

Billboard

2017  
NASHVILLE  
ISSUE

*no pain  
no reign*

MIRANDA LAMBERT

*I'm not trying to be an outlaw —  
I'm just trying to do me'*

PLUS

COUNTRY MUSIC'S 100 MOST POWERFUL  
*CMA's Sarah Trahern tops the list*

THE BLUEBIRD CAFE AT 35  
*Taylor, Dierks and more look back*

ERIC CHURCH ON THE ROAD  
*Setting records and playing by his own rules*

August 5-11, 2017 | [billboard.com](http://billboard.com)

# ERIC CHURCH HOLDIN' MY OWN TOUR 2017

With a sold out tour, you held your own  
and had a Record Year. We are so  
honored to be a part of your success.  
Thank you for everything!

Special thanks to Katherine Church; John Peets,  
Fielding Logan, Randi Tolbert, Angela Lange, and  
Regina Cottingham at Q Prime South; all of our  
building friends; and The Chief's amazing crew.



Louis Messina

**OVER 1 MILLION TICKETS SOLD**



**1 MAN  
2 SETS**

**61 SHOWS**

**RECORD-BREAKING ATTENDANCE**

# Bright lights. Music city.



Congratulations to  
Mike Dungan, Scott Borchetta, Kent Earls and Cindy Mabe  
from everyone at Universal Music Group.



**UNIVERSAL MUSIC GROUP**

# billboard HOT 100

## Sam Hunt Takes 'Back Road' To Country Chart Record



Including "Body Like a Back Road," Hunt has logged seven singles on the Hot 100.

**S**AM HUNT'S "BODY LIKE A Back Road" ties for the most weeks spent atop *Billboard's* Hot Country Songs chart as it earns its 24th week at No. 1 on the Aug. 5 survey. Florida Georgia Line's "Cruise" also reigned for 24 weeks in 2012 and 2013.

"Making history is fun, and this smash keeps going and going," says Universal Music Group Nashville chairman/CEO Mike Dungan.

Like "Cruise," "Back Road" — at No. 9 on the *Billboard* Hot 100 after reaching No. 6 — has made history thanks to support at its home format and a crossover to pop. Hunt's hit likewise leads the Country Streaming Songs chart (16.7 million U.S. streams, according to Nielsen

Music) and Country Digital Song Sales (46,000 downloads sold) for a 24th week each; at 1.4 million since its Feb. 2 release, it's the fourth-best-selling song among all genres in 2017. On Country Airplay, it led for three weeks and spent a record-breaking 16 weeks in the top five. "Back Road" bullets at No. 10 on the all-genre Radio Songs chart (85 million in audience) as it pushes 10-9 on Adult Top 40, 20-17 on Mainstream Top 40 and 27-21 on Adult Contemporary.

The track is a stand-alone single following Hunt's 2014 debut LP, *Montevallo*, which produced three No. 1s on Hot Country Songs and has sold 1.3 million copies in the United States.

—GARY TRUST and JIM ASKER

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>Despacito</b>	Luis Fonsi & Daddy Yankee Feat. Justin Bieber ATO REEM, RENZO (LUIS FONSI), ENRIQUE RIVERA, JUAN NOGUEZ, LUIS BELLER, BOYD MATTY (JAMES)	UNIVERSAL MUSIC LATIN/ RAYMOND BRAUN/ SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	1	27
4	2	2	<b>Wild Thoughts</b>	DJ Khaled Feat. Rihanna & Bryson Tiller DJ KHALED, NASTY, BEAT MAKERS (LA BRATHWAITE, K. M. KHALED), DJ FENTY, BITLER, L. D. UPLESSIS, W. JEAN, D. MCRAE, H. MOORE, C. SANTANA	WESTBURY ROAD/WE THE BEST/EPIC	2	5
3	4	3	<b>That's What I Like</b>	Bruno Mars C. B. BROWN, J. FAUNTLEROY II, J. P. R. ROMULUS, J. REEVES, J. C. MCCULLOUGH II	ATLANTIC	1	27
2	3	4	<b>I'm The One</b>	DJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne LETI MISEYO, DJ KHALED, K. M. KHALED, BOYD, DJ BIEBER, TOX, MARSHALL, CLARENCE, CARTER, N. BALDWIN, D. PARK, R. BRACKINS, R. JACOBS	WE THE BEST/DEF JAM/EPIC	1	12
10	9	5	<b>Unforgettable</b>	French Montana Feat. Swae Lee M. KEVIN, MADE, T. Z. DUB, J. ASEN, M. B. SUTPHIN, C. CHARBOUGH, K. J. BROWN, M. WILLIAMS, WASHINGTON, A. SHINGH, M. SUTPHIN	BAR/DOJ/MNR/COLEBOYS/BAD BOY/INTERSCOPE/EPIC	5	15
5	5	6	<b>Shape Of You</b>	Ed Sheeran STEVE MAC, E. SHEERAN, E. C. SHEERAN, J. MCDAID, S. MCCUTCHEON, X. BURRUS, T. COTTLE, K. BRIGGS	ATLANTIC	1	28
7	7	7	<b>Believer</b>	Imagine Dragons MATTMAN & ROBIN (D. REYNOLDS), W. SERMON, J. MCKEE, D. PLATZMAN, R. FREDRIKSSON, M. LARSSON, J. D. PRANTER	KID INAKORNER/INTERSCOPE	6	24
14	8	8	<b>There's Nothing Holdin' Me Back</b>	Shawn Mendes J. TIGER II (S. MENDES), T. GECER, S. HARRIS, G. WARBURTON	ISLAND/REPUBLIC	8	13
8	10	9	<b>Body Like A Back Road</b>	Sam Hunt Z. CROWELL (S. HUNT), Z. CROWELL, J. OSBORNE, S. MCANALLY	MCA NASHVILLE/CAPITOL	6	25
15	13	10	<b>Attention</b>	Charlie Puth C. PUTH (C. PUTH, K. HINDUN)	OTTO/ATLANTIC	10	13



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J BALVIN & WILLY WILLIAM  
Mi Gente

The single marks the Hot 100 debut of William (pictured) and Balvin's highest-charting hit.

"MI Gente" is a remix of your track "Voodoo Song." Was the beat easy to construct?

WILLIAM I made this track in two hours. I'm not really used to producing this way — just looking for different sounds. All of this was done almost by accident. That's why everything about this song [being] on the charts is really crazy.

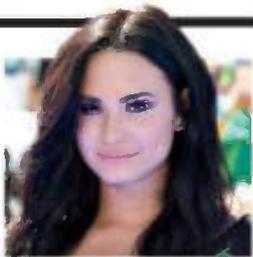
What did you learn from working with J Balvin on "MI Gente"?

My vocabulary in Spanish is limited. We worked together on the melody in Miami one night in March, and he [suggested],

"Why don't you write some lyrics in Spanish? I think it's better." J Balvin helped me write my Spanish verse, and I did my best with the melody.

Why has "MI Gente" been able to connect despite the language barrier? I make music for the world, and I'm happy that I produced and performed on a song with such a meaningful title. We call it "Mi Gente" ["My People"] because it is for everybody, no matter what language you speak. It is a collaboration between a French and Colombian artist. It's global.

—TATIANA CIRISANO



23 DEMI LOVATO  
Sorry Not Sorry

Following its first full week of tracking, the single debuts at No. 16 on Streaming Songs (15.6 million U.S. streams) and jumps 9-6 on Digital Song Sales (43,000 sold).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
6	6	11	<b>Humble.</b>		Kendrick Lamar	1	16
			MIKE WILL MADE IT (K.L. DUCKWORTH, MLWILLIAMS)		TOP DAWG/AFTERMATH/INTERSCOPE		
9	11	12	<b>Congratulations</b>		Post Malone Feat. Quavo	8	30
			FRANK DUKES METRO BOOMIN (A. POSTI, BELL, A. FENYI, O. J. MARSHALL, T. WAYNE, C. A. ROSEN)		REPUBLIC		
16	14	13	<b>Redbone</b> ▲		Childish Gambino	13	33
			DIGLOVER (DIGLOVER, L. GORANSSON)		MCD/DGLASSNOTE		
11	12	14	<b>Stay</b> ▲		Zedd & Alessia Cara	7	21
			ZEDD, L. WIKLUND (A. ZASLAVSKIA, CARACCIOLO, J. FARMENIUS, L. WIKLUND, S. AARONS, A. FROEN)		DEF JAM/INTERSCOPE		
13	15	15	<b>Something Just Like This</b> ▲		The Chainsmokers & Coldplay	3	22
			THE CHAINSMOKERS (A. TAGGART, C. ALMARTIN, G. BERRYMAN, J. M. BUCKLAND, W. CHAMPION)		DISRUPTOR/COLUMBIA		
17	16	16	<b>XO TOUR LIF3</b> ▲		Lil Uzi Vert	7	17
			TMB3R, W. LUCAS (S. WOODS)		GENERATION NOW/ATLANTIC		
18	17	17	<b>Now Or Never</b> ●		Halsey	17	15
			BENNY BLANCO, CASHMERE CAT, HAPPY PEREZ (A. FRANG PANE, B. HAZZARD, B. LEEVIN, N. PEREZ, M. LAHOI, B. GIC)		ASTRA/WERKS/CAPTOL		
12	18	18	<b>Mask Off</b> ▲		Future	5	22
			METRO BOOMIN (N. D. WILBURN, J. TWAYNE)		A-1/FREEBANDZ/EPIC		
22	19	19	<b>Slow Hands</b>		Niall Horan	19	12
			J. BUNETTA (A. J. ZOUERDO, J. RYAN J. BUNETTA, N. HORAN, R. CUNNINGHAM, T. JESSO, JR.)		NEON HAZE/CAPTOL		
20	21	20	<b>Say You Won't Let Go</b> ▲		James Arthur	11	39
			A. BEITZKE, B. SPENCE (J. A. ARTHUR, S. SOLOMON, N. NORMANDY)		COLUMBIA		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
21	22	21	<b>It Ain't Me</b> ▲		Kygo x Selena Gomez	10	23
			KYGO, ANDREW WATT (KYGO, A. WOTMAN, B. LEETA, M. POS, S. GOMEZ)		ULTRA/RCA/INTERSCOPE		
23	24	22	<b>Castle On The Hill</b> ▲		Ed Sheeran	6	28
			BENNY BLANCO, E. SHEERAN (E. C. SHEERAN, B. J. JEVIN)		ATLANTIC		
-	52	23	<b>SG Sorry Not Sorry</b>		Demi Lovato	23	2
			OAKWILD (D. LOVATO), FELDER, J. M. DOUGLAS, T. BROWN, W. Z. SIMMONS		SARHOUSE/ISLAND/HOLLYWOODREPUBLIC		
24	26	24	<b>Location</b> ▲		Khalid	16	28
			SYSENSE, SMASH, DAVID BIG GIE, TUNJI (G. E. K. ROBINSON, T. SCROGG, S. O. JIMINEZ, B. KURI, T. O. GE, A. GONZALEZ)		RIGHT HAND/RCA		
28	28	25	<b>Strip That Down</b>		Liam Payne Feat. Quavo	25	9
			STEVIE MAC, L. AYRES, M. COLTON, H. E. C. SHEERAN, T. O. MARSHALL, D. B. R. B. J. L. L. GENT, S. P. Z. O. A. L. T. H. O. M. P. S. O. S. A. L. B. H. J. B. O. W. M. A. D. I. C. T. E. R. S. O. N. L. L. J. K. O. R. I. C. A. W. L. L. B. R. O. S. K. A. I.		HAMPTON/PUBLIC		
26	30	26	<b>Feels</b>		Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	26	5
			CALVIN HARRIS (CALVIN HARRIS, P. L. WILLIAMS, B. HAZZARD, KATY PERRY, S. M. ANDERSON)		FLY EYE/COLUMBIA		
-	92	27	<b>Fetish</b>		Selena Gomez Feat. Gucci Mane	27	2
			J. J. BERG, T. H. E. F. U. T. U. R. I. S. T. I. C. S. (A. S. H. W. A. R. T. Z. I., K. H. A. L. A. D. O. U. R. I. A. N. J. J. E. B. E. R. G., C. A. N. G. E. L. D. E. S. B. A. M. C. L. A. U. G. H. U. N. G., B. A. R. L. E. T. A. R. D. D. A. V. I. S. & S. G. O. M. E. Z.)		INTERSCOPE		
19	20	28	<b>Issues</b> ▲		Julia Michaels	11	26
			STAR GATE, BENNY BLANCO (J. MICHAELS, J. D. TRANTER, B. J. L. E. V. I. N., T. Z. H. E. R. M. A. N. S. E. N., M. S. E. R. I. K. S. E. N.)		REPUBLIC		
30	29	29	<b>Magnolia</b>		Playboi Carti	29	12
			PIERRE BOURNE (J. CARTER, J. JENKS)		AWGE/INTERSCOPE		
25	27	30	<b>Bad Liar</b>		Selena Gomez	20	10
			L. K. I. R. K. P. A. T. R. I. C. K. (J. D. T. R. A. N. T. E. R., J. M. I. C. H. A. E. L. S., J. K. I. R. K. P. A. T. R. I. C. K., D. B. Y. R. N. E., S. G. O. M. E. Z., C. F. R. A. N. T. Z., T. W. E. I. M. O. U. T. H.)		INTERSCOPE		
31	31	31	<b>Malibu</b>		Miley Cyrus	10	11
			OYOEL (M. C. T. R. U. S. OYOEL)		RCA		
27	32	32	<b>2U</b>		David Guetta Feat. Justin Bieber	16	6
			D. G. U. E. T. T. A., G. H. U. N. F. O. R. T. I. D. G. U. E. T. T. A., J. D. B. I. E. B. E. R., W. H. A. T. A. M. I. M. U. S. C. P. A. R. I. O. P. H. O. N. E. S. B. O. C. H. O. L. O. W. Y., L. B. O. Y. G. H. U. N. F. O. R. T. I. D. P. A. R. I. A.		WHAT A MUSIC/PARLOPHONE/SCHOLARLY/BOY/CLUBTUNNEL/ATLANTIC/DEF JAM/RAYMOND BRUNAL/ATLANTIC/DEF JAM		
35	36	33	<b>Everyday We Lit</b>		YFN Lucci Feat. PnB Rock	33	15
			J. J. A. M. E. S. (J. J. A. M. E. S., L. B. E. N. N. E. T. T. A., H. A. L. L. E. N.)		THINK IT'S A GAME/WARNER BROS.		
-	33	34	<b>Bank Account</b>		21 Savage	33	2
			ZI SAVAGE (S. A. J. O. S. E. P. H.)		SLAUGHTER GANG/EPIC		
29	34	35	<b>Slippery</b> ●		Migos Feat. Gucci Mane	29	17
			D. E. K. O. G. P. A. R. K. E. R. (T. O. K. M. A. R. S. H. A. L. L., K. C. P. H. U. S., K. K. B. A. L. L., G. D. E. C. O. U. T. O. J. P. A. R. K. E. R., R. D. D. A. V. I. S.)		QUALITY CONTROL/300		
36	37	36	<b>Closer</b> ▲		The Chainsmokers Feat. Halsey	1	51
			THE CHAINSMOKERS, S. C. F. R. A. N. K., L. O. U. I. S. T. H. E. C. H. I. L. D. (A. T. A. G. G. A. R. T., S. C. F. R. A. N. K., K. E. N. N. E. T. T. A., F. R. A. N. G. P. A. N. E., S. L. A. D. E. J. K. I. N. G.)		DISRUPTOR/COLUMBIA		
37	38	37	<b>In Case You Didn't Know</b> ▲		Brett Young	19	24
			D. H. U. F. F. (B. Y. O. U. N. G., T. R. E. E. V. E., K. S. C. H. L. I. E. N. G. E. R. T. O. M. U. N. S. O. N.)		BMLG		
41	42	38	<b>Drowning</b> ●		A Boogie Wit da Hoodie Feat. Kodak Black	38	16
			J. A. S. W. E. E. T. (D. O. C. T. A. V. E., J. A. S. W. E. E. T.)		HIGHBRIDGE THE LABEL/ATLANTIC		
43	44	39	<b>My Girl</b> ●		Dylan Scott	39	13
			M. A. L. D. E. R. M. A. N., J. E. N. O. R. M. A. N. (D. S. C. O. T. T., J. K. E. R. R.)		CURB		
-	25	40	<b>Praying</b>		Kesha	25	2
			R. L. E. W. I. S. (K. S. E. B. E. R. T., R. L. E. W. I. S., B. A. B. R. A. H. A. M., A. J. O. S. L. Y. N.)		KEMOSABE/RCA		
78	68	41	<b>Rake It Up</b>		Yo Gotti Feat. Nicki Minaj	41	3
			M. K. E. W. I. L. M. A. D. E. I. T. (M. M. M. S., O. T. M. A. R. A. L., W. W. I. L. I. A. M., M. S. T. H. A. W.)		COCAINE M.U.Z.I.K./EPIC		
70	53	42	<b>Mi Gente</b>		J Balvin & Willy William	42	3
			W. I. L. L. I. A. M. (J. A. O. S. O. R. I. O., B. A. L. V. I. N., A. D. R. E. S. T. E. P. O., E. C. H. A. V. A. R. R. I. A., W. W. I. L. I. A. M., A. A. D. A. M., M. N. Z. A. S. I., M. O. U. P. O. N. D. O.)		SCORPIO/JMLE		
33	40	43	<b>Rolex</b>		Ayo & Teo	20	23
			B. L. S. S. O. B. A. C. K. P. A. C. K. M. I. L. L. E. R. (J. M. I. L. L. E. R., T. S. H. A. R. I. E. F. F., P. A. L. E. X. A. N. D. E. R., A. B. O. W. L. E. S., M. B. O. W. L. E. S.)		COLUMBIA		
39	41	44	<b>Craving You</b>		Thomas Rhett Feat. Maren Morris	39	16
			J. B. N. E. T. T. A., D. H. U. F. F., J. O. L. O. N. D. O. N. T. H. O. M. A. S. R. H. E. T. T. (D. M. B. A. R. N. E. S., J. B. N. E. T. T. A.)		VALORY		
38	43	45	<b>Bad And Boujee</b> ▲		Migos Feat. Lil Uzi Vert	1	36
			M. E. T. R. O. B. O. O. M. I. N. G. H. O. O. P. (K. C. P. H. U. S., T. O. K. M. A. R. S. H. A. L. L., T. W. A. Y. N. E., M. A. N. D. E. L.)		QUALITY CONTROL/300		
34	39	46	<b>iSpy</b> ▲		KYLE Feat. Lil Yachty	4	30
			J. P. O. R. T. U. L. O. G. E. S. S. A. L. E. (C. H. A. R. I. E. T. Y., J. Y. A. C. H. T. Y., L. D. H. W. I. Z. L. F. O. R. T. U. L. O. G. E. S. S. A. L. E.)		INDIE-POP/QUALITY CONTROL/MOTOWN/CAPitol/ATLANTIC		
56	57	47	<b>Versace On The Floor</b> ●		Bruno Mars	47	6
			S. H. A. M. P. O. O. P. R. E. S. S. & C. U. R. L. (B. R. U. N. O. M. A. R. S., P. A. L. L. A. W. R. E. N. C. E., C. B. B. R. O. W. N., L. E. A. U. N. T. B. R. O. Y. I.)		ATLANTIC		
61	49	48	<b>Felices Los 4</b>		Maluma	48	10
			K. I. V. I. N. A. D. G. C. H. A. N. T. E. L. G. E. N. I. C. O. (L. L. O. N. D. O. N. O. A. R. I. A. S. S., M. P. R. I. M. E. R. A., M. I. S. S. E. T. T., M. I. C. A. C. R. E. S. T., M. U. R. V. E. N. E. Z., L. O. N. D. O. N. G. O. L. E. S. A. N. D. E. R., L. E. Z. C. A. N. O. C. H. A. V. E. R. A. S., R. O. M. A. S.)		SONY MUSIC LATIN		
85	78	49	<b>Bodak Yellow (Money Moves)</b>		Cardi B	49	3
			J. W. H. I. T. E. S. H. A. T. I. Z. M. (J. W. H. I. T. E. S. H. A. T. I. Z. M., T. H. O. R. P. E. V. A. S. H. P. O. P. P. Y.)		THE KSR GROUP/ATLANTIC		
40	48	50	<b>24K Magic</b> ▲		Bruno Mars	4	41
			S. H. A. M. P. O. O. P. R. E. S. S. & C. U. R. L. (B. R. U. N. O. M. A. R. S., P. A. L. L. A. W. R. E. N. C. E., C. B. B. R. O. W. N.)		ATLANTIC		

WILLIAM: DAVID WETTER/REUTERS/CONTOUR; GIBBY: ANDREW HUNTER/GETTY IMAGES; STEVE GRANITZ/REX USA; DEMI LOVATO: JEFFREY MATTAR/REX USA; KENDRICK LAMAR: JEFFREY MATTAR/REX USA; POST MALONE: JEFFREY MATTAR/REX USA; CHILDISH GAMBINO: JEFFREY MATTAR/REX USA; ZEDD: JEFFREY MATTAR/REX USA; THE CHAINSMOKERS: JEFFREY MATTAR/REX USA; LIL UZI VERT: JEFFREY MATTAR/REX USA; HALSEY: JEFFREY MATTAR/REX USA; FUTURE: JEFFREY MATTAR/REX USA; NIALL HORAN: JEFFREY MATTAR/REX USA; JAMES ARTHUR: JEFFREY MATTAR/REX USA; KYGO: JEFFREY MATTAR/REX USA; ED SHEERAN: JEFFREY MATTAR/REX USA; DEMI LOVATO: JEFFREY MATTAR/REX USA; KHALID: JEFFREY MATTAR/REX USA; LIAM PAYNE: JEFFREY MATTAR/REX USA; CALVIN HARRIS: JEFFREY MATTAR/REX USA; SELENA GOMEZ: JEFFREY MATTAR/REX USA; JULIA MICHAELS: JEFFREY MATTAR/REX USA; PLAYBOI CARTI: JEFFREY MATTAR/REX USA; SELENA GOMEZ: JEFFREY MATTAR/REX USA; MILEY CYRUS: JEFFREY MATTAR/REX USA; DAVID GUETTA: JEFFREY MATTAR/REX USA; YFN LUCCI: JEFFREY MATTAR/REX USA; 21 SAVAGE: JEFFREY MATTAR/REX USA; MIGOS: JEFFREY MATTAR/REX USA; THE CHAINSMOKERS: JEFFREY MATTAR/REX USA; BRETT YOUNG: JEFFREY MATTAR/REX USA; A BOOGIE WIT DA HOODIE: JEFFREY MATTAR/REX USA; DYLAN SCOTT: JEFFREY MATTAR/REX USA; KESHA: JEFFREY MATTAR/REX USA; YO GOTTI: JEFFREY MATTAR/REX USA; J BALVIN & WILLY WILLIAM: JEFFREY MATTAR/REX USA; AYO & TEO: JEFFREY MATTAR/REX USA; THOMAS RHETT: JEFFREY MATTAR/REX USA; MIGOS: JEFFREY MATTAR/REX USA; KYLE: JEFFREY MATTAR/REX USA; BRUNO MARS: JEFFREY MATTAR/REX USA; MALUMA: JEFFREY MATTAR/REX USA; CARDI B: JEFFREY MATTAR/REX USA; BRUNO MARS: JEFFREY MATTAR/REX USA.



CONGRATULATIONS TO JOHN ESPOSITO, BEN VAUGHN,  
AND ALL OF THE INCREDIBLE NASHVILLE POWER PLAYERS!  
FROM YOUR FRIENDS AT WARNER MUSIC GROUP



WARNER MUSIC GROUP



WARNER MUSIC  
NASHVILLE



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Imprint/Promotion Label	Peak Position	Weeks On Chart
42	46	51	<b>DNA.</b>	MKEWILL/MADE IT (KLDUCKWORTH/M.L.WILLIAMS)	<b>Kendrick Lamar</b>	TOP DAWG/AFTERMATH/INTERSCOPE	4	14
60	54	52	<b>Small Town Boy</b>	Z.CROWELL (R.AKINS,B.HAYS/SLPK.FISHMAN)	<b>Dustin Lynch</b>	BROKEN BOW	52	7
71	62	53	<b>Love Galore</b>	THANKGOD/CODY/C.LANG (C.FAYNE,S.ROWE,C.LANG,TRAVIS SCOTT/HENDERSON)	<b>SZA</b> Feat. Travis Scott	TOP DAWG/RCA	53	6
58	60	54	<b>Drinkin' Problem</b>	S.MCANALLY/D.HUFF/E.OSBORNE (J.CARSON,C.DUDDY,M.VYSTRACH,S.MCANALLY/O.SBORNE)	<b>Midland</b>	BIG MACHINE	54	11
64	61	55	<b>1-800-273-8255</b>	LOGIC/BIX (SIR R.B.HALL (A.NATUR/CARACCOLO/ROBINSON)	<b>Logic</b> Feat. Alessia Cara & Khalid	VISIONARY/DEF JAM	47	12
63	64	56	<b>It's A Vibe</b>	MURDA BEATZ/C.KOOP/T.EPPS/D.AGRIPIN (J.L.A.NEVISON,J.A.E.CHLOV/BELC.LINDSTROM/J.MANDEL)	<b>2 Chainz</b> Feat. Ty Dolla Sign, Trey Songz & Jhene Aiko	THE REAL UNIVERSITY/DEF JAM	56	6
62	58	57	<b>Do I Make You Wanna</b>	D.HUFF (A.GORLEY,Z.CROWELL/M.BENKINS/J.ROWERS)	<b>Billy Currington</b>	MERCURY NASHVILLE	57	6
92	66	58	<b>Most Girls</b>	R.B.TEDDER,Z.SKELTON/T.SOMMERS (T.SOMMERS,J.DUSSOLLET,A.WHITACRE,R.B.TEDDER,Z.SKELTON/H.STEINFELD)	<b>Hailee Steinfeld</b>	REPUBLIC	58	9
59	70	59	<b>Thunder</b>	ALEX DA KID/J.D.DEJUZO (D.REYNOLDS/W.SERMON,B.MCKEE,D.PLATZMAN,A.GRANT/DEJUZO)	<b>Imagine Dragons</b>	KID IN A KORNER/INTERSCOPE	54	12
93	97	60	<b>Butterfly Effect</b>	MURDA BEATZ/J.EONE (TRAVIS SCOTT/S.LINDSTROM)	<b>Travis Scott</b>	GRAND Hustle/EPIC	60	8
	35	61	<b>4:44</b>	NO I.D. (S.C.CARTER,E.D.WILSON,K.KEENEY)	<b>JAY-Z</b>	S.CARTER ENTERPRISES/ROCNATION	35	2
72	74	62	<b>Loyalty.</b>	D.DAVIS/S.O.M.A.VAVEL/MARTIN (TOP DAWG (KLDUCKWORTH,M.VYSTRACH/S.P.ANDREWS/MARTIN/ATP/TH))	<b>Kendrick Lamar</b> Feat. Rihanna	TOP DAWG/AFTERMATH/INTERSCOPE	14	14
81	80	63	<b>Feel It Still</b>	J.HILL,A.TACCOONE (PORTUGAL THE MAN,A.TACCOONE,J.HILL,R.BATEMAN,F.GORIVAN,B.HOLLAND)	<b>Portugal. The Man</b>	ATLANTIC	63	5
74	73	64	<b>No Such Thing As A Broken Heart</b>	S.MCANALLY (M.JRAMSEY/T.ROSEN,B.TURSI/J.FRASURE)	<b>Old Dominion</b>	RCA NASHVILLE	64	8
79	85	65	<b>What Ifs</b>	D.HUFF (K.BROWN,M.MCGINN/J.M.SCHMIDT)	<b>Kane Brown</b> Feat. Lauren Alaina	ZONE 4/RCA NASHVILLE	65	6
67	75	66	<b>Flatliner</b>	M.CARTER (C.SWINDLEL/M.BRONLEWEL/BOYER)	<b>Cole Swindell</b>	WARNER BROS. NASHVILLE/WVIN	66	13
68	87	67	<b>You Look Good</b>	BUSBEE (H.LINDSEY,R.HURD/BUSBEE)	<b>Lady Antebellum</b>	CAPTOL NASHVILLE	59	15
82	88	68	<b>No Promises</b>	T.E.DAHL,L.A.L.V.J.FOOTE (A.LLEFFTE,D.AHL,J.FOOTE/E.BLOCK,D.LOVATO)	<b>Cheat Codes</b> Feat. Demi Lovato	300	68	10
49	59	69	<b>First Day Out</b>	HELLUVA (T.WALLACE/M.M.C.RAFAEL)	<b>Tee Grizzley</b>	300	48	16
84	72	70	<b>Escapate Conmigo</b>	WISIN (J.L.MORERA,LUNA,V.TORRES,BETANCOURT/CUNARES,M.ARAMIREZ,CARRASQUILLO/C.OZUNA,ROSA DO)	<b>Wisin</b> Feat. Ozuna	W/SONY MUSIC LATIN	70	6
75	81	71	<b>Yours If You Want It</b>	J.DEMARCUS/G.LEVOK,J.DROONEY (A.DORFF/SINGLETON)	<b>Rascal Flatts</b>	BIG MACHINE	71	9
	23	72	<b>The Story Of O.J.</b>	NO I.D./JAYZ (S.CARTER/E.D.WILSON/S.MOW/EGG/CRUZ/CROSBY)	<b>JAY-Z</b>	S.CARTER ENTERPRISES/ROCNATION	23	2
53	71	73	<b>Crying In The Club</b>	BENNY BLANCO/CASH-M/ERE.CAT/HAPPY PEREZ (S.K.FURBER,B.LLEVIN,K.C.CABEL,C.M.A.-HOSBORN,N.PEREZ,D.FRANKS/A.KIPNER/P.SHEVINE)	<b>Camila Cabello</b>	SYCO/EPIC	47	9
51	67	74	<b>Passionfruit</b>	N.ROUGES (A.GRAHAM/N.ROUGES)	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	8	18
<b>HOT SHOT DEBUT</b>		75	<b>A Lie</b>	HARRY RAUD (T.BENTLEY,K.HARBOUCHE/KING/CLY/QUEBENVILLE/SCHOFED,CINQUAT/EM.CARROLL/EDWIN/BLUM/THOMAS/LOU/HONES)	<b>French Montana</b> Feat. The Weeknd & Max B	COLE ROYS/300/EPIC	75	1
66	77	76	<b>Privacy</b>	D.A. DOMAN (C.M.BROWN,D.L.DOMAN,J.STEWART)	<b>Chris Brown</b>	RCA	62	12
69	82	77	<b>Love.</b>	T.WALTON/S.O.M.A.VAVEL/G.KURSTIN/TOP WAVE (KLDUCKWORTH,ZACCA/DOY/WALTON/S.P.ANDREWS/GHEON,ATP/TH))	<b>Kendrick Lamar</b> Feat. Zacari	TOP DAWG/AFTERMATH/INTERSCOPE	18	14
<b>RE-ENTRY</b>		78	<b>Down</b>	A.M.MODALLAS K (I) (COLEMAN/D.KOBILKEK/DEMOKRE/STALD/DAVIS)	<b>Fifth Harmony</b> Feat. Gucci Mane	SYCO/EPIC	42	6
44	65	79	<b>Swalla</b>	RUBEN (D.B.MOULSAUM,E.FRIDERIC/C.HINDUNG/LEWIS,OTI.MARANT/NG/EPIC/N.K.DONG/S.JONAS)	<b>Jason Derulo</b> Feat. Nicki Minaj & Ty Dolla Sign	BELUGA HIGHTS/WARNER BROS.	29	18
52	69	80	<b>God, Your Mama, And Me</b>	J.MOCH (J.KEAR,J.H.LINDSEY,G.SAMPSON)	<b>Florida Georgia Line</b> Feat. Backstreet Boys	BMLG	46	17



10

CHARLIE PUTH  
Attention

Charlie Puth scores his third top 10 with "Attention" (13-10). He first reached the region in 2015 on **Wiz Khalifa's** 12-week No. 1, "See You Again," which Puth co-wrote and co-produced and whose video has become YouTube's most-viewed clip. He also hit No. 9 in 2016 with "We Don't Talk Anymore" (featuring **Selena Gomez**). "Attention" rises 3-2 on Digital Song Sales (52,000 sold, according to Nielsen Music) and 16-13 on Radio Songs (78 million in audience, up 17 percent), earning the Hot 100's Airplay Gainer award. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Imprint/Promotion Label	Peak Position	Weeks On Chart
89	96	81	<b>Heartache On The Dance Floor</b>	B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.LONG)	<b>Jon Pardi</b>	CAPTOL NASHVILLE	81	3
98	98	82	<b>Crew</b>	T.WALTON (D.CARLOS/T.WALTON,C.WOOD/M.KING)	<b>GoldLink</b> Feat. Brent Faiyaz & Shy Glizzy	SQUAASH CLUB/RCA	82	4
65	76	83	<b>4 AM</b>	MURDA BEATZ/CUBEBEATZ (T.EPPS,S.LINDSTROM,T.GOV/RINGER,K.GOV/RINGER/TRAVIS SCOTT)	<b>2 Chainz</b> Feat. Travis Scott	THE REAL UNIVERSITY/DEF JAM	55	7
83	93	84	<b>Somebody Else Will</b>	S.BORCHETTA/J.S.TOVER (K.ARCHER,A.HAMBRICK/T.CITOH)	<b>Justin Moore</b>	VALORY	83	7
57	79	85	<b>Every Time I Hear That Song</b>	S.HENDRICKS (A.MAYO/C.LINDESE/B.WARR/BLD/WARREN)	<b>Blake Shelton</b>	WARNER BROS. NASHVILLE/WVIN	56	11
<b>NEW</b>		86	<b>Jerika</b>	NOT LISTED (NOT LISTED)	<b>Jake Paul &amp; Erika Costell</b> Feat. Uncle Kade	JAKE PAUL	86	1
50	84	87	<b>The Cure</b>	DETROIT CITY/N.MONSON,LADY GAGA (S.G.GERMANOTTA,J.NELSON,N.MONSON/M.NILAN,R.PEELIAN)	<b>Lady Gaga</b>	STREAMLINE/INTERSCOPE	39	14
54	83	88	<b>Signs</b>	N.SHERB (A.GRAHAM/LSHERB/DONOHUE/LL.WILLIAMS/A.PSE)	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	36	4
<b>RE-ENTRY</b>		89	<b>Whatever You Need</b>	D.I.MUSTA/K.D.DORSON/J.OYD (R.WILLIAMS/C.M.BROWN/T.WIGGINS/R.P.D.MCGAR/L.A.NEL/DORSON/J.OYD/C.M.WHEELER/D.P.WIGGINS)	<b>Meek Mill</b> Feat. Chris Brown & Ty Dolla Sign	MAYBACH/ATLANTIC/REP	82	2
91	99	90	<b>Reminder</b>	D.O.C.MCKINNEY/CIRKUT/MANO (A.TESFAYE,E.NICKERSON,M.MCCINNEY/D.WIGGINS,H.R.WALTER/J.QUEBENVILLE)	<b>The Weeknd</b>	XO/REPUBLIC	31	11
<b>NEW</b>		91	<b>Young Dumb &amp; Broke</b>	J.LITTLE (K.ROBINSON/J.LITTLE/T.RILEY)	<b>Khalid</b>	RIGHT HAND/RCA	91	1
<b>RE-ENTRY</b>		92	<b>El Amante</b>	SAGA W/WHITEBLACK (N.RIVERA,C.AMINERO,J.VIENNA,V.EZIZ,SAGA WHITEBLACK)	<b>Nicky Jam</b>	LA INDUSTRIA/SONY MUSIC LATIN	92	11
80	95	93	<b>Weak</b>	A.I.R (A.METZG/BRJ.METZG/BRJ.METZGER)	<b>AJR</b>	AJR/BMG/RED ASSOCIATED LABELS	73	11
<b>RE-ENTRY</b>		94	<b>It Ain't My Fault</b>	J.OYCE (J.OSBORNE,T.J.OSBORNE/L.T.MILLER)	<b>Brothers Osborne</b>	BMI NASHVILLE	94	5
<b>RE-ENTRY</b>		95	<b>Subeme La Radio</b>	CHRIS EDAY/CAUCAR (D.MARTINEZ,BUENO,EM.GLEBAS/C.EORTIZ,RIVERA,E.GORTIZ,TORRES/GEPEZA/ROLDAN/RIVERA VAZQUEZ/EORTIZ,RIVERA)	<b>Enrique Iglesias</b> Feat. Descemer Bueno, Zion & Lennox	SONY MUSIC LATIN	81	7
<b>NEW</b>		96	<b>Woman</b>	B.BROWN,D.PEARSON (K.SEBERTA,PETERSON/S.WRABEL)	<b>Kesha</b> Feat. The Dap-Kings Horns	KEMOSABE/RCA	96	1
<b>RE-ENTRY</b>		97	<b>Rollin</b>	CALVIN HARRIS (CALVIN HARRIS N.D.WILBURN/K.ROBINSON)	<b>Calvin Harris</b> Feat. Future & Khalid	FLY EYE/COLUMBIA	62	4
96	100	98	<b>Element.</b>	S.O.U.N.W.A.V.E (KLDUCKWORTH/DNATCHE/MS.PEAR)	<b>Kendrick Lamar</b>	TOP DAWG/AFTERMATH/INTERSCOPE	16	11
		89	<b>Glorious</b>	B.U.D.O (B.HAGGETT/S.KYLAR GREY/KARLAN/DEW/ST/M.DOPPS)	<b>Macklemore</b> Feat. Skylar Grey	BNDQ/ADA/WARNER BROS.	89	2
<b>RE-ENTRY</b>		100	<b>No Complaints</b>	METRO BOOMIN (L.TWAYNE/K.C.EPHUS,A.GRAHAM)	<b>Metro Boomin</b> Feat. Offset & Drake	BOOMINATV/REPUBLIC	71	3



27  
**SELENA GOMEZ FEAT. GUCCI MANE**  
Fetish

Gomez boasts three simultaneous top 30 hits on the Hot 100 for the first time. "Fetish" joins entries at No. 21 and No. 30 with 14.5 million U.S. streams and 34,000 downloads sold.



86  
**JAKE PAUL & ERIKA COSTELL FEAT. UNCLE KADE**  
Jerika

Following Paul's departure from Disney's *Bizaardvark* show, the song by the trio of artists with robust social media followings debuts with 7.7 million domestic clicks.

PHOTO: STEVE TENNINGS/WIREIMAGE.COM; GOMEZ: DON ARNOLD/WIREIMAGE.COM; PUTH: MATT BARON/WIREIMAGE.COM; COSTELL: JEFFREY M. HARRIS/WIREIMAGE.COM; PAUL: MATT BARON/WIREIMAGE.COM



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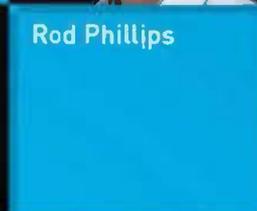
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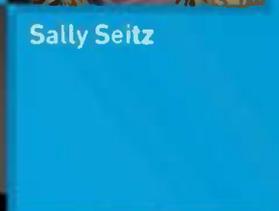
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# Contents

THIS WEEK  
Volume 129 / No. 18

## TO OUR READERS

Billboard will publish its next issue on Aug. 10. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

Lambert wears a Brandon Maxwell suit, Maidenette bra from New York Vintage, and Maxior and Jennifer Fisher rings.

## ON THE COVER

Miranda Lambert photographed by Miller Mobley on June 23 at White Avenue Studio in Nashville. Styling by Tiffany Gifford. Lambert wears a Chloe coat from New York Vintage, Balmain bodysuit, Wolford tights and Lana Jewelry earrings. Watch Lambert share life lessons in a video at [Billboard.com](http://Billboard.com).



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Miranda Lambert hit the studio after her divorce from **Blake Shelton**. But *The Weight of These Wings* is no breakup album — it's a declaration of her importance as an artist.

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156 **Los Del Rio's** remixed "Macarena" ruled the Hot 100 for 14 weeks.

# *Congratulations to Eric Church on a Record Year*

**61 SOLD OUT SHOWS**

**2 sets / 3.5+ hours a show**

**274 hours performing**

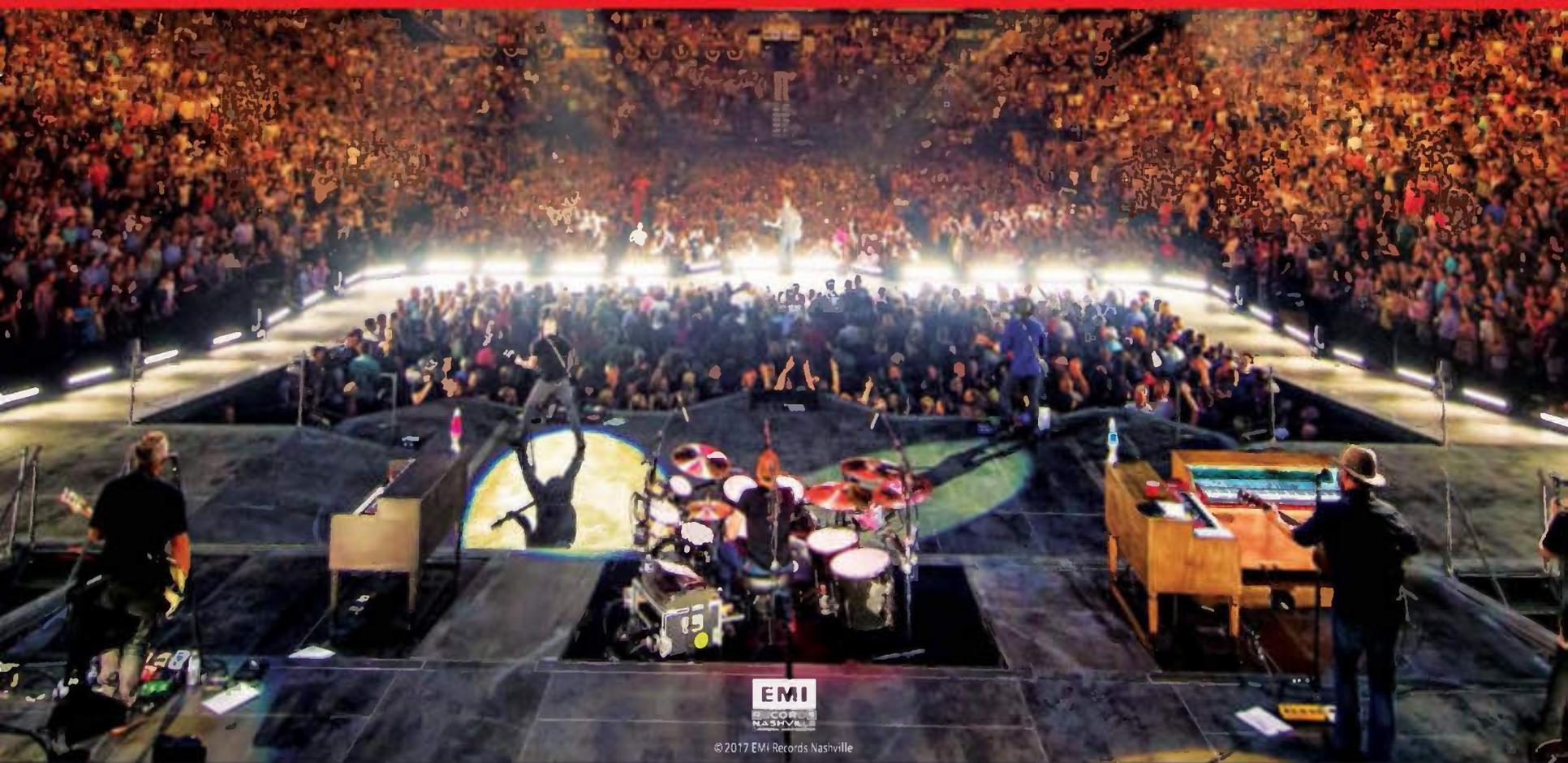


**2,700 songs**

**1 million fans**

**the #1 most attended  
music tour of 2017**

## **HOLDIN' MY OWN TOUR**



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## Can SoundCloud Be Saved?

Amid layoffs that cut 40 percent of the company's staff, a gathering storm of bad press and a pledge by its founder to soldier on, streaming's indie darling faces an uncertain future

BY STEVE KNOPPER

**E**LEVEN YEARS AGO, WHEN Alexander Ljung and Eric Wahlforss met as students at Sweden's KTH Royal Institute of Technology, they had three things in common: They were obsessive music geeks; they used Macintosh computers; and they felt MySpace was bloated and overly complicated, especially for musicians. In 2008, the duo launched SoundCloud, a nimble, easy-to-use platform for artists to share new tracks instantly—and within months, Beck, Sonic Youth and Moby were on it, helping spread the service to 160,000 users.

Now reaching 175 million users globally, SoundCloud continues to drive music culture, helping break hits like Designer's "Panda" and spawning a grassroots, youth-oriented wing of hip-hop known as "SoundCloud rap." But due to a series of missteps, the German-based outfit is on life support, announcing 173 layoffs, drastic cost-cutting

and consolidation of its offices into Berlin and New York on July 6. Ljung insists the company is "on our path to profitability," having secured a \$70 million round of credit in March, but expenses have dwarfed revenue growth for years, and artists and labels are looking for alternative ways to share free music quickly and easily.

Still, loyalists aren't counting the service out yet, with potential buyers such as Deezer in the wings, sources say. "I'm working on the SoundCloud thing," **Chance the Rapper** tweeted

**175M**  
Number of listeners  
SoundCloud reaches  
globally as of August 2016

July 13, saying he had spoken with Ljung and was optimistic about the company's future, valued in 2014 at \$700 million.

Now, though one analyst estimates its value at half that sum, a label executive says he remains "bullish on SoundCloud," noting that its "DJ sets and hip-hop mixtapes are not available" elsewhere.

"They fulfill a very important niche in the music community," adds **Ben Swanson**, co-owner of

Secretly Group. "It's our hope they find someone to acquire them or help them live another day."

As the punk rocker of the digital music world, SoundCloud grew quickly, reaching 10 million users by 2012. Allowing musicians to post unfinished work, bonus tracks and remixes, it became "a place that you put music up because, 'Hey, here's a new track or idea,'" says **Keith Jeffery** of Australian pop duo **Atlas Genius**, which posted its first song, "Trojans," on the site in 2012, six months before signing with Warner Bros. Records. It fostered "an air of experimentation," adds Jeffery.

But SoundCloud, like many free-music services, started having problems when record companies began pressuring it to pay for the copyrighted music its users were uploading so enthusiastically. The major labels agreed not to sue over such copyright violations if SoundCloud sold ads and shared the revenue with them. SoundCloud signed a licensing deal with Warner Music Group in 2014, promising to launch a paid subscription service.

# Topline

### THE OVER UNDER



A federal judge hands **Taylor Swift** a pretrial victory over DJ David "Jackson" Mueller in groping case, ruling Mueller destroyed evidence.



In a statement from his lawyer, **R. Kelly** "unequivocally denies" allegations that he is controlling a cult of several young women.



Universal Music Latin America boss **Jesus Lopez** celebrates as "Despacito" becomes the most-streamed song of all time.

But Universal Music Group and Sony Music Entertainment weren't quite as anxious to strike deals, and at one point Sony yanked its biggest stars, such as **Kelly Clarkson** and **Adele**, due to what one executive told *Billboard* was "a lack of monetization opportunities."

Soon, artists began to complain. "A lot of friends were getting stuff deleted," says **Diablo**, a producer for **Lil Pump**, **Smokepurpp** and others in the Florida SoundCloud rap scene. "They were focusing on major labels and not catering to their artists; without us, there would be no SoundCloud. They're making millions of dollars off us."

Both Universal and Sony signed deals in early 2016, but by then, says a source at a major label, "they were way, way too late launching their subscription [service]." Spotify

already had roughly 100 million monthly users, while Apple Music had 13 million paid subscribers.

"In the meantime, they hadn't really evolved, and some of the luster had come off the brand," the source continues. "It wasn't cool in quite the same way as it had been."

SoundCloud's \$10-per-month SoundCloud Pro, which launched in March 2016, never got traction.

The free service also has its limits. Electronic duo **XYLØ** put out "America" in 2015, landing 1.6 million SoundCloud plays, but to graduate to pop stardom, the group will have to expand to a mainstream service. "SoundCloud is like junior varsity—it's a great way to figure out if you're good at basketball, but the goal is the NBA," says **XYLØ** co-manager **Matt Graham**.

When **XYLØ** signed with **The**

**Chainsmokers'** label, **Disruptor**, which is distributed by Sony, the imprint restricted what the band could post for free. "We want as much music out there as possible," says **Graham**, "but record labels need

**"SoundCloud is like junior varsity. But the goal is the NBA."**

—**XYLØ** co-manager **Matt Graham**

to monetize the music."

That tension has stifled SoundCloud's growth. "The whole company was built for independent artists, and now you're telling them: 'Most of your fans won't get this

music; it's behind a paywall,'" says **Chad "The Wolf" Taylor**, manager for **Childish Gambino**, whose early mixtapes broke on SoundCloud before he signed with Glassnote Records in 2011. "There are barriers where there weren't before. That has made things difficult for them."

As SoundCloud began to resemble its more established competitors but with fewer resources, "the investor community became increasingly skeptical," says the major-label source. In 2014, company revenue grew 54 percent to \$20 million, but losses doubled to \$42 million.

The most likely scenario remains an acquisition, though SoundCloud is unlikely to fetch \$700 million and Spotify's interest has cooled. "It's a good service and will probably find a home," says the label source. "I just think it'll be at a fire-sale price." ●

Right: A view of Mykonos' port. Below: NERVO's Miriam (left) and Olivia Nervo onstage at the island's Paradise Club in 2016.



## Dance Music's Next Utopia

With big-name talent, a growing club scene and exploding tourism, the Greek isle of Mykonos hosts a new gold rush for the electronic world

BY JACK TREGONING

**T**HIS SUMMER, DJ **Arthur Chi'en** took a leave of absence from his day job as a New York newscaster to head to the Greek island of Mykonos, opening a new beach club called **SantAnna** where dance music artists have been spinning deep house

tracks for 800 afternoon revelers a day since July 5.

