HOW COACHELLA LOST BEY — AND GAINED GAGA

The Dark, Twisted Life of Chris Brown

March 11, 2017 | billboard.com

Controversial video giant YouTube stunned the music biz when it hired lightning-rod record exec Lyor Cohen. In his first interview, the ex-label boss brushes off any culture clash: “People want the authentic Lyor.”

The Industry’s BEST FRENEMIES
A BIG “HELLO” TO OUR GRAMMY® AWARD WINNERS

RECORD OF THE YEAR (“HELLO”), SONG OF THE YEAR (“HELLO”),
ALBUM OF THE YEAR (25), PRODUCER OF THE YEAR
GREG KURSTIN

ALBUM OF THE YEAR (25)
PAUL EPWORTH

BEST DANCE RECORDING (“DON’T LET ME DOWN”)
THE CHAINSMOKERS

BEST ROCK ALBUM (TELL ME I’M PRETTY)
CAGE THE ELEPHANT

BEST R&B PERFORMANCE (“CRANES IN THE SKY”)
SOLANGE

BEST R&B SONG (“LAKE BY THE OCEAN”)
MAXWELL & HOD DAVID

BEST RAP SONG (“HOTLINE BLING”)
DRAKE & PAUL JEFFERIES

BEST RAP/SUNG PERFORMANCE (“HOTLINE BLING”)
DRAKE

BEST COUNTRY DUO/GROUP PERFORMANCE
PENTATONIX

CONGRATULATIONS FROM MARTIN BANDIER AND
EVERYONE AT SONY/ATV MUSIC PUBLISHING

Sony/ATV
MUSIC PUBLISHING
Selena And Kygo Soar With ‘It Ain’t Me’

KYGO AND SELENA GOMEZ’s “It Ain’t Me” rockets from No. 93 to No. 12 on the Billboard Hot 100 (dated March 11), following its first full week of tracking. The single, released Feb. 16, vaults 49-3 on the Digital Song Sales chart (67,000 downloads sold, according to Nielsen Music) and starts at No. 14 on Streaming Songs (15.5 million U.S. streams), while adding 19 million in airplay audience.

The trop-house collaboration easily becomes Kygo’s highest-charting Hot 100 hit, besting the No. 92 peak of his only prior entry, “Firestone” (featuring Konrad), in 2013. Gomez continues her chart hot streak, notching her eighth top 20 hit in less than four years. The song is set to appear on Kygo’s sophomore studio album, expected later in 2017. “Ain’t” additionally claims Greatest Gainer honors on the Mainstream Top 40 airplay chart, where it jumps 30-21 with a 104 percent surge in plays. “I love the progression of her sound,” says KVIL Dallas program director Lay Michaels of Gomez, whose last album, Revival, was released in 2013.

With all of the new music that just dropped,” adds WBBM Chicago assistant PD/music director Erik Bradley (from Katy Perry, Maroon 5 and The Chainsmokers, among others), “this stands out. It feels destined to be one of the big springtime smashes.” —GARY TRUST
After competing on American Idol in 2011, how did you find your artistic identity? I went through a lot of life-changing experiences in the last few years: my parents' divorce, overcoming my eating disorder, my dad's recovery from alcoholism. All of that made me who I am. I couldn't do that anymore. I needed to free myself. This album helped me do that.

Has it been difficult trying to convey personal struggle in your songwriting? Even though we're all walking different paths, music has a cool way of connecting the dots. It's great that I was able to turn the most difficult years of my life into something positive. That's what we have to do, and being honest can help others get there. It's scary, but so worth it.

**Taylor Weatherby**

After competing on American Idol in 2011, how did you find your artistic identity? I went through a lot of life-changing experiences in the last few years: my parents' divorce, overcoming my eating disorder, my dad's recovery from alcoholism. All of that made me who I am. I couldn't do that anymore. I needed to free myself. This album helped me do that.

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**Taylor Weatherby**

### Billboard Hot 100

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As it bullets at No. 26 on the Billboard Hot 100, Jon Bellion's "All Time Low" marks a milestone on the Mainstream Top 40 airplay chart, reaching the top 10 (11-10) in its 25th week. With Bellion having broken through in 2013 as a co-writer of Eminem's No. 1 smash "The Monster" (featuring Rihanna), Capitol Records pop promotion Joe Rolley says "there is so much more to him." Bellion's hit, with its "lo-wah-lo-wah" refrain, "is not your most traditional pop song, but that is what is unique about it."
ON THE COVER
Lyor Cohen (left) and Robert Kyncl photographed by Joe Pugliese on Feb. 24 at YouTube in Los Angeles. Watch an exclusive interview and behind-the-scenes tour of the YouTube offices at Billboard.com.

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34 Dancing In the Dark Chris Brown is one of the most successful male R&B singers of the past decade — and one of the most troubled. Ahead of his arena tour and awaited album, close former associates wonder how long he can last.

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56 The Dixie Chicks returned to the Hot 100 in 2007 with “Not Ready to Make Nice.”
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BEY OUT, GAGA IN, AEG EXHALES

EVEN PROMOTER GOLDENVoice WAS CAUGHT OFF GUARD BY COACHELLA HEADLINER BEYONCE’S PREGNANCY AND SHOW POSTPONEMENT. BUT A 2018 MAKEUP DATE AND A QUICK SUBSTITUTION MEANS (ALMOST) EVERYBODY WINS

BY DAVE BROOKS

AEG LIVE CHAIRMAN Jay Marciano was anxious at the Feb. 12 Grammy Awards — not because he had a horse in the race for album of the year, but because he, along with top AEG brass gathered in the company’s Staples Center suite, was getting his first glimpse of Beyoncé, less than two weeks after the singer revealed she was pregnant with twins. The news caught the executives off guard, and as parent company of Goldenvoice, which promotes and produces April’s two-weekend Coachella festival, they had a vested interest in Beyoncé’s performing abilities; She had been announced as headliner just a month earlier.

Scant information had come from Beyoncé’s camp since the bump made its Instagram debut on Feb. 2, so Marciano keenly watched the gravity-defying performance of “Love Drought” and “Sandcastles,” the singer’s chair stunt offering a glimmer of hope that a festival appearance still might be possible.

By that point, Goldenvoice had blocked off a week for rehearsals on the main stage at the festival site for Beyoncé and her dancers. But would she be able to play two physically challenging 90-minute-plus sets in the desert on back-to-back weekends while carrying twins, possibly in the third trimester of pregnancy?

AEG didn’t want to seem pushy, sources at the company tell Billboard, but it really did need a definitive commitment on headlining the April 15 and 22 shows. It got its answer two days later, when officials learned that Beyoncé had canceled her 90-room hotel block near the festival site in Indio, Calif. (Coachella has been held on the Empire Polo Grounds since 1999), and the confirming call came not long after.

On Feb. 24, the singer’s reps contacted Goldenvoice to officially inform them that Beyoncé was...
following her doctor’s advice and postponing her performance, offering to headline the 2018 edition instead. Filling her slot is Lady Gaga, who will kick off her Joanne World Tour four months early at Coachella, ending five days of rampant speculation — Dif Pnk! Adele! Katy Perry! — over who would take Queen Bey’s place in the desert.

It was important to AEG that Beyoncé be replaced by a female singer, sources tell Billboard, and after some consideration and inquiries about both Adele and Gaga, Coachella founder Paul Tollett rang up Creative Artists Agency and booked Gaga for the top slot.

Part of the reason for the choice was history. While Coachella regularly features female acts, Gaga will be the first woman to headline the festival in a decade, and only the second ever. (Björk topped the bill in 2002 and 2007.) That’s an important factor for the kind of cultural event the festival has become, spanning two three-day weekends with five stages and dozens of public art installations. It’s also one of the highest-grossing annual events in North America: According to Billboard Boxscore, Coachella grossed $94 million in 2016, with an average daily attendance of 99,000. That’s up $10 million from 2015, when organizers reported a similar attendance, and up 20 percent from 2014, when Goldenvoice reported an average attendance of 96,000 and a $78 million gross.

As far as the financials for the asks are concerned, headliners typically can receive in the range of $3 million-$4 million, and while Coachella is such a hot ticket that the financial risk associated with a Beyoncé cancellation was relatively low, it remains unclear whether Goldenvoice insured itself against such an eventuality. But even if it had, it’s highly unlikely it would be able to collect on the policy, since the concert promoter wouldn’t have suffered a loss, especially since Beyoncé has already rescheduled her appearance. “Based on the information I’ve seen, there’s probably not going to be a claim,” says Peter Tempkins, managing director of entertainment at Hub International, a full-service insurance brokerage.

Although he didn’t insure Beyoncé or Coachella and is not privy to the type of policies they carry, Tempkins says it’s not unusual for artists to insure their own appearances; artists typically pay 1.6 to 2.5 percent of their guarantee to protect their touring income against contingencies. But insuring against a pregnancy is highly unusual.

In other money matters, generally an advance is issued to an artist two months out from show date, but in this case, a postponement would likely defer that payment to the next calendar year, again minimizing risk to the promoter.

What is the cultural currency of a Beyoncé cancellation for the 2017 edition? Tickets on the secondary market dropped by 12 percent in the hours after she announced a rain check, but since Gaga was officially named they’ve bounced back slightly, ticking up 2 percent on the secondary market, according to event ticket search engine TicketIQ.

“Beyoncé really wanted to do the show — she was all in until the moment her doctor said no,” says one source familiar with the matter. “But it all worked out, and Paul is very happy with Lady Gaga. He is the festival’s sole creator and artistic vision. He can’t be sold an artist — he makes the decision based on what is right for Coachella.”

**SHADES LEADS SOUNDTRACK SURGE**

Collections featuring original compositions serve as a “souvenir” for moviegoers.

BY MELINDA NEWMAN

When five soundtracks, including La La Land and Moana, landed in the top 10 in January, it marked the first time in more than 90 years that music from the stage and screen had placed so prominently on the Billboard 200. And with recent soundtracks like Fifty Shades Darker (No. 1 in the Billboard 200), movie music looks to be entering a new golden age.

“It feels like a resurgence,” says Kevin Weaver, president of film and TV at Atlantic Records, home of the Suicide Squad soundtrack, which spent two weeks at No. 1 after its August 2016 release.

“Any label that says they aren’t looking to put out more soundtracks isn’t paying attention to the charts,” adds Tom Mackay, executive vp of West Coast for Republic Records, which released Fifty Shades Darker.

“Driving the phenomenon is film studios’ commitment to original music in movies beyond the usual end-title track: Fifty Shades Darker and its predecessor, Fifty Shades of Grey, contain almost all new material. Similarly, the Atlantic soundtrack for The Shack, out Feb. 24, comprises 14 new tracks from artists like Holly Clarkson, Tim McGraw and Faith Hill.

Six years ago, movie soundtrack sales were down 40 percent from the prior four years, according to The Hollywood Reporter, and collections from Glen悄掉了 the charts despite bright spots like the Twilight Saga soundtracks.

But in the streaming era, curated collections appeal to fans as “souvenirs” of their moviegoing experience, says Universal Pictures president of film music and publishing Mike Knobloch, who helped the Fifty Shades, Pitch Perfect and Fast & Furious soundtracks.

“You can deliver a more unique, satisfying experience when you bring an artist in and create something from the foundation up,” he says. Knobloch cites H.E.R.’s “See You Again” [featuring Charlie Puth] from Furious 7 and Zayn and Taylor Swift’s “I Don’t Wanna Live Forever” from Fifty Shades Darker as original songs that helped propel soundtrack sales and become an integral part of the film’s marketing campaign. The studios also own a portion of the publishing on songs created for their films. Universal Pictures makes tens of millions of dollars annually from its music-publishing catalog, including songs like “Happy” from Despicable Me 2.

