THE RAI-RAI GAGA CIRCUS
An old-school album PR blitz is put to the test

ANATOMY OF A VIRAL DANCE CRAZE
Hint: It involves Shaquille O'Neal... and yes, clowns

Former President Bill Clinton and Jon Bon Jovi lead an illustrious (and deep-pocketed) group of humanitarians, artists and executives whose foundations and social works go beyond politics

2016 MUSIC + PHILANTHROPY

A photo portfolio starring Sting, Snoop Dogg, John Legend, Corinne Bailey Rae, Thomas Rhett and more
<table>
<thead>
<tr>
<th>Location</th>
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</tbody>
</table>

THANK YOU

STADIUMS SOLD OUT ACROSS THE GLOBE

SPECIAL THANKS TO DENNIS ARFA AND AGI
LONDON
WEMBLEY STADIUM - 9.10.16
ATTENDANCE: 63,379
GROSS: £4,474,755

FRANKFURT
COMMERZBANK ARENA - 9.3.16
ATTENDANCE: 31,718
GROSS: 3,416,570€

BILLY JOEL
We congratulate inductees Fred Foster, Charlie Daniels, and Randy Travis, and wish to express great appreciation for the many people who gave time, tears, and talent in support of the production of the 2016 Medallion Ceremony.

WITH KINDNESS AND GRATITUDE
FROM THE STAFF AT THE COUNTRY MUSIC HALL OF FAME AND MUSEUM

SPECIAL THANKS TO THE MEDALLION ALL-STAR BAND

Biff Watson, Band Leader, Acoustic Guitar
Eddie Bayers Jr., Drums
Michael Rhodes, Bass
Steve Gibson, Electric Guitar

Matt Rollings, Keyboard
Paul Franklin, Steel Guitar
Jeff White, Acoustic Guitar
Deanie Richardson, Fiddle and Mandolin

Thom Flora, Background Vocals
Tania Hancheroff, Background Vocals
Carmella Ramsey, Background Vocals

WITH KINDNESS AND GRATITUDE
FROM THE STAFF AT THE COUNTRY MUSIC HALL OF FAME AND MUSEUM
Maroon 5 And Kendrick Lamar Leap To The Top 10

Maroon 5’s “Don’t Wanna Know” (featuring Kendrick Lamar) rockets 56-9 on the Billboard Hot 100 following its first full week of tracking. The single — buoyed by a surreal Pokemon Go-themed video featuring both Sarah Silverman and Shaquille O’Neal — arrived on the Oct. 29 Billboard Hot 100 following its Oct. 12 release, which allowed for only two days of sales and streaming activity (and five days of airplay tracking). On charts dated Nov. 5, “Know” lies 15-2 on Digital Song Sales (84,000 sold, according to Nielsen Music), debuts at No. 16 on Streaming Songs (9.7 million U.S. streams) and soars 40-27 on Radio Songs (46 million impressions).

Previewing its sixth studio album, due in early 2017, Maroon 5 tallies its 12th Hot 100 top 10. It earned its first, the No. 5-peaking “This Love,” on April 3, 2004. The band boasts the most top 10s among groups in that span, followed by The Black Eyed Peas (nine) and One Direction (six).


—Gary Trust
How did this song come together? MATTHEW RAMSEY: We were on tour with Kenny Chesney and thought we were done with the album. I’d heard somebody say the phrase “that’s a story for another time,” which made me think of “a song for another time.” We wrote it in a day or so. After we played it at a soundcheck, we called the label and said, “We have to record this one song — it has to be on the album.”

What surprises people about “Song for Another Time”? If you really listen to it, it’s sad. It can be just a fun singalong song, but if you dive into it, it’s the story of a relationship ending. [Executive producer] Shane McAnally actually came into the vocal booth before I recorded, closed the curtain and was like, “I’m going to give you a few minutes to think about this, and then I want you to sing it.”

Three Hot 100 hits in, what’s your key to songwriting success? The minute we stopped chasing what we thought people wanted and started writing things that moved us, that’s when people started paying attention. Break the rules or, really, don’t even worry about the rules. Write what you care about. — NATELIE WEINER
<table>
<thead>
<tr>
<th>Position</th>
<th>Title (Artist)</th>
<th>Certified (Label)</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td>“Machine Gun Kelly x Camila Cabello: Bad Things”</td>
<td>—</td>
<td>Camila Cabello</td>
<td>—</td>
</tr>
</tbody>
</table>

Camila Cabello has found a new harmonizer, as rapper Machine Gun Kelly (aka MGK) debuts at No. 80 with “Bad Things” alongside The Fifth Harmony member. Kelly earns his second Hot 100 entry (and first since 2012), while Cabello follows her first hit apart from Fifth Harmony, the No. 20-peaking “I Know What You Did Last Summer,” with Shawn Mendes. “Things,” which interpolates Fastball’s 1999 hit “Out of My Head,” bows at No. 18 on Digital Songs (26,000 sold, according to Nielsen Music). — G.T.

---

**DATA FOR WEEK OF 11.05.2016**

**WORLDWIDE HOT 100**

**New Entries**

<table>
<thead>
<tr>
<th>Title (Artist)</th>
<th>Certified (Label)</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
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<td>Wat U Mean (Aye, Aye, Aye)</td>
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<td>Beyoncé</td>
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<td>45</td>
</tr>
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<td>Ain’t My Fault</td>
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<td>—</td>
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<td>That Part</td>
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<td>20</td>
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<td>—</td>
<td>93</td>
</tr>
<tr>
<td>I Met A Girl</td>
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<td>—</td>
<td>60</td>
</tr>
<tr>
<td>80s Mercedes</td>
<td>Maren Morris</td>
<td>—</td>
<td>95</td>
</tr>
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<td>French Montana</td>
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<td>—</td>
<td>99</td>
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<tr>
<td>Goosebumps</td>
<td>Travis Scott</td>
<td>—</td>
<td>91</td>
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**Re-Entries**

<table>
<thead>
<tr>
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<td>This Week’s Top 50</td>
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<tr>
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**Certifications**

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</tbody>
</table>

The British singer-songwriter makes her Hot 100 debut with this track, which topped the Oct. 1 Billboard + Twitter Emerging Artists chart. It also enters the Mainstream Top 40 tally at No. 38.
FEATURES
44 Music Gives Back From The Washington Post to WikiLeaks, charitable foundations have been under relentless scrutiny this season, but that hasn't stopped philanthropists from President Bill Clinton to Jon Bon Jovi to Snoop Dogg from working tirelessly to fight poverty, end hunger, provide hope to underserved teens and so much more.

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73 A look at Carlin America’s half century of hits for Frank Sinatra, Stephen Sondheim and The Muppets.

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96 In 1983, Dolly Parton and Kenny Rogers’ “Islands in the Stream” reached No. 1.
“...A PEPPY, BUOYANT, FEEL-GOOD TUNE that just makes you want to dance.”

— Sarené Leeds, WALL STREET JOURNAL

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THE RAH-RAH GAGA PROMO BLITZ
WITH JOANNE HEADED TOWARD A MODEST FIRST WEEK, THE TRADITIONAL OLD-SCHOOL ROUTE IS PUT TO THE TEST

BY CHRIS WILLMAN

THERE’S ONE THING NO ONE could accuse Lady Gaga of, at least in 2016, and that’s being sneaky. During a year when surprise releases have seemingly become the new normal — not just for superstars like Beyoncé and Frank Ocean, but even Solange, whose latest album, A Seat at the Table, topped the Billboard 200 with only three days’ notice — the promotional blitz for Joanne, released Oct. 21, felt like something from a bygone era. Was it the last of the old-fashioned blitzkrieg launches, or do stars really still benefit from a traditional run-up?

In an interview on The Howard Stern Show, Gaga, 30, promised to personally “sell it old-school-style.” Certainly, there was no newfangled stealthiness about a cover-all-bases approach that included a Saturday Night Live appearance, an Apple Music commercial, a making-of video series, a Bud Light-sponsored “dive bar” mini-tour aired on Facebook Live, the requisite Late Late Show With James Corden “Carpool Karaoke” spot and interviews with Good Morning America, Zane Lowe and The New York Times. By the time she made a heavily Snapchatted, seemingly spontaneous appearance at a Manhattan Best Buy to purchase albums for unsuspecting shoppers, it was clear that this was the most culturally ubiquitous rollout since Taylor Swift’s 1989 two years ago.

If Gaga’s goal is to promote an album like it’s 1999 — and with a Super Bowl halftime show and tour launch still months away, it’s not as if she’ll be slinking back out of sight — how anachronistic is that in a time when other artists are getting publicity by, ironically, cultivating an aura of mystery around their albums?

“I don’t think there’s a right or wrong in terms of doing a surprise [launch] versus a full-scale, set-up rollout,” says Jonathan Daniel, co-founder of Crush Music, which manages Sia and Fall Out Boy. “We do both all the time, and they..."
TOPLINE

both work great, when they’re done right.” But while Daniel applauds Gaga’s media choices (“If you can do SNL, Stern and the Super Bowl, there’s no reason not to,” he says), the branding initiatives felt more hit or miss to the veteran manager. A promotion with on-demand delivery service Postmates, offering a chance to meet Gaga with the dinner you ordered, for example, was a disconnect from “the message of it being a personal record,” he says, adding, “The club tour is an old-fashioned, cool trick, like Rolling Stones at the El Mocambo, but she was wearing a Bud Light shirt. Is the message that you’re going back to your roots, or that you’re doing a beer-sponsored show?”

Representatives from Gaga’s label, Interscope, and management declined comment. But for going big instead of cryptic aren’t hard to fathom: Beyond wanting to ensure a comeback after the perceived lop of Artpop three years ago, Gaga also has a fairly radical stylistic change of direction with the more organic-sounding Joanne, and a dance-conditioned core audience might have found the sudden drop of a 70s/country-rock-influenced album alienating without some explanatory prep work. The idea may also aim to provide a pre-Super Bowl primer to Middle America — that somewhere between the meat dress and the Tony Bennett collaboration, Gaga has settled into a middle path.

Gaga’s First-Week Sales History

<table>
<thead>
<tr>
<th>Album</th>
<th>First-Week Sales</th>
<th>Source</th>
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<tbody>
<tr>
<td>The Fame</td>
<td>24,000 sales</td>
<td>Nielsen Music</td>
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<td>The Fame Monster</td>
<td>174,000 sales</td>
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<tr>
<td>Born This Way</td>
<td>1.11 million sales</td>
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<tr>
<td>Artpop</td>
<td>258,000 sales</td>
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<tr>
<td>Cheek to Cheek</td>
<td>131,000 sales</td>
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<tr>
<td>Joanne</td>
<td>175,000-180,000 units (projected)</td>
<td></td>
</tr>
</tbody>
</table>

*The Billboard 200 has been a consumption-based/album units ranking since December 2014.

“Joanne” also has a fairly radical stylistic change of direction with the more organic-sounding Joanne, and a dance-conditioned

From right: McCall and Hilfiger taught Kelly Ripa and Ciara the “Juju on That Beat” dance on Live With Kelly on Oct. 19.

From Viral To Cash — Fast

How Atlantic quickly capitalized on “Juju on That Beat” to make a smash hit

By Elias Leight

Zay Hilfiger and Zaylon McCall estimate that it took them about five minutes to make “Juju on That Beat (TZ Anthem Challenge).” Comparatively speaking, it didn’t take much longer for the song to rocket up the Billboard Hot 100. In just three weeks, it soared to No. 11. Like Silento’s No. 3 hit “Watch Me” and 1HeartMemphis’ “Hit the Quan” (which reached No. 15) in 2015, “Juju on That Beat” succeeded on the strength of homemade dance videos. “People keep finding it and engaging with it,” says Jeff Vaughn, senior director of A&R at Artist Partners Group (APG), a joint venture with Atlantic Records, where the duo is now signed. Shag just did the challenge on Oct. 20.”

Yet a key factor in the song’s continuing rise is how quickly the label was able to capitalize on its virality, which by nature is ephemeral. “The problem with dance records is it takes too long to handle business, and the momentum dies,” says Vaughn. “These types of records need to be approached differently.” So APG moved fast once it caught wind of “Juju.”

The dance trend was first initiated by a troupe called Crime Mob in 2004 hit “Knuck If You Buck” that had to be cleared — a momentum-killer for many songs. But because “Knuck” was originally released through Atlantic/APG sister company Warner Bros., Vaughn’s team managed to get the clearance in just 72 hours, and “Juju” hit iTunes five business days after the act’s signing. “It was happening so fast, it felt like it would burn out quick,” says Vaughn. “It hasn’t, because we were able to act quickly and start promoting.” And once the song went up for sale, Vaughn says that its subsequent growth has been “explosive.”

From right: McCall and Hilfiger taught Kelly Ripa and Ciara the “Juju on That Beat” dance on Live With Kelly on Oct. 19.

JUJU BY THE NUMBERS

69m
Number of on-demand streams through Oct. 20

110k
Downloads sold since the song’s release on Sept. 30

322k
Number of Shazams it has received through Oct. 25

Source: Nielsen Music, Shazam

“Juju” is a prominent sample of Crime Mob’s 2004 hit “Knuck If You Buck” that had to be cleared — a momentum-killer for many songs. But because “Knuck” was originally released through Atlantic/APG sister company Warner Bros., Vaughn’s team managed to get the clearance in just 72 hours, and “Juju” hit iTunes five business days after the act’s signing. “It was happening so fast, it felt like it would burn out quick,” says Vaughn. “It hasn’t, because we were able to act quickly and start promoting.” And once the song went up for sale, Vaughn says that its subsequent growth has been “explosive.”

Sources: Nielsen Music, Shazam

*Projected
WE SALUTE AMERICA’S TOP 20 COUNTRY RADIO PROGRAMMERS, INCLUDING OUR VERY OWN MAC DANIELS, JOHN FOXX, CHARLIE COOK, AND JOHN SHOMBY!

CONGRATULATIONS

CUMULUS
Sony/ATV Dominates Q3

BY ED CHRISTMAN

After spending the first half of the year fighting off a market-share surge from Warner/Chappell, Sony/ATV re-established a 10-plus percentage point lead as the top music publisher in the third quarter of 2016. The company, whose 27.9 percent share was up slightly from the second quarter’s 26.6, placed 49 titles among the top 100 radio songs for the second quarter in a row. Its top song was also the No. 1 radio hit for the quarter: Sia’s “Cheap Thrills.”

Warner/Chappell holds at No. 2 but drops five-plus percentage points from its second-quarter 23 percent, and its placements in the top 100 radio songs fell to 45 titles from 49. Its top third-quarter track was Twenty One Pilots’ “Ride.”

Kobalt squeaks past Universal Music Publishing Group to take No. 3, which it last reached in third-quarter 2015. Its 14 percent tops UMPG’s 13.3, although the latter placed more songs in the top 100, with 38 to Kobalt’s 34. Justin Timberlake’s “Can’t Stop the Feeling!,” the No. 2 song for the quarter, was the top performer for both publishers.

BMG, at No. 5, had its third consecutive quarterly share decline, slipping to 4.4 percent (down from 10.3 percent in fourth-quarter 2015) on 24 titles in the top 100; SONGS holds at No. 6 on a slight percentage bump, from 2.7 to 2.8 percent. The top song for both BMG and SONGS was Rihanna’s “Needed Me.”

Words & Music/Big Deal had a slight increase thanks to Shawn Mendes’ “Treat You Better”; Round Hill/Big Loud Shirt dropped to 1.7 percent from its second-quarter 2.3 percent.

Imagem made the rankings for the second quarter in a row and doubled its share to 3.4 percent from its second-quarter 0.7 thanks to The Chainsmokers’ “Don’t Let Me Down.” Black River Entertainment returns to the list with a boost from the quarter’s No. 20 song, Kelsea Ballerini’s “Peter Pan.”

Top Songs

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST/TOP 12 PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheap Thrills</td>
<td>Sia</td>
</tr>
<tr>
<td>Can’t Stop the Feeling!</td>
<td>Justin Timberlake</td>
</tr>
<tr>
<td>Ride</td>
<td>Twenty One Pilots</td>
</tr>
<tr>
<td>This Is What You Came For</td>
<td>Calvin Harris feat. Rihanna</td>
</tr>
<tr>
<td>One Dance</td>
<td>Drake feat. Wizkid &amp; Kyla</td>
</tr>
<tr>
<td>Send My Love (To Your New Lover)</td>
<td>Adele</td>
</tr>
<tr>
<td>Don’t Let Me Down</td>
<td>The Chainsmokers feat. Daya</td>
</tr>
<tr>
<td>Just Like Fire</td>
<td>Pink</td>
</tr>
<tr>
<td>Needed Me</td>
<td>Rihanna</td>
</tr>
<tr>
<td>Treat You Better</td>
<td>Shawn Mendes</td>
</tr>
</tbody>
</table>

Top Publishers

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony/ATV Music Publishing</td>
<td>27.47%</td>
</tr>
<tr>
<td>BMG</td>
<td>10.51%</td>
</tr>
<tr>
<td>Universal Music Publishing Group</td>
<td>9.51%</td>
</tr>
<tr>
<td>Kobalt Music Group</td>
<td>9.39%</td>
</tr>
<tr>
<td>Warner/Chappell Music</td>
<td>7.49%</td>
</tr>
</tbody>
</table>

The concept of a top-pop-hits compilation album may seem antiquated in the playlist era, but the continued success of the Now That’s What I Call Music! series, which will release its 60th volume on Nov. 4, flies in the face of convention. Inching toward 100 million units sold during its 28-year lifetime, according to Nielsen Music, Universal Music Group’s Now Music division (the series has been a joint release with Sony since Nov. 4) has the Now buyer figured out.

