LIASON FOR THE DUTCH. SHE REINVENTS HERSELF EVERY TIME.”
ALEXA
The Assistant

When Amazon in late 2014 released the Echo, a “smart speaker” powered by digital assistant software called Alexa, those who wanted one had to endure a waiting list and a $200 price tag — and what they received was a new class of device that is always listening. After some product missteps (you probably forgot about that phone), Amazon CEO Jeff Bezos is again the ultimate disrupter, releasing a tectonic piece of home tech that removes physical interaction and encourages users to think more about “what” and less about “how,” which means more listening and less searching. The Echo not only promotes Amazon’s own Prime Music store, it also connects seamlessly to Spotify, Pandora, iHeartRadio and TuneIn, providing listeners an endless array of choices while their hands are otherwise occupied (“Alexa, stream my dishwashing playlist”). Though the Echo has yet to go mainstream — sales figures were estimated at 3 million in April by Consumer Intelligence Research Partners — it has clearly sparked the tender, with Google releasing its own version, Home, in the fall and Apple rumored to be working on a Siri-powered version. Amazon’s plans for the Echo to become your home’s Hal 9000 supersede music, of course — according to The New York Times, more than 10,000 developers have registered to integrate Alexa into their products — but voice-activated music on demand may be its most intuitively enjoyable benefit.

—ANDREW FLANAGAN

TUMA BASA
The Curator

After Tuma Basa, global programming head of hip-hop at Spotify, featured Lil Uzi Vert prominently on Rap Caviar — the service’s second-most-subscribed playlist, with more than 4 million followers — the rising Philadelphia rapper’s music soon jumped from an average of 442,000 Spotify streams per day to more than 1 million. As competition between streaming services intensifies, Spotify — the industry leader with 35 million-plus paid subscribers to Apple Music’s 15 million — has become instrumental in breaking new artists like Vert through its expert playlists. Since joining the company in April 2015, Basa has built Rap Caviar into the type of hitmaking platform once exclusively the domain of powerhouse radio stations, in the process growing its base by more than 3 million followers in a year.

“When you go on Rap Caviar, you trust it — almost like Walter Cronkite on the evening news,” says Basa, who previously served as vp music programming at Revolt TV and director of music programming initiatives at MTV. In February, Basa added Designer’s “Panda” to two playlists before the Brooklyn artist signed to Kanye West’s G.O.O.D. Music. “There was a little buzz here in New York. I was like, ‘Wow, what’s this?’” remembers Basa. In April, “Panda” made an astronomical climb to the top of the Billboard Hot 100. Today, the track has 348 million listens on Spotify.

To Basa, creating a destination of soon-to-be hits is more than just dragging and dropping songs. “[Music curation] is not generally recognized as a full-fledged art form,” he says. “Spotify realizes it will be one day.” —STEVEN J. HOROWITZ

BUSBEE
The Modernist

There’s a reason why Maren Morris’ “Hero” — the critical and commercial country-pop breakthrough of 2016 — sounds the way it does: artfully exposed, rhythmically supple and breezily, powerfully hooky. The first Top Country Albums No. 1 debut from a rookie since HuntScarlett’s 2011 release Montevallo, the 11-song LP has the unmistakable genre-blending feel of Busbee, 40, a California-based writer-producer who has co-authored major singles for Pink, EDM wunderkind Martin Garrix and pop-punk band 5 Seconds of Summer.

“We love commercial music,” says Busbee (whose first name is Mike, though he just goes by his last name) from his Pasadena home about his collaboration with Morris, which includes the coolly irreverent anthem “My Church” (a Hot Country Songs No. 5 hit). “We were just trying to make a record we like.”

In the past, Nashville hit-writers tended to focus on one format. Busbee, a former jazzhead, notched his first country hit with Rascal Flatts’ 2009 single “Summer Nights” and then scaled the U.K. chart with “If We Meet Again,” a Timbaland track with a Katy Perry hook. Co-writing jobs for Lady Antebellum, Kelly Clarkson and Shakira followed, along with production gigs.

“My whole thing is ‘Let’s sow seeds in both [the country and pop] worlds,’” he says. “You can never predict what hits are going to happen, when and how.”

The country mainstream never has insulated itself from pop’s influence — think of Jim Reeves or Carrie Underwood — but it’s one of few genres whose audience still expects marks of stylistic purity. So there’s something casually revolutionary about Hero, which has been heralded as a signifier of country-pop’s fluidity and a creative process that resembles the track-building of pop, R&B and hip-hop.

Recently, Busbee’s genre-blurring has served him better than ever. “H.O.L.Y.,” a worshipful piano ballad he co-wrote, drew Justin Bieber’s interest before Florida Georgia Line snatched up the Hot Country Songs No. 1. “I had never thought of it as a song for a country artist,” admits Busbee. But as he knows best, such distinctions aren’t what they used to be.

—JEWLY HIGHT
A major frustration of stadium-concert designers is that the crowd’s distance from the stage forces the audience to focus on side projection screens rather than the live action. For Beyoncé’s Formation World Tour, stage designer Esmeralda “Es” Devlin, 44, solved this problem with the “Monolith”: a towering video-screen centerpiece that stands nearly seven stories, takes four minutes to revolve completely and projects the stage action onto a glowing, 60-foot magnification. “It’s a kinetic, sculptural, 21st-century LED take on a stained glass window,” says Devlin, a London-based theater-set designer who first crossed into the pop-music space when Kanye West enlisted her for his 2005 Touch the Sky Tour. During the last decade, the Tony Award nominee has since devised four more West tours and elaborate roadshow scenes for Lady Gaga, U2, Adele and Miley Cyrus. But it’s her collaboration with Beyoncé that’s the game-changer — a conception of function, grandeur and style. Says Arthur Fogel, president of global touring for Live Nation, who worked with Devlin on the U2 and Beyoncé productions: “There’s no question she’s brilliant.” — CAMILLE DODERO

Clockwise from right: Devlin’s designs for U2’s Innocence + Experience World Tour in 2015, West’s performance at the 2010 BET Awards, Lady Gaga’s Monster Ball trek in 2009 and Adele’s concert at the SAP Center in San Jose, Calif., on July 30. Left: Beyoncé onstage during the opening night of her Formation World Tour at Marlins Park in Miami on April 27. Below: Adele performed during the BRIT Awards at the O2 Arena in London on Feb. 24.
DEV HYNES

The Bohemian

Hynes, photographed by Peter Ash Lee on Aug. 6 in Brooklyn, has said his latest album “is for everyone told they’re not black enough, too black, too queer, not queer the right way, the underappreciated.”
A t a time when some of the biggest pop artists are grappling with weighty problems like racism, Dev Hynes—who records deeply personal, highly influential R&B under the name Blood Orange—pushes further, adding liberated meditations on black masculinity, sexuality and faith to the conversation. His particular brand of openness is evident in his resolute concern with these issues. And how, if you see him in New York—wandering the East Village taking photos or playing ping-pong in his favorite pool hall—he’s always up for a chat. “I usually want to talk to [fans] more than they want to talk to me,” says the 30-year-old singer, laughing. “I don’t read reviews and I don’t play many shows, so it’s the only way I get a sense of what people are thinking.”

Maybe because of those interactions, and many more he has had through social media, a realization bloomed while he was putting together his third Blood Orange LP, Freetown Sound, which came out in June. “Because of where I am in my career, I was aware that people would listen,” says Hynes, who grew up in an immigrant family in London before moving to New York in 2009. “It made me want to be more assertive.” The resulting LP is an ambitious, achingly pretty statement that also happens to ponder blackness, sexual identity and more when some of the leading stars in music are confronting similar matters. “I was just thinking of how amazing that is,” says Hynes of recent LPs by Kendrick Lamar, Beyoncé and Rihanna. (In a tweet, Hynes— who has said that he identifies as neither gay nor straight—noted that his album “is for everyone told they’re not black enough, too black, too queer, not queer the right way, the underappreciated.”) Freetown Sound is built from pulsing, ’80s-tinged R&B—produced and largely played by Hynes, with vocal assists from friends like Carly Rae Jepsen, Debbie Harry and Nelly Furtado—that calls to mind everyone from Sade and Sly & Robbie to Prince and Trevor Horn. It’s all stitched together, strikingly, with voices pulled from a Black Lives Matter protest, the legendary drag queen documentary Paris Is Burning and many other sources. “He’s a true artist,” says Jepsen, who’s working with Hynes on her next album. “He’s got a different kind of light to him, and everyone around him is affected by it.” Or as Hynes puts it: “It’s important for me to be myself. In some ways being unabashedly yourself is a political statement.”