“You are seeing an entire generation going to a theater and discovering a new artist they wouldn’t have discovered any other way,” says Mackay. The process has become so immediate, he notes, that Republic’s research reveals that fans are Shazaming during the movie “and start streaming the soundtrack once they walk out of the theater.”
The company embraces open spaces — and its own history — in the redesigned headquarters by Gail Mitchell Photographed by Noah Webb

“It was very dark and closed-off, and everybody was kind of in their own corners,” says Interscope Geffen A&M chairman/CEO John Janick of the company he took over in 2012, succeeding Jimmy Iovine. That was the genesis of the just-completed three-year renovation of the label’s headquarters in Santa Monica, Calif. On each of the three floors, a previous warren of cubicles has been gutted to create open work spaces accented by color-blocked walls, casual sitting areas and game rooms. The centerpiece of the renovation, which was overseen by the Gensler design firm, is the fourth-floor living room (with a full kitchen and patio/balcony) that hosts meetings, listening sessions and artist performances. “I think some people were surprised that I spent so much time on the design,” says Janick. “But I wanted a place where people are going to want to work here or want to sign here if they are an artist. That was the basis for everything.”

55,000
Square Feet
2220 Colorado Ave.,
Santa Monica,
California

1 La La Land neon sign greets visitors to the fourth-floor living room. 2 The walls of this phone room feature Eminem lyric sheets. 3 Dr. Dre (right) and The Game look down from one of the many artist wall murals. 4 A seating area in the living room, featuring art books and vinyl albums by label artists. 5 An arcade game stands next to a wall mural of The Black Eyed Peas’ 2010 album The Beginning. 6 Street artist Space Invader’s rendering of Nirvana’s 1991 album Nevermind. 7 A football helmet promoting Lady Gaga’s Super Bowl LI performance.
Ty Stiklorius

John Legend’s manager talks taking on Maverick and being onstage during the La La Land Oscar snafu

BY GAIL MITCHELL

PhOTOGRAPHED BY BRIGITTE SIRE

We realized something was wrong up onstage,” says Ty Stiklorius, recounting the mind-blowing mishap during the Oscars on Feb. 26 when, as manager of John Legend and an executive producer of La La Land, she found herself among the presumptive best picture winners before the gaffe was corrected and Moonlight claimed its rightful prize. “It was one of those surreal, unexpected life moments.”

A Wharton School graduate, Stiklorius was an executive at Ascent Media (part of Liberty Media), where she consulted for Irving Azoff, before teaming with ex-singing partner/longtime friend Legend to form JL Ventures in 2006. She joined forces with Troy Carter’s Atom Factory in 2012, breaking off to form Friends at Work three years later. Stiklorius now oversees a 20-member staff; with offices in New York and Venice, Calif., housing a 10-client roster that includes Alicia Keys, Lindsey Stirling, Clara and The Color Purple breakout Cynthia Erivo. She, Legend and film producer Mike Jackson are also partners in Get Lifted Film Co. (La La Land, Underground).

“I’ve watched many managers fail because they took on too many artists,” says Stiklorius, 42, who’s married (to former Viacom executive vp Erik Flannigan) and the mother of two children. “I want to try this on my own terms.”

With eight Friends at Work managers, are you looking to build a collective like Guy Oseary did at Maverick or Scooter Braun did with SB Projects? I don’t want to have hundreds of artists on our roster, but I can see us expanding and giving those guys a run for their money, which we do now. When I left Atom Factory as co-president, people said, “You’re never going to make it on your own. You need to join with another company.” I was like, “There’s no way I’m getting married [metaphorically] again.”

How do you feel about the “urban” delineation at labels and radio? I hate how coded and loaded that word is. People call and say they want to do “multicultural” or “urban” projects with John. It’s like, what do these words mean? I also don’t like the segregation of radio—that black artists have to climb the urban adult contemporary charts in order to cross over. Adele, Sam Smith and Justin Timberlake don’t have to do that. Why do John or Alicia have to please the urban core before they can go into pop? And if they go straight to pop, then urban radio programmers are like, “Oh, they’re trying to leave us.” It just becomes this game. Why can’t it be about great music?

Why do you think there aren’t more women working in management? Perception. Artists sometimes think the person representing them needs to be the same old guy banging his fists. Then you get a guy like John Legend, who’s a feminist, who’s smart, who knows how good I am at this, and it didn’t matter that people were like, “You have a white lady as your manager? Can’t be ... Troy is your manager.” He’s like, “No: She’s my manager.” Once you see some female managers at the top who can do an extraordinary job for their artists and also be mothers, then I think the floodgates will open.

“When I saw the joy and tears of our Moonlight friends, it felt like we all won,” says Stiklorius, photographed Feb. 23 at the Friends at Work offices in Venice, Calif. 1 Artwork for a song by Friends artist Madame Gandhi. The handwritten inscription reads, in part, “Thank you for bringing voices to life.” 2 Scarf designed by Friends client Sarah Eagle Heart, CEO of nonprofit Native Americans in Philanthropy, to raise funds and awareness that, says Stiklorius, “indigenous lives matter.”
Following a 10-year stint as Big Machine Label Group senior vp sales, marketing and interactive, Kelly Rich joined Amazon Music as senior label relations manager, Nashville.

Valory Music elevated senior vp promotion George Briner to GM for the label.

Jeff Beck re-signed with Warner Music Group's Rhino Entertainment.

Jason Aldean listed his 1,400-acre hunting estate, Jack Black Ridge, near Centerville, Tenn., for $4.6 million.

Colombian hip-hop group ChocOulbTown signed a management deal with La Industria.

ASCAP announced that five-time Grammy Award-winning songwriter Diane Warren will be honored with the Founders Award at the 34th annual ASCAP Pop Music Awards on May 18 in Los Angeles.

Anschutz Entertainment Group renewed its decade-long naming-rights partnership with telecom company O2 for the O2 Arena in London.

The UJA-Federation of New York named Universal Music Group executive vp Michele Anthony its 2017 Music Visionary of the Year.

Sony Music Entertainment elevated executive vp/CFO Kevin Kelleher to COO.

From left: Paul and Henriques with Levi

Sean Paul and wife Jodi "Jinx" Stewart-Henriques, a Jamaican TV presenter, welcomed their first child, son Levi Blaze Henriques.

Pandora Media appointed Naveen Chopra CFO.

Rich Homie Quan signed with Motown Records/Capitol Music Group.

Viacom named Bruce Gilmer head of music and music talent for its Global Entertainment Group. He remains international executive vp music and talent programming and events.

Deckstar Management appointed Andrew Goldstone GM of its New York office.

BIRTHDAYS

March 2
Chris Martin (40)
Jon Bon Jovi (55)
March 4
Jason Newsted (54)
Emilio Estefan (64)
March 5
John Frusciante (47)
March 6
David Gilmour (71)
March 7
Taylor Dayne (55)
Enrie Isley (65)
March 8
Tom Chaplin (38)
Shawn Mullins (49)
March 9
Bow Wow (30)
Chingy (37)
John Cale (75)

Selena Gomez listed her Fort Worth, Texas, mansion for $3 million. The five-bedroom, six-bath estate includes a media room with theater seating, a saltwater pool, a basketball court and a putting green.

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La La Land composer Justin Hurwitz (center) and songwriters Justin Paul (left) and Benj Pasek after their win for best original song for “City of Stars.” During his speech, Pasek thanked his mother for nurturing his talents: “This is dedicated to all the kids who sing in the rain, and all the moms who let them.”

Moana star Auli'i Cravalho performed “How Far I’ll Go,” with a rap intro from songwriter Lin-Manuel Miranda. Lion star and best supporting actress nominee Nicole Kidman with husband Keith Urban. Moonlight star Janelle Monáe following the film’s shock best picture win. Hailee Steinfeld in Ralph & Russo. Justin Timberlake opened the show with the Oscar-nominated Trolls hit “Can’t Stop the Feeling!” Miranda (right) with proud mom Luz Towns-Miranda, both wearing blue ribbons on behalf of the American Civil Liberties Union. Sting performed “The Empty Chair” from Jim: The James Foley Story. Hidden Figures producers Pharrell Williams and Mimi Valdes (right) with star Taraji P. Henson.
Elton John’s Oscar Party Turns 25

WEST HOLLYWOOD, FEB. 26

The British singer’s annual Academy Awards viewing gala to benefit his AIDS foundation raised a whopping $7 million for its silver anniversary.

1. John (left) with Smokey Robinson at the dinner, where guests noshed on filet mignon, sea bass, tuna sashimi and Jerusalem artichoke soup. In celebration of the host’s 70th birthday, a 1970 photo of him and writing partner Bernie Taupin was auctioned and netted $140,000, with other top sellers including a Norman Seef portrait of Carly Simon for $70,000 — bought by New England Patriots owner Robert Kraft — and five days at Steven Tyler’s Hawaii retreat, which brought in $70,000.

2. Paul Janeway of Alabama soul-rock outfit St. Paul & The Broken Bones during the band’s set.

3. From left: Laverne Cox, Jackie Cruz and Ruby Rose.


5. Ryan Adams (left) and Beck.


8. Wale continued to troll conservative pundit Tomi Lahren on the red carpet, referencing his track “Smile,” where he name-checked her as “Tammy.”
Oscar’s Wild Week

LOS ANGELES, FEB. 23-26

A not-for-profit foundation, aimed at supporting mentoring initiatives within the music industry community and empowering the American music business.

The Foundation was established by Justin Shukat, Michelle Sullivan and our founding benefactor Yoko Ono. In honor of the memory of Peter Shukat and his lifelong contributions made to the music business and artistic community.

Applications are now open for Year One Fellowships
www.shukatfoundation.com
“My voice is my best feature,” says Lipa, photographed Feb 20 at Dalston Heights in London, of her debut. Watch Lipa discuss her musical inspirations at Billboard.com.

Dua Lipa has rejected the modeling world, hung with Troye Sivan at a strip club — and is ready to bring her “therapeutic” pop to America

‘I NEVER WANT TO PORTRAY WEAKNESS’

BY WILLIAM LEE ADAMS

PHOTOGRAPHED BY DANIEL KENNEDY
ON A FEBRUARY AFTERNOON, DUA LIPA SITS in a London warehouse, cheerily explaining why she enjoys the sensation of getting tattooed. The 25-year-old has seven tats in total, from Keith Haring stick figures on her fingers, to a palm tree on her left elbow, to the word “angel” on her right shoulder. The phrase “This Means Nothing” is scrawled across her left arm, because despite her initial fear of getting inked, she likes the feeling of needle against skin.

“It’s the idea of getting to keep something forever and having something that reminds you of a certain time and place,” says Lipa, slouched in a gray velvet armchair. “When I’m traveling, I feel like they ground me.”

Lipa has been away from home a lot lately. The British purveyor of “dark pop,” as she puts it, is in the midst of a 15-city U.S. headlining tour designed to maximize a run of positive momentum. In February, she cracked the Billboard Hot 100 with “Scared to Be Lonely,” an EDM collaboration with Dutch DJ Martin Garrix, after touring the United States as Troye Sivan’s opening act last fall.

“We went to an Atlanta strip club at the end of the tour,” she explains. “It was everything I hoped for.”

In her native England, Lipa has made more of an effort to flaunt her devil-may-care pop persona, and she has quickly taken her spot on the U.K. A-list. At one point in February she had three singles in the top 15 of the U.K. Singles chart — “Scared to Be Lonely,” “Be the One” and “No Lie,” the lattermost a duet with Sean Paul. Lipa’s music channels the quirksiness of Lana Del Rey, the universality of Katy Perry and the soulful swagger of Amy Winehouse; she’s the girl next door who might kick your ass, and she wants to come to America. Both “Lonely” and “Be the One” will go to top 40 radio in the coming months.