“The average American car is 10 to 11 years old, so it has a CD player,” says Now Music head of A&R Jeff Moskow (a rep says physical sales make up 60 to 85 percent of the series’ total tally through the years). Adds UMG senior vp Jerry Cohen: “[Now] is the original playlist. Millennials grew up with the brand, so there’s a lot of interest we can tap into.”

Indeed, the series, which is poised to make its 60th top 10 debut on the Billboard 200, is not ignoring streaming. Recently, the brand became an official curator on Spotify and Apple Music, and touts a rare digital-only release, Now That’s What I Call a Workout 2016 (which first topped Billboard’s Top Dance/Electronic Albums chart in January), among its success stories. Playlists (NOW! What’s Next and NOW! First Listen also can be found on those streaming services, updated several times a week.

Protecting the signature product, however, is a more painstaking process. In pursuit of what Moskow calls “a cultural mirror,” he spends months culling data from airplay and streaming charts as well as social buzz. Newcomer Jacob Whitesides, for example, appears on Now 60 alongside Coldplay and Katy Perry.

“I’m not suggesting we’re making Songs in the Key of Life,” says Moskow, “but the goal is to make you say, ‘That was really enjoyable.’"
CONGRATULATIONS TO OUR FRIENDS BEING RECOGNIZED BY BILLBOARD AS

2016 TOP COUNTRY PROGRAMMERS

DREW BLAND
WWKA
ORLANDO
COX

JOHN FOXX
WNSH
NEW YORK
CUMULUS

ROB MORRIS
WKIS
MIAMI
CBS

MIKE BROPHY
WKLH
BOSTON
GREATER MEDIA

LANCE HOUSTON
WBWL
BOSTON
IHEART

MIKE PRESTON
KKWF
SEATTLE
ENTERCOM

JOHNNY CHIANG
KKBQ
HOUSTON
COX

KENNY JAY
KMPS
SEATTLE
CBS

TIM ROBERTS
WYCD
DETROIT
CBS

CHARLIE COOK
WSM-WKDF
NASHVILLE
CUMULUS

JEFF KAPUGI
WUSN
CHICAGO
CBS

J.R. SCHUMANN
THE HIGHWAY
SIRIUSXM
NEW YORK

MAC DANIELS
KPLX-KSCS
DALLAS
CUMULUS

MIKE KENNEDY
KBEQ
KANSAS CITY
STEEL CITY

JOHN SHOMBY
THE NASH NETWORK
NASHVILLE
CUMULUS

NATE DEATON
KRTY
SAN JOSE
EMPIRE

BRUCE LOGAN
KILT
HOUSTON
CBS

STEVE STEWART
WEBG
CHICAGO
IHEART

SHELLEY EASTON
WXTU
PHILADELPHIA
CBS

MIKE MOORE
KWJJ
PORTLAND, OR.
Entercom

GREGG SWEDBERG
KEEY
MINNEAPOLIS
IHEART
On an unseasonably warm October afternoon in New York, the mood in the offices of Columbia Records is more jovial than usual. Thanks to landmark best-seller Adele (10.1 million album equivalent units of 25 moved in the United States, according to Nielsen Music); Beyoncé’s latest, Lemonade (7.1 million); and, more recently, out-of-the-gate successes by Solange and The Chainsmokers, the 128-year-old company is having a market-share-leading 2016. But just as vital to its future is the promotion of one of its own, chairman/CEO Rob Stringer, to Sony Music CEO, announced minutes before executive vp/GM Joel Klaiman posed for his first Billboard photo, with “massive applause” still ringing from the midday staff meeting where the news was revealed. “It was a wonderful moment for Rob and our team,” says Klaiman, 48. And now what? “As Rob and I discussed, business as usual.”

Klaiman’s role in a re-energized Columbia is multifaceted. Overseeing some 100 staffers in marketing, promotion, digital, sales, video content, publicity and branding, the Sharon, Mass., native brings with him decades of promotion experience, having worked his way up in the 1990s from Elektra Records to Sony’s 550 imprint, where he learned the ins and outs of alternative and modern rock radio, to Epic Records, where he took on a broader position overseeing multiple genres. It was also at Epic that Klaiman got embroiled in a 2005 payola scandal resulting from then-New York Attorney General Elliot Spitzer’s investigation of radio practices. Among the allegations: that illegal payoffs by way of expensive gifts were continuing to be used as a way to influence programmers. Klaiman, whose email exchanges were used as evidence, took the fall.

What followed was a brief break from music, after which Klaiman landed at Republic Records just in time to help launch Taylor Swift. Six years later, he moved to the house of Bruce, Bob and Barbra at Stringer’s invitation and added smash singles by Hozier, Pharrell Williams and John Legend to his résumé. The avid golfer and married father of two teenagers, whom he regularly calls upon for their ears and tech know-how, recently toasted multiple nominations for Adele and Beyoncé at the American Music Awards (they will be held Nov. 21). Next up: “I hope they are both recognized,” he says with a laugh.

Your boss just got promoted to Sony Music CEO. How is Rob equipped to transition from a “record guy” to someone who has to deal with financials and corporate matters? At Columbia, Rob has done an unbelievable job of building the best team of music executives in the business. I am sure he will continue that leadership. But you’re right in that Rob has a way with artists. He is the best artist relations person I’ve ever seen or experienced. He has a handle on the smallest detail of a video for a brand-new act or the overall timeline for a superstar artist. Artists don’t just want to be around him, they want to talk to him, they want his opinion. “For better or worse: What does Rob think?”

You have worked for some of the music industry’s most storied executives, starting with Frank DiLeo, Michael Jackson’s longtime manager, and including Columbia chief Donnie Ienner, Republic Records CEO Monte Lipman and current Capitol Music Group chairman Steve Barnett. What have you learned from each? Frank, who was lovable and warm, taught me to treat everybody the same; Donnie: intensity and competitive drive; Monte is about being fair and competitive as hell. He gave me an opportunity when I needed...
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it most, and I’ll never forget that; Steve was meticulous and a quick decision-maker. Also at Epic, I worked under Polly Anthony [who died in 2013], who gave me great advice, like when you’re at a cocktail party, don’t just stand there — look around, meet everybody in the room and try every hors d’oeuvre. And Rob is all of those things: competitive, driven, intense, genius — keeps me on my toes.

Do you prepare mentally for the idea that in 2017 you might be down a little because you won’t have an Adele or a Beyoncé record?

It’s a tough question, but no, because you always think you can break something else. There’s always something around the corner, and Rob cultivates this with the A&R — be aggressive, be out there looking. Also, I’ve noticed that the industry is inspired by recent reports about growth and streaming and how ubiquitous music is. A few years back, remember, people were scratching their heads. We’d sit in finance meetings and talk about, “We have to cut this or that.” We rode out a tough couple of years, and it’s a new frontier now.

“\n
Has radio’s influence waned?

I wouldn’t say that. Certainly it’s a huge part of what we do here. I think it can be used in different ways. It’s not always at the forefront. Some of our other partners like Apple Music and Spotify can show us things first, and then we start the process at radio. And sometimes we will slow it down, when maybe other labels wouldn’t.

What’s the wisdom behind that?

We may want to let the social numbers build a little bit, have a foundation. Because we don’t sign acts for one song.

Does streaming lead now?

Often it does. It’s a great selling point to be able to walk in and say “Look, 20 million streams,” or 30 or 100 million streams, before we’ve actually got a full-fledged radio hit. But it’s still just one metric that works and doesn’t always scale. You have to build a full arsenal of information.

What are your thoughts on streaming exclusives in the wake of Lucian Grainge’s edict against them at Universal?

We do very few. We’ve been approached, we’ve discussed it, and we want the music to go to everybody. Why withhold? And we’re hearing from a lot of our partners that they are OK with that. Select artists want exclusives. It has been successful with Beyoncé [and Tidal]. They helped with budgets for videos — Juicy J, most recently — and we like the aggressive approach to wanting to help create content. But for us it has served us best to go wide.

Is there a service or product that you can point to that’s the future of the music business?

Not one particular thing. It’s Amazon now getting in the game, with a distribution system and the Echo; it’s Apple continuing to work on their platform and making it better; Spotify investing in great executives and growing their teams to be in constant contact with the music companies.

Eliot Spitzer’s antipayola crackdown was 10 years ago. Looking back, do you feel you were scapegoated?

One hundred percent. And the industry knew I was scapegoated [judging by] the amount of people who reached out to me and told me as much. So that made me feel OK about it. And coming back to Sony, that’s really great. But in having something that you loved taken away from you, you come back with new energy and spirit. And I was given that chance and worked my ass off at Republic. It sucked at the moment. It was shocking, like, “How can this be?” But knowing all the players that were in the mix [and] how it came about, I still work with people that were some of those players — it’s all water under the bridge. Everybody knew … and then, if you take it one step further and watch what happened with Spitzer, whether it was his prostitute or Client No. 9 … I’ve seen him at random events, and I’ve obviously never said a word, but it’s just bizarre.

Was there a takeaway from the experience?

It made me appreciate the position I had, and I worked that much harder.
More Money, Faster

We recently ran a comparison of publishing income for one of our global superstar clients. Within the first year of signing to Kobalt, without counting any new releases or synch income, we saw a 118% increase in their revenue. That makes us happy. Kobalt technology means more money, faster. And it’s happening for thousands of our clients every year. The future of music really is this simple.

Find out more on kobaltmusic.com.
Former BMG executive Laurent Hubert joined Kobalt as its new president of platform and investments and will oversee the company’s new business-to-business platform for rights management.

Kiel Berry, executive vp at Linkin Park’s Machine Shop company, joined Viacom Labs to work on fan engagement initiatives for MTV, VH1 and more.

Prince’s estate announced a new greatest-hits collection and a deluxe edition of Purple Rain, both of which will be released through Warner Bros. Records.

Leonardo DiCaprio will star in and produce a biopic about Sun Studios founder Sam Phillips.

Dead or Alive’s Pete Burns died of “massive cardiac arrest,” according to a statement posted to his verified Twitter account. The “You Spin Me Round (Like a Record)” singer was 57.

After just a year on the job, it was announced that MTV president Sean Atkins will leave the network in January, and VH1/Logo president Chris McCarthy will step in.

Rolling Stone executive editor Nathan Brackett left the magazine to become the head of editorial at Amazon Music.

Sting will receive the American Music Award of Merit at the AMAs on Nov. 20.

Oct. 22
Shaggy (48)
Oct. 23
Miguel (31)
Oct. 24
Dwight Yoakam (60)
Oct. 25
Drake (30)
Oct. 26
Monica (36)
Oct. 27
Keri Hilson (34)
Oct. 28
Frank Ocean (29)
Oct. 29
Ben Harper (47)

NOTED

Tupac Shakur, Pearl Jam and Joan Baez were among the first-time nominees to make the ballot of the 2017 Rock and Roll Hall of Fame.

Nelly signed a development deal with Fox and announced he would join FS1’s sports talk show Skip and Shannon: Undisputed as a contributor beginning Nov. 1.


Daddy Yankee was officially unveiled as the spokesman for Allstate’s new app-focused ad campaign.

After a nearly two-year legal struggle, Bobby Shmurda was sentenced to seven years on weapons possession charges, despite his claim that he was forced to accept a plea deal.

Longtime CBS Radio executive Michael Martin celebrated his star-studded We Can Survive show at the Hollywood Bowl by signing a contract extension to remain senior vp programming.

Phil Chess, who co-founded iconic blues label Chess Records alongside his brother Leonard, died at his home in Arizona. He was 95.

Actress, Broadway star and recording artist Audra McDonald welcomed baby girl Sally James McDonald-Swenson with actor-singer husband Will Swenson.

Louis Tomlinson of One Direction purchased a new home in the Hollywood Hills for $7.3 million.

The Grammy Museum announced that its popular “Taylor Swift Experience” exhibit, curated by the artist, will come to New York on Nov. 18.

BIRTHDAYS

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Drake (30)
Oct. 26
Monica (36)
Oct. 27
Keri Hilson (34)
Oct. 28
Frank Ocean (29)
Oct. 29
Ben Harper (47)
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7 DAYS on the SCENE

WorldRadioHistory
Taylor Swift dazzled during a 15-song set in front of a crowd of 80,000 for her first and only live appearance of 2016, which capped the festivities of the Formula 1 U.S. Grand Prix in Austin on Oct. 22.

Taylor Swift told fans before delivering her first-ever solo piano performance of “This Is What You Came For,” the single she ghostwrote for ex-beau Calvin Harris and Rihanna.

1 From left: Jack Black, Terry Crews, Flo Rida, Dwayne “The Rock” Johnson, Prince Royce and Tommy Counihan performed at Spike TV’s Rock the Troops event at Joint Base Pearl Harbor-Hickam in Honolulu on Oct. 22. 2 Kevin Spacey and Andra Day dueted at the Apollo Celebration of Ella at the Apollo Theater in New York on Oct. 22. 3 Norah Jones attended the 30th annual Bridge School Benefit at Shoreline Amphitheatre in Mountain View, Calif., on Oct. 22. 4 Frank Ocean and mom Katonya Breaux at the last White House state dinner in Washington, D.C., on Oct. 18. 5 Shania Twain (left) and Meghan Trainor at the CMT Artists of the Year event in Nashville on Oct. 19.
Honoré Jaden Smith (second from left) was joined by family members (from left) Trey Smith, Jada Pinkett Smith, Willow Smith and Will Smith at the Environmental Media Association’s 26th annual EMA Awards at Warner Bros. Studios in Burbank on Oct. 22.

MØ at the Roundhouse in London on Oct. 22.

Lupita Nyong’o and Chance the Rapper at the Kenzo x H&M collaboration show in New York on Oct. 19.

Melanie Martinez at Beach Goth, held at the Observatory in Santa Ana, Calif., on Oct. 22.

Naomie Harris (left) and Janelle Monae at a Moonlight screening in Atlanta on Oct. 18.

Miley Cyrus campaigned for Democratic presidential nominee Hillary Clinton at George Mason University in Fairfax, Va., on Oct. 22.

Tegan & Sara enjoyed some takeout on their tour bus during a stop in St. Louis while they filmed an installment of Billboard’s “Day in the Life” series on Oct. 22.

Tegan & Sara enjoyed some takeout on their tour bus during a stop in St. Louis while they filmed an installment of Billboard’s “Day in the Life” series on Oct. 22.
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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.

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Keep A Child Alive’s Black Ball

NEW YORK, OCT. 19

NEON-COLORED STREET ART ADORNED THE Hammerstein Ballroom as a star-studded crowd of musicians, actors and humanitarians gathered for nonprofit Keep a Child Alive’s 13th annual Black Ball. The event, live-streamed on Tidal, served as both an auction and a benefit concert to raise awareness and funding for children and families affected by HIV, and featured performances from present-day hip-hop visionaries Chance the Rapper and ASAP Rocky, punk icon Patti Smith and Salt-N-Pepa — “the dopest female rappers,” according to Keep a Child Alive co-founder and the evening’s host, Alicia Keys. The night also honored an early supporter of the fight against AIDS, music industry icon Clive Davis. “Clive Davis for president,” Keys told the crowd, before dedicating her hit “No One” to the Sony Music Entertainment chief. “Music entered my life by accident,” said Davis to the audience, which greeted him with a standing ovation. “But then it took over.”

—LYNDESEY HAVENS

T.J. Martell’s Honors Gala

NEW YORK, OCT. 18

1 From left: DNCE’s JinJoo Lee, Joe Jonas, Jack Lawless and Cole Whittle during their performance at the nonprofit’s 41st annual New York Honors Gala held at Gustavino’s. 2 T.J. Martell Foundation founder/chairman Tony Martell onstage. 3 T.J. Martell Foundation CEO Laura Heatherly with honoree Russell Wallach, Live Nation president of media and sponsorships.
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‘PERFECTION IS FOR ASSHOLES’

Popera dynamo Josh Groban dons a fat suit and plays a depressed alcoholic in his long-awaited Broadway debut: “I’m excited by educated risks”

BY REBECCA MILZOFF
PHOTOGRAPHED BY JUSTIN BETTMAN

Josh Groban’s Broadway dressing room is a cozy space with an explorer-chic vibe: There’s a brass globe on a shelf, a framed map above the brass globe on a shelf, a framed map above the brass globe on a shelf, a framed map above the brass globe on a shelf, a framed map above the...
Campaign News Breaks at All Hours, Especially the Eleventh.
**the beat**

**D.R.A.M.’s Friends in High Places**

Shelley Massenburg-Smith, the 28-year-old better known as D.R.A.M., is ready to celebrate. His catchy weed paean “Broccoli” (featuring Lil Yachty) reached a new peak of No. 5 on the Billboard Hot 100 while his long-in-the-works debut LP, Big Baby D.R.A.M., arrived Oct. 21 through Empire/Atlantic. Born on a military base in Germany, D.R.A.M. (an acronym for “Does Real Ass Music” and pronounced “draham”) has been singing and rapping since his preteen years. The pup-loving artist is ruling hip-hop radio, has moved past a beef with Drake — and connected with some of music’s biggest stars before his first album.