——JONATHAN RINGEN

S ia is simply incredible, like no one I’ve ever met. I first became familiar with her when she sent me her demo for [my 2013] single, which she co-wrote “Loved Me Back to Life.” My son RC—he’s much cooler than I am and teaches me what music I should listen to—couldn’t believe that Sia wrote a song for me. He’s a huge fan, too. I not only fell in love with the song and the words, but also with Sia’s absolutely beautiful voice: It’s so powerful—I had ever heard. I listened to the demo 20 times in a row that day because her words spoke to me and I just couldn’t get enough of her voice.

One of the first times I performed “Loved Me Back to Life” live, we were at The Ellen DeGeneres Show. I invited Sia, and that day backstage was the first time we met. She is so genuine, so warm, so funny—I was the one who asked to take a photo with her.

Soon after, RC played “Chandelier” for me, and I remember thinking, “She’s done it again!” It was the perfect song for the perfect woman. She’s an artist with a clear vision—for her songs, her videos, her performances. This industry can break you; it’s tough. But Sia has managed to carve out her own path, on her own terms and in her own time. I’m mesmerized by her confidence, and I constantly look forward to what she’ll do next. She’s the true definition of an artist, one I so deeply admire. I’m one of her biggest fans, and it has been such a joy and honor to get to know her.

——C.D.

INSIDER PICKS

MUSICAL.LY

The New Starmaker

With 90 million users, Musical.ly’s social network is larger than the population in Germany. A free app that allows “musers” to upload 15-second lip-sync videos, the platform’s popularity has skyrocketed in the last six months, drawing 50 percent of American teens and reportedly helping the company raise $100 million. “Musical.ly allows everyone to be an entertainer,” co-founder Alex Zhu tells Billboard. It also, in theory, allows everyone to be a star. That’s the case with 13-year-old Jacob Sartorius, a tween-pop personality whose 8 million Musical.ly followers helped propel his debut single, “Sweetshirt,” to No. 58 on the Billboard Hot 100 this summer. Such momentum hasn’t escaped industry attention. In May, a campaign for Ariana Grande’s “Into You” yielded 150,000 lip-sync videos in one day. Acts like 5 Seconds of Summer and Flo Rida have posted lip-syncs to promote singles. In July, the app announced a label licensing deal with Warner Music Group. As Zhu puts it: “Our vision is to make music more participatory.”

UTA signed Musical.ly star Sartorius in June.

WWD VETEMENTS BY GURAM (GWASALIA) AND LOTTA VOLKOV BUILD SCHOOL Compiler/PR INTERACTIVE ENTERTAINMENT GROUP “DEMNA AND GURAM/via/ighbors are students of the street. They have disrupted fashion by bringing the remix world to the forefront.”
IRVING AZOFF

The Lifer

Some music executives see things as they are and say why. Irving Azoff dreams things that never were and asks, "Why the f— not?"

During the course of his half-century in the music business, Azoff, 68, has asked this so often — usually at high volume, seldom politely — that he has changed more facets of the industry than anyone else.

Two decades ago, Azoff asked why his biggest management clients, like the Eagles and Fleetwood Mac, weren't getting higher percentages of concert grosses and merchandise sales — and changed the economics of the touring business. Then he wondered why the live-music industry was so fragmented — and helped bring together Front Line Management, Ticketmaster and Live Nation into a concert colossus. And he has spent much of this year calling Spotify. “Artists aren’t getting their due on and he has spent much of this year calling Spotify. “Artists aren’t getting their due on

The New Pioneers

Hugh Evans by Steve Bartels, CEO, Def Jam Recordings

“The co-founder of the Global Poverty Project, Hugh and his team have rallied millions of people around the world to focus on the goal of ending poverty.”

Touré Why is Kanye so disruptive? My initial answer is Kanye believes in himself. Immensely. This began when he was a child: His mother once told me he worshipped the ground he walked on.

I met her circa his first album [2004’s The College Dropout] when, to me, he seemed massively entitled, a level of entitlement I had never seen in a black kid — I had only seen it in white boys who had grown up with money. You think Kanye loves Kanye? Dr. West loved him more. Kanye is not powered by external validation; he validates himself. I saw the same thing in Prince.

Joy Reid I agree Kanye’s disruptiveness stems from an overwhelming self-belief. He takes hip-hop swagger and braggadocio to another level, basing it on his self-declared superior artistic sensibility. Kanye really believes he is the Picasso of Hip-Hop. He’s a classic narcissist. In some ways, he’s a lot like Donald Trump: lashing out at those he doesn’t think give him his due, craving more and more attention and respect, and fancying himself a great, great man — if only the rest of the world would recognize it.

That said, Kanye has had some truly brilliant moments. He has flashes of genius interspersed with the erratic madness. His statement about President Bush in 2004, after Hurricane Katrina, was a defining moment for hip-hop and pop culture, which had been scandalously silent throughout Bush’s rise, including on the Iraq War. The activist tradition had really rolled-up during Bush’s rise, including on the Iraq War. The activist tradition had really

Touré There is definitely a connection between Kanye and Trump: extremely egotistical, intensely attention-seeking, massively influential, era-defining men.

But part of why many of us revile Trump is that he’s a con man who’s lying to Americans about what he can, and will do, for them. Kanye’s core relationship with us is as a magician — the rest is secondary — and his music remains extraordinary.

Justin Hunte I’m an unabashed fan. His 2004 entrance represented a black American perspective absent from commercial rap back then: Here’s a middle-class black man rapping about working at The GAP while wearing blazers with oversized white Ts and violent lyrics. The College Dropout was 60 degrees left of center and somehow the most relatable
A SELFIE ARTIST FOR A SELFIE GENERATION

MSNBC host Joy Reid, cultural critic Touré and HipHopDX editor-in-chief Justin Hunte discuss what makes Kanye West the biggest musical disrupter of the 21st century. Was it the real-time, flaws-and-all rollout of The Life of Pablo? Is it his Trump-like tendencies? Or Yeezy’s public obsession with a certain blonde pop superstar?

KANYE WEST

The Ego

Hunte Pablo is sonically magnanimous. Kanye goes full Phil Jackson, guiding his gaggle of players to heights many hadn’t seen individually. Not only does “High Life” open with the year’s most hilarious eight bars — “Sometimes I’m wishing that my dick had GoPro” is the visual that won’t go away — but teaming Young Thug with El DeBarge may be the most masterful outside-the-obvious collaboration of his career. Chance the Rapper and Kirk Franklin on “Ultralight Beam” — simply amazing. Still, West’s latest is super low on replay value for me. The melodies and moods and tones are brilliant and wide-ranging, but the conversation feels more narrow than what’s typical from Kanye. I loved Pablo when it dropped. But last week I ran out of space on my iPhone, so Pablo had to go — and it wasn’t a difficult choice.

Touré It’s insane that you deleted a Kanye album from your iPhone. The man’s out here making art and you’re talking about phone space?

Hunte (Imitates Kanye shrugging.)

Touré You can’t Kanye shrug a diss of Kanye.

Reid You all are a hot mess! The collaborations on The Life of Pablo are smart and well-executed — love Kirk Franklin & The Family and Chance on “Ultralight Beam” and “Father Stretch My Hands, Part 1” with Kid Cudi. Overall, not his greatest album — I give that to 2010’s My Beautiful Dark Twisted Fantasy — but certainly not worth deleting for space.

Touré The recent Taylor Swift flap over “Famous” is really interesting. At one point it was clear one of them was lying, and I bet many white people reflexively believed Taylor. But Kanye was telling the truth and that was established by the video his wife released.

Hunte I agree that Kanye is winning against “America’s sweetheart,” but it is suspect that the video did not include Swift agreeing to being referred to as a “bitch.”

Touré I’m suspicious of locating too much of this around him using the word “bitch.” The really heavy thing is him talking about hypothetical sex with her.

Hunte “I made that bitch famous” is the call-and-response part of the song. Millennials of people are calling Taylor Swift “that bitch” in cars, clubs and stadiums worldwide. That means something.

Reid I’m pretty anti-Cult of Swift — I find the phenomenon behind her boring as hell — but it says something that all these years later, Kanye just can’t leave her alone. But this whole collection feels like Kanye on the couch: He knows his faults, examines his flaws and asks God — and his mother’s spirit — for guidance, but when he gets up off the divan, he’s still Narcissus, staring into the lake. Would love to see what would happen if Kanye applied his genius to writing about something other than himself.

Touré I don’t know if I want Kanye talking about something other than Kanye. He’s a selfie artist in the selfie generation — and his narcissism fits with the era and with his persona. I think Kanye, like Trump, is radically authentic, both saying whatever they really think without any strategy behind it. But this is Kanye’s medium: Hip-hop is so often about rhyming about yourself and your world — and Kanye’s world is unique. No one else is in his lane, other than Kanye. He’s a selfie artist and the meta-image of himself.