"There's a general consensus that this is the next Ibiza," says Chi'en, 44, a partner and music director for the club who starts the tunes at 2 p.m. on weekends to dissuade all-night partiers from "missing the most beautiful time on the island."

Despite Greece's economic crisis, Mykonos is becoming an international Mecca for sun-drenched, ouzo-fueled partying as fans pour in to hear the latest in dance music. The Aegean Sea isle, with just 180 hotels, had 290,000 international airport arrivals in 2016, and projects an increase of

11 percent in 2017, according to the Greek Tourism Confederation. In addition to a new crop of luxe beach clubs, including **SantAnna** and 2-year-old **Scorpios**, the 1,000-capacity club **Void** opened in July in Mykonos Town. Next-gen EDM stars like **marshmello** and **Alan Walker** played the island's premier open-air **Cavo Paradiso** for the first time this summer, while **Coda Agency** booker **Mike Malak**, (**AlunaGeorge**, **Dada Life**) says **Coda's** Mykonos bookings doubled in 2017 after three static years. "Artists speak to each other, and the message gets around that it's an amazing place," he says.

While Spain's Ibiza has yet to be dethroned as Europe's unofficial dance capital, drawing 3.6 million arrivals in 2016 (up 15 percent from 2015, according to officials), Mykonos offers tickets to see big-room draws such as **DJ Snake** and **deadmau5** for half the price of comparable tickets in Ibiza. Sources say DJs can also earn more in Mykonos

than Ibiza, where some accept reduced fees due to the Spanish island's cachet.

**Cavo Paradiso** GM **Margarita Antonini** says attendance at her 24-year-old club has been steadily increasing for the past 15 years, a trend she sees as in line with the island's "state of continuous development."

While local business owners express frustration with Greece's slow bureaucracy and high operating costs (the value-added-tax rate is 24 percent), its tourism industry reflects a wider boom, creating much-needed jobs across the country.

"Greeks are used to adversity," says Antonini, noting the region has been "invaded and occupied many times in our 3,500-year history," and not just by carefree dance fans. Says **Thomas Heyne**, who spent 5 million euros (\$5.5 million) to open **Scorpios** in 2015: "Ibiza freaks who say they will never go anywhere else come to Mykonos and say, 'Why didn't I come here earlier?'" ●

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**SONY MUSIC**

— 1976 2017 —

# Chester Bennington

**Jeff Blue** is a multiplatinum producer-songwriter and a veteran A&R executive who has worked at Atlantic, Interscope, Zomba Music Publishing and RCA, among others. In the late 1990s into the 2000s, Blue helped shepherd Linkin Park's early career and negotiated its deal with Warner Bros. Records, bringing the band with him when he became senior vp A&R at WBR. He is developing new duo Riot Child for his production company, Jeff Blue Music. Blue remembers his longtime friend, the late Linkin Park singer Chester Bennington, who died July 20.

It was 1997. A young and inspired **Brad Delson** was my intern at Zomba Music Publishing. The future **Linkin Park** founder-guitarist glanced at the **Korn** plaque and **Limp Bizkit** poster on my wall and told me he was going to put a band together that would change the world.

After seeing Brad's band, **Xero**, perform its first show, I signed it to a publishing development deal. Together, we set out on the four-year development run that would introduce the world to what became Linkin Park and the gentle purity and emotional complexity of an artist named Chester Bennington.

But that would come later, and with some tweaks to Xero's setup. After 44 showcases and 43 rejections from labels, it was apparent there needed to be a change.

In 1999, attorney **Scott Harrington** suggested Chester from a band called **Grey Daze** in Phoenix as a possible new lead singer to complement **Mike Shinoda**. We called Chester and asked him if he wanted to make history by being the next big vocalist in a band that no one had heard of... yet.

Seizing the opportunity, Chester left his own birthday party to lay down vocals to the tracks I had overnights. By the time I got back to Los Angeles from South by Southwest, I had a demo tape from Chester.

What I heard floored me. Every crack of his voice had a story to tell. It was iconic, genuine, vulnerable, urgent, beautiful and hit you in the gut. I immediately called Brad and Mike and told them I was flying Chester out to Los Angeles.

Into my office walked a kid with Coke-bottle glasses; a glittery, button-down black shirt two sizes too big; spiked black hair; and an unstoppable smile from ear to ear that lit up the room. I couldn't believe the voice I heard on the demo came out of the shy kid sitting before me.

It took a couple of months for the band to jell, but the magic was there.



Blue

Chester embraced his vulnerability and inner conflict, and his image soon reflected his powerful voice that would reach so many.

The band, which was now going by **Hybrid Theory**, rehearsed out of a room with broken water pipes on Sunset Boulevard. I invited label reps, all of whom had previously passed on the band, to see the new version. Although he was performing in a small, leaky room in front of an audience of only one person, Chester treated it as a

stadium filled with 50,000 fervent fans. While screaming his signature lungs out, he would sing within inches of the A&R executive's nose. You could feel his breath on your cheeks. He had the confidence to put his soul out there, telling his story the only way he could: in your face. You either got it or you didn't.

And still, every label passed. But the rejection only served to fuel the band's determination. For some reason, the labels didn't

hear Mike's exceptional writing, Chester's soaring melodies, the band's well-crafted dynamics and the undeniable chemistry between Chester and Mike. But the fans soon would.

Several labels pursued me to do A&R after I secured a deal for **Macy Gray**, whom I developed at Zomba. I insisted that I bring Hybrid Theory under my new contract as my first signing. The one label executive who was truly interested in Hybrid Theory

was Warner Bros.' **Joe McEwen**. Despite being the smallest offer, I knew the label provided the perfect environment for the band to thrive.

However, before we started the album, McEwen moved on from Warner Bros., leaving the fate of the band uncertain. At NRG Studios in Los Angeles, Chester and Mike continued to refine their iconic sound, working together on lyrics and melody to create a combined voice that would touch the hearts of



“Every crack of his voice had a story to tell. It was iconic, genuine, vulnerable, urgent, beautiful and hit you in the gut.”



Previously unpublished portrait of Bennington photographed by Jim Louvau in Arizona on Feb. 26, 2012. Louvau worked with Bennington for a decade as a photographer. They were friends for 17 years.



"His voice will live forever," says Blue of Bennington (center), shown performing with Linkin Park at the Reading Festival in England in 2003.

of "One Step Closer" and began demanding to play the track. Warner Bros., in poetic synergy, rushed out the single to rock radio and moved up the release date for the album, now called *Hybrid Theory*, to October 2000. A few weeks later, Chester and I were vacationing in Mexico. A girl walked past Chester, saw his wrists adorned with fire tattoos, and said to her friend, "That's the guy in the video I told you about!" The "One Step Closer" video had been out only a couple of weeks, and that was all the confirmation I needed to know that Chester, along with the rest of the band, was on his way to stardom.

Only a couple of months after that, I flew to Sacramento, Calif., to present the band with its first gold plaque for sales of 500,000, and at the same time, I was able to say it already had been certified platinum. We all walked onstage to see thousands of kids singing each word to every song. And that was just the beginning.

Every week, at least one person tells me how Chester and Linkin Park's music touched their lives, serving as a release, a catharsis, a therapy for inner turmoil. Chester was an inspiration to myself and the world. He was an example that you can achieve anything you set your mind to, but that at the same time we are all human and vulnerable. He let us know we are not alone, that we all feel self-doubt, despair, rage and exhilaration.

I'm so glad Chester had the time on this planet to bless us all with his special gift. His voice will live forever. ●

millions. Manager **Rob McDermott** and I were told the band had to change its name due to a legal conflict; everything from Plear to Platinum Lotus Foundation was considered, and finally, I believe it was Chester who suggested the name "Linkin Park," after Lincoln Park in Santa Monica, Calif.

I remember going into a back room to listen to the latest roughs. I came back with tears in my eyes. Mike and Chester said, "Oh, man, you hate it." I replied, "I'm speechless. You created a timeless piece of work. These are tears of joy. Let's go mix!" Those are the moments you never forget.

In 2000, at a radio convention, programmers got an early taste

## 'HE WANTED LINKIN PARK TO CHANGE PEOPLE'S LIVES'

The band's former label head and producer look back at Bennington's life



Chester was a great singer in the classic way that great rock singers move the world with their voice. He had a unique ability to bring forth a guttural scream that would project the intent of the song, and in the same song, flip to a beautiful melody that drove home the song's purpose. He wanted Linkin Park to change people's lives. He sucked people in.

Chester was a very impassioned person. He believed in what he was doing at all times, whether it was a small conversation about being a father or being a good person, but in particular when it was about his songwriting or the records that Linkin Park was making. He believed in the spirit of rock'n'roll and the purpose it had in fans' lives. As the band grew, it never had a sense of entitlement; Chester still brought his basic instincts and talents into the room every time.

It was a pleasure working with the band. It knew how to give back to family and causes. Chester was the guy in front, the one that had to expose what its convictions were, what its purpose was as a band. That's what lead singers were supposed to do. And he did that.

—Former Warner Bros. Records chairman/CEO **Tom Whalley**



I met with them in 1999 and went to a rehearsal. Chester started singing, and I was like, "Oh, my God, this is really special." I'd never really heard somebody sing that incredibly in a little, crappy rehearsal room. In that first rehearsal, he overshadowed the whole band; he was such a huge force vocally that it got me really excited about the project.

Back then, they were young kids. The record company had signed this band that it thought was a normal rap-rock group that would do OK. And when the [executives] first came in and listened to *Hybrid Theory*, their jaws were on the floor; they couldn't believe it. They were bringing everybody over to listen to the album in the studio. And then it instantly became a huge priority for the label.

When we went in and did *Meteora*, it was such a fun, easy record to make, because Tom Whalley was super supportive. He was a positive energy around the band, and Chester and Mike continued to be amazing. There was a trust element on *Meteora* that maybe wasn't quite there [before].

Chester had an amazing sense of humor. On *Meteora*, he set up this Pro Tools rig in the lounge, and he would write these funny punk-rock songs and play them for us. He just was a funny guy.

For a record producer, he was a dream come true. It's crazy how hard he could sing with such precision. I've had four or five times in the studio that I got goose bumps. One was with Chester.

—*Hybrid Theory* and *Meteora* producer **Don Gilmore**

### Top Five Highest-Selling Linkin Park Albums

**10.5M**  
*Hybrid Theory*, 2000

**6.2M**  
*Meteora*, 2003

**3.3M**  
*Minutes to Midnight*, 2007

**2.1M**  
*Collision Course*, 2004

**1.9M**  
*Reanimation*, 2002

**27.8M**  
Linkin Park's U.S. album sales, according to Nielsen Music.



FROM THE DESK OF

CO-FOUNDERS, ZUMBA FITNESS

# Beto Perez & Alberto Perlman

The fitness-craze creators on breaking tracks by Pitbull and a new partnership with Steve Aoki

BY LEILA COBO  
PHOTOGRAPHED BY BRIAN SMITH

**W**HEN SHAKIRA AND Carlos Vives released their global hit, “La Bicicleta,” in May 2016, the Colombian diva followed up with a personal request to her Zumba instructor, **Marta Formoso**: Could she do anything with the song?

As it turns out, she could do plenty. Formoso was in the midst of a global tour

with Zumba co-founder/chief creative officer **Alberto “Beto” Perez**, 47, who spent that night feverishly choreographing the track with cumbia steps and sexy hip swivels. The next day, Perez premiered the dance in front of 4,000 people at a Zumba class in Italy, adding encores in Brazil, Japan and Argentina. Shakira posted a video of the debut on her YouTube channel, garnering over 2.6 million views. Two days later, “La Bicicleta” debuted atop *Billboard*’s Latin Airplay chart.

“Shakira’s team was going crazy,” Perez says with a laugh. “So when [the single] ‘Chantaje’ launched [in October], they said, ‘Can we do it again?’”

Such is the power of Zumba, the fitness — and increasingly musical — empire launched by Perez alongside business partner and company CEO **Alberto Perlman**, the corporate ying to Perez’s creative yang and president/COO **Alberto Aghion**. The program is now taught at over 200,000 locations in 186 countries, with approximately 15 million people attending a class on any given day. While Zumba won’t disclose how many instructors it has licensed worldwide, the number has multiplied tenfold in the last decade, and each teacher pays to subscribe to the Zumba Instructor Network (ZIN),

which provides access to original music and choreography routines.

The program produces much of the music used in its classes in-house, with a team of 10 producers and songwriters. It also has partnered with major Latin stars like **Don Omar** and **Pitbull**, whose respective hits “Zumba” and “Pause” (the latter reaching No. 73 on the *Billboard* Hot 100) were created specifically for Zumba routines. On July 28, fellow workout favorite **Daddy Yankee** will perform his Zumba hit, “Hula Hoop,” at the company’s annual convention in Orlando, Fla. The songs now soundtrack an untold number of routines uploaded to YouTube, providing a promotional platform for the song and program, and a headache for the creators.

“We calculate that on YouTube there are 7 million videos with 7 trillion views of user-generated Zumba content that has nothing to do with us,” says Perlman. “We think YouTube should pay us, but there are fair-use issues.”

Now the company, which houses 250 employees at its Miami headquarters, is doubling down on its Strong by Zumba fitness program, which incorporates music into already-established routines in a kind of reverse choreography. Launched in 2016 with music from **Timbaland**, Strong will

“It’s like the *Rocky* movie where the music highlights the training scene,” says Perlman (right), photographed with Perez on July 13 at Zumba Fitness in Hallandale Beach, Fla., about their Strong by Zumba campaign with new artist partner Steve Aoki. “It makes you want to work out.”

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now premiere music from its latest partner, **Steve Aoki**, in hopes of diversifying its demo and reach beyond Latin dance fans.

“We thrive because Zumba is like water,” says Perlman. “It goes everywhere.”

**Zumba has been a fitness company for over 15 years. When did you realize you were also a music company?**

**PERLMAN** When Pitbull came to our office in 2010. **Ted Nugent**’s wife — she’s a Zumba

## “Pitbull came to us and said, ‘You guys are the radio station of the future.’”

instructor — went up to him at the airport and said, “Thank you for ‘Calle Ocho.’” Pitbull came to us and said, “You guys are the radio station of the future. People are dancing to my music in your classes, and they can’t change the station.”

**How do you choose the songs?**

**PEREZ** First of all, I need to love the song. If the song doesn’t work for Zumba, we don’t do it, even if it’s a famous artist. It needs to be catchy. It’s not about speed, it’s about happiness, celebration, party. Zumba music director **Sergio Minski** gives me 500 songs, and we whittle it down to 13 that I think make the perfect class. Sometimes I test a song in class and it doesn’t work. Sometimes we hear a song and we say, “This song is created for us.”

**PERLMAN** We give instructors three types of music: original music that our producers create; discovery tracks, as in “You should listen to this new artist”; and famous music. A remix also works really well. With “Despacito,” we didn’t [give] it to the instructors; the instructors picked it up. So we went to Universal and they said, “We have an exclusive remix — the salsa version — for you.” And we’re increasingly getting songs before they’re released.

**Do you make money from the plays you generate?**

**PERLMAN** No. We license the song at a good rate because the labels now know [the

value we bring]. And we have different rates for different artists; if the artist is little known, they usually come and say to us, “Take my song with no fee.”

**So how do you make money?**

**PERLMAN** It’s hard to be able to pay for music if you’re just doing fitness DVDs; you won’t be able to make the investments we make. We have instructors all over the world paying for this content. There are

official and unofficial routines. But you have to be an official Zumba instructor to have the right to teach a Zumba class and have access to all the tracks and choreos.

**PEREZ** If you want to create good music for a fitness program, you need to spend money.

**Strong by Zumba launched a year ago, and you already have 25,000 instructors. But the musical concept is completely different from Zumba.**

**PEREZ** We always create choreography with something that exists. I said, “This time, we’ll do the routine and the musician will create music for my routine.”

**PERLMAN** Every song is a world. You have to match every move; we sit for three days creating one track. Each class consists of 75 percent original music and 25 percent licenses. Sometimes we find a song with the right structure, like “Freaks” by **Timmy Trumpet** and **Savage**. We licensed it and added accents for the workout.

**What is Steve Aoki’s role?**

**PERLMAN** We sent him the choreography, and he’s doing a five-minute track. We’ll promote across our channels, and he’ll promote as well. In October, we’ll do an experience with a class and have him there.

**Since these are songs you commission, how are the deals structured?**

**PERLMAN** Every deal is different. Sometimes there are complete buyouts. A big artist usually keeps their publishing and we get the right to release and exploit the song; sometimes the label gets a piece. We’re trying to do something special with music in the fitness world. I think Steve Aoki is excited about the concept, and the label is excited, too. Same with Timbaland. He was the first artist to do a track with Strong. He said, “This is a challenge, and I think fitness is the future.”

**PEREZ** For musicians and producers, it’s a new way to make music; we give them a guide. Their creativity matrix is amazing.

**What is the Strong business model?**

**PERLMAN** It’s democratic, like Zumba. You could be in Cypress and take a Zumba class in a little hut. For us, fitness is inclusive and you can do it anywhere. We already have 10,000 Strong classes happening in Thailand, in Argentina.

**PEREZ** In my studio, I’ve had **Naomi Campbell** take a class next to my housekeeper. Rich, poor, all races can do Zumba. I was in Israel, and it was amazing to see everyone — old, young, Palestinians, Jews — dancing and smiling. I’m happy it can help bring a little peace to the world. ●



1

**1** Perez, who is passionate about bikes and motorcycles, keeps these models on his desk. **2** These dolls of Perez have been given to him by Zumba instructors around the world; they sit alongside a bottle of Voli vodka, a gift from Pitbull. **3** ZIN members get a monthly disc that includes new music and choreographies; the company has published 70 volumes thus far. **4** Perez is a huge Michael Jackson fan and cites him as an inspiration for his work.



2



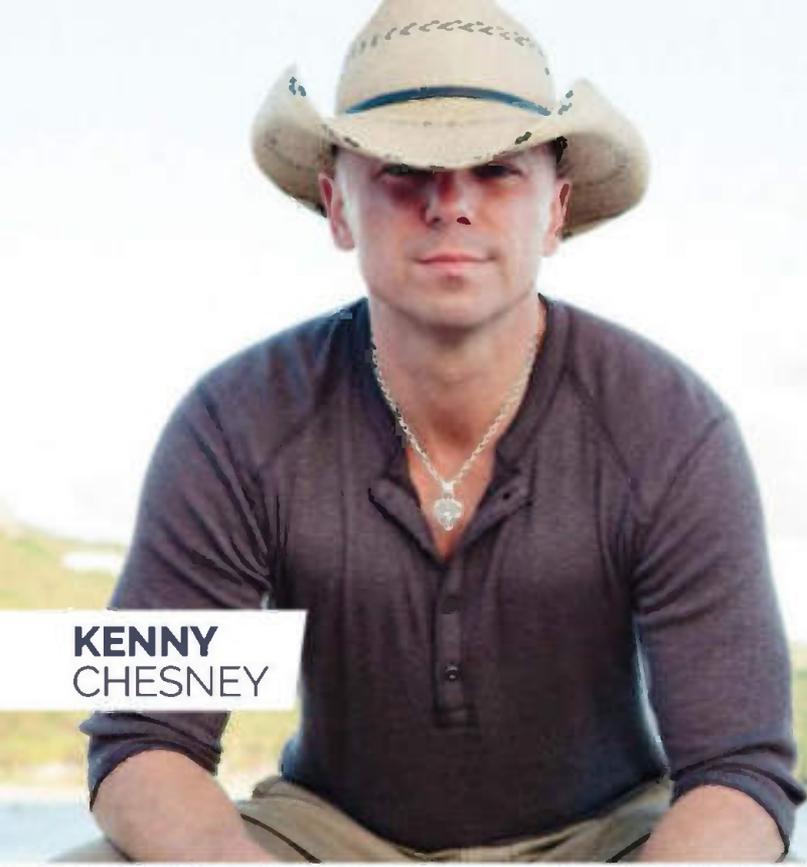
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4

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NOTED



07-17  
→

Triple 8 Management acquired Nashville-based artist management, marketing agency and independent label Good Time Inc., whose roster includes **Judah & The Lion** and **Kris Allen**.

07-18  
→

**Amy Wheatley** was appointed GM of Ministry of Sound Recordings. She joins the Sony-owned imprint from Three Six Zero, where she was head of U.K. marketing.

Colombian star **Maluma** signed a worldwide publishing deal with Sony/ATV. He's signed to Sony Music Latin America.



Grammy-nominated hip-hop veteran **Jeezy** signed with United Talent Agency for worldwide representation.

07-19  
→

The Recording Academy president/CEO **Nell Portnow** announced **Fleetwood Mac** as the 2018 MusiCares Person of the Year. The 28th annual benefit gala is set for Jan. 26 at Radio City Music Hall in New York. This is the first time a band will be recognized with the tribute.

Wheatley



07-20  
→

**AGOLDE** revealed **ASAP Ferg** will design a unisex fall collection for the company. The **ASAP Mob** member previously designed a spring 2016 line for the denim brand.

City of Hope honored Red Light Management founder **Coran Capshaw** at the New York Spirit of Life campaign kickoff event at Fred's at Barneys in New York. Capshaw will receive City of Hope's 2017 Spirit of Life Award at the cancer center's annual gala in Los Angeles on Nov. 2.

07-21  
→

Brooklyn-based label **Fool's Gold**, co-founded by DJ-producer **A-Trak**, entered a worldwide distribution partnership with **Caroline**, Capitol Music Group's indie-focused label-services division.

Roc Nation took to Twitter to reveal that Korean-American hip-hop artist **Jay Park** joined its roster.



Park

**Vice Media** laid off at least 60 employees in an effort to focus on video expansion. The cuts affected nonvideo positions across the company's sales, branded, editorial and corporate divisions in both North America and Europe.

07-24  
→

**Vimeo** elevated **Anjill Sud** from GM/senior vp creator business to CEO of the online video platform.

**Warner Bros. Records** president/head of A&R **Dan McCarroll** left the label after more than two years. He previously was president of Capitol Records.

07-25  
→

**Nadine Coyle**, former member of U.K. pop group **Girls Aloud**, signed with Virgin EMI for her second solo album. She again will work with producer **Brian Higgins**.

Charli XCX



07-27  
→

**Sony/ATV** signed a publishing deal with **Heard Well**, a music label created and promoted by social media tastemakers.

BIRTHDAYS

- |  |  |
|--|--|
| <b>July 28</b><br>Soulja Boy (27)                        | <b>Aug. 1</b><br>Adam Duritz (53)  |
| <b>July 29</b><br>Martina McBride (51)<br>Geddy Lee (64) | Coolio (54)<br>Chuck D (57)  |
| <b>July 30</b><br>Kate Bush (59)                         | <b>Aug. 2</b><br>Charli XCX (25)   |
| <b>July 31</b><br>Lil Uzi Vert (23)<br>Zac Brown (39)    | <b>Aug. 3</b><br>D.R.A.M. (29)<br>James Hetfield (54)<br>Tony Bennett (91) |

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Guns N' Roses

# More Traffic, More Problems

Despite increased security concerns, a battle brewing among some of the biggest venue owners in the world and legal issues in the festival and secondary ticketing markets, the live-music business is again on pace for another record-breaking year

BY DAVE BROOKS

**A**FTER SWEARING 20 YEARS AGO THEY WOULD NEVER tour again, **Guns N' Roses** boast the top-grossing tour in what has been another record year for the concert business so far, despite fears of market saturation, high-profile festival collapses and terrorist threats. The reunited group's *Not in This Lifetime Tour*, which began in April 2016, has been packing stadiums from Japan to the United Arab Emirates ever since.

"People love these songs but many haven't had the opportunity to see them live," says the band's agent, **Ken Fermaglich**, of United Talent Agency, noting that *Appetite for Destruction* is Spotify's second-most-streamed album of the 1980s, with "Sweet Child O' Mine" having racked up 250 million streams alone. "So it's new fans and people that have been fans of the band for some time. This music brings a lot of people back to their youth in a massive stadium spectacle, with some of the best sound and production on the road right now."

Halfway into 2017, megapromoter Live Nation's total gross, attendance and number of shows are all up between 8 and 10 percent, while AEG Presents has seen its number of shows and total attendance rise 4 percent. The top tours include runs by **Coldplay**, **U2** and **Bruce Springsteen**, as well as impressive

## TOP 10 HIGHEST-GROSSING TOURS\*

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	GUNSN'ROSES	\$99,031,131	909,806	23
2	COLDPLAY	\$86,818,781	735,626	16
3	JUSTIN BIEBER	\$63,467,924	739,873	28
4	U2	\$57,994,031	478,235	9
5	RED HOT CHILI PEPPERS	\$56,290,817	649,825	48
6	ERIC CHURCH	\$52,792,439	868,212	61
7	TRANS-SIBERIAN ORCHESTRA	\$45,546,995	832,771	92
8	BILLY JOEL	\$39,166,971	350,560	17
9	BRUCESPRINGSTEEN & THE E STREET BAND	\$37,972,463	261,184	14
10	STEVIE NICKS	\$35,500,826	364,403	40

\*All chart information is based on box-office data reported to Billboard Boxscore for the period of Nov. 8, 2016, through June 5, 2017.

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JASON MILLER, STEVE GABER AND WAYNE GOLDBERG (LIVE NATION)

arena jaunts by **Justin Bieber**, **Red Hot Chili Peppers**, **Eric Church**, **Billy Joel** and this year's sole female among the top 10, **Stevie Nicks**; all have raked in at least \$35 million so far this year. So, with the potential for another record-breaking year on the books, is there a saturation point ahead for the live-music business?

"I don't think we're even close to the point where we can max out," says Live Nation co-president for North American concerts **Bob Roux**, explaining that dynamic-pricing strategies, coupled with the growing practice of routing tours earlier, are helping promoters avoid the "arms race to get on sale and run into routing situations that cannibalize sales."

But while sales remain strong, there are several dark clouds looming over the industry. Concerns about terrorism persist following the May attack at an **Ariana Grande** concert in Manchester, England, that killed 22 people. The collapse of the supermodel-promoted Bahamas Fyre Festival in April, followed by the bankruptcy of Huka Entertainment's Pemberton Festival in June, spooked agents, investors and fans. The secondary ticketing market has been rocked by its own implosions, beginning with the crash of Scorebig in late 2016 that left millions of ticket orders unfilled and forced many brokers to write off hundreds of thousands in losses. In January, consolidation firm DTI was nearly brought down by investor/board member **Joe Meli**, whom the FBI accused of operating a \$95 million Ponzi scheme. Months later, broker National Event Company went bust after its owner and founder also was accused of operating a Ponzi scheme.

Within the business, there is also concern over intensifying animosity between Live Nation, manager **Irving Azoff** and Madison Square Garden on one side and AEG and its allies on the other. Though Live Nation and AEG are longtime rivals, the fight has escalated lately: Azoff-MSG's Forum in Los Angeles has increasingly tied plays at the building to dates at New York's Madison Square Garden, with Azoff telling *Billboard* in April that "the premium MSG nights are going to loyal friends of the company. Playing The Forum — the obviously better music venue in Los Angeles — makes you a friend of the company." In response, AEG announced a new policy making it harder for acts to play its O2 Arena in London if they skip its Staples Center to play The Forum. The fight became even more entrenched when the Prudential Center in Newark, N.J., announced it was signing a booking deal with MSG, while Brooklyn's Barclays Center joined forces with AEG-owned Bowery Presents to buy Manhattan club Webster Hall, though Barclays reps insist the building remains neutral.

"I'm worried that ... there's a nastiness engulfing the concert business. Not just with promoters, but with how the agencies are fighting each other," says one high-ranking executive. "I've never seen it this bad before."

So far, though, the "venue wars" have not had

**"I don't think we're close to the point where we can max out."**

—**Bob Roux**,  
*Live Nation*



TOP 10 PROMOTERS

PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1 <b>LIVE NATION</b>	\$877,934,736	11,740,380	1,930
2 <b>AEG PRESENTS</b>	\$397,135,915	5,754,171	1,456
3 <b>OCESA-CIE</b>	\$114,681,094	2,430,974	506
4 <b>CAESARS ENTERTAINMENT</b>	\$106,846,527	739,485	270
5 <b>FRONTIER TOURING</b>	\$77,056,019	717,249	63
6 <b>T4F-TIME FOR FUN</b>	\$63,194,057	1,060,284	482
7 <b>MERCURY CONCERTS</b>	\$47,325,992	491,690	21
8 <b>TEG DAINTY</b>	\$46,273,377	465,780	252
9 <b>FRANK PRODUCTIONS</b>	\$44,797,507	696,425	141
10 <b>SJM CONCERTS</b>	\$41,610,381	678,587	75

TOP 10 BOXSCORES

ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1 <b>U2, THE LUMINEERS</b> Rose Bowl, Pasadena, Calif. May 20-21, 2017	\$15,784,565 \$280/\$35	123,164 2	Live Nation Global Touring
2 <b>U2, THE LUMINEERS</b> Soldier Field, Chicago June 3-4, 2017	\$13,435,925 \$280/\$35	105,078 2	Live Nation Global Touring
3 <b>DRAKE, YOUNG THUG, DVSN, DJT-JIZZLE</b> O2 Arena, London Jan. 30, Feb. 1-2, 4-5, 14-15, March 20, 2017	\$13,301,000 (£10,603,718) \$165.58/\$68.99	128,523 8	Live Nation
4 <b>COLDPLAY, JESS KENT</b> National Stadium, Singapore March 31, April 1, 2017	\$12,517,500 (\$17,467,744 Singapore) \$199.22/\$55.90	102,508 2	Live Nation
5 <b>COLDPLAY, JESS KENT</b> HSR Taoyuan Plaza, Taipei, Taiwan April 11-12, 2017	\$11,821,800 (\$362,187,600 Taiwanese) \$254.59/\$58.75	72,212 2	Live Nation
6 <b>GUNS N' ROSES</b> Estadio River Plate, Buenos Aires, Argentina Nov. 4-5, 2016	\$11,042,300 (166,918,400 pesos) \$198.46/\$52.92	105,026 2	Mercury Concerts
7 <b>GUNS N' ROSES</b> Allianz Parque, São Paulo Nov. 11-12, 2016	\$10,761,300 (35,366,335 reais) \$237.34/\$88.24	93,600 2	Mercury Concerts
8 <b>COLDPLAY, JESS KENT</b> Olympic Stadium, Seoul, South Korea April 15-16, 2017	\$10,132,000 (11,521,473,040 won) \$135.43/\$30.95	99,837 2	Live Nation
9 <b>METALLICA, IGGY POP</b> Foro Sol, Mexico City March 1, 3, 5, 2017	\$9,744,945 (191,144,178 pesos) \$85.65/\$19.37	197,745 3	OCESA-CIE
10 <b>JUSTIN BIEBER, ROBIN SCHULZ</b> Foro Sol, Mexico City Feb. 18-19, 21, 2017	\$9,496,049 (194,264,473 pesos) \$244.41/\$17.11	155,201 3	AEG Presents/ Concerts West, OCESA-CIE

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much impact on the year's top tours. The four venues in the middle of the battle all appear on the midyear ranking for buildings with capacities of 15,001 or greater. All venues are slightly down from their 2016 grosses with the exception of Madison Square Garden. The New York arena had an 87 percent increase in gross revenue in 2017, growing by \$46 million and closing in on the O2 as the highest-grossing arena in the world.

New York is also making headlines in the 10,001- to 15,000-capacity space; the reopening of the Nassau Veterans Memorial Coliseum by Brooklyn Sports and Entertainment as part of the NYCB Live Campus has turned the newly renovated facility into the highest-grossing building in the category in North America, and has hosted headline-grabbing shows by **Bruno Mars** and Billy Joel. As part of its ongoing effort to attract bookings, the coliseum has created special artist quarters and even offers helicopter rides to Manhattan.

Live Nation continues to be the most dominant promoter, grossing more money in the first half of 2017 than the promoters ranked second through eighth combined. The live-music giant was responsible for all or part of seven of the top 10 tours on the road, including U2's The Joshua Tree Tour, which already has sold 2.4 million tickets and is on track to be the biggest trek of the summer.

But indies posted big wins too. **Louis Messina** and his Messina Group helped country star Eric Church play in front of nearly 1 million fans and break the attendance record at Bridgestone Arena in Nashville in May, for instance. Also charting for the first time in recent memory: Frank Productions Concerts, which partnered with AEG on a majority of Red Hot Chili Peppers dates and is co-promoting

**“I’m worried that there’s a nastiness engulfing the concert business.”**

—A high-ranking executive



TOP 10 VENUES 15,001 OR MORE CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>O2 ARENA</b> London	21,000	<b>\$105,169,919</b>	1,536,211	128
2	<b>MADISON SQUARE GARDEN</b> New York	20,697	<b>\$100,107,660</b>	1,006,342	74
3	<b>T-MOBILE ARENA</b> Las Vegas	20,000	<b>\$50,779,218</b>	391,765	36
4	<b>MANCHESTER ARENA</b> Manchester, England	21,000	<b>\$48,073,864</b>	831,882	79
5	<b>BARCLAYS CENTER</b> Brooklyn	19,000	<b>\$38,208,091</b>	676,197	68
6	<b>PRUDENTIAL CENTER</b> Newark, N.J.	18,000	<b>\$31,719,484</b>	482,352	56
7	<b>AMERICAN AIRLINES CENTER</b> Dallas	20,021	<b>\$28,738,015</b>	425,129	40
8	<b>SPORTPALEIS</b> Antwerp, Belgium	20,000	<b>\$27,414,210</b>	617,191	38
9	<b>THE FORUM</b> Inglewood, Calif.	17,800	<b>\$25,787,053</b>	315,774	31
10	<b>STAPLES CENTER</b> Los Angeles	20,000	<b>\$24,863,807</b>	290,018	31

TOP 10 VENUES 10,001-15,000 CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>SSE HYDRO</b> Glasgow, Scotland	13,000	<b>\$50,826,833</b>	885,547	120
2	<b>HALLENSTADION</b> Zurich	13,000	<b>\$32,718,694</b>	364,454	54
3	<b>BARCLAYCARD ARENA</b> Hamburg, Germany	15,000	<b>\$27,488,481</b>	533,134	83
4	<b>NASSAU VETERANS MEMORIAL COLISEUM</b> Uniondale, N.Y.	14,500	<b>\$18,734,469</b>	253,914	31
5	<b>PERTH ARENA</b> Perth, Australia	15,000	<b>\$15,058,518</b>	182,453	23
6	<b>BRISBANE ENTERTAINMENT CENTRE</b> Brisbane, Australia	13,500	<b>\$11,193,739</b>	139,471	19
7	<b>MGM GRAND GARDEN</b> Las Vegas	14,500	<b>\$10,614,838</b>	114,896	16
8	<b>VAN ANDEL ARENA</b> Grand Rapids, Mich.	12,864	<b>\$9,860,742</b>	212,559	37
9	<b>INFINITE ENERGY CENTER</b> Duluth, Ga.	13,000	<b>\$8,353,702</b>	129,394	18
10	<b>3 ARENA</b> Dublin	14,500	<b>\$8,105,559</b>	97,198	13

“

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bandwidth.  
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Director of Information Technologies  
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**Hall & Oates' tour while booking Brantley Gilbert's arena run.**

"There's still plenty of opportunity for the independent guys," says Frank Productions president **Charlie Goldstone**, noting big upcoming shows from **Foo Fighters**, **Ryan Adams**/**Emmylou Harris** and **Modest Mouse**/**Gogol Bordello**. "We're staying busy in the rock category."

International touring continues to be a focus of growth, with eight of the top 10 highest-grossing events taking place outside the United States and spread out across Asia, Europe, South America and Mexico.

**Rob Beckham**, co-head of William Morris Endeavor's Nashville office, says the success of acts like **Kenny Rogers** abroad has inspired other country artists to look beyond the States for new opportunities. "We've gone from a couple dozen international dates per year to just over 350 shows a year internationally," says Beckham.

Besides security and terrorism, another persistent worry is the specter of fraud, with the collapse of both the Fyre and Pemberton festivals raising concerns about independent promoters' ability to stage shows in an era when major talent agencies are nervous about booking their acts on an event that might flame out.

"Any time you produce a new event, you're going to have to pay more as you prove the concept," says Superfly co-founder **Rick Farman**, who co-created Outside Lands and Bonnaroo and is developing the inaugural Lost Lakes Festival in Phoenix. "There is still plenty of opportunity to create new events, and many agents want to see these events be successful."

Bottom line: While the boom goes on, promoters can't let their guards down. ●

**"Any time you produce a new event, you're going to have to pay more as you prove the concept."**

*—Rick Farman, Superfly*

**TOP 10 VENUES 5,001-10,000 CAPACITY**

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>RADIOCITY MUSIC HALL</b> New York	5,901	<b>\$89,827,597</b>	1,123,176	211
2	<b>THE AXIS AT PLANET HOLLYWOOD</b> Las Vegas	7,000	<b>\$46,185,420</b>	296,459	75
3	<b>AUDITORIO NACIONAL</b> Mexico City	9,683	<b>\$31,154,182</b>	732,764	88
4	<b>THE PARK THEATER AT MONTE CARLO RESORT &amp; CASINO</b> Las Vegas	5,200	<b>\$18,639,523</b>	131,213	34
5	<b>ROYAL ALBERT HALL</b> London	5,272	<b>\$17,864,748</b>	196,998	67
6	<b>MOHEGAN SUN ARENA</b> Uncasville, Conn.	10,000	<b>\$16,675,716</b>	237,081	37
7	<b>THE THEATER AT MADISON SQUARE GARDEN</b> New York	5,610	<b>\$13,857,035</b>	256,940	88
8	<b>VORST NATIONAAL</b> Brussels	8,000	<b>\$13,679,068</b>	297,445	57
9	<b>BILL GRAHAM CIVIC AUDITORIUM</b> San Francisco	7,000	<b>\$13,152,073</b>	234,360	31
10	<b>MICROSOFT THEATER</b> Los Angeles	7,100	<b>\$12,981,238</b>	174,538	37

**TOP 10 VENUES 5,000 OR LESS CAPACITY**

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>THE COLOSSEUM AT CAESARS PALACE</b> Las Vegas	4,000	<b>\$54,369,050</b>	350,170	87
2	<b>FOX THEATRE</b> Atlanta	4,600	<b>\$21,404,897</b>	342,137	104
3	<b>ORPHEUM THEATRE</b> Minneapolis	2,618	<b>\$18,677,278</b>	221,870	96
4	<b>DURHAM PERFORMING ARTS CENTER</b> Durham, N.C.	2,712	<b>\$16,676,749</b>	289,493	130
5	<b>DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS</b> Tampa, Fla.	2,610	<b>\$16,349,400</b>	249,223	276
6	<b>BROWARD CENTER FOR THE PERFORMING ARTS</b> Fort Lauderdale, Fla.	2,700	<b>\$14,237,677</b>	201,845	229
7	<b>CHICAGO THEATRE</b> Chicago	3,604	<b>\$14,222,443</b>	224,527	77
8	<b>ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS</b> Miami	2,400	<b>\$13,103,639</b>	174,901	195
9	<b>BEACON THEATRE</b> New York	2,900	<b>\$13,071,722</b>	166,663	66
10	<b>EVENTIM APOLLO</b> London	5,000	<b>\$11,783,437</b>	258,990	83

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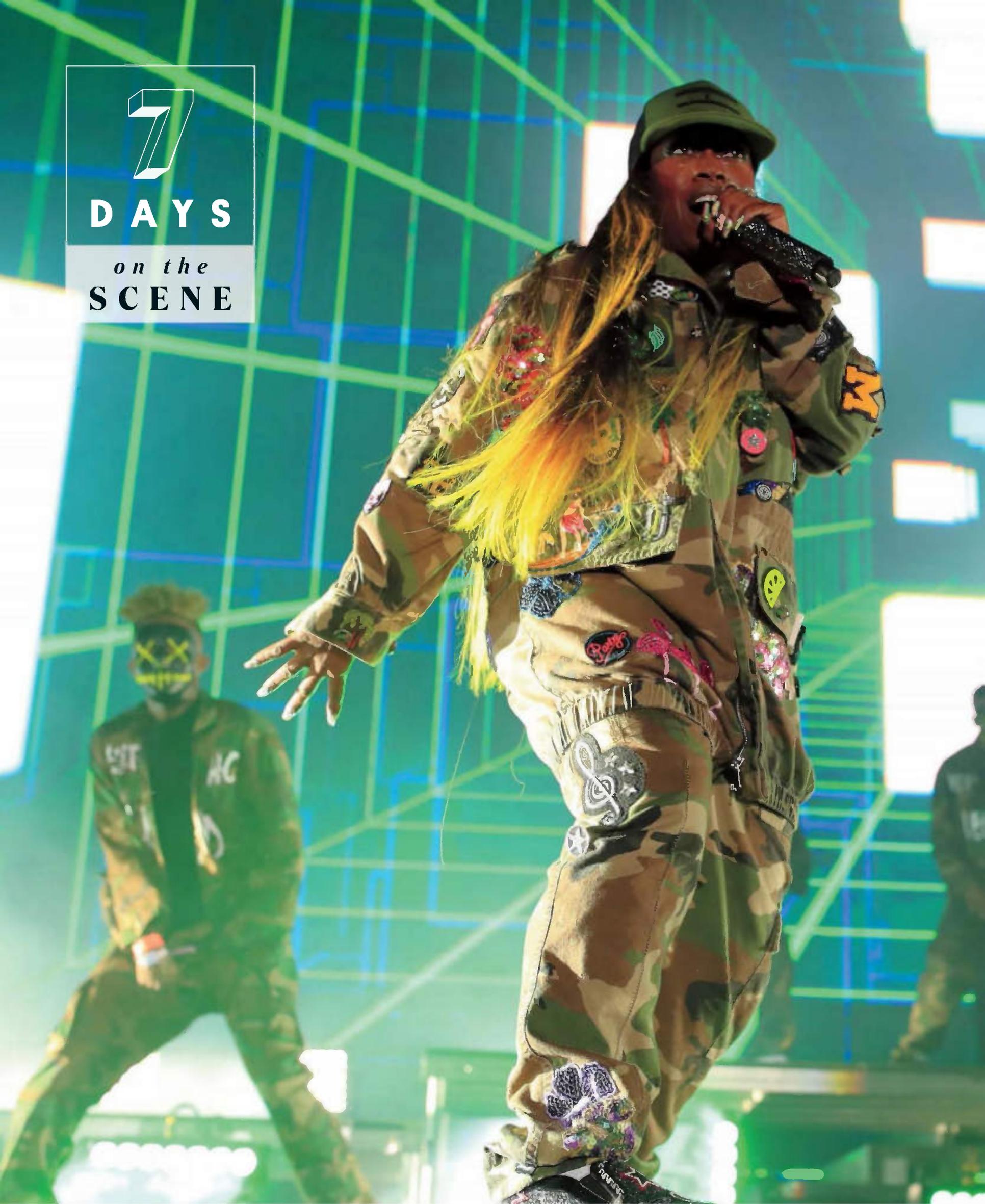
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DAYS

*on the*  
SCENE





After a 30-minute delay, Erykah Badu stepped onstage for day two of FYF Fest cloaked in various flags. One by one, she took them off throughout her set until she was wearing only a tank top. "They can only trick us for so long," she declared before her set came to a close. "It's the people versus the powers!"



1 The Weeknd delivered his headlining set at the inaugural Lollapalooza Paris on July 22. 2 Pandora vp artist marketing/industry relations Jeff Zuchowski (left) and Nas at Pandora Sounds Like You NYC on July 19. 3 Halsey at the Balmain and Beats by Dre Celebrate: Balmain's New Boutique and Headphone Collaboration in Los Angeles on July 20. 4 Rihanna in Giambattista Valli couture and Chopard jewels at the European premiere of *Valerian and the City of a Thousand Planets* in London on July 24. 5 Harry Styles (left) and actor-director Kenneth Branagh at the New York premiere of *Dunkirk* on July 18. 6 Travis Scott (left) with Revolve co-founder Michael Mente at the closing event of #RevolveintheHamptons, a monthlong activation in Bridgehampton, N.Y., held by the clothing retailer.

4



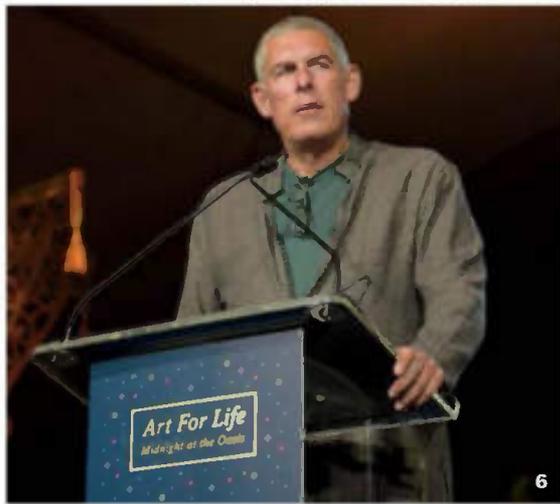
Missy Elliott onstage during day one of FYF Fest at Exposition Park in Los Angeles on July 21. Beyoncé, Solange, Katy Perry and Tyler, The Creator were all spotted in the crowd.

OPENER: CHRISTOPHER POLK/GETTY IMAGES. POLAROID: RICH FURY/GETTY IMAGES. 1: DAVID WOLFF/PATRICK/GETTY IMAGES. 2: DAVE KOTINSKY/GETTY IMAGES. 3: MATTEO PRANONDI/BFA/REX/SHUTTERSTOCK. 4: JIM SPELLMAN/WIREIMAGE. 5: DAVID M. BENETT/WIREIMAGE. 6: EUGENE GOLOGURSKY/GETTY IMAGES

# Art For Life

BRIDGEHAMPTON, N.Y., JULY 15

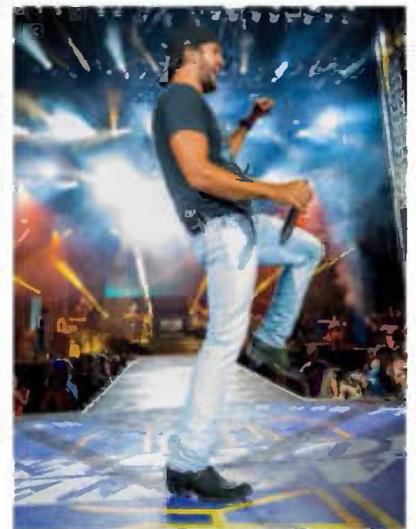
THE 18TH ANNUAL ART FOR LIFE GALA, which took place at Fairview Farms, honored a handful of vocal supporters of the arts, such as **Public Enemy's Chuck D**, Uber chief brand officer **Bozoma Saint John**, former BET president of programming **Stephen G. Hill**, Art for Life 2017 featured artist **Sanford Biggers** and **Esi Eggleston Bracey**, former president of the consumer beauty division at Coty. Hosted each year by **Russell Simmons'** Rush Philanthropic Arts Foundation, founded by Simmons alongside his brothers **Joseph (Rev. Run of Run-D.M.C.)** and **Danny**, the "Midnight at the Oasis"-themed gala raised over \$1.1 million and saw Russell auction off gold and blue balloons that brought in more than \$150,000 within seven minutes of bidding. After guests enjoyed an all-vegan menu, Chuck D delivered a surprise performance of "Fight the Power" and shared his thoughts on the importance of fostering arts education programs in schools. "We have to be accountable, watchful and responsible for our arts," he said. "Not to police it, but to nurture it and grow it and teach it." —LYNDESEY HAVENS



1 Fresh off touring with Prophets of Rage for six weeks in Europe, Chuck D said he traveled "6,125 miles" to attend and support the gala. 2 Atlantic Records chairman/COO Julie Greenwald. 3 Hill (left) and Russell Simmons. 4 Brooklyn-based singer-songwriter Elle Varner, who is credited as a songwriter on Chance the Rapper's Grammy-winning album *Coloring Book*. 5 Saint John (left) and Blackrock chief marketing officer Frank Cooper III. 6 Honorary chairman Lyor Cohen delivering his speech.

# Faster Horses

BROOKLYN, MICH., JULY 21-23



1 Dierks Bentley was among the stars celebrating the festival's fifth year at Brooklyn Trails Campground at Michigan International Speedway. 2 Brett Eldredge (left) and Greg Carrillo. 3 Luke Bryan.



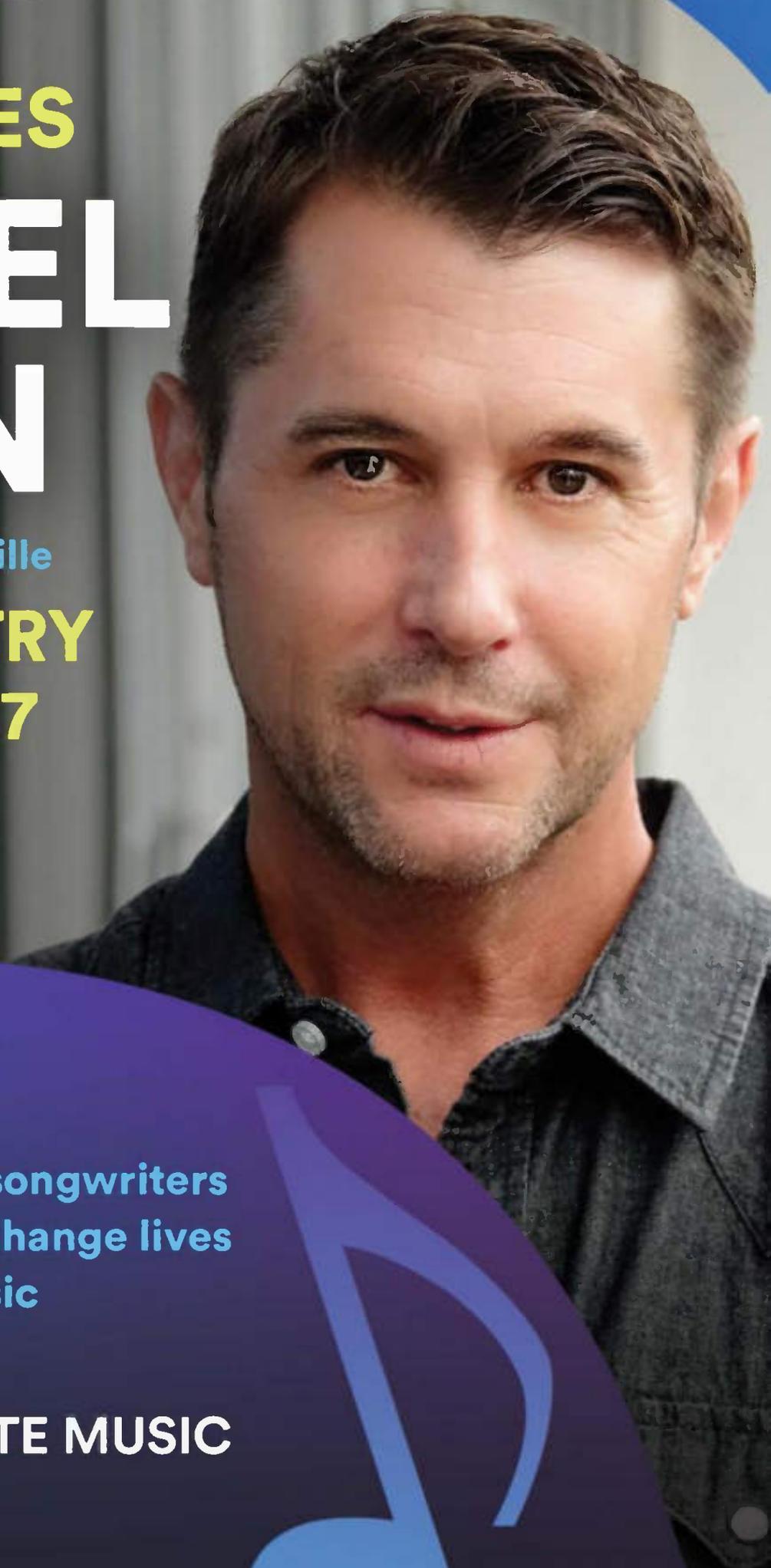
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ASCAP VP of Membership, Nashville

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"If you put out quality music, you're going to be in a good place," says Santos, photographed July 13 at Drift Studio in New York.