**INFLUENCERS**

1. **GABENILES** **JULY 2014**
   After playing the Hampton, Va., open-mic circuit, a chance meeting with the producer paved the way for D.R.A.M.’s #1 EpicSummer mixtape, highlighted by the Niles-helmed dance track “Cha Cha.” D.R.A.M. says that he and Niles “have a lot of the same beliefs, spiritually and vibe-wise.”

2. **BEYONCE** **MAY 2015**
   “Cha Cha” blew up on Instagram and caught the attention of Queen Bey, who posted a video of herself dancing to it in May 2015 with the caption: “This song makes me happy!” D.R.A.M. eventually connected with Beyoncé, who introduced him to producers Mike Will Made It and Diplo.

3. **DRAKE** **JULY 2015**
   The hip-hop superstar released a “Cha Cha” remix, later reformatted and renamed “Hotline Bling,” on his Beats 1 radio show. Drake’s take hit No. 2 on the Hot 100, and the bittersweet success of “Cha Cha” is one topic not met with D.R.A.M.’s usual charm: “That’s in the past, man,” he says.

4. **ERYKAH BADU** **OCTOBER 2015**
   D.R.A.M. tweeted that he felt “Cha Cha” got “jacked” by Drake; his tweet was seen by Erykah Badu, who reached out to offer support. The two got in the studio and collaborated on his album cut “WiFi,” a love story he describes as “the intro to a lot of beautiful things” between them.

5. **LIL YACHTY** **FEBRUARY 2016**
   Rick Rubin, whom D.R.A.M. has described as a “mentor,” connected him with the rising Atlanta rapper, and the collaborative single “Broccoli” was released in April. Six months later, the song has topped Billboard’s Hot Rap Songs chart for seven straight weeks.

6. **IDNIT THE DOG** **OCTOBER 2016**
   The Big Baby D.R.A.M. album cover is a close-up of the beaming artist embracing his 14-month-old goldendoodle puppy, Idnit (short for “Idnit So Cute”), which went viral upon its release. “He uses his paws like human hands!” D.R.A.M. proudly says of his beloved pet.

**OVERHEARD**

**By Selma Fonseca**

Ray J Responds To “Famous”

After Kanye West put a naked lookalike of his wife Kim Kardashian West’s ex-boyfriend Ray J in his controversial video for the song “Famous,” the R&B singer considered legal action, but he’s about to respond in a more creative way — through his own single and video called “Famous.” Ray J, 35, told Overheard that he’s about to release Raydemption, which, like Beyoncé’s Lemonade, will be released as a visual album exclusively on the LookHu streaming platform. “Famous,” which features Chris Brown, will be the first single and video, and though Ray J did not mention Kimye by name, he said, “You can’t fault me and Chris for responding to all the things that have been done about us [in the media].” LookHu CEO Byron Booker says Raydemption is “Ray J setting the record straight.”

Miles Davis Doc In The Works

Miles Davis’ nephew Vince Wilburn Jr. says a documentary on the late jazz legend’s influence on contemporary artists is in the works. “We’re trying to give it a different edge,” said Wilburn at a combination listening party/tasting in Los Angeles for Columbia/Legacy’s new Davis box set Freedom Jazz Dance: The Bootleg Series Vol. 5 and Kind of Blue Scotch. Wilburn said that he’s hoping to secure the participation of Dave Grohl and Taylor Hawkins from Foo Fighters and The Rolling Stones’ Charlie Watts.

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Q&A

Bette Midler Has This On Her Mind

She’s selling out Broadway (again), getting skinny and sees a John Wayne movie star in her Voice mentee, Blake Shelton

BY KEITH CAULFIELD

At 70, Bette Midler keeps her schedule packed and the wisecracks flying. In October alone, she is appearing as Blake Shelton’s mentor on NBC’s The Voice; reissuing her platinum-certified debut album, The Divine Miss M; and starting rehearsals for her starring role in Jerry Zaks’ upcoming revival of Hello, Dolly!, which bows in March 2017 and broke Broadway’s single-day sales record with more than $9 million in advance tickets. The three-time Grammy Award winner talks all of the above — and whether the 1993 Halloween movie Hocus Pocus will get a long-awaited sequel.

“How are you enjoying your debut experience on The Voice? It’s so much fun. I wasn’t going to do it. I was with a bunch of people and I said to a very well-known singer, ‘I don’t want to do The Voice, because what have I got to say to those kids?’ And he said, ‘You don’t have to tell them what notes to sing. You tell them what it means to be a performer.’” The singers on the show have some of the most beautiful voices I’ve heard in public. This show has a real sweetness at its core. It’s not mean-spirited. And of course, Blake is a hoot! He’s on the small screen, but I personally think — if I were his agent — I would get him on a big screen as quick as possible. I think he probably can act. He’s so photogenic, like a John Wayne type.

“You’re also knee-deep in workshops for Hello, Dolly! How’s it going so far? I’m having a great time. I’ve gotten thin! Which I can’t believe happened. I’ve never had a part this big on Broadway. I’ve learned a little bit of the dancing — I mean, I’ve always danced, but I’d never done choreography where you have to be in time with 10 or 12 other people. It’s a very steep learning curve. But I must say it’s great. I love to dance. Everybody should dance. The weight just falls right off you!”

Your 1972 debut album, The Divine Miss M, was reissued Oct. 21 with some unreleased tracks. Whose idea was the rerelease? They’ve been asking me for years to put this record out again. I figured everybody still had it, but with all the different technology and people throwing their LPs away — why, why? — they said people will love it, that they didn’t have it anymore. There are barely even CDs! I said, “Please do not remaster this so that it’s incomprehensible. I want the same warm analog sound it had when we first put it out.” I really love this record. I was so young — barely 28 years old — and I think you hear it in my voice. This young spirit and real joy at finding myself in such a fantastic situation.

“This show has a real sweetness at its core.”

—Midler on The Voice

It’s nearly Halloween. Why do you think, 23 years later, Hocus Pocus remains such a holiday classic? You don’t get to see women doing slapstick too much, and in the movie you can see that we’re having a blast. For the life of me, I can’t understand why there’s not a sequel. All the shackles were off, as Donald Trump likes to say, and we were allowed to be as wild as we wanted to be. It was a perfect storm of fun.

BEHIND THE SCENES

WESTWORLD’S SALOON-ROCK SYNCHS

Westworld watchers were gifted another stripped-down rock classic during the Oct. 23 episode of the sci-fi western, as The Cure’s “A Forest” became the latest iconic tune to receive a “saloon” reworkings have become a staple of the HBO show. The piano version on the HBO show. The piano iconic tune to receive a “saloon” ‘s score, which has so far featured The Rolling Stones’ “Paint It Black,” Radiohead’s “No Surprises” and Soundgarden’s “Black Hole Sun” — all handpicked by showrunner Jonathan Nolan. The cost for each song varies

Westworld Licensing Costs ($approximate)

<table>
<thead>
<tr>
<th>Song</th>
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<tr>
<td>Soundgarden's “Black Hole Sun”</td>
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<td>The Cure’s “A Forest”</td>
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<td>Radiohead’s “No Surprises”</td>
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(see graph), but a $55,000 synch is little concern for a show with a reported $100 million first-season price tag. “It’s a huge production,” says Djawadi, “so I’m glad we’re given the budget to license these kinds of songs.” More saloon covers are coming, and even the musicians are fans. Soundgarden’s Chris Cornell says his “Black Hole Sun” interpretation “reveals a duality that has always existed in the song. It will be interesting to see what else he has in store this season.”

—JASON LIPSHUTZ
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Marc Offenbach, ATO Records/Red Light Management
“I’ll tell you this right now: If his album is not nominated, I’m not showing up to the Grammys.”
—KANYE WEST
The star talking about Frank Ocean’s Blonde during a concert in Oakland, Calif.

“It’s go time.”
—DJ KHALED
The producer talking to doctors (and his fans) as he Snapchatted the birth of his son, complete with his album Major Key playing in the background.

“I read Blink, Outliers, and Tipping Point — you my favorite author.”
—GUCCI MANE
The MC tweeting at Malcolm Gladwell after posting a video of himself holding Gladwell’s David and Goliath on Snapchat.

“I got too stoned. I smoked too much and forgot.”
—MYLIE CYRUS
The pop singer explaining why she flubbed the lyrics to “My Way” while honoring Bill Murray, who received the Mark Twain Prize for American Humor.

Q&A

BRAD AND CARRIE, ON COUNTRY’S BIGGEST NIGHT

Ahead of the 50th annual CMA Awards, airing Nov. 2 on ABC at 8 p.m. ET/PT, longtime co-hosts Paisley and Underwood describe hosting a show that makes viewers laugh — and sometimes yell at their TVs

This will be your ninth time co-hosting the Country Music Association Awards. Has the preparation gotten any easier?
Paisley: We’ve actually gotten progressively more involved over the years. Now we are part of everything we say and do onstage — either coming up with the idea or fine-tuning someone else’s.

How are you incorporating the fact that it’s the show’s 50th anniversary?
Underwood: It has felt different from the get-go because it’s so big. Brad and I just have to keep the show running smoothly so the viewers can focus on the legends, like Garth Brooks and Dolly Parton, who will be there.

What do you think has been your most successful moment as a host?
Paisley: Anytime we went for a big laugh and actually got one was so gratifying.

What are your earliest memories of watching the show?
Underwood: I remember being frantic, distressed — feeling violated in a way I had never experienced before.

—TAYLOR SWIFT
The singer alleging she was groped by Denver radio DJ David Mueller in 2013 in a deposition.

“We’re out here campaigning for Hillary Clinton. Ever heard of her?”
—KATY PERRY
The pop star during a surprise appearance on behalf of the Clinton campaign at the University of Nevada, Las Vegas.

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Liquid lurex at Elie Saab, gold lamé at YSL, mousseline at Kenzo. While the current runways fete Studio 54, opt for less flash with just an accent or two

BY SHANNON ADDUCCI
PHOTOGRAPHED BY TRAVIS RATHBONE

The Gear, The Looks, The Trends

BY SHANNON ADDUCCI
PHOTOGRAPHED BY TRAVIS RATHBONE

SAINT LAURENT New Wave glittered sunglasses, $375; ysl.com. 2 SARAH’S BAG hand-beaded Surround Night Fever bag, $715; sarahsbag.com. 3 NICHOLAS KIRKWOOD Estella pearl platform sandal, $995; nicholaskirkwood.com. 4 CHARLOTTE OLYMPIA Leandra platform, $1,225; charlotteolympia.com. 5 MIGNONNE GAVIGAN hand-beaded Madeline earrings, $295; mignonnegavigan.com. 6 VITA FEDE gold-plated and Swarovski crystal Futuro cut-out cuff, $1,040; vitafe.de.
The Sultan Of Sparkle

Back at work on new looks for Cher, Bob Mackie reflects on dressing the world’s greatest divas

BY BROOKE MAZUREK • PHOTOGRAPHED BY EMILY BERL

IN THE KITCHEN OF HIS WEST Hollywood home one recent Wednesday afternoon, Bob Mackie was flipping through an issue of People in search of the “Best Dressed” section. “They’ve made this young girl look like her torso is so short,” he said, shaking his head at the proportions of a sheer black Valentino lace dress and the “granny panties” the stylist had paired beneath it. “There are tricks for that,” he explained with a tone more confused than patronizing. “There are tricks for that.”

He drawled about giving a “Sequin Sheik” moniker, one need only look at the walls of his guest bathroom to be reminded of his influence. Autographed images from stars like Barbra Streisand and Carol Burnett, who thanked him for his “weekly miracles” on her variety show, hang side by side. Though millennials might not realize it, dozens of seminal 21st-century fashion moments from Beyoncé to Jennifer Lopez would not have happened had Mackie not collaborated with Diana Ross or Cher in the 1970s. “Designers are referencing him without even knowing it at this point,” explains Fashion Institute of Design & Merchandising Museum curator Kevin Jones. “He has become that classic.”

His five decades of work with Cher, who will decamp to Las Vegas for her Classic Cher concert series wearing new Mackie looks in February, remains one of the longest-standing partnerships in the history of fashion and music. “Bob changed my entire life!” Cher tells Billboard. “Without Bob I would have been ... a peacock without feathers.” Of the hundreds of looks she has worn, she counts the Mohawk costume he created for the 1986 Academy Awards as her favorite: “It made me feel like a queen.”

Raised in Los Angeles, Mackie received a scholarship to the Chouinard Art Institute (the college that became California Institute of the Arts) before being handpicked by couturier Jean Louis to work as a sketch artist. “My first job in Hollywood was with Marilyn Monroe, the biggest movie star ever,” remembers Mackie, who drew the nude gown featuring 2,500 rhinestones she would wear while singing “Happy Birthday” to President John F. Kennedy in 1962.

While the early portion of his career coincided with the dissolution of motion picture contracts that once controlled every aspect of an actress’ image, old Hollywood glamour remained a major point of reference for Mackie as he segued into costume design for TV variety shows in the early ’70s. “He really knows how to present women in front of the camera,” adds Jones. “A lot of old Hollywood technique that gave the illusion of perfection — it’s becoming a lost art.”

What sparked your interest in fashion? When I was a little kid during the Great War, the only thing really to do was go to the movies. Movies became like my college. I lived in a neighborhood with no kids to speak of, so I would just go into my bedroom and start making my own stage sets and costumes.

Do you remember meeting Cher? She and Sonny [Bono] had become famous as a novelty act — like a couple of cave people. In those days women had big beehives; no one had straight hair like hers. She looked different than everybody else ... fur vests and bell-bottoms, it was all new at the time. I’d seen photos and thought she was this big hulking girl. She and Sonny were booked on The Carol Burnett Show in 1967. She came in to see me and I went, “Oh, my God. This girl is so beautiful and little.” I mean, she was like Audrey Hepburn. She had good shoulders, a long
neck, a long body and photographed like a dream.

**How long does it take to create a single look for her?**
Well, it takes more now than it used to because she has too many things to say about it, (Laughs.) In the old days I could put anything on her. She didn’t know about period clothes — she didn’t know about glamour, really. She could be anything. She hated orange; purple was her favorite. Now she’s liable to wear anything. The clothing is also a little more constructed. She’s older now, still gorgeous, but she needs a little more protection.

**Spanx didn’t exist when you started.**
There was no stretchy fabrics either, except maybe wool jersey, but that was it. Sometimes women would gain 15 pounds and you’d have to start over. And when dresses were nude, there were all of these movie tricks that we learned way back about shadowing seams so you don’t see them. And shadowing nipples on a see-through top — you’d do a layer of nude and then a smaller one and a smaller one and a smaller one and it just kind of fades out.

**You worked with many different body shapes, “Mama” Cass Elliot included.**
Cass was wearing the same kind of muumuu dress every time The Mamas & The Papas appeared on television. They were going to be on a [Richard] Rodgers and [Lorenz] Hart special, and she came in to see me and I said, “I’ll make you something.” Nobody ever wanted to make her anything, so she was all excited. I got to really like her because she was on The Carol Burnett Show a lot as a guest. My budget always got shot to hell because it could be the littlest nothing and it had to be made custom for her. I made a floaty chiffon look, and many years later saw it in a thrift store. I’m not sure if she was still around by that time. But I saw it hanging and thought, “God, there it is.”

**How did the transition from The Supremes to Diana Ross’ solo career work?**
They had worked with another designer and evidently he did something for somebody else that looked a lot like an outfit he’d done for Diana. You don’t fool with Diana. I came in and all of a sudden she got custody of me, and The Supremes were on their own. I always thought of them as sort of more fashiony than Cher was. Diana kept wanting to borrow Cher’s clothes all the time, though. She had such a beautiful figure.

**Your styles were risque — Tina Turner’s slits were always up to her hips.**
Tina didn’t have any money at the time; she’d buy these really cheap evening gowns in jersey [material] when she was in Europe and bring them in. I’d stand in front of the mirror with her and would just start cutting. She’d say “a little higher here,” and I’d cut and then we’d pull it open and tack it down.

**Designers like Marc Jacobs grew up seeing your work. You influenced a new generation.**
He used to work at Charivari in New York and I’d be walking up 57th Street and he’d scream “Bob Mackie!” from across the street. He was cute and certainly has done well for himself. But there was one designer, Alexander McQueen, who used to knock of stuff. I’d see looks and think, “That’s just too close.”

**Did you see when Kim Kardashian went to the Met Gala in a look inspired by Cher’s 1974 dress?**
She wanted to do a photo session with my pieces from the archives. Nothing would fit onto her in a million years. She looks good, but archival things are sample sizes. Maybe a cape — photograph her nude with a cape.

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**CELEBS WITH MACKIE ON THEIR MOODBOARDS**

**Diana Ross, 1970**
Thirty years before Britney wore a Swarovski crystal-covered body suit for her “Toxic” video, Ross dazzled in a netted nude one that she wore for a club tour.