Reid “A selfie artist for a selfie generation.” No truer words.
Congratulations to our friend and colleague

Bill Vuylsteke

On being named among *Billboard’s* Top Business Managers

Your achievements, passion and dedication to the music industry are exceptional.

We are proud to be associated with your success.

Barry Siegel and all your friends at Provident Financial Management
Where Bieber, Britney And Usher Bring Their Cash

30 top money managers who tell the stars how to spend (and save): ‘Private planes are the worst choice out there’

ILLUSTRATION BY MATT HERRING

MAKING MONEY IN THE MUSIC INDUSTRY is hard enough for artists and executives. To help them spend smartly, invest wisely and (legally) keep as many of their dollars as possible from the taxman, they turn to business managers.

The task of managing artist income has become more complicated than ever, as revenue flows from more sources than before, thanks to the rise of branding deals and streaming services, for example.

Of course, there are endless places to spend money, and investment opportunities are limited only by the imagination. Money manager Mike Vaden, asked about the more unusual places stars seek to stash their cash, replies: “Do you mean the vintage brandy collection, the 1955 Airstream travel trailer, the 18th-century pistols or the Russian art?”

To compile this list, Billboard surveyed industry sources, including executives who rank in our annual Power 100 list, asking their choice of the top players in the money-management field. For large firms, we feature the partners most frequently cited by those sources.
**Backstage Pass**

**Top Business Managers**

**Clint Higham**, who represents Kenny Chesney, Blake Shelton and Keith Urban also have been reported as clients. Among FBMM’s best moves of late have been to “develop substantial endorsement arrangements with our clients,” says the Brooklyn-born Bromstein. Cheek, raised in Nashville and London, emphasizes “my partners that I pull in, to get the best advice” to clients. McCready, a graduate of Vanderbilt University, laments that deals now offered to new acts make it “difficult to support themselves.” For Flood, the father of two, a recent high point was “celebrating our 25th year in business.”

**Peter Fairley**, 67
Partner
CohnReznick

“Every day presents a new challenge,” says Fairley, citing an artist who got an IRS assessment for $2 million in back taxes in 2015. Fairley confirmed it was an error; the IRS had treated bank transfers as income. The real damage? “A thousand dollars. The client was extremely happy.” The Manhattan resident doesn’t name his clients (although Wilco has credited him as its financial manager). A chartered accountant in the United Kingdom and a CPA in the United States, he says, “Understanding both countries has been invaluable.”

**W. Eric Fulton**, 53
Founder/managing partner
Fulton Management

Fulton works with an eclectic client roster that includes Hall & Oates, Meat Loaf, Colbie Caillat, Jenny Lewis and Sarah Watkins. With expertise in such areas as foreign tax credits, the Los Angeles native and father of three also offers advice that hits closer to home: “We had a client put 70,000 dollars into his child’s college savings plan instead of buying a new Tesla.”

**Bernard Gudvi**, 69
Founding partner
CBO Business Management

Gudvi remembers when tracking artist income was relatively straightforward. “But with the sale of streams coming from all different services, it has become very complex,” says the father of two (and grandfather of three), a Vietnam War veteran who still displays his dog tags. He has been associated with such acts as Nickelback but declines to name his clients. “We have really beefed up our royalty department to understand how the money is flowing — and chasing it when it isn’t, but should be.”

**Michael Kaplan**, 45
Partner
Miller Kaplan Arase

“I’m the business manager who tells you what you need to hear, not what you want to hear,” says Kaplan, a Studio City resident and father of three, who explains why he’s willing to tell clients when their spending is outpacing their income. “At the end of the day they’re going to look at me and say, ‘Where did all my money go? What happened? You were advising me.’” His proudest accomplishment of the past year was helping a client with a high-end branding deal. While declining to reveal details, he says, “When it got done, we were extremely happy.”

**David Phillips**, 46
Partner
Gelfand Rennert & Feldman

In the half-century since Gelfand’s father started the firm, Gelfand Rennert & Feldman has grown to include more than 300 employees in five offices, in and around the music capitals of New York, Los Angeles and Nashville, with clients reportedly including Bob Dylan and Will Smith. Gelfand, a New York native and father of three who lives in Santa Monica, says Gelfand Rennert & Feldman has “successfully navigated the changes in the music industry” amid the rapid evolution of “formatting, delivery, touring, digital [services]” and more. “The challenges that face the music industry,” he says, “we have addressed through our long-standing relationships.”

**The Man Bowie Trusted**

Bill Zysblat guides the singer’s estate — and the finances for U2, the Stones and Sting

The death of Bowie, a longtime friend, was “the saddest thing I’ve ever had to deal with,” says Zysblat.

If you have to be an accountant,” quips Bill Zysblat, the 65-year-old founding partner of RZO, “you want to be me.” The low-key Manhattan resident and father of three has been involved with the business affairs of The Rolling Stones since 1975 and launched RZO (Rascoff Zysblat Organization) with partner Joe Rascoff in 1987. Today, the New York-based RZO has 35 employees handling the business dealings, from the finances of global touring to tax planning, of about 30 clients, including the Stones, U2, Sting, Shania Twain, David Byrne, Joe Jackson and Luis Miguel, along with the estates of John Lennon and David Bowie.

Bowie, who died in January, was a long-held client and close friend. Zysblat calls the artist’s death “the saddest thing I’ve ever had to deal with in my life.” Zysblat’s business accomplishments with Bowie were many; the best known was the creation of Bowie Bonds, securities backed by the 25 albums that Bowie recorded before 1990. The groundbreaking deal “had to be the single most significant financial move coming out of one conversation with a client,” says Zysblat. He adds that Bowie Bonds “played out far better than projected. The bondholders won, David won. It was a true win/win, which doesn’t happen often in our business.”

—Ray Waddell
You are such an inspiration.

Congrats Lou.

Love, Taylor

PHOTO CRED: JEROME DURAN
sales of some $1 billion. A father of two and graduate of the Fordham University School of Law, Levin this past year also helped guide the finances for John Legend’s renewed agreement with music publisher BMG and Chrissye Teigen’s venture into cookbook publishing with Crown, a New York Times best-seller. For any client, Levin says he’ll only step in when “their proposed spending [is] not in their best interest.”

MATT LICHTENBERG, 58
Partner
Level Four Business Management

Lichtenberg says that most financial managers agree on the worst money move for an artist: “Everybody’s going to say the same thing: private planes,” declares the New York native who now lives in Northern Pacific Salides, Calif. “Private planes are the worst drug out there. By the time you realize you can’t afford to buy [one] it’s usually too late.” The father of two, whose clients have included Limp Bizkit and The Smashing Pumpkins, has a clear goal for his clients, and it has nothing to do with planes: “To keep financial security in their lives.”

LAWRENCE RUDOLPH •
Executive director
FFO

Rudolph has been cited as the financial adviser to high-net-worth executives including Apple’s Jimmy Iovine (although he declines to confirm his client roster). An international tax attorney who grew up in South Africa, Rudolph joined FFO in fall 2013 when his firm Capell Rudolph merged with FFO, an affiliate of Focus Financial Partners. He describes his work as “a creative outlet. Creating a tax strategy, you have to navigate the legalities as well as the numbers.”

SOLOMON SMALLWOOD, 47
Owner/CEO
TSG Financial Management

Managing finances for Justin Bieber, Chris Brown and Usher has brought Smallwood income that he has given back, in part, to help build a homeless shelter in his native Atlanta. “We’ve managed to transition 30 families off the street,” says Smallwood, the son of a minister. He also guided Usher’s minority investment, a decade ago, in the Cleveland Cavaliers — allowing Usher to bask in the glory of the team’s NBA championship in June.

“Everything I’ve done is less about turning a profit and more about an artist I believe in.” — Wiatr

BILL VUYLSTEKE •
Senior managing director/co-owner
Provident Financial Management

Vuylsteke is constantly “trying to add value and not just crunch numbers” for acts including Shakira, Green Day and Red Hot Chili Peppers. He also values his long-term relationship with two key executives. Guy Oseary, manager of Madonna and U2, “has been a client since he was 18 and saw my name on his favorite albums,” he says. And Ron Laffitte signed on when he managed Megadeth. “We went skydiving and jumped out of a plane with Dave Mustaine.” The most unusual investment by a client? “Goat sperm,” says Vuylsteke. “I did not make that up.”