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW

## ROMEO'S RIGHT HOOK

In the age of "Despacito," how does a bachata star like Romeo Santos survive? By punching back — and making business moves, with JAY-Z's help

BY LEILA COBO

PHOTOGRAPHED BY JUSTIN BETTMAN

ROMEO SANTOS STEERS HIS massive white Range Rover down West 38th Street in Manhattan and cranks up the volume on his new album. He's a few blocks north of Madison Square Garden, which he has sold out four times during his solo career, as well as the Empire State Building, which will synchronize its tower lights to his new single, "Carmin," on July 20, the eve of the release of his new album, *Golden*. A few miles uptown is the Bronx home on Vyse Avenue where Santos grew up in the 1980s and helped form the best-selling bachata quartet **Aventura**; a couple of avenues over is the West Side Highway, where he goes running four times a week.

Shy and soft-spoken since he was a child, Santos — who turned 36 on the day of *Golden*'s arrival — is full of swagger as his vehicle rumbles across the city that defines him. Opening track "Golden Intro" blasts through the speakers, and Santos sings along with the lyrics about his "Midas touch," his status as "the king" and how his critics have foolishly counted him out on more than one occasion.

"You have to be confident about the product you're putting out," says Santos, looking younger than his years in gray jeans and a striped tank top. "It's just like when a boxer is promoting a fight. You can't go out there and be like, 'This guy might beat me.'"

Why is Santos, one of Latin music's most bankable superstars, feeling like he has something to prove? It has been only three years since he released *Formula, Vol. 2*, the top-selling Latin album of 2014 (according to Nielsen Music), which

included the smash "Propuesta Indecente," the all-time biggest song in the 30-year history of *Billboard*'s Hot Latin Songs chart as of 2016. Yet in the time since, reggaetón and trap summarily have taken over the Latin charts and achieved unprecedented crossover success. Pop A-listers like **Ricky Martin** and **Enrique Iglesias** have embraced the reggaetón beat, while **Luis Fonsi** and **Daddy Yankee**'s "Despacito" has become a defining song of 2017 (the **Justin Bieber**-featuring remix spends its 11th week atop the Aug. 5 *Billboard* Hot 100). Bachata, the traditional music of the Dominican Republic that Santos made a global sensation with an R&B-laced iteration — first as leader of *Aventura*, then as a soloist beginning in 2011 — has taken a backseat.

Santos says he's not concerned that his signature sound is currently out of vogue. After all, when "Despacito" hit No. 1 on the Hot 100 in May, Santos wrote on his social platforms, "All Latin artists should be proud of this achievement." And *Golden* does indeed feature a collaboration with Yankee and **Nicky Jam** titled "Bella y Sensual" ("Beautiful and Sensual") that approaches mainstream trap without betraying Santos' voice.

"It's like déjà vu, to be honest with you," he says with a laugh. "When *Aventura* began, there was a lot of salsa and merengue, and we said, 'Let's just do what we do.' Then *Aventura* blew up, but urban was in its prime. This is normal. If you put out quality music, you're always going to be in a good place."

While Santos the musician says that he's thriving, it's difficult to determine whether Santos the



Santos met his wax figure at Madame Tussauds in New York on July 19.

person is in a good place, since he's fiercely protective of his private life. He has never discussed the details of his romantic life in interviews or on social media, and when he posts on Instagram, it's almost always about the music he's working on. Santos says he spends most of his free time in the recording studio tinkering with new ideas, and that has only increased since he became CEO of Roc Nation Latin in 2016, which has allowed him to serve as an adviser to such artists as Dominican singer **Mozart La Para** and *American Idol* alumna **Karen Rodriguez**.

"Last night, I had a meeting with Karen, and we worked on a song," says Santos. "I signed a group of artists that have a good concept of what they should be doing. All I do is coach." Santos' longtime manager, **Johnny Marines**, serves as Roc Nation Latin president, and has pushed him to make investments beyond music; Santos won't divulge specifics, but he hints at making some long-term investments when his current album cycle ends. Meanwhile, Roc Nation founder **JAY-Z** has become a friend and mentor to Santos — he suggested collaborating with **Swizz Beatz** for *Golden*, and Santos reached out to the producer for the album standout "Premio."

"I literally had a conversation with him last night," says Santos of JAY-Z. "I've been blessed to have made a good income, but I put so much energy into music that I never really concentrated on other ways of making money. That's where Roc Nation has helped me tremendously, and ... a lot of that comes from Jay's business mentality."

Santos is not ready to consider a future where recording is not the focal point of his career, and one

listen to *Golden* demonstrates that the Latin superstar is still making vital, exploratory music. "Leaders don't follow formulas — they create them," says Sony Music Latin chairman/CEO **Afo Verde**. "Romeo writes and records what he feels, regardless of what happens on the charts." A two-part song suite, "El Papel" ("The Paper") describes an affair from the perspective of a female lover and a conflicted husband, respectively. "El Amigo," featuring **Julio Iglesias**, pairs Santos with one of his idols (see sidebar, below left), while the single "Imitadora" ("Imitator") has been the album's biggest commercial triumph, elbowing "Despacito" out of the top spot of the Latin Airplay chart dated July 29.

As Santos reaches for a sandwich and a green apple that are stashed in a bag on the backseat of his car ("I need to eat every three hours — it keeps my metabolism going so I stay at a certain weight," he explains), the final track on *Golden*, a combative rant titled "Sin Filtro" ("No Filter"), plays over the stereo. The song tackles seemingly every piece of criticism that has ever been leveled at Santos. He once again dismisses questions about his sexuality, brought on by his intense privacy.

Santos says that total honesty is the backbone of his music. "I'm sure people are going to listen to that outro and they're going to say, 'Why is he talking again about people who say he's gay?'" he says. "I know some people may say, 'Well, just ignore it.' But then there are moments where I hear a beat, and I get inspired.

"And then," he adds, addressing his haters, "I find a creative way of telling you to go fuck yourself." ●

## ROMEO AND JULIO'S 'FRIEND' REVEALED

Romeo Santos says that he probably knows **Julio Iglesias**' catalog better than the man himself, and hadn't worked with the Spanish icon until writing *Golden*'s "El Amigo" as a duet. "I sent him the demo, and he loved it," says Santos, who flew to Marbella, Spain, to record vocals with Iglesias.

The two stars traded off verses about the "friend" in the song; at



Iglesias

first glance, the lyrics refer to a cherished companion. "Four days later, I'm mixing the vocals, and I get a call from Julio," recalls Santos. "Romeo, I have a question: Did

you write a song about a dick?'"

It turns out the ode to "un compinche en mis deseos" ("a buddy in my desires)" was actually a salute to a man's nether region. Iglesias didn't mind. "The song is genius," says the 73-year-old. "And it's not easy to write a double-entendre song, set it to music and have people actually like it." —L.C.

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# The Kids Are Back In The Picture

Blog darlings Black Kids dropped out for day jobs, but return with an album that's "not as bratty" as their debut

BY JILL MENZE

**W**E WERE THE POSTER children for a band getting popular on the Internet," laments

Reggie Youngblood, the 39-year-old frontman of momentary rock stars **Black Kids**, who will finally return this September with a second LP. A decade ago, the Jacksonville, Fla., quartet became a blog-hype success story a few months after forming, thanks to the whip-smart indie-pop single "I'm Not Gonna Teach Your Boyfriend How to Dance With You." The group's first EP, 2007's *Wizard cf Ahhs*, was named best new music by Pitchfork; soon after, the band signed with Columbia Records, drew a big crowd at Coachella and toured internationally.

Yet just as quickly, Black Kids — Youngblood, sister **Ali Youngblood**, **Dawn Watley** and **Owen Holmes** — were dismissed by the same sites that built them up. *Partie Traumatic*,



From left: Reggie Youngblood, Holmes, Ali Youngblood and Watley of Black Kids.

the group's 2008 debut album, received a 3.3 out of 10 on Pitchfork, and the notorious review consisted of one word: "Sorry." The

album sold just 5,000 copies in its first week, according to Nielsen Music, and within two years, Black Kids had parted ways with Columbia.

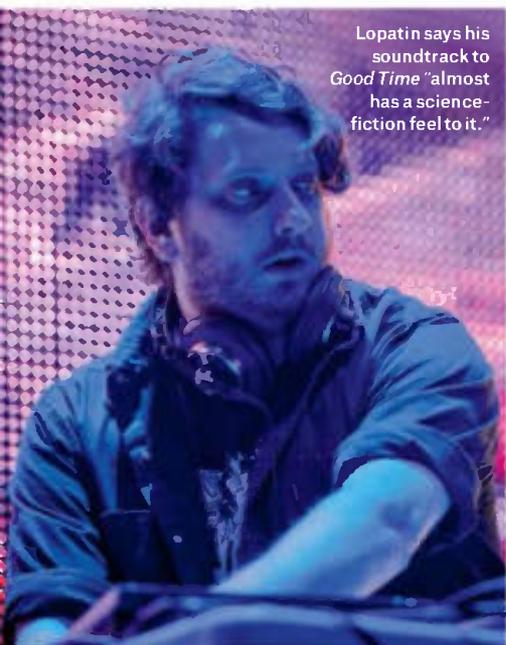
Meanwhile, the touring schedule had become too much for the group to handle (Reggie says he "tried to leave the band due to exhaustion"), and a follow-up album was put on

**"We went through puberty. We survived our musical acne."**  
—Ali Youngblood

hold. "I felt like we had dreamt it all," says Ali, 34. "When I look back at interviews or shows, I'm like, 'Was I there? Did that really happen?'" During the hiatus, Ali worked in a Jacksonville dentist's office, and Reggie made ends meet as a barista while playing in the pop group **Blunt Bangs** and writing songs for a possible Black Kids return. "It wasn't until 2015 where I felt like we could [make] a record that we would feel good about," says Reggie. He called in **Andy LeMaster (Bright Eyes)**

to co-produce the album in Athens, Ga., and the project's title, *Rookie*, suggests a fresh start for the reformed group. Songs like joyful opener "Iffy" and **Smiths**-esque "If My Heart Is Broken" showcase a need to be "a little more earnest and not as bratty as the first [album]," says Reggie.

Black Kids will self-release *Rookie* on Sept. 15 — Reggie likens another major-label deal to "paralysis" — and will tour the West Coast for the following two weeks. "We went through puberty," says Ali of the band's return. "We survived our musical acne, and here we are." ●



Lopatin says his soundtrack to *Good Time* "almost has a science-fiction feel to it."

**Q&A**

## WHY ROBERT PATTINSON AND 'WALL-PROG' WORKS

Acclaimed electronic artist Oneohtrix Point Never's soundtrack to the new crime film *Good Time* dazzled at Cannes — and helped him experience Iggy Pop as "the voice of God"

Daniel Lopatin, who records as **Oneohtrix Point Never**, worshipped **Quentin Tarantino** as a kid. "My first Hotmail account password was 'Quentin,'" says the 34-year-old. His score to *Good Time*, a thriller starring **Robert Pattinson** out Aug. 11, draws upon "the taxonomies of camp and kitsch" in Tarantino films. His synth-heavy collection — including a single, "The Pure and the Damned," which features **Iggy Pop** — won the soundtrack award at the Cannes Film Festival in May.



**What influenced the '70s vibe of your soundtrack?**

We used to call it "wall-prog" back in the day: taking these prog-synth bands and making this wall of sound. Technology just hadn't caught up with us yet. When I was making those records, this [style] is what I was ultimately trying to do.

**The music for *Stranger Things* is an homage to that era, too. Why do you think that sound is back in style?**

EDM music is happening in a

more mainstream way. It's more acceptable to hear those types of textures in a slightly different context than it was five years ago.

**How was working with Iggy?** It was one of the highlights of my life. We did it [remotely], and it was like having the voice of God in the studio. Occasionally he would say, "Are you guys there?" and Iggy's voice was ringing out in the room. How much more epic can you get?

—STEVE DOLLAR



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"This is all I ever wanted, and I worked my ass off for it," says Cardi B, photographed July 19 at Lovely Day in New York. Go to [Billboard.com](http://Billboard.com) to watch Cardi break down "Bodak Yellow."

**CHART BREAKER**  
DISCOVERING NEW TALENT SINCE 1894 [1]

**CARDI B**

*The Love & Hip-Hop alum wants her breakout hit to rule the strip clubs*  
By Clover Hope  
Photographed by Shaniqwa Jarvis

**Her first fans were her high school classmates**

Before rap became her passion, the Bronx-born **Cardi** (real name: **Belcalis Almanzar**) showed off her top 40 love at high school talent shows. "I did **Madonna's** 'Material Girl,' then **Lady Gaga's** 'LoveGame,'" says the 24-year-old. "I was nervous, because a lot of people didn't like me in high school — I was very loud — but I was so different [onstage] that they would end up liking me."

**She feared reality TV defining her** VH1's *Love & Hip-Hop*, which she joined in 2015, "helped me to be more popular, but not in my music,"

says Cardi, who purposefully avoided recording in the booth on-camera. "Every time somebody pushes their music on *Love & Hip-Hop*, they don't go far." In December, after two seasons as queen of the confessional, she left the show and signed a deal with Atlantic Records.

**Her debut hit began as a voicemail**

When Cardi first heard the crushing "Bodak Yellow" beat, she immediately thought of an opening line: "Bitch, you can't fuck with me if you wanted to." But she wasn't near a recording studio. Instead, she rapped the lyrics into her phone, and the voicemail recording led to her first Billboard Hot 100 hit,

which leaps 78-49 on the tally dated Aug. 5. "I knew the song was hot when I saw that **Diddy** was jamming to it," she says.

**She thinks if the strippers love it, it's a hit**

Cardi's frank love advice helped her gain a huge social following — and was born from life as a stripper. She still considers the setting a source of musical inspiration: "If your song is not playing in the strip club, then it's not popping," she says. Cardi has already watched "Bodak" work its magic in a strip club. "Seeing the dancers singing to it and men throwing money, it feels like I accomplished something." ●

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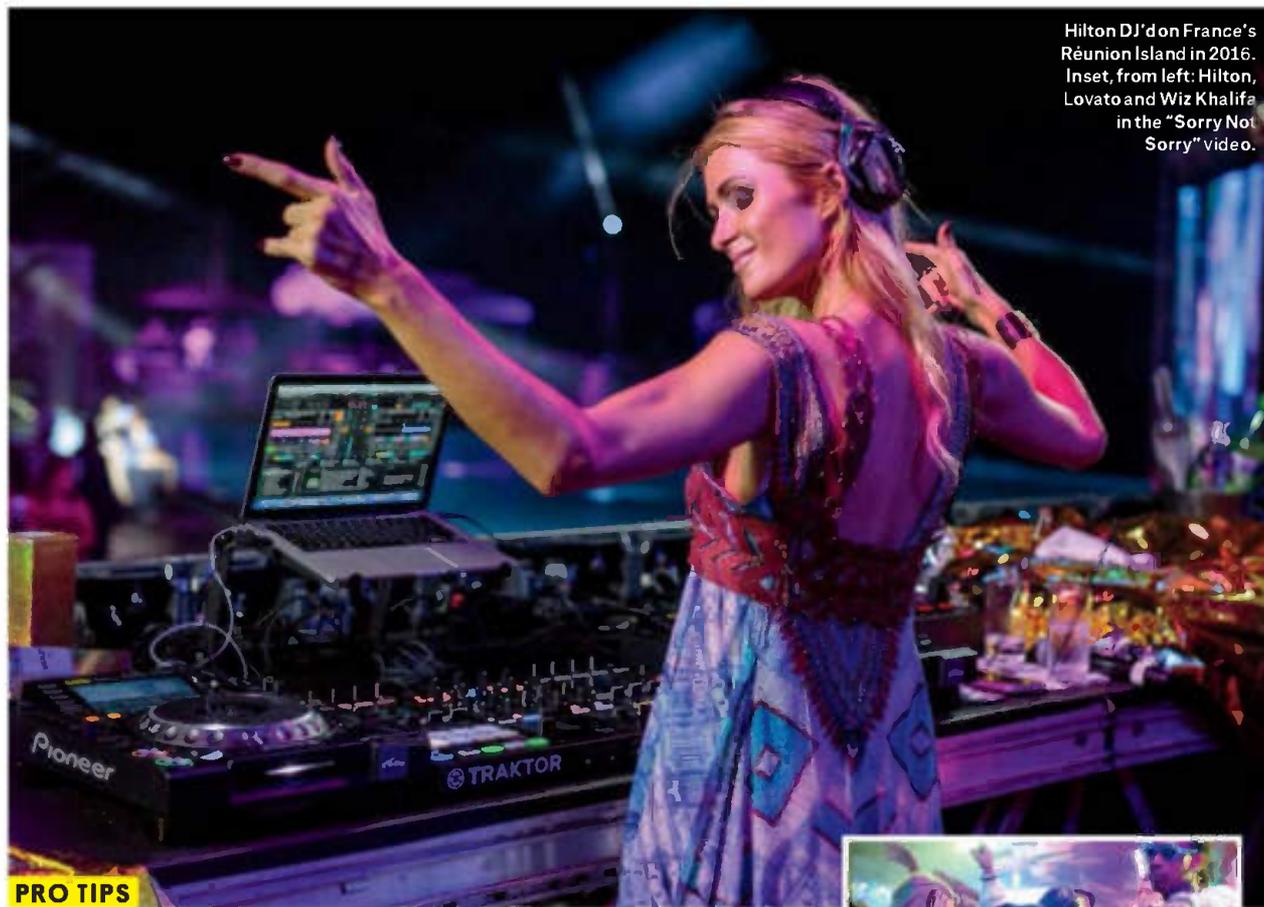
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FROM EVERYONE AT **AEG**  
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Hilton DJ'd on France's Réunion Island in 2016. Inset, from left: Hilton, Lovato and Wiz Khalifa in the "Sorry Not Sorry" video.

PRO TIPS



# 'I'm More Talent Than Name'

As her run in Ibiza hits the five-year mark, the original socialite-turned-DJ Paris Hilton shares the secrets that have helped her thrive on the ones and twos around the world

BY STEVEN J. HOROWITZ

**Paris Hilton** says she "loves changing people's minds" when it comes to her music. The 36-year-old business mogul and former *Simple Life* star celebrated the five-year anniversary of her Foam & Diamonds party at Ibiza's Amnesia in July, extending her run as the island's sole American female DJ with a residency. Meanwhile, Hilton is staying active in the pop world: This month, she dropped a new single titled "Summer Reign," announced work on a long-overdue remix of her 2006 hit "Stars Are Blind" and showed up in pal **Demi Lovato's** music video for "Sorry Not Sorry." Eight years after first dabbling in the DJ booth, Hilton breaks down the essential rules for commanding a crowd.

## 1 ADAPT TO TECHNOLOGY

Keeping up with equipment innovations has become a Hilton hobby — even when the latest models aren't yet on the market. "I get things before they come out, because I always like whatever is the most up-to-date technology," she explains. When her DJ career began, she started on a Pioneer before shifting to the Traktor S4 and Traktor Kontrol S8. Now it's all about her new Denon tables. "I love them — they're like putting Pioneer CDJs mixed with Traktors in one," says Hilton. "It's an incredible setup."

## 3 BE YOUR OWN BIGGEST FAN

Here's the handy part of having both a pop and DJ career: Hilton starts every set with her latest single. "I launched with 'Summer Reign' on opening night," she says of her current residency at Amnesia, which kicked off July 2 and runs through Aug. 27. ("Turn It Up" and "Stars Are Blind" are also staples.) Hilton trusts her instincts enough to play personal favorites in her sets; current go-tos include **TJR & Vinal's** "Bounce Generation," **Eric Prydz's** "Opus" and **Bingo Players'** "Rattle."

## 2 EMBRACE IMPROVISATION

No two sets are alike for Hilton, who encourages DJs to feel out their audience and take chances. "I watch the crowd and pick out songs just by looking at people," she says. Much of her approach involves seeking out the hottest songs in the location she's playing. "Whatever the hottest, most popular track that's happening right now, I will either make my own remix or find bootleg versions of different remixes that no one has ever heard before," she says. "Or I get them from my friends who are DJs."

## 4 BRUSH OFF THE HATERS

"In the beginning, I think everyone heard that Paris Hilton was going to be a DJ and was like, 'What?'" she says of her first major gig, opening for **Jennifer Lopez** at Brazil's Pop Music Festival in 2012. "I don't blame them — I would've thought the same thing." Confidence in a live show is key to converting skeptics. "I've had some of the biggest DJs in the world come to the DJ booth after they watch me, like, 'Holy shit, you're actually playing live!'" she says. "I love blowing people away and showing them that I'm more talent than name." ●

## COVERS TO COMBAT 'BRUTALITY AND WAR'

Carlos Santana and The Isley Brothers inject classics with a sense of urgency

"The first time I saw **Carlos Santana**, he was standing onstage at Woodstock in 1969," says **Ernie Isley**. "And I'd only been playing guitar for less than a year!"

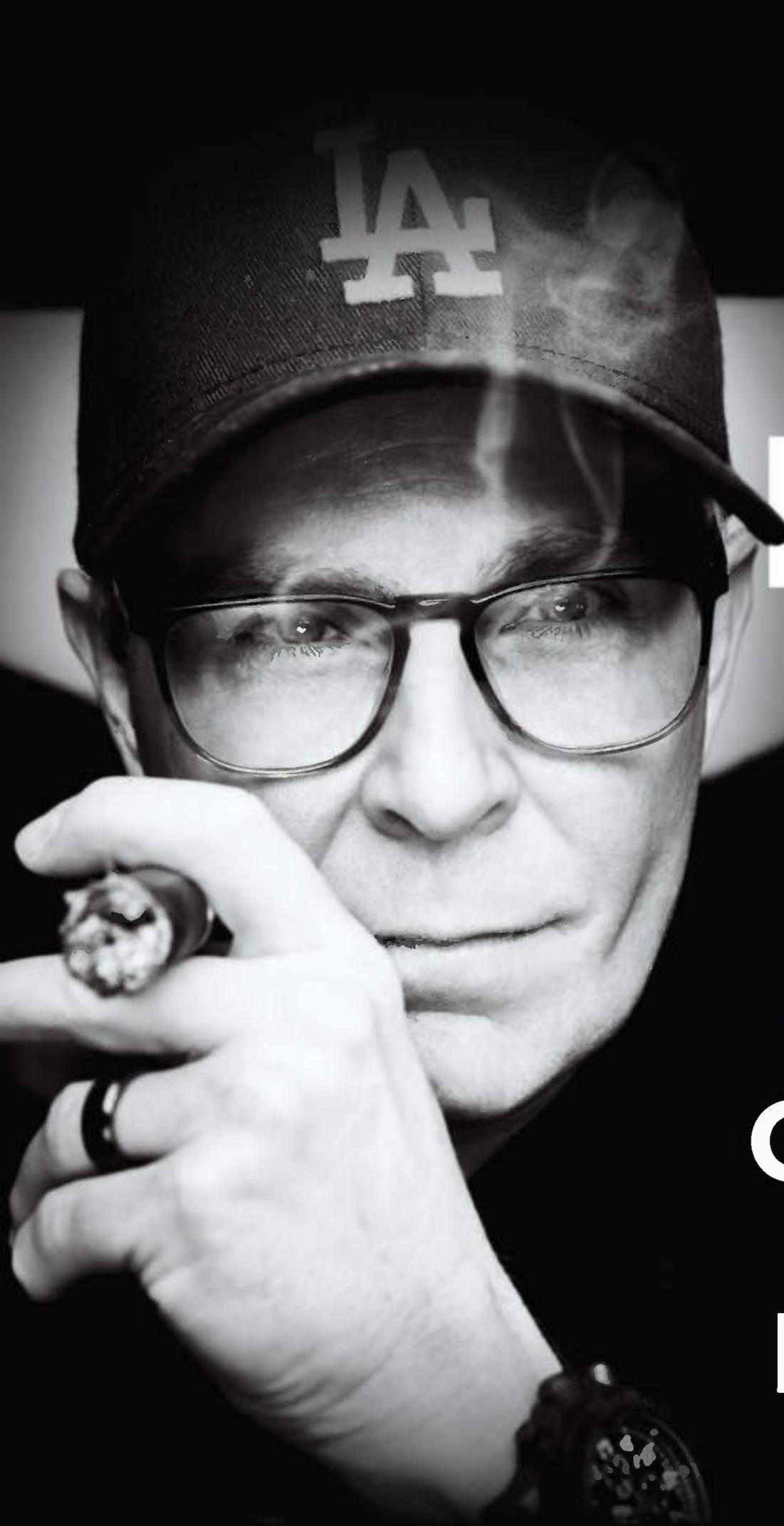
Nearly a half-century later, 65-year-old Ernie and his 76-year-old brother **Ronald**, best known as funk legends **The Isley Brothers**, linked up with Santana for *Power of Peace*. The collaborative LP, out July 28, combines soul harmonies and swift guitar licks with a political righteousness advertised in the project's title.

"The theme is spiritual divine medicine to counter the fever-pitch fear that's permeating this planet right now," Santana told *Billboard* of the project in June. Recorded in Las Vegas in 2016, *Power of Peace* features renditions of songs by **Stevie Wonder** ("Higher Ground"), **The Chambers Brothers** ("Love, Peace, Happiness") and **Burt Bacharach** ("What the World Needs Now Is Love Sweet Love"). "Every era has its song ... to help alleviate the condition of brutality and war."

For Ronald, who first collaborated with Santana on his 2016 album, *Santana IV*, working with the 69-year-old guitar god had been a lifelong dream; the singer counts Santana, **Jimi Hendrix** and Ernie as his all-time favorite shredders. Santana is already pushing to record another album with the Isleys — "He's got five to six other songs that he's talking about doing," says Ronald. For Santana, *Power of Peace* and a potential sequel represent more than an enjoyable studio pairing. "This [music] wakes you up beyond religion, beyond politics, beyond nations," says Santana. "It's our duty to do this." —GAIL MITCHELL



From left: Ronald Isley, Santana, drummer Cindy Blackman Santana and Ernie Isley.



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CHEF'S TABLE

# Nordie Exposure

From the home of his pal, chef Claus Meyer, *The National's* Aaron Dessner digs into new cuisine (and a fresh festival idea)

BY BROOKE MAZUREK  
PHOTOGRAPHED BY CHRISTOPHER TESTANI

**A**FTER LIVING IN NEW York for nearly 20 years, *The National's* Aaron Dessner moved with his wife to Copenhagen, Denmark, in 2014 to raise their two children. He had been searching for ways to connect with his new community when famed chef and new Nordic cuisine pioneer **Claus Meyer** reached out on social media to ask if he'd play a local festival. "The note was touching," recalls Dessner, 41. Since then, Meyer, 54, moved to Manhattan to open the Michelin-starred eatery Agern, while Dessner (whose U.S. album

sales with *The National* total 1.3 million, according to Nielsen Music) produced *Sleep Well Beast*, the band's seventh LP (Sept. 8, 4AD). The two friends collaborated as well, opening a bar in Denmark, investing in a soccer league and launching Haven, a two-day food, music and beer festival in Copenhagen (see sidebar, page 58) that begins Aug. 11. "People like Claus are dedicated to their craft and innovating," says Dessner over beers at Meyer's Chelsea home while helping the chef prepare a Scandinavian-inspired lunch. "That's what this festival is about."



Top: Dessner (left) and Meyer toasted with craft beers in the chef's Chelsea home kitchen on April 6. Above, from left: Dessner sliced and ground raw beef for a tartare dish made to the chef's specifications. "It should always look like food that somebody made," says Meyer. Left: For a ceviche, Meyer used a vinegar-based sauce with hand-ground horseradish.

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BRITTANY JOHNSTON  
MATT KORN  
TODD LAPPIN  
MARY LARIMER  
KEITH LEVY  
ALEXANDRA LIOUTAS  
PAIGE MALONEY  
MITCH MANNING  
JOSEPH MULLINS  
KEITH RICHARDS

MATT RUNNER  
PAIGE RYAN  
HAMMOND SEAY  
KEITH SHACKLEFORD  
JEREMY SHPIZNER  
CASEY SMITH  
CHARLA SMITH  
ADRIANA URIBE  
TIMOTHY WHITLINGER  
MAX WIEBRECHT  
CLINT WILEY  
MIKE ZAK



Below left, right and bottom: Meyer and Dessner took a free-form approach to plating the beef tartare. "The ingredients should come together in your mouth like a symphony," adds Meyer, who co-founded the renowned Noma in Copenhagen.

Bottom right: An orange soup made with turmeric, ginger, carrots, oranges, orange beet root and chicken stock. Get the recipes for the dishes prepared by Dessner and Meyer at [Billboard.com](http://Billboard.com).



## HEADING TO HAVEN?

**WHEN:** Aug. 11-12  
**WHERE:** Copenhagen  
**PERFORMERS:** The National, Iggy Pop, Bon Iver, Perfume Genius, Feist

**WHAT TO EXPECT:** Interactive and one-off moments at a highly curated food, beer and music festival co-founded by Dessner, his twin brother and bandmate Bryce Dessner, Meyer and Bjergsø. "Why can't you get artists from two different groups to spontaneously perform together?" says Aaron Dessner. "What happens in that moment will be more interesting than seeing a band play the same way you've heard them a thousand times before."

**Below:** The National played the Glastonbury Festival in England in June.




### How did the idea for Haven come about?

**MEYER** I have made many strange things in my life, but this one was not my initiative at first.

**DESSNER** The National's favorite experiences are when we collaborate with people outside our world. After years of touring, you experience music festivals where you copy and paste the same experience. Over the years, we started experimenting with music festivals that melt away the borders.

### Your partner in Haven is craft-beer master Mikkel Borg Bjergsø. What was the first beer you ever drank?

**DESSNER** Probably Coors Light or

Miller Genuine Draft. *(Laughs.)*  
**MEYER** Green Tuborg, the flattest, most neutral watery beer.

### What other food memories have you bonded over?

**DESSNER** I grew up eating very bland Midwestern food: spaghetti out of a can with bad meat, and we'd have roasted chicken. But there are good memories too, like my great-grandmother's apple pie, which her mom made before her and my mom makes now.

**MEYER** My mom was the first generation of women working, so she had to find a way to feed her family while working. I suffered from beef patties in tins reheated in

water. Very bland, very unhealthy.

### So your dream was to be a chef?

**MEYER** When I was younger I wanted to be a rock star like Aaron, but I couldn't sing. The honest answer is that during my gap year, when I was an au pair in Paris, I got sick and ended up in southern France. I lived with a couple who treated me like a son. The man was a fourth-generation chef who made phenomenal food. The experience felt like a calling. I went home wanting to change the food in Denmark.

### Do you cook much at home, Aaron?

**DESSNER** I do, but I wouldn't say I cook well. I cook a lot of fish

— Arctic char or salmon, in very simple ways. I grew up fly-fishing a lot.

### Claus, you've opened a cooking school in the Brownsville area of Brooklyn, and Aaron is a board member. Why did you do it?

**MEYER** In Brownsville, you have some of the highest rates of obesity and the shortest life spans in the country. We've set up an initiative that will allow 60 kids to go to school and learn how to cook and run a micro-business. The complicated part has been how to become part of the fabric of that place. We want people to see we are there for real reasons. "Patience" is one key word for everything. ●

A close-up portrait of Martin Bandier, a man with short, light brown hair and blue eyes, smiling slightly. He is wearing a dark blue suit jacket over a white collared shirt.

**THE**  
**SOUTHERN**  
VOICE OF OUR  
**SONGWRITERS.**

Martin Bandier and everyone at Sony/ATV Music Publishing congratulate **Troy Tomlinson** on once again being named one of **Nashville's Power Players.**



**Sony/ATV**  
MUSIC PUBLISHING



# 'I WON'T TAKE PAIN FOR GRANTED ANYMORE'

Miranda Lambert hit the studio “with guns blazing” after her divorce from Blake Shelton. But *The Weight of These Wings* is no breakup album — it’s a double-disc declaration of her importance as a (female) artist

**BY MATT HENDRICKSON PHOTOGRAPHED BY MILLER MOBLEY**



NASHVILLE  
2017  
**COUNTRY**  
POWER PLAYERS

Lambert photographed June 23 at White Avenue Studio in Nashville. Styling by Tiffany Gifford. Left: Lambert wears a suit by Styland. Right: Lambert wears a Chloé coat from New York Vintage and Lana Jewelry earrings.

THE LISTENING ROOM AT SONY'S NEW Nashville headquarters has, unsurprisingly, somewhat of a corporate feel. But despite the conference room-like surroundings, Miranda Lambert — who's here one June afternoon, curled up on an oversized red chair — is in a cheerfully philosophical frame of mind. "You just hear things differently at certain times of your life," she says, thinking back to a recent bonding session with some songwriters in Marfa, Texas, where the crew listened to "a ton of Guy Clark and Kris Kristofferson." "It's just growing up," she continues. "It's like, 'Well, this adulting thing kind of sucks, but we're going to go for it.'"

Which brings to mind a story: "I bought a 1983 Wagoneer named Charlotte," begins Lambert, 33. "I'd been looking for one for a year, and I found it in Pennsylvania. The fuel gauge was a little messed up, so I couldn't tell if I was out of gas or not. And there were also carburetor issues, so I broke down twice outside of Franklin [Tennessee, a Nashville suburb]. And I was like, 'Listen, we're the same age. We were born in '83. We are not breaking down! It's not time.'"

So what did she do?

"I called a friend with a gas can, for one thing," she says with a laugh. "I had my five dogs in the car, so that was a little odd, but I just rolled the windows down and picked wildflowers till they got there."

Lambert seems remarkably at ease for this, only the third interview she has done since the release of her tour de force double-album, *The Weight of These Wings*, that was released in December to raves. (It was also the latest of her six albums to debut at No. 1 on *Billboard's* Top Country Albums chart.) The decision was made to release *Wings* without a word from the

woman herself after Lambert shut down a prerelease interview when the journalist asked about the demise of her marriage to Blake Shelton. (The two divorced in 2015, after four years together.) "I just didn't need to talk about the record," she says now. "If you want to hear my side of the story or my opinion of what happened, it's all on there. There's no mystery anymore — take from it what you will."

*Wings* goes much deeper than the fresh scars of a "divorce" album: It is a full-on

Below, clockwise from left: Onstage at the 2017 Academy of Country Music Awards, where Lambert won female vocalist of the year for a record eighth time; with boyfriend Anderson East in April; competing on *Nashville Star* in 2003; with Pistol Annies bandmates Angaleena Presley (left) and Ashley Monroe (right) in 2012.



exam of fearless characters, from the one who doesn't give two fucks that she's the last boozier in the bar (the crackling fuzz-bomb "Ugly Lights") to another unabashedly pursuing a debonair man with a whiff of danger about him ("Smoking Jacket").

On July 20, 2015, the day the news of Lambert's divorce from Shelton blew up Twitter feeds, songwriter Shane McAnally says that she walked into the studio and they wrote "Vice" — which taunts the rumormongers with lines like, "If you need me/I'll be where my reputation don't precede me" — in about five minutes. "It was like a Band-Aid ripping off," he recalls. "Sometimes you can just tell that people are ready to let off some steam."

"I walked in with guns blazing," says Lambert. "I just knew one thing: I didn't want a breakup record." Working with a select number of co-writers, she ruminated for nearly a year on every aspect of her life in the swirl of a gossip apocalypse. "I was like, 'Let's feel it all,'" she says emphatically. "I was ready to have the days where I can't even stand up and the days where I'm celebrating."

"She's not afraid to bare her soul," says singer-songwriter Brandy Clark, who co-wrote Lambert's 2011 hit, "Mama's Broken Heart." "She could have written a whole man-hating record, but she went to a vulnerable, honest place. To be vulnerable you must be strong, and that's what she is."

Lambert also happens to be one of country music's biggest stars, with the sales (7 million albums sold in the United States, according to Nielsen Music),





"I'm so happy to see that there's this singer-songwriter kind of uprising that people are noticing more. Kind of feels like what happened in the '70s." Lambert wears a Brandon Maxwell suit, Maisonette bra from New York Vintage, Giuseppe Zanotti shoes, and Maxior and Jennifer Fisher rings.

chart successes (five top 10 Billboard 200 albums) and trophies (three Grammys, 13 Country Music Association Awards, a record eight consecutive years as the Academy of Country Music's female vocalist of the year) to prove it. After marrying Shelton, Lambert found a mainstream, not to mention tabloid, fame reserved for a very few. But throughout her career — from her fiery early singles like “Gunpowder and Lead” to her decision to make *Wings* a double-album — she has resisted the conventions of the country-industrial complex. “I’m not going to try to fit in,” she says, “but I’m not trying to be an outlaw — I’m just trying to do me. And if that’s carving my own path or making my own lane, then I’ll do that.”

For that reason, Lambert appeals to ascendant outsider figures like Jason Isbell and Chris Stapleton, who count themselves as fans. Lambert being Lambert, though, she also resists being pegged merely as an ass-kicker, especially now that she’s fully adulting. “I’m more known for my fiery personality and my confidence, but that’s not me all the time,” she says. “I won’t look at things ever again in the same light, because different things in your life bring you to a deeper level with yourself. I won’t take pain for granted anymore.”

**W**

HEN LAMBERT — who’s touring the United States, Canada and Europe in 2017 — gets off the road, she likes to unwind on the 400-acre property

she recently bought about an hour outside of downtown Nashville. “I go to my farm, and I don’t wear makeup for a week or wash my hair,” she says. “I put it in a bandanna and wear cutoffs and play with my dogs.” She also rides horses and writes songs.

Her return to Music City has done wonders for her social life — she’s “going out to bars and hanging out, and then having nights with girls writing songs on my porch and going to see shows” — as well as her creativity. While married to Shelton, she says, “I lived in a small town in Oklahoma. I remember I had to write a song for a Dodge RAM commercial. It was hard. I barely got it out, and I was like, ‘Man, I need some fuel. I have to go fall in love with it again.’ So Nashville does that for me.”

Lambert frequently pops up at Nashville clubs like 3rd and Lindsley to hear favorite artists such as John Moreland (“I listen to him in my bathtub and just cry”) and drives her Wagoneer to shop at Target. She likes

road trips, too. She recently went to St. Louis to see Jimmy Buffett (she joined him onstage for “Margaritaville”) and attended a U2 show in Louisville, Ky., with her boyfriend, singer Anderson East, where she says she had a transformative experience.

“Stadium shows are hard. I’m like, ‘Shit, man. I just walked a million miles, I couldn’t get an Uber, and my beer’s hot,’ but I left there feeling uplifted, exhausted and stimulated all at the same time,” she says. “I grew up singing country music and haven’t gone to many rock shows. I didn’t realize just how powerful four dudes up there on this giant stage could be. I couldn’t even see Bono, but I felt every single word of every song.”

Lambert and her younger brother, Luke,

Lambert wears a Herbert Johnson hat from New York Vintage, Styland suit, Natori bra and a Lydia Courteille ring. Watch an interview with Lambert about her tour and her favorite things about Nashville at [Billboard.com](http://Billboard.com).

were raised in Lindale, Texas, where their parents ran their own private investigation business. At 16, Lambert impressed the judges at a True Value Country Showdown competition, and her father put up \$6,000 for studio time in Nashville. She left in tears when she was only offered schmaltzy pop tracks. She returned to Texas, learned to play the guitar and write songs, and after some grueling stints on the Texas music circuit, competed on the talent show *Nashville Star*, finishing second. She signed with Epic Records in 2005. After years of unabashedly romantic songs from Shania Twain and Faith Hill, country fans immediately latched on to Lambert’s reality-based badassery: Her first album, *Kerosene*, debuted at No. 1 on Top Country Albums.



In the 1990s, Reba, Shania and Faith sold tens of millions of albums and notched many hits. But recently, women in country — badass or otherwise — have struggled for traction on the country charts. The Tomatogate brouhaha (in which a radio promo man called female artists “tomatoes” in the male-heavy “salad” that’s played on country radio) came and went two years ago, but just this July, Lambert tweeted, “Where are the damn girls?” after a fan posted *Billboard*’s Country Streaming Songs chart, which showed not a single woman in the top eight. (Lambert herself has two Country Streaming Songs No. 1s, the last in 2015.)

“It sucks. It makes me mad,” says Lambert. “You can print out any top chart, and you’ll see maybe a couple females, or not even one. I’m thankful for my spot headlining festivals. I’ve worked for it — but I shouldn’t be on a whole show with no girls.” Still, she says women “have to bring it, too.” And she believes that men dominating country radio “is just a phase.” “I think there was a time [for women] before, and there will be again, and that doesn’t stop any of us,” she says, flashing her boot-strappy, no-nonsense ambition. “I love country radio when they all play me, and when they don’t, I think that sucks.”

There is a small but vocal contingent in Nashville that claims country radio’s influence matters less and less to an artist’s career. Lambert won’t dismiss the need for airplay out of hand, but she astutely recognizes this position. “I don’t know what the future holds in radio stations anyway,” she says. “I stream everything, or I listen to my own records that I’ve bought.” (A recent purchase? Bob Seger’s *Greatest Hits*, which she picked up at Whole Foods.)

Lambert still wields a great deal of commercial clout: “Vice” started at No. 2 on Country Airplay, making it only one of six songs to debut in that spot, and “We Should Be Friends” and “Tin Man” also charted. Meanwhile, the RIAA just certified *Wings* platinum. “I’ve heard [radio play] comes down to sales,” says Clark, who was frustrated by the lackluster radio response

to her exceptional 2016 album, *Big Day in a Small Town*. “Well, what comes first, the chicken or the egg? You can’t sell something if it’s not heard. Miranda gets played on the radio, and it’s exciting as a songwriter to see a woman who has that platform.”

Ultimately, Lambert says, “If I get a door kicked open, I want to hold it open for the girls coming behind me.” She’s true to her word: Her 2015 *Pink Guitars and Roadside Bars* Tour showcased an all-female lineup. Pistol Annies, her side group with Ashley Monroe and Angaleena Presley, has sold nearly 1 million combined copies of its two albums in the United States. (Lambert promises a new Pistol Annies record in 2018.) “I’m writing and singing songs that count,” says Lambert, reckoning her contribution to the role of women in country. “I want to do a good job of holding up my end of the deal, which is lifting up other singer-songwriters.”



EARLIER IN THE DAY OF our interview, Lambert sits slouched on a cushioned footrest in a green room at the Country Music Hall of Fame and Museum in Nashville, where in a few minutes she’ll tape

a short segment about Loretta Lynn for an upcoming retrospective of the country music legend. She straightens her posture as her stylist runs a curling iron through her long blond hair. Lambert, who’s wearing tight blue Levi’s with holes in the knees and brown boots, notices some darkly colored schmutz on her white V-neck T-shirt. Instead of demanding a wardrobe change, she casually asks if the crew can just “make sure it doesn’t show on film.” She strides to a stool placed on the stage of the Hall of Fame’s theater, answers a few perfunctory queries about the influence of Lynn on her own career, and 20 minutes after she strolled in, she bolts for the elevator.

It’s not farfetched to compare Miranda and Loretta. “Because we’re in the middle of Miranda’s reign, people may not recognize that we’re dealing with a Loretta Lynn,” says McAnally. But when

I ask Lambert if she thinks that at this moment in history — with, among other things, this particular president in office — there is an opening for her to make the kind of issue-oriented songs Lynn became known for, Lambert is quick to dismiss the idea. “I am a 100 percent believer in not ever using the platform that I’ve built for anything other than music, because music to me is an escape from your own reality. I don’t want to go to a show and hear somebody preach about their opinions.”

When I press her, she holds firm: “It’s so divided [in politics], you can’t win anyway — and what are you winning? For someone to agree with you, and now you’ve spoken your piece and pissed off many other people, just for one person to go, ‘She’s right?’ It doesn’t do any good.”

Of course, Lambert could just as easily piss off some folks by refusing to talk politics — acknowledge their side one way or the other. But as an established woman in country, there’s already an expectation that she must succeed on behalf of *all* women in country. And when, on top of all that, she has been a lightning rod for divorce gossip, is it really fair to argue that she must also thrust herself — and her art — into the center of debates now dividing the nation?

“I’m a country singer,” she reminds me. “We talk about tears in our beers.” *Wings* has no doubt inspired many good cries. Lambert says she wrote over 70 songs in the post-divorce frenzy, and along the way, some unexpectedly positive vibes began to seep into her work. In late 2015, Lambert and East — a lanky, soulful crooner originally from Alabama — were introduced to each other backstage after one of his shows in Nashville. As is now customary, they announced their new relationship with an Instagram post on Jan. 1, 2016, showing them canoodling on the couch with the caption, “The snuggle is real...”

East would go on to co-write two of *Wings*’ highlights, the wispy Bonnie & Clyde analogue “Getaway Driver” and the should-we-or-shouldn’t-we “Well-Rested.” But Lambert seems to address the relationship most directly on “Pushin’ Time,” where she sings, “And they say only time can tell/You already know me well/And if it has to end in tears/I hope it’s in 60 years.”

As far as her career goes, “I have no idea what will happen in the next *two* years,” says Lambert. “What size buildings I’m going to be playing or who’s going to be on the bill.” She knows by now that nothing’s guaranteed — “for female artists, especially.” But maybe she better recognizes just how far she has come: “It’s like, ‘Well, that was cool. Now where can we go?’ ” ●

## MIRANDA’S MILESTONES

### 7M

**ALBUMS SOLD**  
Lambert has also moved 21.2 million song downloads in the United States, according to Nielsen Music.

### 31

**TRACKS ON HOT COUNTRY SONGS**  
Thirteen have reached the chart’s top 10, and five have hit No. 1.

### 6

**NO. 1s ON TOP COUNTRY ALBUMS**  
Lambert and Carrie Underwood are the only artists to have their first six albums all debut at the top of this chart.

### 622K

**COPIES SOLD**  
Of the 2011 debut album by Pistol Annies, *Hell on Heels*, which reached No. 5 on the Billboard 200.

**“IF I GET A DOOR KICKED OPEN, I WANT TO HOLD IT OPEN FOR THE GIRLS COMING BEHIND ME.”**

From left: Carrie Underwood, Brad Paisley and Trahern photographed by Robby Klein on June 10 at Music City Center in Nashville.

# MUSIC CITY'S MOST VAUNTED

The 100 leaders, achievers and influencers on *Billboard's* third annual Nashville Country Power Players list drove another solid year for the country music industry, generating \$1.2 billion in sales, streaming and touring in 2016



## EXECUTIVE OF THE YEAR SARAH TRAHERN

“I always call it ‘the big tent,’” says the CEO of the Country Music Association, who has helped expand not only the genre’s borders but also its audience through deft diplomacy and “lightning-rod moments” at the CMAs

AS SARAH TRAHERN LEADS THE WAY TO HER CORNER OFFICE, she warns that it might not be in the most presentable state. “I’m a little scared because I haven’t even sat down in here today,” she says, waving warm hellos to Country Music Association (CMA) staffers as she passes their open doorways.

Trahern’s floor-to-ceiling windows offer a second-story view of the traffic on Music Row, the symbolic center of Nashville’s music industry, flooding with natural light a workspace that is, in fact, very tidy. A few stacks of paper await her attention; the rest have made their way into thick binders lining the shelves.

Trahern, 53, is midway through her fourth year as CEO of the CMA, the most muscular of any trade organization devoted to a single genre. Each June, its music festival draws hundreds of thousands of fans, raising millions of dollars for its charitable work in music education. The annual TV viewership of fall’s CMA Awards, aired on ABC since 2006, is second only to the Grammys among music awards telecasts; even up against game seven of the 2016 World Series, the show held its own in ratings, retaining 93 percent of its audience from 2015. Through Country Music Hall of Fame inductions held every fall, the organization bestows permanent spots in the industry’s official historical narrative.

Trahern took the reins of the 59-year-old institution, with its 7,800 members, 76-person board and staff of 50, at an unpredictable moment. Old business models are rapidly losing currency. Crossing over to pop is no longer just a way to add to a country artist’s established fan base — plenty of millennial country acts are virtually pop natives. There are glaring gender disparities on the country charts, with male stars getting the lion’s share of the airplay. With the format’s future in mind, Trahern responds to the present tumult with unflappable diplomacy.

“There’s always that dichotomy of traditional country and pop country,” she says after settling into a plush armchair in a small conference room, reading glasses perched atop her head. “I get asked about it a lot, and I always call it ‘the big tent.’ Under how we define country, I think there’s room for all of us.”