**Britney Spears, 2003**
Kardashian in a Givenchy gown inspired by one Cher wore to the Met Gala 40 years prior. “Divas at the time were dressed,” says Mackie, “but when Cher walked in? It took over the whole evening.”

**Cher, 1974**
Worn by Cher to ride an elephant for a circus event, the feathered two-piece Mackie design was copied in nearly identical form by stylist Simone Harouche for Miley Cyrus’ Bangerz Tour.

**Kim Kardashian, 2015**

**Cher, 1973**

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**Miley Cyrus, 2014**
From left: Sting, Trudie Styler, Clinton and Bon Jovi photographed by Miller Mobley on Sept. 19 in New York.
MUSIC GIVES BACK

FROM THE WASHINGTON POST TO WIKILEAKS, CHARITABLE FOUNDATIONS HAVE BEEN UNDER RELENTLESS MEDIA SCRUTINY THIS YEAR, BUT THAT HASN'T STOPPED PRESIDENT BILL CLINTON, JON BON JOVI, SNOOP DOGG AND OTHER DEDICATED ARTISTS FROM WORKING TIRELESSLY TO FIGHT POVERTY, END HUNGER, PROVIDE HOPE TO INNER-CITY TEENS AND SO MUCH MORE
BILL'S (AND JON AND STING'S) EXCELLENT ADVENTURE

Thanks in part to some powerful musician friends, President Clinton has raised billions for good causes. He also has raised the ire of his wife’s political opponent. No matter, says a steadfast and chipper POTUS, who, on the eve of his organization’s closure, reflects on the highs and lows.

By Touré

ILL CLINTON, VIBRANT AND TRIM AT 70, IN A tailored navy suit and a bright red tie, strolls into Billboard’s makeshift photo studio at the New York Hilton Midtown during the 12th and final meeting of his charitable foundation, the Clinton Global Initiative (CGI), which has long tapped musicians to give voice to causes. “It’s astonishing the impact they’re having,” says the president about the artists he has worked with through the years, from Elton John to Usher. Right now, rock legends Jon Bon Jovi and Sting trail him quietly like starstruck roadies. When the former president stands beside Bon Jovi and Sting and his wife, Trudie Styler, for a group photo, the stars remain quiet while Clinton becomes the quipster-in-chief. “Two couples out for a nice date,” he deadpans. Everyone giggles. Then, turning to Bon Jovi, he says, “I always thought you were the prettiest one.” Everyone laughs. “This is Bon Jovi’s Be Kind to a Senior night!” he says.

It is not surprising, given his professional history, that Clinton is able to maintain a sense of aplomb during this trying year that finds his wife, Hillary Clinton, in the ugliest presidential race in recent U.S. history. Their family name is getting dragged through the mud along with the reputation of the foundation to which Clinton has dedicated his post-White House life. While Hillary remains the clear frontrunner in the election, with just days to go, a steady drip of embarrassing-at-best hacked emails, released by WikiLeaks, has dampened spirits during her campaign’s stretch run. (At press time, emails from 2014 surfaced in which the King of Morocco agreed to host a CGI summit and donate $12 million, if Hillary attended a May 2015 meeting. Eventually, Bill and Chelsea went in her place.) Still, Bill, a politician who believes in the importance of fighting back when attacked, knows he needs to advocate for his family and for his causes in a way befitting an ex-president. So while Republican nominee Donald Trump accuses the Clinton Foundation (the umbrella organization under which CGI operates) of being a slush fund set up to enrich the Clinton family and a...
means through which foreign leaders try to influence U.S. policy, Clinton cheerfully recalls that a few years ago, Trump himself
donated to the organization. “Her opponent gave me $100,000,”
he tells Billboard. “He asked me what I did and I explained it to
him. He said that’s great and he just sent me $100,000. I learned
last week that it came from somebody else, but it was an interesting
gesture.” Clinton has no illusions as to why the foundation is under
attack. “It’s because Hillary’s running for president,” he says.
“There was no controversy before.”

Clinton’s frustration with the attacks on his foundation and
CGI is palpable. “It’s hard to hear because I know good and well
that a lot of the people that are saying it know it’s not true. It’s an
insult to all the people who have worked there. But the people
who have contributed know, and the people who have done the
work know, and sometimes that’s got to be enough.” His daughter,
Chelsea, who is vice chairman of the foundation, is troubled by the
accusations too. “First and foremost the Clinton Foundation is a
charity, and somehow that has gotten lost,” she says.

During the last 12 years, the foundation has raised about
$300 million annually, according to watchdog organization
CharityWatch, which conducts in-depth analyses on charity audits
and filings, among other measures. CGI has directly helped more
than 430 million people in 180
countries deal with
poverty, climate
der change and AIDS
and other pressing
issues. The size of
Clinton’s network, and his
ability to bring
together elites of
global government, business and charity, have helped make the
organization a huge success by most objective standards. And
while some observers argue that accepting support from certain
governments — including authoritarian regimes — can create
expectations of access, there’s no evidence that anyone who
contributed to the foundation got access in exchange for contributing.
CharityWatch president Daniel Borochof posits that “there’s a
lot of unfair criticisms that are based on misunderstanding how
a nonprofit operates.” Ian Bremmer, president of Eurasia Group,
a political-risk consultancy, and global research professor at New
York University, suggests that “CGI is legitimately interested
in promoting important causes in some of the world’s most
underdeveloped areas, and they’re not only supporting those
causes but building a group of like-minded young people who are
committed to them.”

The Clinton Foundation uses 10 percent of its endowment in the
way any foundation would: to fund charitable work. But most of the
remaining 90 percent goes toward charitable work the organization
carries out itself, along with its various partners. “We have been
very transparent about the work that we do and how it’s funded, and
that 87 percent of our funds go directly to our work,” says Chelsea.
“I would hope that if people spend a little bit of time looking
beyond the clickbait headlines, they’ll realize why I am so proud.”
(Meanwhile, the Trump Foundation — a private family foundation
— has been roundly lambasted for a large number of ethical and
financial improprieties.)

Bill Clinton has many friends in the music world, and some
of CGI’s key ties are with musicians. The group works with Bono,
Elton John and Alicia Keys to fight AIDS; with Tony Bennett to
provide arts education in schools; with Sting to save the rain forest;
and with Bon Jovi to fight homelessness. Clinton is particularly
proud of what Bon Jovi has done and honored him with a Clinton
Global Citizen Award for Leadership in Philanthropy in September.
They have been friends since 1996, and Clinton supported Bon Jovi
in person when Bon Jovi launched his BJ Soul Foundation. “I had
more than one opportunity to have a glass of wine with the
Clintons. I have pictures of the kids just sitting with the Clintons,
Mrs. C. with the glasses on,” recalls Bon Jovi. “His desire to help
people is the foundation of who he is.”

The Clinton Foundation confirms that this is the last year of CGI,
though the reasons why are vague. No doubt it has to do with
the likelihood that Hillary will become president — a great thing for Bill,
even if it’s at the expense of his baby. “Oh, I’ll miss this a lot,” he
says. “I love this. I love seeing people running big companies doing
tings that they hadn’t imagined.” But Clinton will need something
to do during the next four to eight years, and he has a vision for
what a resurrected CGI would look like — “if,” he says, “Hillary
becomes president.” He says accepting donations from foreign
countries would not be possible, but they could work through that.
“What we’re going to do,” he says, “is take everything that’s funded
by foreign funds and either spin it all to independent foundations
that I’m not involved in, or we’re going to make those things
independent and let them be taken over by someone else. But in
America we should still be able to run a lot of these health programs
with just individual contributions, not corporate.”

“We can’t lose him; he can’t be sidelined,” says Sting, who has
observed Clinton closely on efforts around rain forest conservation.
“He’s work is grounded in genuine empathy for people. ‘I feel your
pain’ is not just a cliché for him.”

Bill’s Musical High Notes

He played sax on Arsenio, reunited Fleetwood Mac at an inaugural ball and got
Aretha Franklin and Lou Rawls to perform for his first inauguration. No surprise
that music has played a leading role at the Clinton Global Initiative

2011 “Tonight I thought we’d all get caught up in a little Bill romance,”
Lady Gaga told the crowd before launching into her early hit “Bad
Romance” at A Decade of Difference: A Concert Celebrating
10 Years of the
Clinton Foundation, in
Los Angeles.

2012 At CGI’s Opening
Plenary Session, Clinton asked Usher,
“What inspires you to
do service?”, adding
that singing his answer
would be encouraged.
He then launched into
Whitney Houston’s
“Greatest Love of All,”
singing, “I believe the
children are our future.”

2013 When I first met
Bono, he walked into the
Oval Office and I
thought it was a member of
his road crew,”
U2’s Bono said in his
best Arkansas drawl,
impersonating the
former president during
a CGI conference.
“(He) wasn’t really
dressed right.”

2016 The Andrea Bocelli
Foundation’s Voices
of Haiti Choir toasted
its first trip outside
the island nation
with a performance
alongside choir
maestro Bocelli at the
10th anniversary of the
Clinton Global Citizen
Awards, which also
honored Jon Bon Jovi.

“I feel like I’m living
with this daily cognitive
dissonance between
my reality [working at
the Clinton Foundation]
and the caricature of
that reality,” says
Chelsea Clinton of the
misperceptions of the
foundation’s work.

Right: Clinton visited the
Mbagathi district hospital
in Nairobi, Kenya, in 2015.
BON JOVI’S STRIKE AGAINST HUNGER

Jon Bon Jovi’s Soul Foundation has built affordable homes across the United States, and now, with its innovative Soul Kitchen restaurants, feeds the needy alongside the well-off: “We’re on the doorstep of doing this on a grand scale.”

ABOUT 10 HOURS AFTER his band, Bon Jovi, finished a homecoming concert in Red Bank, N.J., Jon Bon Jovi stands in his home kitchen just a few miles away, impatiently waiting for a pan of water to boil. He has several fancy stainless-steel coffee makers, but flame versus water seems to be his most direct path to getting a cup of tea. (“This is like I’m at a campfire,” he mutters at one point.)

Bon Jovi, 54, wears a T-shirt that reads “Belichick for President,” a nod to his friend, New England Patriots coach Bill Belichick. Bon Jovi — whose band will release its new album, This House Is Not for Sale, on Nov. 4, and who will be honored as Legend of Live at the Billboard Touring Conference & Awards on Nov. 9 — is obsessed with football. He serves water in a vintage New York Giants tumbler, and he and his wife of 27 years, Dorothea (also 54), have a son, Jesse, 21, who plays cornerback for Notre Dame. (They also have a daughter, Stephanie, 23, and two other sons, Jacob, 14, and Romeo, 12.)

Football was a catalyst for the launch of the Jon Bon Jovi Soul Foundation, which celebrated its 10th anniversary in October. One night in 2004, when Bon Jovi owned the Philadelphia Soul franchise in the Arena Football League, he spotted a man sleeping on a sidewalk grate from the window of his room at the city’s Ritz-Carlton. “It was frigid outside,” recalls Bon Jovi. “I’m a big fan of American history books and I thought, ‘This isn’t what Ben and George and Jefferson were thinking.’ ”

Wanting to deepen his relationship with his team’s hometown, Bon Jovi connected with Sister Mary Scullion, an area nun dedicated to eradicating homelessness. She showed him a row house that needed rehabilitating; Bon Jovi suggested renovating the entire block. “I wasn’t playing big shot,” he says. “I said, ‘I’m going to put up a bunch, and I know how to get the rest.’ ”

Even after Bon Jovi parted ways with the Philadelphia Soul following a league stoppage in 2009, the Soul Foundation continued, building 500 units of affordable housing nationwide. (In 2015, the group reported 14 staffers and more than 2,000 volunteers.)
In 2008, following the economic downturn, Bon Jovi and Dorothea saw an NBC Nightly News report about a for-profit restaurant giving away food. “Dorothea said, ’I got this vision,’ ” he recalls. “And we never got off the couch; it became a meeting.” After stops in a church basement and a soup kitchen, the Jon Bon Jovi Soul Kitchen found a home in a converted garage in Red Bank and has served more than 58,000 meals. The menu features farm-to-table salads and scratch-made entrees. A $20-per-person donation is suggested for a three-course meal. On any given night, roughly half of the patrons pay, while the other half earn their meals by cleaning outside the restaurant or washing dishes.

“It makes people feel good that they can go to a restaurant,” says chef Mario Batali, who has cooked at Soul Kitchen. “Everybody feels like part of a community. This is something that serves to feed not only somebody’s belly, but their dignity, their mind, their happiness.”

“It SERVES NOT ONLY SOMEBODY’S BELLY, BUT THEIR DIGNITY, THEIR HAPPINESS.” —MARIO BATALI

Bon Jovi says his interest in “things other than music” began in 1992, during the Clinton/Gore campaign. The Bon Jovi and Clinton families would later become close. President Bill Clinton attended the launch of the Soul Foundation, and in September the Clinton Global Initiative honored Jon Bon Jovi. At home on his desk, Bon Jovi has a clipping of a Wonderword puzzle Clinton recently mailed him, in which he wrote in “Jon Bon Jovi Soul Foundation” as a solution.

“I loved when he opened Soul Kitchen,” says Clinton. “He’s got people from a whole spectrum of society meeting with folks that are homeless or make barely enough to properly feed themselves. Interesting things have come out of that — people have found jobs, have gotten in training programs.”

A second Soul Kitchen recently opened nearby in Toms River, N.J., as part of the BEAT (Bringing Everyone All Together) Center, which combines the restaurant with job training, a food pantry and other resources. “We’re at the precipice,” says Bon Jovi. “We can have so of these and it can be wonderful, or we can blow this thing up — we’re right on the doorstep of how to do this on a grand scale.”

—LANG WHITAKER

For information on how to help, go to jonbonjovisoulfoundation.org.

RUMBLE FOR THE JUNGLE

Sting and wife Trudie Styler have preserved 28 million acres of land through their Rainforest Foundation

Other stars may catch fire and flame out, but Sting, 65, prefers to keep his life permanently on simmer. That goes for his nearly 40 years as a recording artist and performer, and also for his work as an activist and a philanthropist. In 1989, he and his wife, Trudie Styler, met Chief Raoni, leader of the Kayapo people of Brazil, who inspired them to focus much of their lives and resources on preserving the rain forests. Their Rainforest Foundation has come to dominate international conservation efforts in jungles throughout the world. The 17th annual benefit concert at New York’s Carnegie Hall — which in past years has featured performances by Bruce Springsteen, Lady Gaga and Elton John — is scheduled for Dec. 14. Sting’s new album, 57th & 8th, will be released on Nov. 11.

Celebrities are sometimes considered dilettantes when it comes to philanthropy. What have you done differently?

STING We’ve always been very focused. We weren’t trying to save the entire planet. The way the foundation was set up was to protect people’s human rights, and an effect of that is to protect their ancient lands.

What are some ways you have been able to remain focused on your mission?

It’s very specific, like creating a legal infrastructure around a tribe or preventing illegal pipelines from being laid. They’re achievable, measurable goals.

You have known Bill and Hillary Clinton for a long time, and you have said that you admire the former president’s approach to philanthropy. What is your most powerful memory of him?

Trudie and I ran into him in Sri Lanka after the 2004 tsunami. He was actually with George Bush Sr., doing a tour of the countries that had been hit, and we asked him to step in to get some relief goods off the dock where they were held up in paperwork. There is nothing quite like watching him do his thing. He just launches into action, and it’s magic.

Should leaders be judged by their philanthropy?

I can’t help but judge the Clintons partly by their philanthropy, the way they are so driven by that. And I judge the other side by, well, frankly, the lack of it. It’s a measure of character, plain and simple.

Have your six children inherited your philanthropic bent?

Yes. We didn’t encourage or discourage it. My daughter is involved right now in organizing protests in North Dakota against the pipeline there. She didn’t consult with us. —NANCY HASS

To help support the organization, go to rainforestfoundation.org.
The Snoop Youth Football League has helped thousands of kids from inner cities stay off the streets — with 38 now playing Division 1 football and one taking home a Super Bowl ring.

"When a kid comes up and says I coached him, or saved him, that's the biggest thrill in the world," says Snoop Dogg. "I would give up rapping all day to be a football coach."

In 2005, inspired in part by his pigskin-loving sons — his youngest Cordell was recruited to play at the University of California Los Angeles — the rap icon founded the Snoop Youth Football League (SYFL) to help kids avoid the gangbanger life on the streets that nearly derailed his own music career.

"We went on a mission to try to stop the violence by going to the roughest neighborhoods and grabbing these kids, coaches and ex-gang members and throwing them in the fire and saying, 'This is what we want to do,'" says Snoop from his office/studio complex in Inglewood, Calif. The SYFL is now the largest youth football organization in Southern California, boasting 50 teams with more than 1,500 players and 75 cheerleaders. With an emphasis on teamwork, sportsmanship and discipline — and strict academic guidelines — the SYFL is now looking beyond Snoop's home turf.
the last two years, the league has expanded into Northern California and Texas, boosting the total player and cheerleader counts to 5,000 and 750, respectively.

And some of them can really play: 38 grads are currently NCAA Division 1 athletes, and in February, then-Denver Broncos running back Ronnie Hillman became the first SYFL alumnus with a Super Bowl ring. "It helped save my life," says Hillman, who's now with the Minnesota Vikings, "and gave me a head start on knowing I could make it."