“My biggest dream for 2017,” she says, “is doing what I’m doing now but on a larger scale.”

Born in London to parents who emigrated from Kosovo prior to the war, Dua — whose name means “love” in Albanian — developed her knack for rowdy stage shows on the playground, where she would oversee choreographed performances of Clara’s “1, 2 Step” with her friends. When she was 11, her family returned to Kosovo, and Lipa attended her first concert: Method Man and Redman, 50 Cent and Chamillionaire. “I’ve always been obsessed with hip-hop,” she says. “I’ve wanted to take the honesty in the storytelling — of someone like J. Cole — to describe my own story.”

The daughter of Albanian-Kosovar rocker Dukagjin Lipa, she started uploading covers of Christina Aguilera in a London warehouse, cheerily explaining why she enjoys the sensation of getting tattooed. The 25-year-old has seven tats in total, from Keith Haring stick figures on her fingers, to a palm tree on her left elbow, to the word “angel” on her right shoulder. The phrase “This Means Nothing” is scrawled across her left arm, because despite her initial fear of getting inked, she likes the feeling of needle against skin.

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The daughter of Albanian-Kosovar rocker Dukagjin Lipa, she started uploading covers of Christina Aguilera to YouTube when she was 15. Her parents worried when she decided to pursue music rather than attend university, yet within a year, Lipa found her manager, Ben Mawson, and Warner Music signed her in 2013 shortly after hearing the combustible pop track “Hotter Than Hell.”

She has released a steady stream of singles since then, including “Be the One,” which topped charts in Belgium, Poland and Slovakia, and “Blow Your Mind (Mwah),” which hit No. 1 on Billboard’s Dance Club Songs list in January. The next step in her offensive comes June 2 with the release of her self-titled debut album through Warner Bros. Originally set for February, the album was pushed back so Lipa could land a series of new collaborations; she calls the decision “really tough,” but enthuses that she is “100 percent sure the album is the best it can be.”

Dua Lipa snakes through acoustic R&B, electro-funk, synth-pop and tropical house, but the connective tissue is Lipa’s deep, emotive voice. “It’s important for artists to be recognizable through their voice,” says Garrix, “so when you hear them on the radio you think, ‘Oh, that’s Dua Lipa! She has that, for sure.’”

The majority of the tracks focus on past relationships: “Genesis” reads as an apology for being on the road too much, while “Hotter Than Hell” stems from a toxic romance that had her questioning her self-worth. “I never want to portray weakness in my songs,” she says. “Even though sometimes sadness and vulnerability are really strong, I wanted to seem like I had the upper hand in the relationship. It was really therapeutic.” (The artist says she’s currently in love, but offers a steely look and no details.)

Lipa doesn’t yet act like a pop star. She squelches when she describes passing Adele on the red carpet at the Grammys, and her eyes swell when recounting the time childhood hero Nelly Furtado tweeted her a string of heart emojis.

She’s still getting comfortable taking a seat at awards shows and figuring out how to properly experience Fashion Week. With her cheekbones and perfect pout, Lipa is frequently mistaken for a Beyoncé lookalike, which, though sometimes sad, she wants to seem like she had the upper hand in the relationship. It was really therapeutic.” (The artist says she’s currently in love, but offers a steely look and no details.)

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Latin’s Great Disrupter
Residente goes solo with the story of his ancestry — and goes global with his activism

BY LEILA COBO

AFTER SPENDING MORE THAN A DECADE AS half of Puerto Rican rap group Calle 13, Rene Perez, best known as Residente, had big plans for “Somos Anormales (We’re Abnormal),” the lead single from his solo project and the linchpin of an ambitious multimedia endeavor. Then, a miscalculation: “The giant vagina came out,” he laments. And that’s not a euphemism: In the January music video for “Somos Anormales,” a larger-than-life woman gives birth (in graphic detail) to a stream of naked adults, including actors John Leguizamo and Oscar laenada. Residente knew that the visual would generate controversy; what he didn’t anticipate was YouTube making the clip age-restricted, which has dampened its views (3.9 million to date, compared with the 50 million mark that Calle 13 videos often clear). “I didn’t find it reprehensible,” says the 39-year-old. “The idea is that we all come from the same place. We’re all brothers, and it’s ridiculous to fight over irrational things.”

Calle 13, which has the most Latin Grammy wins in the awards’ history (25), has long pushed visual boundaries (see story, right). But the new video also nods to Residente’s recent quest to map his genealogy. A home DNA test, conducted on a whim in 2015, led Residente to visit Ghana, Siberia, Burkina Fasso and China in search of his ancestry. The journey inspired his new self-titled album (due out this spring), as well as a 90-minute documentary that will chronicle his travels and recording process, and premiere at South by Southwest this month.

“Each sound, each word, has a reason,” says Residente of the film. “What we recorded in Beijing talks about the end of the world, because the pollution makes it seem that way. And I almost got killed in Burkina Fasso.”

Aside from serving as his solo debut, Residente—which boasts an intro from the rapper’s cousin, Lin-Manuel Miranda—is also his first crack at fully producing an album and directing its videos. On the label end, he’s distributed by longtime Calle 13 home Sony Music Latin, but has signed a five-year agreement with Fusion Media Group, a division of Univision, that includes album marketing, touring and merchandising. Unsurprisingly, the album borrows freely from global cultures (everything from Ossetian drums to Chinese opera is featured) and also explores Residente’s softer side, as on the dreamy upcoming single “Desencuentro,” featuring French pop singer Soko. And like the statement-making themes of the “Somos Anormales” video, the album features Residente’s most incisive rhymes to date. It’s a continuation of his vocalness around issues that matter to him; he has proselytized for Bernie Sanders and for the release of jailed Puerto Rican activist Oscar Lopez Rivera.

“As an artist, it’s impossible not to address politics — not just Trump, but in general,” he says. “It’s good that this country gets to exercise its social protest muscle. [Americans] have been complacent for years.”

Residente (left) and Sanders at a rally in New York in 2016.

CALLE 13’S BOLDEST (AND BEST) VIDEOS

The combination of Residente, producer Visitante and singer PQ-13 has attracted more than 1.7 million Vevo subscribers — many of whom appreciate their penchant for going for the jugular in their videos. Residente weighs in on three gawk-worthy Calle 13 clips.

“Cama Pueblo” (2010) Relentless full-frontal nudity (both male and female) frames a lyrical takedown of big government and the music industry. “The idea was to work freely, without any self-censoring,” says Residente of the video, initially released only on Calle 13’s website.

“Multi Vital” (2013) Featuring Julian Assange’s voice on the track drew a fair share of attention, as did filming the clip in the West Bank, with a Palestinian schoolboy who wields a guitar that looks like a machine gun. At the time, Residente drew comparisons between his native Puerto Rico, “a colony of the United States,” and the conflict in Israel.

“Ojos Color Sol” (2014) Starring actor Gael Garcia Bernal, the entire visual to this lush single (which won the Latin Grammy for best short form music video) is a steamy kissing sequence. Says Residente: “I wrote the song for my wife.”
When Katy Perry recruits an MC for a guest verse on a single, the artist typically is a household name like Kanye West or Snoop Dogg. Yet for “Chained to the Rhythm,” the politically charged lead single to Perry’s upcoming fourth album, the pop superstar reached out to 20-year-old Skip Marley — an unknown artist with a famous last name. A week after releasing his own debut single, “Lions,” Marley, whose grandfather was late reggae legend Bob Marley, joined Perry at the Grammy Awards for the song’s live debut, rapping, “Up in your high place, liars/Time is ticking for the empire,” before standing alongside the anti-Trump pop singer in front of a projection of the U.S. Constitution. When the single subsequently launched at No. 4 on the Billboard Hot 100, Skip became the first Marley to appear in the top 10 of the chart. Marley, who plans to release his Island Records debut album in 2017, discussed Perry’s hands-off approach and why pop needs to get more confrontational.

“My manager [Brandon Creed] called and told me that “Lions,” which I made around election time, was being played at the studio in L.A. with Max Martin, and Katy heard it and said, “I want him to be a part of the song.” She reached out in January and went to the studio and delivered the message that I had to deliver. I had free rein lyrically. Katy said, “Just do you.”

Perry wasn’t making a song as socially conscious as “Chained to the Rhythm” before. What inspired the two of you to explore those themes? We feel the times. We need to come together — that’s what my message was [in the song], one of unification and love. That type of music lives on forever. Uplifting music with substance definitely has a place today.

Was there any fear of a backlash for making a political statement at the Grammy Awards? No. We can’t have fear. My family was there with me, and they were so proud. That stage production was a new experience for me, but it had such a positive impact. People were listening and understanding, and I’m thankful for that.

The lyric video for “Lions” includes footage from protests concerning Black Lives Matter and the immigration ban. What point were you trying for? We’re better when we come together, and we have to be strong in these times. It was inspired by things that are going on in the world. There’s a lot of confusion. We have to overcome our obstacles together.

Does your desire to make politically relevant statements stem from your grandfather’s legacy? Of course. We’ll always feel that, and it’s always within us. The legacy is a light that will carry on. It’s a flame that can never be put out.

BRAND NEW FACE

Katy Perry’s Protest Partner

On “Chained to the Rhythm,” Bob Marley’s grandson Skip helps a superstar stay woke

BY ELIAS LEIGHT

Since Bob Marley’s death in 1981, his extended clan has won 11 Grammys for best reggae album. Study up on the members of this celebrated family tree.

By the numbers

Since Bob Marley’s death in 1981, his extended clan has won 11 Grammys for best reggae album. Study up on the members of this celebrated family tree.

Bob Marley

Wife, married 1966

Daughter, born 1967

Skip Marley’s mother issued an acoustic cover of “Could You Be Loved?” in 2016 and has ventured into dance, design and film.

RITA MARLEY

Who, married 1966

Daughter, born 1967

Bob’s widow became famous after his death for 1981’s “One Draw,” a pro-marijuana single that cracked Billboard’s disco chart.

CETELLA MARLEY

Son, born 1972

The 44-year-old’s first solo album arrived in 2007. Now he veers toward rap, recently working with Rick Ross and Busta Rhymes.

ZIGGY MARLEY

Son, born 1968

The Melody Makers leader closely followed in his father’s footsteps, including the jammín’ theme song to the Arthur animated series.

BRENITA MARLEY

Son, born 1976

The only Marley scion — a guest verse on a single, the artist is known for his Ghetto Youths International foundation.

ROHAIR MARLEY

Son, born 1972

The hip-hop artist and only son of Bob and Annie Belnavis wrote the 2010 tell-all Dear Dad: Where’s the Family in Our Family, Today?

BRENITA MARLEY

Daughter, born 1967

Marley’s mother, married 1966

Lauryn Hill for 13 years; known for his Jamaican-Canadian roots.

Son, born 1978

“Junior Gong” followed his 2005 hit “Welcome to Jamrock” with Distant Relatives, a joint album with Nas.

Son, born 1975

He played football in the Canadian Football League and dated Lauryn Hill for 10 years; they recently welcomed their first grandchild.

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“We go to counseling.”
—NICK CARTER
The Backstreet Boys member explaining to Entertainment Tonight how the group has stayed together for more than two decades.

“I bought all the tickets to Get Out at Chatham Theatre on 87th. Just pull up with ID and enjoy the movie.”
—CHANCE THE RAPPER
The rapper revealing on Twitter that he was offering a free screening in Chicago of the new thriller Get Out.