Trahern proved her commitment to that idea in 2016 by getting behind the sweeping vision for the CMA Awards show proposed by executive producer Robert Deaton. The 50th-anniversary edition of the telecast featured twice as many artists as usual, incorporating many more generations, styles and looks. But the night’s biggest, and most controversial, coup was a surprise appearance by Beyoncé and the Dixie Chicks. If the pairing of the biggest R&B-pop superstar on the planet and the country

expat trio raised some eyebrows, it was also a huge win, its impact reverberating across social media.

During Trahern's tenure, the number of countries that broadcast the CMA Awards has grown from three to 89, and what she refers to as genre-bridging "lightning-rod moments"—the Dixie Chicks and Beyoncé, of course, but also Chris Stapleton and Justin Timberlake in 2015, and Maren Morris' blockbuster inaugural appearance backed by the Preservation Hall Jazz Band in 2016—have convinced many casual observers of country's openness.

In its infancy in the late 1950s, the CMA needed to convince the outside world that country wasn't some backwoods niche, but a viable radio format and bona fide pop competitor. As listening habits increasingly render genre boundaries obsolete, Trahern is trying to strike a new balance: furthering a global expansion while promoting the distinctiveness of the format and its legacy. Her mandate: "In a streaming world, how do I help make sure that there's going to be a strong CMA 60 years from now?"

Trahern grew up in a household where divergent sensibilities

## "UNDER HOW WE DEFINE COUNTRY, I THINK THERE'S ROOM FOR ALL OF US." —TRAHERN

coexisted easily; her mother played viola in a symphony, and her father, who chaired the University of Tennessee English department, substituted Merle Haggard songs for bedtime lullabies and carted his daughter to bluegrass festivals, which inspired her to take up the banjo. Trahern's professional education came at C-SPAN, where she landed a gig after graduating from Georgetown University. It was network policy to give equal airtime to all vantage points. "I was in charge of the talk-show unit," she explains. "So we had to be sure we had the same number of Democrats and Republicans on. Our boss used to say, 'If you care who wins, you shouldn't work here.'"

Trahern swapped the political beat for country music programming with a 1995 move to The Nashville Network (now defunct), then landed at Great American Country, where she worked her way up to senior vp/GM. She found a new application for her skilled bipartisanship when the CMA board of directors hired her in 2014.

"You can imagine a room full of the gatekeepers in the music industry in Nashville," says Jody Williams, vp writer/publisher relations at BMI and incoming board president. "You can't be a maverick with those personalities. You have to listen to all sides."

When it comes to a hot-button issue like female artists struggling to gain traction at radio, Trahern says, "It's not our role to A&R the industry." Instead, the CMA gave numerous slots at this year's festival, including an entire night's lineup at one of its largest venues, to rising performers who happen to be women.

During a promotional campaign leading to the 50th anniversary of the CMA Awards, Trahern helped orchestrate the making of a single and video, dubbed "Forever Country," which involved no fewer than 30 of country's most recognizable VIPs, from Keith Urban to Dolly Parton. (It achieved RIAA gold certification in May.) Karen Fairchild, a board member whose group, Little Big Town, participated, marvels, "The way that she needed to maneuver that politically, [getting] the artists and directors and musicians [onboard], was such a feat. You can see the way she gently massages situations in the business."

To Fairchild, it matters a lot that Trahern "feels the weight of legacy, and how to continue it." Keen conciliator that she is, Trahern wouldn't be caught claiming credit for what goes well. "The successes that I have really are the successes that we have," she insists. "That's how I'm choosing to frame it." —JEWELRY HIGHT

## LABELS

### SCOTT BORCHETTA\*

PRESIDENT/CEO/FOUNDER, BIG MACHINE LABEL GROUP

#### ★ FOCUSED ON THE FUTURE

In the (nearly) three years since his marquee artist Taylor Swift released her smash album *1989*, Borchetta says that the label group has been "focused on the next wave," grooming rising acts Brett Young and Thomas Rhett, whose "Craving You" (featuring Maren Morris) topped *Billboard's* Country Airplay chart and generated 34.2 million on-demand streams. In other promising news, reports persist that Swift's *Billboard* Hot 100 hit with Zayn Malik, "I Don't Wanna Live Forever (Fifty Shades Darker)," which sold over 1 million downloads, won't be the only new music she releases this year.

**BIGGEST ISSUE FACING COUNTRY** "The streaming genie's out of the bottle, so we have no choice now but to scale it with premium services. The goal is for *everyone* to be on a premium service."

### DAVE COBB, 43

FOUNDER, LOW COUNTRY SOUND

#### ★ THE MAN WITH THE GOLDEN EAR

Working with Sturgill Simpson, Chris Stapleton and Jason Isbell, the producer and now label head—his Elektra Records imprint, Low Country Sound, will release sophomore LPs by his cousin Brent Cobb and Anderson East in early 2018—has overseen a steady stream of standouts that meld country, rock and 1970s singer-songwriter fare. That includes the best-selling country LP of 2017 so far, Stapleton's *From A Room: Vol. 1*. While others precision-engineer mashups, Cobb favors spontaneity. "I hate listening to tons of demos before I make a record," he says.

### MIKE CURB, 72

FOUNDER/CHAIRMAN, CURB RECORDS; OWNER/CHAIRMAN, WORD ENTERTAINMENT

#### ★ THE LONG PLAYER

"I never plan to retire," says the founder of 54-year-old Curb Records, the industry's longest-running independent label still run by its original owner. When not working with Curb artists Dylan Scott, Lee Brice and For King & Country, Curb also restores faded buildings on Music Row, funds music business programs at numerous colleges and still scouts for new talent in a

Eldredge (left) and Esposito photographed by Cameron Powell on June 22 at Warner Music Group in Nashville.

variety of genres. "Nobody ever told me that we couldn't do rock'n'roll in Nashville," he says.

### MIKE DUNGAN, 63

CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP NASHVILLE

#### ★ NASHVILLE'S NO. 1 MAN

Under Dungan, UMGN has retained its crown as country's market-share leader—27.6 percent for the first half of 2017—and seen one of its artists top the Hot Country Songs chart every week during the same period. Chris Stapleton's *Traveller* ranked as the top-selling country album of 2016, and Capitol Nashville lured Carrie Underwood away from Sony. With an eye toward the future, Dungan says he's excited about the evolution of Jon Pardi, who "takes country music by the throat," and guiding 2011 *American Idol* runner-up Lauren Alaina to her first No. 1 on the Country Airplay chart.

**BEST OF NASHVILLE** "The Time

\* Declined to provide age



# THE CHANGE AGENT

“You have to be tenacious,” says the Warner Music Nashville chairman/CEO of breaking artists like Brett Eldredge

Jumpers, [who perform] every Monday night at 3rd and Lindsley.”

## RANDY GOODMAN, 61

CHAIRMAN/CEO, SONY MUSIC NASHVILLE

### ★ RAISING KANE AND MAREN

Kane Brown's and Luke Combs' No. 1 achievements on Top Country Albums — along with the ongoing success of Maren Morris, Old Dominion and Cam — cemented Sony Music Nashville's reputation as a hothouse for new talent under Goodman's team. “We're doing what we needed to do,” says Goodman of the label group, which captured a 19.7 percent market share in the first half of 2017. SMN also had hits from Kenny Chesney and the recently resigned Miranda Lambert, whose double album, *The Weight of These Wings*, was certified platinum in July. New signees Tim McGraw and Faith Hill should lessen the sting of Carrie Underwood's defection to Capitol when the couple releases a duets LP in the fall.

## JOHN ESPOSITO, 61

CHAIRMAN/CEO, WARNER MUSIC NASHVILLE

Since “Esposito,” as he's known in the business, took over Warner Music Nashville in 2009, the division's market share for country albums plus track equivalent albums has quadrupled to almost 7.6 percent. In the first seven months of 2017, WMN artists have topped the Country Airplay chart four times, and RaeLynn, a former contestant on season two of *The Voice*, had her first album for Warner Bros. Nashville, *Wildhorse*, debut at No. 1 on Top Country Albums. Dan + Shay, Brett Eldredge and Cole Swindell have put points on the board as well.

**ESPO'S CREDO** Although Esposito says he wants “everybody on the label to be at the level of Blake,” whose 2016 album, *if I'm Honest*, has earned 973,000 equivalent album units and spawned his 24th Country Airplay No. 1 with “Every Time I Hear That Song,” he adds that he measures progress by two key words: “change” and “challenge.” Hence his creation of a radio/streaming marketing team led by Kristen Williams in September. “We have to get our artists exposed every way that we can,” he says.

**BETTING ON BRETT** “He was the very first artist I signed after arriving here. There was no question that his voice was special,” says Esposito of Eldredge, who has sold 4.6 million digital songs and landed five No. 1 singles on Country Airplay since 2013. (His latest, “Somethin' I'm Good At,” reached No. 21.) “The first two singles didn't work, but you have to be tenacious,” adds Esposito. “When you know, you have to let everyone else know.”

**KNOWS HIS WAY AROUND A HOOK** “Music men and the sea” is what Eldredge calls his annual fishing outing with Esposito to catch bluefin tuna. “On our first trip ever, Esposito's family and I got out on the water, smiles a-blazing, toasted with a beverage, and all was right in the world,” says Eldredge. “But it was about a two-hour boat ride, and the waves got the best of him. Esposito's classic smile began to fade, and he slowly turned to a green, Shrek-like color. He spent the next couple of hours lying in the cabin, but when a giant fish hit the line, Esposito the green, friendly, sea-legged giant made his way to the back of the boat to hoist a 200-pound-plus fish with his closest pals. It's a memory we'll never forget.”

**JON LOBA\***

EXECUTIVE VP, BBR MUSIC GROUP NASHVILLE

★ **NOW BACKED BY BMG MUSCLE**

When BMG purchased BBR Music Group at the beginning of 2017, founder Benny Brown became a consultant, and Loba took charge of the label group that Jason Aldean and Trace Adkins call home. Bolstered by the German giant's "world-class resources," Loba says BBRMG is poised to become "a destination for major artists." Meanwhile, its current roster kept racking up wins: Dustin Lynch scored his fifth Country Airplay No. 1 in February with "Seein' Red" and is slated to drop a new studio album in the fall. In April, Aldean picked up his second Entertainer of the Year award at the Academy of Country Music (ACM) Awards.

**NONINDUSTRY LEADER HE ADMIRES**

"Mark Cuban. I agree with him 95 percent of the time on *Shark Tank*."

**DAVID MACIAS, 52**

PRESIDENT, THIRTY TIGERS

★ **TRIPLE TIGERS DOUBLES HIS CLOUT**

In October 2016, Macias announced a strategic alliance with Sony

Music Entertainment and Triple 8 Management called Triple Tigers Records, which is dedicated to mainstream country. Its first artist, Russell Dickerson, rose to No. 3 on the Country Digital Song Sales chart in July. Thirty Tigers acts Jason Isbell and Aaron Watson are also having a strong 2017. Isbell's critically heralded *The Nashville Sound* with his band the 400 Unit and Watson's *Vaquero* respectively debuted at No. 1 and No. 2 on the Top Country Albums chart. "We try to attract and serve artists that are true to their internal voices," says Macias.

**SHANE McANALLY, 42**

CEO, SMACK; CO-PRESIDENT, MONUMENT RECORDS

★ **MONUMENT BUILDER**

The streak of blockbusters that made McAnally one of *Billboard's* top-ranked country songwriters in 2015 continues with the unstoppable groove of Sam Hunt's "Body Like a Back Road," which already has spent 24 weeks atop the Hot Country Songs chart and is the year's biggest country single to date, with 1.3 million downloads. In January, SMACK — the 5-year-old publishing, management



**WHY I LOVE NASHVILLE NOW**

**KANE BROWN ON THE GULCH**

"My first Nashville home, my management company, my label and my booking agency are all based there. I am truly grateful and never take for granted that I get to be a part of the Nashville music community, and that area has been the epicenter of my entire music career."

# THE STAR MAKER

UMGN's No. 2 has helped Lady A and other acts hit new career highs; now she's planning to finish what she started with Carrie Underwood

**CINDY MABE, 44**

PRESIDENT, UNIVERSAL MUSIC GROUP NASHVILLE

"It was the most gratifying moment of the past year," says Mabe of her reaction to UMG Nashville signing Carrie Underwood to Capitol Records Nashville in late March — a surprise deal following the country superstar's decision not to renew with Sony Nashville after a fruitful 12-year run that culminated in the release of her 2015 album, *Storyteller*. (The LP has sold over 1 million albums and yielded four top 10 singles on the Country Airplay chart.) One reason for Underwood's move, according to industry sources: the opportunity to work again with Mabe, who was at Sony Nashville when the 2005 *American Idol* winner released her first album, *Some Hearts*, and was involved in rolling out the record, which went on to sell 7.5 million copies. With Underwood back on the same team, Mabe says, "We are working with Carrie on a lot of goals, including making her a global star."

**LADY A RETURNS TO THE A-LIST** Almost three years since its last album, 747, Lady Antebellum reached No. 1 on the Top Country Albums chart for the fifth time, with *Heart Break*, on July 1. "They released one of the best albums of their career," says Mabe of the new LP. "I'm continuously blown away by how this band and their music connect."

**'DRIVEN BY THE MUSIC'** "Cindy has a dynamic way of powerfully [fusing] music and commerce. She is driven by the music, and believes that it must tell a story and be authentic to who you are for it to last," says Lady A's Hillary Scott. "In that regard, she has encouraged and challenged us over the course of our career."

**NEW KIDS ON THE NASHVILLE BLOCK** Mabe says she is particularly proud of three acts that broke new ground in 2016 and 2017: "Brothers Osborne, Lauren Alaina and Jon Pardi have all upped their game." Brothers Osborne won both Academy of Country Music and Country Music Association duo of the year honors. Alaina, an *American Idol* alumna, scored her first Country Airplay No. 1 with "Road Less Traveled." And Pardi scored Country Airplay chart-toppers with the first two singles off his *California Sunrise* LP, "Head Over Boots" and "Dirt on My Boots"; his most recent, "Heartache on the Dance Floor," is No. 14 on the Aug. 5 chart.



From left: Dave Haywood, Charles Kelley and Scott of Lady Antebellum and Mabe photographed by Robyn Twomey on July 14 backstage at *Good Morning America's* Summer Concert Series in New York's Central Park.



## THE HUSTLERS

A reinvigorated Sony Nashville has racked up an armful of No. 1 singles and albums by betting on rising stars like “Hurricane” singer Luke Combs

### **KEN ROBOLD, 52**

EXECUTIVE VP/COO, SONY MUSIC NASHVILLE

### **STEVE HODGES, 52**

EXECUTIVE VP PROMOTION AND ARTIST DEVELOPMENT, SONY MUSIC NASHVILLE

When Robold, a lifelong New Yorker, relocated to Nashville in 1994 — “knowing no one,” he says — he was skeptical that it would be a permanent move. Twenty-three years later, he is one of the primary strategic forces behind a revitalized Sony Nashville, the label-group home of breakthrough artists Maren Morris, Luke Combs, Old Dominion, Kane Brown and a resurgent Miranda Lambert. “Bringing Maren in really put the town on notice [that] Sony’s back and is going to be a player,” says Robold. “And Luke Combs is on fire.” Combs’ single “Hurricane” and EP *This One’s for You* have topped the Country Airplay and Top Country Albums charts, respectively. “It’s such a deep record,” adds Robold.

**DELAYED GRATIFICATION** “When I signed at Sony, we had to move the release date of the album,” recalls Combs. “Ken could tell I was frustrated and dropped what he was doing to pull his team

together to show me why we needed to push the date to set the record up for success. Well, the album went to No. 1. Ken was right.”

**SPOTTING A ‘HURRICANE’** After joining the Sony Music Nashville team with incoming chairman/CEO Randy Goodman in July 2015, Hodges was instrumental in getting Morris — the first signing he was involved in upon joining Sony — and Combs. Having promoted artists to radio for most of his career — prior to joining Sony, he had spent 21 years at Capitol Records Nashville — Hodges says of Combs, “It was easy to see there was something boiling there that was about to explode.”

**‘STEVE GETS ME’** Combs says he was impressed that Hodges “had taken the time to really dig into what we needed to grow momentum” when it came to a follow-up single. “One Number Away” was the initial pick, but Hodges and his team felt “When It Rains It Pours” was a better option after Combs performed it at a radio event. “Once Steve pitched me on the plan he wanted to execute, it was the right choice,” says Combs. “Steve gets it — and gets me,” he adds.

and production company McAnally runs with his husband, Michael McAnally Brown — bought the Jim Owens Building on Music Row for \$1.89 million (it’s due to open in October). Also in January, McAnally and manager Jason Owen announced the relaunch of Monument Records with Sony, once home to Roy Orbison, Dolly Parton and Owen’s client Little Big Town. McAnally says Monument will be a place for hard-to-pigeonhole acts like the pop-leaning Walker Hayes, the soulful Caitlyn Smith and artists where a major label would say, “We don’t know where this fits.”

**SONG STUCK IN HIS HEAD** “Charlie Puth’s ‘Attention.’ ”

### **PETER STRICKLAND\***

CHIEF MARKETING OFFICER, WARNER MUSIC NASHVILLE

### **★ INVESTING IN WARNER’S FUTURE**

Blake Shelton, who scored his 24th No. 1 on the Country Airplay chart in



From left: Hodges, Combs and Robold photographed by Reto Sterchi on July 11 at The Crying Wolf in Nashville.

July with "Every Time I Hear That Song," remains Warner Nashville's alpha dog, but Strickland points to successes with relative newcomers as indicators of WMN's investment in career-building and its growth potential. Dan + Shay have moved 756,000 consumption album units and racked up their third Country Airplay No. 1, "How Not To," in July, and William Michael Morgan's 2016 release, *Vinyl*, hit No. 5 on Top Country Albums. And Brett Eldredge, whose songs have generated 535 million on-demand streams, "is on his way to becoming a superstar," says Strickland, adding, "We don't sign artists for the short term. It's about doing the legwork needed to bring them to the marketplace."

**BEST OF NASHVILLE** "Mayor Megan Barry has an exciting vision for Nashville's future, although [the development] makes it challenging for those of us that live here."

## PROMOTION

### JIMMY HARNEN, 54

PRESIDENT, BMLG RECORDS; EXECUTIVE VP, BIG MACHINE LABEL GROUP

#### ★ 23 NO. 1s AND COUNTING

Harnen's development and positioning of Florida Georgia Line keeps paying dividends. The duo hit No. 1 on the Country Airplay chart for the 11th time in July with "God, Your Mama, and Me," which, along with BMLG rookie Brett Young's No. 1 Country Airplay single, "In Case You Didn't Know," brought BMLG Records' total of chart-topping singles to 23. "We're looking forward to our 24th," says Harnen, who credits CEO Scott Borchetta with giving the staff freedom to think outside the box. "He says, 'You start at crazy and work backward,'" says Harnen. "That allows us to do what we do."

#### NONINDUSTRY LEADER HE ADMIRES

"Warren Buffett. One of my favorite quotes of his: 'Opportunities come infrequently. When it rains gold, put out the bucket, not the thimble.'"

### ROYCE RISSER, 47

SENIOR VP PROMOTION, UNIVERSAL MUSIC GROUP NASHVILLE

#### ★ TOOK LAUREN ALAINA TO NO. 1

After 26 years at Universal, Risser still loves rolling up his sleeves and working a single up the charts. In April, his team celebrated 2011 *American Idol* runner-up Lauren Alaina's first Country Airplay No. 1, "Road Less Traveled," her sixth single in six years. "The Mercury team kept churning and fighting for it," says Risser. "It was a huge turnaround, for her and for us." And under Risser, Capitol Nashville spent almost a year nudging Darius Rucker's "If I Told You" to the top of Country Airplay in June. "We'd never really led with a ballad for Darius, but it was a meaningful record for him, and we felt we should try something we had

never done before," says Risser.

**SONG STUCK IN HIS HEAD** "Mike Dungan cracks up at my love of musical theater, but I was completely obsessed with *Hamilton* all last year."

### KRISTEN WILLIAMS, 37

SENIOR VP RADIO AND STREAMING, WARNER MUSIC NASHVILLE

#### ★ STREAMING SAVANT

After 13 years of rising through the ranks at Warner Music Nashville, Williams was promoted to her current position of overseeing three promotion teams that were tasked with working the on-demand streaming services in addition to radio. "Radio is by far the most important platform when launching an artist," says Williams. "But it really helps to have a story to give to [broadcasters], whether it be streams at Spotify, success at SiriusXM or any other important metric." Williams, who oversees a roster that includes Blake Shelton and Brandy Clark, cites the No. 1 debut of RaeLynn's first album, *Wildhorse*, on the Top Country Albums chart in April as one of her division's top achievements of the past year, as well as motivation for the future. "We've made clear strides in breaking female acts," she says, "but there are still challenges."

## MANAGEMENT

### NARVEL BLACKSTOCK, 60

CEO, STARSTRUCK ENTERTAINMENT

### BRANDON BLACKSTOCK, 40

MANAGER, STARSTRUCK ENTERTAINMENT

#### ★ BETTING ON BLAKE

Blake Shelton, Starstruck's client of 11 years, remains one of country music's top earners — 10.2 million albums and 30 million song downloads sold, and 1.7 billion on-demand streams generated — and then there's his lucrative gig as a judge on NBC's *The Voice*. Shelton's 2016 release,

*If I'm Honest*, became his fifth No. 1 on the Top Country Albums chart and spawned three Country Airplay chart-toppers. The most recent, "Every Time I Hear That Song," counts as Shelton's 24th No. 1 radio hit. The father-and-son management team also scored Brandon's wife of three and a half years, original *American Idol* winner Kelly Clarkson, a coaching spot on season 14 of *The Voice* and landed Maggie Rose and trio Post Monroe on CMT's 2017 Next Women of Country Tour.

### GARY BORMAN, 64

FOUNDER/CEO, BORMAN ENTERTAINMENT

#### ★ DEVOTED TO URBAN DEVELOPMENT

Borman started his career steering jazz acts until, he says, he was stereotyped as a "jazz manager" — at which point he began working with a diverse roster of artists that included The Rolling Stones, the Bee Gees, Faith Hill and Garbage. Then, 16 years ago, he took on Keith Urban and has stuck with country ever since. "I love the culture and the work ethic — and I love the focus on songs," says Borman, who also reps Alison Krauss. The success ain't bad either: Since Urban's platinum-certified *Ripcord* was released in 2016, the Aussie star has sold 700,000 concert tickets.

### CORAN CAPSHAW, 59

FOUNDER, RED LIGHT MANAGEMENT

### BRAD BELANGER, 42

MANAGER, RLM; OWNER, HOMESTEAD MANAGEMENT

### MARY HILLIARD HARRINGTON, 40

MANAGER, RLM

### TOM LORD, 41

HEAD OF MARKETING, RLM

### DANIEL MILLER, 43

MANAGER, RLM

### JANET WEIR, 43

PRESIDENT, 42 ENT; MANAGER, RLM

#### ★ MANAGING COUNTRY'S A-LIST

As the largest indie artist-management firm in the world, Red Light has a



**"RADIO IS MORE IMPORTANT TO COUNTRY THAN ANY OTHER GENRE, SO THE LOOMING FINANCIAL PROBLEMS OF THE BIG RADIO CHAINS COULD BE HUGELY DESTABILIZING FOR A TIME."**

—DAVID MACIAS, THIRTY TIGERS



From left: A mussel dish served at Henrietta Red; the interior of the restaurant, which offers contemporary cooking and a raw bar.



## WHERE NASHVILLE EATS NOW

# STRATEGIC HOSPITALITY'S HOTSPOTS

Two native sons on leading the culinary revolution in their hometown and harnessing the city's creative momentum for their restaurant risk-taking

When Benjamin Goldberg was just a 23-year-old college graduate trying to figure out what to do with the rest of his life, he and a friend decided to open a bar in an abandoned warehouse in The Gulch. The plan didn't make much sense: The area, in southwest Nashville, was off the radar, and Goldberg had little business or culinary acumen. The space, though, epitomized where he wanted to hang out. "It was a snapshot of my life at that time," says Goldberg, now 38. "And somehow the people in Nashville understood it and came out." Fifteen years and eight restaurants later, Benjamin and his brother Max, 34, who founded Strategic Hospitality in 2006, are still proving a single restaurant has the power to change an entire neighborhood. Among the standouts in their portfolio: Pinewood Social, a vintage bowling alley-meets-pool party-meets-bocce-ball cocktail hangout in Rolling Mill Hill; Bastion, a 24-seat eatery helmed by culinary darling Josh Habiger in the up-and-coming Wedgwood-Houston area; and Germantown's Henrietta Red, where Nashville native Julia Sullivan (formerly of Per Se and The French Laundry) serves up oysters and seafood. No two concepts are alike, and while the Goldbergs admit they wished they had a savvy business plan to help guide them, they always come back to two simple questions: "What are we really into right now? And will this add value to Nashville?" Says Benjamin: "It's a city that has been really good to us, and we want to be good back to it."

**You were both raised in Nashville. What was a favorite place to eat back then?**  
**MAX** Benjamin and I have great memories of going out to Centerville, Tenn., which is about an hour from Nashville, where our grandfather had a cattle farm and wood-chipping business, and there was a great fried chicken joint called the Beacon Light Tea Room. Our grandmother will kill us for talking about it, because it's a hidden secret.  
**BENJAMIN** Sperry's is an old

Nashville favorite. The Picnic Cafe, which is a great chicken salad spot, is still there.  
**What's happening in Nashville now that the food industry is booming?**  
**BENJAMIN** There's all sorts of wonderful people doing creative, thoughtful things here — jean makers, artists, graphic designers, bar folks, restaurant folks. We all want each other to succeed, and when you see someone doing what they love, you end up being more likely to take a risk yourself.

**Considering Nashville's music roots, how does the scene play into your projects?**  
**BENJAMIN** We're doing more of a focus on concerts. We have a concession stand in the baseball stadium [First Tennessee Park] called The Band Box. Kings of Leon will play a show [at the stadium] in September, and we will be executing restaurant-quality food in the stand.  
**What's the best show you've ever been to in Nashville?**  
**BENJAMIN** The first show we ever had at our music venue [City Hall, which closed in 2008] many moons ago: Ray LaMontagne.  
**MAX** I took my mom and aunt to the Ryman to see Bob Dylan. One of the guys who was helping to do the music gave us one of the harmonicas that Bob played. He said, "This is a spit-certified harmonica. If I see it on eBay, I'm going to break your legs." I think he meant it. —BROOKE MAZUREK



Top: The bar at Bastion. Above: Benjamin (left) and Max Goldberg. Right: Duck breast with Granny Smith apple pearls and cauliflower puree at Bastion.



country roster that is second to none and includes stadium, arena and amphitheater headliners Luke Bryan, Sam Hunt, Dierks Bentley, Lady Antebellum and Chris Stapleton, whom Capshaw personally manages. "There's no other genre that has such a constant level of touring and fan desire to see artists live," says Capshaw. One of Red Light's key Nashville strategies involves partnering with managers of promising country stars, including Kerri Edwards (Bryan) and Belanger (Hunt). Says Belanger: "We sign a short-term lease where I run my own company, Coran gets a section of my profits, and I get to use all of his shared services — digital, marketing, tour promotion and Coran himself." It's a strategy that has paid off: In 2016, Bryan's tour alone grossed \$70.6 million.

**BEST OF NASHVILLE Belanger** "I'm in love with the new First Tennessee Park [home of the Nashville Sounds]. It's the bougiest baseball stadium you've ever seen."

**VIRGINIA DAVIS, 37**  
 ARTIST MANAGER/MANAGING PARTNER, G-MAJOR MGMT

**★ RISING WITH RHETT**  
 Davis signed Thomas Rhett when he was a 20-year-old college student. Seven years later, the pair (with Rhett's father and Roc Nation) launched Home Team Publishing. Rhett, who has sold 9.4 million digital songs and generated 1.2 billion on-demand streams, won male vocalist of the year at the ACM Awards, and "Craving You" (featuring Maren Morris) became his eighth No. 1 on Country Airplay. Now, Davis is gearing up for the fall release of Rhett's third LP, for which the artist had plenty of material. "He's constantly writing," says Davis.

**BIGGEST ISSUE FACING COUNTRY**  
 "There's a lot of traffic and saturation in the marketplace. An act really has to be strategic about defining touring strategy and doing so very early."

**BOB DOYLE, 69**  
 OWNER/PRESIDENT; MAJOR BOB MUSIC, BOB DOYLE & ASSOCIATES

**★ THE GARTH WHISPERER**  
 Ever since Garth Brooks played two sold-out dates at New York's Yankee Stadium in July 2016, the country superstar has been hitting it out of almost 30 years, by his side. Brooks took home a record fifth Entertainer

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of the Year award at the Country Music Association (CMA) Awards last November, and his three-year North American tour has sold nearly 6 million tickets. "Forty percent of the audience is under 34," says Doyle, who also helped Brooks launch his own SiriusXM channel and strike an exclusive streaming deal with Amazon Music.

**FAVORITE ARTIST OF ANY GENRE**  
"J.S. Bach. Brilliant composer."

**ANN EDELBLUTE\***

OWNER, THE HQ

★ **OVERSAW UNDERWOOD'S NEW DEAL**

Edelblute helped steer sole client Carrie Underwood into a newsmaking worldwide deal with Universal Music Group's Capitol Records Nashville after five records with Sony. Underwood was the top-earning female country artist of 2016, taking home \$19.9 million, in large part thanks to her "biggest [tour] to date," says Edelblute, which traveled to nine countries and played to nearly 1.2 million fans.

**BEST OF NASHVILLE** "Nashville Predators hockey." (The NHL Stanley Cup finalists are captained by Underwood's husband, Mike Fisher.)

**KERRI EDWARDS\***

FOUNDER/PRESIDENT, KP ENTERTAINMENT

★ **BUILDING BRYAN'S BRAND**

As the manager of Luke Bryan, the eighth-highest-earning artist of 2016 at \$27.3 million, Edwards is arguably one of the highest-paid women in the music industry. And to think she almost turned down the job. After working as a creative director for Bryan's publisher, the "Drunk on You" singer asked Edwards to manage him. "I just looked at him and said, 'No, no, no,'" she says with a laugh. She now guides his career in partnership with Red Light Management, and has helped Bryan grow into a crossover star who performed the national anthem in front of 111 million TV viewers at the 2017 Super Bowl. Her roster also includes Cole Swindell and Jon Langston.

**BIGGEST ISSUE FACING COUNTRY**

"Streaming rights and payments. Songwriter advocate that I am, I still think there's a long way to go to figure out what is fair for them."

**LARRY FITZGERALD, 79**

PRESIDENT, THE FITZGERALD HARTLEY CO.

**BILL SIMMONS, 64**

PARTNER, THE FITZGERALD HARTLEY CO.

★ **REPPING PAISLEY, PICKLER, YOUNG**



**WHY I LOVE NASHVILLE NOW**

**BRANDY CLARK ON COUNTRY MUSIC'S TASTEMAKERS**

"Two of my favorite people in the Nashville music community are Leslie Fram at CMT and John Marks at Spotify. We are so fortunate to have two champions for unique musical voices living and working in our city."

The 40-year-old management company has engineered a flurry of multimedia deals for its roster during the past year. Simmons helped negotiate a Netflix comedy special for Brad Paisley after his client got rave reviews as host of the CMA Awards, and with Fender, for a Paisley Signature Series Telecaster guitar. Fitzgerald oversaw Vince Gill joining the Eagles for the Classic East/West concerts, a third renewal for CMT's *I Love Kellie Pickler* and Pickler teaming with Faith Hill on a new daytime talk show starting in the fall. Chris Young's breakout year — "Sober Saturday Night" became his eighth No. 1 Country Airplay single in March — was "pretty great, too," says Fitzgerald.

**FLETCHER FOSTER, 53**

PRESIDENT/CEO, ICONIC ENTERTAINMENT

★ **KELSEA'S CORNER MAN**

Foster has stood by the side of client Kelsea Ballerini — 2.3 million digital songs sold and counting — for what has been a whirlwind, career-boosting year: co-hosting the ABC series *Greatest Hits*, becoming the first female country artist since Wynonna Judd to have her first three singles top

the Country Airplay chart and receiving a best new artist Grammy nod. "It added credibility," says Foster of the nomination. He's now gearing up for the fall release of Ballerini's sophomore album while also managing Levi Hummon and Joel Crouse.

**FAVORITE ARTIST OF ANY GENRE** "I'm a huge Annie Lennox/Eurythmics fan."

**CLINT HIGHAM, 45**

PRESIDENT/PARTNER, MORRIS HIGHAM MANAGEMENT

★ **KENNY CHESNEY'S 'FIRE' BRIGADE**

Marquee client Kenny Chesney was 2016's ninth-highest-grossing live act in North America, with \$69.9 million in ticket sales. He also kept Higham busy with "Setting the World on Fire," his Grammy-nominated duet with Pink, which hit No. 29 on the Billboard Hot 100. "It brought him some new fans," says Higham, who also notes the growth of client Old Dominion: The group scored its second No. 1 on the Country Airplay chart, "Song for Another Time," in late 2016, and has advanced to selling out theaters.

**ACT HE'D LIKE TO SEE GO COUNTRY**

"Ed Sheeran. It's all about songwriting and authenticity. He could do it well."

**TK KIMBRELL, 61**

FOUNDER/PRESIDENT, TKO ARTIST MANAGEMENT

★ **MADE THE BEST OF A SAD ADIOS**

Kimbrell has represented far bigger artists, particularly longtime client Toby Keith, but he hasn't been as emotional about an album release as he was when Glen Campbell's final album, *Adios*, debuted at No. 40 on the Billboard 200 in July. The country legend recorded the song a year after announcing his Alzheimer's disease diagnosis, singing and strumming from muscle memory. "He honestly didn't know where he was a lot of the time," says Kimbrell. "But music had not left him."

**MARION KRAFT, 52**

CEO, SHOPKEEPER MANAGEMENT

★ **HELPED MIRANDA'S WINGS SOAR**

Kraft says she took pride in working with Miranda Lambert to release "a double album in a world of singles." She's justified. *The Weight of These Wings* debuted at No. 1 on Top Country Albums in December, then topped the chart again in April after winning album of the year at the ACM Awards and was certified platinum by the RIAA in July. Kraft, who assists in guiding Lambert's nonprofit MuttNation Foundation, also serves on the CMA board.

**FAVORITE ARTIST OF ANY GENRE**

"ABBA! I grew up in Germany, and when I was a teenager, ABBA fever was in full bloom. They're the best songs to sing along to and feel good."

**KEN LEVITAN, 60**

FOUNDER/CO-PRESIDENT, VECTOR MANAGEMENT

★ **RUNNING WITH KINGS**

Seventeen years after Levitan brought Kings of Leon to Music Row, the act achieved a number of firsts with seventh LP *Walls*. The 2016 set marked the first time the members wrote a title track, the first time they collaborated on a social media rollout and, thanks to Levitan's guidance, the first time they topped the Billboard 200, earning 77,000 album equivalent units in the first week of release. The best perk of his successes with Kings of Leon, Emmylou Harris, Prophets of Rage and Trisha Yearwood? "The travel," says the Renaissance manager. "There's Florence [Italy], Paris and London, where Kings of Leon sold out Hyde Park."

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# WHERE COUNTRY DREAMS COME TRUE

The Bluebird Cafe, the tiny venue that has become a sacred space for songwriters, a launchpad for Nashville legends (Garth! Faith!) and a go-to for Hollywood directors seeking Music City authenticity, just turned 35. In honor of its anniversary, the singers who've braved the "audition" — and the industry machers who discovered them — pay tribute to the club where stars are still born

BY MICKEY RAPKIN ILLUSTRATION BY PATRICK MORGAN



THE BLUEBIRD CAFE ISN'T MUCH TO LOOK AT. IT'S IN A NASHVILLE STRIP MALL, next to Le Bon Ton Hair Salon. The joint seats fewer than 100 people, and there are just two small bathrooms — directly in the path of the waiters leaving the kitchen.

But the club's humble footprint belies a storied history: This is where Garth Brooks and Taylor Swift scored record deals, where an unknown Dierks Bentley and Keith Urban once played open-mic nights, and where, on any given evening, Bonnie Raitt or Vince Gill might just drop by unannounced. Since Amy Kurland opened the Bluebird in June 1982, it has become a haven for songwriters, a listening room (most shows are played in the round) where patrons are encouraged to shush anyone talking during a performance — and where A&R executives just might find the next big thing.

Today, the Bluebird's crowds spill out the door (thanks in part to a little show called *Nashville*). For the club's 35th anniversary, many of the best-known performers, actors and executives who have passed through its doors spoke to *Billboard*, recalling big-money deals, nerve-wracking auditions for slots on the coveted Sunday Writers' Nights and — yes — the moment that Swift's career took off.

CONGRATULATIONS

# DAVE COBB | 2017 NASHVILLE POWER PLAYERS



LOVE,  
YOUR ELEKTRA/LOW COUNTRY SOUND FAMILY



## THE PILGRIMAGE

**KELSEA BALLERINI** On my first trip to Nashville with my mom, we waited in line to see if we could get in. Jake Owen was a surprise guest. I remember thinking, “This is the coolest place ever. I want to play here.”

**MAREN MORRIS** It’s a rite of passage.

**TAYLOR SWIFT** For any singer-songwriter in Nashville, the Bluebird Cafe is the heart of Music City. I love driving past, because that’s where I played the acoustic show that ended up getting me a record deal.

**LEANN RIMES** I moved to Nashville when I was 22, and I lived right down the street. I would run down there in my sweats.

One night, we *maybe* had a few drinks. I started to sing “I Need You” with Dennis [Matkosky] and Darrell [Brown]. It’s almost like sitting on the bus after a show, when we’re all just playing music and chilling out.

**MELISSA ETHERIDGE** When my first album came out in 1988, I went to Nashville, and I played the Bluebird. They had all these pictures of everyone who’d played there up on the wall. I had these crazy 8-by-10 glossies. It looked like I’m “Employee of the Month.” It’s hanging on the wall now.

**BALLERINI** You can hear a pin drop when people are singing.

**JOHN OATES** (*Hall & Oates*) Some people have called it a church.

**CONNIE BRITTON** (*actress*, Nashville) I have felt the fear of, like, “I can’t make a sound.”

**AMY KURLAND** (*original owner*) People think that I started this thing, telling people to shush, but it was the audience. Nobody is more than a few rows away from the music. The songwriters put their drinks on the customers’ tables.

**LOUDON WAINWRIGHT III** I’ve played at the Bluebird only once. I recall having a heated discussion with Amy about why I felt the venue should have a dressing room. We agreed to disagree.

**DIERKS BENTLEY** Sometimes a guy gets onstage that doesn’t look like a star, and your friends are like, “Why’s he singing that Luke Bryan song?” And you’re like, “He wrote that song.” I wanted to play the Bluebird before I turned 23, and I waited until the very last Sunday before I finally got the nerve up.



**KURLAND** Garth Brooks had the highest [audition] score I ever gave to anybody.

He was singing a song about how well he’d treat this woman if she would be his. I got onstage and asked him to marry me.

**KATHY MATTEA** Someone would play a song, and I’d do everything but French kiss them to get it for my next record.

**MORRIS** Before I moved to Nashville, I saw this YouTube video of Natalie Hemby at the Bluebird, doing this song she wrote for Lee Ann Womack called “The Bees.” I remember being like, “I have to write with Natalie Hemby.” [Morris did, on *Hero*.]

**KURLAND** *Performing Songwriter* was putting on a show with a bunch of songwriters including Mike Reid. I don’t know why, but Bonnie Raitt was in the audience. [Reid] played “I Can’t Make You Love Me,” and she sang. It was one of the most miraculous musical moments I ever saw.



## MAKING DEALS — AND MOVIES

**ERIKA WOLLAM NICHOLS** (*current president/COO of the Bluebird Cafe through Nashville Songwriters Association International; former Bluebird waitress*)

When I was bartending there in the early ’90s — the heyday of country music — A&R people came all the time.

**KURLAND** Trisha Yearwood did a showcase. Faith Hill was singing with Gary Burr’s band and got noticed here. There was a [1988] showcase put on by the Nashville Entertainment Association. A songwriter named Ralph Murphy was sick that night, so they subbed Garth [Brooks] in.

**BOB DOYLE** (*Brooks’ manager*) Lynn [Shults, the late Capitol A&R executive] had passed in our meeting with [Brooks] in his office. It was after he saw Garth in front of an

audience that he reconsidered his decision. **KURLAND** Lynn grabbed Garth and said, “We made a mistake. Come back to the kitchen and talk to me.”

**SCOTT BORCHETTA** (*president/CEO/founder, Big Machine Label Group*) I met Taylor [Swift] for the first time on Nov. 2, 2004. Then I went to see her at the Bluebird on Nov. 4. I was just blown away by her songs. And she could hang, you know? She had no problem hanging with these seasoned songwriters. She’s so competitive, and in that moment, she wasn’t going to let anybody upstage her.

**“GARTH BROOKS HAD THE HIGHEST AUDITION SCORE I EVER GAVE. I GOT ONSTAGE AND ASKED HIM TO MARRY ME.” —KURLAND**

**NICHOLS** Music Row was papered with information about Taylor.

**BORCHETTA** I was at Universal then, but I had decided I was leaving. I said, “The only promise I can make you tonight is, when I start my label, you have a deal with me.” She called me 10 days later and said, “I’m waiting for you.”

**NICHOLS** I heard Maren Morris sing “I Wish I Was.” We saw Bailey Bryan on an open mic maybe a year-and-a-half ago. Then, you know, *boom*.

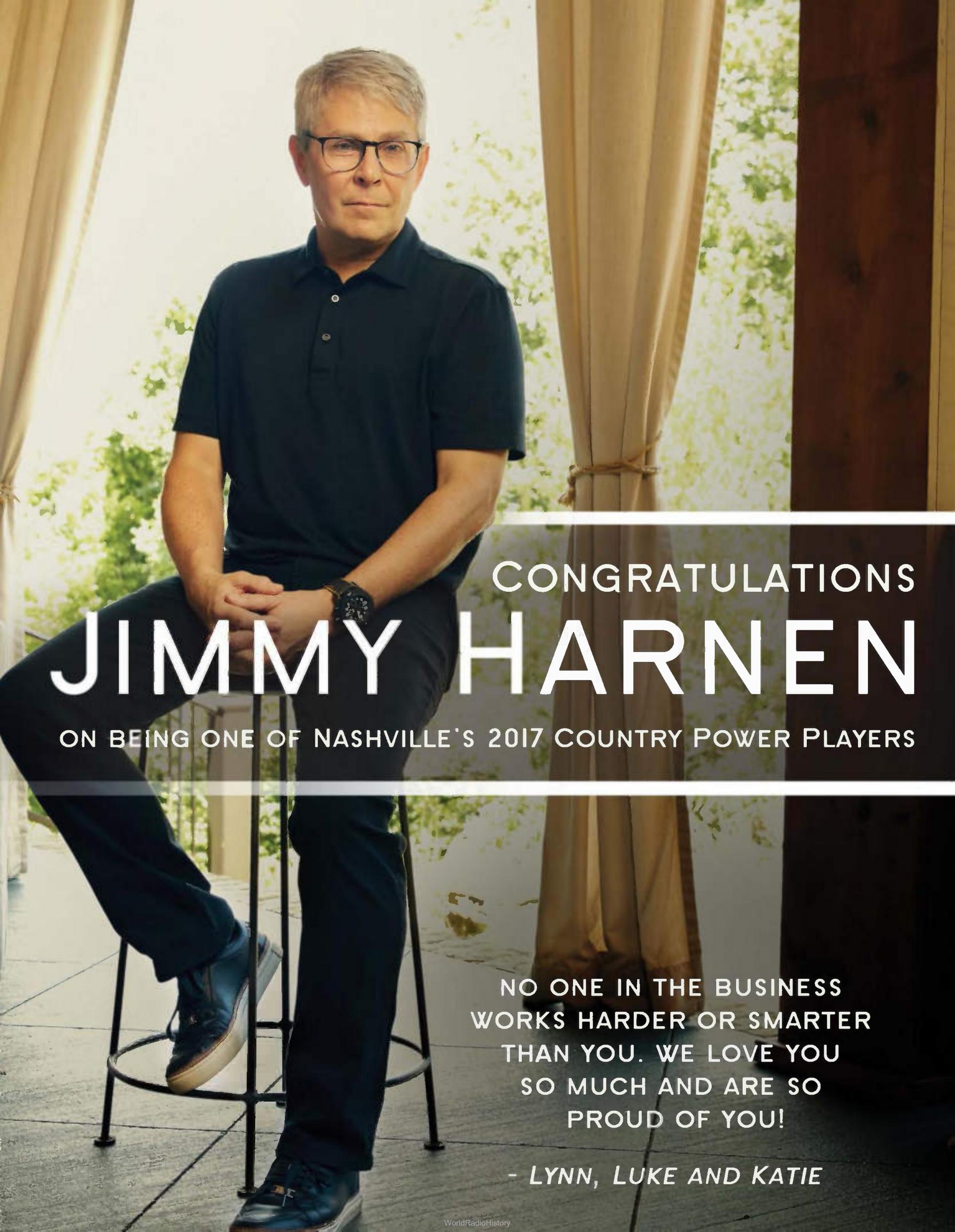
**PETER BOGDANOVICH** (*director, The Thing Called Love, about an aspiring singer-songwriter*) I disliked Robert Altman’s *Nashville*. It was sort of snide — an Easterner looking at these singers. [When it came to shooting at the Bluebird], the studio said, “Don’t you want to use [a more] glamorous place?” I said, “No, that’s the point.”

**MORRIS** I remember being obsessed with [*The Thing Called Love*] as a kid; my mom loved [star] River Phoenix. I wanted to be a songwriter, but I didn’t know it was this job.



## AFTER NASHVILLE, A NEW ERA

**CALLIE KHOURI** (*creator, Nashville*) I wasn’t interested in doing a *Hee Haw* version of Nashville. I thought if we were going to establish a show that was really authentic, we shouldn’t fake it. Believe me, it would



CONGRATULATIONS

# JIMMY HARNEN

ON BEING ONE OF NASHVILLE'S 2017 COUNTRY POWER PLAYERS

NO ONE IN THE BUSINESS  
WORKS HARDER OR SMARTER  
THAN YOU. WE LOVE YOU  
SO MUCH AND ARE SO  
PROUD OF YOU!

- LYNN, LUKE AND KATIE



Britton (center, as singer Rayna Jaymes) performed at the Bluebird with Lennon (left) and Maisy Stella (right) on season three of *Nashville* in 2014.

have been much easier — you can't talk at the Bluebird. It's not like *Cheers*.

**BRITTON** I was in the audience at a benefit at the Bluebird. Sheryl Crow was there. We'd talked about doing "Strong Enough" together. We'd rehearsed it. The whole time I was sitting there, I was like, "Am I going to get up and do this?" At the 11th hour, I chickened out. I'll always regret it.

**NICHOLS** People come to the Bluebird now because it's a celebrity. And it isn't like any club in the world.

**MATTEA** As we've watched our city get gentrified, the fact that this place has been not just preserved but revered and honored makes me proud of my town.

**RITA WILSON** (*actress, singer*) I was writing in Nashville, and some people I was writing with put in a good word for me. You know what has come before you in a place like the Bluebird.

**"IT'S ALMOST LIKE SITTING ON THE BUS AFTER A SHOW, WHERE WE'RE ALL JUST PLAYING MUSIC AND CHILLING OUT." —RIMES**

**NICHOLS** Tom Hanks [Wilson's husband] came. We brought him in the back door. I have never seen the room like that; I had to walk around saying, "Put down the phone."

**BALLERINI** A guy named Landon Wall wrote a response to my song "Peter Pan" called "Lost Boy." I found out he was playing the open-mic night at the Bluebird, so I was like, "I'm going to go surprise him." I love that the Bluebird is the kind of place where you can do that.

**MORRIS** It's a place you come home to. The importance put on the craft of a song — that's the root and the heartbeat of Nashville. It's our little jewel.

**MATT MAHER, 47**

PARTNER/HEAD OF NASHVILLE OFFICE, ROAR  
★ **RUNNING ZAC BROWN INC.**

"People often ask us who does what," says Maher, "but Zac Brown Band is a massive enterprise, and we share the roles." For Maher and fellow ROAR partners Bernie Cahill, Will Ward and Greg Suess, this includes the rollout of the group's No. 1 on Top Country Albums, *Welcome Home* (288,000 equivalent album units); \$31.9 million in concert box-office grosses; a top-selling new wine, Z. Alexander Brown; and ongoing construction/fundraising for Brown's nonprofit Camp Southern Ground.

**JASON OWEN, 41**

PRESIDENT/CEO, SANDBOX ENTERTAINMENT;  
CO-PRESIDENT, MONUMENT RECORDS

★ **ONE OF SONY'S MONUMENT MEN**

Owen (along with partner Shane McAnally) added "label head" to his résumé with the revival of Sony Music's Monument Records imprint in January. Sandbox client Faith Hill and husband Tim McGraw also signed to Sony Music Entertainment labels and, in April, returned to the road to reprise

their successful 2006 Soul2Soul World Tour. Little Big Town launched Ryman Auditorium's first residency, and, in 2018, Kacey Musgraves will open for Harry Styles on his arena tour.

**YOU CAN'T SLEEP — WHAT APPS DO YOU CHECK?** "Zillow and *Architectural Digest*. I'm a house whore."

**JOHN PEETS, 50**

FOUNDER, Q PRIME SOUTH

★ **FOSTERS CHURCH WORSHIP**

Peets counsels his artists — which include Eric Church, Brothers Osborne and The Black Keys — to "carve out a piece of land that's uniquely their own." Church, for instance, "is not going to be on social media telling you what he had for dinner." Instead, he "superserves his fans," says Peets, and in 2016 gave away his *Mr. Misunderstood* LP to fan club members. The approach paid dividends: His 2017 Holdin' My Own Tour sold out 61 dates and set attendance records. Peets, who lives in Brentwood, also cites Brothers Osborne's "slow and steady" breakthrough, which included Country Music Association and Academy of Country Music vocal duo of the year wins in 2016 and 2017, respectively.



**WHY I LOVE NASHVILLE NOW**

**RANDY TRAVIS ON THE TIGHT-KNIT MUSIC COMMUNITY**

"I am still without proper words of gratitude for the many artists and fans who showed up for my tribute at Bridgestone Arena in February [where Travis was honored after recovering from a debilitating stroke in 2013]. It was a beautiful mix of artistry and camaraderie. It does this old guy's heart good to see so much kindness shown toward each other, and to me. God bless Nashville."