For Snoop, though, giving back is more than spending his free days coaching. The rapper hosts annual turkey drives around Los Angeles and regularly travels to Jamaica, where the Mind Gardens project helps feed impoverished children by planting community plots. "I don't even look at this as philanthropy," says Snoop, who cites Muhammad Ali as his role model in that arena. "It's just what I love to do: help."

—GAII MITCHELL

To learn about clinics, cheerleading and other ways to participate in the SYFL, go to snoopyl.net.
HELPING MUSIC'S NEEDIEST

John Branca, Neil Portnow and Corinne Bailey Rae are among the many who aid MusiCares in providing for the industry’s less fortunate.

“I hear these stories regularly and am moved beyond words,” says Neil Portnow, president/CEO of MusiCares and The Recording Academy. “It’s unbelievably gratifying.” Indeed, in 2015 MusiCares dispersed a record-setting $4.7 million to nearly 7,000 members of the music industry, ranging from former label executives to roadies in need of everything from rent and addiction recovery to dental care and funeral expenses.

MusiCares’ honorary chairman (and Billboard’s 2016 lawyer of the year) John Branca cites the organization’s largest undertaking as the most inspiring: “During Hurricane Katrina, musicians in New Orleans lost their instruments and the ability to make a living.” MusiCares immediately pledged $1 million in aid for Katrina and, as Portnow proudly notes, “We were there before FEMA.”

“It’s easy for me to relate,” says Grammy-winning singer Corinne Bailey Rae, who performed at MusiCares ceremonies in 2008 and 2016. “I’ve been in that situation, thinking, ‘Can I afford to pay my rent or take a taxi to a gig? It’s really close to my heart.”

To donate or receive help, go to grammy.org/musicares.
Rapper-producer Swizz Beatz and entertainment attorney Doug Davis have been working together for a decade, but a brush with death and a brand-new life helped inspire the friends to give back any way they can.

In 2007, entertainment and sports attorney Doug Davis was undergoing an emergency appendectomy when doctors found a malignant tumor that, if left untreated, would have claimed his life within two years. “I realized how lucky I was to be here and how my life could have been over immediately,” says Davis today, “and that I needed to support cancer organizations I relied on to get better.”

Now 44, Davis not only beat cancer but stayed true to his word. In the years since, the New York-based lawyer and entrepreneur — and son of industry icon Clive Davis — joined the boards of the Music for Youth Foundation, F— Cancer and the City of Hope National Medical Center. For City of Hope, he helped raise more than $3 million for cancer research at the Songs of Hope event in Los Angeles in September. “Giving back was instilled in me throughout my life,” he says. “Specifically by my father.”

Given the relationships he has forged as head of The Davis Firm (Lil Jon, Apple executive Larry Jackson), it’s no surprise he should use his position to build bridges between the artists he works with and the charities he supports. Swizz Beatz, whom Davis has reped for the past decade, is a case in point. “He was an inspiration to increase my philanthropy,” says Davis. “And he’s been a partner with me on that for the past 10 years.”

“It’s important to be in a position to be able to give back, because somebody had to give to put you in your position,” says Beatz, 38, who throws an annual fundraiser for the Bronx Charter School for the Arts and helps fight HIV/AIDS in Africa through the Keep a Child Alive charity, co-founded by his wife, Alicia Keys.

At home, Beatz and Keys are passing the baton to their 5-year-old son, Egypt, who produced (yes, really) a song on Kendrick Lamar’s Grammy-nominated To Pimp a Butterfly and donated all proceeds to children in need in Compton. “He was blessed to have an opportunity,” says Beatz. “Now, he has an opportunity to bless other people to have an opportunity.”

—STEVEN J. HOROWITZ

To support cancer research at the City of Hope National Medical Center, go to cityofhope.org/giving.
'I'M AN ACTIVIST WHO BECAME AN ARTIST'

Legend Harry Belafonte, 89, believes there is a “cancer at work” during this election and is determined to right social-justice wrongs with his nonprofit Sankofa, which has raised more than $1.8 million since its inception, in 2013, and its inaugural Many Rivers to Cross fundraiser. “Young people who believe that their vote doesn’t matter have misread history,” says Belafonte. Held Oct. 1 and 2 on a farm in Chattahoochee Hills, Ga., the event, billed as “a festival of music, art and justice,” featured Common, John Legend, Macklemore, Santana, Dave Matthews and Public Enemy, and brought 22,000 attendees, with all proceeds benefiting the organization’s grass-roots partners that are focusing on the issues of mass incarceration and criminal justice.

Today Sankofa’s work is as critical as ever, with its first festival aiming to rally the nation ahead of its presidential election. “America has a cancer that’s at work, and it’s slowly distributing itself through the national body,” says Belafonte. “There’s a million reasons to mobilize, but [now] Donald Trump has stepped into the space. It isn’t Trump the man, [it’s] the number of people who approve of him, who embrace him.”

As Belafonte readies for his 90th birthday, his daughter and Sankofa co-founder Gina Belafonte, 56, reflects on his influence. “America was born on fear and competition,” she says. “My father donated his capital to the movement, but what I’ve learned from both of my parents is that it’s about listening. Each community is different, and I’m not sure we’re all listening right now.”

RICHARD L. ELDREDGE

To support Sankofa’s social justice initiatives, go to sankofa.org/donate.
From left: Sankofa codirector Raoul Roach (son of Max Roach), Harry Belafonte and Gina Belafonte photographed by Wesley Mann on Oct. 1 at the Many Rivers to Cross festival in Fairburn, Ga. For an exclusive interview of Belafonte talking about the presidential election, go to Billboard.com.
THE KIDS’ CRUSADERS

Country star Thomas Rhett’s wife, Lauren Akins, stoked his interest in 147 Million Orphans, a faith-based nonprofit that delivers food, water, housing, schooling and medical care to children around the world.

Thomas Rhett and his wife, Lauren Akins, are squeezed together in a seat built for one on Rhett’s tour bus, parked behind a chicly rustic farm-to-table restaurant 20 minutes outside Nashville called The Old School, where the couple will host a benefit for 147 Million Orphans that October evening. “Obviously, my thing is writing songs and playing shows,” says Rhett, his gaze shifting to Lauren, “and her thing is having a massive heart for less fortunate children.”

Lauren met the nephew of 147 co-founder Suzanne Mayernick at the University of Tennessee. In 2015, she learned that the organization was planning a medical-mission trip to Haiti and jumped to join the expedition and to put her nursing degree to use. “I remember the first time I took a little boy’s temperature,” says the 26-year-old. “It chokes me up every time I think about it, because I can still see his face.”

Upon her return to Tennessee, her husband says the trip was “all we talked about for two weeks.” Rhett, also 26, who was then on his way to his fifth straight No. 1 on Billboard’s Country Airplay chart, made sure his ballooning fan base was aware of his wife’s relief work too, tweeting about her subsequent treks to Honduras and Uganda. Then he ventured into fundraising. “We sold these shirts that said, ‘This Is Thomas Rhett’s T-shirt,’” he says, referencing his soul-pop-inflected hit “T-Shirt.” “Very cheesy.”

But the couple, who do not have children, wanted to do even more, opting to stage the catered dinner and show, and ensuring a sold-out crowd with fellow country star Dierks Bentley and surprise guest Florida Georgia Line. The benefit brought in more than $250,000, which 147 will put to use delivering necessities to orphaned children around the world.

Lauren has been invited to join the 147 board, and Rhett is finally about to join her on a mission trip to Uganda, where some nonprofit staffers are expecting a guitar lesson. He says, “They were all like, ‘Are you going to bring your guitar?’ So I feel like I’m going to have to bring it.” Quips Lauren: “And show off a little bit.”

Go to 147millionorphans.org to learn more about the organization, which has countered the worldwide orphan crisis since 2009.
On the heels of his Oscar win for the civil rights anthem “Glory,” John Legend started researching America’s prisons, which “helped me understand just how egregious we are as a nation on this issue.” Then the singer, 38, went to actual prisons, all as part of #FreeAmerica, his campaign for criminal justice reform and the nearly 7 million Americans currently under correctional control. The campaign’s mission dovetailed with the work of JustLeadershipUSA, a nonprofit that aims to cut the country’s prison population in half by 2030. “John understands that if we’re going to end mass incarceration, you have to humanize the people it’s affecting,” says JustLeadershipUSA founder Glenn Martin, who spent six years as a prisoner in New York state, and works alongside #FreeAmerica in his efforts to shut Rikers Island Correctional Center, where he was incarcerated for a time.

For Legend, the work includes supporting the district attorney candidates who will most directly affect criminal justice, as well as lending paid support to other politicians who align with #FreeAmerica’s cause. “We want to elect a DA that cares about making the system fair and just,” says Legend, “and that justice is handed out equally no matter the race or income.” —ANDREW HAMPP

To help Legend transform America’s criminal justice system, go to letsfreeamerica.com.
“My ultimate goal is to not just change policies, but to change society,” says the guitar god, who has worked in the fight against hunger worldwide.

Hunger and poverty are not acts of God,” says Tom Morello. “They’re a crime in a world where there is so much wealth.” Last summer, while on tour with his supergroup Prophets of Rage, the one-time Rage Against the Machine guitarist worked with the World Relief Hunger Organization (aka WhyHunger) to donate funds from the band’s shows to local charities, like People Assisting the Homeless and the Food Chain Worker’s Alliance.

“We see the system in place is creating poverty and hunger and sick people and homelessness,” says Joann Lo, executive director of FCWA, which helps workers along the food chain.

“My ultimate goal is to not just change policies but to change society,” says Morello, 52, who continues to see music as a primary tool in changing lives. “It feels like the truth in a way that few other things do. People gathering together to raise their voices as one, in joy or in frustration, is something that makes music a unique artistic conduit.”

To aid the movement for food justice, go to whyhunger.org.

TOM MORELLO’S RAGE AGAINST POVERTY

Lo (left) and Morello photographed by Spencer Lowell on Oct. 18 in Los Angeles.
HOW TAYLOR SWIFT HELPED A FAMILY FACE A TRAGIC LOSS

When Katie Beth Carter was killed in a car accident, the superstar did more than just bring comfort to the grieving family of one of her fans: “She has helped us share Katie Beth’s life story with the world.”

ON THE AFTERNOON OF LABOR DAY 2016, Jacksonville State University freshman Katie Beth Carter and her younger sister Kimi were driving to Chattanooga, Tenn., blasting Taylor Swift’s “Long Live” and singing at the tops of their lungs. The closing track from Swift’s 2010 album, Speak Now, was Katie Beth’s favorite. Less than six hours later, the 18-year-old member of the JSU Marching Ballerinas dance line was driving alone back to campus when her Honda Accord collided with an 18-wheeler. She was pronounced dead at 6 p.m.

For Kimi, 16, Swift’s music provided strength in a time of unspeakable pain. But even she was shocked when, at Katie Beth’s visitation, a friend thrust his phone in front of her: On a GoFundMe page set up to honor her sister and help cover funeral costs, Swift had donated $5,000 and left a note that read, “Kimi, no words can express how sorry I am for your loss. I know that you will keep Katie’s memory alive. Please know how much I am thinking of you and I’m saying a prayer for your family. All My Love, Taylor.”

“Somehow, Taylor Swift reached out to me exactly when I needed it the most,” says Kimi, sitting with her father Jason and mother Amy in the living room of their home in Ringgold, Ga. An aspiring singer-songwriter who began teaching herself guitar and writing songs in the fourth grade after her grandmother took her to her first Swift concert, Kimi recalls the power of that moment. “I felt more at peace. Katie was up there, pulling strings for me, trying to make this a little easier to get through.”

The Carters later discovered a friend had sent Swift’s publicist an email, asking if the pop star might consider sending Kimi a message on Instagram. Instead, Swift found the family’s GoFundMe page. “We’ve all learned to love Taylor’s music through the years,” says Amy Carter. “Our daughter was known as ‘Kind Katie.’ And with a small gesture to a family she had never met, Taylor Swift demonstrated that same kindness. It’s the act of reaching out to someone in their darkest hour and saying, ’I’m thinking of you.’ There’s so much power in a random act of kindness.” (This year alone, Swift has given more than $1 million to causes ranging from flood victims in Louisiana to wildlife in Africa. She declined further comment.)

In the Carter family’s living room, there are photos of Katie Beth on the mantle: her high school senior portrait in which she strikes a dancer’s pose in a river; a glamorous dance squad shot from her first JSU football home game; and what would turn out to be the last photo she would pose for, a selfie of Katie Beth and her siblings snapped just before she left the house to drive back to school on the afternoon of Sept. 5.

“I want to remember the way she was on that last Thursday night, when she got to dance in the first home football game of the season,” says Amy. “She was radiating this confidence and joy. That’s how I want to remember her life.”

As for Kimi, just a week after Katie Beth’s death, she quietly celebrated her own 16th birthday. Her best friend gave her a bracelet in the shape of sound waves from Swift’s “Long Live.” “As I was opening it, she said, ’It isn’t much,’ ” recalls Kimi. “When I saw what it was, I just started crying. I told her, ’It isn’t much? It’s everything to me.’ ”

Scholarships have been established in Katie Beth Carter’s memory at both JSU and Heritage High School in Ringgold.
"When I started feeling better, I would lie on the floor with my guitar because I couldn’t stand,” says Julian, photographed by Eric Ryan Anderson on Oct. 7 at ROOT in Brooklyn. “I want to document this musically, somehow.”
As aging musicians — like underground rock great Ivan Julian — confront chronic illness, they face expensive treatments and limited resources. When insurance, benefit shows and nonprofit help don’t add up, they’re turning to a new source of aid: crowdfunding.

By Michelle Dean

IN EARLY OCTOBER, SONGWRITER-GUITARIST IVAN JULIAN DID SOMETHING THAT HE HADN’T DONE in quite awhile: He stepped onstage and played some music. The crowd at the Bell House in Brooklyn was a little grayer, a little less hard-living than the ones he had played for in the past, back when he was an East Village punk, playing with Richard Hell & The Voidoids. But they didn’t look much worse for wear.

The same could be said for Julian, who is 61 years old. His hair is the same thick shock of black curls as it was in the 1970s, his stage presence still an alluring blend of confident and aloof. These days, both count as near miracles: In the fall of 2015, Julian was diagnosed with Stage IV cancer (a particularly aggressive form he prefers not to disclose). He had started feeling badly months earlier, but, like 9 percent of Americans even after the Affordable Care Act, “of course, I didn’t have insurance,” he says today over coffee. “A: because I’m a musician. And B: because I’m a man and I think I’m invincible.”

A handful of doctors offered him preliminary exams, “but they said, ‘We cannot go any further, not even with a biopsy, until you get health insurance,’” recalls Julian. “I said, ‘Well, how much could it possibly be? I can maybe pay for it.’ They said, ‘Well, the anesthesiologist alone is something like $750 an hour.’” He bought an insurance plan and got diagnosed. Soon, he was undergoing chemotherapy and radiation five days a week. He also was confronting mounting bills.

The music community has long had to organize for itself when it comes to health care. Benefit concerts are common, and during the past couple of decades, nonprofits like Sweet Relief Musicians Fund, the Haven Foundation, Howl Arts, the Musicians Foundation and the Jazz Foundation of America have sprung up, offering support to artists who find themselves in dire financial straits when serious illness strikes. But as Julian found out, even with the help of those donations, a serious diagnosis brings serious extra expenses. So on the advice of a close
friend, Julian — like an increasing number of aging musicians without a lucrative record contract — turned to crowdfunding, launching a campaign on the No. 1 platform, GoFundMe. So far, he has raised more than $17,500 of his $20,000 goal.

"Communities have always fundraised this way," says GoFundMe chairman/CEO Rob Solomon. "But they couldn’t do it on this scale until the social web arose." Since its inception in 2010, GoFundMe has raised more than $3 billion for assorted causes; in the last year, $700 million for medical campaigns alone. "Especially in the last two years, we’ve seen an increase in general fundraising for artists when they’re going through a major medical situation," says Josh Chapman, CEO of GiveForward, another crowdfunding site, which focuses solely on medical causes. "If you’re an artist who’s diagnosed with cancer, you can’t perform; there’s lost wages and a lot of secondary expenses that get incurred. We see very accomplished folks who are independent, and when something unexpected like this comes up, they need help."

Julian fit that description to a tee. When he moved to New York in 1976, “I put an ad in the paper: ‘Musician, have gear, will travel,’” he said. One of the first people to answer was Richard Hell, a founding member of the band Television. “It was funny: My ad was in the back of the paper, and there was a huge picture of him on the front of the paper,” recalls Julian. “I had no idea who this Richard Hell character was.”

Hell invited Julian to an audition. “I walked in and they liked what I did and I liked what they did,” recalls Julian. “Richard had this song I thought was called ‘Black Generation.’ It was called ‘Blank Generation.’” The album of the same name became a sensation among New York’s disaffected downtown bohemians, and the band Hell and Julian co-founded, Richard Hell & The Voidoids, went on to become a seminal punk act, influencing everyone from The Sex Pistols to The Ramones.