“Y000000 THIS IS SO2017
11111111

—ClUESTLOVE
The Roots instrumentalist commenting on Instagram about the Oscars mishap in which La La Land was wrongly announced over Moonlight as the best picture winner.

PRO TIPS
LAURA MARLING’S RULES FOR ROCKING PODCASTS

The confessional folk tunes of Laura Marling often tackle life’s heaviest questions. It’s fitting, then, that the 27-year-old U.K. artist launched her own interview podcast in 2016. With guests ranging from Maim to Dolly Parton, Reversal of the Muse finds Marling hosting a free-flowing conversation about women’s role in music. Ahead of the release of her new LP Semper Femine (out March 10), the former podcasting novice offers some best practices.

Record Wherever
Podcasts require a simple rig, which means staying flexible with locations. “We recorded in some not-very-ideal places,” she says. “It’s all about working on other people’s schedules.”

Stay Neutral
There’s nothing worse, says Marling, than a podcast host who tells guests what to think. “I was just trying to facilitate the conversations.”

Hire An Editor
An audio expert can help structure and chop an episode to a clean 20 minutes. Marling says you have to cut the fat. “The conversations were great, but they were rambling and a bit awkward.”

Tune In
Knowing what podcasts you enjoy helps shape your own. “I probably listen to more podcasts than music,” Marling’s favorite? This American Life. “I pinched a lot of their style.” —DAN HYMAN

“Ill All my songs in 2017 have been sonically designed to make you feel f—ing incredible.”
—CALVIN HARRIS
The producer taking to Twitter before the release of his latest single “Slide,” featuring Frank Ocean and Migos.

“If Trump were an ice cream flavor he would be pralines and dick.”
—LAURA JANE GRACE
The Against Me! leader captioning a screenshot of her Rolling Stone interview regarding President Donald Trump’s political action against transgender students.

“My mom is in her room listening to the Remy Ma diss track going nuts. Haha. Glad I came home.”
—WIZ KHALIFA
The hip-hop artist on Twitter feeding into the hype of Ma’s musical attack on Minaj.

“Yikes.”
—NICKI MINAJ
The superstar responding to Remy Ma’s diss track “Shether” with a since-deleted Instagram caption that cited the low sales of Ma’s latest album.

ILLUSTRATION BY PAUL TULLER
Billboard celebrated music’s biggest weekend with the official Power 100 Grammy event that celebrated the remarkable achievements of the most important and influential power players in the music industry. Held at Cecconi’s in West Hollywood, the party hosted such guests as The Weeknd, Zayn Malik, Noah Cyrus, Jason Derulo, G-Easy, Kelsea Ballerini, Spotify founder Daniel Ek, Universal Music Group chairman Lucian Grainge and many more. Thank you to American Airlines, Citi, Hilton and Nielsen Music for making it an unforgettable evening for all honorees and guests.

1. Goldroom spun at the Power 100 gala, providing tunes as impactful as its guests.
3. Guests mingled and snapped photos in front of the Citi statement wall throughout the night.
4. Partygoers helped themselves at the American Airlines Sugarfina candy bar.
5. Best new artist Grammy nominee Ballerini walked the red carpet at the Power 100 event.
6. Nielsen Entertainment president Howard Appelbaum (left) with Derulo.
7. In addition to custom luggage tags and Amazon Echo Dots, five lucky Power 100 honorees received VIP gift bags courtesy of Hilton Honors, including stays for a weekend getaway at one of Hilton’s premier properties.
Eats, Rhymes, Life

Marcus Samuelsson and A Tribe Called Quest’s Jarobi White break bread — and get cooking — at the celebrity chef’s cool Harlem eatery

BY LANG WHITAKER
PHOTOGRAPHED BY PEDEN & MUNK
STANDING IN THE KITCHEN of chef Marcus Samuelsson’s music-fueled Harlem eatery Streetbird Rotisserie, A Tribe Called Quest co-founder Jarobi White says, “I’m experiencing serious flashbacks.”

As a Notorious B.I.G. beat thumps overhead, Samuelsson, 47, and White, 45, put the finishing touches on honey-yuzu chicken wings and ramen noodles in bird broth. “We both love Japan, so we’re doing our little blackanese version of that,” jokes Samuelsson.

These days White stays busy with Tribe, which recently released We Got It From Here... Thank You 4 Your Service — it debuted at No. 1 on the Billboard 200 and crowned the Top Rap Albums chart for three weeks — and put on a politically incendiary performance of the single “We the People…” at the Grammys. But White, who is currently working on a solo album, also has spent large chunks of the last two decades pursuing a lifelong love of cooking, attending culinary school and working in restaurant kitchens like August in New York, where he served as executive chef. And he was just in Miami, as guest chef at hotspot Alter during the South Beach Wine & Food Festival.

“Being on the pass [where dishes are plated] is like being a conductor,” says White, looking around Streetbird’s kitchen. “You have your individual sections. Let’s say sauté is the brass, the fryer is the woodwinds. And sometimes it’s like, ‘You come, you stay. Now you come. Now everybody together.’ You’re directing.”

“You build crescendos,” adds Samuelsson, who was born in Ethiopia, grew up in Sweden and has become one of America’s best-known chefs, his recent Red Rooster Cookbook drawing raves. “You’re building something up and then bringing it down. I look at fat and vinegar, salt and sweet, sour and bitter, and there’s got to be a little bridge there. If you don’t have the downs, you can’t have the ups. Without music, I couldn’t cook. It gave me my identity.”

How did you two meet?

JAROBI WHITE I first heard of Marcus because he used to post on this message board called Spitkicker. So he’s the first real hip-hop chef.

MARCUS SAMUELSSON This was before podcasts, but it touched everything about hip-hop, things that were in the culture. We actually met through Shorty, our chef friend. I knew Jarobi was cooking, but I was like, “If he’s not talking about it, why should anybody else talk about it?”

WHITE I didn’t do it for fame or anything; I did it because I loved it.

How did you get into hip-hop?

SAMUELSSON Early on, Neneh Cherry on “Buffalo Stance,” and the fact that she was Swedish and black, meant a lot to me. That eventually opened the door to Run-D.M.C. and LL Cool J. I adored Prince growing up, but I was torn if I liked his rap. I didn’t want to criticize Prince, but “Jerk your body like a horny pony,” what is that?

Jarobi, were you a fan of chefs while growing up?

WHITE Oh, hell yeah. My parents were divorced, and I was a latchkey kid. I wasn’t able to go outside, so I watched a lot of PBS. My heroes were Julia Child, Martin Yan, and The Frugal Gourmet.”
Jarobi White’s Honey Yuzu Chicken Wings

“I think of regular food and try to do new things, like the combination of tea with honey and lemon,” says White. “That’s basically the flavor profile here.”

INGREDIENTS
- 2 dozen chicken wings
- ½ cup yuzu fruit juice
- 1½ cups honey
- 1 Scotch bonnet pepper

DIRECTIONS
1. Put wings on a sheet pan and bake in a 400-degree oven until done, about 35 minutes.
2. While wings cook, whisk together the yuzu and honey. If you need more, make more. The key is using a ratio of 3 parts honey, 1 part yuzu.
3. Using a knife, break the pepper open and let it infuse the yuzu-honey mix.
4. When wings are done, remove from oven.
5. Remove pepper from sauce and discard.
6. Toss the wings in the sauce until well coated.
7. Serve atop something green and pretty.

The Frugal Gourmet, and you remember Justin Wilson? Those were my buddies growing up.

SAMUELSSON I have to tell Martin next time I see him. Nobody can break down a chicken as fast as he can.

WHITE I can break down a chicken pretty fast too, but that’s where I got it from. That’s my guy.

SAMUELSSON Were you the only dude growing up who was into food? Food wasn’t really a thing back then.

WHITE I was like a unicorn. I used to have hooky parties, where you’d ditch school and have a party at my house. I’d say, “Yo, give me four or five dollars, and I’ll make us some food.” I’d cook for my friends, play music, and that was the hustle.

SAMUELSSON History class or Jarobi’s house — I know where I’d be.

What role does music play in a restaurant kitchen?

WHITE Especially in the prep kitchen, it’s like a damn disco. I tend to like Marvin Gaye, Stevie Wonder, Earth, Wind & Fire. But when I’m on the line, I like Public Enemy. I need uptempo joints. I need Metallica or M.O.P. M.O.P. is fantastic in the kitchen!

SAMUELSSON I have to have music, and when I was coming up, every place you went to was dead. Then in the early ’90s, I met Charlie Trotter, this god of cooking. And he said, “The only music you can play is Miles Davis.” So that opened the door.

What are the similarities between making food and making music?

WHITE The instant gratification. Like when you see people take a bite and go, “Mmmm.” Also, in music, you’re only as good as your last song. With cooking, you’re only as good as your last dish. But you have the chance to fix it the next time around.

SAMUELSSON I’m sure with musicians, it’s a record label or manager that screwed you. Every chef I know has had an ownership breakup.

As Tribe said, “Industry rule number 4,080″?

WHITE (Nods.) Mmm-hmm.

SAMUELSSON Then there’s that cat where every chef is like, “How did he come up? He’s not that skilled!” And as a musician, there must be similar stories.

WHITE I’ve seen some famous chefs cook and I’m like, “This dude is a total hack. What the f—!” And then there’s a song and you’re like, “Why is this song so popular? This shit sucks!”
Hired by Robert Kyncl as YouTube's Head of Global Music, the controversial former label boss and entrepreneur has embarked on an unlikely mission to unite the video giant and a deeply suspicious industry — even as some bizzers predict "war": "Would they prefer a career employee, or someone who got into the boiler room?" asks Cohen

By Fred Goodman
Photographed by Joe Pugliese
Cohen (left) and YouTube chief business officer Kyncl photographed Feb. 24 at YouTube in Los Angeles. Watch Cohen and Kyncl play “First, Best, Last, Worst” and a tour of the company’s offices at Billboard.com.
ONE FEBRUARY afternoon, Lyor Cohen shows me around the soundstage at YouTube Space LA. The new facility, located on the site of what was once a Hughes Aircraft plant for building helicopters, is one of nine that parent company Google has built around the world to encourage the creation and evolution of user-generated programming. For a 57-year-old man who was plastering Snapchat with videos and pictures of his emergency hospitalization for a pulmonary embolism a few months ago, Cohen looks as vigorous as a panther.

“I don’t need to take it slow,” he says when asked about his health. “In fact, I’m accelerating. I’m moving hard.”

Indeed, Cohen’s medical emergency was just the first in a recent string of life-changing events. Last summer, the former chairman/CEO of Warner Music Group married Christie’s executive Xin Li, a former model and basketball player from China. The opulent affair — his third wedding, held at his summer house in Sag Harbor, N.Y., with a surprise fireworks display arranged by the couple’s friend, Wendi Murdoch — was well covered by the fashion and society pages. But the biggest news came in the fall when Cohen opted to leave 300 Entertainment, the boutique music company he co-founded with great fanfare in 2012, to join YouTube as its head of global music.

That YouTube reached for a brand-name music executive to help isn’t all that surprising: Streaming leaders Apple Music and Spotify have brought in Jimmy Iovine and Troy Carter, respectively, while Questlove functions as Pandora’s in-house guru and “artist ambassador.” What is surprising is YouTube’s selection of Cohen, a record exec whose reputation is more brawler than bridge builder.

It’s a big job for Cohen and a nervously watched development, pairing the most controversial man in the music business with the most controversial company in the streaming world. The hugely influential platform, a behemoth claiming 500 million users worldwide and 1 billion hours of video viewed per day, is locked in a long-standing and seemingly intractable war with the music industry over money and control of content. And since Cohen joined YouTube at the end of September 2016, the music business has run wild with speculation as to whether his presence will inflame or calm tempers.