# CONGRATULATIONS

# CARLA WALLACE & KERRY O'NEIL

## NASHVILLE 2017 COUNTRY POWER PLAYERS

**DANIEL  
AGEE**

"Carla and Kerry don't just work with creative people, they FUEL the creative spark in their writers, singers, and producers. They inspire you to push for something really special, beyond what you thought you were capable of."

**JESSIE JAMES  
DECKER**

"Carla Wallace is smart, thinks outside the box, speaks her mind, and isn't afraid to take risks. She has been my biggest champion and is the epitome of a boss lady who gets it done!"

**KEELAN  
DONOVAN**

"At Big Yellow Dog, I feel incredibly lucky to be able to work with & for the people who inspire me most."

**ELLE  
DUKE**

"Kerry O'Neil is smarter than Google and Mary Poppins combined...and Carla Wallace is unstoppable. They dream and do as if they're going to live forever and heck I think we all should live like that."

**JUSTIN  
FORREST**

"Carla has been a great source of guidance for me. She's helped push me to new heights as a writer and as an artist."

**CHRIS  
GELBUDA**

"I always wanted to work with Big Yellow Dog. Carla & Kerry have the unique gift of spotting true potential in people. They certainly saw something in me, and their track record speaks for itself."

**JOSH  
KEAR**

"If ever there was an ideal publisher for fostering complete creative freedom, it's Big Yellow Dog. There's no better partner for a songwriter than Carla Wallace and Kerry O'Neil."

**CLAIRE  
GUERRESO**

"Big Yellow Dog is a place where writers can find their natural creative flow and inspiration with the help from the uniquely talented roster of writers it has and the support & passion of its staff and owners, Kerry and Carla."

**ALEXI VON  
GUGGENBERG**

"Carla and Kerry have created a publishing company that is forward thinking with incredibly diverse talent. I'm honored to write for and have my music represented by such an amazing team."

**MEGHAN  
TRAINOR**

"Carla and Kerry are two young beautiful legends who have only just begun!!"

**LEAH  
NOBEL**

"Kerry and Carla are really good at what they do, but they are also good people who care about their writers on a personal level. To me, that's invaluable."

**LOGAN  
MIZE**

"One of the best things about Big Yellow Dog is that you always know you'll be surrounded by the most unique and diversely talented group of folks in Nashville."

**MAREN  
MORRIS**

"Carla & Kerry have really built a company from the roots up, caring for each & every one of their writers and artists as if they already were stars. I got a great foundation in the industry thanks in part to their cheering me on."

**ADAM  
SANDERS**

"From the very first meeting I had with BYD, I knew I wanted to be here. The family atmosphere and camaraderie were unmistakable and still remain true to this day, 6 years later."

**ABE  
STOKLASA**

"Kerry and Carla, congratulations and thanks for always being the cool parents to us grown kids. For letting us fly safely. And for the allowance."

**DANIEL  
TASHIAN**

"Carla & Kerry are mavericks- outliers on a sea of trend followers. By seeking out and backing the unusual, in a business of slow-moving passenger ships, they are nimble racing yachts."

**TENILLE**

"Carla and Kerry are a powerhouse team and are two of the kindest, hardest working, passion driven people I know. So thankful to navigate this music world with their wisdom and support."

**CONNOR JAMES  
THUOTTE**

"I couldn't ask for a better place for my songs to call home. Great people with great ears for good music."

**KATE  
YORK**

"Kerry and Carla have curated a unique environment for each writer, giving us the freedom we need to create and providing endless opportunities. I feel privileged everyday to be among the roster of talent at Big Yellow Dog."

BIG YELLOW  MUSIC

BIGYELLOWDOGMUSIC.COM

**CLARENCE SPALDING, 60**

PARTNER, MAVERICK

★ **THE SHOWS GO ON**

Spalding is half-kidding when he says, "I have the tightest grip in Nashville — I grab hold of something that's successful and hang on." His roster includes two-time hard-touring Academy of Country Music Entertainer of the Year winner Jason Aldean, who, *Billboard* estimates, took home \$14.3 million in 2016, and his clients Brooks & Dunn and Reba McEntire extended their residency at Caesars Palace in Las Vegas — which has drawn over 130,000 fans — a third time, through the end of 2017. New clients include Seth Alley and Rachel Wammack.

**BEST OF NASHVILLE** "Bridgestone Arena. It is getting a record number of shows from artists who would historically bypass the city."

**LIVE**

**STEVE BUCHANAN, 60**

PRESIDENT, OPRY ENTERTAINMENT

**SALLY WILLIAMS, 45**

SENIOR VP PROGRAMMING AND ARTIST RELATIONS, OPRY ENTERTAINMENT; GM, GRAND OLE OPRY

★ **BUILDING A GRAND NEW OPRY**

Williams replaced Pete Fisher when he left to helm the Academy of Country Music, adding a programming and artist relations division (which she spearheads) in March. The Ryman is flourishing with the help of Little Big Town's residency, and a partnership with Blake Shelton will open two clubs, Ole Red Nashville and, in the country star's Oklahoma hometown, Ole Red Tishomingo. Williams credits Buchanan, who received the CMA's Irving Waugh Award in 2016 — with keeping attendance and prestige high. "He epitomizes one of my favorite things about Nashville," she says. "The philosophy that rising tides raise all boats."

**DAVID KELLS, 41**

SENIOR VP BOOKING, BRIDGESTONE ARENA/NASHVILLE PREDATORS

★ **AT HOME WITH THE PREDATORS**

Thanks in large part to Kells' booking (and an assist from NHL Stanley Cup finalists The Predators), the Bridgestone has become a hot destination in a town where, he says, industry players and talent "all see each

WHO DESIGNS  
NASHVILLE NOW

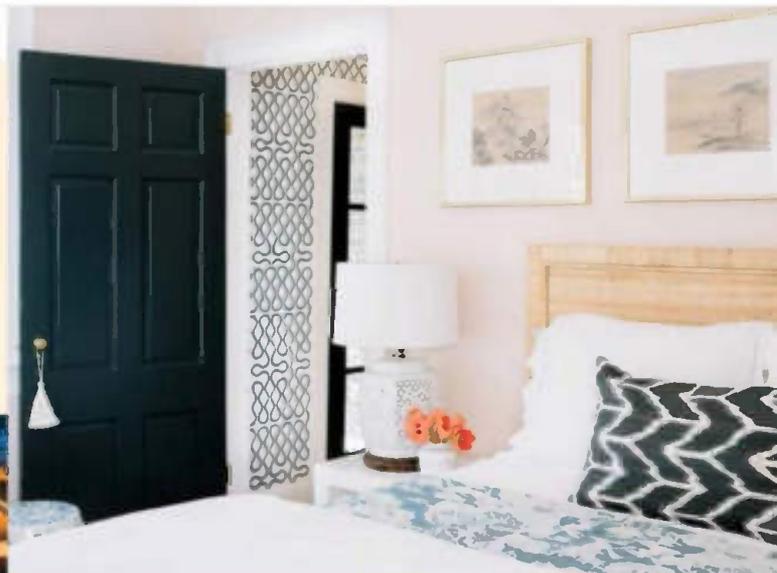
**PENCIL & PAPER CO.**

*A married duo mixes history with modern decor for cool interiors that reflect the South today*



Anyone who lives in Nashville will tell you the city has been undergoing a real estate boom during the past few years. The empty lots and abandoned warehouses that once dotted downtown's southwestern fringe known as The Gulch, for example, have been replaced with chic cafes, shops and lofts. The same can be said for Germantown, where Gen and Benjamin Sohr have captured the synergy of old and new Nashville in the home and commercial spaces they reimagine for Pencil & Paper Co., the boutique design

agency the couple launched in 2012. "There is nothing more fulfilling than taking old architecture and shaking it up with colorful, graphic wallpaper. The juxtaposition of those things is what Nashville is now," says Gen, whose penchant for mixing bold patterns, bright colors and both abstract and traditional art is well-documented on an Instagram account with over 90,000 followers. Among the Sohrs' more recent coups is the brick-and-mortar store Reese



Clockwise from top: home interior by Pencil & Paper Co.; Gen and Benjamin Sohr; a Sohr-designed dinner for whiskey brand George Dickell at White's Mercantile, which is owned by Holly Williams.

are in retail development, so everything we do is about the full customer experience, and music is such a big part of that," says Gen, who grew up in Miami. When they were approached to reconceive the Tullahoma, Tenn.-based whiskey distillery George Dickell, "we decided the differentiator for them is that they need to be about Nashville — and that means music," says Benjamin, a Nashville native and music enthusiast who attends Bonnaroo every year. "So in addition to architecture and brand development — the way things look — we're putting together all of these events that tap into what Nashville sounds like." —B.M.

other at the grocery store." Eric Church broke the single-night Bridgestone attendance record twice at consecutive shows in late May (18,996 and 19,020 fans, respectively), and the Country Music Association chose the arena to host its 50th-annual awards ceremony. **TIME-TRAVEL MUSIC FANTASY** "Jason & The Scorchers shutting down West End for a free concert in 1985."

**LOUIS MESSINA, 70**

CEO, MESSINA TOURING GROUP

**ALI HARNELL, 49**

SENIOR VP, AEG PRESENTS

★ **EXPANDING COUNTRY'S BORDERS**

"I'm proud of how we've created a way for George [Strait] to continue playing for his fans without having to be on a tour bus relentlessly," says Messina of Strait's 10 sold-out gigs (and counting) at Las Vegas' T-Mobile Arena. Tim McGraw and Faith Hill grossed

\$30 million from the first 30 dates of their Messina-managed Soul2Soul Tour, and Eric Church has played to over 900,000 fans on his Holdin' My Own Tour. Harnell, meanwhile, has focused on expanding country music's appeal in Europe with the C2C Country to Country festival, which completed its fifth year at London's O2 Arena in March. "We've developed a footprint for American country artists to go international." **NONINDUSTRY LEADER SHE ADMIRES** Harnell "Sara Blakely, founder of Spanx. She built an extraordinary company based off the simplest idea."

**BRIAN O'CONNELL, 52**

PRESIDENT, COUNTRY MUSIC; LIVE NATION

**BRIAN TRAEGER, 36**

PRESIDENT, TENNESSEE; LIVE NATION

★ **COUNTRY'S LIVE-SHOW LEADER**

"There aren't a lot of acts on the planet

that can sell 10,000 tickets across the board. In country, we have built a loyal enough fan base that'll go to multiple shows," says O'Connell, or "BOC," as he's known in the business. Live Nation's country division regularly works with the genre's top road warriors, including Luke Bryan, the No. 1 live country act of 2016 who took home \$23.3 million from 1.1 million tickets sold. Jason Aldean and Florida Georgia Line earned \$11.7 million and \$10.5 million, respectively, in 2016 and remain, with Dierks Bentley and Miranda Lambert, major draws. Traeger, for his part, has helped Nashville shed its second-market status by bringing Chris Stapleton, Guns N' Roses and Beyoncé to town. **YOU CAN'T SLEEP — WHAT DO YOU CHECK ONLINE?** O'Connell "Chicago Cubs, Blackhawks and Notre Dame sites."

# APA

PROUDLY CONGRATULATES OUR  
NASHVILLE POWER PLAYER

## STEVE LASSITER



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BEVERLY HILLS

NASHVILLE

ATLANTA

NEW YORK

LONDON

## AGENCIES

### ROB BECKHAM, 51

CO-HEAD, NASHVILLE DIVISION; WILLIAM MORRIS ENDEAVOR

### GREG OSWALD\*

CO-HEAD, NASHVILLE DIVISION; WME

#### ★ SPARKING GLOBAL GROWTH

Beckham and Oswald have spent 2017 focusing on continued international expansion, booking 350 country shows outside of the United States. From WME's new offices in The Gulch, the duo also launched a Nashville-centric branding team and digital initiative and expanded its artist-development program. "Since launching, 22 of our developing artists have gotten record deals," says Beckham. Among them: Travis Denning, Adam Craig, Ben Gallaher and Morgan Wallen. In the spring, WME curated the two-day Bash at the Beach in Las Vegas to benefit the ACM's philanthropic arm, Lifting Lives. "We gave them a check for \$100,000. It was one of the proudest moments of my career," says Beckham of the event, which included performances by Florida Georgia Line and new signee Jake Owen.

#### ACT HE'D LIKE TO SEE GO COUNTRY

Oswald "Eagles, especially since Vince Gill is an Eagle now."

### SCOTT CLAYTON, 52

CO-HEAD, CREATIVE ARTISTS AGENCY NASHVILLE

### MARC DENNIS, 47

CO-HEAD, CAA NASHVILLE

### ROD ESSIG, 68

CO-HEAD, CAA NASHVILLE

### JOHN HUIE, 61

CO-HEAD, CAA NASHVILLE

### DARIN MURPHY, 51

CO-HEAD, CAA NASHVILLE

#### ★ COUNTRY'S BOOKING BEHEMOTH

CAA's Nashville quintet has booked many of the most successful country tours of the year, including Tim McGraw and Faith Hill's 65-city Soul2Soul World Tour; Keith Urban's Ripcord Tour, which has played over 70 shows in four countries; and the Zac Brown Band, which grossed \$31.9 million in 2016 and became the first act to sell out seven consecutive concerts at Boston's Fenway Park over three years. The Dixie Chicks wrapped their first tour in a decade, MMXVII, after selling over 1 million tickets and grossing



# "CORPORATE EVENTS ARE OPPORTUNITIES FOR ARTISTS TO WIN OVER NEW FANS, EVEN IF IT'S AT A PHARMACEUTICAL CONFERENCE."

—GREG JANESE, UTA

\$50 million-plus across more than 80 dates. And that's just a small cross-section of CAA's Nashville roster, which includes recent breakout artists Maren Morris, Sam Hunt and Kacey Musgraves, and newly signed acts Brett Eldredge and The Band Perry.

### GREG JANESE, 58

NASHVILLE MUSIC LEADERSHIP TEAM, UNITED TALENT AGENCY

### CURT MOTLEY, 52

NASHVILLE MUSIC LEADERSHIP TEAM, UTA

#### ★ SCOUTING NEW REVENUE STREAMS

In May, Motley helped client Toby Keith secure the first Western concert in Riyadh, Saudi Arabia, coinciding with President Donald Trump's visit there and the relaxation of a strict law that forbid the public performance of music in the Saudi capital. "If you're ever going to affect change, you can't sit on the sidelines," says Motley of the show, which was organized by Middle East Broadcasting Center and had Keith performing for an all-male audience. Motley and Janese are relatively new to UTA, with Motley making the jump from Paradigm in March 2016 and Janese following a year later. Since arriving, Janese has helped develop UTA's corporate bookings and special events team, a growing revenue stream for artists. "An artist can play a corporate event in a major market and still return and play that market [for the paying public]," says Janese.

#### FAVORITE ARTIST OF ANY GENRE

Janese "Jimmy Buffett. He turned his creative talent into a lifestyle brand. He was able to create an empire without sacrificing who he is as an artist."

### STEVE LASSITER, 59

PARTNER/SENIOR VP/HEAD OF CONCERTS, APA NASHVILLE

#### ★ CLASSIC COUNTRY'S GO-TO AGENCY

It's a sign of country's exportability that the head of APA's international music division just relocated to Nashville, where the agency recently

doubled its footprint in a new, 15,000-square-foot penthouse office. "About 60 percent of our roster is classic country," says Lassiter, including Dolly Parton, Crystal Gayle and Travis Tritt. Other clients include surprises like Brian Wilson and Jeff Bridges. Lassiter adds that his division has been up every year for 20 years, "some years only by 3 percent, but others as much as 20."

#### ACT HE'D LIKE TO SEE GO COUNTRY

"None. Let them stay in their own lane."

### JONATHAN LEVINE, 55

HEAD, NASHVILLE DIVISION; PARADIGM TALENT AGENCY

### JOE ATAMIAN, 33

AGENT, NASHVILLE DIVISION; PARADIGM TALENT AGENCY

#### ★ ALT-EXPOSURE EXPERTS

"There's a commercial country industry in Nashville that is unbelievable," says Levine, "but there is also a parallel universe that provides opportunities for all kinds of music to come out of Music City." He points to the success of not easily categorized Paradigm acts Blackfoot Gypsies, Anderson East and Brent Cobb, as well as the breakout success of Margo Price, who appeared on Anthony Bourdain's *Parts Unknown* and sui generis Sturgill Simpson, who's represented by Atamian. "Sturgill won the 2017 Grammy for best country album without any radio play," says Levine. "There's an opportunity now for bands to do things their own way without trying to mold into a format that relies on radio, synchs and licensing deals. We're in an era where authenticity is celebrated and rewarded."

**SONG STUCK IN HIS HEAD** Levine "It's All Going to Pot' by Willie Nelson."

## MEDIA

### CHARLIE COOK, 66

VP COUNTRY FORMAT, CUMULUS MEDIA;

OPERATIONS MANAGER, CUMULUS NASHVILLE; PROGRAM DIRECTOR, WSM-FM NASHVILLE

### JOHN SHOMBY, 66

DIRECTOR OF PROGRAMMING, NASH NETWORK; PROGRAM DIRECTOR, WKDF NASHVILLE

#### ★ HELPED STEER A TURNAROUND

After a rocky 2015 during which Cumulus' two most senior executives, brothers Lewis and John Dickey, stepped down, Shomby points to signs of a turnaround at the country radio behemoth. NASH's *Ty, Kelly & Chuck* morning show is up nearly one point in key demographic ratings from 2016 to 2017, and the numbers for *The Blair Garner Show* are up an estimated 10 to 15 percent during the same period. For Shomby, a recent transplant who moved to Nashville's Franklin neighborhood 18 months ago, the massive surge in label output is the biggest hurdle facing the country format. During one recent week, he says, "67 songs had at least one add on the BDS chart," the Nielsen service that tracks radio airplay. "When listeners are just catching on to a song, a new one by that artist is being released."

### ROBERT DEATON\*

EXECUTIVE PRODUCER, COUNTRY MUSIC ASSOCIATION AWARDS

#### ★ PUT BEYONCÉ AT BAT AGAINST GAME 7

The CMA producer aced one of the biggest challenges of his career when he produced the 50th-anniversary broadcast of the CMA Awards. Deaton put together a show that opened with a massive medley of country hits performed by artists from each of the last five decades, including Charley Pride, Randy Travis and Reba McEntire. "My biggest worry was leaving somebody out," says Deaton, who followed that spectacle with another: a genre-bending appearance by Beyoncé backed by the Dixie Chicks that nearly broke the Internet and helped the telecast retain 93 percent of

IN THE LAST YEAR...

# ONLY ONE ENTERTAINER

CROSSED **5.75 MILLION TICKETS SOLD** ON HIS WORLD TOUR

REACHED OVER  
**2.8 BILLION SOCIAL MEDIA IMPRESSIONS**  
WITH INSIDE STUDIO G

HAD THE **#1, #2, #3 AND #4**  
**SELLING COUNTRY ALBUMS IN THE SAME WEEK**  
(BUZZANGLE - 12/9/16-12/15/16)

WAS THE **#1 SEARCHED ARTIST** ON **AMAZON MUSIC**

**SOLD OUT** THE INAUGURAL CONCERT AT  
**ATLANTA'S MERCEDES BENZ STADIUM**  
**73,000 TICKETS - IN 67 MINUTES**

HAD OVER **6.1 MILLION VIEWS**  
**OF HIS SNAPCHAT DOCUMENTARIES**

ALL UNDER THE FLAG OF  
**COUNTRY MUSIC.**

# #ONLYGARTH



MAJOR BOB MUSIC

PEARL  
RECORDS



BOB DOYLE  
AND ASSOCIATES



From left: Kelley, Schumann and Hubbard photographed by Wesley Mann on July 7 at Fenway Park in Boston.



## THE INFLUENCER

SiriusXM's country programmer continues The Highway's tradition of breaking new acts, as it did with Florida Georgia Line in 2015

### J.R. SCHUMANN, 35

SENIOR DIRECTOR OF COUNTRY PROGRAMMING, SIRIUSXM

The executive in charge of SiriusXM's country programming says he's proudest of the artists the satellite broadcaster's top country channel, The Highway, has spotlighted early in their careers — many who have broken through to a larger audience. (SiriusXM reaches 31.6 million subscribers but doesn't break out listenership by genre.) During the past year, Schumann has watched two female artists who were designated "Highway Finds" catch fire: Carly Pearce, whose "Every Little Thing" is No. 18 on the Aug. 5 Country Airplay chart and has sold 138,000 downloads, and Ashley McBryde, whose single from her self-released EP *Jalopies and Expensive Guitars*, "A Little Dive Bar in Dahlonega," got early love from Schumann and helped the Arkansas native score her Grand Ole Opry debut in June.

**FGL ON J.R.** Prior to Schumann's arrival at SiriusXM in early 2016, The Highway played a significant role in breaking Florida Georgia Line, and member Tyler Hubbard praises the programmer's continuation of the tradition of "giving new artists a chance for their music to be heard." Adds his partner Brian Kelley: "Passion is a huge thing. He came all the way to Boston to celebrate our first stadium headline show at Fenway. That support is one of a kind."

**DON'T TELL HIM BALLADS MAKE BAD RADIO** If you talk to terrestrial radio programmers today, they'll say, "I need tempo." But "that's a myth," says Schumann. "Pick the greatest songs by the greatest artists of our time, and either their No. 1 or No. 2 song is going to be a ballad."

**THERE'S A LOT OF MUSIC OUT THERE** Schumann says he receives close to 100 tracks a week, about half of them from indie and unsigned acts. To sift through all that music, he creates playlists that he listens to throughout the workday. When something grabs his attention, he replays it. He also has discovered a gem or two at local showcases. "I saw local songwriter Phil Barton perform a song he had co-written called 'Skin & Bones.' When I told him how much I loved it, he told me that Eli Young Band was recording it," says Schumann, who lives in the Franklin area of Nashville. Schumann tracked down the song "and we ended up playing it as the first single leading up to the album launch."

**HE'S EXCITED ABOUT THE FUTURE** Upcoming songs from Brett Eldredge, Old Dominion and Kelsea Ballerini are all "amazing," says Schumann.

NASHVILLE  
2017  
**COUNTRY**  
POWER PLAYERS

its 2015 audience, despite going up against game seven of the World Series, a historic face-off between the Chicago Cubs and the Cleveland Indians.

**TIME-TRAVEL MUSIC FANTASY** "The Beatles on the rooftop of Abbey Road Studios in 1969."

**PHIL GUERINI, 53**

VP MUSIC STRATEGY, DISNEY CHANNELS WORLDWIDE; GM, RADIO DISNEY NETWORK

★ **COMMITTED DISNEY TO COUNTRY**

In addition to having a huge influence on young audiences, Radio Disney reaches 63 million listeners a month, and in 2017, Guerini upped the network's commitment to the nearly 2-year-old Radio Disney Country. Distribution of the online format was expanded to iHeartRadio and, in June, the House of Mouse changed the call letters of its Los Angeles Radio Disney broadcast station from KDIS to KRDC, making it the first terrestrial station to carry the country format. That same month, a Radio Disney Country stage at CMA Fest in Nashville featured young artists, including Luke Combs and Hunter Hayes. Says Guerini: "It was really a tremendous validation of what we're doing when you looked out across the crowd and saw our core audience."

**NONINDUSTRY LEADER HE ADMIRES** "Reed Hastings and Mark Cuban."

**LESLIE FRAM\***

SENIOR VP MUSIC STRATEGY AND TALENT, CMT

★ **TURNING THE TIDE ON TOMATOGATE**

Fram continues to bust musical boundaries at CMT, guiding the CMT Awards in June to over 3 million viewers through inventive pairings such as Lady Antebellum with Earth, Wind & Fire. She's also doing her part to correct what she says is the biggest issue facing the country music industry: "the lack of support for female artists." Her Next Women of Country initiative kicked off its third annual tour this spring with newcomers Maggie Rose and Post Malone supporting Martina McBride.

**ACT SHE'D LIKE TO SEE GO COUNTRY** "John Mayer. He is respected by and has collaborated with many of our artists."

**ROD PHILLIPS, 48**

SENIOR VP PROGRAMMING/COUNTRY BRAND MANAGER, IHEARTMEDIA

**BOBBY BONES, 37**

RADIO PERSONALITY, IHEARTMEDIA



**WHY I LOVE NASHVILLE NOW**

**MAREN MORRIS ON NASHVILLE MAYOR MEGAN BARRY**

*"She's Nashville's first female mayor, and she has been integral to countless equal-wage laws being passed, as well as being an advocate for better public education. I also love that she comes to all the concerts in town."*

★ **KEEPING COUNTRY REAL**

"I don't have smart answers for why this stuff has worked," says Bones of the 5 million listeners he draws to his syndicated radio program, *The Bobby Bones Show*, on a weekly basis. But he allows that his honest approach to the music probably has something to do with it. "If I'm hanging out with record labels, I can't really have strong opinions on what is or isn't good," says the Arkansas native. He also has Phillips — who oversees more than 150 U.S. stations and brought Bones to Nashville in 2012 — keeping things real. "He's someone I trust to really smack me down if I need it," says Bones, who will become the National Radio Hall of Fame's youngest inductee in November.

**BIGGEST ISSUE FACING COUNTRY**

"The industry in general has to figure out how to fairly compensate songwriters," says Bones. "I had Jessi Alexander on my podcast, and she said she has made more money singing background vocals on streams than she has actually writing the songs. And her songs have had millions of streams."

**TIM ROBERTS, 56**

VP COUNTRY PROGRAMMING, CBS RADIO; VP MUSIC PROGRAMMING, CBS RADIO DETROIT

★ **THINKING GLOBAL, ACTING LOCAL**

Only six months on the job after replacing Jeff Kapugi as the architect of CBS Radio's country programming strategy, Roberts hints he'll be taking a market-specific approach to the other country stations that he manages. Noting that WYCD, the Detroit country outlet he programs, rose from No. 10 to No. 2 with listeners ages 12 and older in the past year, the Motor City native says, "Our focus is on developing our individual stations, which collectively makes our format stronger."

**STREAMING**

**BEVILLE DUNKERLEY, 42**

DIRECTOR OF ARTIST MARKETING AND INDUSTRY RELATIONS, PANDORA

**RACHEL WHITNEY, 35**

HEAD OF COUNTRY MUSIC PROGRAMMING, PANDORA

★ **AMP'ING UP ARTISTS' FAN BASES**

A longtime Nashville journalist,

Dunkerley knows better than most that music is an ever-changing model. "It's no longer the day where any major-label artist is expected to go gold or platinum. Labels have to look at their artists like they're a brand to make money in different ways." With that in mind, Dunkerley and Whitney work with artists using Pandora's free marketing platform, AMP, to grow their fan bases. "Every artist from any genre has the keys to market album and single downloads, tour tickets, T-shirts — whatever they want, as long as it's music-related," says Dunkerley.

**JOHN MARKS, 63**

GLOBAL HEAD OF COUNTRY, SPOTIFY

★ **STREAMING'S COUNTRY 'HURRICANE'**

Marks already was a powerful tastemaker in Nashville at his former job running country for SiriusXM. But since joining Spotify nearly two years ago, he has been helping the format's artists reach a potentially bigger audience: over 50 million paying subscribers (compared to SiriusXM's 31.6 million) and a Hot Country playlist that has nearly 4 million followers. After Marks playlisted Luke Combs' "Hurricane," it quickly racked up nearly 70 million streams, helping Combs land a record deal with Sony.

**ACT HE'D LIKE TO SEE GO COUNTRY**

"Justin Timberlake. Since he did 'Drink You Away' at the CMA Awards, I playlisted the song. It went through the roof in streams."

**KELLY RICH, 50**

SENIOR LABEL RELATIONS MANAGER, AMAZON

**EMILY COHEN, 33**

MUSIC CURATOR, AMAZON

★ **GROWING WITH GARTH**

Amazon got Nashville's attention last October when it announced it had landed the exclusive rights to stream the entire catalog of country icon Garth Brooks on its new subscription service, Amazon Music Unlimited. But Brooks isn't the only one boosting Amazon's country presence: Cohen, a veteran of the streaming service Rdio, manages Amazon's nearly 300 country, Christian and Americana playlists, while former Big Machine Label Group sales executive Rich, who joined Amazon in February, runs its Nashville label relations. The percentage of country streams on the service is now twice the industry average, and, as of July 8, 24 of its 50 top-streamed albums were country.

# CONGRATULATIONS

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**BRAD BELANGER  
KERRI EDWARDS  
MARY HILLIARD HARRINGTON  
TOM LORD  
DANIEL MILLER  
JANET WEIR**

**Billboard** and all of **Nashville Power  
Player honorees!**

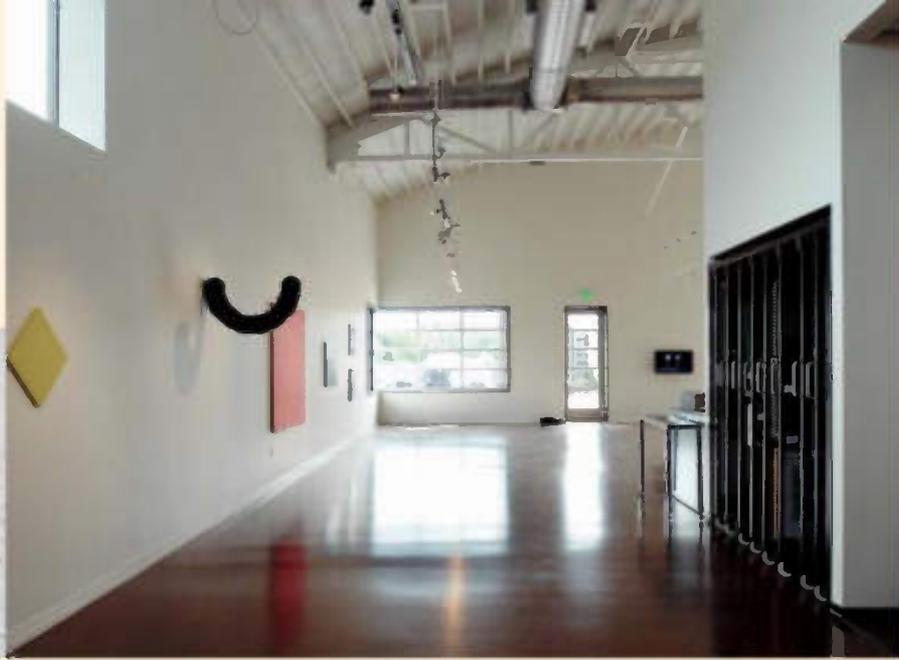
FROM YOUR FRIENDS AND FAMILY AT

**RED LIGHT**

MANAGEMENT

**NASHVILLE • NEW YORK • LOS ANGELES  
ATLANTA • SEATTLE • CHARLOTTESVILLE  
BRISTOL • LONDON**

Below: Zeitgeist Gallery director York. Right: The interior of Zeitgeist, which is located in the art-centric Wedgewood-Houston area of the city.



and are not an asshole, you will get help. People will lift you up and have your back. That's the beautiful thing about Nashville," says Julia Martin, an artist who also runs a gallery under her name in the Wedgewood-Houston art district. That spirit was on display in June when Martin hosted **Undeclared**, a fundraiser to benefit Those Darlins singer Jessi Zazu, who has cancer and whose paintings were exhibited.

Despite the community support and opportunities for local talent, blue-chip buyers will still often shop elsewhere. "If they're going to find a Nashville artist, it's going to be through a gallery in another city, which is unfortunate," says Lockwood. But that seems poised to change soon.

"Now that there's so much development and so much is coming inside, people are starting to look around at what has been developing here for a long time. There's more of a local market," says York, who has no doubt that the emerging talents in Nashville are just as compelling as their big-city peers. "They're new, they're exciting — just as exciting as the young, pretty, dangerous folks coming out of Yale." —ADRIENNE GAFFNEY

WHERE NASHVILLE BUYS ART NOW

## THE SOUTH'S CURATORS OF COOL

*Thanks to an emerging gallery scene and the city's support of new artists, there's no need to shop New York or Los Angeles for the next hot thing*

**W**hen entertainment figures in Nashville seek to add to their art collections, they've typically looked to cities like Atlanta, Los Angeles and New York. In recent years, though, a nascent art scene has bloomed here alongside other growing industries, leading artists from around the country to set up studios and new galleries in the city.

Alex Lockwood, an abstract sculptor who also runs Nashville's Elephant

Gallery, moved from Brooklyn in 2011 with his now wife. He soon found himself getting the chance to take on projects that wouldn't have been possible in larger art markets. "I got to do a show at a performing arts space, 10,000 square feet," he says.

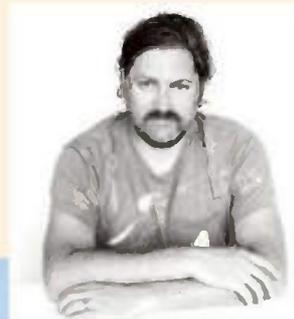
"I had to make more work than I'd ever made. That kind of opportunity was a big deal for me and gave me confidence. It also got me working much harder than I had before."

Because the visual-art market in Nashville has largely gone unnoticed, talent has been able to develop quietly, according to Lain York, the director at the popular Zeitgeist Gallery. "You didn't see

[these artists] because they lived in the shadow of the country music industry," he says. "It allowed these hothouse flowers to develop." Artists like Mika Agari, Bridget Bailey and Zack Rafuls have begun to make names for themselves and benefited from a community that offers support and camaraderie. "If you do good work



Above: Artist-gallerist Martin (inset) recently showed the artwork of musician Zazu as part of a fundraiser for the Those Darlins singer's cancer treatments.



Right: Sculptor Lockwood, who moved from Brooklyn to Nashville, opened his studio space-cum-gallery, Elephant (below), in February.



### KEY STOPS ON THE SCENE

#### Elephant Gallery

Open since February, the space houses owner Lockwood's studio and those of other artists, including ceramist Jess Cheatham. 1411 Buchanan St., 917-969-9755, [alockwood.com](http://alockwood.com)

#### Julia Martin

The space is a home for new talent as well as events keyed to social issues like gun violence. 444 Humphreys St., Suite A, 615-336-7773, [juliamartingallery.com](http://juliamartingallery.com)

#### Zeitgeist Gallery

Run by York, the unofficial "Mayor of Art Town," the gallery has been around since 1994, with a focus on local creators. 516 Hagan St. #100, 615-256-4805, [zeitgeist-art.com](http://zeitgeist-art.com)

#### David Lusk Gallery

After thriving in Memphis for two decades, the gallery opened in Nashville this year and reps artists collected by musicians such as Ronnie Dunn. 516 Hagan St., 615-780-9990, [davidluskgallery.com](http://davidluskgallery.com)



EXPERT INSIGHTS



AT EVERY STAGE



O'NEIL HAGAMAN



ENTERTAINMENT CONSULTING  
& BUSINESS MANAGEMENT

LEGINA CHAUDOIN  
AL HAGAMAN, JR.  
CHERYL HARRIS  
KERRY O'NEIL  
CRAIG OWENS  
LILLIAN WILLIAMS

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**KEN TUCKER, 54**

MUSIC PROGRAMMING, COUNTRY; APPLE

**SALLY SEITZ, 49**

ARTIST AND LABEL RELATIONS, COUNTRY; APPLE

**★ SPOTLIGHTING THE UNSIGNED**

Overseeing country programming for Apple Music, which has over 27 million subscribers, Tucker has helped a number of unsigned artists land major-label record deals recently, including Walker Hayes, Caitlyn Smith and The Sisterhood's Alyssa Bonagura. "I've always been a fan of new artists, going back to my radio days in the 1980s," says Tucker, who moonlights as chairman of the board for the Academy of Country Music. He hired Pete Fisher — longtime manager of the Grand Ole Opry — as the ACM's new CEO in January. Seitz, a former digital executive at BMG, runs point for Nashville labels and artists looking to get their music onto both Apple Music and iTunes.

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**PUBLISHING**

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**KENT EARLS, 45**

EXECUTIVE VP/GM, UNIVERSAL MUSIC PUBLISHING GROUP NASHVILLE

**★ RIDING WITH SAM HUNT**

UMPG Nashville's wild 2017 ride on the Hot Country Songs chart culminated with Hunt's 24-week (and counting) reign at No. 1 with "Body Like a Back Road," a record for a solo artist. Earls also points out that the music publisher recently had five of the top 13 songs on the chart, with hits by Blake Shelton, Keith Urban, Rascal Flatts and Lady Antebellum. "Our strategy of offering boutique development services with big-time backup is paying off," says Earls, who fraternizes with the talent in "the saloon," a snack-filled casual room outfitted with a vintage Seeburg Select-O-Matic jukebox that's down the hall from his office.

**YOU CAN'T SLEEP — WHAT APPS DO**

**YOU CHECK?** "Twitter, for breaking news; Instagram, for fun; and the iTunes Store, to see how our artists and songs are selling."

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**GORDON KERR, 50**

CEO, BLACK RIVER ENTERTAINMENT

**★ KELSEA'S LABEL A TOP PUBLISHER TOO**

Although Black River Entertainment is known primarily as the record label of Kelsea Ballerini and Craig Morgan, Kerr is quick to point out that his operation is a multifaceted music company with a recording studio, an artist-management division and a music publishing arm that represents songwriter Forest Glen Whitehead and Grammy winner Josh Osborne's earlier catalog. It also has placed among the top 10 music publishers of the top 100 radio songs in four of the last eight quarters. Kerr says the growth happened organically. "When we had the label and some publishing, then we needed a world-class recording studio," says the father of three, adding, "If somebody asked me six months ago whether we were going into the Americana space, I would have said, 'Probably not.' But then we met Carolina Story." (The Nashville duo is the label's latest find.) That signing, notes Kerr, dovetailed with Black River's commitment to "fostering dreams."

**BIGGEST ISSUE FACING COUNTRY**

"Security of people, security of product, security of property, including intellectual property."

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**TROY TOMLINSON, 53**

PRESIDENT/CEO, SONY/ATV NASHVILLE

**★ 15-TIME BMI PUBLISHER OF THE YEAR**

Tomlinson claims he "doesn't like measuring things," but he doesn't hesitate to tout his division's unbroken 15-year run of winning BMI's country music publisher of the year award. During the last two years, Sony/ATV has been the top country publisher in quarterly market share for the top 100 radio songs, snaring

the top spot six times, and averaging a market share of 21.7 percent. Despite the success, the father of three says it's a perilous time for songwriters: "We're seeing a gradual and painful exodus of truly gifted songwriters who simply can't make a living from the scraps left after others have indulged to excess."

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**BEN VAUGHN, 41**

PRESIDENT, WARNER/CHAPPELL MUSIC NASHVILLE

**★ 20 NO. 1s IN 30 WEEKS**

"I like to show up every day and crush it for songwriters," says Vaughn. So far in 2017, he and his team have done just that: Warner/Chappell has had the No. 1 Country Airplay song in 20 of the first 30 weeks of the year, thanks to songwriters like Ashley Gorley, who co-wrote two of those chart-toppers, Blake Shelton's "A Guy With a Girl" and Jon Pardi's "Dirt on My Boots." Vaughn also shouts out Chris Stapleton, whose latest LP, *From A Room: Volume 1*, was the first gold-certified country album of the year. With a packed roster of talent, Vaughn is hopeful that Warner/Chappell will take ASCAP's publisher of the year honor for a fifth consecutive time. "It's looking pretty good," he says.

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**KOS WEAVER, 48**

EXECUTIVE VP, BMG NASHVILLE

**★ BMG'S NASHVILLE ACTION MAN**

Since its revival in 2009, BMG has rebuilt itself into a publishing operation and, more recently, a label to be reckoned with through a series of savvy acquisitions, such as its purchase of BBR Music Group — home of Jason Aldean — in January. Weaver, BMG's man in Music City since 2013, has created a critical mass of country songwriters mined from these deals and through additional signings. The result: During the last eight quarters, BMG has averaged a 6.7 percent quarterly market share of the top 100 radio country songs, making it the

fourth-largest publisher of country songs by this criteria.

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**CRAIG WISEMAN, 53**

OWNER, BIG LOUD

**SETH ENGLAND, 31**

PARTNER, BIG LOUD

**★ GROWING FGL'S BOTTOM LINE**

England says the multiservice music company's biggest achievement of the past year was keeping its eye on the ball for Florida Georgia Line, which it manages. In addition to helping the band release *Dig Your Roots* last August, which has generated 389.4 million on-demand audio streams, England says Big Loud helped the band launch its Old Camp Whiskey brand. Meanwhile, its publishing operation, a joint venture with Round Hill Music, consistently placed fifth in *Billboard's* quarterly ranking of music publishers of the top 100 country radio songs. And Wiseman says Big Loud's label is diversifying "beyond country."

**ACT HE'D LIKE TO SEE GO COUNTRY** England "Having spent a lot of studio time with Jason Derulo, he could be an artist for any genre."

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**PROs**

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**DENNIS LORD\***

EXECUTIVE VP CREATIVE AND BUSINESS AFFAIRS, SESAC

**KELLI TURNER, 46**

EXECUTIVE VP OPERATIONS AND CORPORATE DEVELOPMENT/CFO, SESAC

**★ BULKING UP WITH BLACKSTONE**

SESAC's 2017 began with its acquisition by the Blackstone Group in a deal reported to be close to \$1 billion. Turner and Lord are charged with helping chairman/CEO John Josephson optimize the opportunities afforded by having a deep-pocketed, long-term investor. Turner has focused on international growth, and engineered a 2016 Pan-European licensing pact with Swiss collection society SUISA. Meanwhile, Lord, whose wife runs an equestrian ranch outside of Nashville, has concentrated on signing evergreen acts like Green Day, Kings of Leon, Randy Newman and Rosanne Cash that build on the performing rights organization's invitation-only roster of writers with "ubiquitous and eternal copyrights."

**BEST OF NASHVILLE** Lord "The growth of the creative community beyond the country base."



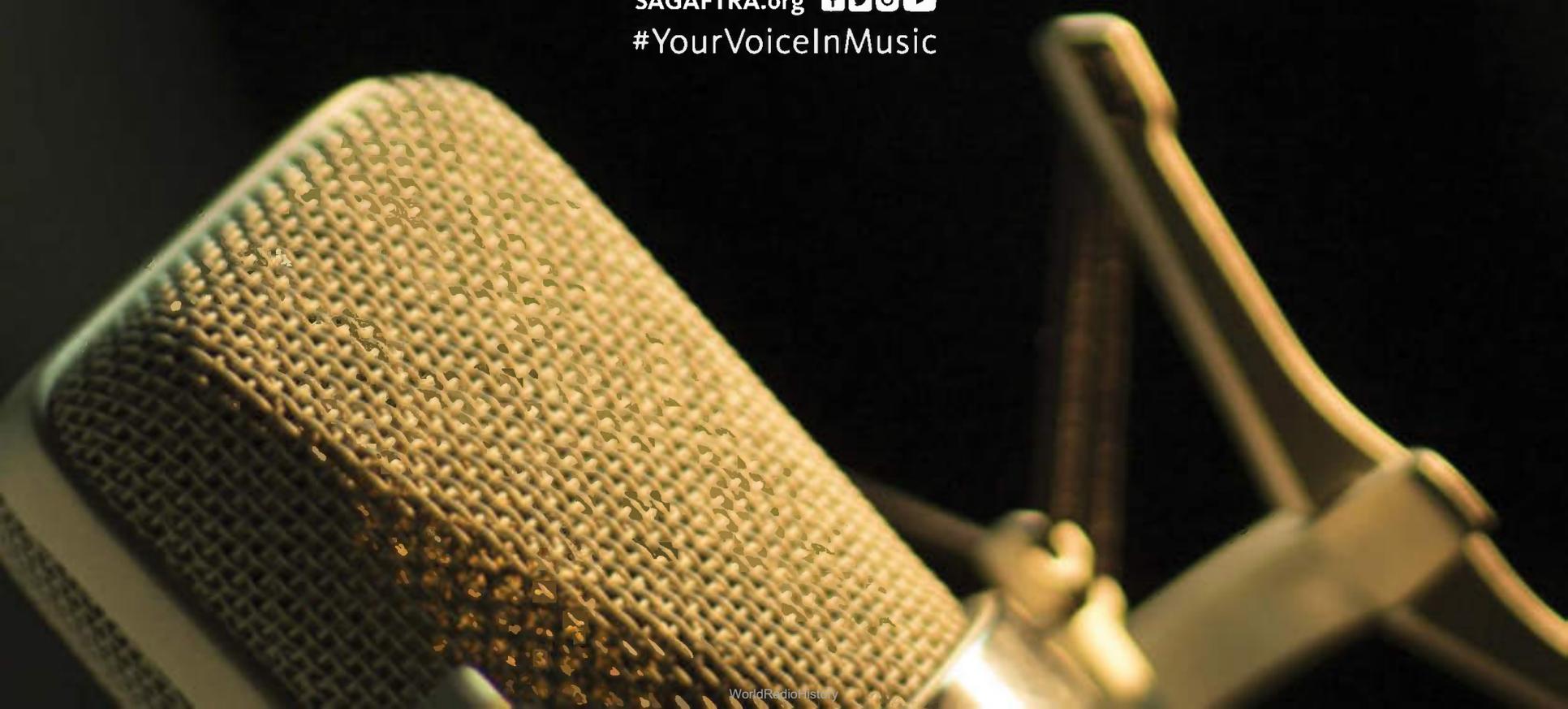
**"SONGWriters, who provide the essential ingredient for hits, are being pushed to the bottom of the economic food chain."**  
—TROY TOMLINSON, SONY/ATV MUSIC PUBLISHING



YOUR VOICE  
IN MUSIC

WE CONGRATULATE COUNTRY MUSIC'S  
**TOP 100 POWER PLAYERS**

SAGAFTRA.org      
#YourVoiceInMusic





Decker (left) and Wallace photographed by Alysse Gafjken on July 12 at Big Yellow Dog Music's headquarters in Nashville.

# THE INNOVATOR

The co-owner of the inventive music publisher behind Maren Morris, Meghan Trainor and Jessie James Decker is “a boss who gets it done”

## CARLA WALLACE\*

CO-OWNER, BIG YELLOW DOG MUSIC

Punching above its weight, this 10-person firm had a stellar year with Maren Morris, who won the best country solo performance Grammy Award for “My Church.” In addition to writing the song, Morris recorded it for Big Yellow Dog Music at Wallace’s urging, which turned out to be pivotal in getting her signed to Columbia Nashville in 2015. Since then, Morris has sold 1.8 million digital downloads; logged four hits on the Country Airplay chart, including her featured turn on Thomas Rhett’s No. 1 “Craving You”; and won both the 2016 CMA and 2017 ACM new artist awards.

**NOT YOUR MAMA’S MUSIC PUBLISHER** Morris is the latest success for a company whose roster of 19 includes Meghan Trainor — who thanked Wallace profusely when she accepted the ASCAP Vanguard Award in May — and Jessie James Decker, the star of E!’s *Eric & Jessie* reality series. (She is expected to release new music in the fall.) Since founding Big Yellow Dog in 1998 with partner Kerry O’Neil, Wallace has expanded into artist development, discovering new talent and hand-crafting each success. “None of us can really follow a traditional route anymore,” says the Nashville native. “Whether it’s starting a record label to help set these guys up or working with them every day to make a tour happen, we fill in the gaps until the right opportunity presents itself.”

**PLUMBING SYNCHS** The company aggressively seeks out TV, film and advertising synchs, and has secured roughly 400 placements this past year. Among them, Trainor’s “I’m a Lady,” written for *Smu fs: The Lost Village*. “Synchs are really important to us, because it’s an opportunity to sign unusual artists that might not fit in the traditional country genre,” says Wallace.

**DECKER ON WALLACE** “Carla took a chance on me when I was 17 and no one else knew what to do with me,” says Decker, whose reality show with her husband, newly minted Tennessee Titan Eric Decker, was renewed for a third season. “She’s smart, thinks outside the box and isn’t afraid to speak her mind, which is crucial as a woman in the music world,” adds Decker. “She is the epitome of a boss lady who gets it done.”

**COUNTRY HIT PARADE** Trainor co-wrote Lauren Alaina’s Country Airplay No. 1, “Road Less Traveled.” Also topping that chart: Josh Kear and Abe Stoklasa, who respectively were co-writers of Florida Georgia Line’s “God, Your Mama, and Me” and Chris Lane’s “Fix.”

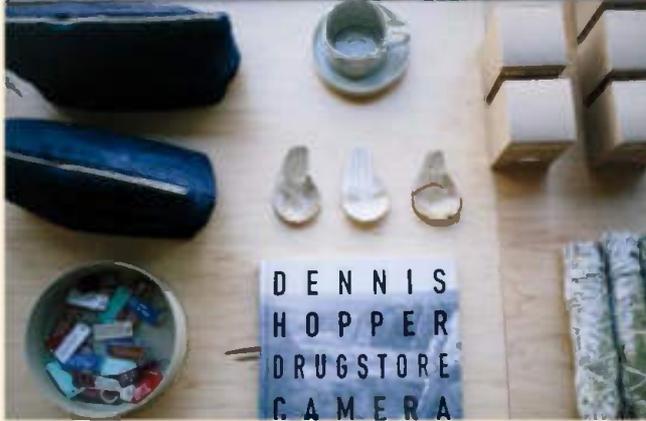
WHERE NASHVILLE SHOPS NOW

## TWO SON IS THE ONE

When the city's most stylish need their fix of high-waisted jeans and chic sculptural silhouettes

A year and a half after opening, Nashville boutique Two Son has become a pivotal player in a style revival that has brought celebrated indie fashion labels Mayram Nassir Zadeh and Black Crane to the city for the first time. The store was started by two married couples — David Perry, who also has a fashion production company, and Leigh Watson, part of the folk duo Watson Twins; and photographer Aubrey McCoy and James Kicinski-McCoy, who runs the lifestyle site Bleubird — who noticed a deficit in the city's offerings. Now, the modernist, 2,200-square-foot space in East Nashville is a must-hit

for locals in the know and tourists looking for edgy curation in home goods and men's and women's clothing. "When we moved here, most of our friends said they shopped online or when they traveled," says McCoy. "We wanted to open something different for Nashville and provide brands not sold here, like Lauren Manoogian and Jesse Kamm." The sophisticated, architectural cuts would seem to run contrary to traditional country dress, but even those who aren't ready to spend \$300 on drop-crotch Caron Callahan pants "come to support the shop, see it in person and pick up a few things." —A.G.