They were more critically than commercially successful, but as a founding member Julian became a musician with whom other artists wanted to work. He went on to a solo career, played in several bands and recorded and toured with acts as diverse as The Clash, The Isley Brothers, Matthew Sweet and Sandra Bernhard. More recently, he had been working on a couple of projects, one with a band called Burnt Sugar — "basically, they’re an R&B band — real soul," says Julian — on an album of David Bowie covers.

Julian wasn’t quite famous, but he was beloved. He made a steady income and accrued some savings, running a recording studio, gigging, doing session work, occasionally touring and even securing an adjunct teaching job. But he had no insurance and was unable to work for the past year-and-a-half. "As a musician myself, I can’t really rely on my work to provide the money for health insurance," says Lenny Kaye, the Patti Smith Group guitarist who is a friend of Julian’s. “The money comes, the money goes, and you’re kind of at the mercy of the cultural and creative winds."

When Julian’s medical problems began, a bandmate pointed him to organizations like Howl Arts and the Musicians Foundation. "They really reached in and said, ‘OK, what are your problems? What do you need?’" says Julian. "‘We can help you with your health insurance premium. We can help you with your rent’ on the Brooklyn apartment he shares with his wife, Sammy. Julian remains grateful for the aid, but once his treatment began, his expenses piled up and he quickly became too sick to play music. "It was very painful. I couldn’t sit and play the piano," says Julian. "I could barely walk. I could hardly do phone calls. It’s the darkest place I’ve ever been — and I’ve been to some dark places."

So Nick Tremulis, a singer-songwriter and longtime friend who became Julian’s mouthpiece in fundraising efforts as he got sicker, enlisted publicist Sharyl Holtzman to help set up the crowdfunding campaign. GoFundMe’s Solomon says it’s especially successful by the site’s standards: Julian’s page has been shared more than 1,000 times, viewed several times more than that, and the visitors-to-donor rate is high. Solomon praised the 18 updates to his page thus far: “Keeping people in the loop, letting them feel like they’re helping, is crucial.”

MUSICIANS LIKE JULIAN ARE IN SOME WAYS IDEALLY SUITED to crowdfunding. “If you have a built-in audience, this is an interesting and intimate way to connect with your fans,” says crowdfunding consultant Alex Daly. “Fans who love a musician and are asked to help them will jump out and support them as much as possible. They love to be asked, because it means they’re giving back in a substantial way.”

A look at current campaigns proves Daly’s point. In September, the renowned jazz bassist George Mraz and his wife, Camilla, set up a GoFundMe page after Mraz was diagnosed with a pancreatic cyst: They already have raised $32,000, nearly double their initial goal. In a GoFundMe campaign started in July, Austin-area bassist George Reiff — who has played with the likes of the Dixie Chicks, Jakob Dylan and The Jayhawks — raised more than $126,000 for his Stage IV lung cancer treatment. (Reiff is insured, but much of his treatment is performed in the context of a clinical trial that his insurance doesn’t cover.) Colleen Duffy, frontwoman for a Los Angeles-area band named Devil Doll, has raised more than

How To Play To The Crowd
Three experts — GiveForward CEO Josh Chapman, consultant Alex Daly of Vann Alexander and Crowdrise vp strategic partnerships Emily Hawkins — guide newbie crowdfunding through the successful campaign

1. Find Advocates
Making a first ask is challenging for any first-timer. “Having someone help you — a fundraising cheerleader — can be really useful in taking the onus off of an individual who’s struggling,” says Hawkins. Reach out to your larger circle — friends, family, fellow artists with their own fan bases — who can spread the word on social media.

2. Set A Realistic Goal
“Our general rule of thumb is to start at $5,000,” says Chapman. “It’s a safe place to start, and for someone with cancer that’ll go pretty quickly.” Describe in as much detail as possible precisely where fans’ contributions will go (a co-payment, a particular procedure). Hawkins suggests using medical bills as benchmarks: “Once you meet one, you can make an ask for something else.”

3. Get Personal
Including a polished but genuine message to page visitors and posting a well-produced video are both key to connecting with fans “in a real way,” says Daly. “Don’t be afraid to show yourself in a less-than-glamorous state. ‘You want to be as human as possible,’ she adds. ‘Fans really want to see a musician’s personality come through.’"

4. Update Often
Chapman says GiveForward often hears from donors who want to be involved in an ongoing campaign. Post regular updates to your page, letting fans know how they have helped you reach certain milestones. “Show them that they’re helping you get to the hospital or get a certain treatment,” says Daly. “If they see they helped you, maybe they’ll return for a second round of funding.”
$14,000 on GoFundMe as she battles multiple health problems, including a rare connective-tissue disorder. “Thank God for crowdfunding,” she says. “Thank God I got talked into it.”

The decision to crowdfund often isn’t an easy one. “There can still be a negative connotation around it,” says Daly. Musicians especially, she adds, might “think it’s begging for money, like a starving artist.” Dufy admits that at first, “I actually thought that people wouldn’t even give. I was so embarrassed to ask for help.” Julian was similarly shy. “Ivan’s very discreet and reticent about anything that he feels might make people pity him,” says Hell. “Musicians aren’t supposed to talk about it,” adds Tremulis, “because they’ll lose work.” Even after a campaign finds success, some misgivings may remain. “The crowdfunding industry as a whole has struggled with the fact that, after making a donation, folks often don’t come back to a page,” says GiveForward’s Chapman. Reif was astounded by his campaign’s success, but fears that kind of fundraising fatigue. “This initial outpouring from GoFundMe was so effective,” he says. “But I don’t know that you can get two, three rounds of that.”

After his GoFundMe page was set up, Julian made a crucial step toward keeping his fan base engaged: He suddenly felt moved to talk to everyone about what was happening with him. “I was getting all these notes from people saying, ‘Oh, I’m so sorry, how are you?’, and I couldn’t email anyone back.” He decided to give something very personal back to his fans. “I had my son, who’s a video artist, prop me up against the wall,” says Julian. “I said, ‘I’m going to start talking, and we’ll send it out.’”

They posted the resulting video on YouTube and linked to it on his GoFundMe page. Against a plain white wall, Julian sits, barechested and pale, speaking quietly yet deliberately. “This is what cancer can look like,” he says. “I had to somehow struggle through the bureaucracy and everything and find the right insurance company and the right people that would guide me toward proper treatment, so that maybe ... I could live. I’m trying.”

His friends, likewise, made an effort on his behalf. This past May, a host of ’70s luminaries including Kaye, Debbie Harry, The Dictators and members of Living Colour came out to play a show benefitting Julian at New York’s City Winery. “It takes an East Village, I guess, is the cute way to put it,” says Kaye. For the first time in 20 years, Hell played live. “What happened to Ivan is so nightmarish and unjust,” says Hell. “Ivan is very well-loved. It was really fulfilling to take part in this thing for something we all believed in.” Two successive shows raised $6,000.

Today, the good news continues. “I’m officially in remission,” says Julian. “They have nuked the cancer out of me.” But for the foreseeable future, as Julian’s doctors monitor his health, his expenses continue. His GoFundMe page remains active, and his team recently launched an online auction of items donated during the City Winery benefit shows: Bob Gruen photographs, signed guitars, lyric sheets and tour itineraries from Julian’s archives. There are also T-shirts declaring “I Am Ivan” — a message resonant for any fan who donated a few bucks to Julian’s campaign, and for any musician who sees a bit of themselves in Julian’s situation. “Ivan is going to get great again and be able to make his records again, but he’s also going to be a piece of the puzzle for a lot of musicians out there,” says Tremulis. “He’s like a sponsor for other musicians at this point. Now Ivan can help a lot of other people, and I know he wants to.”

To contribute to Julian’s continued recovery, go to gofundme.com.
CONGRATULATES

ON BEING NAMED BILLBOARD MAGAZINE’S
TOP COUNTRY RADIO PROGRAMMERS

BRUCE LOGAN
KILT

JEFF KAPUGI
WUSN

TIM ROBERTS
WYCD

KENNY JAY
KMPS

SHELLY EASTON
WXTU

ROB MORRIS
WKIS
COUNTRY MUSIC IS TRADITIONALLY THE domain of outlaws and rebels, and its radio formats are no exception. Each successful new artist has its champions of the airwaves, and following are the outliers who took the risks at country radio that led to breakthroughs this past year of stars like Maren Morris, Old Dominion and Cole Swindell.

These 20 programmers are identified by country label executives surveyed by Billboard as among the most influential in the genre, at a time when country is second only to top 40 as the nation’s most popular radio format, according to Nielsen Audio.

All of the ranked programmers have responsibility for at least one specific country station. (John Shomby directs syndicated programming for Cumulus Media’s NASH Network [see story, page 66].)

The ranking of these programmers reflects a combination of their impact on country music, as judged by label executives, and the size of the radio market they serve.

1. JOHNNY CHIANG, 48
   DIRECTOR OF OPERATIONS, KKBQ HOUSTON, COX MEDIA
   The day in 2004 when Chiang walked in to Houston’s KKBQ (The New 93Q), he could not have conformed to the pop-guy-takes-over-country-station cliche more if he tried. He asked music director Christi Brooks what was playing. “You’re kidding, right?” she answered. The song was “Friends in Low Places” by Garth Brooks. The Taiwan-born, Los Angeles-raised Chiang was a quick study and has come a long way since in his country music expertise. With breakout slots on his playlist that are much coveted by country record labels, he has championed new talent like Runaway Jane, and he loves country’s current mix. “We’ve got the GQ magazine guys like Brett Eldredge, rockers like Eric Church, great new females like Kelsea Ballerini. It all blends perfectly,” he says. On Nov. 2, the Country Music Association will honor Chiang’s KKBQ as 2016’s major-market station of the year.

2. CHAWEELIE COOK, 66
   PROGRAM DIRECTOR, WSM-FM/WKDF NASHVILLE; VP COUNTRY, CUMULUS MEDIA; OPERATIONS MANAGER, CUMULUS NASHVILLE
   In the capital of country music, Cook runs the top dog in town. WSM-FM (which shares its call letters with a legendary, separately owned AM station) has beaten its four country-format competitors in Nashville for the year to date, according to Nielsen Audio. “We’ve refined the format, and it really clicked,” says the Michigan-raised father of two. Sister station WKDF (NASH-FM 103.3), meanwhile, has promoted showcases with rising acts like Brett Young, Mickey Guyton, Runaway Jane and Chase Bryant. A 46-year radio veteran, Cook admits, with a mixture of pride and embarrassment, “I don’t have one friend who isn’t in the radio or music business, not one.”

3. GREGG SWEDBERG*
   PROGRAM DIRECTOR, KEEY, MINNEAPOLIS; REGIONAL SENIOR VP PROGRAMMING, COUNTRY BRAND COORDINATOR, IHEARTMEDIA
   “We have a healthy appetite from listeners to support new acts early on,” says Swedberg, a Minneapolis native and father of one, recalling when the annual KEEY (K102) concert series introduced Taylor Swift to the market in 2006. “Every year we identify five or six of the most promising acts and support them all year,” says Swedberg, whose station most recently has elevated the likes of Brett Young, Tucker Beathard and Old Dominion, helping it rank No. 2 among women 25 to 34. But music alone doesn’t boost listenership. “We’ve brought ratings up as a whole with our personalities and being involved in the community.”

*Declined to reveal age

COUNTRY’S CLOUT
9.1%
Country radio’s share of radio listeners ages 18 to 34, second only to the top 40 format.

During the Houston stop of her 1989 Tour in 2015, Swift greeted Chiang, his stepson Wyatt and stepdaughter Skylar.
J.R. Schumann, 35
Senior Director, Country Programming, Cumulus

Texas-born and -raised Schumann is not shy about choosing songs to help SiriusXM’s country channels lead the pack: Thomas Rhett’s “Vacation,” Ryan Follese’s “Float Your Boat” and Eli Young Band’s “Saltwater Gospel” are among the tracks played early on the satellite broadcaster. “Country radio is in the wrong frame of mind,” says Schumann, referring to the unusually long development phase for new releases. “When we jump out on a record, we commit to the song, the artist and the discovery aspect. There has never been a trail blazed by following in line behind everybody else.” When he’s not breaking new artists, Schumann oversees channels for country’s superstars, from No Shoes Radio for Kenny Chesney to The Garth Channel, which launched Sept. 8 with exclusive content from Garth Brooks.

JOHN FOXX, 36
Program Director, WNSH New York, Cumulus Media

Country music fans in New York, the nation’s largest media market, endured years without a country station before Cumulus launched WNSH (NASH-FM) in 2013. (Country outlet WNYY dropped the format in 1996.) Although WNSH scored the highest cumulative audience in its history in September (more than 1.2 million), Foxx says, “I don’t think anyone knows yet how big country in New York can be.” The Bronxville, N.Y., resident, a veteran pop programmer who has realigned the focus of Cumulus’ syndicated NASH Network’s syndicated offerings. Even among country’s local station mavericks, Cumulus Media’s John Shomby, 65, stands apart, directing the NASH Network’s syndicated programming. The Philadelphia-raised Shomby had been programming a five-station cluster in Norfolk/Virginia Beach, Va., for Max Media of Hampton Bays when he took on his new Nashville gig in March.

Shomby: “It’s very open to exposing new artists”

“Of all the stuff that competes with radio was invented here,” says Deaton of Silicon Valley, the region served by KRTY (95.3 KRTY). But the San Jose native believes radio beats any digital platform when it comes to music discovery. Consider “Head Over Boots” from fellow Californian Jon Pardi, which Deaton got behind 11 months before the song hit No. 1 on Billboard’s Country Airplay chart. Choices like that have helped KRTY rank No. 1 among all listeners 18 to 49. While AM sister station KLIV offers country gold, at KRTY, “promoting new music is what we do,” says Deaton. “That’s the whole philosophy of the station. Radio needs to introduce you to new music from stars and new artists.”

Jeff Kapugi, 51
Program Director, WUSN Chicago; VP Programming, CBS Radio

Kapugi has been programming WUSN (US-99) since 2011, but he also grew up in the Windy City, listening to the likes of legendary WLS-AM, one of the nation’s pioneering stations. “I have to pinch myself that I get to do this,” says the father of two grown children. Kapugi points to Brandy Clark and Chris Stapleton as two artists that he supported early, and in his CBS Radio chain role, with input from fellow PDs, he recently has supported airplay for Chris Lane’s “Fix” and Granger Smith’s “Backroad Song.” Says Kapugi: “I love seeing artists on the way up.”

Mike Brophy, 55
Program Director, WKLB Boston, Greater Media

A 20-year veteran at WKLB (Country 102.5), Brophy says new artists are still what gives his station a market edge. “We highlight new music hourly, sometimes multiple times in an hour,” says the Albany, N.Y., native and father of two, whose wife, Ginny Rogers, is the station’s assistant program director/music director. Despite going up against new competition from iHeartMedia’s WBWL, WKLB still ranked No. 2 among women 18 to 24. “Amid all the listener research available today,” says Brophy, picking songs “still goes back to your gut.”

Drew Bland, 33
Director of Branding and Programming, WWKA Orlando, Cox Media Group

Within nine days of the Pulse nightclub shooting in Orlando in June that killed 49 and left more than 50 injured, WWKA (K92), under Bland’s
ED HELMS: CHAMPION FOR MUSIC IN SCHOOLS

Ed Helms (Actor/Musician: *The Office*, *The Hangover*), flanked by Sara Watkins and Sean Watkins, brings music to students at Normandie Elementary in South Central Los Angeles and serves as an Advisory Board member of Education Through Music-Los Angeles. Helms will be honored by ETM-LA at their Annual Benefit Gala on December 4, 2016 for his dedication to music education in inner-city schools. [www.etmla.org](http://www.etmla.org)
direction, staged a four-hour benefit concert that raised $350,000 for the OneOrlando Fund to help the survivors and victim’s families. “It was the biggest event we’ve ever put on in the shortest time,” says Bland, a Colorado native. Artists including Cole Swindell, Maddie & Tae and Easton Corbin “showed up at the drop of a hat,” he adds. “Country music is authentic and healing.”

**STEVE STEWART, 44**  
**PROGRAM DIRECTOR, WEBG CHICAGO, IHEARTMEDIA**

It took a little more than a year to transform a former regional Mexican music station into a rival for the title of Chicago’s most dominant country outlet. Under Stewart, WEBG (Big 95.5) ranks just behind market format leader WUSN. “You don’t get many opportunities to start with a station that’s brand new,” says Stewart, a native Rhode Islander who lives near Chicago’s Wrigleyville neighborhood. WEBG went country at a time when the format is “as broad as it has ever been,” says the father of two. “You have pop sounds, rocking sounds, traditional bro country, female artists, bands, superstars and core artists.”

**MAC DANIELS, 56**  
**PROGRAM DIRECTOR, KPLX/KSCS DALLAS, CUMULUS MEDIA**

Daniels packs a one-two punch in Dallas, programming KSCS (New Country 96.3) as well as hits from the ’90s onward at KPLX (99.5 The Wolf). The Missouri-raised father of four notes his stations offer artists from this musically rich region two shots at exposure. Aspiring Texas acts competed on KSCS as part of the national NASH Next promotion for a Big Machine Record Group deal (see sidebar, page 66), while KPLX has aired The Front Porch Show since the station’s launch 18 years ago. “It’s a two-hour feature every Sunday,” says Daniels, “where we feature veteran artists who are native to Texas and part of the Texas music and Oklahoma red-dirt music scene.”