DAVID WEISE, 49
Senior partner
David Weise & Associates

“Our client Carole King celebrated the 45th anniversary of her Tapestry album with a concert in [London’s] Hyde Park,” says Weise, a father of two, who also reps Coldplay, The Weeknd, Jack White, Deadmau5 and Skrillex, among others. King’s performance called for a splurge, as Weise flew many of his firm’s staff to England for the July 3 show. For clients seeking his guidance on spending, “I tell them ‘no’ quite often,” he says. “But at the end of the day, it’s their money.”

VICTOR WLODINGER, 63
Partner/practice leader in music business management
Citin Cooperman

“We are a concierge service,” says Wlodinger, whose clients include Q Prime Management founders Peter Mensch and Cliff Burnstein, The Strokes and Interpol. The Argentina native negotiates tax-withholding agreements for touring artists, so the IRS doesn’t hold back 30 percent of concert grosses. “I have to tell you: I have some clients that are very smart about these issues.”

WHAT TO DO NOW WITH $15 MILLION

Nas and his manager team in fund to invest in promising new companies

Anthony Saleh, 30, is the rare artist manager (he represents Future, Alina Baraz and Nas) who also is known as a savvy investor. “I want to make sure I don’t come off as a business manager,” says the Beverly Hills resident, who is quick to credit those who do guide the finances for his acts. Saleh, a protege of Atom Factory’s Troy Carter, has teamed with Nas to run Queensbridge Venture Partners with some $15 million under management and a piece of rising companies including Dropbox, Lyft and MakeSpace. The fund’s expected internal rate of return: 25 to 30 percent. — ANDY GENSLER
Congratulations to our colleague and friend, Peter Fairley, Partner and Business Management Practice Leader

-The Partners and Associates of CohnReznick LLP

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Forward Thinking Creates Results.

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CITRIN COOPERMAN CONGRATULATES
VICTOR WLODINGUER
2016 TOP BUSINESS MANAGER

FOCUS ON WHAT COUNTS
CITRINCOOPERMAN.COM

Congrats to our founding father, **David Weise**
on being recognized as one of the Top Business Managers
...something we’ve known all along!

Much love and respect from your partners,
Wayne Kamemoto
Beth Sabbagh
Glenn Frank
Jon Payne

David Weise and Associates, Inc.
Music & Entertainment Business Management
www.dwabiz.com
www.dwabiz.co.uk
WE ARE HONORED TO BE RECOGNIZED AMONGST THE TOP BUSINESS MANAGERS IN THE INDUSTRY.

THANK YOU TO ALL THOSE WHO HAVE CONTRIBUTED TO OUR SUCCESS.
Here’s to 90 years and just getting started

With love, Danny and everybody at RPM Music Productions

Photo: Mark Seliger
EVERY MORNING, RIGHT AFTER breakfast, Tony Bennett practices his craft — not with sheet music and a microphone, but with a sketch pad and canvas.

Bennett, one of the finest interpreters of the Great American Songbook, is also an accomplished artist, with three watercolors (of Central Park, Duke Ellington and Ella Fitzgerald) hanging in galleries of the Smithsonian Institution. Both his art studio and his apartment, which he shares with Susan, his wife of nearly 10 years, overlook New York’s Central Park. Today, as it is many days, the park is his subject. “Nature always changes,” he says. “It just becomes different throughout the year, so it’s never the same.”

Bennett, who turned 90 on Aug. 3, will have less time for painting in the months ahead, amid activities to mark this milestone. On the evening of his birthday, he was feted at New York’s Rainbow Room with a performance by Lady Gaga, with whom he topped the Billboard 200 in 2014 with their album Cheek to Cheek. Columbia Records. Harper Collins in mid-November will publish Just Getting Started (co-written with NPR’s Scott Simon), a book devoted to the people and places that have inspired Bennett.

Born Anthony Benedetto on Aug. 3, 1926, in Astoria, Queens, the singer began performing as a little boy to entertain his aunts and uncles for nickels and dimes. “They told me, ‘You’re a very good performer,’ and it created a passion in me for the rest of my life,” he says.

On Aug. 19, The Fairmont Hotel in San Francisco, where Bennett first performed his signature song, “I Left My Heart in San Francisco” in 1961, will unveil a statue of the singer. In September, he’ll tape an NBC network special at Radio City Music Hall with Gaga, Elton John, Aretha Franklin, Stevie Wonder and Billy Joel that will air later in the fall and provide the solo and duet material for an album coming Dec. 16 on longtime label Columbia Records. Buddhism in mid-November will publish Just Getting Started (co-written with NPR’s Scott Simon), a book devoted to the people and places that have inspired Bennett.

“I’m still learning as much as I was when I was 19,” says Bennett, in his art studio overlooking New York’s Central Park.

“I have a blessed life.”

Tony Bennett, 90, reflects on a rich life, from marching at Selma to performing for 11 (!) presidents

BY MELINDA NEWMAN
"Anthony Benedetto," he said, "That’s too long for the marquee. Let’s Americanize you, and we’ll call you Tony Bennett."

You spent a lot of time in the ’40s and ’50s going to jazz clubs on New York’s 52nd Street. What did you learn about phrasing and singing from artists like Charlie Parker and Art Tatum? It was the beginning of be-bop. I would go into those clubs in the late afternoon when the great musicians were all rehearsing and learn so much just by listening to what they were doing. [My vocal teacher] Mimi Speer gave me a great lesson. She said, “Don’t imitate another singer, because then you’ll just be one of the chorus. Just be yourself.” She told me to stay with quality and never change. Quality, quality, quality, and I was taught well.

Did Columbia Records, your longtime label, try to push you into recording ballads, like Frank Sinatra, instead of jazz repertoire? Completely. In fact, toward the end of his life, [legendary Columbia Records head of A&R] Mitch Miller told my son Dan, who manages me, “Boy, did I make a mistake, because your father always wanted to sing jazz and I told him, ‘Don’t do that.’” Sinatra had just left Columbia, and [Miller] wanted me to sing the kind of ballads that Sinatra sang on, those early wonderful records. He kept saying to me, “Don’t sing jazz, we just want you to sing ballads.” It was pretty tough because I had to convince him I just wanted to be myself.

Do you still have things to learn as a vocalist? I’m still learning as much as I was when I was 19. There’s so much to learn.

What did you think the first time you heard “I Left My Heart in San Francisco”? We were down south in a little nightclub. [Bennett’s longtime pianist] Ralph [Sharon] found this song in his bureau drawer. He said, “Here’s a song that might be good for you to do for your next record.” I remember singing it and there was a bartender who was getting set for the evening. He said, “I don’t want to interrupt what you’re doing, but if you record that song, I’m going to be the first one to buy that record.” It was “I Left My Heart in San Francisco.” Then when I got to San Francisco, at the Fairmont, there were a few people in the audience watching the rehearsal, and as soon as I started singing it, everybody rushed up to me and said, “You’ve got to record that song!” (Laughter.) The people from San Francisco went nuts over my singing that song, and so we went right in and recorded it.

The Biggest Lesson Frank Taught Tony

Sinatra’s early advice to Bennett put him at ease with his audience

Frank Sinatra was one of Tony Bennett’s greatest fans. When Life magazine profiled Sinatra in 1965, the blue-eyed balladeer from Hoboken, N.J., declared: “For my money, Bennett’s the best in the business.” Sinatra “was a great friend,” says Bennett, who, with his wife, Susan, helps fund New York’s Frank Sinatra School for the Arts. Bennett credits the late star with one of his most important early lessons as a performer. “My agent created a summer replacement for me [in 1956] for The Perry Como Show [on NBC],” Bennett recalls. “For the summer replacement show, they cut the band down and [had] no really big guest stars. “I went to see Sinatra backstage at the Paramount Theatre in Times Square, where he was performing. I told him how frightened I was. He said, ‘Never be frightened of the audience because if they’re coming in to see you, they really enjoy listening to you, so just know that they’re your friends.’ “It was a great lesson he taught me to this day. I love to make people feel good. That’s been my premise of what I’ve done my whole life.” —M.N.

Tony’s Top 20 Albums on the Billboard 200

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IF YOU FEEL JUST A SLIVER OF THE HAPPINESS YOU HAVE BROUGHT TO RAVINIA OVER 36 CONCERTS THEN YOUR HEART SHOULD BE FULL NO MATTER WHERE YOU LEAVE IT!

HAPPY 90TH
TO A LIVING, LOVING, LAUGHING LEGEND.

RAVINIA.ORG
You marched with Martin Luther King Jr. in Selma, Alabama, in 1965. You said no when Harry Belafonte initially asked you. What made you change your mind?