Top, above: An industrial setting provides the backdrop for the minimalist homewear and select offerings from lines more often associated with New York and Paris. Right, from left: Owners Perry, Watson, Kicinski-McCoy and McCoy wanted to fill a void in the market. "Seventy-five percent of what we carry can't be found elsewhere in the city," says McCoy.



### MICHAEL MARTIN, 55

VP MEMBERSHIP, NASHVILLE; ASCAP

#### ★ ROYALTIES REVENUE MACHINE

With over 600,000 members — including Garth Brooks, Ashley Gorley and Jennifer Nettles — and 2016 income of \$1.1 billion, ASCAP is a revenue machine for its roster of Music City songwriters and composers. Martin manages the PRO's local staff and budget. "Our member retention is huge," says the Mineral Wells, Texas-raised executive, who adds that more than a third of the honors at the 2016 ASCAP Country Awards went to first-time winners.

#### NONINDUSTRY LEADER HE ADMIRES

"John C. Maxwell, leadership expert, speaker and author. I love this quote of his: 'Learn to say "no" to the good so you can say "yes" to the best.'"

### JODY WILLIAMS, 61

VP WRITER/PUBLISHER RELATIONS, BMI NASHVILLE

#### ★ NASHVILLE'S LARGEST PRO PRESENCE

Williams, who was elected to serve as president of the CMA board starting in 2018, says BMI affiliates won 74 percent of the awards handed out

by the ACM in April, and 56 percent of the 2016 CMA honors. Members Thomas Rhett, Tim McGraw, Jon Pardi and Maren Morris also raised the PRO's profile over the past year. Record revenue of \$1.1 billion for fiscal 2016 was another bright spot for BMI, which, with 500 employees on Music Row, has the town's largest PRO presence. Says the Nashville native and golf aficionado: "We play a major role in the community."

#### BIGGEST ISSUE FACING COUNTRY

"Country radio playlists are 80 percent male. The lack of female voices needs to change."

### LEGAL

### RUSSELL A. JONES, 67

PRINCIPAL, THE LAW OFFICES OF RUSSELL A. JONES JR. & ANJLEE KHURANA

#### ★ GARTH BROOKS' DEAL-CLOSER

One of the top attorneys in Music City, Jones negotiated Garth Brooks' exclusive Amazon streaming and Target box set deals and a Williams-Sonoma product line for Trisha Yearwood. The married father of two says he takes pride in being able

to balance work and family, which included throwing himself a birthday party in Marrakesh, Morocco, in June.

### JOEL KATZ, 73

CHAIRMAN, GLOBAL ENTERTAINMENT AND MEDIA PRACTICE; GREENBERG TRAURIG

### JESS ROSEN, 62

CO-CHAIRMAN, ATLANTA ENTERTAINMENT AND MEDIA PRACTICE; GREENBERG TRAURIG

#### ★ HOTLANTA'S HOT LAWYERS

Despite being based 250 miles away from Nashville, in Atlanta, Katz and Rosen are two of Music City's top go-to attorneys. In addition to representing such executives as Universal Music Group Nashville's Mike Dungan, Katz brokered Tim McGraw and Faith Hill's new Sony Music Entertainment pact (with McGraw's attorney Rusty Jones), noting that negotiating for a married couple "made it unique." Rosen was instrumental in setting up Florida Georgia Line's deal with Proximo for the duo's Old Camp Whiskey as well as FGL House, a planned entertainment complex in downtown Nashville. "That's real mailbox money for these guys," says Rosen. He should know: He also set up Kenny

Chesney's lucrative Blue Chair Bay Rum company and restructured Miranda Lambert's contract at Sony Nashville. "Just assume she has the superstar deal that everyone would want," he says.

**YOU CAN'T SLEEP — WHAT APP DO YOU CHECK FIRST?** Katz "I like WTSO, Wines Til Sold Out. Great bargains."

### MIKE MILOM, 74

PARTNER, MILOM HORSNELL CROW ROSE KELLEY

#### ★ LUKE BRYAN'S LEGAL EAGLE

Milom likes to think of himself as someone who fellow attorneys want on the other side of a negotiation. Recent deals include Kelsea Ballerini's global publishing agreement with Sony/ATV and the return of Hank Williams Jr.'s opening theme for ESPN's *Monday Night Football*. Other clients include Luke Bryan, Emmylou Harris and Keith Urban. While he refuses to discuss the deals that keep him busy, he says getting his artists a bigger slice of the \$3.9 billion streaming pie is a priority. **SONG STUCK IN HIS HEAD** "Skylark," performed by my wife, Micki Fuhrman, on a private jazz EP recorded for my last birthday."

CONGRATULATIONS TO  
**ERIC CHURCH**

on having another RECORD YEAR at

**BRIDGESTONE**  
**ARENA**

**NEW ATTENDANCE  
RECORDS**

May 26, 2017 - 18,996

May 27, 2017 - 19,020

A SPECIAL THANK YOU TO EVERYONE AT Q PRIME ARTISTS  
MANAGEMENT AND MESSINA TOURING GROUP FOR BEING  
PART OF THIS AMAZING ACCOMPLISHMENT.

## BUSINESS & BRANDING

### PETE FISHER, 54

CEO, ACADEMY OF COUNTRY MUSIC

#### ★ MAPPING A NEW ERA FOR THE ACM

The former vice president/GM of the Grand Ole Opry took the reins of the Los Angeles-based ACM in January, just in time to oversee its 2017 awards ceremony. "What the staff did in Las Vegas was remarkable: 80 artists, 17 events, 13 venues, not including the show," he says. Fisher has since addressed the business of charting the ACM's future, and recently hired longtime Recording Academy executive Nick Di Fruscia to oversee the ACM voting process, among other responsibilities.

#### NONINDUSTRY LEADER HE ADMIRES

"Elon Musk. Having bought a Tesla, I see that he thinks on a different plane. His work has changed my thinking."

### JEREMY HOLLEY, 39

CO-FOUNDER, FLYTEVU

### LAURA HUTFLESS, 35

CO-FOUNDER, FLYTEVU

#### ★ BRANDING HEADLINE-MAKERS

"We always ask ourselves, 'What's the

# "THE COUNTRY MUSIC INDUSTRY IS ALWAYS THE LAST TO ADOPT NEW TECHNOLOGIES AND ACCEPT CULTURE TRENDS. DISRUPTION IS THE NEW NORMAL. EMBRACE IT."

—LAURA HUTFLESS, FLYTEVU



headline that has never been written before?" says Holley of the approach that he and Hutfless, formerly of Warner Music Nashville and Creative Artists Agency, respectively, take at the marketing agency they launched in 2015. Last October, for instance, they partnered with Garth Brooks to launch a Snapchat account for the state of Tennessee designed to lure millennial tourists. "Every single one of his albums was recorded in Tennessee, so we made 'Snapumentaries' that told this story over a three-week period," says Holley. "The series culminated in a free show at the Bluebird Cafe, where Garth was discovered, and

the only way to get tickets was through the new Snapchat channel." The campaign brought in 31,000 followers overnight and 6.2 million views total. It also was one of two Flytevu campaigns shortlisted at the Cannes Lions festival in June.

### MARY ANN MCCREADY\*

BUSINESS MANAGER/CO-OWNER, FLOOD

BUMSTEAD MCCREADY & MCCARTHY

### JAMIE CHEEK, 46

BUSINESS MANAGER/CO-OWNER, FBMM

### DUANE CLARK, 47

BUSINESS MANAGER/CO-OWNER, FBMM

#### ★ MINDING TOP MUSICIANS' MONEY

Although FBMM doesn't release its client roster, the business-management firm reportedly counts Blake Shelton, Sam Hunt and Keith Urban among its country customers. The partners focus, in part, on issues such as streaming royalties and ticket revenue. Its biggest issue? "Scalping has reached epic proportions of abuse," says McCready.

#### TIME-TRAVEL MUSIC FANTASY

Clark "Any Grand Ole Opry performance in the 1950s: Johnny Cash, Patsy Cline, Chet Atkins, Kitty Wells, George Jones. Just give me one."

### KERRY O'NEIL, 64

CO-FOUNDER, O'NEIL HAGAMAN

#### ★ PROPHET OF PROFIT

"Having two of the largest arena tours in music has been intense," says O'Neil, who — though he declines to confirm or discuss any of the artists on his roster — is referring to Garth Brooks and the duo of Tim McGraw and Faith Hill, according to industry

insiders. They're just three of the A-list clients O'Neil's business-management firm reps. Twenty-two people, roughly half the staff, have 10 or more years with the firm, which launched in 1984 with partners Al Hagaman Jr. and Cheryl Harris. "That institutional knowledge is key to delivering quality work," says O'Neil, who's a founding partner, with Carla Wallace, in publisher Big Yellow Dog Music. **FAVORITE ARTIST OF ANY GENRE** "You might find me singing Bill Withers' 'Ain't No Sunshine' if I find myself with a guitar in my hands," says O'Neil, a one-time aspiring songwriter.

### KYLE YOUNG, 64

CEO, COUNTRY MUSIC HALL OF FAME AND MUSEUM

#### ★ BUILDING COUNTRY'S FAN BASE

The Country Music Hall of Fame and Museum feted its 50th anniversary in April, but Young, who has worked there since he was 22, is focused on attracting the next generation of country fans. The hall, which draws 1 million visitors annually and brought \$67 million into Nashville in 2016, has, thanks to angels like Vince Gill and Keith Urban and their All for the Hall benefits, weathered periods of instability to emerge financially fit enough that, in July, it launched Community Counts. The program, in part, allows local youth 18 years and younger to visit the museum for free. Says Young: "You get them in here, and it gives them a sense of place, a sense of identity and sense of attachment." **TIME-TRAVEL MUSIC FANTASY** "Late 1952, to see Hank Williams Sr."



## WHY I LOVE NASHVILLE NOW

### ZAC BROWN ON HIS FAVORITE RESTAURANT

"My favorite thing to emerge in Nashville is Henley, RJ Cooper's new restaurant. RJ is a James Beard Award winner who has been featured at our Southern Ground Music & Food Festival, and his new place is amazing."

*Contributors: Trevor Anderson, Jim Asker, Dave Brooks, Dean Budnick, Keith Caufield, Ed Christman, Tatiana Cirisano, Chuck Dauphin, Adrienne Gaffney, Jenn Haltman, Hannah Kaye, Steve Knopper, Joe Levy, Brooke Mazurek, Melinda Newman, Paula Parisi, Eric Spitznagel, Taylor Weatherly, Deborah Wilker, Nick Williams*

METHODOLOGY A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2017 Country Power Players list, including but not limited to impact on consumer behavior, as measured by metrics such as album sales, track sales, streaming volume, social media impressions, and radio and TV audiences reached; company growth; career trajectory; reputation among peers; and overall impact in the industry. Where required, record-label market share was consulted using Nielsen's Music country market share for album plus track equivalent and stream-equivalent album consumption units, and *Billboard*'s top 10 country publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. *Billboard*'s 2016 Money Makers list (published in the July 22-28, 2017, issue) is the source for artists' take-home earnings.

# POWERFUL GENRE. POWER PLAYERS.

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"You walk out and start feeling the energy," says Church, who recently completed a 62-night North American tour.



# Eric Church, At The Top Of His World, Asks: What's Next?

"I did not want to be the center of country music," says the singer after a record-setting \$53 million-grossing tour, taking time to reflect on finding stardom, fighting scalpers and raising children in turbulent times

BY DAVE BROOKS

**E**RIC CHURCH ISN'T thinking about music. After six months on tour — playing to arena crowds across North America, from Lincoln, Neb., to Nashville — for 62 nights, the country music superstar is trying to quiet his mind. And he's got the perfect place for reflection: his family's summer retreat, 5,000 feet above sea level, in North Carolina's High Country.

"I'm on top of the mountain with almost no cell reception," says Church. "We picked this place for that reason. There's, like, one place you can stand, if the weather's right, to get cellphone service and communicate with the outside world. Otherwise, no one can get ahold of me up here."

"Quiet" is the last word his fans associate with Church. The 40-year-old singer, songwriter and guitarist has brought a rock 'n' roll spirit to his style of country music since breaking out of his rural hometown of Granite Falls, N.C. (population 4,700), more than a decade ago.

In 2011, Church hit No. 1 — on both the Top Country Albums chart and the Billboard 200 — with his album *Chief*, which took home the album of the year

trophy from both the Country Music Association and the Academy of Country Music. That album also sent two singles to No. 1 on the Hot Country Songs chart: “Springsteen,” with its nod to the New Jersey rocker, and the working-class blues of “Drink in My Hand.”

In November 2013, Church previewed his album *The Outsiders* at the CMA Awards with an intense blues-rock performance, complete with pyrotechnic bursts. Then, as if Nashville needed another sign that Church was a different kind of country star, days before the CMAs in 2015, he surprised the industry and delighted members of his fan club (known as The Church Choir) with a mail delivery of his new album *Mr. Misunderstood*, after acquiring a record-pressing plant in Germany.

For all his success as a recording artist, however, Church’s greatest, and growing, impact has been as a live performer, say those involved with his career from the start.

“Eric has always focused so much on touring and the strength of his live shows,” says Jay Williams, a partner at William Morris Endeavor who has booked

Church since 2005, after seeing him play at the 300-capacity 12th and Porter club in Nashville. “In the early days, it didn’t matter if he was opening an arena show or playing a small club to 100 fans — he always gave 110 percent. No two shows are the same, and each night there are going to be some surprises. His fans know he genuinely puts them first.”

Church’s *Holdin’ My Own* Tour, which concluded with sold-out shows May 26–27 at Nashville’s Bridgestone Arena, sold 930,000 tickets, according to promoter

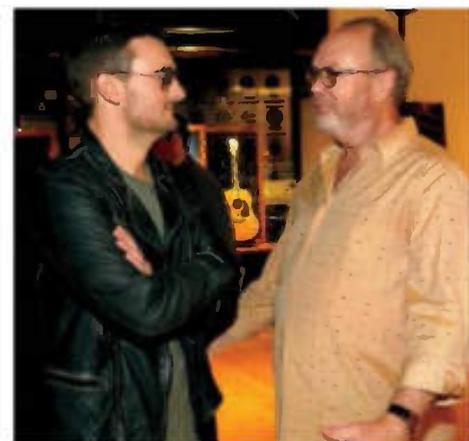
Louis Messina of The Messina Group. Billboard Boxscore reports Church’s gross ticket sales at \$53 million, which ranks him as the No. 6 top-grossing touring artist of the

year to date. Fans will remember that tour by another metric: the marathon three-and-a-half hours Church played nightly as he crisscrossed the United States and Canada, often challenging his band to play his lesser-known material. Equipped with a deep catalog of songs (published by Sony/ATV Music Publishing), Church uses the football phrase for a quarterback’s surprise play — “calling an audible” — to describe how he’ll notify his band of the

**“HIS FANS KNOW HE GENUINELY PUTS THEM FIRST.”**

—JAY WILLIAMS

Church and Universal Music Group Nashville chairman/CEO Mike Dungan (right) at the “Eric Church: Inside the Outsider” exhibition at the Country Music Hall of Fame and Museum in Nashville in 2015.



tracks he might call out during the show, leaving it only a few hours to prepare for a number it might not have performed in years. He regularly surprises his band by changing his setlist to keep the 36 to 37 songs in his shows fresh and energetic. “No one in country does two sets like this,” says Church’s longtime manager, John Peets of Q Prime South.

Peets helped conceive the lengthy show with an understated production aimed at building an intimate connection between the singer and his audience.

“It’s a big stage, but it’s not flashy,” says Peets. “There’s no pyro. There’s no moving big lights. The biggest thing we did for production was add a second light rig, because we light up the whole back part of the bowl and the floor. It created this ‘we’re all in this together’ kind of vibe.”

While the country music business has questioned his unconventional moves, like the surprise release of *Mr. Misunderstood*, Church has made peace with the Music City machine. “We’ve had enough success that they kind of let us do what we do,” says Church of his label, Capitol Records Nashville, a division of Universal Music Group Nashville.

At his mountain retreat, where he goes with his wife, Katherine Blasingame, and their two sons, 5-year-old Boone and 2-year-old Tennessee Hawk, whenever touring and school schedules allow, Church is taking time to golf, read, fly-fish — and think. He’s still taking stock of the *Holdin’ My Own* Tour and what its success means for his career. Before school starts — and because Church can only take so much self-reflection — he’ll head back to Nashville. On Aug. 18, he’ll play the *Good Morning America* Summer Concert Series in New York, before launching a short, late-summer amphitheater tour, promoted by Messina, concluding with the Route 91 Harvest Festival Sept. 29–Oct. 1 in Las Vegas. Before the year is out, he will have performed live for over 1 million fans.



From left: Taylor Swift, Church and Jennifer Hansen at the BMI Country Awards and reception honoring Willie Nelson in Nashville in 2007.

# Thank You Eric Church!



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Special Thanks To: Louis Messina & Messina Touring Group, Q Prime South & William Morris Entertainment



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But before all that, in a conversation from the mountaintop, Church talked about stardom and scalpers, terrorism and religion, the challenges of parenting and the road ahead.

**On the Holdin' My Own Tour, you played 62 shows with three-and-a-half-hour sets. Was it energizing or exhausting?**

It was both. We booked this tour before we decided we're going to play shows this way. I knew I wanted to play all these songs that have earned their spot in our set. They're an integral part of who we are [as a band]. I wanted to go out there and depend solely on our catalog and play for as long as we could.

When we routed this tour, we thought the sets would be shorter. There was one stretch where we did seven shows in 10 days. That was physically more than I thought it was going to be. My vocals and my entire body [were] exhausted.

**That was also a marathon for the audience.**

If a fan looked at the setlist, they'd say,



During a break in the performance of "Jack Daniels" in Tulsa, Okla., in February, Church (second from right) joined his road crew for a shot of whiskey before returning to the stage to finish the song.

## CHURCH'S TOP 25 BOXSCORES

RANK	VENUE	CITY/STATE	EVENT DATE	GROSS SALES	ATTENDANCE	NUMBER OF SHOWS
1	Bridgestone Arena	Nashville	May 26-27, 2017	\$2,524,287	38,016	2
2	U.S. Bank Arena	Cincinnati	April 22, 2017	\$1,322,826	16,736	1
3	Palace of Auburn Hills	Auburn Hills, Mich.	Feb. 25, 2017	\$1,233,087	18,940	1
4	Mohegan Sun Arena	Uncasville, Conn.	Oct. 24-25, 2014	\$1,232,695	17,720	2
5	Scottrade Center	St. Louis	May 13, 2017	\$1,199,824	18,250	1
6	Red Rocks Amphitheatre	Morrison, Colo.	Aug. 9-10, 2016	\$1,176,861	18,942	2
7	PPG Paints Arena	Pittsburgh	April 21, 2017	\$1,173,548	18,138	1
8	Greensboro Coliseum	Greensboro, N.C.	May 20, 2017	\$1,162,223	20,313	1
9	Tacoma Dome	Tacoma, Wash.	March 18, 2017	\$1,126,710	19,030	1
10	Mohegan Sun Arena	Uncasville, Conn.	April 27-28, 2017	\$1,123,152	16,461	2
11	BMO Harris Bradley Center	Milwaukee	April 14, 2017	\$1,102,384	17,931	1
12	Verizon Center	Washington, D.C.	May 19, 2017	\$1,100,193	16,113	1
13	Pepsi Center	Denver	April 5, 2017	\$1,099,179	16,351	1
14	Allstate Arena	Rosemont, Ill.	April 13, 2017	\$1,085,383	16,553	1
15	Bon Secours Wellness Arena	Greenville, S.C.	May 6, 2017	\$1,081,681	14,447	1
16	CenturyLink Center	Omaha, Neb.	April 8, 2017	\$1,059,369	16,533	1
17	KFC Yum! Center	Louisville, Ky.	May 25, 2017	\$1,052,065	16,443	1
18	Sprint Center	Kansas City, Mo.	Jan. 31, 2017	\$1,044,361	17,076	1
19	Staples Center	Los Angeles	March 31, 2017	\$1,042,599	16,596	1
20	Quicken Loans Arena	Cleveland	Feb. 24, 2017	\$1,036,893	19,837	1
21	TD Garden	Boston	Jan. 28, 2017	\$1,018,761	16,697	1
22	Barclays Center	Brooklyn	Jan. 27, 2017	\$1,017,290	16,705	1
23	Target Center	Minneapolis	Jan. 20, 2017	\$986,291	18,344	1
24	American Airlines Center	Dallas	Feb. 3, 2017	\$969,385	18,002	1
25	Bankers Life Fieldhouse	Indianapolis	Feb. 23, 2017	\$965,478	15,339	1

"Holy shit, that's a lot of songs." You walk out there, and you start feeling the energy. I said many times, there's a lot of nights they really did pull me. It became this collaborative thing where not only did I get to the end, but there's times I just kept going because they got me to that ending. We got there together.

**Did you record any of the shows for a future live album?**

Oh yeah, we recorded all of it. We had some [songs] that I was adamant that I wouldn't rehearse with the band. I would tell the band a couple hours before

**"SOME NIGHTS, IT WAS JUST MAGIC."**

—CHURCH

the show, "This is the song we're going to do," and then I wouldn't see them until we did it, when we played live. I did that on purpose — there were some nights that it was just magic. A song you've never played with your band. Nobody knows how we're going to end it, nobody knows where the solos are, and you get to the end and it's perfect. And some were disasters. As Ray Charles would say, "I was going to do what I was going to do."

# GET TOGETHER

2017

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MY OWN  
TOUR



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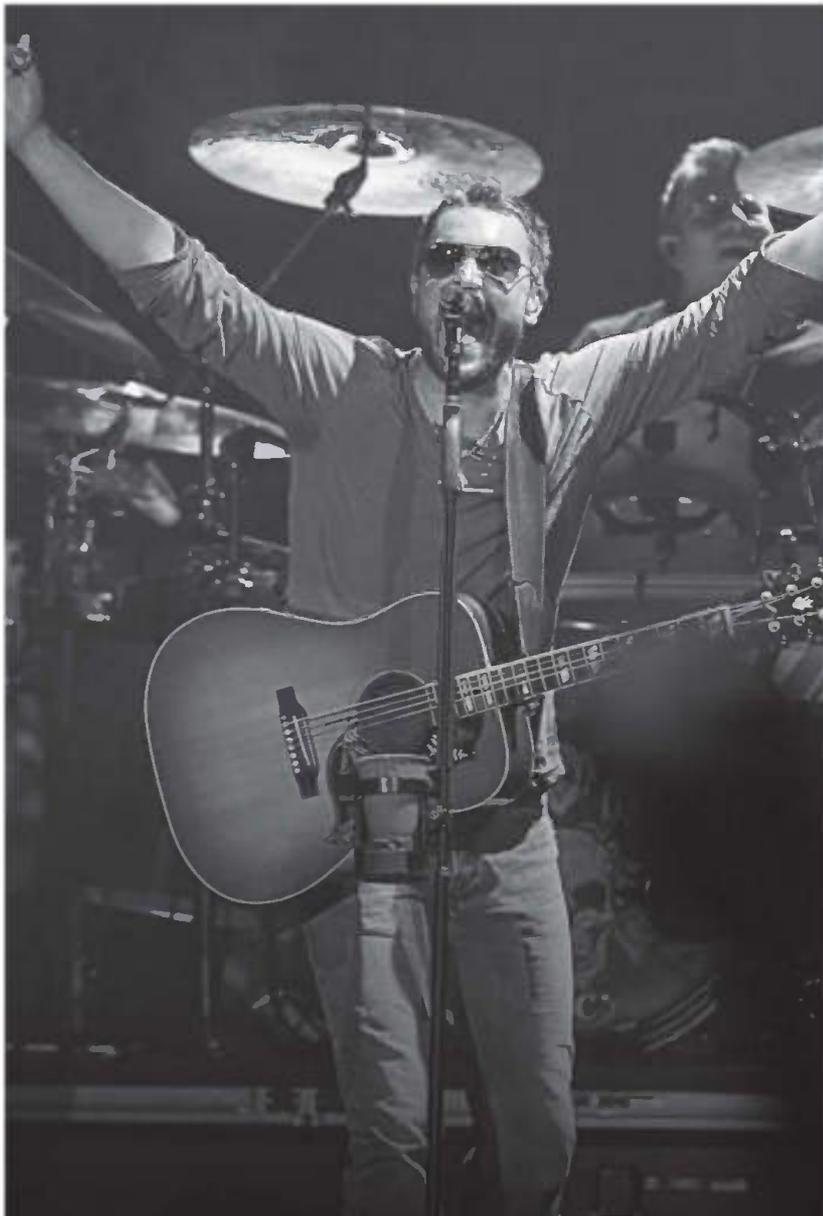
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1/21/17

THE OUTSIDERS  
ERIC CHURCH  
WORLD TOUR

11/20/14

ERIC CHURCH  
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## MESSINA NURTURES CHURCH'S LIVE AMBITIONS

Veteran promoter recalls singer asking, "Is there anything bigger to play than a stadium?"

When Eric Church's *Holdin' My Own Tour* rolled into town, concert promoter Louis Messina had to have the T-shirt talk with the locals.

"Eric sold this shirt that read 'Eric Fucking Church,'" says Messina, "and the building managers would all bitch and moan about selling the shirt," disapproving of its expletive.

"I would just tell them, 'If you want Eric to play here again, you better just sell the damn shirt,'" says Messina of the top-selling item of tour merchandise, which sells for \$30. "They'd sell the shirt — and then later pat me on the back for moving so much merch."

To say nothing of moving so many tickets. Church sold 930,000 seats on his just-concluded tour, says Messina, whose Messina Touring Group also has promoted Taylor Swift, George Strait, Ed Sheeran and Kenny Chesney. Messina, 70, is a veteran tour

promoter who cut his teeth in the concert business with Pace Concerts in Houston. By 2001, he had launched his own company, which later became partnered with AEG Presents.

Messina first met Church when the singer opened stadium shows on Chesney's 2013 *No Shoes Nation Tour*. "Eric once told me, 'Louis, you know I never thought I'd enjoy playing stadiums. But is there anything bigger than a stadium?' I thought to myself, 'OK, this is my kind of guy.' I love artists with vision."

Jay Williams, Church's agent at William Morris Endeavor, echoes Messina. "It all starts with Eric's vision," he says of the singer's touring success. He, Messina and manager John Peets at Q Prime South "work collaboratively to make sure Eric has the best chance to win each night." (Williams notes he works closely with Bridget Bauer at Messina Touring Group; both were assistants together at WME two decades ago. "So it's fun to get to

work with her on this.")

After Church unveiled his album *Mr. Misunderstood* as a surprise in late 2015, Messina knew he was working with an artist who didn't follow typical album release schedules or touring cycles, and who had a unique sense of how he wanted to present his craft.

"His music is going to come out when it comes out; it's going to be the songs that he wants to put out and not those selected for him," says Messina. "That's why he called it the *Holdin' My Own Tour*."

During shows that ran three-and-a-half hours, with no opening act, Church typically played some 37 songs nightly from his catalog of five studio albums. The six-month tour reached 38 states and six Canadian provinces, with stops at every major arena in North America, including Staples Center in Los Angeles, Madison Square Garden in New York and Air Canada Centre in Toronto.

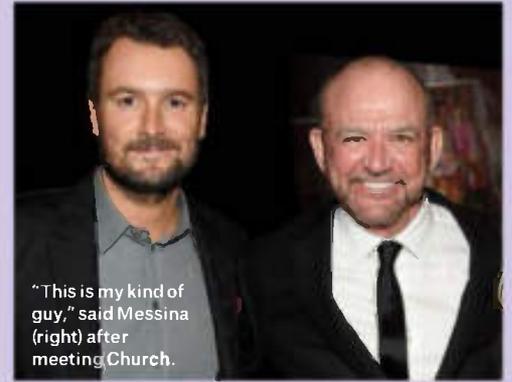
"There's something special that happens

each night," says Messina of Church's live shows. "You can feel this groundswell in the audience — each night was bigger than the night before. As the tour went on, the intensity of the show and the crowd only grew."

The tour wrapped in Nashville with two nights at Bridgestone Arena, "our adopted hometown venue," says Messina. "Kenny showed up as a friend and a fan. He asked if Eric wanted him to come onstage, and Eric said, 'Nah, I don't want you to have to work tonight, just enjoy yourself.' And so Kenny just sat on the side of the stage and watched the show from beginning to end." —D.B.



Arena managers objected to Church's tour T-shirt. Fans snapped it up.



"This is my kind of guy," said Messina (right) after meeting Church.

# CONGRATULATIONS ERIC CHURCH, MESSINA TOURING GROUP, Q PRIME SOUTH AND WME— ON ANOTHER RECORD YEAR!

Holdin' My Own Tour  
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# ERIC CHURCH

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From left: Church, Jason Aldean and Luke Bryan performed during the 46th annual CMA Awards in 2012.

want to get boxed in. I did not want to be the center of country music. We had just won album of the year at the CMA Awards, and we're in all these award categories we had never been in before, and I was very, very uncomfortable in that spot. I started hearing people say they knew the style I was going to be and comparing me to other people. And it started driving me nuts, because I don't want to be a style. I don't want to be that thing.

So *The Outsiders* was me just going musically crazy. It's a little schizophrenic. It's a little nutty. But that's what it was supposed to be. Whether it's everybody's cup of tea or not, that was me getting that out of my system to some extent. I was trying to do that. So it had a thing. It was preconceived.

*Mr. Misunderstood* wasn't. It was just music broken down to its core. And we kept it that way with the way we distributed it. We did the same thing with the tour. There were no bells and whistles to this tour. It was lights, sound and us.

**Were you able to write on the road?**  
I thought I could. I couldn't. I'm still not able to write. Over the last month, I've been poking at it a little bit, picking up the guitar now and then. I'm still not there, mainly because of the tour and what it took from me creatively and emotionally. It just didn't leave a whole lot left for other stuff.

**Your last album, *Mr. Misunderstood*, arrived as a surprise release, secretly mailed to fans and announced at the CMA Awards. Would you ever do that again?**

It was the most fun I ever had. It wasn't preconceived [by the record company], and I think that's what made it work. I think that's why it had the success it had. I think that for me, the one lesson we learned there is, just trust the music, and trust that if you put it in the hands of your fan base, you're going to end up where you want to end up.

***Mr. Misunderstood* felt much more personal than 2014's *The Outsiders*, which was conceived as a thematic album. Were you looking inward when you wrote *Mr. Misunderstood*?**  
For *The Outsiders*, I had written 150 to 160 songs, and it was pretty easy to pick where the theme was. I had been coming off the *Chief* album, which was a big commercial success, and I just did not

## CHURCH'S BIGGEST HOT COUNTRY SONGS

RANK	TITLE	LABEL	PEAK POS.	PEAK DATE
1	Drink in My Hand	EMI Nashville	1 (one week)	1/28/12
2	Springsteen	EMI Nashville	1 (two weeks)	6/23/12
3	Give Me Back My Hometown	EMI Nashville	4	4/26/14
4	Talladega	EMI Nashville	2	2/14/15
5	Like a Wrecking Ball	EMI Nashville	6	9/5/15
6	Record Year	EMI Nashville	2	8/13/16
7	Love Your Love the Most	Capitol Nashville	10	10/3/09
8	Hell on the Heart	Capitol Nashville	10	5/22/10
9	Smoke a Little Smoke	EMI Nashville	16	1/29/11
10	Homeboy	EMI Nashville	13	7/30/11
11	The Only Way I Know (Jason Aldean With Luke Bryan & Eric Church)	Broken Bow	5	2/2/13
12	Creepin'	EMI Nashville	10	12/29/12
13	Guys Like Me	Capitol Nashville	17	7/14/07
14	Raise 'Em Up (Keith Urban Featuring Eric Church)	Hit Red/Capitol Nashville	8	5/23/15
15	How 'Bout You	Capitol Nashville	14	7/22/06
16	Kill a Word (Eric Church Featuring Rhiannon Giddens)	EMI Nashville	9	3/11/17
17	Two Pink Lines	Capitol Nashville	19	12/16/06
18	The Outsiders	EMI Nashville	6	11/9/13
19	Like Jesus Does	EMI Nashville	13	6/8/13
20	Mr. Misunderstood	EMI Nashville	15	2/13/16
21	Cold One	EMI Nashville	20	8/30/14
22	His Kind of Money (My Kind of Love)	Capitol Nashville	45	6/21/08
23	Round Here Buzz	EMI Nashville	34	6/24/17
24	A Man Who Was Gonna Die Young	EMI Nashville	24	2/15/14
25	That's Damn Rock & Roll	EMI Nashville	43	6/21/14

The ranking of Church's biggest hits on the Hot Country Songs chart is based on actual performance on the weekly tally through the July 8 issue. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower ranks earning proportionately less. Due to changes in chart methodology through the years, eras are weighted to account for different chart turnover rates during various periods.

# ERIC CHURCH

CONGRATULATIONS ON A "RECORD YEAR"



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**SPECIAL THANKS TO LOUIS MESSINA,  
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**ERIC CHURCH**

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**Did you get any pushback from your label on how the album was released?**

There's a number of things that we've done that I think, if we had asked them or we had said, "What do you think?" we wouldn't have got a favorable response. That includes the surprise release of *Mr. Misunderstood* — which included the purchase of a pressing plant in Germany to get the album printed early and secretly shipped to members of the fan club.

[Universal Music Group Nashville chairman/CEO] Mike Dungan at one point said, "This is not the way we would have released an Eric Church record, but we trust him." That's how this whole thing happened. I didn't need an album. I didn't want an album. We had just come off tour. I was going to take some time off. And then all of a sudden — bam! — this album fell out.

It's part of the reason that I'm having a little bit of a harder time right now, just getting back to where I'm totally decompressed and back to where I can start thinking about music.

**CHIEF CARES: HOW A SUPERSTAR GIVES BACK**

Church's charity, funded by premium tickets, aids humanitarian work at home and abroad

**B**y late August 2014, Eric Church's status as one of country's superstars was secure. After the breakthrough of his 2011 album, *Chief*, his new release *The Outsiders* had reached No. 1 on the Top Country Albums chart; his latest single, "Cold One," had reached No. 21 on Hot Country Songs; and he had sold 4.2 million albums to date, according to Nielsen Music.

For Church, it was time to give back. On Aug. 21, 2014, the singer and his wife, former music publisher Katherine Blasingame, announced the launch of their charity, Chief Cares, to support an array of humanitarian organizations in the United States and worldwide.

Rather than incur the operating costs of a stand-alone charity, Chief Cares would be administered by the Community Foundation of Middle Tennessee, which has served Tennessee and Kentucky for the past 25 years. The foundation continues to field grant requests on behalf of Chief Cares. (Although Church is a native of North Carolina, he came to Tennessee to sign his first record deal in Nashville in 2005.)

Church, who was raised in the Christian faith, is not a newcomer to philanthropy. For five years before founding Chief Cares, he and Blasingame had privately supported the Christian organization Genesis Global Ministries, whose initiatives



Church and Blasingame (right) presented a \$1 million gift to the Juvenile Diabetes Research Foundation in Charlotte, N.C., in 2016.

included delivering aid to Haiti, starting an orphanage in Nepal and supporting students in Sri Lanka.

Chief Cares is funded by the sale of premium seats to Church's concerts. In addition to Genesis Global, it helps Mercy Multiplied, which assists disadvantaged young women; the Nashville Humane Association; the Mason G. Smoak Foundation, which promotes education and environmentalism; the Miller Harris Foundation, which helps children with asthma; and the Juvenile Diabetes Research Foundation.

Last October, the couple returned to Church's home state to attend the JDRF gala in Charlotte, which was honoring his parents, Ken and Rita Church. Dressed in a business suit and forgoing his ever-present sunglasses, Church was joined by his wife as he presented a check for \$1 million to JDRF, in honor of his mother and her battle with Type 1 diabetes. The gift, noted Church, was the largest donation to date by Chief Cares.

—THOM DUFFY

Thank you, Eric for one of the most unforgettable experiences in our 30 year run!

You brought the house down.

Special thanks to the Messina Touring Group

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THANK YOU  
**ERIC CHURCH**

WITH SPECIAL THANKS TO LOUIS MESSINA, and the MTG TEAM  
and JOHN PEETS, FIELDING LOGAN and JAY WILLIAMS.

**FEBRUARY 23, 2017**



BOOKING: MARTY BECHTOLD [mbechtold@pacers.com](mailto:mbechtold@pacers.com) · 317.917.2760 · [BankersLifeFieldhouse.com](http://BankersLifeFieldhouse.com)

**One of the songs that didn't make *Mr. Misunderstood* but has turned up on YouTube is "Old Testament Me." Why do you think that song resonates with so many people?**

As a husband and a dad, there's the New Testament, turn-the-other-cheek mentality, and then there's the Old Testament way of thinking, which is saying, "Hey, if you mess with me, you're going to get hurt."

I think we carry both. You don't have to roll over and be weak. There's so much going on in the world, with the rise in terrorism and violence. I didn't like the way that I think a lot of people were portraying religion ... that it made you soft. You were weak. If they do something to you, you have to walk away.

I'm conflicted, because I don't really believe that. I believe you still have

to protect yourself and your family. I think many people feel the same way, especially in our country. When you get poked really hard, you're torn between your beliefs and how you should respond to that. I was thinking, too, about the bullying element, and all this extra-parenting bullshit. I get the conflict, and that's what I was writing about. I get it. Especially being a parent with kids.



Church's manager Peets (center), flanked by CMT Music Awards executive producer Michael Dempsey (left) and CMT senior vp music events and talent John Hamlin at the 2015 CMT Music Awards.

Videos have increased the impact of Church's hits. From top: Stills from "Give Me Back My Hometown," "Springsteen" and "Drink in My Hand."



PEETS: RICK DIAMOND/GETTY IMAGES; STILLS: COURTESY OF LING NASHVILLE



# CASPER EVENTS CENTER



# THANK YOU ERIC CHURCH!



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FOR BOOKING, CONTACT BRAD MURPHY – GENERAL MANAGER – [BRAD\\_MURPHY@COMCASTSPECTACOR.COM](mailto:BRAD_MURPHY@COMCASTSPECTACOR.COM) – (307) 235-8448

Photo courtesy of Casey Hanson

# WELCOME HOME CHIEF



## SOLD-OUT!

### SATURDAY, MAY 20, 2017

SPECIAL THANKS TO ERIC CHURCH, LOUIS MESSINA,

BRIDGET BAUER AND THE **MTG** TEAM



Greensboro Coliseum

**Do you find parenting challenging?**

A 5-year-old and a 2-year-old are always going to have their challenges. But yeah, I do OK with it. They're with me on tour, and that is such a big thing, because I've been around long enough to see these artists that check out for periods of their life. I feel like it becomes harder for them to be a parent or to feel like they're in control of their life when they're checking in and checking out.

So for me, as hard as it has been at times, logistically it's just something my wife and I have always decided we had to do. The *Mr. Misunderstood* album does not happen if my kids aren't out on the road with me or I don't have a relationship with them, because you can hear it in the album. Because that's a part of my life; it's really easy for me to walk out on that stage and feel pretty comfortable when I sing that stuff, because I've lived it. I've been there. I'm in it.

**Let's talk about the scalpers. You took a lot of tickets out of the hands of scalpers on this tour. Are you happy with the results?**

Rhiannon Giddens sang with Church at the 2016 CMA Awards, where *Mr. Misunderstood* won album of the year.



I hate that scalping exists. I wish artists didn't have to [fight] it individually. I wish it was more collective. But I don't think it ever will be. The only way it'll ever be solved is if every person cares enough individually to make it incredibly

hard to scalp tickets. And if everybody does that, it'll make it collectively harder. We're very happy with how our [anti-scalping efforts] turned out, because we were able to look back and really dissect it. Did we keep every scalper out of the

**ERIC CHURCH,**  
THANKS FOR BREAKING RECORDS WITH US!

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CONGRATS, ERIC CHURCH, ON HAVING A

RECORD YEAR

AT OUR SMG VENUES



Special thanks to Louis Messina and Messina Touring Group, Q Prime South (John Peets, Fielding Logan), and William Morris Entertainment



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*Thanks Chief!*



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**CONGRATULATIONS ON A  
RECORD YEAR!**

**ERIC CHURCH**  
HOLDIN' MY OWN TOUR



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**THANKS FOR SHARING A  
COLD ONE WITH US!**

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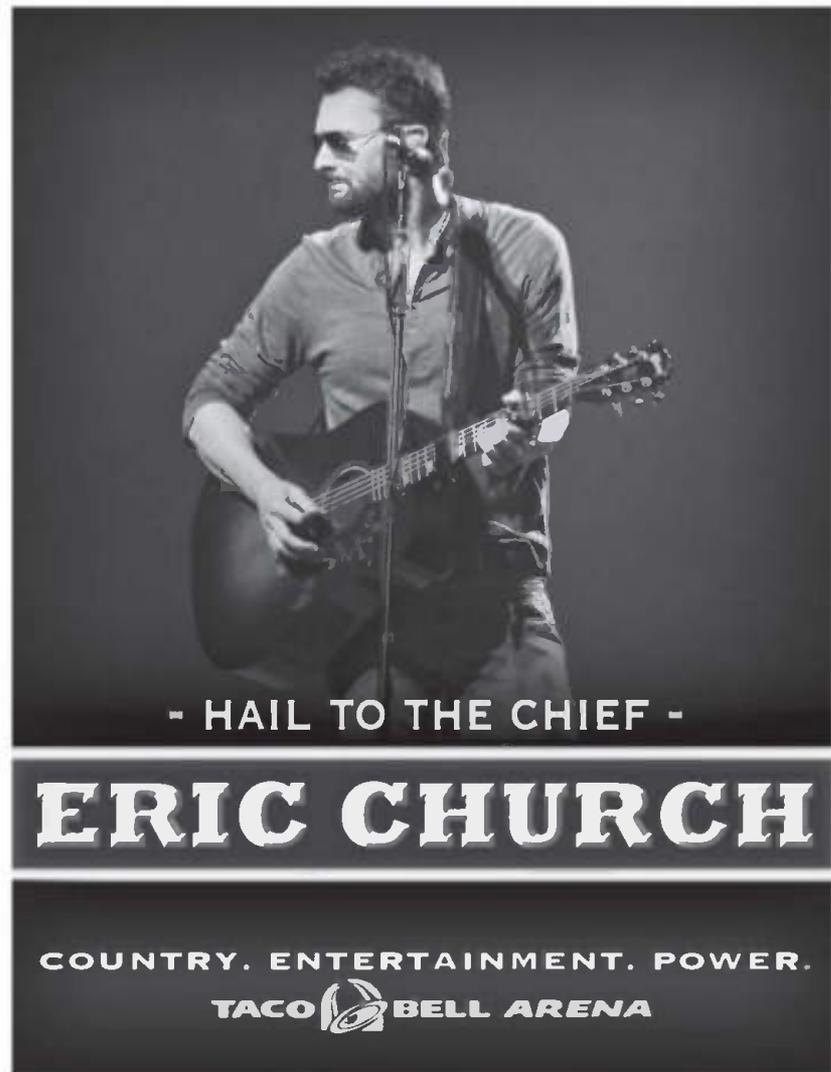
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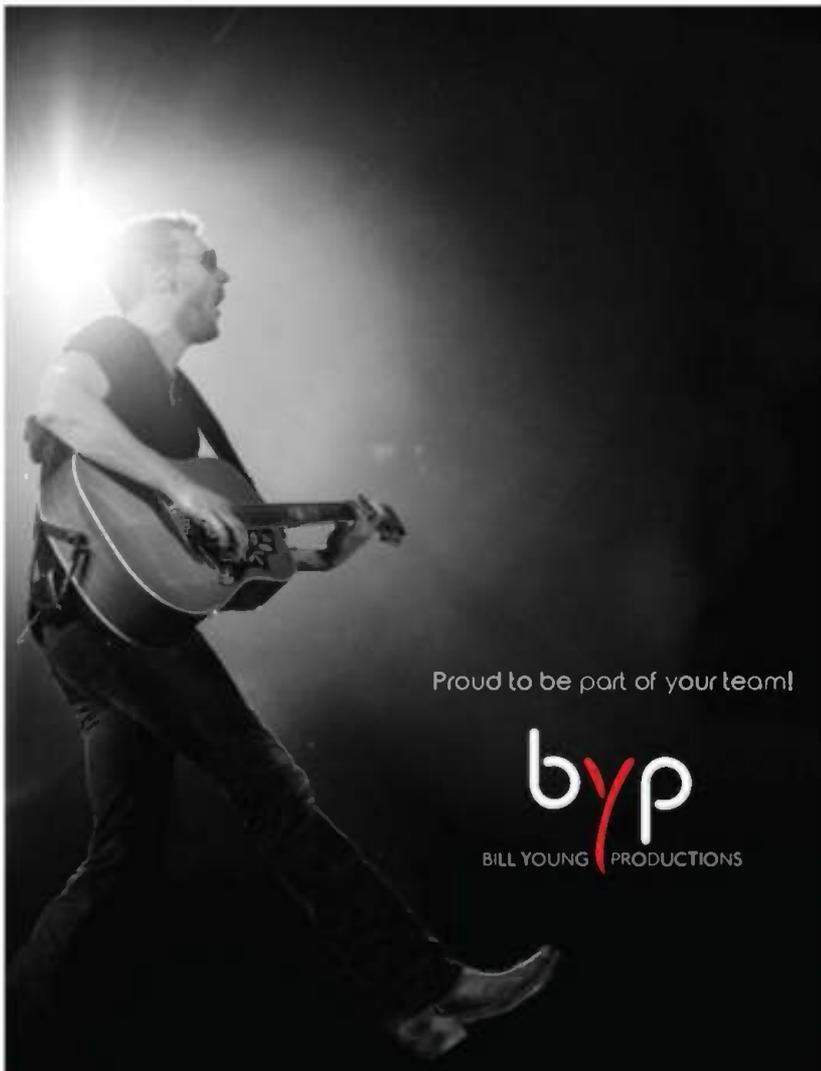
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FEBRUARY 28<sup>TH</sup>, 2017

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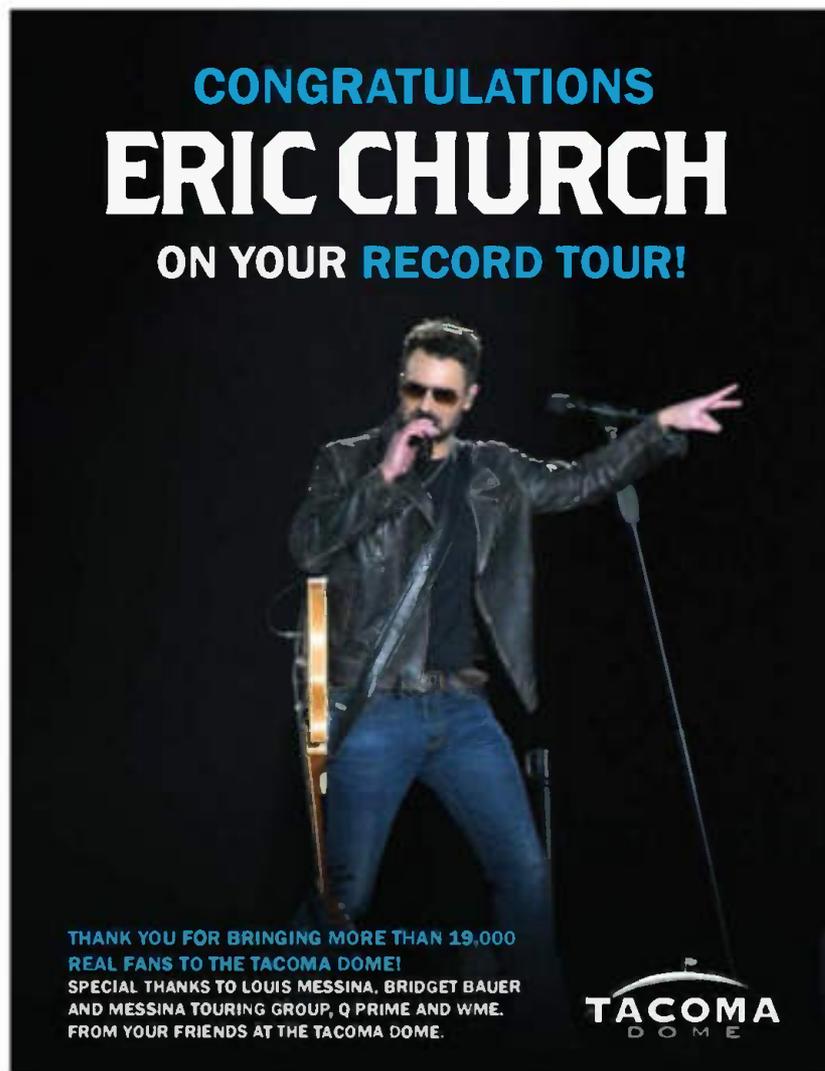
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ERIC CHURCH  
ON YOUR RECORD TOUR!**

THANK YOU FOR BRINGING MORE THAN 19,000  
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FROM YOUR FRIENDS AT THE TACOMA DOME.

**TACOMA  
DOME**

building? Hell no. But what we did do was we made it very hard for them to get the prime tickets.

**Do you think that by having reasonably low-priced tickets, you left too much money on the table?**

I don't want to charge \$450. What we did, that the scalpers didn't think we would do, is stay vigilant on how to identify them, and then we would just cancel [their] tickets. We had no shame.

By and large, I think it was a huge success. I'll be able to tell you at the next tour how much we've deterred them. But it won't change the way we're going to approach every tour: making sure that they're enemy No. 1, and with me they always will be.

**You closed this latest tour with two nights at Nashville's Bridgestone Arena that set an attendance record for the building. Now you're up in the mountains and chilling out. What's next for Eric Church?**

I've been thinking about that. I don't have

answers yet. That's what I'm here to think about, honestly.

When I left the final Nashville show, my manager told me to take some time to process everything. We just finished the tour with these two record-breaking shows, and there were fans in the audience holding signs that said, "Twenty-three shows this tour," "Ten shows this tour."

Every night, they'll hand me scarves, American flag scarves [like those] in the



On tour, Church played songs from each of his five studio albums. Clockwise from top left: *Sinners Like Me*, *Carolina*, *Chief*, *The Outsiders* and *Mr. Misunderstood*.