**BRUCE LOGAN, 46**  
**VP PROGRAMMING, CBS RADIO HOUSTON**

The country format “has an overabundance of edgy sounds right now,” says Logan, a Louisville, Ky., native who has programmed Houston’s KILT (The Bull) for the past three years. “They are hit records with rock and rhythm sounds, but fewer traditional country sounds.” Offering listeners a balance “is the number one job for me and Chris Huff, my music director,” he says. One sign they’re succeeding: KILT ranks No. 4 among women 25 to 54, edging out crosstown country rival KKBQ in that segment. The Houston market, says Logan, “is possibly one of the most exciting radio battles in America.”

**MIKE PRESTON, 57**  
**PROGRAM DIRECTOR, KEWF/KHTP SEATTLE, ENTERCOM RADIO**

A seven-year veteran of the Seattle market, Preston does double duty programming KKF (100.7 The Wolf) and rhythmic gold outlet KHTP (The New Hot 103.7). “The psychographic and music tastes are different,” says the San Jose-raised father of two, “but the listeners could be next-door neighbors.” Preston says he is “proud of what we’ve done” to fend off KMPS, his station’s long-established crosstown rival, by ranking No. 3 among women 18 to 34.

**LANCE HOUSTON, 39**  
**PROGRAM DIRECTOR, WBWL BOSTON/WTBU PORTSMOUTH, N.H.; CAPTAIN OF COUNTRY FORMAT, IHEARTMEDIA BOSTON**

After guiding iHeartMedia’s battle in Atlanta against a country format leader, Houston arrived at WBWL (The Bull) in 2013 to do the same in Boston, challenging long-established country powerhouse WRLB. An Alabama native, Houston has embraced life in New England and has worked to win listeners with some competitive picks. “We went out and played Luke Bryan’s ‘Games’ from his [2015] Spring Break EP and Sam Hunt’s ‘Raised On It,’ which also was not a single. Both did great for us.”

**SHELLY EASTON*  
**PROGRAM DIRECTOR, WXTU PHILADELPHIA, CBS RADIO**

As a young girl in love with radio in her native New Jersey, Easton figured she would have to marry a DJ “since there were no women disc jockeys back then.” At WXTU, the mother of two has shown programming and promotional savvy — planes trail “WXTU Banner Buddies” signs over Philadelphia events on weekends — and led her station to a No. 1 rating among women 25 to 34.

**ROB MORRIS, 51**  
**PROGRAM DIRECTOR, WKIS MIAMI; VP PROGRAMMING, CBS RADIO MIAMI**

Promoting the country hits of WKIS (Kiss 99.9 FM) in a market dominated by Latin culture is a unique challenge. But Morris, an Ohio native and top 40 format veteran, says such rising stars as Brett Young, Tucker Beathard and Kelsea Ballerini have broadened listenerhip. The annual Kiss 99.9 Chili Cook Off concert, attracting headliners like Brad Paisley and Little Big Town, makes Kiss a player on the country scene. “It’s a driving force for us,” says Morris.

**MIKE MOORE, 52**  
**PROGRAM DIRECTOR, KQJJ PORTLAND, OR; DIRECTOR OF COUNTRY PROGRAMMING, ENTERCOM**

“There’s a lot of talk right now that the country format isn’t the hottest place,” says Moore. But the Nebraska-bred PD of Portland’s KQJJ (99.5 The Wolf) strongly disagrees. In his chain role, Moore supervises seven Entercom country stations nationwide. At KQJJ, he has led the station to a No. 1 ranking among men 18 to 49, up from No. 2 in 2016, through “aggressive” support for new acts like Chris Janson and Maren Morris.

**MIKE KENNEDY, 57**  
**PROGRAM DIRECTOR, KBEQ KANSAS CITY, MO.; VP PROGRAMMING, STEEL CITY MEDIA**

With three country stations competing in the Kansas City market, Kennedy, at KBEQ (Q104), takes nothing for granted. “We’ve been number one nine out of the past 10 [rating] books; I’m knocking on wood as I say that.” The Emporia, Kan., native adds: “It’s not about balancing Luke Bryan with a gold song. It’s trying to schedule Luke and the new Chris Stapleton, Carrie Underwood and Miranda Lambert. So many strong current artists make it difficult to keep the balance.”

**TIM ROBERTS, 55**  
**VP MUSIC PROGRAMMING, CBS RADIO DETROIT**

Roberts, a Detroit native and father of three, was inducted into the Country Radio Hall of Fame while WYCD was named the Academy of Country Music’s major-market station of the year for 2016. Although focused on today’s hits, he has a historian’s perspective on why country music thrives in Detroit. “The influx of workers here in the ’30s and ’40s, even into the ’50s and ’60s, came from Southern roots,” says Roberts. “So there was a base of fans for country music right here.”

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Donald Trump mocking disabled reporter

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For more on why the word “retard” is hurtful visit FamilyMemberInc.org
ASCAP CONGRATULATES CARLIN AMERICA ON 50 YEARS OF PUBLISHING SOME OF THE WORLD’S GREATEST MUSIC.

Thank you, ASCAP Board member and Carlin President/CEO Caroline Bienstock, for championing the rights of music creators.
IN THE MIDTOWN MANHATTAN BROWNSTONE offices of Carlin America, Caroline Bienstock is talking about her father. “I remember attending an industry event with him where somebody approached and said, ‘Oh, Freddy Bienstock. Are you Caroline Bienstock’s father?’ To him, that was just amazing because, of course, he was the music publishing legend and I was just his daughter.”

As Carlin president/CEO, Caroline Bienstock, 58, runs the independent music publisher of classic hits for Frank Sinatra, Stephen Sondheim, Billie Holiday, AC/DC, James Brown and countless others. She also carries on a rare music industry double legacy from her parents, the late Freddy and Miriam Bienstock.

Freddy, who fled to New York from Austria in 1939 as the Nazis were coming to power, had a remarkable career in music publishing, from his start in the stockroom of Chappell Music to eventually co-owning the company. (Warner Music acquired it in 1987 to form Warner/Chappell.) For years, Freddy helped pick hits for Elvis Presley from the catalog of Hill & Range, a music publisher he acquired in 1966. That same year, he founded Carlin America. He died in 2009.

Miriam, a co-founder of Atlantic Records, was remembered in a statement upon her death in 2015 by current Atlantic Records Group chairman/COO Julie Greenwald and chairman/CEO Craig Kallman as “a force to be reckoned with.”

Freddy derived the moniker of his company from his daughter’s name. But she had to overcome his opposition to her joining the family firm, even after she attended Yale University and earned a law degree at Boston University and an MBA at the Wharton School. She practiced law and worked in finance before finally joining Carlin. When her parents died, she inherited the company with her brother Robert, an attorney and recording engineer.

With her husband, Douglas Rodriguez, and their 13-year-old daughter (the couple has five adult children from prior marriages), Bienstock lives in the three-bedroom Upper East Side apartment where she grew up. And she works today in the same office at the landmarked Carlin America brownstone that her father had occupied — a daughter who expresses a deep love for her parents, and a businesswoman who displays considerable fortitude.

“As the person who is managing these assets for the benefit of the family,” she says, “I have to make the best possible decisions that aren’t based on nostalgia or sentiment.”

Carlin America, as a privately held company, does not report financial results. But with 8,500 songwriters in its royalty system, 80,000-plus titles in its catalog and offices in Nashville, London and Paris, Carlin has a pervasive presence in pop culture.

What are your earliest memories of the music business?
When I was a child, I always ate dinner with my parents. But neither my brother nor I spoke about what happened at school. Mostly, we listened to my parents talking about what happened at work. And
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in those days, the industry was small enough that they knew a large percentage of the people in New York in the music business. I was old enough to form an impression about what they were doing and also to see that my mother was a significant executive. We didn’t have a lot of friends whose moms were important executives in any industry.

But it wasn’t certain that you would join the family business?

My father was really opposed. He was like, “I don’t have a job for you. I don’t know what you’re going to do here.” And my idea was to say, “It’s a complicated business. The copyright law is complicated. Managing this kind of business is complicated. And it will be even harder if I don’t have any training down the road. I think I should do this.” Finally, he relented.

How do you view the changes in the music business in recent years?

As somebody running an independent publishing company, but also sitting on the ASCAP and [National Music Publishers’ Association] boards, I have a perspective on where I see the industry trending. I still think there are opportunities, great opportunities, for future global growth — in Africa, India, China. These are enormous untapped markets.

That said, the changes that are happening with respect to the structure and function of the performing rights organizations, and the way publishers relate to the PROs, it’s really hard to see down the road. These relationships had been more or less static. Now there’s a great deal of flux. In general, in business, uncertainty isn’t a good thing. People like predictability.

Has the rise of digital music caused that uncertainty?

No doubt. The changes began when file-sharing began [with Napster in 1999]. All content owners began to worry whether they were going to be compensated for their work. But publishers felt like they were sitting pretty because the people that we license to, they were not likely to use copyrights without paying.

Then there was a shift away from illegal file-sharing to streaming services. Those services pay the labels a much greater percentage of their revenue than they pay [music publishers]. So while it looked like we had a moment, that moment doesn’t look quite as rosy as it did a few years ago, until we are successful at trying to redress those imbalances, which I think we may be able to do. But I think that’s still an open question for the industry, particularly the music publishing industry.

How has your father’s business strategy for Carlin changed under your leadership of the company?

For my father, it seemed the safest and most efficient way to grow was by acquisition. So he was less about signing writers than he was about buying companies. And I think his model worked very well for a very long time.

The fundamental change I see today is that when I’m trying to do deals, I often find the prices are so high that acquisition is not always realistic. And part of it is because there’s a decent level of uncertainty about future earnings. If I pay a top-dollar price today for an asset, it may be worth less in the future should its earnings dwindle over time. So I’m aware of that. And I think those constraints didn’t affect us in our growth years in the same way.

How would your father have felt about the music publishing business today?

I’m often grateful that he died before the changes that are happening now. I know his philosophical belief was that any copyright he acquired would be worth more in the future, no matter how much he had to pay for it. I don’t believe that that’s still true. So that’s a real change. The future is more uncertain than it ever was.

Looking ahead, what is the biggest challenge facing Carlin?

For our particular business, we have many standard pop hits from the ‘50s and ‘60s. There’s a generation of people licensing music who may not be as familiar with our material.

But I remember having a conversation with my daughter Francesca, maybe eight or nine years ago. She came to me and said, “Mom, I’ve just bought the Juno soundtrack. I want you to hear a song from it. It’s really cool.” And she played me [Phillip Biastise and George Khoury’s] “Sea of Love.” I said, “Francesca, that’s a really great song. I’m glad you like it. But I should tell you that song was first recorded in the year of my birth. So it’s not a new song. And second of all, it belongs to us [at Carlin]. So I’m thrilled that you like it.”

And I’ve always been gratified to see that young people discover music that’s really classic. It’s new to them, and they love it just as much as the previous generation did when they heard it. That’s one of the things that gives me real hope for the future. Some of these songs, they’re just great songs, and they’ll always be great songs. ♫
Congratulations to Carlin America on your 50th Anniversary and To our Friends, “The Bienstocks”

“We are so proud to have been with you from the start.”
CONGRATULATIONS TO THE BIENSTOCKS AND ALL THE FOLKS AT CARLIN ON FIFTY YEARS OF INDEPENDENT MUSIC EXCELLENCE.

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### Billboard Artist 100

**November 5 2016**

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**Top New Entries**

- **2** | TWENTY ONE PILOTS | POLYDOR/RCA | 1 | 79 |
- **3** | KINGS OF LEON | RCA | 2 | 1 |
- **4** | THE CHAINSMAKERS | DISRUPT/DEREK JACOBI | 2 | 47 |
- **5** | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 121 |
- **6** | ARIANA GRANDE | REPUBLIC | 1 | 119 |

**Top Social Media Growers**

- **NEO** | TWENTY ONE PILOTS | POLYDOR/RCA | 1 | 121 |
- **7** | KINGS OF LEON | RCA | 2 | 1 |

**Top Re-Entries**

- **12** | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 121 |
- **13** | THE CHAINSMAKERS | DISRUPT/DEREK JACOBI | 2 | 47 |

**Top Airplay/Streaming & Sales Data Compiled By**

- AIRPLAY/STREAMING & SALES DATA

---

JoJo enters the Artist 100 at No. 32, powered by her new album, *Mad Love*, which enters the Billboard 200 at No. 6 (see story, page 82).
On December 2nd, *Billboard* will publish its annual Women in Music special issue. We’ll feature the top 50 women in the music industry who have broken new ground and changed the game across labels, publishing and touring.

This year, music legend Madonna has been named *Billboard*’s Woman of the Year. A seven time Grammy winner and best-selling female recording artist of all time, entrepreneur and philanthropist, her most recent Rebel Heart Tour has extended her record as the highest-ever grossing female touring artist.

The 11th annual Women in Music event will be held December 9th in New York City and will air December 12th on Lifetime.

**Take this opportunity to congratulate the female executives and top talent on this year’s list. Reach an influential audience with unparalleled decision-making power within the music industry.**

**COVER DATE: 12/10**
**ON SALE 12/2**
**ISSUE CLOSE 11/22**
**MATERIALS DUE 11/23**

**BONUS DISTRIBUTION:**
Women in Music Event 12/9, THR Power 100 Women Event 12/7

**MADONNA**
2016 WOMAN OF THE YEAR

**SHANIA TWAIN**
ICON

**HALSEY**
RISING STAR

**CONTACT**
Joe Maimone
212.493.4427
joe.maimone@billboard.com

Aki Kaneko
323.525.2299
aki.kaneko@billboard.com

Lee Ann Photoglo
615.376.7931
laphotoglo@gmail.com

Cynthia Mellow
615.352.0265
cmellow@comcast.net
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<td>Imagine Dragons</td>
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PROMOTION

SLS Beverly Hills | November 9 & 10

PANELISTS
HALSEY
MATT GALLE, PARADIGM
JASON ARON, ARON PROJECTS
ANTHONY LI, CO-MANAGER
MATT MEYER, AM ONLY
ALEX HARDEE, CODA AGENCY
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Kings’ Long Wait For No.1

Thirteen years after their chart debut, Kings of Leon (above) earn their first No. 1 on the Billboard 200, with Walls. The set starts atop the list with 77,000 equivalent album units earned in the week ending Oct. 20, according to Nielsen Music. The band first entered the list dated Sept. 6, 2003, with its debut album, Youth & Young Manhood.

Of the 23 acts that have topped the chart in 1960 (not counting Adele, whose 25 began its No. 1 run in late 2014 and carried over to over 2016), six of them — including Kings of Leon — notched their first No. 1 after waiting for more than a decade.

DJ Khaled chilled out for a little more than 10 years (10 years, one month and 27 days, to be precise) between his chart debut with ‘Watch the Throne’... The album on June 24, 2008, and his first leader, ‘Major Key,’ on Aug. 20. Others with decade-plus waits that ended in 2016: Panic at the Disco (10 years and three months between A Fever You Can’t Sweat Out in 2005 and Death of a Bachelor), Solange (13 years and eight months between 2003’s Solo Star and A Seat at the Table), Gwen Stefani’s (11 years and three months between 2004’s Love, Angel, Music, Baby! and This Is What the Truth Feels Like) and David Bowie (43 years and nine months between 1972’s Hunky Dory and Blackstar). Walls is Kings of Leon’s fourth straight top 10 album. Their first to reach the region was their breakthrough commercial success Only By the Night in 2008, which peaked at No. 4 and launched their only top 10 hit on the Billboard Hot 100, “Use Somebody” (No. 1). —Keith Caulfield
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<td>Vices &amp; Virtues</td>
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Following news of Bob Dylan’s selection as the Nobel Prize winner in literature (Oct. 13), the legend’s 2014 best-of, The Essential Bob Dylan, arrives at No. 76 with 7,000 equivalent album units earned in the week ending Oct. 20, according to Nielsen Music. Elsewhere on the chart, Beaste Boys’ Licensed to Ill returns at No. 129 (5,000 units; up 117 percent) following the arrival of a 30th-anniversary vinyl edition on Oct. 14. On Vinyl Albums, it bows at No. 3 with 3,000 LPs sold. —K.C.

**DATA FOR WEEK OF 11.05.2016**

Go to BILLBOARD.COM/BIZ for complete chart data

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The Essential Bob Dylan

Her second full-length set — and first top 40 title — bows with 13,000 units (11,000 in traditional album sales). Her first LP, 2015’s Eyes Wide Open, launched at No. 43 with 12,000 units (10,000 sales).

Phill Collins

Collins logs his 12th charting effort with the new greatest-hits set The Singles. The two-disc version of the album includes 20 of his 21 top-40 charting hits on the Billboard Hot 100.
"'Tis The Season"

Though Christmas is two months away, the Top Holiday Albums chart returns to the pages of Billboard as if It Must Be Christmas, a new album by Chris Young (below), debuts at No. 1 (80,000 copies sold in the week ending Oct. 22, according to Nielsen Music).