The way the blacks were being treated. It was horrible. And at first I said, “I came back from [serving in combat in World War II] and I don’t want to fight about anything.” When he told me how horrible they were treated, I said, “OK, I’ll do it,” and it was a great experience.

We finally left the march because we had an engagement. The woman who drove us back [Viola Liuzzo] was [later] assassinated [by the KKK]. It was a tragedy.

You have admitted that you hit a slump in the ’70s. Did you think about stopping singing?

No. Never. It was just temporary because I had gotten divorced and I felt terrible about it, so there was a little downer there for a while, but the public’s never let me down.

In the early ’90s, MTV started playing the “Steppin’ Out With My Baby” video. How did that introduce you to new fans?

There was a whole young audience and everybody just couldn’t believe it. They were communicating with me and they were as enthusiastic as their parents. I’ve never had trouble with a live audience. I don’t remember having a heckler or something unfortunate happen.

Really? You have never been heckled?

No. I give them 100 percent. They pick up on that right away. And they give you 100 percent right back.

You recorded “Body & Soul” with Amy Winehouse in 2011 for Duets II. It was her last session before she died. What do you remember about her?

She was one of the greatest singers I’ve ever heard. It was just tragic that with her relationships and drug problem she couldn’t beat it. I was so disheartened when I found out [she had died] because I loved the way she performed with me and I was shocked. I was waiting for the next time we were going to do something together.

Tony Bennett’s 90th Birthday

Tony,

On your special day we honor you and your brilliant artistry which has enriched millions over so many years. But most of all we treasure your endearing friendship.

Happy 90th and God willing we will all celebrate for many years to come.

We love you

Iris & John
HAPPY 90th Mr. BENNETT!
From all of us at...

THE ROBERT KING EXPERIENCE

#JustGettingStarted #GOAT #Tony90

#MyFavoriteSinger #GAGA #Painter

#ICON #Duets #SanFrancisco

#TheBestIsYetToCome #19Grammys #BecauseOfYou

ALL ABOUT LOVE: THE HITS OF TONY BENNETT

Offered Exclusively at ProtoStar.Network/RobertKing
You seem to have a great relationship with Lady Gaga.
What a talent. She knows how to perform well, and she’s just a great artist and a great person also. She has a lot of heart and a lot of soul, and she plays beautiful piano. She’s very accomplished as a performer. I think for the rest of our lives she’ll do wonderful things for us. She always shows up different every time you see her.

Yet you have made consistency your trademark, from your elegant tailored suits to your choice of songs.
I’ve always stayed with quality, and lately the music business is quite different. It’s all about who is selling the most records, no matter what the quality is — whether it is or it isn’t, it doesn’t matter, if it sells. I grew up in a beautiful era with Ella Fitzgerald, Frank Sinatra and Nat “King” Cole. They were my three idols and they still are. By staying with quality, you sustain, you exist. Any time I look for a song, I look for the intelligence of the way it was written. Are the words exceptional? Is the music very musical? I’m not saying this egotistically, but I’d like you to know I’ve never made a bad record. I’ve always stayed with quality.

You have made more than 60 albums. Many people consider the stripped-down records you made with Bill Evans in the ’70s, The Tony Bennett Bill Evans Album in 1975 and Together Again in 1977 on your own label, Improv, to be your best work. Are they your favorites?
Absolutely. They were great experiences. It was just so beautiful to be involved with them because I was singing with the best. They were the best musicians, and the public knows they’re the best performers. I was very blessed with the fact that I was performing with them.

You have performed for 11 U.S. presidents, starting with Eisenhower. Who was your favorite?
Bill Clinton. I like the fact that he was the first president where you didn’t have to stand at attention. If you walked up to him with your hands in your pockets, just relaxed, and said, “Hi Bill,” he was completely a natural guy. I really like him as a person, and I couldn’t get over as a president that he wasn’t stiff or standoffish.

You have been a very outspoken Hillary Clinton supporter for this presidential election.
They’re a good family. I like them.

Does performing keep you young?
I’m just lucky and I’m completely healthy. My doctor tells me, “There’s not a thing wrong with you.” I feel on top of the world. I’m singing well. The audience loves what I’m doing. All I can tell you is I have a blessed life.

Tony,
Wishing health and happiness on your 90th.
Happy Birthday!
Michael Bublé
Proud to serve Tony Bennett for many years.
From all of us at Precision Limo, we join everyone to celebrate Tony’s 90th Birthday!

Happy Birthday,
Tony Bennett

PRECISION LIMOUSINE INTERNATIONAL, INC.
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If You Are Owners Of Sound Recordings Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM In California Without A License Or Authorization From August 21, 2009 To August 24, 2016, A Class Action May Affect Your Rights.

What is this case about?
On August 1, 2013, Plaintiff Flo & Eddie, Inc. (“Flo & Eddie”) filed a lawsuit against Defendant Sirius XM Radio, Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 (“pre-1972 recordings”), alleging that Sirius XM, without a license or authorization, was performing, distributing, and reproducing, those pre-1972 recordings in California as part of its satellite and internet radio services (the “Lawsuit”). The lawsuit is known as Flo & Eddie, Inc. v. Sirius XM Radio, Inc., Case No. CV13-05693, and is pending in the U.S. District Court for the Central District of California. Trial is set for November 2016.

Am I in the Class?
You qualify as a member of the Class if you are an owner of pre-1972 recordings which have been performed, distributed, reproduced, or otherwise exploited by Sirius XM in California without a license or authorization to do so from August 21, 2009 to August 24, 2016. As a class member, your legal rights are affected, and you have a choice to make.

Has the Court made any determinations in this Lawsuit?
The Court has already found Sirius XM liable for its public performance of pre-1972 recordings in California in favor of Flo & Eddie. Sirius XM continues to assert the availability of certain defenses and the unavailability of certain damages theories.

What are my Options?
You have to decide now whether to stay in the Class or ask to be excluded.

• If you do nothing, you are staying in the Class. As a member of the Class, you will keep the possibility of getting money or benefits that may come from a trial or a settlement. But, you will give up any rights to sue Sirius XM separately over the legal claims asserted in this Lawsuit. You will be legally bound by the judgment in this Lawsuit, whether favorable or not.

• If you ask to be excluded, and money or benefits are later awarded to the Class as a result of this Lawsuit, you won’t share in those. But, you keep any rights to sue Sirius XM separately about the same legal claims in this Lawsuit. If you retain an individual attorney, you may need to pay for that attorney. To exclude yourself from the Class, you must send a written request that includes an Exclusion Request Form that is received no later than August 30, 2016. For more information on how to exclude yourself, and to obtain the Exclusion Request Form, visit www.pre1972soundrecordings.com.

Where can I get Additional Information?
This is only a summary. For more information about the Lawsuit, visit www.pre1972soundrecordings.com.

PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.
Billboard and 1800® Tequila continued the Back to the Block program — an exclusive content and concert series featuring today’s hottest hip-hop artists paying homage to their hometowns. The last installment of the four-part series featured a star-studded lineup of Mike Will Made It’s closest friends, such as Sremmlife Crew and 2 Chainz — resulting in an unforgettable event for Atlanta fans.

1. Mike Will Made It took a break from the DJ booth to perform with his friends onstage.
2. 2 Chainz surprised the crowd and performed a few of his biggest Mike Will Made It-produced hits.
3. Bo’Bo Swae (center), a member of the Sremmlife Crew, energized the crowd before Mike Will Made It and Rae Sremmurd took the stage.
4. Swae Lee of Rae Sremmurd gives a shout-out to the crowd from the DJ booth.
5. Slim Jxmmi of Rae Sremmurd hyped the crowd with the duo’s biggest hits, including “Come Get Her,” “No Type” and “Look Alive.”
6. Mike Will Made It performed in front of a packed house in Atlanta.
Discover what happened when 1800® Tequila and Billboard brought Mike Will Made-It back to Atlanta for an exclusive fan event at billboard.com/back-to-the-block
NO. 3

DJ Khaled

DJ Khaled reaches the top 10 of the Artist 100 for the first time as "Major Key" arrives as his first No. 1 on both the Billboard 200 and Top Album Sales (see pages 70 and 78, respectively).
A BILLBOARD ORIGINAL VIDEO SERIES

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**Perry's Golden Touch**

Katy Perry (above) sports a 9 percent gain in overall activity as she lifts 25-24 on the Billboard Artist 100 (dated Aug. 20). She's primarily powered by her new single, “Rise,” which is serving as the anthem for NBC’s coverage of the Summer Olympics in Rio de Janeiro (Aug. 5 to 21).