“Lyor may have an impact for them in other areas,” says Irving Azoff, chairman/CEO of Azoff MSG Entertainment, who formed the Global Music Rights group to address online music use. “But as for rights negotiation, YouTube can spin it any way they want, but the reality is that they’re the reason that paid streaming hasn’t exploded. There is a huge value gap in consumption versus revenue.”

The industry has long claimed that music’s popularity has significantly fueled YouTube while the service’s payments to artists and copyright holders have lagged. According to one industry executive, YouTube accounted for nearly 18 percent of the $6 billion streams racked up by a leading boy band in 2016, but accounted for only 5 percent of its payments for streaming.

A well-established singer-songwriter who tallied 917 million streams, says the executive, collected 10.4 percent of them on YouTube, but the service accounted for only 4.5 percent of his revenue.

The hard-charging Cohen has always been a love-him-or-hate-him proposition. His biggest boosters include artists he has worked with, like Run D.M.C., De La Soul and Ja Rule, who credit him with hard work and pugnacious representation. Says the rapper-turned-podcaster N.O.R.E., who has worked with Cohen and whose show, Drink Champs, enjoys a strong following on YouTube: “Lyor always reps the culture and put hip-hop first. If he is able to similarly elevate online television, the results will be incredible. He knows it’s the kids who drive this economy.”

From his earliest days as an executive at Russell Simmons’ groundbreaking Rush Productions and Def Jam Records, Cohen has come on like gangbusters, with even Def Jam’s own publicist likening his initial style to that of “a brute” and a “Doberman.” In 2012, he left his biggest job, head of WMG’s record operation, after clashing with new CEO Stephen Cooper.

Yet he has demonstrated over and over again that he gets the tough jobs done — that he is a relentless, in-your-face fighter and artist advocate who sees losing as an unpardonable sin, a failing

5 TECH ISSUES TO WATCH IN THE TRUMP ERA

Alphabet, the parent company of Google — and by extension, YouTube — maintained close ties to the last president. The company’s former CEO, Eric Schmidt, served on Barack Obama’s transition advisory board and several executives went on to roles in the Obama administration. The election of President Donald Trump, who has few nice things to say about Silicon Valley, has left Alphabet and other tech companies scrambling to forge tighter relationships with Republicans.

COPYRIGHT The reform process now gathering steam under House Judiciary Chairman Bob Goodlatte (R-Va.) could affect the Digital Millennium Copyright Act, potentially giving YouTube more responsibility for content uploaded by users. But smaller changes to music licensing are more likely.

LICENSING Will the Department of Justice continue to push its “100 percent licensing” policy under Trump? The practice, which a rate-court judge ruled against in September 2016, is thought to be bad for publishers and songwriters but good for Internet companies like Google.

NET NEUTRALITY In 2015, the Federal Communications Commission enacted net neutrality rules that would help tech companies and arguably hurt Internet service providers. Google supported net neutrality, then dropped the issue. Trump’s pick to lead the FCC, Ajit Pai, has implied that he will roll back that policy.

SURVEILLANCE Internet companies like Google have chafed against widespread surveillance of the Internet (consumers might be reluctant to use services the government can access). Trump, who criticized Apple for declining to let the government access data stored on iPhones, is likely to be less sensitive about this.

IMMIGRATION Many startups were founded by immigrants, and many companies rely on engineers who come to the United States on H-1B visas. Trump’s immigration policies could cost Google’s talent — ROBERT LEVINE

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When he was at Def Jam, Cohen recalls, he broke the rap group Onyx through The Box, a short-lived cable network that programmed music videos by request. “had everyone at the record company calling the 1-900 number and we jacked The Box and broke it wide open.”

surpassed only by not getting paid. With YouTube’s negotiations over new licensing agreements dragging on and labels and artists continuing to complain that the service pays too little for royalties, does injecting Cohen into an already strained relationship with the music business make sense? A string of month-to-month extensions has served as a negotiation placeholder, but record company executives who have worked with Cohen see his presence as a new and potentially disruptive wild card. “You have no idea who he is or what his style is,” says one.

That kind of jab has followed Cohen throughout his storied and stormy career, and he has mastered the weave and counterpunch. “I don’t know about that behind-the-hedges rap,” he says of anonymous critics. “Would the industry prefer a nonscrappy career employee, or someone who got into the boiler room and did the work? Was [legendary Time Warner CEO] Steve Ross a scrapper or a bridge builder or both? I don’t know. All I do know is that I love this industry and want to continue to contribute.”

YouTube is no stranger to Cohen’s aggressive advocacy. In fact, it has been on the receiving end of it. In 2006, when Universal chief Doug Morris was threatening to sue YouTube out of existence, WMG gave the video site a big boost by going in the opposite direction, negotiating a use agreement with the company and urging Morris and other label executives to take a more open approach to the new service than they had with Napster. But the honeymoon ended after Universal and then-Sony-BMG followed WMG’s lead — and received better deals. Angered, Cohen demanded a similar improvement from YouTube co-founder Chad Hurley. When it wasn’t forthcoming, Cohen continued to harangue and pursue Hurley — both over the phone and in person — so aggressively that one former Warner exec says that in one meeting, he “nearly reduced Hurley to tears.” (Hurley and his partners are no longer with YouTube, having sold their interest to Google in 2006.)

For all the hand-wringing at the record companies, YouTube has a very different take on Cohen’s new role. He’s not here to negotiate a new agreement with the labels — that task will likely remain with YouTube CEO Susan Wojcicki and chief business officer Robert Kyncl. Cohen has been brought onboard to advise YouTube on what artists and record companies want and to help develop new programs and tools for promoting music and careers.

Kyncl, to whom Cohen reports, says he hired him as part of an effort to make YouTube a better resource for music and build a closer relationship with the industry. Cohen’s job is to teach a company dominated by engineers what labels and artists want and to change the service accordingly. “When you’re developing these products, you have engineers working on them,” says Kyncl. “It’s really helpful to have someone who understands it from the artist and label perspective. Someone who can say, ‘Here’s what’s valuable, here’s what works.’ “ He hopes artists, publishers and labels will come to see Cohen as “your guy on the inside, asking the questions you would ask yourself.”

If nominating Cohen as an ambassador is an unusual idea, the biggest gamble may be his. To take the job he left 300 Entertainment, the label he founded in 2012 with an eye toward mining data and social media for marketing opportunities, and in which he continues to hold a majority stake. A disagreement with his 300 partner Todd Moscowitz over the direction of the label led Moscowitz — who had worked with Cohen at Island DefJam as well as WMG — to leave 300 and start his own label, Cold Heat
Records, with Universal. Though Cohen describes 300 as a project he values dearly, designed “as a contrarian move to prove that a small, well-financed company can be meaningful to the artistic community,” he couldn’t resist a position with the potential for industrywide impact.

Cohen likens his job with YouTube to an earlier decision to leave Def Jam, where he had spent his entire career, to run WMG. “I went to Warner because I wanted to contribute to the decisions that were being made on a macro level. And this is sort of the same journey. This is an important platform and company that is in many ways going to shape how an artist and label engages with fans.”

And how did YouTube come to decide Cohen was the person it was looking for? He may have been the only record executive with whom the company had a close and frank relationship: In 2012, Google invested $3 million in 300 Entertainment. Whether YouTube was intrigued by Cohen and how he had fought for WMG a decade ago or just looking to gain insights into the music business, Kyncl soon developed an appreciation for Cohen’s candor. “We had a breakfast in New York and he gave me four or five things that were critical,” he says.

Cohen was also careful enough to never ask YouTube for special treatment for 300 Entertainment artists like Fetty Wap and Young Thug. It wasn’t long before an appreciative Kyncl became convinced that bringing Cohen inside could be a boon for YouTube. “I realized that that’s the kind of voice we need in our company. I wasn’t looking for a ‘yes man.’”

During his years in the record business, Cohen evinced an unusual rapport with artists in no small measure because he can speak frankly and focus on helping them achieve fame and fortune. His opening message to YouTube reflects that experience: He wants the people who design the service to start looking at it the way performers and music companies do, or just looking to gain insights into the important platform and company that is going to be useful for the artists, and label engages with fans.”

Transparency is great,” he told them. “But numbers one through to five things that were critical,” he says. “I realized that that’s the kind of voice we need in our company. I wasn’t looking for a ‘yes man.’”

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Since YouTube launched in 2005, these official clips — many from current artists who’ve mastered the form — have garnered the most views globally.

**PSY, “Gangnam Style”**
The 2012 song reached No. 2 on the Billboard Hot 100 months before the chart incorporated YouTube streams.
2,773,175,584 views

**WIZ KHALIFA, “See You Again” feat. Charlie Puth**
2,470,579,822 views

**JUSTIN BIEBER, “Sorry”**
The choreography-heavy 2015 video featured the ReQuest and Royal Family dance crews — and no Bieber.
2,281,185,652 views

**MARK RONSON, “Uptown Funk!” feat. Bruno Mars**
2,226,182,304 views

**TAYLOR SWIFT, “Blank Space”**
Swift starred as a vengeful girlfriend in the glam, mansion-set 2014 clip for her second Hot 100 No. 1 from 1989.
1,969,527,136 views

**TAYLOR SWIFT, “Shake It Off”**
1,934,475,258 views

**ENRIQUE IGLESIAS, “Bailando (Español)” feat. Descemer Bueno and Gente de Zona**
A stunning dance-off in the streets anchored the 2014 international smash’s video.
1,929,104,821 views

**MAJOR LAZER & DJ SNAKE, “Lean On” feat. MO**
1,901,721,422 views

**ADELE, “Hello”**
Fever-pitch anticipation for the first single from 2016’s 25 — along with sepia-toned melodrama — made this video YouTube’s fastest to ever reach 1 billion views.
1,890,818,758 views

**KATY PERRY, “Roar”**
1,819,232,825 views

founder Steve Ells for $114 million, which is less than what he made five years ago when he sold the Upper East Side townhouse where he raised his son and daughter, Az and Bea, for just under $25 million. Cohen is particularly pleased that the West Village house is within walking distance of YouTube’s new Chelsea offices. He doesn’t have a typical day and says he has yet to do much music industry outreach, having spent about 90 percent of his time since joining YouTube on internal issues. Focused on getting an intimate feel for the operation — with 70 Google offices in 30 countries, he has no idea how many people are in YouTube’s global music operation — he spent the week that we met bouncing between the Los Angeles and San Bruno, Calif., offices and recently made the Zurich and London hubs his first international stops. The Swiss office, home to 1,600 engineers, is where YouTube manages its Content ID program, which identifies copyrighted material, and is also working on ticketing and merchandising initiatives. “The majority of my effort is to work with the product and engineering team to help design products that are going to be useful for the artists, labels and creative community,” he says.

Cohen wants to develop promotional systems that allow labels to test viewer reactions to records and allow for promotion. Indeed, he knows how hard it is for a new artist to get noticed in a world of unlimited noise, and he sounds more like he’s working for a music label than YouTube when he suggests, “We could help them determine if they have a
hit or a stiff if we could jack the system.”

“You have to talk to the labels,” says Cohen, “and give them the data that allows them to be well informed. Does a video get dragged into a person’s list? Does it get listened to in its entirety? We’d like them to think of us as a valuable tool in developing and breaking artists.”