## CHURCH'S TOP COUNTRY ALBUMS

RANK	TITLE	LABEL	PEAK POS.	PEAK DATE
1	Chief	EMI Nashville	1 (two weeks)	8/13/11
2	The Outsiders	EMI Nashville	1 (three)	3/1/14
3	Mr. Misunderstood	EMI Nashville	2	11/28/15
4	Carolina	Capitol Nashville	4	4/11/09
5	Caught in the Act: Live	EMI Nashville	3	4/27/13
6	Sinners Like Me	Capitol Nashville	7	8/5/06

The ranking of Church's top albums is based on actual performance on the weekly Top Country Albums chart through the July 29 issue. Titles are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower ranks earning proportionally less. Due to changes in chart methodology through the years, eras are weighted to account for different chart turnover rates during various periods.

THANK YOU  
**ERIC CHURCH**

THANK YOU FOR A  
**SOLD OUT SHOW**  
IN GREENVILLE  
SOUTH CAROLINA  
SATURDAY MAY 6

The Well would also like to thank our friends  
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John Peets and Fielding Logan with Q Prime South  
William Morris Entertainment

**BON SECOURS  
WELLNESS ARENA**

# THANK YOU FOR HOLDIN' YOUR OWN IN DES MOINES, IOWA!

THANK YOU LOUIS MESSINA,  
BRIDGET BAUER, WME  
AND Q PRIME SOUTH  
JANUARY 19, 2017 — SOLD OUT





Church and Keith Urban (right) at the 2016 BMI Country Awards, where the two joined a tribute to Kenny Chesney.

“Springsteen” video. I ended up wearing them. My entire dressing room’s decorated with them. That final night of the tour in Nashville, the whole [audience] had gotten either American flag scarves or they had made American flags. And everybody in the place held them up. I didn’t know about it. The fans had communicated all this among themselves. So it was just such an emotional thing to get to the end of the tour and to see these people, as a thank you to me, do something like that among 19,000 people at Bridgestone Arena. It just was mind-blowing.

We get in the dressing room [afterward], and John [Peets] is talking to me. “I just want you to know that I’ve never seen [anything like] this before,” he says. He goes, “You need to go away and process this. You need to think about what it meant. What it means. What’s next.”

I’m trying to figure out the answer to that question: Is there anything else that I haven’t done? And, more importantly, what do I want to do next? I currently have nothing. I’m still just trying to process everything. ●

JOHN SHERBET/GETTY IMAGES

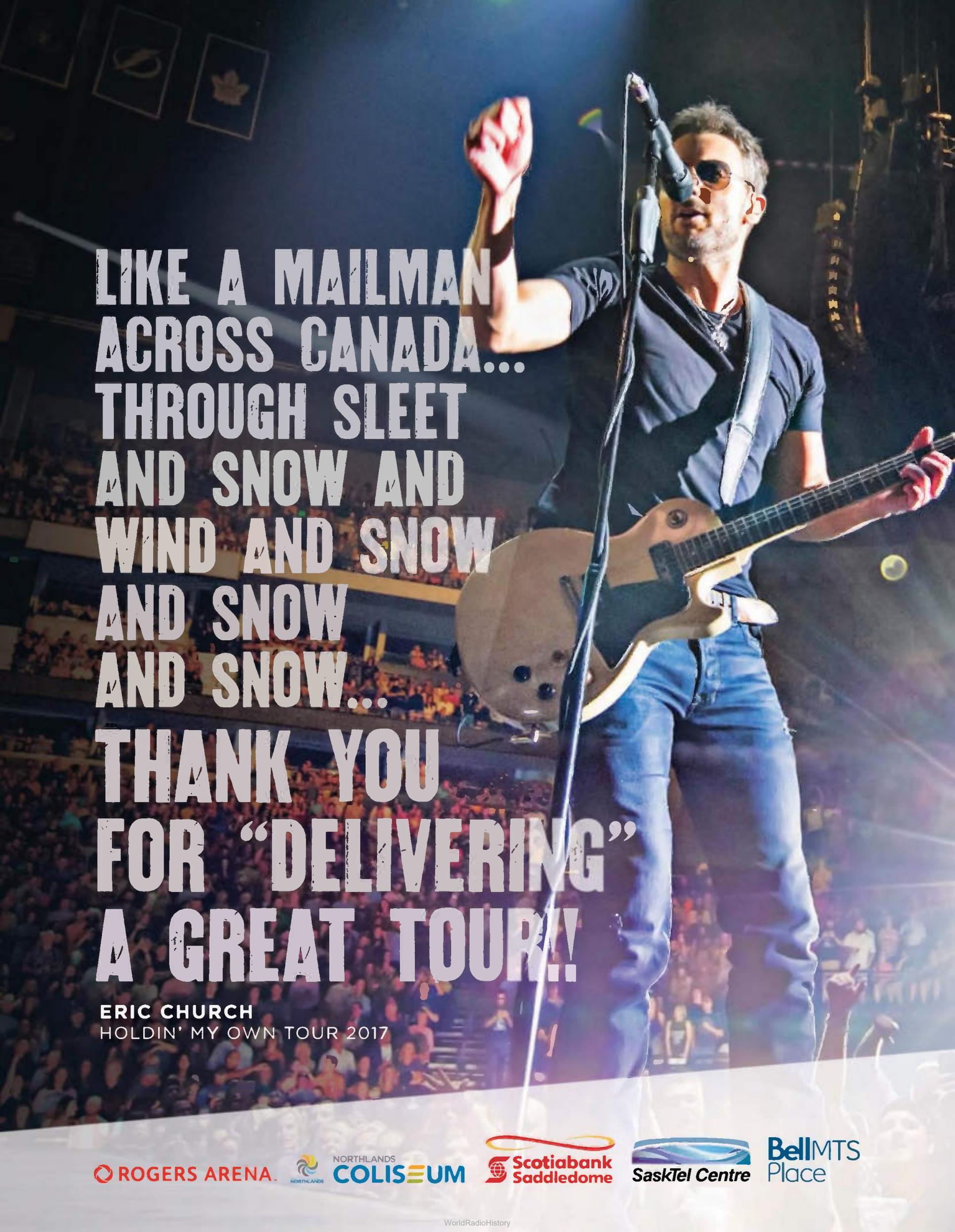
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and  
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LIKE A MAILMAN  
ACROSS CANADA...  
THROUGH SLEET  
AND SNOW AND  
WIND AND SNOW  
AND SNOW  
AND SNOW...  
THANK YOU  
FOR "DELIVERING"  
A GREAT TOUR!!

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# Billboard Artist 100

August 5  
2017  
**billboard**



**NO. 4**  
**LINKIN PARK**

Linkin Park returns to the Artist 100 at No. 4 following the July 20 death of frontman Chester Bennington. (See pages 129 and 132 for details.)

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	1	1	<b>#1</b> <b>JAY-Z</b>	S. CARTER ENTERPRISES/ROC NATION	1	3
2	2	2	<b>ED SHEERAN</b>	ATLANTIC/AG	1	154
1	3	3	<b>BRUNO MARS</b>	ATLANTIC/AG	1	148
RE-ENTRY	4	4	<b>LINKIN PARK</b>	MACHINE SHIP/WARNER BROS.	1	27
5	4	5	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/GA	1	131
4	6	6	<b>IMAGINE DRAGONS</b>	KID NAKORNER/INTERSCOPE/GA	1	128
3	5	7	<b>DJ KHALED</b>	WE THE BEST/EPIC	2	56
7	7	8	<b>SHAWN MENDES</b>	ISLAND	1	128
6	9	9	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	159
5	10	10	<b>FRENCH MONTANA</b>	COKE BOYS/BAD BOY/EPIC	10	9
1	10	11	<b>SELENA GOMEZ</b>	INTERSCOPE/GA	2	136
11	11	12	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	153
10	12	13	<b>CHARLIE PUTH</b>	OTTO/ATLANTIC/AG	10	112
52	40	14	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	112
9	14	15	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	160
12	13	16	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	1	86
19	34	17	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	91



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
16	16	18	<b>THE WEEKND</b>	XO/REPUBLIC	1	145
15	15	19	<b>HALSEY</b>	ASTRALWERKS	1	84
-	30	20	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HDLYWOOD	3	85
-	8	21	<b>21 SAVAGE</b>	SLAUGHTER GANG/EPIC	8	16
24	24	22	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	2	156
18	19	23	<b>NIALL HORAN</b>	NEON HAZE/CAPITOL	11	40
26	32	24	<b>KHALID</b>	RIGHT HAND/RCA	24	20
23	21	25	<b>LUIS FONSI</b>	UNIVERSAL MUSIC LATIN/UMLE	21	16
22	22	26	<b>DADDY YANKEE</b>	EL CARTEL/CAPITOL LATIN/UMLE	19	14
48	62	27	<b>ZAC BROWN BAND</b>	SOUTHERN GROUND/ELEKTRA/AG	1	116
25	20	28	<b>CHILDISH GAMBINO</b>	GLASSNOTE	7	47
27	31	29	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	16	55
8	27	30	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	8	121
29	26	31	<b>POST MALONE</b>	REPUBLIC	20	56
20	25	32	<b>MIGOS</b>	QUALITY CONTROL/300/AG	1	41
34	35	33	<b>METALLICA</b>	BLACKENED	2	110
28	29	34	<b>ALESSIA CARA</b>	EP/DEF JAM	12	98



The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Last.fm. See charts. Legend on billboard.com for complete rules and explanations. © 2017 Promethius Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
nielsen MUSIC

# HOLDIN' MY OWN TOUR

**THANK YOU  
ERIC CHURCH**

**SOLD OUT**

Saturday, February 25, 2017

T • H • E  
**PALACE**  
OF AUBURN HILLS

**SPECIAL THANKS TO:**

Louis Messina

Messina Touring Group

John Peets – Q Prime South

Fielding Logan – Q Prime South

Jay Williams – WME



# Kid Rock Rocks On

After the Republican announced a possible run for the U.S. Senate in his home state of Michigan, **Kid Rock** (above) re-enters the Billboard Artist 100 at No. 62. (He reached a No. 5 high in March 2015.) The rock/country singer-songwriter sports a 341 percent surge in overall activity, with digital song sales accounting for 69 percent of his chart points. He returns to the tally fueled by two new tracks: "Po-Dunk" bounds onto Hot Rock Songs at No. 9 and Hot Country Songs at No. 27 with 16,000 first-week downloads sold, according to Nielsen Music, also good for a No. 31 start on Digital Song Sales. Rock also bows at No. 39 on Hot Rock Songs with the crunchier "Greatest Show on Earth" (6,000 sold).

Re-entering at No. 4 on the Artist 100, **Linkin Park** surges by 957 percent in overall activity; frontman **Chester Bennington** died on July 20. Album sales mark the band's greatest points contributor (55 percent), followed by digital song sales (27 percent). The group led the list for the first time on June 10, when its album *One More Light* launched atop the Billboard 200 with 111,000 equivalent album units.

Meanwhile, **Garth Brooks** revisits the Artist 100 for the first time in four months (No. 90). Helping his momentum, current single "Ask Me How I Know" continues its ascent on the Country Airplay chart, where it pushes 22-21, up 11 percent to 11.6 million audience impressions. —Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
14	23	35	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	105
42	28	36	<b>EMINEM</b>	WEB/SHADY/AF TERMATH/INTERSCOPE/IGA	11	160
33	31	37	<b>MILEY CYRUS</b>	RCA	15	67
32	37	38	<b>ADELE</b>	XL/COLUMBIA	1	129
21	18	39	<b>KATY PERRY</b>	CAPITOL	1	154
31	36	40	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	1	118
39	42	41	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	8	121
4	44	42	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	20
49	56	43	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	5	71
43	53	44	<b>LADY ANTEBELLUM</b>	CAPITOL NASHVILLE/UMGN	6	44
36	39	45	<b>JAMES ARTHUR</b>	COLUMBIA	21	29
62	57	46	<b>GUCCI MANE</b>	GUWOP/ATLANTIC/AG	6	41
-	45	47	<b>RADIOHEAD</b>	XL	4	9
40	46	48	<b>BRETT YOUNG</b>	BMLG	28	33
RE-ENTRY		49	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	9	55
-	38	50	<b>KESHA</b>	KEMOSABE/RCA	38	2
64	47	51	<b>LIAM PAYNE</b>	REPUBLIC	47	11
38	48	52	<b>LADY GAGA</b>	STREAMLINE/INTERSCOPE/IGA	1	60
46	54	53	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	40
50	52	54	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	160
44	51	55	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	160
55	67	56	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	156
46	49	57	<b>ZEDD</b>	INTERSCOPE/IGA	17	48
57	70	58	<b>THE BEATLES</b>	APPLE/CAPITOL/UMG	5	32
58	54	59	<b>QUAVO</b>	QUALITY CONTROL/MOTOWN/CAPITOL	57	15
54	68	60	<b>MICHAEL JACKSON</b>	MJ/EPIC	25	128
63	60	61	<b>SZA</b>	TOP DAWG/RCA	16	6
RE-ENTRY		62	<b>KID ROCK</b>	TOP DOG/BMG	5	14
41	63	63	<b>2 CHAINZ</b>	THE REAL UNIVERSITY/DEF JAM	6	8
53	64	64	<b>THOMAS RHETT</b>	VALORY/BMLG	7	129
79	71	65	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	2	153
61	55	66	<b>ARIANA GRANDE</b>	REPUBLIC	1	158
51	61	67	<b>KODAK BLACK</b>	DOLLAZ N DEALZ	6	29
60	69	68	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	3	81
35	41	69	<b>JULIA MICHAELS</b>	REPUBLIC	22	24
65	74	70	<b>JUSTIN TIMBERLAKE</b>	RCA	5	114

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
66	73	71	<b>HARRY STYLES</b>	ERSKINE/COLUMBIA	1	16
45	58	72	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	160
97	65	73	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	29	63
66	74	74	<b>MALUMA</b>	SONY MUSIC LATIN	40	15
71	78	75	<b>CHRIS BROWN</b>	RCA	1	154
37	43	76	<b>BTS</b>	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	8	41
67	77	77	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	159
77	75	78	<b>DYLAN SCOTT</b>	CURB	75	7
91	82	79	<b>DUSTIN LYNCH</b>	BROKEN BOW/BBMG	22	22
86	76	80	<b>PLAYBOI CARTI</b>	AWGE/INTERSCOPE/IGA	76	8
RE-ENTRY		81	<b>SILVERSTEIN</b>	RISE	81	2
85	87	82	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	151
-	85	83	<b>HAILEE STEINFELD</b>	REPUBLIC	53	14
72	81	84	<b>BIG SEAN</b>	G.O.D.D./DEF JAM	2	102
68	72	85	<b>SHAKIRA</b>	SONY MUSIC LATIN/RCA	14	45
89	83	86	<b>J. COLE</b>	DREAMVILLE/ROC NATION	1	119
30	84	87	<b>PRINCE</b>	NPG	1	42
78	79	88	<b>J BALVIN</b>	CAPITOL LATIN/UMLE	76	5
RE-ENTRY		89	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	149
RE-ENTRY		90	<b>GARTH BROOKS</b>	PEARL	7	30
-	94	91	<b>PORTUGAL. THE MAN</b>	ATLANTIC/AG	62	3
75	90	92	<b>CAMILA CABELLO</b>	SYCO/EPIC	29	35
98	96	93	<b>MIDLAND</b>	BIG MACHINE/BMLG	93	5
92	80	94	<b>BILLY CURRINGTON</b>	MERCURY NASHVILLE/UMGN	32	21
94	95	95	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	10	134
99	97	96	<b>RASCAL FLATTS</b>	BIG MACHINE/BMLG	15	16
NEW		97	<b>CARDI B</b>	THE KSR GROUP/ATLANTIC/AG	97	1
RE-ENTRY		98	<b>EAGLES</b>	ERC	10	14
90	89	99	<b>KYGO</b>	ULTRA/RCA	40	23
81	86	100	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	15	40

LINKIN PARK: BRANDON COO; DRAME: CAMLIN CRONBERG; KHALID: TERENCE PATRICK/GETTY IMAGES; KID ROCK: ANGELO MERENDINO/GETTY IMAGES; THE BEATLES: HUIYU COLLECTION/CONTOUR/GETTY IMAGES; SCOTT: ERIKA GOULDING/WIREIMAGE; EAGLES: KEVIN MAZUR/RETNA; HARRY STYLES: JONATHAN OLLEY/GETTY IMAGES; MALUMA: SONY MUSIC LATIN; CHRIS BROWN: RYAN O'NEILL/GETTY IMAGES; BTS: JUNG HAN/GETTY IMAGES; LUKE BRYAN: JEFF HAMILTON/GETTY IMAGES; DYLAN SCOTT: JEFF HAMILTON/GETTY IMAGES; DUSTIN LYNCH: JEFF HAMILTON/GETTY IMAGES; PLAYBOI CARTI: JEFF HAMILTON/GETTY IMAGES; SILVERSTEIN: JEFF HAMILTON/GETTY IMAGES; JASON ALDEAN: JEFF HAMILTON/GETTY IMAGES; HAILEE STEINFELD: JEFF HAMILTON/GETTY IMAGES; BIG SEAN: JEFF HAMILTON/GETTY IMAGES; SHAKIRA: JEFF HAMILTON/GETTY IMAGES; J. COLE: JEFF HAMILTON/GETTY IMAGES; PRINCE: JEFF HAMILTON/GETTY IMAGES; J BALVIN: JEFF HAMILTON/GETTY IMAGES; NICKI MINAJ: JEFF HAMILTON/GETTY IMAGES; GARTH BROOKS: JEFF HAMILTON/GETTY IMAGES; PORTUGAL. THE MAN: JEFF HAMILTON/GETTY IMAGES; CAMILA CABELLO: JEFF HAMILTON/GETTY IMAGES; MIDLAND: JEFF HAMILTON/GETTY IMAGES; BILLY CURRINGTON: JEFF HAMILTON/GETTY IMAGES; COLE SWINDELL: JEFF HAMILTON/GETTY IMAGES; RASCAL FLATTS: JEFF HAMILTON/GETTY IMAGES; CARDI B: JEFF HAMILTON/GETTY IMAGES; EAGLES: JEFF HAMILTON/GETTY IMAGES; KYGO: JEFF HAMILTON/GETTY IMAGES; MAREN MORRIS: JEFF HAMILTON/GETTY IMAGES.

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August 5  
2017  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
1	1	<b>JAY-Z</b> S. CARTER ENTERPRISES/ROC NATION	#1 (7 WKS)	4:44	1	2
3	2	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA		OAMN.	1	14
HOT SHOT DEBUT	3	<b>FRENCH MONTANA</b> CORE BOYS/BAD BOY/EPIC		Jungle Rules	3	1
4	4	<b>DJ KHALED</b> WE THE BEST/EPIC		Grateful	1	4
2	5	<b>ZI SAVAGE</b> SLAUGHTER GANG/EPIC		Issa Album	2	2
5	6	<b>ED SHEERAN</b> ATLANTIC/AG		Oivide	1	20
6	7	<b>IMAGINE DRAGONS</b> KIDWAKORNER/INTERSCOPE/IGA		Evolve	2	4
9	8	<b>SOUNDTRACK</b> WALT DISNEY		Moana	2	35
13	9	<b>KHALID</b> RIGHT HAND/IRCA		American Teen	9	20
10	10	<b>BRUNO MARS</b> ATLANTIC/AG		24K Magic	2	35
10	11	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	18
8	12	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA		Funk Wav Bounces Vol. 1	2	3
12	13	<b>2 CHAINZ</b> THE REAL UNIVERSITY/DEF JAM		Pretty Girls Like Trap Music	2	5
14	14	<b>POST MALONE</b> REPUBLIC		Stoney	6	32
NEW	15	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/AG		Kaleidoscope EP	15	1
15	16	<b>SZA</b> TOP DAWG/RCA		Ctrl	3	6
RE	17	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.		One More Light	1	8
16	18	<b>MIGOS</b> QUALITY CONTROL/300/AG		Culture	1	25
17	19	<b>SHAWN MENDES</b> ISLAND		Illuminate	1	43
18	20	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	3	95
21	21	<b>THE WEEKND</b> XO/REPUBLIC		Starboy	1	34
19	22	<b>SOUNDTRACK</b> VILLA 40/DREAMWORKS/RCA		Trolls	3	43
30	23	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN		From A Room: Volume 1	2	11
23	24	<b>RADIOHEAD</b> XL		OK Computer: OKNOTOK 1997 2017	23	3
98	25	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ELEKTRA/AG		Welcome Home	2	10
22	26	<b>HALSEY</b> ASTRALwerks		hopeless fountain kingdom	1	7
RE	27	<b>LINKIN PARK</b> WARNER BROS.		[Hybrid Theory]	2	170
26	28	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA		Memories...Do Not Open	1	15
25	29	<b>PLAYBOI CARTI</b> AWGE/INTERSCOPE/IGA		Playboi Carti	12	14
33	30	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN		Traveller	1	97
28	31	<b>TRAVIS SCOTT</b> GRAND HUSTLE/EPI		Birds In The Trap Sing McKnight	1	46
NEW	32	<b>KIDZ BOP KIDS</b> KIDZ BOP/RAZOR & TIE/CONCORD		Kidz Bop 35	32	1
29	33	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	64
24	34	<b>FUTURE</b> A-1/Y&RE/BANDZ/EPIC		FUTURE	1	22
32	35	<b>CHILDISH GAMBINO</b> MCD/GLASSNOTE		Awaken, My Love!	5	33
38	36	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	5	7
35	37	<b>LOGIC</b> VISIONARY/DEF JAM		Everybody	1	11
38	38	<b>LORDE</b> LAVA/REPUBLIC		Melodrama	1	5
31	39	<b>RUSS</b> DIEMON/RUSS MY WAY/COLUMBIA		There's Really A Wolf	7	11
37	40	<b>HARRY STYLES</b> ERSKINE/COLUMBIA		Harry Styles	1	10
39	41	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN		Ripcord	4	63
RE	42	<b>LINKIN PARK</b> WARNER BROS.		Meteora	1	111
47	43	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN		Heart Break	4	6
34	44	<b>YOUNG THUG</b> 300/ATLANTIC/AG		BEAUTIFUL THUGGER GIRLS	8	5
36	45	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG		Blurryface	1	114
NEW	46	<b>SILVERSTEIN</b> RISE		Dead Reflection	46	1
41	47	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER		Coloring Book	8	62
41	48	<b>SAM HUNT</b> MCA NASHVILLE/UMGN		Montevallo	3	143
41	49	<b>BRYSON TILLER</b> TRAPSOUL/RCA		True To Self	1	8
40	50	<b>KODAK BLACK</b> DOLLAZ N DEALZ/ATLANTIC/AG		Painting Pictures	3	16

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
52	51	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG		The Fate Of The Furious: The Album	10	14
49	52	<b>BRETT YOUNG</b> BMLG		Brett Young	18	23
50	53	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION		ANTI	1	78
46	54	<b>BIG SEAN</b> G.O.O.D./DEF JAM		I Decided.	1	24
45	55	<b>2PAC</b> AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	200
44	56	<b>FLORIDA GEORGIA LINE</b> BMLG		Oig Your Roots	2	47
48	57	<b>SOUNDTRACK</b> MARVEL/HOLLYWOOD		Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	4	13
58	58	<b>KATY PERRY</b> CAPITOL		Witness	1	6
59	59	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	1	329
60	60	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	247
61	61	<b>ED SHEERAN</b> ATLANTIC/AG		x	1	161
62	62	<b>J. COLE</b> DREAMVILLE/ROC NATION		4 Your Eyez Only	1	32
63	63	<b>QUEEN</b> HOLLYWOOD		Greatest Hits I II & III: The Platinum Collection	48	83
75	64	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	229
65	65	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG		1989	1	136
66	66	<b>METALLICA</b> BLACKENED		Hardwired...To Self-Destruct	1	35
67	67	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	350
68	68	<b>BDB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	479
69	69	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN		California Sunrise	11	55
70	70	<b>HAIM</b> COLUMBIA		Something To Tell You	7	2
71	71	<b>THE WEEKND</b> XO/REPUBLIC		Beauty Behind The Madness	1	99
72	72	<b>JAMES ARTHUR</b> COLUMBIA		Back From The Edge	39	37
73	73	<b>THE BEATLES</b> APPLE/CAPITOL/UME		Sgt. Pepper's Lonely Hearts Club Band	1	202
74	74	<b>J. COLE</b> DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	137
75	75	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN		Kane Brown	10	33
76	76	<b>OH WONDER</b> ISLAND/REPUBLIC		Ultralife	76	1
77	77	<b>ADELE</b> XL/COLUMBIA		25	1	87
78	78	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	128
79	79	<b>VARIOUS ARTISTS</b> FEARLESS/CONCORD		Punk Goes Pop, Vol. 7	79	1
80	80	<b>TEE GRIZZLEY</b> 300/AG		My Moment	44	15
81	81	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME		NOW 62	11	11
82	82	<b>SOUNDTRACK</b> MARVEL/HOLLYWOOD		Guardians Of The Galaxy: Awesome Mix Vol. 1	1	104
83	83	<b>SOUNDTRACK</b> WALT DISNEY		Beauty And The Beast (2017)	3	19
84	84	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME		NOW That's What I Call Country Volume 10	27	6
85	85	<b>PRINCE AND THE NEW POWER GENERATION</b> NPG/WARNER BROS./RHINO		Purple Rain (Soundtrack)	1	120
86	86	<b>JOURNEY</b> COLUMBIA/LEGACY		Journey's Greatest Hits	10	470
87	87	<b>EXO</b> S.M.		The War: The 4th Album	87	1
88	88	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA		Collage (EP)	6	37
89	89	<b>BRYSON TILLER</b> TRAPSOUL/RCA		T R A P S O U L	8	95
90	90	<b>ARIANA GRANDE</b> REPUBLIC		Dangerous Woman	2	61
91	91	<b>THOMAS RHETT</b> VALORY/BMLG		Tangled Up	6	95
92	92	<b>SOUNDTRACK</b> 30TH CENTURY/COLUMBIA		Baby Driver: Music From The Motion Picture	27	4
93	93	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Purpose	1	88
94	94	<b>PANIC! AT THE DISCO</b> DCD2/FUELED BY RAMEN/AG		Death Of A Bachelor	1	79
95	95	<b>BRUNO MARS</b> ELEKTRA/AG		Ooo-Wops & Hooligans	3	333
96	96	<b>CREDENCE CLEARWATER REVIVAL</b> FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	324
97	97	<b>6LACK</b> LVNR/INTERSCOPE/AGA		FREE 6LACK	34	31
98	98	<b>KANYE WEST</b> G.O.O.D./DEF JAM		The Life Of Pablo	1	67
99	99	<b>FUTURE</b> A-1/Y&RE/BANDZ/EPIC		HNORXX	1	21
100	100	<b>IMAGINE DRAGONS</b> KIDWAKORNER/INTERSCOPE/IGA		Night Visions	2	251



## Linkin Park Saluted

Four of **Linkin Park's** albums return to the ranking as fans remember the group's late singer, **Chester Bennington**, who died July 20.

Linkin Park's most recent studio effort, the former No. 1 *One More Light*, re-enters at No. 17 with 23,000 equivalent album units earned in the week ending July 20 (up 461 percent). The album sold 18,000 in traditional album sales (up 730 percent). *One More Light* bowed at No. 1 on the June 10 chart, marking the act's sixth leader.

Though the new chart reflects the week ending July 20, and therefore less than 24 hours of impact following Bennington's death, there was still a sizable increase of sales activity related to the group's catalog.

The band's debut, 2000's No. 2-peaking *Hybrid Theory*, returns to the tally at No. 27 with 15,000 units (up 279 percent) and 8,000 copies sold (up 312 percent).

The group's second studio album (and first No. 1), 2003's *Meteora*, returns to the list at No. 42 with 11,000 units (up 347 percent). The set sold 5,000 copies (up 533 percent).

Lastly, 2007 No. 1 *Minutes to Midnight* re-enters at No. 115 with 6,000 units earned (up 310 percent) and 2,000 copies sold (up 624 percent).

In total, in the week ending July 20, Linkin Park's album sales grew 551 percent (from 6,000 to 38,000 sold), its song sales increased 706 percent (from 13,000 to 103,000) and its on-demand streams (audio and video combined) rose 164 percent (from 17 million to 45 million).

—Keith Caulfield

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LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
88	101	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		Lil Uzi Vert Vs. The World	37	60
97	102	BLACKBEAR BEAT/RAP/ALAMO/INTERSCOPE/IGA		digital druglord	14	13
100	103	SOUNDTRACK DC/ATLAS/WATERGATE/ATLANTIC/AG		Suicide Squad: The Album	1	50
94	104	RAE SREMURD EAR DRUMMER/INTERSCOPE/IGA		Sremmlife 2	4	49
107	105	PORTUGAL. THE MAN ATLANTIC/AG		Woodstock	32	5
102	106	FLEETWOOD MAC WARNER BROS./RHINO		Rumours	1	231
NEW	107	WIZKID STARBOY/RCA		Sounds From The Other Side	107	1
118	108	NAV XO/REPUBLIC		NAV	24	21
93	109	GUCCI MANE GLOW/ATLANTIC/AG		Droptopwop	12	8
113	110	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Born To Die	2	285
116	111	GUNS N' ROSES Geffen/UMe		Greatest Hits	3	408
103	112	HALSEY ASTRALwerks		Badlands	2	99
99	113	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS		Revenge	44	10
112	114	YFN LUCCI THINK IT'S A GAME/WARNER BROS.		Long Live Nut	27	16
RE	115	LINKIN PARK MACHINE SHOP/WARNER BROS.		Minutes To Midnight	1	95
101	116	TWENTY ONE PILOTS FUELED BY RAMEN/AG		Vessel	21	153
121	117	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Kill The Lights	1	102
105	118	METALLICA BLACKENED/WARNER BROS.		Metallica	1	440
119	119	FUTURE A-1/E1EBANDZ/EPIC		DS2	1	105
117	120	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		If You're Reading This It's Too Late	1	128
123	121	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	196
118	122	MACHINE GUN KELLY ESTIMOTE/BAD BOY/INTERSCOPE/IGA		bloom	8	10
95	123	NICKELBACK NICKELBACK I/BMG		Feed The Machine	5	5
109	124	THE LUMINEERS DUALTONE		Cleopatra	1	67
106	125	BEYONCE PARKWOOD/COLUMBIA		Lemonade	1	65
124	126	JASON ALDEAN MCCOY/BROKEN BOW/BMG		They Don't Know	1	45
127	127	PS GARTH BROOKS PEARL		The Ultimate Hits	3	136
104	128	SHAKIRA SONY MUSIC LATIN		El Dorado	15	8
114	129	PNB ROCK EMPIRE RECORDINGS/ATLANTIC/AG		GTTM: Goin Thru The Motions	28	27
148	130	THE BEATLES APPLE/CAPITOL/UMe		Abbey Road	1	225
131	131	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		The Perfect LUV Tape	55	49
163	132	DUA LIPA WARNER BROS.		Dua Lipa	86	3
131	133	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO		Mothership	7	223
134	134	THE NOTORIOUS B.I.G. BAD BOY/RHINO		Greatest Hits	1	90
110	135	ZI SAVAGE & METRO BOOMIN SLAUGHTER GANG		Savage Mode	23	53
128	136	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG		Islah	2	77
126	137	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL		Teenage Emotions	5	8
156	138	ADELE XL/COLUMBIA		21	1	335
142	139	ZARA LARSSON RECORD COMPANY TEN/EPIC		So Good	26	18
147	140	DR. DRE AFTERMATH/INTERSCOPE/UMe		Dr. Dre -- 2001	2	160
108	141	MAREN MORRIS COLUMBIA NASHVILLE/SWN		Hero	5	59
135	142	BROTHERS OSBORNE EMI NASHVILLE/UMGN		Pawn Shop	17	20
133	143	FLORIDA GEORGIA LINE BMLG		Here's To The Good Times	4	232
130	144	COLE SWINDELL WARNER BROS. NASHVILLE/WMN		You Should Be Here	6	61
129	145	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/AG		Nine Track Mind	6	74
140	146	FRANK OCEAN BOYS DON'T CRY		Blonde	1	48
145	147	SHAWN MENDES ISLAND		Handwritten	1	114
RE	148	MICHAEL JACKSON EPIC/LEGACY		The Essential Michael Jackson	46	204
74	149	STONE SOUR ROADRUNNER/AG		Hydrograd	8	3
RE	150	FOREIGNER ATLANTIC/RHINO		40: Forty Hits From Forty Years - 1977-2017	108	2

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
122	151	AJR AJR/BMG		The Click	61	6
1	152	MICHAEL JACKSON EPI/LEGACY		Thriller	1	298
134	153	THE BEATLES APPLE/CAPITOL/UMe		1	1	282
145	154	TOP PETTY AND THE HEARTBREAKERS MCA/UMe		Greatest Hits	5	229
143	155	BRUNO MARS ATLANTIC/AG		Unorthodox Jukebox	1	181
139	156	EMINEM WE B/SHADY/AFTERMATH/INTERSCOPE/IGA		Recovery	1	288
159	157	SAM SMITH CAPITOL		In The Lonely Hour	2	162
127	158	ORIGINAL BROADWAY CAST RECORDING AUTUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG		Dear Evan Hansen	8	19
160	159	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Crash My Party	1	201
132	160	MIRANOA LAMBERT VANNE/R/CA NASHVILLE/SWN		The Weight Of These Wings	3	35
141	161	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN		If I'm Honest	3	61
197	162	BEYONCE PARKWOOD/COLUMBIA		Beyonce	1	179
138	163	SIA MONKEY PUZZLE/RCA		This Is Acting	4	77
155	164	RED HOT CHILI PEPPERS WARNER BROS.		Greatest Hits	18	139
165	165	GORILLAZ PARLOPHONE/WARNER BROS.		Humanz	2	12
164	166	TIM MCGRAW CURB		35 Biggest Hits	47	23
144	167	SOUNDTRACK UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC		Sing	8	32
168	168	LADY GAGA STREAMLINE/ROKUVE/CHERRYTREE/INTERSCOPE/IGA		The Fame	2	196
173	169	EAGLES ASYLUM/ELECTRA/RHINO		Their Greatest Hits 1971-1975	1	220
157	170	MELANIE MARTINEZ ATLANTIC/AG		Cry Baby	6	101
111	171	JASON ISBELL AND THE 400 UNIT SOUTHEASTERN/THIRTY TIGERS		The Nashville Sound	4	5
158	172	TREY SONGZ ATLANTIC/AG		Tremaine The Album	3	17
180	173	JOHN MAYER COLUMBIA		The Search For Everything	2	14
149	174	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Smoke + Mirrors	1	76
175	175	NIRVANA SUB POP/VEVO/GEFFEN/UMe		Nevermind	1	370
176	176	CHILDISH GAMBINO GLASSNOTE		Because The Internet	7	130
174	177	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA		To Pimp A Butterfly	1	117
167	178	EMINEM WE B/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	177
NEW	179	WILLIAM CONTROL CONTROL		Revelations The Red (EP)	179	1
NEW	180	EAGLES ASYLUM/WARNER STRATEGIC MARKETING/RHINO		Their Greatest Hits: Volumes 1 & 2	180	1
NEW	181	KIRSTIN RCA		LOVE (EP)	181	1
182	182	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/AG		Artist	70	41
183	183	ALESSIA CARA EPI/DEF JAM		Know-It-All	9	88
184	184	G-EAZY G-EAZY/RV/G/BPG/RCA		When It's Dark Out	5	85
RE	185	DYLAN SCOTT CURB		Dylan Scott	46	2
179	186	AC/DC COLUMBIA/LEGACY		Back In Black	4	297
187	187	ED SHEERAN ELECTRA/AG		+	5	216
RE	188	PINK FLOYD PINK FLOYD/LEGACY		The Dark Side Of The Moon	1	931
177	189	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN		Black	2	58
172	190	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC		Fifty Shades Darker	1	23
184	191	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY/UMe		Rocket Man: Number Ones	9	82
NEW	192	MURA MASA ANCHOR POINT/POLYDOR/DOWNTOWN/GEFFEN/IGA		Mura Masa	192	1
176	193	ERIC CHURCH EMI NASHVILLE/UMGN		Mr. Misunderstood	2	89
186	194	THE WEEKND XO/REPUBLIC		Trilogy	4	174
RE	195	FLEETWOOD MAC WARNER BROS.		Greatest Hits	14	137
193	196	FETTY WAP RUE/300/AG		Fetty Wap	1	93
RE	197	THE LUMINEERS DUALTONE		The Lumineers	2	130
198	198	HOZIER RUBYWORKS/COLUMBIA		Hozier	2	133
199	199	NICKY JAM LA INDUSTRIAL/SONY MUSIC LATIN		Fenix	28	24
195	200	DRAKE & FUTURE A-1/E1EBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		What A Time To Be Alive	1	94

THIS IS HIS 13TH STUDIO ALBUM

1

JAY-Z  
4:44

4:44

JAY-Z's 4:44 notches a second week at No. 1 on the Billboard 200 as the LP earned 87,000 equivalent album units in the week ending July 20, according to Nielsen Music. The release bowed atop the tally with 262,000 units. JAY-Z now has a cumulative total of 25 weeks at No. 1 with his 14 chart-topping albums. The only rap artist with more weeks in the penthouse during the 61-year history of the Billboard 200 is **Eminem**, with 31 total weeks atop the list.

—K.C.

25

ZAC BROWN BAND

Welcome Home

The title rises 98-25 with 16,000 units earned (up 139 percent) and 13,000 copies sold (up 212 percent), thanks to continued gains tallied by a concert ticket/album bundle sale redemption promotion.

107

WIZKID

Sounds From the Other Side

The Nigerian singer-songwriter (who co-wrote and is featured on Drake's "One Dance") arrives with his RCA debut (6,000 units; 3,000 sold). The Afrobeat-influenced set also starts at No. 2 on the World Albums chart.

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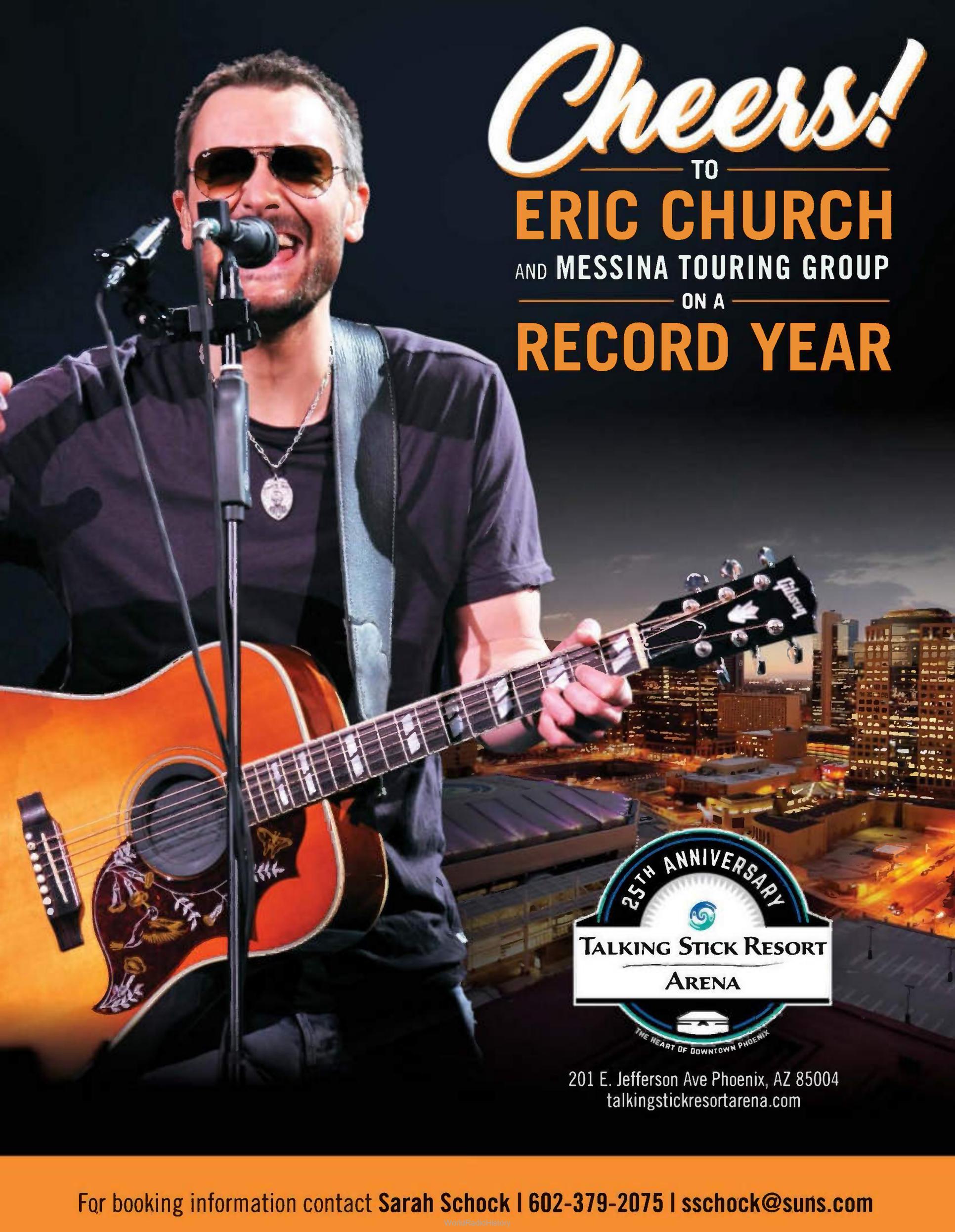
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# 'Back' Blasts In At No. 1

Louis Tomlinson (below) starts at No. 1 on the Billboard + Twitter Top Tracks chart with "Back to You" (featuring Bebe Rexha and Digital Farm Animals) after the song's July 21 release. The rollout also included the tune's official music video, which has raced to more than 8.5 million global plays on YouTube through July 25.

With the song's coronation, Tomlinson becomes the fifth and final member of **One Direction** to top the chart as a soloist. **Niall Horan**, **Liam Payne** and **Harry Styles** each reached No. 1 once, with "This Town," "Strip That Down" and "Sign of the Times," respectively, while **Zayn Malik** has clocked five leading titles.

Also in the top 10, K-pop group **NU'EST** earns its first Top Tracks hit as "Look (A Starlight Night)" bows at No. 7. The boy band tweeted a link to a remix of the track on July 21, and the video has climbed to 468,000 worldwide views on YouTube.

Meanwhile, **Chance the Rapper** collects his 17th entry on Top Tracks as "Big B's" (featuring **Young Thug**) debuts at No. 25. The artist released the track on July 14 before replacing it with a "New MASTERED, LOUDER, BIG BASSIER version" as announced in a tweet five days later. The tune has earned more than 4.3 million plays worldwide through July 25. Notably, "Big B's" was released exclusively on SoundCloud soon after Chance tweeted, "I'm working on the SoundCloud thing," and "@SoundCloud is here to stay" on July 13 and 14, respectively, amid rumors of the streaming service's impending shutdown.

—Trevor Anderson



# Social

August 5 2017

# billboard

billboard + Twitter TOP TRACKS™				
LAST WEEK	TW. WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 1 WK BACK TO YOU	Louis Tomlinson Feat. Bebe Rexha & Digital Farm Animals	1
13	2	PRAYING	Kesha	3
3	3	SORRY NOT SORRY	Demi Lovato	2
8	4	SPRING DAY	BTS	13
RE	5	HEAVY	Linkin Park Feat. Kiiara	6
1	6	FETISH	Selena Gomez Feat. Gucci Mane	2
NEW	7	LOOK (A STARLIGHT NIGHT)	NU'EST	1
10	8	DOWN	Fifth Harmony Feat. Gucci Mane	8
12	9	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	26
NEW	10	TALKING TO MYSELF	Linkin Park	1
17	11	CRYING IN THE CLUB	Camila Cabello	10
11	12	NEW RULES	Oua Lipa	3
22	13	NEVER EVER	GOT7	13
27	14	MALIBU	Miley Cyrus	11
NEW	15	ONE MORE LIGHT	Linkin Park	1
3	16	COME BACK HOME	BTS	3
RE	17	IRE	BTS	46
21	18	NOT TODAY	BTS	23
18	19	BAD LIAR	Selena Gomez	10
34	20	SLOW HANDS	Niall Horan	12
RE	21	BEAUTIFUL	MONSTA X	12
RE	22	HT MY BODY UP	David Guetta Feat. Nicki Minaj & Lil Wayne	3
25	23	WHY	Sabrina Carpenter	3
35	24	LOVE	PSY Feat. TAEYANG	2
NEW	25	G B'S	Chance The Rapper X Young Thug	1
14	26	SHAPE OF YOU	Ed Sheeran	29
NEW	27	BANK ACCOUNT	21 Savage	1
28	28	LOVE	Lana Del Rey	10
29	29	WOMAN	Kesha Feat. The Dap-Kings Horns	2
28	30	WILD THOUGHTS	DJ Khaled Feat. Rihanna & Bryson Tiller	6
7	31	KNOW NO BETTER	Major Lazer Feat. Travis Scott, Camila Cabello & Quavo	4
36	32	ZU	David Guetta Feat. Justin Bieber	7
RE	33	BLOOD SWEAT & TEARS	BTS	5
RE	34	IT'S EVERYDAY BRO	Jake Paul Feat. Team 10	2
RE	35	MAMA	BTS	5
24	36	MAYORES	Becky G Feat. Bad Bunny	2
44	37	SWISH SWISH	Katy Perry Feat. Nicki Minaj	10
32	38	SIGN OF THE TIMES	Harry Styles	16
4	39	MAGNOLIA	Playboi Carti	7
31	40	STRIP THAT DOWN	Liam Payne Feat. Quavo	10
NEW	41	TAKE IT BACK	Logic	1
RE	42	2! 3!	BTS	3
NEW	43	YACHT (K)	Jay Park Feat. Sik-K	1
RE	44	YOUR SONG	Rita Ora	4
38	45	ATTENTION	Charlie Puth	14
46	46	BUTTERFLY EFFECT	Travis Scott	4
RE	47	24K MAGIC	Bruno Mars	26
RE	48	FEELS	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	4
NEW	49	SAY YES	SEVENTEEN	1
NEW	50	BAM	JAY-Z Feat. Damian "Jr. Gong" Marely	1

billboard + Twitter EMERGING ARTISTS™ PRESENTED BY				
LAST WEEK	TW. WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 1 WK NO PROMISES	Cheat Codes Feat. Demi Lovato	17
1	2	GET YOU	Daniel Caesar Feat. Kali Uchis	7
6	3	INSTRUCTION	Jax Jones Feat. Demi Lovato & Stefflon Don	6
RE	4	CAN'T BELIEVE	Kranium Feat. Ty Dolla \$ign & WizKid	7
8	5	CREW	GoldLink Feat. Brent Faiyaz & Shy Glizzy	6
4	6	MAMA	Jonas Blue Feat. William Singe	12
7	7	HUMAN	Rag'n'Bone Man	33
RE	8	EMPTY	Kevin Abstract	7
RE	9	NOT ENOUGH	Lido Feat. THEY.	3
RE	10	FRACTURES	Illenium Feat. Nevve	6
RE	11	HUMAN TOUCH	Betty Who	3
8	12	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	60
16	13	DID YOU SEE	J Hus	5
18	14	SEPTEMBER SONG	JP Cooper	45
17	15	REMINOING ME	Shawn Hook Feat. Vanessa Hudgens	13
21	16	CALL ON ME	Starley	37
15	17	AMSTERDAM	Nothing But Thieves	11
11	18	BEEN CALLING	Maleek Berry	4
3	19	SUCH A BOY	Astrid S	2
NEW	20	ONE NIGHT ONLY	The Struts	1
21	21	JUDAS	Fozzy	12
11	22	ALL AROUND THE WORLD	Mura Masa Feat. Designer	10
45	23	LIONS	Skip Marley	9
23	24	LOVE SICK	Mura Masa Feat. A\$AP Rocky	38
RE	25	BALLIN	Bibi Bourelly	14
14	26	FRANK OCEAN	Mir Fontane	5
23	27	HILLS AND VALLEYS	Tauren Wells	11
18	28	THE OCEAN	Mike Perry Feat. Shy Martin	40
RE	29	WHY I LOVE YOU	MAJOR.	21
RE	30	STARLIGHT	Jai Wolf Feat. Mr Gabriel	3
26	31	LIGHT	San Holo	11
31	32	DON'T LEAVE	Snakehips & MO	28
43	33	WEARING NOTHING	Oagny	6
36	34	CHEGUEI	Ludmilla	11
37	35	WATERFALL	Stargate Feat. P!nk & Sia	20
27	36	FIGURES	Jessie Reyez	5
RE	37	UNFUXX THE WORLD	Prophets Of Rage	6
19	38	PLOT TWIST	Marc E. Bassy Feat. KYLE	3
NEW	39	ADORE	Amy Shark	1
22	40	UNRAVEL ME	Sabrina Claudio	7
41	41	DRUGS	EOEN	39
RE	42	GREATEST LOVE STORY	LANCO	2
RE	43	WASTED YOUTH	Fletcher	13
20	44	WAITIN ON YOU	Lindsay Ell	3
45	45	LOOK AT US NOW	Last Kings Feat. Ally Brooke & A\$AP Ferg	7
40	46	1 NIGHT	Mura Masa & Charli XCX	14
RE	47	MIDDLE FINGERS	MISSIO	6
34	48	FIND ME	Sigma Feat. Birdy	26
RE	49	TEENAGE FANTASY	Jorja Smith	5
RE	50	HIGH ENOUGH	k.flay	8



# Beyoncé Bumps

Beyoncé (above) is back in the top 10 of the Social 50 chart — flying 32-9 — after the long-awaited introductory photo of her newborn twins finally surfaced on her Instagram July 14. The singer's picture of **Sir** and **Rumi**, who had just turned a month old, helped Beyoncé to 15.4 million Instagram reactions in the tracking week, according to Next Big Sound, a 291 percent boost. The image also was her first post on the social media service since May 30 and spurred three more later that day.