When the inspirational song debuted atop the Aug. 6 Digital Songs chart (with 137,000 downloads sold, according to Nielsen Music), Perry pole-vaulted 47-9 on the Artist 100 to earn her first week in the top 10 since she hit No. 6 in high in February 2015 following another sports-related synth; her Super Bowl XLIX halftime show performance. She spends a third consecutive week in the Artist 100’s top 25 (for the second-biggest Super Bowlhalftime show performance. She spends a third consecutive week in the Artist 100’s top 25 (for the second-biggest share of Perry’s Artist 100 ranking (31 percent), as “Rise” sold another 38,000. It has moved 216,000 in its first three weeks.

Radio airplay accounts for the second-biggest share of Perry’s Artist 100 ranking (26 percent) as “Rise” spikeds 18-15 on Adult Contemporary, 19-14 on Adult Top 40 and 28-27 on Mainstream Top 40, while nearing the all-genre Radio Songs chart (24 million in audience, up 25 percent). Streaming also contributes to Perry’s Artist 100 placement as “Rise,” whose official video premiered Aug. 4, drew 3.8 million U.S. streams in the week ending Aug. 4. It should grow in streams following its first full week of tracking.

—Gary Trust

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On September 3rd, *Billboard* will honor one of the most iconic Latin artists in the world, Juan Gabriel. Since signing with RCA Records in 1971, the singer, songwriter, recording artist, and performer has become a world-renowned musician. Gabriel has written and recorded over 1,000 songs and has sold more than 20 million records.

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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786.586.4901/ marciaolival@yahoo.com  
Gene Smith  
973.452-3528/ billboard@genesmithenterprises.com
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**Note:** The set, his Epic Records debut, earned 95,000 equivalent album units in the week ending Aug. 4, according to Nielsen Music. Of that sum, 59,000 were traditional album sales — his second-largest sales week ever, and biggest since 2007.

As usual for a Khaled album, Major Key was a guest-laden affair, featuring Jay Z, Drake, Lil Wayne and others. The set was introduced with two hit singles: “For Free” (featuring Drake) and “I Got the Keys” (featuring Jay Z and Future), which have reached Nos. 13 and 30 on the Billboard Hot 100, respectively. “For Free” is DJ Khaled’s second-highest-charting Hot 100 hit out of 18, bested only by the No. 10 peak of “I’m on One” in 2011.

On Major Key, while DJ Khaled doesn’t rap, sing or play any instruments (his vocal contributions are mostly DJ-esque shout-outs), he produced seven of its 14 songs, co-wrote 13 and executive-produced and A&R’d the effort. Thus, Khaled is the first artist at No. 1 on the Billboard 200 who isn’t a traditional performer since at least the 1960s, when it was common for orchestra conductors to reach No. 1.

—Keith Caulfield
The week's most popular albums across all genres, ranked by album sales, audio on-demand streaming activity and digital sales, from albums, according to Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations.

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**NEW**

2. *The Incredible True Story* by Logic
3. *21 Pilots* by Twenty One Pilots
5. *The Weekend* by Trilogy
6. *Hymns* by JOEY + ROBY
7. *OTTW* by Twenty One Pilots
8. *Records* by FOREIGNER
9. *Simplicity* by THE BOUNCING SOULS
10. *The Incredible True Story* by Logic

**LAST WEEK**

11. *Chainsmokers, The* byroRE
12. *Singles* by Yo Gotti
13. *Hello* by Logic
14. *Best Of Bowie* by David Bowie
15. *Chaining* by Logic

---

**1. New Artist**

*Brett Eldredge* - *Illinois*

---

**From Billboard.com**

A 99-cent sale price in the Google Play store sends Blake Shelton's *If I'm Honest* 24-9 on the Billboard 200, earning 28,000 equivalent album units in the week ending Aug. 4, according to Nielsen Music (up 88 percent). It also is up 127 percent in pure album sales (to 23,000 sold for the week) and up 373 percent in download sales. Shelton himself promoted the sale on Twitter and Facebook. On the latter, he wrote: “Thanks to Google Play, my album costs less than a gallon of gas right now!” —K.C.

---

The co-hosts of ABC’s telecast of the CMA Music Festival (Aug. 9 — Brad Paisley and Thomas Rhett — both earn gains with their latest albums, *Illinois* is up 50 percent in units, while Rhett’s *Tangled Up* gains by 3 percent.

---

The band’s 1992 greatest-hits album is back on the chart for the first time since 1983, thanks to interest driven by a $1.99 sale tag in the Google Play store. It hits a new peak on the Catalog Albums tally, rising 8-7.
Platinum Hits, the first best-of album by Jason Derulo, starts at No. 83 on the Billboard 200, granting the pop star his fifth entry on the list. The 12-song collection earned 15,000 equivalent album units in the week ending Aug. 4, of which 2,000 were in traditional album sales.

The low-key release is just the third new greatest-hits album to debut on the Billboard 200 in 2016, following Paul McCartney’s Pure McCartney (No. 15, July 2) and Daughtry’s It’s Not Over... The Hits So Far (No. 43, March 5). Greatest-hits albums have experienced less success in recent years as consumers move away from buying such collections and opt to purchase a la carte tracks or create streaming playlists of their favorite hits. Comparatively, at the same point 10 years ago, 18 new greatest-hits albums had debuted on the chart between Jan. 2 and Jan. 8, 2006. All 10 of Derulo’s top-10-charting singles on the Mainstream Top 40 chart are on the collection, including his four No. 1s: “Whatcha Say,” “In My Head,” “Talk Dirty” and “Want to Want Me.” —Keith Caulfield

Derulo’s First Hits Package Debuts

Platinum Hits, the first best-of album by Jason Derulo, starts at No. 83 on the Billboard 200, granting the pop star his fifth entry on the list. The 12-song collection earned 15,000 equivalent album units in the week ending Aug. 4, of which 2,000 were in traditional album sales.

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The superstar first teased July 1 to streaming services Aug. 5 release of its music as an instant-gratification grabs the top debut on the Billboard + Twitter Top Tracks chart’s methodology blends engagement in social media, enabling his fall during the tracking frame, Grande released a lyric video for her latest single, “Into You,” and a remix featuring Mac Miller. In total, her chart points rise by 26 percent. While Bieber was much discussed on social media during the chart week thanks to his latest nude photo leak, his drop from No. 1 owed to his personal lack of engagement on social networks. (The chart’s methodology blends weekly additions of friends/fans/followers along with artist page views and engagement.) Bieber took a bit of a vacation on social media during the tracking week, posting less than half the amount of posts he normally shares on services like Twitter and Instagram. (He’s traditionally a prolific poster on social media.) In turn, that limited users’ interactions with his content, enabling his fall from No. 1. —Kevin Rutherford

For the first time in more than a year, Justin Bieber Isn’t No. 1 on the Social 50 chart, as Ariana Grande (above) reaps 37-1 and nudges him aside to No. 2. Bieber’s rule lasted for the past 96 consecutive weeks of his total 159 weeks atop the list—the most of any act. Grande stole the spotlight as she gained 167 percent in YouTube reactions and 95 percent in Twitter reactions, in the week ending Aug. 7, according to Next Big Sound. During the tracking frame, Grande released a lyric video for her latest single, “Into You,” and a remix featuring Mac Miller. In total, her chart points rise by 26 percent. While Bieber was much discussed on social media during the chart week thanks to his latest nude photo leak, his drop from No. 1 owed to his personal lack of engagement on social networks. (The chart’s methodology blends weekly additions of friends/fans/followers along with artist page views and engagement.) Bieber took a bit of a vacation on social media during the tracking week, posting less than half the amount of posts he normally shares on services like Twitter and Instagram. (He’s traditionally a prolific poster on social media.) In turn, that limited users’ interactions with his content, enabling his fall from No. 1. —Kevin Rutherford

**Spars’ Double Top 10 Score**

Britney Spears’ (below) grabs the top spot on the Billboard Twitter Top Tracks chart as “Private Show” starts at No. 9 after its official release on Aug. 4. The superstar first teased the cut on July 11 in an ad for her perfume of the same name before promoting it as an instant-gratification track for pre-orders of the song’s parent album, Glory, due Aug. 26.

Spears has a second song in the top 10 as Glory’s lead single, “Make Me...” rockets 31-6 following the Aug. 5 release of its music video. The clip has surged to 8.6 million global views on YouTube through Aug. 9. The video generated a lot of Twitter chatter, not only due to its arrival but also because some fans were displeased with the clip. It was reshooted with a new director and differs from what Spears teased to fans in June on social media. The Upset fans launched a Change.org petition, asking to have the original video released. Through Aug. 9, the petition collected nearly 15,000 signatures.