While Cohen is busy trying to get his hands around a worldwide, tech-driven operation, his new co-workers are going to have to adjust to a boss who operates on a separate wavelength. YouTube is dominated by engineers. “I think people want the authentic Lyor,” he says, but finds the company’s style “significantly different” from the music industry. When one of his marketing executives jokingly refers to the office as a “back-to-back culture” (as in back-to-back meetings), Cohen admits that’s not how he likes to do things. “I prefer the mutant mistakes,” he says. How that shakes out after the honeymoon period remains to be seen: This is a company where virtually no one communicates by telephone; Cohen, by comparison, has found that it is really difficult to yell at someone for 45 minutes in an email.

**HERE AREN’T ANY ROUGH EDGES evident as Cohen — unfailingly complimentary and enthusiastic — leads a video conference with a half-dozen YouTube employees in four offices to review marketing, promotion and performance lineups for South by Southwest in March. He is already familiar with each of the dozen artists who will be performing at the YouTube space at the Copper Tank Event Center. “I’m looking forward to being there,” he tells them.**

Queried after the meeting as to when the music industry can expect to see some of the programs and innovations that he is helping YouTube develop, Cohen predicts it will be in the second half of this year. For music copyright holders, YouTube remains both a bonanza and a bone of contention. It has been key in developing and breaking artists from Justin Bieber and Pentatonix to Rae Sremmurd and Migos, rap groups that recently dominated the Billboard Hot 100 thanks in large part to fan-crafted memes and videos. But the industry has long viewed the ad-based YouTube’s pay rate as substandard, and has been threatening to deliver the service a body blow by pushing Washington, D.C., for changes in the Digital Millennium Copyright Act’s “safe harbor,” a key Internet provision protecting YouTube from copyright challenges over user-generated videos incorporating music.

Plus, YouTube is now operating in a world where subscription services like Spotify and Apple Music are producing the most meaningful income for copyright holders. The company counters that argument by pointing out it paid $1 billion to music copyright holders for the 12 months that ended last October, and that the number will continue to multiply in the coming years if it is given a chance to develop. Google, including YouTube, earned $19.4 billion in revenue in 2016 and the company says it aims to grow by taking as much as it can of the $239 billion spent annually on TV and radio advertising — and that music’s popularity with its users means sizable future payouts. “It’s not a matter of if,” says Kyncl, “but when.”

“We’d like to shift the dialogue so it’s not simply around the deal,” admits Cohen. And while music executives may welcome the new tools, they’re unlikely to take their eye off the bottom line. “Everybody would love a real program,” says Global Music Rights CEO Randy Grimmett. One label executive sees little chance of avoiding a hard-fought battle over a new contract: “I do think they know they’re going to war.”

Though Cohen admits he has had little direct industry contact since coming to YouTube, he’s confident that having “someone from their community helping communicate, shepherd and evangelize what it is to be a record person” will strike the right chord. “It has only been positive,” he says when asked what he has heard back from the industry. “But I’ve stayed only listening to positive, you know what I’m saying? People may have other opinions. But this is how I feed my family: breaking artists.”
Chris Brown rose from teen stardom to become one of the most successful male R&B singers of the past decade—and one of the most troubled, from his notorious attack on Rihanna to more recent arrests, stints in jail and rehab, and a seemingly endless stream of tabloid headlines. As he sets out on an arena tour and works to complete a long-gestating album—even as his ex-girlfriend files a restraining order against him—his former associates wonder how long he can last: “The kid is going to hit rock bottom”

By Danielle Bacher // Illustration by Riccardo Vecchio

ON A MONDAY MORNING AROUND THIS time in 2016, Chris Brown woke up and sparked a blunt. He had fallen asleep on a bright red sectional sofa in the living room of his $4.35 million mansion in Tarzana, an affluent area of Los Angeles’ San Fernando Valley. It’s where he would pass out most evenings. Lately, says a former employee who was accustomed to scenes like this, Brown had trouble sleeping in his master bedroom upstairs and would instead watch sci-fi movies all through the night. Empty Styrofoam cups littered the table, a sign that Brown—who hadn’t been taking his medication for the bipolar II condition he had been diagnosed with in 2014—had likely also been sipping lean (a mixture of promethazine/codeine syrup and a soft drink), his comedown of choice after a coke or Molly binge. Brown scrolled through Instagram, hunting for clues about the status of his ex, the 28-year-old model Karrueche Tran. Whom was she with last night, and where? Who was commenting on her most recent photos?

A delivery man arrived and began ringing Brown’s doorbell. “Do your f—ing job!” barked Brown at one of his security guards, a hulking man who had been living for the past three-and-a-half years in the home. But the guard, who was off duty, was asleep, and his partner was outside. Like many other nights, the guard had stayed up late to check Brown’s pulse. The bell rang again—this time, it was a construction worker who had been employed at the house all week. Brown paced back and forth. Finally, he lost his temper. “I’m going to show you what it’s like not to work with Chris Brown for two weeks!” he shouted at the guards, kicking them both out of his house.

At this time, Brown was preparing for the European leg of his One Hell of a Nite Tour, but, according to various members of his team at the time, he would stay up for as long as three days in a row, snorting cocaine and dabbling in Xanax, marijuana, Molly and lean. By the time he finally left for Europe in May, according to a lawsuit filed in June, he had physically attacked his longtime manager, Michael “Mike G” Guirguis. (In the suit, Guirguis also claimed that in the four years they worked together Brown suffered from “addiction, anger control and violence issues.”) In August, Brown was arrested after he returned from the tour, following a standoff with police at his home for allegedly pointing a gun at the actress Baylee
Curran. He also, TMZ reported, threw a duffel bag full of drugs and weapons out of his window. (Brown’s lawyer, Mark Geragos, later disputed that claim, and to date, no charges have been filed. Both Brown and Geragos declined to comment for this story.)

Brown’s problems are no secret. Since his brutal attack on then-girlfriend Rihanna in 2009, which sent her to the hospital bloody and bruised on Grammy night, it seems like there’s nothing he can do to shock the world — or alienate his Team Breezy fan base, which can be as belligerent and defensive as the singer himself. (Brown has had to ask his fans, on occasion, to stop threatening to kill his critics.) Since that assault — for which he was sentenced to six months of community labor, a year of counseling and five years of probation — Brown, 27, has been arrested two more times and made two trips to rehab, getting kicked out both times.

Through the years, Brown has descended from the height of stardom to the lowest circle of fame, becoming better known as a sleazy tabloid obsession than a VIP. He has made news the last few months for a variety of unsavory reasons: writing “Somebody tell Aladdin hop off my dick” when Aziz Ansari compared him to Donald Trump on Saturday Night Live; the discovery of an duffel bag full of drugs and weapons out of unsavory reasons: writing “Somebody tell Aladdin hop off my dick” when Aziz Ansari compared him to Donald Trump on Saturday Night Live; the discovery of a duffel bag full of drugs and weapons out of

that Brown was forced to cancel (after the government warned that it would deny his visa due to his criminal conviction in the Rihanna case), the One Hell of a Nite Tour played 41 shows at arenas across the United States and Europe. Brown has already scored one Hot 100 hit this year — “Party,” featuring Usher and Gucci Mane, which reached No. 40.

“That is an incredible singer and stylist who knows exactly who he is as an artist,” says Brandy, who featured Brown on her 2012 single “Put It Down.” “As a whole, he’s courageous. I loved working with him and I would like to work with him again.”

After he released his first album at age 16, 2005’s Chris Brown (which has sold 2.3 million copies in the United States, according to Nielsen Music), the artist didn’t merely become a reliable hitmaker — he was hailed as the next Michael Jackson. His first-ever performance at the MTV Video Music Awards, in 2007, was an instant classic: He leapt between platforms, flawlessly executed pratfalls and even slipped an ultra-precise snippet of Jackson’s “Billie Jean” choreography into a marathon six minutes onstage. (Rihanna showed up to sing “Umbrella” partway through.) “He’s the most all-around talented person in R&B,” says Ehlo Darden, assistant program director/morning host at WQHT (Hot 97) New York. “Trey Songz is talented, but he can’t dance like Chris Brown. Usher is probably the only person who could rival him, but he doesn’t have the songwriting abilities Chris Brown does.”

“He’s a natural. He is almost God’s perfect person,” says Flii Stylz, Brown’s longtime choreographer, who previously worked with Usher. “No matter how he f—s up and no matter what he does, another replacement for him is not on the way in the next decade.”

It may be true that there’s no replacement for Brown. (And in fact, the new generation of rapper-singers like Drake and Bryson Tiller may have rendered the classic R&B singer-dancer nearly obsolete.) But that hasn’t turned Brown — who, since at least 2014, has sometimes publicly claimed — during which, according to someone who was then working closely with him, he threatened his tour manager in a rage, leading her to quit — is any indication, life on the road offers no escape from the anger and addiction that haunt him. “He will cuss you out and say, ‘Hey, man, I’m functioning. I’m going to get the work out.’ And he does,” says a current member of Brown’s team. “But [he’s not] the first functional star who thinks they can handle those powerful drugs. I got to say with all my heart, he’s dancing with death.”

Not long ago, it looked as if Brown might turn things around. In June 2014, he had just been released early from a Los Angeles County jail. (The previous October, Brown had violated his probation by punching a man in Washington, D.C., who was allegedly trying to take a picture with him.)

Three days after Brown’s release, Tran, his girlfriend at the time, led him,
blindfolded, into a backyard barbecue she had organized with Guirguis at a Beverly Hills mansion. (Tran, a petite part-Vietnamese, part-Jamaican Wilhelmina model, started dating Brown in 2011, although after trading digs with Rihanna on social media, she and Brown broke up and Brown and Rihanna briefly reunited. She and Brown reconciled in 2013.) Brown’s mother, Joyce Hawkins; T-Pain; Wiz Khalifa; Tyga; Amber Rose; Akon; and various executives from his label, RCA — including president of urban music Mark Pitts, who has worked with Brown since signing him at Jive Records — greeted Brown. According to two guests who were there, the singer clapped his hands, took a bow and kissed Tran on the lips. “I love you so much,” he said.

Earlier that year, a report by Brown’s probation officer surfaced, revealing he had been diagnosed with bipolar II disorder, a condition defined by depressive and hypomanic episodes (the latter less extreme than typical “mania”) and often triggered by periods of extreme stress and drug and alcohol abuse. The report also cited “untreated PTSD” and “inappropriate self-medicating.” But at the party, Brown seemed clean, happy and focused. “When he got out of jail, that is the best I’ve seen him,” says Stylyz (although, he adds, referring to Brown’s weight gain, “he looked like Sinhad”). Around that time, says Stylyz, Brown “would sit down and meditate. I liked that Chris, who mediated when he was frustrated.”

Indeed, Brown was in a reflective frame of mind when he gave Billboard his first post-jail interview that August. (His album X would debut at No. 2 on the Billboard 200 a month later.) He allowed that, before going to jail, “maybe I was out of control. Or I needed something to humble me to the point where I get it.” In November, he told Darden in a Hot 97 interview that prior to jail, he used “the syrup,” the Xanax, “and added that while marijuana offset his hyperactive tendencies, “once I started doing the lean, the other stuff... I’d be sitting in the recording booth sleeping.” In the trailer for the unreleased documentary, he admits that, following the Rihanna incident, “I felt like a—monster. I was thinking about suicide and everything else. I wasn’t sleeping. I barely ate. I just was getting high.”

Still, when confronted with past mistakes, Brown had often responded with violent outbursts — like the time on Good Morning America in 2011, when host Robin Roberts asked him about his history with domestic abuse, and Brown stormed off the set and allegedly threw a chair through the window of his dressing room. Stylyz remembers walking toward the room with Brown. “He was so upset,” he recalls. “Out of love, he said, ‘F—i, don’t walk with me. I want to hit shit. I want to swing at everything around me.’ I didn’t want to go in the room. He could have knocked anybody out.”