The season's tally launched with the Oct. 22 list, where Reba's new My Kind of Christmas started at No. 1. It's expected that Pentatonix's new A Pentatonix Christmas will open atop the Nov. 12 chart with around 45,000 in sales for the week ending Oct. 27, according to industry forecasters. The album is the vocal group's third Christmas effort following the full-length That's Christmas! released in 2014 and EP PTXmas in 2012. It's perhaps not surprising that Pentatonix would issue another holiday set, following the success of That's Christmas! To Me. It spent 18 weeks at No. 1 on Top Holiday Albums, sold 18 million copies and was the lowest sales start for any of the 33 Kidz Bop albums, falling below the 16,000-launch of the first Kidz Bop title in 2001.

Kidz Bop 33 is the lowest-charting Kidz Bop album – in the main numbered series of titles — since the first Kidz Bop set debuted and peaked at No. 76. Since then, the second through 33rd volumes have all reached the top 40.

In non-kid-friendly chart news, drag queen Alaska Thunderfer – dae at No. 3 on Heatseekers Albums and No. 4 on Top Dance/Electronic Albums with Poundcake (2,000 copies sold). It's Thunderfer's first charting set on both lists, following 2015's Anus. The new effort arrived Oct. 14, the day after Thunderfer — was crowned the winner of the second season of Logo TV's reality competition series RuPaul's Drag Race: All Stars. —K.C.

Mane Streams Onto Chart

Gucci Mane (above) becomes the second artist to reach the Billboard 200 with a streaming-exclusive album as Wostbowers bow launches with 16.4 million on-demand streams of its songs. Comparably, Coloring Book bowed with 57.3 million.

Elsewhere on the Billboard 200, the new Kidz Bop 33 album has a rather soft start at No. 40 (12,000 units; 11,000 in traditional album sales). That's the lowest sales start for any of the 33 Kidz Bop albums, falling below the 16,000-launch of the first Kidz Bop title in 2001.
Gaga Tracks Impact Chart

Following the release of Joanne by Lady Gaga (below) on Oct. 21, five of its songs debut on Billboard + Twitter Top Tracks, led by the No. 1 start of “A-Yo.” The track becomes Gaga’s second No. 1 debut after “Perfect Illusion” in September. “A-Yo” scores its lofty debut after Gaga released the song as a Joanne preview on Oct. 18, and its announcement earned extra attention after she tweeted to The Chainsmokers, “maybe u guys’ll like this 1 better,” in response to their criticism of “Illusion” in a Rolling Stone interview.

Four other Joanne tracks also debut: “Angel Down” (No. 40), “Diamond Heart” (No. 44), “Dance in Circles” (No. 48) and “John Wayne” (No. 50). “Illusion,” meanwhile, rebounds 24-20, and “Million Reasons” slides 11-21. The Joanne activity sparks 272,000 Twitter mentions for Gaga in the week ending Oct. 23, according to Next Big Sound, up 131 percent. The buzz aids her ascent on the Social 50 as well, as she zips 24-11.

Elsewhere, Justin Bieber’s “Sorry” rallies 22-10 for a 27th week at No. 1 and Fifth Harmony’s “Worth It” for the week in the most weeks in the region by any track since the chart’s inception in 2014. Bieber’s bounce occurs on the anniversary of the release of “Sorry” (Oct. 23, 2015). The track went on to claim a record eight weeks at No. 1 on the Top Tracks chart, surpassing the previous six-week high of Bieber’s own “What Do You Mean?” — Trevor Anderson
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**WorldRadioHistory**

**Chesney And Pink Double Up**

"Setting the World on Fire" by Kenny Chesney (above), featuring Pink, ascends 3-1 on Country Airplay, increasing by 12 percent to 64 million audience impressions in the week ending Oct. 30, according to Nielsen Music. Concurrently, "Fire" rules Hot Country Songs for a third week. The song is the first to lead the lists simultaneously since Florida Georgia Line's "HOLY" ruled both on Aug. 6.

With "Fire," Pink rules in her first Country Airplay appearance. It also marks the second country/pop artist collaboration to top the survey of late; Dierks Bentley's "Different for Girls," featuring Elle King, charted the Oct. 1 chart. "Fire" is Chesney's 27th Country Airplay No. 1, moving him past George Strait and Alan Jackson, each with 26, for a solo share of the second-most toppers. Tim McGraw leads with 28 Nos. since Country Airplay launched in 1990.

Speaking of McGraw, his "The Long Way" re-enters the Country Airplay top 10 (10-1, 20 million, up 34 percent), marking his 57th top 10; early Strait has made 68.

Back on Hot Country Songs, Brett Young notches his first top 10, as his co-written debut single, "Sleep Without You," steps into the Top 10. Meanwhile, on Top Country Albums, Blackberry Smoke scores its second No. 1 with "Like an Arrow" (18,000 sold) it also bow at No. 3 on Top Rock Albums. The country-rock band's first Top Country Albums with its last set, Holding All the Roses, which started with a career-best 60,000 (Feb. 28, 2015).

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*WorldRadioHistory*
### HOT ROCK SONGS™

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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.

TOP CHRISTIAN ALBUMS

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<td>EMI NASHVILLE/CAPITOL CMG</td>
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TOP GOSPEL ALBUMS

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<td>Glory To Jesus</td>
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<tr>
<td>16</td>
<td>Victory Belongs To Jesus</td>
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<td>P</td>
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<tr>
<td>17</td>
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<tr>
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<td>I Believe</td>
<td>I Believe</td>
<td>P</td>
<td>P</td>
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<tr>
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<td>Good</td>
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<tr>
<td>20</td>
<td>Never Have To Be Alone</td>
<td>Never Have To Be Alone</td>
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HOT CHRISTIAN SONGS

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<thead>
<tr>
<th>No.</th>
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<tr>
<td>1</td>
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<td>Oceans (Where Feet May Fail) (Live)</td>
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<tr>
<td>2</td>
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<td>He Will Make It</td>
<td>P</td>
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<tr>
<td>3</td>
<td>Lauren Daigle</td>
<td>How Can It Be</td>
<td>P</td>
<td>P</td>
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<td>4</td>
<td>Various Artists</td>
<td>WOW Hits 2017</td>
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<td>Casting Crowns</td>
<td>The Very Next Thing</td>
<td>P</td>
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<td>Hillsong UNITED</td>
<td>How Can It Be</td>
<td>P</td>
<td>P</td>
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</tr>
<tr>
<td>7</td>
<td>Todd Dulaney</td>
<td>Never Have To Be Alone</td>
<td>P</td>
<td>P</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Yong Jhun</td>
<td>Don’t Be Afraid</td>
<td>P</td>
<td>P</td>
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<tr>
<td>9</td>
<td>Reggie Lee</td>
<td>I’m Never Gonna Let You Go</td>
<td>P</td>
<td>P</td>
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<tr>
<td>10</td>
<td>Anthony Brown</td>
<td>Royalty</td>
<td>P</td>
<td>P</td>
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<tr>
<td>11</td>
<td>The Afters</td>
<td>You Are</td>
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<td>I Wonder</td>
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<td>Hillsong UNITED</td>
<td>How Can It Be</td>
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<td>P</td>
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<tr>
<td>17</td>
<td>Hillsong UNITED</td>
<td>EMBRACE</td>
<td>P</td>
<td>P</td>
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<tr>
<td>18</td>
<td>Hillsong UNITED</td>
<td>Never Have To Be Alone</td>
<td>P</td>
<td>P</td>
<td>18</td>
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<tr>
<td>19</td>
<td>Hillsong UNITED</td>
<td>Never Have To Be Alone</td>
<td>P</td>
<td>P</td>
<td>19</td>
</tr>
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<td>20</td>
<td>Hillsong UNITED</td>
<td>Never Have To Be Alone</td>
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<td>P</td>
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Data for week of 11.05.2016

Go to BILLBOARD.COM/BIZ for complete chart data
VARIOUS ARTISTS

WILLIAM CONTROL
LET ME LOVE YOU
READ U WROTE U
KYGO
PHONE DOWN
25
17

ALASKA THUNDERFUCK
NEVER BE LIKE YOU
13
14

BONBON
MY WAY
TYCHO
PERFECT STRANGERS
21
8

M.I.A.
THIS IS WHAT YOU CAME FOR
ANYWHERE
2
4

BAILAR
PURPLE LAMBORGHINI
ROSES
14
2

NEVER BE LIKE YOU
28
HOUSE WORK
RUFUS DU SOL
10
11

194
148
37
31

-2 5
-4 8


SKRILLEX, B. BILLIONAIRE (S. MOORE, W. L. ROBERTS II, S. COOK)

FLUME, KAI, G. PEARLEY (H. E. STRETEN, A. DE GASPERIS-BRIGANTE, G. PEARLEY)

MARTIN GARRIX, MAT RAD, STEVE JAMES (MARTIN GARRIX, M. SMITH RADOSEVICH, R. CUNNINGHAM, S. PHILIBIN, I. JUBER, Y. NAHAR, B. REXHA)

CASH CASH, DIGITAL FARM ANIMALS (J. P. MAKHLOUF, S. W. FRISCH, A. L. MAKHLOUF, N. GALE, C. HAYNES JR., E. DEBARGE, W. DEBARGE...)

DJ SNAKE (W. S. EGRAHICINE, J. P. FELTON, J. L. WILLIAMS, K. DEAN, B. T. HAZZARD)

THE CHAINSMOKERS, S. FRANK, F. KENNETT (A. TAGGART, S. FRANK, F. KENNETT, A. FRANGIPANE, I. SLADE, J. KING)

THE SLEEPY JACKSON, A. TAGGART, S. FRANK, F. KENNETT, A. FRANGIPANE, I. SLADE, J. KING

THE CHAINSMOKERS FEATURING DAYA

DJ SNAKE FEATURING ZAYN

MARSHMELLO

E. ISTRÉFI, BIG BANG (E. ISTRÉFI)

MIKE PERRY FEATURING SHY MARTIN

JONAS BLUE FEATURING JP COOPER

FLUME FEATURING KAI

THE CHAINSMOKERS FEATURING DAYA

MIKE PERRY FEATURING SHY MARTIN

JONAS BLUE FEATURING JP COOPER

FLUME FEATURING KAI


**November 5, 2016**

**CONCERT GROSSES**

<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>ARTIST</th>
<th>GROSS</th>
<th>ADJ. AVERAGE PER TICKET</th>
<th>PREMIER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><em>5,474,781</em></td>
<td>JUSTIN BIEBER, THE KNOCKS, MIC LOWRY</td>
<td>$1,076</td>
<td><strong>Concerts (Live), Small Venues</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><em>2,363,048</em></td>
<td>JUSTIN BIEBER, THE KNOCKS, MIC LOWRY</td>
<td>$452</td>
<td><strong>Concerts (Live), Small Venues</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><em>2,009,776</em></td>
<td>JUSTIN BIEBER, VIC MENSA, STURIA ATLAS</td>
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<td><strong>Concerts (Live), Small Venues</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><em>1,950,932</em></td>
<td>JUSTIN BIEBER, THE KNOCKS</td>
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<tr>
<td><strong>5</strong></td>
<td><em>1,615,874</em></td>
<td>JUSTIN BIEBER, THE KNOCKS, MIC LOWRY</td>
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<td><strong>Concerts (Live), Small Venues</strong></td>
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<tr>
<td><strong>6</strong></td>
<td><em>1,890,082</em></td>
<td>JUSTIN BIEBER, THE KNOCKS, MIC LOWRY</td>
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<td><strong>Concerts (Live), Small Venues</strong></td>
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<td><strong>7</strong></td>
<td><em>1,799,690</em></td>
<td>RED HOT CHILI PEPPERS</td>
<td>$600</td>
<td><strong>Concerts (Live), Small Venues</strong></td>
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<td><strong>8</strong></td>
<td><em>2,576,668</em></td>
<td>JUSTIN BIEBER, THE KNOCKS, VIC MENSA</td>
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<td><strong>9</strong></td>
<td><em>2,496,010</em></td>
<td>JUSTIN BIEBER, THE KNOCKS</td>
<td>$550</td>
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<tr>
<td><strong>10</strong></td>
<td><em>2,248,217</em></td>
<td>CHANCE THE RAPPER, ALICIA KEYS, JOHN LEGEND, LIL WAYNE &amp; OTHERS</td>
<td>$486</td>
<td><strong>Concerts (Live), Small Venues</strong></td>
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<tr>
<td><strong>11</strong></td>
<td><em>1,664,302</em></td>
<td>ANDREA BOCELLI</td>
<td>$392</td>
<td><strong>Concerts (Live), Small Venues</strong></td>
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<tr>
<td><strong>12</strong></td>
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<td>JIMMY BUFFETT</td>
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<td><strong>13</strong></td>
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<td>VAN MORRISON</td>
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<tr>
<td><strong>14</strong></td>
<td><em>1,489,169</em></td>
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<tr>
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<td><strong>16</strong></td>
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<td><strong>18</strong></td>
<td><em>1,311,861</em></td>
<td>MAROON 5, TOVE LO, R. CITY</td>
<td>$303</td>
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<tr>
<td><strong>19</strong></td>
<td><em>1,275,682</em></td>
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<td><strong>20</strong></td>
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<td>TEDESCHI TRUCKS BAND, AMY RAY, DAVE MASON, JORMA KAUkonEN</td>
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<td><strong>21</strong></td>
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<td><strong>22</strong></td>
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<td><strong>23</strong></td>
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<td><strong>24</strong></td>
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<td>BAD BOY FAMILY REUNION TOUR: PUff DADDY, LIL’ KIM &amp; OTHERS</td>
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<td><strong>26</strong></td>
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<td><strong>27</strong></td>
<td><em>765,100</em></td>
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<tr>
<td><strong>28</strong></td>
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<td><strong>29</strong></td>
<td><em>733,130</em></td>
<td>STATUS QUO, LACED IN LUST</td>
<td>$141</td>
<td><strong>Concerts (Live), Small Venues</strong></td>
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<tr>
<td><strong>30</strong></td>
<td><em>671,120</em></td>
<td>THE LUMINERES, BORIS, RAYLAND BAXTER</td>
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<td><strong>31</strong></td>
<td><em>597,064</em></td>
<td>WEEN</td>
<td>$126</td>
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<td><strong>32</strong></td>
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<td><strong>33</strong></td>
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<td><strong>34</strong></td>
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**DANCE CLUB SONGS™**

**DEBUTS**

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<tr>
<th>SONG TITLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
<th>NUMBER</th>
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**WORLD RADIO HISTORY**

- Justin Bieber's 'Purpose' tour earned $361.5 million, making it the highest-grossing tour of 2015 in North America.
- The tour grossed $41.8 million from one stop in Toronto, Canada.
- The tour broke even with 4.445 million fans at 344 shows worldwide.

---

WorldRadioHistory
BY 1983, COUNTRY ARTISTS KENNY ROGERS AND DOLLY PARTON were well acquainted with the pop charts. He had landed 10 top 10 singles on the Billboard Hot 100 (solo and with The First Edition), including the No. 1 “Lady,” and Parton had scored two, including the chart-topping theme to 1981 film 9 to 5 (in which she co-starred).

They would share their next No. 1 — as a duo with a song not initially meant to be a duet. “Islands in the Stream” was written for Marvin Gaye by the Bee Gees (brothers Barry, Maurice and Robin Gibb), but Rogers chose to record it — solo — for his 15th studio album, Eyes That See in the Dark, which Barry Gibb produced.

Rogers struggled with the song, however. “I had spent about four days trying to sing it,” he recalls, “and I finally told him, ‘Barry, I don’t even like this song anymore.’ ” Gibb’s response: “ ‘We need Dolly Parton,’ ” remembers Rogers, whose manager at the time, Ken Kragen, happened to be in the studio and knew that, coincidentally, Parton was recording there as well. “So he went downstairs and brought her up.

“When Dolly came in that room, the song took on a totally different lavor,” says Rogers, “and it’s [now] one of my favorite songs.”

“Islands” became a mass-appeal smash, simultaneously topping the Hot 100 and Hot Country Songs charts for two weeks, beginning Oct. 29, 1983.

Rogers and Parton have continued to duet through the years. Rogers, 78, is in the midst of his retirement tour, which will continue into 2017. Pure & Simple, the 43rd studio album for Parton, 70, debuted at No. 1 on the Sept. 10 Top Country Albums chart, her first to reach the top spot in 25 years.

—JIM ASKER

Parton (left) and Rogers performed on Night of 100 Stars in 1983.
THE #1 WORLDWIDE ALBUM!

“TIMELESS” – The New York Times
“KINGS OF LEON AT THEIR BEST” – Rolling Stone
“PACKED WITH ARENA-SIZED CHORUSES” – The Guardian
“KINGS ARE WELL AND TRULY BACK” – NME

KINGS OF LEON
WALLS

“WASTE A MOMENT”
For Your Grammy® Consideration

Record of the Year   Song of the Year   Rock Performance   Rock Song   Music Video

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Ken Levitan & Andy Mendelsohn for Vector Management
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BRITNEY

Piece of Me

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MAR 22 – APR 8 | MAY 3 – MAY 20

BritneyPieceOfMe.com

JENNIFER LOPEZ

ALL I HAVE

DEC 9 – 17 | FEB 8 – 25
MAY 24 – JUNE 11

JLoVegas.com