In non-Spears chart news, Demi Lovato claims her first trip to the Billboard + Twitter Top Tracks chart’s methodology blends engagement in social media, enabling his fall during the tracking frame, Grande released a lyric video for her latest single, “Into You,” and a remix featuring Mac Miller. In total, her chart points rise by 26 percent. While Bieber was much discussed on social media during the chart week thanks to his latest nude photo leak, his drop from No. 1 owed to his personal lack of engagement on social networks. (The chart’s methodology blends weekly additions of friends/fans/followers along with artist page views and engagement.) Bieber took a bit of a vacation on social media during the tracking week, posting less than half the amount of posts he normally shares on services like Twitter and Instagram. (He’s traditionally a prolific poster on social media.) In turn, that limited users’ interactions with his content, enabling his fall from No. 1. —Kevin Rutherford

For the first time in more than a year, Justin Bieber Isn’t No. 1 on the Social 50 chart, as Ariana Grande (above) reaps 37-1 and nudges him aside to No. 2. Bieber’s rule lasted for the past 96 consecutive weeks of his total 159 weeks atop the list—the most of any act. Grande stole the spotlight as she gained 167 percent in YouTube reactions and 95 percent in Twitter reactions, in the week ending Aug. 7, according to Next Big Sound. During the tracking frame, Grande released a lyric video for her latest single, “Into You,” and a remix featuring Mac Miller. In total, her chart points rise by 26 percent. While Bieber was much discussed on social media during the chart week thanks to his latest nude photo leak, his drop from No. 1 owed to his personal lack of engagement on social networks. (The chart’s methodology blends weekly additions of friends/fans/followers along with artist page views and engagement.) Bieber took a bit of a vacation on social media during the tracking week, posting less than half the amount of posts he normally shares on services like Twitter and Instagram. (He’s traditionally a prolific poster on social media.) In turn, that limited users’ interactions with his content, enabling his fall from No. 1. —Kevin Rutherford

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<th>MAINSTREAM TOP 40™</th>
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**HOT COUNTRY SONGS™**

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**TOP COUNTRY ALBUMS™**

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<td>Tim McGraw</td>
<td>Love Remains</td>
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<td>Keith Urban, Rascal Flannel</td>
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<td>Cole Swindell</td>
<td>You Should Be Here</td>
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<td>Dierks Bentley</td>
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<td>How To Write A Song</td>
<td>8</td>
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**COUNTRY AIRPLAY™**

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**Data for week of 08.20.2016**

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**Lane Gets His No.1 ‘Fix’**

“Fit” by Chris Lane (above) rises 2-1 on Country Airplay, increasing 4 percent to 45,000 copies sold in its first week. On the Billboard 200, Owen earns a career-high rank of No. 4 (350,000 equivalent albums). Owen first crowned Top Country Albums in 2011 with Barefoot Blue Jean Nation, which opened at No. 1 on the Billboard 200, his previous best peak. Meanwhile, Lori McKenna’s 10th studio set, The Bird & the Rifle, debuts at No. 19 on Top Country Albums (3,000 sold). It includes her self-penned “Humble and Kind,” which recently topped Hot Country Songs and Country Airplay charts. Match Mcgraw. She makes the No. 19 debut and peaks at No. 16 on the Billboard 200 this week. Joe Diffie, who is the No. 19 debut and peaks at No. 16 on the Billboard 200 this week. Joe Diffie, who is the No. 19 debut and peaks at No. 16 on the Billboard 200 this week. Joe Diffie, who is the No. 19 debut and peaks at No. 16 on the Billboard 200 this week. Joe Diffie, who is the No. 19 debut and peaks at No. 16 on the Billboard 200 this week. Joe Diffie, who is the No. 19 debut and peaks at No. 16 on the Billboard 200 this week.
### Hot Rock Songs

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### Top Rock Albums

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## HOT R&B/HIP-HOP SONGS™

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### Top R&B/Hip-Hop Albums

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**HOT LATIN SONGS™**

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**TOP LATIN ALBUMS™**

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**LATIN RHYTHM PLAY™**

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Debuts Lead Latin Albums

The top three entries on the Top Latin Albums chart are all debuts, led by Yo Te Esperar. The chart now has four No. 1 hits, following the addition of Todo Es Diferente last week. The release also gives the Sony Music Latin regional group its third chart-topper in a row. The release also gives the Sony Music Latin regional group its third chart-topper in a row. The release also gives the Sony Music Latin regional group its third chart-topper in a row.

Urban artist Justin Quiles comes in at No. 2 on the Top Latin Albums with his first charting solo set, La Promesa (2020). For the first time this year, his collaborative release with Los de la Nazza, Imperio Nazza: Justin Quiles Edition, bowed at No. 3. The new album's single, "Si Ella Quisiera," has reached a new peak on the Latin Rhythm Airplay chart, hopping 28-19 at its debut this week.

**LATIN ALBUM RHYTHM AIR™**

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**TOP LATIN AIRPLAY™**

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The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music.

### HOT CHRISTIAN SONGS

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<th>New/Repeat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HILLSONG UNITED</td>
<td>Oceans (Where Feet May Fail)</td>
<td>1</td>
<td>NEW</td>
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<tr>
<td>2</td>
<td>舊約書信</td>
<td>I Will Follow</td>
<td>2</td>
<td>NEW</td>
</tr>
<tr>
<td>3</td>
<td>Hillsong United</td>
<td>一事無成 (You Are Worthy)</td>
<td>3</td>
<td>NEW</td>
</tr>
<tr>
<td>4</td>
<td>謝安德烈</td>
<td>與眾不同 (You Are Not Alone)</td>
<td>4</td>
<td>NEW</td>
</tr>
<tr>
<td>5</td>
<td>阿利美亞</td>
<td>不失去 (I Will Never Lose My Way)</td>
<td>5</td>
<td>NEW</td>
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</tbody>
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### TOP CHRISTIAN ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Peak</th>
<th>New/Repeat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>阿利美亞</td>
<td>安全的避難所 (It Is Well With My Soul)</td>
<td>1</td>
<td>NEW</td>
</tr>
<tr>
<td>2</td>
<td>何其芳</td>
<td>在你懷中 (In Your Arms)</td>
<td>2</td>
<td>NEW</td>
</tr>
<tr>
<td>3</td>
<td>謝安德烈</td>
<td>與眾不同 (You Are Not Alone)</td>
<td>3</td>
<td>NEW</td>
</tr>
<tr>
<td>4</td>
<td>艾瑞卡·米勒</td>
<td>不失去 (I Will Never Lose My Way)</td>
<td>4</td>
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### HOT GOSPEL SONGS

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Peak</th>
<th>New/Repeat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>阿利美亞</td>
<td>安全的避難所 (It Is Well With My Soul)</td>
<td>1</td>
<td>NEW</td>
</tr>
<tr>
<td>2</td>
<td>謝安德烈</td>
<td>與眾不同 (You Are Not Alone)</td>
<td>2</td>
<td>NEW</td>
</tr>
<tr>
<td>3</td>
<td>何其芳</td>
<td>在你懷中 (In Your Arms)</td>
<td>3</td>
<td>NEW</td>
</tr>
<tr>
<td>4</td>
<td>艾瑞卡·米勒</td>
<td>不失去 (I Will Never Lose My Way)</td>
<td>4</td>
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### TOP GOSPEL ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Peak</th>
<th>New/Repeat</th>
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<tbody>
<tr>
<td>1</td>
<td>阿利美亞</td>
<td>安全的避難所 (It Is Well With My Soul)</td>
<td>1</td>
<td>NEW</td>
</tr>
<tr>
<td>2</td>
<td>何其芳</td>
<td>在你懷中 (In Your Arms)</td>
<td>2</td>
<td>NEW</td>
</tr>
<tr>
<td>3</td>
<td>謝安德烈</td>
<td>與眾不同 (You Are Not Alone)</td>
<td>3</td>
<td>NEW</td>
</tr>
<tr>
<td>4</td>
<td>艾瑞卡·米勒</td>
<td>不失去 (I Will Never Lose My Way)</td>
<td>4</td>
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### Top Dance/Electronic Albums

<table>
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<tr>
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<th>Artist(s)</th>
<th>Label</th>
<th>Week</th>
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<tbody>
<tr>
<td>1</td>
<td>ALONE</td>
<td>Marshmello</td>
<td>Interscope</td>
<td>17</td>
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<tr>
<td>2</td>
<td>SAY IT</td>
<td>Skrillex &amp; Diplo</td>
<td>Mad Decent/EMPIRE/Warner Bros.</td>
<td>16</td>
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<tr>
<td>3</td>
<td>TITANIUM</td>
<td>DJ Snake</td>
<td>Mad Decent/EMPIRE/Warner Bros.</td>
<td>15</td>
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<tr>
<td>4</td>
<td>EXTREME WAYS</td>
<td>Alan Walker</td>
<td>Columbia Records</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>ALONE</td>
<td>Marshmello</td>
<td>Interscope</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>FADED</td>
<td>Zedd</td>
<td>Atlantic Records</td>
<td>12</td>
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### Dance/Electronic Digital Songs