Just two weeks after his 2014 Billboard interview, Brown’s troubles returned: Suge Knight and two others were shot at Brown’s home after an argument with an ex-girlfriend. Brown exited Good Morning America in March 2011 after storming off set because host Robin Roberts asked him about his assault on Rihanna.

SUCCESS AND STRUGGLE
Brown broke up with him when she learned that Brown had fathered a daughter, Royalty (then 9 months old) with the former model Nia Guzman. “One can only take so much,” Tran tweeted at the time. “No baby drama for me.”

It briefly seemed like meeting his daughter would overshadow losing Tran. “He didn’t see it coming,” says Stylyz, “but Royalty changed his life. He’s a good dad. He really loves her, and he’s not faking that.” In April, Brown posted an Instagram picture of him cuddling her, captioned “God blessed me with my twin,” and he named his next album, released that December, after her.

Perhaps Brown saw an opportunity to make good in a way he had previously said his own father figure — the man he
criticized too, when, in 2013, she and Brown for a short time rekindled their relationship.

Now, Brown is occasionally in contact with his biological father, Clinton Brown, who split with Joyce Hawkins when Chris was 6. Clinton, though, "isn't happy with Chris," according to someone who observed their relationship in recent years. "Look at the things he hears and sees. He’s not dumb." During Brown and Rihanna’s reunion in 2013, Clinton told New York’s Daily News that he “personally really didn’t want him and Rihanna back together,” and compared his son to “Michael Jackson, Whitney Houston and Amy Winehouse.”

Brown’s relationship with his mother has shifted through the years. Hawkins co-managed Brown early in his career, a former member of Brown’s core team says, until her son asked her to step aside, and in November 2013, he threw a rock through her car window following a family session in rehab. “Nowadays, she’s not involved with [Brown’s] business anymore, and she keeps a distance from Chris,” says the former team member, though “when the baby came into play, they became much cooler.” Hawkins now “does everything” with Royalty. Brown — who shares custody of Royalty with Guzman — is “a great Instagram dad,” the source dismissively says. Hawkins, who declined comment through her publicist, was in a “(drug-fueled) rage,” led the door and said: “We are going off drugs. (Brown met Guirguis through his then-co-manager Abou ‘Bu’ Thiam — the singer Akon’s brother — and subsequently hired Guirguis to manage him solo.)

“It’s a tough transition to go from a teenager to a man and have the world at your fingertips,” says Dennis Ashley, the co-head of ICM Partners’ West Coast urban music division, who worked with Brown until 2010. Says Darden: “Many people who are thrust into the spotlight [as kids] are traumatized when they make a mistake and realize how fast that love turns to hatred. When I look in Chris’ eyes, I think that’s some of the pain.” Meanwhile, Brown, who recently posted an Instagram photo of himself standing amid a fleet of sports cars and motor bikes, “spends money before he has it, whether it’s cars, jewelry or drugs,” says a former Brown team member. “He has no appreciation of it. He never wants to hear he has no money, and he blames everyone [else] when his funds run low.”

By the time One Hell of a Nite launched in Europe on May 22, 2016, Brown lacked any kind of day-to-day management, according to a member of his security team at the time, and was lashing out at anyone who challenged his authority. That

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**IN THE YEAR FOLLOWING THE SPRING of 2015, Brown slid deeper into the habits he had adamantly vowed to kick after leaving jail. Around April 2015, members of his team at the time say, he had broken a 15-month stretch of sobriety, going out on Xanax and inspirational phrases on his Instagram, Guirguis started his own management company, NiteVision, in 2008 and began working with Brown in 2012, reportedly to help clean up Brown’s image and get him off drugs. (Brown met Guirguis through his then-co-manager Abou ‘Bu’ Thiam — the singer Akon’s brother — and subsequently hired Guirguis to manage him solo.)

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“Let’s talk,” Brown immediately told Guirguis. According to the lawsuit, Brown, who was in a “(drug-fueled) rage,” led Guirguis to a private room down the hall, closed the door and said: “We are going to go for 30 seconds” — fight, that is. Guirguis turned away to leave, but, the suit alleges, Brown smashed him in the face with his fist. As he fell backward, Brown punched him three more times in the face, jaw and neck. Guirguis was stunned. The two were very close; only a few weeks earlier, Guirguis had wished his “brother for life” a happy birthday on Twitter. He briskly left the studio and took an Uber to an emergency room. He quit that day.

“Mike G was and is scared,” the suit reads, “not just for his own safety from Brown and Brown’s gang member friends, but also for the safety of others.”

Brown, according to a close creative collaborator at the time, “was ticked off” because Royalty had underperformed compared with his previous albums. (It’s his poorest-selling solo release, having moved just 366,000 copies in the United States.) “He sets himself up in situations where he can’t lose,” says another former core team member from that time. “Like, ‘I’m so angry at myself, and I can beat up on [Guirguis] because I’m surrounded by people whom I pay to protect me. I can be the big man.’ And he can get away with it.”

“He’s basically the new Bobby Brown,” says a one-time member of Chris Brown’s management. “Think about how big [Bobby] was in the ’80s — but you know he was a bad boy.” Another close past associate says, “He doesn’t know how to deal with the sins of his past. It’s always someone else’s fault. He becomes the victim. And I think he tries to numb whatever he is feeling.”
member of Brown's personal detail recalls Brown screaming at his recently hired tour manager, Nancy Ghosh, threatening to beat her up because she asked his cousin not to smoke marijuana on the managers' bus. She quit that day, May 23, sending an email, TMZ reported, in which she said that she felt unsafe because Brown had been acting "irritational and high on drugs." (Ghosh declined to comment.)

"Once he did what he did to Mike G, there was no structure," that former security team member says. "We had no manager telling us what to do or where we were going. He would make people sleep on the bus [instead of hotels] when he was mad at them. He was threatening people and cops. He was calling himself the devil."

By that June, Brown's personal publicist of three years, BWK's Nicole Perna, quit after a heated string of texts in which, TMZ reported, Brown accused her of not sufficiently promoting his new clothing line, Black Pyramid, and Perna replied, "Anna Wintour doesn't want to f— with you. These editors don't want to f— with you. The majority of my time is spent on damage control." Brown had to fend for himself — on social media, of course — when, the next month, his landlord in Ibiza alleged that Brown and a group of friends had trashed a villa they were renting. Brown posted a series of videos showing a spotless house and calling out the landlord for "slandering my name."

"Sober Chris is a solid guy with a big heart," High Chris and Chris coming off drugs is ungrateful, unappreciative and a foul person who most people don't want to deal with," says a close former associate. "Good Chris? You'll fight for him. Unfortunately, the last couple of years, it has been drug Chris. That Chris is not a good dude."

LATERLY, BROWN SEEMS TO BE LOCKED IN a holding pattern, his self-destructive tendencies offset by minor career successes. The single "Grass Ain't Greener" charted on the Hot 100 last fall, but only after a chaotic August video shoot in which, according to a witness, Brown — who was flown through a forest outside Fresno, Calif., in a harness while wearing gold teeth and a purple ponytail — threatened a cameraman by saying his cousin would "knock his ass out," then excused himself to the restroom where he was found two hours later, taking a nap.

In February, Brown posted a photo of Vanessa Vargas, a model with whom he had been romantically linked, on Instagram, apparently confirming their relationship even, as he continued obsessing over Tran: "He's always on social media, looking up who Karrueche was with, what she was looking like, what club she was at, who posted to her Instagram." In her restraining order request, Tran wrote that in February 2017 Brown "threatened to kill me to others; threatened me via text messages; [and] threatened to harass my friends," and that a few years ago, he had "punched me twice in the stomach" and "pushed me down stairs."
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<th>No.</th>
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<td>Atlantic/AG7</td>
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<td>Atlantic/AG7</td>
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<td>SHAWN MENDES</td>
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<td>RIHANNA</td>
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<td>Grand Ent./Capitol</td>
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**New**

- **ARIA GRANDE**
  - Republic
  - No. 17
- **ALISON KRAUSS**
  - Capitol
  - No. 19
- **BTS**
  - Big Machine
  - No. 16
- **TAYLOR SWIFT**
  - Big Machine
  - No. 20
- **BEYONCE**
  - Interscope/Comerica
  - No. 12
- **RAE SREMMURD**
  - Interscope/Comerica
  - No. 11

**Returns**

- **RIHANNA**
  - Westbury Road/Warner
  - No. 1
- **THE WEEKND**
  - Republic/Capitol
  - No. 11
- **THE CHAINSMOKERS**
  - Disruptor/Columbia
  - No. 2
- **ED SHEERAN**
  - Atlantic/AG7
  - No. 13
- **BRUNO MARS**
  - Atlantic/AG7
  - No. 12
- **RIHANNA**
  - Westbury Road/Warner
  - No. 2
- **THE WEEKND**
  - Republic/Capitol
  - No. 11

**Re-Entries**

- **RE-ENTRY 13**
  - CHARLIE WILSON
  - Fueled by Ram./EAE
  - No. 13
- **RE-ENTRY 14**
  - LADY GAGA
  - Sire/Warner Bros.
  - No. 13
- **RE-ENTRY 15**
  - RYAN ADAMS
  - Warner Bros.
  - No. 15
- **RE-ENTRY 16**
  - MAROON 5
  - Sire/Warner Bros.
  - No. 19

**Other**

- **SAM HUNT**
  - MCA Nashville/Capitol
  - No. 5
- **KATY PERRY**
  - Capitol
  - No. 6
- **ALESSIA CARA**
  - Epic
  - No. 12
- **METALLICA**
  - Blackened
  - No. 2
- **JUSTIN BIEBER**
  - Sire/Warner Bros.
  - No. 1
- **J. COLE**
  - Sire/Warner Bros.
  - No. 98
- **SIA**
  - RCA
  - No. 9
- **KODAK BLACK**
  - Double/Deluxe
  - No. 38
- **KEITH URBAN**
  - Hot Shot/Capitol/Nashville
  - No. 8
- **MARIAN HILL**
  - Photo Finish/Republic
  - No. 33
- **BEBE REXHA**
  - Warner Bros.
  - No. 35

**Note:** The chart data is for the week ending March 11, 2017.
SOCIALIZING MALUMA

A CONVERSATION WITH THE COLOMBIAN STAR ON HOW HE WORKS HIS SOCIAL MEDIA

Maluma has 24 million Facebook fans, 20 million followers on Instagram and 3.5 million Twitter followers. His official YouTube/Vevo channel has garnered more than 4 billion views.

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### Future Is Now No. 1

Future fleshes out his second total week atop the Billboard Hot 100 as his new self-titled album launches as his third No. 1 on Radio Songs (see page 44). Album sales mark his greatest share of points on the Artists 100 (44 percent), followed by streaming (38 percent). The single previously stopped the Artists 100 on Aug. 8, 2015, when it arrived as his hit Billboard 200 No. 1.

### Artists

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### New Entries

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Data for week of 03.11.2017
If You Are An Owner Of A Sound Recording(s) Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM in the United States Without A License Or Authorization To Do So From August 1, 2009 through November 14, 2016, You Could Get Benefits From a Class Action Settlement.

What is this case about?
On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit in California against Defendant Sirius XM Radio Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, reproducing, and otherwise exploiting those pre-1972 recordings in California as part of its satellite and Internet radio services (the "Lawsuit"). The Lawsuit is known as Flo & Eddie, Inc. v. Sirius XM Radio Inc., Case No. CV13-05693. The parties have entered into a settlement to resolve the Lawsuit, and any and all actual and potential claims by members of the Settlement Class.