<table>
<thead>
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<th>Title</th>
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<th>Label</th>
</tr>
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<tbody>
<tr>
<td>2</td>
<td>DON’T LET ME DOWN</td>
<td>The Chainsmokers</td>
<td>Sony/EMI Music Entertainment</td>
</tr>
<tr>
<td>3</td>
<td>NEVER BE LIKE YOU</td>
<td>Flume Feat. Ka</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>NEVER FORGET YOU</td>
<td>Zara Larson &amp; MNEK</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>5</td>
<td>MIDDLED</td>
<td>Shura</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### Dance/Electronic Albums

- **Top Dance/Electronic Albums**: 1. ALONE by Marshmello | Interscope | 17

### Billboard Dance/Electronic Songs

- **Top Dance/Electronic Songs**: 1. CLOSER by The Chainsmokers Feat. Halsey | Atlantic Records | 15
- **HOT DANCE/ ELECTRONIC SONGS**: 17. 23. 44. 1. 3. 26.

### Dance/Electronic News

- **Top Dance/Electronic Albums**: Marshmello's *ALONE* leads the Dance/Electronic Albums chart for the 17th week.

- **Top Dance/Electronic Songs**: The Chainsmokers Feat. Halsey's *CLOSER* maintains its position at the top of the Dance/Electronic Digital Songs chart for the 15th week.

---

*Data for the week of 08.20.2016*
**DANCE CLUB SONGS™**

**NEW**
- Pieces
- Rob Thomas
- All for You

**NEW**
- Good Times
- After Romeo
- Disclosure

**NEW**
- Boss
- Marc E. Bassy
- Free

**NEW**
- Special
- Lorenzo Spano Feat. Liz Hill

**NEW**
- No Money
- Galantis

**NEW**
- Thinking About You
- Avwell & Ingrosso
- Me Too
- Meghan Trainor

**NEW**
- Do It Right
- Martin Solveig
- Melrose Around
- Puth Feat. Enrique Iglesias

**NEW**
- All in One
- High Light Night Light Feat. Shin Aoi
- In Common
- Alica Keys

**NEW**
- I Don't See Em
- SR
- Cheap Thrills
- Sia Feat. Sean Paul

**NEW**
- Hangin' Out
- Fourever 1
- Save It
- Salt Ashes

**NEW**
- Try It
- Dario
- Slip Away
- Sanjay

**NEW**
- I Wanna Know
- Alessio Feat. Nico & Vinz
- Love Right Next to You
- Karina

**NEW**
- Cold Water
- Major Laser Feat. Justin Bieber & MØ

**NEW**
- What the World Needs Now is Love
- Whitney & Chris
- Tomorrow (One Last Time)
- Extrafeat. Ananda

**NEW**
- The Ones I Love
- Bonnie Anderson
- Colors
- Michael Blume

**NEW**
- Only
- Ylvis & Olivia S Only
- One Dance
- Drake Feat. Wizkid & Kyla

**NEW**
- Wild Things
- Alessia Cara
- Buona Sera
- Dodge & flamingo

**NEW**
- Golden Light
- Mads Feat. 6AM
- Light Up the Night
- Dirty Pop Feat. Danielle Deleau

---

**CONCERT GROSSES**

<table>
<thead>
<tr>
<th>No.</th>
<th>GROSS</th>
<th>ARTIST</th>
<th>VENUE</th>
<th>ATTENDANCE</th>
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<tr>
<td>1</td>
<td>$15,701,688</td>
<td>BEYONCÉ, DJ MAGNUM</td>
<td>IMPRESSIONS, GREECE</td>
<td>10,000</td>
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<tr>
<td>2</td>
<td>$7,449,942</td>
<td>BEYONCÉ, CHLOE HALLE, INGRID</td>
<td>TEATRO OPERA DE TARRAGONA</td>
<td>7,500</td>
<td>Live Nation</td>
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<tr>
<td>3</td>
<td>$6,258,954</td>
<td>BEYONCÉ, CHLOE HALLE, INGRID</td>
<td>PALAIS DES CONGRES, PARIS</td>
<td>6,000</td>
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<td>THE BARRIE THEATRE, MIDDLETOWN, ENGLAND</td>
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<td>ALBERT HALL, LONDON</td>
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<tr>
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<td>$4,806,995</td>
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<td>THE SHADOW, ENGLAND</td>
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<tr>
<td>8</td>
<td>$4,744,732</td>
<td>BEYONCÉ, CHLOE HALLE, INGRID, SOPHIE BEEM</td>
<td>THE NOTTINGHAM ASSEMBLY ROOMS</td>
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<td>VANDERBILT HALL, GLEN, SUITZ</td>
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<td>TITUS GROVE, MEXICO CITY, MEXICO</td>
<td>3,000</td>
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<td>$4,031,634</td>
<td>BILLY JOEL</td>
<td>AULAIH JUDEPALE, WASHINGTON, D.C.</td>
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<td>15</td>
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<td>$794,125</td>
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<td>20</td>
<td>$797,529</td>
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<td>21</td>
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<tr>
<td>24</td>
<td>$505,480</td>
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<td>26</td>
<td>$422,702</td>
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<td>$406,092</td>
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<td>28</td>
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<td>DOLLY PARTON</td>
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<td>29</td>
<td>$284,178</td>
<td>TWENTY ONE PILOTS, MUTEMATH, CHEF SPECIAL</td>
<td>IMPRESSIONS, GREECE</td>
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<tr>
<td>30</td>
<td>$279,445</td>
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<tr>
<td>31</td>
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<td>34</td>
<td>$220,720</td>
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<td>35</td>
<td>$217,326</td>
<td>COUNTRY 102.5 STREET PARTY: CHRIS YOUNG, ERIC PISLAY &amp; OTHERS</td>
<td>IMPRESSIONS, GREECE</td>
<td>1,500</td>
<td>Live Nation</td>
</tr>
</tbody>
</table>

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**Data for week of 08.20.2016**

**Concerts:** The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxcovers should be submitted to Bob Allen at bob.allen@billboard.com.

**Dance Club Songs:** The top grossing songs as reported by promoters, venues, managers and booking agents.
35 Years Ago
‘ENDLESS LOVE’ BECAME A TIMELESS NO. 1 Duet

The iconic movie-theme collaboration between Diana Ross and Lionel Richie was difficult to pull off but made Billboard history

“YOU HAVE TO UNDERSTAND, THE pressure of that 24 hours was pretty incredible,” says Lionel Richie when recounting the stressful recording session that resulted in his now-classic duet with Diana Ross, “Endless Love.”

On paper, the collaboration sounded like a no-brainer: Ross, then 37, the former leader of The Supremes who had scored five solo Billboard Hot 100 No. 1 hits, and Richie, 32, the frontman of The Commodores, a band that had landed seven top 10 hits (including two No. 1s), would record the theme song for Franco Zeffirelli’s film Endless Love, starring Brooke Shields.

In reality, Ross and Richie were so busy with their respective schedules, booking studio time together proved nearly impossible given the deadline for including the song on the soundtrack. The solution: When Ross played a gig in Lake Tahoe, Nev., Richie flew to nearby Reno, where a late-night session was booked. Ross drove there after her show, and the session began at 3 a.m.

There were “so many moving parts,” Richie tells Billboard: The recording needed to be turned around in just 12 hours, and “I’m only holding up the movie. I have to get the whole song done tonight. Make or break, you follow me?”

“Endless Love” proved worth the strain. The song, which was written and produced by Richie, not only topped the Hot 100 for nine weeks starting on Aug. 15, 1981, it was named the list’s top duet of all time in 2011. It was Ross’ sixth and (so far) final No. 1 hit as a solo artist and Richie’s first, which caused tension within The Commodores.

He departed the band soon after and charted a dozen top 10 hits on his own. Richie and Ross have performed the ballad together live only once, at the 1982 Academy Awards, where it was nominated for best original song. Both singers continue to tour, and 34 years later, Richie says he’s eager to collaborate with Ross again. “Hey, Diana: Say yes to Lionel and let’s get this thing going!”

—TREVOR ANDERSON

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SPRING 2016

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449,396 TICKETS SOLD
$29,993,822 GROSS

TOP 2016 COUNTRY TOURING ARTIST

Looking Forward to Many More Sellouts on the Fall 2016 Tour!