Am I in the Settlement Class?
You qualify as a member of the Settlement Class if you are an owner of a pre-1972 recording which has been performed, distributed, reproduced, or otherwise exploited by Sirius XM in the United States without a license or authorization to do so from August 1, 2009 through November 14, 2016.

What are the Settlement Benefits?
If the Court approves the proposed Settlement, you will be eligible to receive a share of a $25 million settlement fund, and a royalty rate of 5.5% on future performances for a period of 10 years. If Sirius XM loses certain appeals, Sirius XM will pay more money into the settlement fund (up to $15 million more to be distributed to Settlement Class Members); if Sirius XM wins those appeals, the royalty rate on future performances will be reduced, possibly to zero. All Settlement Class Members who do not properly exclude themselves from the Settlement Class will be barred from pursuing lawsuits against Sirius XM for claims arising from its performance, reproduction, distribution, or other exploitation of their pre-1972 recordings during the Class Period.

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

• If you do nothing, you are staying in the Settlement Class. As a member of the Settlement Class, you will keep the possibility of getting money or benefits that may come from the settlement. But, you will give up any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings.

• If you ask to be excluded, you won’t share in the money and benefits of the Class Settlement. But you keep any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings. If you retain an individual attorney, you may need to pay for that attorney. For more information on how to exclude yourself, visit www.pre1972soundrecordings.com.

• If you wish to object to the settlement, you must do so in writing before March 24, 2017. If you wish to object to Class Counsel’s request for attorneys’ fees and expenses, you must do so in writing before March 24, 2017.

Where Can I get More Information?
This is only a summary. For more information about the Settlement, visit www.pre1972soundrecordings.com. PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.
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The album rally with a 56 percent gain in units in the week ending Feb. 23 according to Nielsen Soundscan, courtesy of sales triggered by a concert ticket/album bundle sold with Mendes' tour.

Shawn Mendes Illuminate

The pop princess scores her 15th chart entry with this greatest hits package, which arrived in 2012. The title reaches the list mostly on the strength of track sales and streams.

Bruno Mars' 24K Magic rests at its peak (and debut rank), No. 2, for a fourth nonconsecutive week. The last album to spend as many frames at No. 2 without reaching No. 1 was Andrea Bocelli's My Christmas, with five straight weeks in the runner-up slot in November and December of 2009. Mars surpasses Whitney Houston's Whitney: The Greatest Hits and Nicki Minaj's The Pinkprint, which both clocked three frames at No. 2 in 2012 and 2015, respectively.
### Pop/Rock/Adult Chart

#### SOCIAL 50™

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#### MAINSTREAM TOP 40™

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**HOT ROCK SONGS™**

- WorldRadioHistory

**TOP ROCK ALBUMS™**

- Lana Del Rey and Linkin Park
### HOT R&B/HIP-HOP SONGS

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### TOP LATIN ALBUMS

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### TROPICAL AIRPLAY

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### Notes

- The chart details are from Billboard's Hot Latin Songs, Tropical Airplay, and Top Latin Albums. These charts rank the most-played and -downloaded Latin music in the United States.
- The Hot Latin Songs chart is based on radio airplay and online streaming, with Hot Shots being songs that debut or reenter the top 40.
- The Tropical Airplay chart focuses on tropical music, including reggaeton, bachata, and merengue.
- Top Latin Albums chart ranks the best-selling Latin music albums in the United States.
- The chart data is as of 03.11.2017.
<table>
<thead>
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<th>Title</th>
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<td>Interscope</td>
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<td>&quot;Rockaby&quot;</td>
<td>Clean Band! Featuring Sean Paul &amp; Anne-Marie</td>
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<td>Island/def Jam</td>
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<td>3/11/2017</td>
<td>Interscope</td>
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**Same Act, New No. 1**

The Chainsmokers (above) clinched its second week atop the dance chart with "Paris," which has spent 11 weeks at No. 1 since debuting in January. The group's second peak (No. 3 in February) is its highest entry since the act topped the Hot 100 with "Something Just Like This" in March 2014.

---

**Tie**

The Chainsmokers and The Chainsmokers Featuring Halsey both debut at No. 1 with "Paris" and "This Is What You Came For," respectively. The act's second week at No. 1 comes on the heels of its fifth Hot 100 No. 1, "Something Just Like This" in March 2014. The Chainsmokers' third peak is also a Hot 100 No. 1, "Closer" earlier this month.

---

**File**

The Chainsmokers (Kaskade, Alex Pall, Andrew Taggart) and Halsey (Heidi-Sophia Hughes-Peterson) have landed back-to-back chart-toppers. The EDM/Pop duo scored its second Hot 100 No. 1 with "Closer" in March, while Halsey's solo No. 1, "This Is What You Came For," is its third peak.
### World Radio History

Cher's Vegas Return

Cher (above) jumps onto the Billboard chart at No. 9 with the last three recorded dates of her new Las Vegas residency show, Classic Cher. The trio of performances grossed $16 million from 13,671 sold seats.

The revue, at Park Theater at Monte Carlo Resort & Casino, marked Cher's return to the city to an extended engagement for the first time since 2011. Her last long run in Sin City was from 2008 to 2011 at the Colosseum at Caesars Palace, grossing $79 million from 92 performances.

The new show debuted at the Monte Carlo’s 3,300-seat theater on Feb. 8, and the last of seven sold-out dates in March. Originally nine shows were planned during February, but two had to be canceled due to illness. Tickets are available for nine more dates in May, and nine show runs in August and November also are scheduled. Tickets go on sale at the venue ranging from $60 to $745.

The Classic Cher run also will include a six-night residency at the Theater at MGM National Harbor in the Washington, D.C., market. (MGM Resorts International owns both venues.) Located in Oxon Hill, Md., the 3,300-seat theater is set to host Classic Cher six night stands in August, September and October.

Before Classic Cher, the diva most recently appeared onstage as a headliner in 2014 with her Dressed in Black tour, which logged $35 million in ticket sales. More than 650,000 tickets were sold at 49 concerts in North American cities.

—Bob Allen

### Billboard Chart

**March 11, 2017**

**Top 10 Singles**

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<thead>
<tr>
<th>#1</th>
<th>$7,775,365</th>
<th>$7,775,365</th>
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<td>Shape of You</td>
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**Dance Club Songs**

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<td>Ed Sheeran</td>
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### Concert Grosses

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### Billboard Chart

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</table>
THE GREATEST OF ALL TIME

MJ, Temps Top All-Time R&B/ Hip-Hop Charts

For the first time, Billboard has compiled extensive recaps of R&B/hip-hop, ranking the genre's top artists, songs and albums of the past six decades.

BY AMATA MENDIZABAL

The Temptations are Billboard’s Top All-Time R&B/hip-hop artist, thanks to the soul group’s success since the 1960s, with the act having tallied a record 16 No. 1s on the Top R&B/Hip-Hop Albums chart, which began in 1965. Aretha Franklin is the No. 2 artist (and top female), followed by Stevie Wonder (top male) at No. 3, with the two icons sharing the record for the most chart-toppers — 20 each — on the Hot R&B/Hip-Hop Songs list, which dates to 1958. James Brown (No. 4) and Michael Jackson (No. 5) round out the top five (see methodology, opposite page). Among primarily rap artists, Drake notches the highest rank (No. 19), followed by Jay Z (No. 20).

Jackson’s landmark Thriller LP leads the all-time albums recap, having spent a record 37 weeks at No. 1 on the Top R&B/Hip-Hop Albums chart in 1983 and 1984. The Black Eyed Peas’ 2009 release The E.N.D. ranks at No. 2, and Jackson’s Off The Wall (1979) places at No. 3.

Mary J. Blige’s “Be Without You” is the No. 1 track, powered by its 13 weeks atop Hot R&B/Hip-Hop Songs in 2006. Macklemore & Ryan Lewis’ debut smash, “Thrift Shop” (featuring Wanz), a 14-week No. 1 on the chart in 2013, follows at No. 2 — and is the highest-ranking rap title on the all-time tally. At No. 3 is Usher’s “You Make Me Wanna...,” which collected 11 chart-topping weeks in 1997.

Go to Billboard.com for deeper artist, song and album recaps.
### Top R&B/Hip-Hop Albums 1965 to Feb. 25, 2017

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10 Years Ago
DIXIE CHICKS SCORED AN UNREPTANT HIT

Four years after country radio essentially blacklisted the Texas trio, the group returned to the upper reaches of the Billboard Hot 100 due to fallout over a comment Maines made that March at a London concert. Criticizing George W. Bush’s decision to invade Iraq, she told the crowd, “We do not want this war, this violence, and we’re ashamed that the president of the United States is from Texas.” The backlash was swift. The group all but vanished from country radio, which had steadily supported it with 14 top 10s on Billboard’s Hot Country Songs chart. Its cover of Fleetwood Mac’s “Landslide” plummeted from No. 10 to No. 43 on the Billboard Hot 100 dated April 3, 2003. The trio channeled the uproar into the defiant “Not Ready to Make Nice,” which included the lyrics, “I’m not ready to back down/I’m still mad as hell.” After its Grammy haul, the song soared back to a record-tying No. 4 re-entry on the Hot 100 on March 3, 2007, the band’s highest showing to date.

The Chicks have not released new material since, but they headlined the 15th-highest-grossing tour of 2016 ($30.7 million), according to Billboard Boxscore. The shows were not without political commentary — a video montage depicted an image of Donald Trump with devil horns — and, in November 2016, the group made headlines again after performing “Daddy Lessons” with Beyoncé at the Country Music Association Awards. Critics charged that, given Maines’ Bush comment and Beyoncé’s activism regarding police reform, neither act belonged on the telecast. Maines responded by tweeting a line from Beyoncé’s “Formation”: “You know you dat Bitch when you cause all this conversation.”

—I’M READY TO MAKE NICE!” NATALIE Maines sarcastically declared when the Dixie Chicks accepted the album of the year Grammy Award in 2007 for Taking the Long Way. The win capped a night in which the country crossover hitmakers — frontwoman Maines, then 32, and sisters Martie Maguire, 37, and Emily Strayer, 34 — also took home record and song of the year for the single “Not Ready to Make Nice,” a hat trick last scored by Eric Clapton in 1993.

The triumph was also a vindication of sorts for the trio, which had been absent from the charts since 2003, in large part due to fallout over a comment Maines made that March at a London concert. Criticizing George W. Bush’s decision to invade Iraq, she told the crowd, “We do not want this war, this violence, and we’re ashamed that the president of the United States is from Texas.” The backlash was swift. The group all but vanished from country radio, which had steadily supported it with 14 top 10s on Billboard’s Hot Country Songs chart. Its cover of Fleetwood Mac’s “Landslide” plummeted from No. 10 to No. 23 on the Billboard Hot 100 dated April 5, 2003. The trio channeled the uproar into the defiant “Not Ready to Make Nice,” which included the lyrics, “I’m not ready to back down/I’m still mad as hell.” After its Grammy haul, the song soared back to a record-tying No. 4 re-entry on the Hot 100 on March 3, 2007, the band’s highest showing to date.

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—TREVOR ANDERSON
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IN THE LATE 90's,
GARTH BROOKS SET THE TOURING STANDARD
BY SELLING 5,000,000 TICKETS IN 100 CITIES.

NOW, 20 YEARS LATER, GARTH'S CURRENT TOUR JUST SOLD ITS
5,000,000TH TICKET IN JUST 60 CITIES.

THAT'S AN AVERAGE OF NEARLY 85,000 TICKETS PER CITY.

CONGRATULATIONS, GARTH, ON AN INCREDIBLE RUN.