Meanwhile, **Linkin Park** breaks into the top 10 of the Social 50 (re-entering at No. 6) for the first time since October 2012 (and appears on the chart at all for the first time since June 2015) after the death of its singer, **Chester Bennington**, on July 20. The band began the tracking week sharing a photo of its upcoming episode of "Carpool Karaoke" with actor **Ken Jeong**, followed by the reveal of the new music video for "Talking to Myself" just hours before Bennington's death was reported. The final post was a simple picture, sans caption, of Bennington performing at a concert, surrounded by lights from fans' phones.

The group rises in all metrics as a result, including a bump of 1,564 percent in Wikipedia views, garnering 688,000 in all, while adding 1.2 million Instagram reactions and 177,000 Twitter mentions. Additionally, Bennington himself debuts at No. 12 on the chart, almost completely on the strength of Wikipedia views, attaining 1.3 million despite the end of the tracking week coming on the same day he died.

—Kevin Rutherford

TOMLINSON: SLAVEN VASIC/GETTY IMAGES; BEYONCÉ: JASON LAWRENCE/FILMMAGIC

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John Peets  
Todd Bunch  
Craig Wright  
Jeff Hyde  
Jeff Cease  
Marshall Alexander  
Lee Mendricks  
Driver Williams  
Brandon Schneeberger  
Marc Earpy  
Sambo Coats  
William Coats  
Micheal Stenbridge  
Billy Moore  
Ben Rigby  
Jason Stoltzfus  
Abigale Higgs  
Gavin Lake  
Joanna Cotten  
Bridget Bauer  
Charles Phan  
Lance Stoner  
Luke McKnight  
Kavin Spears  
Eric Wegendt  
Mark Lemaster  
Danny Hayes  
Lloyd Hurt  
Ronnie Goodwin  
MJ Sgraves  
Jamison Hyatt

Christopher Jones  
Jared Lawrie  
Jamy Donnelly  
Mike Rock  
Clayton Stewart  
Robert Schneeberger  
Hawk Church  
Boone Church  
Ben Spjut  
Vinny Vaccarello  
Dwayne Lemaster  
Paul Grant  
Allison Spears  
Lee Ann Fowler  
Tommy Lamberson  
Jonna Farnar  
Logan Sparkman  
Nathan Lowe  
Chris Newsom  
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Alex Keene  
Austin Smith  
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Anthony Hocking  
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Calven Welshans  
Chastity Obradovuch  
Alex Larson  
Jill Trunnel  
Kate Destito  
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Ashlee Onlons  
Gene Bishop  
Matthew Vanwinkle  
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Steve Kyle  
Charlie Sherman  
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# Country

August 5  
2017  
billboard

HOT COUNTRY SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>24 WKS</b> <b>BODY LIKE A BACK ROAD</b> ▲	Sam Hunt MCA NASHVILLE	1	25
2	2	2	<b>IN CASE YOU DIDN'T KNOW</b> ▲	Brett Young BMLG	2	46
3	4	3	<b>DG</b> <b>MY GIRL</b> ●	Oylan Scott CURB	3	50
3	3	4	<b>CRAVING YOU</b>	Thomas Rhett Featuring Maren Morris J.BUNETTA,D.HUFF,JOE LONDON,THOMAS RHETT (D.M.BARNES,S.J.BUNETTA) VALORY	3	17
5	6	5	<b>THE FIGHTER</b>	Keith Urban Featuring Carrie Underwood BUSBEE,K.URBAN (K.URBAN,BUSBEE) HIT RED/CAPITOL NASHVILLE	2	31
6	5	6	<b>HURRICANE</b> ▲	Luke Combs S.MOFFATT (L.COMBS,T.PHILLIPS,T.ARCHER) RIVER HOUSE/COLUMBIA NASHVILLE	3	47
10	7	7	<b>SG</b> <b>SMALL TOWN BOY</b>	Dustin Lynch ZCROWELL (R.AKINS,B.HAYSUP,K.FISHMAN) BROKEN BOW	7	22
9	9	8	<b>DRINKIN' PROBLEM</b>	Midland S.MCANALLY,HUFF,LOSBORNE (L.CARSON,C.DUDDY,M.WYSTRACH,S.MCANALLY,LOSBORNE) BIG MACHINE	8	20
11	8	9	<b>AG</b> <b>DO I MAKE YOU WANNA</b>	Billy Currington D.HUFF (A.GORLEY,ZCROWELL,M.JENKINS,J.FLOWERS) MERCURY	8	26
14	11	10	<b>NO SUCH THING AS A BROKEN HEART</b>	Old Dominion S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,J.FRASURE) RCA NASHVILLE	10	19
16	15	11	<b>WHAT IFS</b> ▲	Kane Brown Featuring Lauren Alaina D.HUFF (K.BROWN,M.MCGINN,J.M.SCHMIDT) ZONE 4/RCA NASHVILLE	11	33
12	12	12	<b>FLATLINER</b>	Cole Swindell M.CARTER (C.SWINDELL,M.BRONLEWE,J.BOYER) WARNER BROS./WMN	11	29
13	16	13	<b>YOU LOOK GOOD</b>	Lady Antebellum BUSBEE (H.LINDSEYR,HURD,BUSBEE) CAPITOL NASHVILLE	8	27
15	14	14	<b>YOURS IF YOU WANT IT</b>	Rascal Flatts J.DEMARCUS,G.LEVOK,J.D.ROONEY (A.DORFF,J.SINGLETON) BIG MACHINE	13	28
18	18	15	<b>HEARTACHE ON THE DANCE FLOOR</b>	Jon Pardi B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.LONG) CAPITOL NASHVILLE	15	11
17	17	16	<b>SOMEBODY ELSE WILL</b>	Justin Moore S.BORCHETTA,J.S.STOVER (K.ARCHER,A.HAMBRICK,T.OTTOH) VALORY	16	27
8	13	17	<b>EVERY TIME I HEAR THAT SONG</b>	Blake Shelton S.HENDRICKS (A.MAYO,L.LINDSEYB.WARREN,B.D.WARREN) WARNER BROS./WMN	8	23
19	19	18	<b>IT AIN'T MY FAULT</b>	Brothers Osborne J.JOYCE (J.OSBORNE,T.J.OSBORNE,L.T.MILLER) EMI NASHVILLE	18	26
22	20	19	<b>FOR HER</b>	Chris Lane J.MCA (M.DRAGSTREIM,K.KARCHER,S.BUXTON) BIG LOUD	19	35
25	23	20	<b>THEY DON'T KNOW</b>	Jason Aldean M.KNOX (J.BOYER,J.MIRENDA,K.ALLISON) MCA/BROKEN BOW	20	10
21	22	21	<b>EVERY LITTLE THING</b>	Carly Pearce BUSBEE (C.PEARCE,BUSBEE,E.SHACKELTON) BIG MACHINE	21	14
26	27	22	<b>WHEN IT RAINS IT POURS</b>	Luke Combs S.MOFFATT (L.COMBS,R.FELCHER,J.WALKER) RIVER HOUSE/COLUMBIA NASHVILLE	22	6
23	21	23	<b>MORE GIRLS LIKE YOU</b>	Kip Moore K.MOORE,D.GARCIA (K.MOORE,S.L.OISEN,J.MILLER,D.A.GARCIA) MCA NASHVILLE	21	22
24	26	24	<b>ALL THE PRETTY GIRLS</b>	Kenny Chesney B.CANNON,K.CHESEY (N.GALYON,T.L.JAMES,J.OSBORNE) BLUE CHAIR/COLUMBIA NASHVILLE	24	7
24	26	25	<b>I COULD USE A LOVE SONG</b>	Maren Morris BUSBEE,M.MORRIS (M.MORRIS,J.ROBBINS,L.VELTZ) COLUMBIA NASHVILLE	25	18
24	26	26	<b>SOMETHIN' I'M GOOD AT</b>	Brett Eldredge R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,T.DOUGLAS) ATLANTIC/WMN	22	21
HOT SHOT DEBUT		27	<b>PO-DUNK</b>	Kid Rock J.NEIBANK (R.J.RITCHIE,T.HASELDEN,W.HAYES,J.OZIER) TOP DOG/BMG	27	1
30	30	28	<b>RING ON EVERY FINGER</b>	LOCASH L.RIMES (THOMAS RHETT,J.KEAR,J.FRASURE) REVIVER	28	19
27	29	29	<b>TIN MAN</b>	Miranda Lambert F.LIDDELL,G.WORF,E.MASSE (M.LAMBERT,J.INGRAM,J.R.STEWART) VANNER/RCA NASHVILLE	15	17
31	32	30	<b>ROUND HERE BUZZ</b>	Eric Church J.JOYCE (E.CHURCH,J.HYDE,L.DICK) EMI NASHVILLE	30	15
3	33	31	<b>FIX A DRINK</b>	Chris Janson B.ANDERSON,C.DUBOIS (C.JANSON,C.DUBOIS,A.GORLEY) WARNER BROS./WAR	31	8
3	34	32	<b>ASK ME HOW I KNOW</b>	Garth Brooks M.A.MILLER (M.ROSSELL) PEARL	32	9
37	39	33	<b>YOURS</b>	Russell Dickerson C.BROWN (P.WELLUNG,C.BROWN,R.DICKERSON) TRIPLE TIGERS	21	6
36	35	34	<b>YOU BROKE UP WITH ME</b>	Walker Hayes S.MCANALLY (W.HAYES,R.SACKLEY,T.ARCHER) MONUMENT/ARISTA NASHVILLE	34	8
35	36	35	<b>LAST TIME FOR EVERYTHING</b>	Brad Paisley L.WOOTEN,B.PAISLEY (B.PAISLEY,S.AHQWIST,B.ANDERSON,C.DUBOIS,M.RYAN) ARISTA NASHVILLE	35	14
42	41	36	<b>LOSING SLEEP</b>	Chris Young C.CROWDER,C.YOUNG (C.YOUNG,J.HOGE,C.DESTEFANO) RCA NASHVILLE	26	10
39	38	37	<b>GREATEST LOVE STORY</b>	LANCO J.JOYCE (J.LANCO) ARISTA NASHVILLE	37	18
40	40	38	<b>THE WAY I TALK</b>	Morgan Wallen J.MCA (J.L.ALEXANDER,B.HAYSUP,C.MCGILL) BIG LOUD	35	22
38	37	39	<b>A GIRL LIKE YOU</b>	Easton Corbin A.GORLEY,W.KIRBY (A.GORLEY,J.FRASURE,R.AKINS) MERCURY	37	16
46	46	40	<b>BROKEN HALOS</b>	Chris Stapleton D.COBB,C.STAPLETON (C.STAPLETON,M.HENDERSON) MERCURY	13	14
-	31	41	<b>WRITTEN IN THE SAND</b>	Old Dominion S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,S.MCANALLY) RCA NASHVILLE	31	2
44	42	42	<b>GOOD COMPANY</b>	Jake Owen L.BRANCEWELL,J.OWEN (M.ALDERMAN,T.CECIL,J.MULLINS) RCA NASHVILLE	42	7
43	45	43	<b>FIVE MORE MINUTES</b>	Scotty McCreery F.ROGERS (S.MCCREERY,R.ROGERS,M.CRISWELL) DAGUM	31	9
46	44	44	<b>LEGENDS</b>	Kelsea Ballerini E.G.WHITEHEAD,J.MASSEY (K.BALLERINI,F.G.WHITEHEAD,H.LINDSEY) BLACK RIVER	32	7
41	43	45	<b>EITHER WAY</b>	Chris Stapleton D.COBB,C.STAPLETON (C.STAPLETON,TIM JAMES,K.MARVEL) MERCURY	17	11
50	47	46	<b>ALL ON ME</b>	Devin Dawson J.JOYCE (D.DAWSON,J.DURRETT,A.SMITH) ATLANTIC/WEA	46	3
NEW		47	<b>SINGLES YOU UP</b>	Jordan Davis P.DIGIOVANNI (J.DAVIS,S.D.JONES,J.E.BACH) MCA NASHVILLE	47	1
NEW		48	<b>SHE'S WITH ME</b>	High Valley S.MOSLEY,M.O'CONNOR (B.REMPEL,S.MOSLEY,B.STENNIS) ATLANTIC/WEA	48	1
48	48	49	<b>BOY</b>	Lee Brice L.BRICE,J.STONE,K.JACOBS,D.FRIZELL (J.M.NITE,N.GALYON) CURB	19	6
RE-ENTRY		50	<b>OUTTA STYLE</b>	Aaron Watson M.ALTMAN,A.WATSON BIG LABEL	47	5

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1 7 WKS</b> <b>CHRIS STAPLETON</b> ●	From A Room: Volume 1	11		
14	2	<b>GG</b> <b>ZAC BROWN BAND</b>	Welcome Home	10		
2	3	<b>CHRIS STAPLETON</b> ▲	Traveller	116		
3	4	<b>LUKE COMBS</b>	This One's For You	7		
4	5	<b>KEITH URBAN</b> ▲	Ripcord	63		
7	6	<b>LADY ANTEBELLUM</b>	Heart Break	6		
8	7	<b>SAM HUNT</b> ▲	Montevallo	127		
8	8	<b>BRETT YOUNG</b>	Brett Young	23		
6	9	<b>FLORIDA GEORGIA LINE</b>	Dig Your Roots	47		
9	10	<b>JON PARDI</b>	California Sunrise	57		
17	11	<b>KANE BROWN</b>	Kane Brown	33		
11	12	<b>ZAC BROWN BAND</b>	Greatest Hits So Far...	104		
10	13	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country Volume 10	6		
13	14	<b>THOMAS RHETT</b> ▲	Tangled Up	95		
17	15	<b>JASON ALDEAN</b>	They Don't Know	45		
32	16	<b>PS</b> <b>GARTH BROOKS</b> ◆	The Ultimate Hits	101		
22	17	<b>LUKE BRYAN</b> ▲	Kill The Lights	102		
15	18	<b>MAREN MORRIS</b> ●	Hero	59		
23	19	<b>BROTHERS OSBORNE</b>	Pawn Shop	70		
21	20	<b>FLORIDA GEORGIA LINE</b> ▲	Here's To The Good Times	129		
19	21	<b>COLE SWINDELL</b> ●	You Should Be Here	63		
26	22	<b>LUKE BRYAN</b> ▲	Crash My Party	136		
20	23	<b>MIRANDA LAMBERT</b> ▲	The Weight Of These Wings	35		
24	24	<b>BLAKE SHELTON</b> ●	If I'm Honest	61		
25	25	<b>TIM MCGRAW</b>	35 Biggest Hits	44		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	<b>#1 1 WK</b> <b>YOURS IF YOU WANT IT</b>	Rascal Flatts	29		
1	2	<b>MY GIRL</b>	Oylan Scott	47		
2	3	<b>CRAVING YOU</b>	Thomas Rhett Feat. Maren Morris	17		
6	4	<b>GG</b> <b>DO I MAKE YOU WANNA</b>	Billy Currington	35		
7	5	<b>THE FIGHTER</b>	Keith Urban Feat. Carrie Underwood	24		
4	6	<b>BODY LIKE A BACK ROAD</b>	Sam Hunt	25		
8	7	<b>FLATLINER</b>	Cole Swindell	28		
12	8	<b>NO SUCH THING AS A BROKEN HEART</b>	Old Dominion	20		
9	9	<b>DRINKIN' PROBLEM</b>	Midland	26		
11	10	<b>SOMEBODY ELSE WILL</b>	Justin Moore	39		
10	11	<b>YOU LOOK GOOD</b>	Lady Antebellum	27		
13	12	<b>SMALL TOWN BOY</b>	Dustin Lynch	20		
14	13	<b>THEY DON'T KNOW</b>	Jason Aldean	13		
15	14	<b>HEARTACHE ON THE DANCE FLOOR</b>	Jon Pardi	13		
18	15	<b>MORE GIRLS LIKE YOU</b>	Kip Moore	23		
16	16	<b>FOR HER</b>	Chris Lane	42		
17	17	<b>IT AIN'T MY FAULT</b>	Brothers Osborne	28		
19	18	<b>EVERY LITTLE THING</b>	Carly Pearce	19		
21	19	<b>ALL THE PRETTY GIRLS</b>	Kenny Chesney	8		
20	20	<b>WHAT IFS</b>	Kane Brown Feat. Lauren Alaina	23		
22	21	<b>ASK ME HOW I KNOW</b>	Garth Brooks	18		
23	22	<b>I COULD USE A LOVE SONG</b>	Maren Morris	19		
23	23	<b>RING ON EVERY FINGER</b>	LOCASH	36		
24	24	<b>SOMETHIN' I'M GOOD AT</b>	Brett Eldredge	22		
26	25	<b>FIX A DRINK</b>	Chris Janson	10		



## Rascal Flatts Rules

Rascal Flatts (above) roll up their 14th No. 1 on Country Airplay as "Yours If You Want It" ascends 2-1 in its 29th week on the chart, increasing 6 percent to 41.8 million audience impressions in the week ending July 23, according to Nielsen Music.

With its latest chart-topper, Rascal Flatts take the lead for the most No. 1s by groups with three members or more, passing Zac Brown Band (13). Tim McGraw leads all acts with 29 No. 1s (dating to the chart's 1990 launch).

"Yours," written by Andrew Dorff and Jonathan Singleton, is the lead single from Rascal Flatts' *Back to Us* LP, which debuted at No. 2 on the June 10 Top Country Albums chart. The group first scaled the Country Airplay summit almost 15 years ago, when "These Days" reached No. 1 for its first of three weeks on top, on Nov. 30, 2002.

As Sam Hunt's "Body Like a Back Road" leads Hot Country Songs for a record-tying 24th week (see page 3), Old Dominion notches its fourth top 10 on both Hot Country Songs and Country Airplay with "No Such Thing As a Broken Heart." On Hot Country Songs, the track hops 11-10, on Country Airplay, it jumps 12-8, up 7 percent to 30 million in audience.

Also on Country Airplay, Justin Moore's "Somebody Else Will" becomes his ninth top 10 (11-10; 30.7 million, up 5 percent).

—Jim Asker

SLAVEN VLASCIC/GETTY IMAGES

HOT COUNTRY SONGS: This week's most popular current country songs, ranked by radio airplay audience impressions, as measured by Nielsen Music. Hot Country Songs is defined as current if they are new releases, top 10, or songs receiving airplay on any radio format. TOP COUNTRY ALBUMS: This week's most popular country albums, as compiled by Nielsen Music. Songs on multi-meter consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums) ranked by radio airplay audience impressions, as measured by Nielsen Music. Streaming is electronically monitored 24 hours a day, 7 days a week. See [charts.legends.com/billboard/](http://charts.legends.com/billboard/) for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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nielsen  
MUSIC



# CONGRATULATIONS

ON A RECORD-BREAKING YEAR IN JUST FIVE MONTHS.

THANKS FOR LETTING US BE PART OF YOUR TEAM.



CARROLL, GUIDO & GROFFMAN, LLP

# Rock

August 5  
2017

billboard

HOT ROCK SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	<b>#1</b> <b>AG</b> <b>SG</b> BELIEVER	KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	1	25		
2	2	2	THUNDER	KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	2	13		
3	3	3	FEEL IT STILL	ATLANTIC/AG	Portugal. The Man	3	20		
4	4	4	HEATHENS	DC/ATLAS/WATERTOWER/ATLANTIC/AG	twenty one pilots	1	57		
HOT SHOT DEBUT		5	IN THE END	WARNER BROS.	Linkin Park	5	1		
NEW		6	NUMB	WARNER BROS.	Linkin Park	6	1		
5	5	7	WISH I KNEW YOU	WASHINGTON SQUARE/WIND-UP/CONCORD	The Revivalists	5	34		
12	14	8	<b>DG</b> HEAVY	MACHINE SHOP/WARNER BROS.	Linkin Park Featuring Kiiara	2	23		
NEW		9	PO-DUNK	TOP DOG/BMG	Kid Rock	9	1		
		10	TAKE IT ALL BACK	CLETUS THE VAN/CAROLINE	Judah & The Lion	7	29		
NEW		11	WHAT I'VE DONE	WARNER BROS.	Linkin Park	11	1		
8	8	12	THE NIGHT WE MET	IAMSOUND	Lord Huron	5	16		
NEW		13	CRAWLING	WARNER BROS.	Linkin Park	13	1		
7	9	14	WHATEVER IT TAKES	KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	5	11		
NEW		15	SOMEWHERE I BELONG	WARNER BROS.	Linkin Park	15	1		
NEW		16	LESS THAN	THE NULL CORPORATION/CAPTOL	Nine Inch Nails	16	1		
10	11	17	RUN	ROSWELL/RC/A	Foo Fighters	7	8		
NEW		18	ONE STEP CLOSER	WARNER BROS.	Linkin Park	18	1		
17	11	19	OLD CHURCH CHOIR	ESSENTIAL/PLG	Zach Williams	15	8		
11	12	20	THE MAN	SUMMERS/ROCK	The Killers	11	6		
NEW		21	BREAKING THE HABIT	WARNER BROS.	Linkin Park	21	1		
19	18	22	HARD LOVE	ATLANTIC/AG	NEEDTOBREATHE	18	14		
NEW		23	MIRACLES (SOMEONE SPECIAL)	HARDLINE/ATLANTIC/AG	Coldplay & Big Sean	23	1		
NEW		24	NUMB/ENCORE	ROC-A-FELLA/DEF JAM/WARNER BROS.	Jay-Z/Linkin Park	24	1		
NEW		25	LAY IT ON ME	ATLANTIC/AG	Vance Joy	25	1		
9	13	26	HARD TIMES	FUELED BY RAMEN/RRP	Paramore	6	14		
NEW		27	TALKING TO MYSELF	MACHINE SHOP/WARNER BROS.	Linkin Park	27	1		
14	19	28	FEELS LIKE SUMMER	WEEZER MUSIC/ATLANTIC/AG	Weezer	14	16		
	20	29	HIGH	INTERSCOPE/IGA	Sir Sly	18	17		
15	16	30	DON'T TAKE THE MONEY	RC/A	Bleachers	12	16		
27	10	31	WANT YOU BACK	COLUMBIA	HAIM	10	11		
21	22	32	DIG DOWN	HELIUM 3/WARNER BROS.	Muse	21	9		
	25	33	LUST FOR LIFE	POLYDOR/INTERSCOPE/IGA	Lana Del Rey Featuring The Weeknd	4	14		
16	24	34	WALKING THE WIRE	KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	6	5		
13	23	35	SONG #3	ROADRUNNER/RRP	Stone Sour	13	9		
37	35	36	THE CURE	CENTRICITY	Unspoken	35	14		
22	26	37	EVERYTHING NOW	COLUMBIA	Arcade Fire	11	7		
48	38	38	LOVE	POLYDOR/INTERSCOPE/IGA	Lana Del Rey	2	19		
NEW		39	GREATEST SHOW ON EARTH	TOP DOG/BMG/ADA	Kid Rock	39	1		
NEW		40	MY MIND IS FOR SALE	JACK JOHNSON/REPUBLIC	Jack Johnson	40	1		
3	33	41	LITTLE ONE	IN DE GOOD/300	Highly Suspect	33	6		
RE-ENTRY		42	ONE MORE LIGHT	MACHINE SHOP/WARNER BROS.	Linkin Park	42	2		
32	36	43	THE WAY YOU USED TO DO	MATADOR/BEGGARS GROUP	Queens Of The Stone Age	16	5		
30	30	44	THE VIOLENCE	VIRGIN/CAPTOL	Rise Against	26	10		
38	37	45	SUIT AND JACKET	CLETUS THE VAN/CAROLINE	Judah & The Lion	37	7		
33	29	46	TWO HIGH	12TH SOUTH	Moon Taxi	29	4		
RE-ENTRY		47	ALL I CAN THINK ABOUT IS YOU	PARLOPHONE/ATLANTIC/AG	Coldplay	10	2		
24	34	48	SUPER FAR	SIDE STREET/INTERSCOPE/IGA	LANY	24	3		
28	31	49	LIGHTS OUT	IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	Royal Blood	28	10		
26	32	50	REVEREND	RC/A	Kings Of Leon	20	19		

TOP ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART					
1	1	<b>#1</b> <b>AG</b> <b>SG</b> IMAGINE DRAGONS	Evolve	4					
HOT SHOT DEBUT	2	COLDPLAY	Kaleidoscope EP	1					
RE	3	LINKIN PARK	One More Light	8					
3	4	RADIOHEAD	OK Computer: OKNOTOK 1997 2017 XL	3					
RE	5	LINKIN PARK	[Hybrid Theory]	15					
RE	6	LINKIN PARK	Meteora	2					
4	7	TWENTY ONE PILOTS	Blurryface	114					
NEW	8	SILVERSTEIN	Dead Reflection	1					
5	9	SOUNDTRACK	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	13					
10	10	QUEEN	Greatest Hits II & III: The Platinum Collection	12					
9	11	METALLICA	Hardwired...To Self-Destruct	35					
2	12	HAIM	Something To Tell You	2					
8	13	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band	8					
NEW	14	OH WONDER	Ultralife	1					
NEW	15	VARIOUS ARTISTS	Punk Goes Pop, Vol. 7	1					
7	16	SOUNDTRACK	Guardians Of The Galaxy: Awesome Mix Vol. 1	119					
13	17	JOURNEY	Journey's Greatest Hits	26					
6	18	SOUNDTRACK	Baby Driver: Music From The Motion Picture	4					
17	19	PANIC! AT THE DISCO	Death Of A Bachelor	79					
15	20	CREEDENCE CLEARWATER REVIVAL	Chronicle	26					
14	21	IMAGINE DRAGONS	Night Visions	139					
18	22	SOUNDTRACK	Suicide Squad: The Album	50					
22	23	PORTUGAL. THE MAN	Woodstock	5					
24	24	FLEETWOOD MAC	Rumours	25					
25	25	LANA DEL REY	Born To Die	161					



## Coldplay Back In View

Coldplay (above) debuts on Top Rock Albums at No. 2 with new EP *Kaleidoscope*. The five-song set, which follows the 2015 full-length *A Head Full of Dreams*, bows with 24,000 equivalent album units, according to Nielsen Music. *Kaleidoscope* also enters at No. 2 on Alternative Albums. Concurrently, the Big Sean collaboration "Miracles (Something Special)," the only track on the EP not released prior to the set's July 14 arrival, debuts at No. 23 on Hot Rock Songs with 1.8 million U.S. streams in the tracking week.

Following the July 20 death of frontman **Chester Bennington**, **Linkin Park** lands 11 entries on Hot Rock Songs, led by the band's biggest hit on the Billboard Hot 100, 2002's "In the End," which debuts at No. 5. (Hot Rock Songs launched in 2009.) The group's haul features tracks from throughout its catalog, including latest single "Talking to Myself" (new at No. 27) — the official video was released just hours before Bennington's death was reported. The band also charts seven titles each on Rock Digital Song Sales and Alternative Digital Song Sales, along with 10 on Hard Rock Digital Song Sales, also led by "In the End," which re-enters at No. 1 (12,000 sold).

Meanwhile, **Nine Inch Nails**' "Less Than" debuts at No. 35 on the Alternative aiplay chart. The act is one of just six to appear on the tally during all four decades of its existence — dating back to its 1989 debut single, "Down in It" — along with **Beastie Boys**, **Depeche Mode**, **Jane's Addiction**, **Red Hot Chili Peppers** and **U2**.

—Kevin Rutherford

ROCK DIGITAL SONG SALES™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
1	1	<b>#1</b> <b>AG</b> <b>SG</b> BELIEVER	Imagine Dragons	25					
NEW	2	PO-DUNK	Kid Rock	1					
2	3	THUNDER	Imagine Dragons	13					
3	4	FEEL IT STILL	Portugal. The Man	16					
RE	5	IN THE END	Linkin Park	22					
RE	6	NUMB	Linkin Park	18					
RE	7	HEAVY	Linkin Park Feat. Kiiara	20					
NEW	8	LESS THAN	Nine Inch Nails	1					
4	9	WISH I KNEW YOU	The Revivalists	20					
9	10	TAKE IT ALL BACK	Judah & The Lion	37					
6	11	HANDCLAP	Fitz And The Tantrums	69					
RE	12	WHAT I'VE DONE	Linkin Park	8					
11	13	THE SOUND OF SILENCE	Disturbed	84					
NEW	14	GREATEST SHOW ON EARTH	Kid Rock	1					
8	15	HUMAN	Rag'n'Bone Man	27					
NEW	16	CRAWLING	Linkin Park	1					
RE	17	ALL SUMMER LONG	Kid Rock	68					
NEW	18	MY MIND IS FOR SALE	Jack Johnson	1					
14	19	THE NIGHT WE MET	Lord Huron	16					
15	20	HEATHENS	twenty one pilots	56					
NEW	21	SOMEWHERE I BELONG	Linkin Park	1					
16	22	THUNDERSTRUCK	AC/DC	213					
NEW	23	COUNT ON ME	NEEDTOBREATHE	1					
NEW	24	BREAKING THE HABIT	Linkin Park	1					
NEW	25	MIRACLES (SOMEONE SPECIAL)	Coldplay & Big Sean	1					



A N A L O G

A T T H E H U T T O N

NOVEMBER

# R&B/Hip-Hop

August 5  
2017  
billboard

HOT R&B/HIP-HOP SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
3	1	1	<b>AG</b> <b>WILD THOUGHTS</b> DJ Khaled Feat. Rihanna & Bryson Tiller DJ Khaled/Justin Bieber/Max Martin/Travis Barker/Drake/Chris Brown/Justin Bieber/Bryson Tiller	1	5	
2	3	2	<b>THAT'S WHAT I LIKE</b> Bruno Mars Atlantic	1	32	
1	2	3	<b>I'M THE ONE</b> DJ Khaled Featuring Justin Bieber, Quavo, Chance The Rapper & Lil Wayne DJ Khaled/Justin Bieber/Quavo/Chance The Rapper/Lil Wayne	1	12	
4	4	4	<b>DG SG</b> <b>UNFORGETTABLE</b> French Montana Feat. Swae Lee French Montana/Swae Lee	4	15	
4	4	5	<b>HUMBLE.</b> Kendrick Lamar Top Dawg/Aftermath/Interscope	1	16	
5	6	6	<b>CONGRATULATIONS</b> Post Malone Featuring Quavo Post Malone/Quavo	5	32	
6	7	7	<b>REDBONE</b> Childish Gambino MCA/Universal	7	34	
9	8	8	<b>XO TOUR LLIF3</b> Lil Uzi Vert Generation Now/Atlantic	5	17	
7	9	9	<b>MASK OFF</b> Future A1/Roc-A-Fella/EPIC	3	22	
10	10	10	<b>FEELS</b> Calvin Harris Feat. Pharell Williams, Katy Perry & Big Sean Calvin Harris/Pharell Williams/Katy Perry/Big Sean	10	5	
13	11	11	<b>MAGNOLIA</b> Playboi Carti AWGE/Interscope	11	12	
16	16	12	<b>EVERYDAY WE LIT</b> YFN Lucci Featuring PnB Rock YFN Lucci/PnB Rock	12	15	
13	13	13	<b>BANK ACCOUNT</b> 21 Savage Slaughter Gang/EPIC	13	2	
12	14	14	<b>SLIPPERY</b> Migos Featuring Gucci Mane Migos/Gucci Mane	12	19	
15	15	15	<b>DROWNING</b> A Boogie Wit da Hoodie Feat. Kodak Black A Boogie Wit da Hoodie/Kodak Black	15	17	
34	32	16	<b>RAKE IT UP</b> Yo Gotti Featuring Nicki Minaj Yo Gotti/Nicki Minaj	16	4	
17	17	17	<b>ROLEX</b> Ayo & Teo Columbia	10	24	
18	18	18	<b>VERSACE ON THE FLOOR</b> Bruno Mars Atlantic	18	7	
35	36	19	<b>BODAK YELLOW (MONEY MOVES)</b> Cardi B The KSR Group/Atlantic	19	3	
18	20	20	<b>DNA.</b> Kendrick Lamar Top Dawg/Aftermath/Interscope	3	14	
14	19	21	<b>SLIDE</b> Calvin Harris Featuring Frank Ocean & Migos Calvin Harris/Frank Ocean/Migos	12	21	
30	28	22	<b>LOVE GALORE</b> SZA Featuring Travis Scott SZA/Travis Scott	22	6	
26	27	23	<b>1-800-273-8255</b> Logic Featuring Alessia Cara & Khalid Logic/Alessia Cara/Khalid	21	12	
25	30	24	<b>IT'S A VIBE 2</b> Chainz Featuring Ty Dolla \$ign, Trey Songz & Jhene Aiko Chainz/Ty Dolla \$ign/Trey Songz/Jhene Aiko	24	7	
39	42	25	<b>BUTTERFLY EFFECT</b> Travis Scott Grand Hustle/EPIC	25	8	
-	15	26	<b>4:44</b> JAY-Z S. Carter Enterprises/Roc-A-Fella	15	2	
31	33	27	<b>LOYALTY.</b> Kendrick Lamar Featuring Rihanna Kendrick Lamar/Rihanna	7	14	
20	28	28	<b>FIRST DAY OUT</b> Tee Grizzley 300	18	16	
-	10	29	<b>THE STORY OF O.J.</b> JAY-Z S. Carter Enterprises/Roc-A-Fella	10	2	
21	31	30	<b>PASSIONFRUIT</b> Orake Young Money/Cash Money/Republic	5	18	
<b>HOT SHOT DEBUT</b>	31	31	<b>A LIE</b> French Montana Featuring The Weeknd & Max B French Montana/The Weeknd/Max B	31	1	
28	35	32	<b>PRIVACY</b> Chris Brown RCA	26	12	
29	37	33	<b>LOVE.</b> Kendrick Lamar Featuring Zacari Kendrick Lamar/Zacari	10	14	
41	43	34	<b>CREW</b> GoldLink Featuring Brent Faiyaz & Shy Glizzy GoldLink/Brent Faiyaz/Shy Glizzy	34	5	
27	34	35	<b>4 AM</b> 2 Chainz Featuring Travis Scott 2 Chainz/Travis Scott	24	7	
22	38	36	<b>SIGNS</b> Orake Young Money/Cash Money/Republic	14	4	
44	49	37	<b>WHATEVER YOU NEED</b> Meek Mill Featuring Chris Brown & Ty Dolla \$ign Meek Mill/Chris Brown/Ty Dolla \$ign	34	7	
38	44	38	<b>REMINDER</b> The Weeknd XO/Republic	14	17	
<b>NEW</b>	39	39	<b>YOUNG DUMB &amp; BROKE</b> Khalid Right Hand/RCA	39	1	
32	48	40	<b>ROLLIN</b> Calvin Harris Featuring Future & Khalid Calvin Harris/Future/Khalid	27	5	
40	45	41	<b>ELEMENT.</b> Kendrick Lamar Top Dawg/Aftermath/Interscope	9	12	
33	46	42	<b>NO COMPLAINTS</b> Metro Boomin Featuring Offset & Orake Metro Boomin/Offset/Orake	31	4	
<b>RE-ENTRY</b>	43	43	<b>WOKEUPLIKETHIS*</b> Playboi Carti Featuring Lil Uzi Vert Playboi Carti/Lil Uzi Vert	32	11	
-	21	44	<b>BAM</b> JAY-Z Featuring Damian "Mr. Gong" Marley JAY-Z/Damian "Mr. Gong" Marley	21	2	
<b>RE-ENTRY</b>	45	45	<b>NEIGHBORS</b> J. Cole Dreamville/Roc-A-Fella/Interscope	8	14	
<b>RE-ENTRY</b>	46	46	<b>DO RE MI</b> blackbear BEAR TRAP/LAMO/Interscope	37	10	
<b>RE-ENTRY</b>	47	47	<b>PORTLAND</b> Orake Featuring Quavo & Travis Scott Orake/Quavo/Travis Scott	6	17	
<b>RE-ENTRY</b>	48	48	<b>THE WEEKEND</b> SZA Top Dawg/RCA	48	2	
<b>RE-ENTRY</b>	49	49	<b>RELATIONSHIP</b> Young Thug Featuring Future Young Thug/Future	36	4	
<b>RE-ENTRY</b>	50	50	<b>KNOW NO BETTER</b> Major Lazer Feat. Travis Scott, Camila Cabello & Quavo Major Lazer/Travis Scott/Camila Cabello/Quavo	36	4	

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1 2 WKS</b> <b>JAY-Z</b> S. Carter Enterprises/Roc-A-Fella	4:44	2		
3	2	<b>GG</b> <b>KENDRICK LAMAR</b> Top Dawg/Aftermath/Interscope/IGA	OAMN.	14		
<b>NOT SHOT DEBUT</b>	3	<b>FRENCH MONTANA</b> Coke Boys/Bad Boy/EPIC	Jungle Rules	1		
4	4	<b>DJ KHALED</b> We The Best/EPIC	Grateful	4		
5	5	<b>21 SAVAGE</b> Slaughter Gang/EPIC	Issa Album	2		
9	6	<b>KHALID</b> Right Hand/RCA	American Teen	20		
7	7	<b>BRUNO MARS</b> Atlantic/AG	24K Magic	35		
6	8	<b>DRAKE</b> Young Money/Cash Money/Republic	More Life	18		
5	9	<b>CALVIN HARRIS</b> Fly Eye/Columbia	Funk Wav Bounces Vol. 1	3		
8	10	<b>2 CHAINZ</b> The Real University/DEF JAM	Pretty Girls Like Trap Music	5		
10	10	<b>POST MALONE</b> Republic	Stoney	32		
11	12	<b>SZA</b> Top Dawg/RCA	Ctrl	6		
12	13	<b>MIGOS</b> Quality Control/300/AG	Culture	25		
13	14	<b>THE WEEKND</b> XO/Republic	Starboy	34		
15	15	<b>PLAYBOI CARTI</b> AWGE/Interscope/IGA	Playboi Carti	14		
16	16	<b>TRAVIS SCOTT</b> Grand Hustle/EPIC	Birds In The Trap Sing McKnight	46		
17	17	<b>DRAKE</b> Young Money/Cash Money/Republic	Views	64		
14	18	<b>FUTURE</b> A1/Roc-A-Fella/EPIC	FUTURE	22		
19	19	<b>CHILDISH GAMBINO</b> MCA/Universal	Awaken, My Love!	33		
20	20	<b>LOGIC</b> Visionary/DEF JAM	Everybody	11		
21	21	<b>RUSS</b> Dimitrios/Russ My Way/Columbia	There's Really A Wolf	11		
22	22	<b>YOUNG THUG</b> 300/Atlantic/AG	Beautiful Thugger Girls	5		
24	23	<b>CHANCE THE RAPPER</b> Chance The Rapper	Coloring Book	26		
23	24	<b>BRUNO MARS</b> Trapsoul/RCA	True To Self	8		
22	25	<b>KODAK BLACK</b> DollaZ N Dealz/Atlantic/AG	Painting Pictures	16		

ADULT R&B™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1 7 WKS</b> <b>THAT'S WHAT I LIKE</b> Atlantic	Bruno Mars	20		
1	2	<b>REDBONE</b> MCA/Universal	Childish Gambino	32		
4	3	<b>LEVEL</b> Bluraffe	Stokley	21		
7	4	<b>RUNNIN' OUT</b> Rose Works/EPIC	After 7	27		
9	5	<b>MY MAN</b> Tamaritan Land	Tamar Braxton	13		
10	6	<b>GG</b> <b>BEFORE I DO</b> Atlantic	Sevyn Streeter	12		
11	7	<b>UNTIL THE PAIN IS GONE</b> Spectrum/The End/BMG	Daley Feat. Jill Scott	17		
12	8	<b>5,000 MILES</b> J. Smilz/Capitol	Johnny Gill Feat. Jaheim	24		
13	9	<b>24K MAGIC</b> Atlantic	Bruno Mars	40		
14	10	<b>WAY BACK</b> 852 Music	TLC Feat. Snoop Dogg	14		
15	11	<b>REAL ONE</b> LM7	Chante Moore	19		
16	12	<b>EASY</b> RTD/EPIC	Demetria McKinney	20		
17	13	<b>U + ME (LOVE LESSON)</b> Capitol	Mary J. Blige	23		
18	14	<b>HIGH</b> Verve	Ledisi	8		
19	15	<b>WHEN WE</b> R&B Money/Atlantic	Tank	3		
20	16	<b>DON'T GO</b> The Bar Music Group/Verve/Motown/Capitol	Kevin Ross	10		
21	17	<b>LOCATION</b> Right Hand/RCA	Khalid	5		
22	18	<b>ANOTHER LOVE SONG</b> Compound Ent./Motown/Capitol	Ne-Yo	6		
23	19	<b>START OVER</b> SoulStar/EPIC	Musiq Soulchild	11		
24	20	<b>FRUSTRATED</b> PRMD	R.Lum.R	9		
25	21	<b>HARD FOR ME</b> She Sangz/BMG	Leela James	10		
26	22	<b>GOOD TIME</b> P Music/RCA	Charlie Wilson Feat. Pitbull	8		
<b>NEW</b>	23	<b>SET ME FREE</b> Capitol	Mary J. Blige	1		
24	24	<b>TREAT HER RIGHT</b> Russ Ross/End Zone/Shanachie	Calvin Richardson	5		
25	25	<b>GONNA BE ALRIGHT</b> ByStorm/RCA	Mali Music	8		



## French Montana Bows At No. 3

French Montana (above) bows at No. 3 on Top R&B/Hip-Hop Albums with his second set, *Jungle Rules*, earning 52,000 equivalent album units in the week ending July 20, according to Nielsen Music. The LP gives the rapper his second top five release after debut effort *Excuse My French* launched at No. 1 in 2013. Most of *Jungle's* total activity comes from streaming equivalent units (29,000 of the 52,000 units), led by the single "Unforgettable" (featuring Swae Lee). The tune pulls 15.9 million on-demand audio streams and climbs 5-4 on Hot R&B/Hip-Hop Songs, while darning 9-5 on the Billboard Top 100.

Elsewhere, Calvin Harris and Katy Perry both claim their first top 10 on Hot R&B/Hip-Hop Songs as the former's "Feels" (featuring Perry, Pharrell Williams and Big Sean) steps 12-10. (Williams claims his 10th visit to the tier, while Big Sean nets his 11th.) "Feels" rises with gains in digital sales (up 13 percent to 25,000), streaming (up 1 percent to 12.2 million U.S. streams) and radio (an 18 percent jump to 51 million in audience for the week ending July 23).

Plus, DJ Khaled lifts 4-1 on Rhythmic with "Wild Thoughts" (featuring Rihanna and Bryson Tiller) as the track rises 21 percent in spins in the week ending July 23. "Thoughts" gives Tiller his first No. 1 on the list, while Khaled claims his second (after "I'm the One" in June) and Rihanna her 15th, second only to Drake's 19 among all acts.

On Adult R&B, TLC scoots 12-10 with "Way Back" (featuring Snoop Dogg), up less than 1 percent in plays. The collaboration gives the R&B duo its fourth top 10 on the survey and first since "Waterfalls" rushed to No. 5 in 1995. —Trevor Anderson

SALES, AIRPLAY & STREAMING DATA COURTESY OF NIELSEN MUSIC. THE WEEK'S MOST POPULAR R&B/HIP-HOP SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED SONGS, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES DATA FOR THE FIRST TIME. TOP R&B/HIP-HOP ALBUMS: THE WEEK'S MOST POPULAR R&B/HIP-HOP ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED ALBUMS, OR ALBUMS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES DATA FOR THE FIRST TIME. HOT R&B/HIP-HOP SONGS: THE WEEK'S MOST POPULAR R&B/HIP-HOP SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED SONGS, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES DATA FOR THE FIRST TIME. LEGEND: \* RE-ENTRY; \*\* DEBUT. © 2017, PROMUSICAS, INC. ALL RIGHTS RESERVED.

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# Latin

August 5  
2017

billboard

HOT LATIN SONGS™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 25 WKS	SG	DESAPACITO Luis Fonsi & Daddy Yankee Featuring Justin Bieber	1	27		
2	3	2	AG	MI GENTE	J Balvin & Willy William	2	3		
3	2	3	FELICES LOS 4		Maluma	2	13		
4	4	4	ESCAPATE CONMIGO		Wisin Featuring Ozuna	3	17		
5	5	5	EL AMANTE		Nicky Jam	2	27		
6	6	6	DG	SUBEMELA RADIO	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	2	21		
7	7	7	IMITADORA		Romeo Santos	7	4		
8	8	8	CHANTAJE		Shakira Featuring Maluma	1	38		
9	9	9	AHORA DICE		Chris Jeday Presenta J Balvin, Ozuna & Arcangel	8	17		
10	10	10	TU FOTO		Ozuna	10	12		
11	11	11	ME ENAMORE		Shakira	4	15		
12	12	12	HOT SHOT DEBUT	MAYORES	Becky G Featuring Bad Bunny	12	1		
13	13	13	LA ROMPE CORAZONES		Daddy Yankee X Ozuna	12	17		
14	14	14	SIGO EXTRANADOTE		J Balvin	9	25		
15	15	15	HEY DJ		CNCO & Yandel	14	15		
16	16	16	DEJA VU		Prince Royce & Shakira	4	22		
17	17	17	SI TU NOVIO TE DEJA SOLA		J Balvin Featuring Bad Bunny	14	20		
18	18	18	ME REHUSO		Danny Ocean	18	13		
19	19	19	BAILAME		Nacho	18	13		
20	20	20	AHORA ME LLAMA		Karol G X Bad Bunny	20	4		
21	21	21	PARA QUE LASTIMARME		Gerardo Ortiz	15	16		
22	22	22	NI TU NI YO		Jennifer Lopez Featuring Gente de Zona	15	3		
23	23	23	LAS ULTRAS		Calibre 50	17	13		
24	24	24	SOY PEOR		Bad Bunny	22	22		
25	25	25	BONITA		Jowell & Randy & J. Balvin	25	6		
26	26	26	ELLA ES MI MUJER		Banda Carnaval	19	12		
27	27	27	MI TESORO		Zion & Lennox Featuring Nicky Jam	26	15		
28	28	28	LAS COSAS NO SE HACEN ASI		Banda Sinaloense MS de Sergio Lizarraga	28	4		
29	29	29	VENGO A ACLARAR		El Fantasma y Banda Populares del Llando	29	3		
30	30	30	MI RELIGION		Yandel	25	7		
31	31	31	QUE ME HAS HECHO		Chayanne Featuring Wisin	25	13		
32	32	32	ESTA NOCHE SE ME OLVIDA		Julion Alvarez y Su Norteno Banda	32	6		
33	33	33	QUIEREME		Jacob Forever Featuring Farruko	33	8		
34	34	34	NO TE HAGAS		Bad Bunny x Jory Boy	27	18		
35	35	35	PROBABLEMENTE		Christian Nodal Featuring David Bisbal	35	3		
36	36	36	SI NO VUELVES		Gente de Zona	35	13		
37	37	37	DURMIENDO EN EL LUGAR EQUIVOCA		La Adictiva Banda San Jose de Mesillas	21	19		
38	38	38	NEW	ESA BOQUITA	J Alvarez	38	1		
39	39	39	SE DEFIENDE		La Septima Banda	22	18		
40	40	40	SI TU LA VES		Nicky Jam Featuring Wisin	40	2		
41	41	41	NO LE HAGO FALTA		Banda Los Recoditos	41	2		
42	42	42	UN APLAUSO		Edwin Luna y La Trakalosa de Monterrey	25	15		
43	43	43	QUEDATE CONMIGO		Chyno Miranda Feat. Wisin y Gente de Zona	37	3		
44	44	44	BEBE		Ozuna x Anuel AA	43	4		
45	45	45	GENTE DE ACCIONAR		Grupo Codiciado	36	11		
46	46	46	OJALA QUE ME OLVIDES		La Arrolladora Banda el Limon de Rene Camacho	29	10		
47	47	47	EL RATICO		Juanes Featuring Kali Uchis	47	2		
48	48	48	RE-ENTRY	EL PASITO PERRON	Grupo Dinastia Mendoza	40	9		
49	49	49	ME ACOSTUMBRE		Arcangel X Bad Bunny	28	15		
50	50	50	NEW	CASADA O NO	Chuy Lizarraga y Su Banda Tierra Sinaloense	50	1		

TOP LATIN ALBUMS™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 25 WKS	SHAKIRA	El Dorado	1	8		
2	2	2	NICKY JAM	Fenix	26				
3	3	3	J BALVIN	Energia	56				
4	4	4	MALUMA	Pretty Boy Dirty Boy	83				
5	5	5	ROMEO SANTOS	Formula: Vol. 2	121				
6	6	6	SELENA	Live, The Last Concert: Houston, Texas February 26, 1995	62				
7	7	7	AVENTURA	Todavía Me Amas: Lo Mejor de Aventura	55				
8	8	8	CNCO	Primera Cita	47				
9	9	9	PRINCE ROYCE	FIVE	21				
10	10	10	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	Que Bendicion	79				
11	11	11	EL FANTASMA Y BANDA POPULARES DEL LLANDO	Vengo A Aclarar	4				
12	12	12	GERARDO ORTIZ	Comere Calado, Vol. 1: Con Morteno, Tuba y Guiltarras	4				
13	13	13	ENRIQUE IGLESIAS	Sex And Love	104				
14	14	14	GG	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	El Karma	89			
15	15	15	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	Que Bendicion	76				
16	16	16	ZION & LENNOX	Motivan2	36				
17	17	17	ULICES CHAVEZ Y SUS PLEBES	Andamos En El Ruedo	39				
18	18	18	J BALVIN	La Familia	80				
19	19	19	PS	ROMEO SANTOS	Formula: Vol. 1	115			
20	20	20	HOT SHOT DEBUT	ADRIEL FAVELA	Azul Se Mira	1			
21	21	21	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO	Recuerden Mi Estilo	72				
22	22	22	JULION ALVAREZ Y SU NORTEÑO BANDA	Ni Diablo Ni Santo	8				
23	23	23	DON OMAR	Don Omar Presents: Meet The Orphans: The King Is Back	100				
24	24	24	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	La Mejor Version de Mi	14				
25	25	25	PRINCE ROYCE	#1's	100				



## Fonsi Nets 25th Week At No. 1

"Despacito" by Luis Fonsi and Daddy Yankee (above) reaches another milestone as the chart-topper tallies its 25th consecutive week on Hot Latin Songs. It ties Shakira's "La Tortura" (featuring Alejandro Sanz) for the third-longest reign at No. 1 in the chart's 31-year history.

Ahead of "Despacito" and "La Tortura" are Enrique Iglesias' "Bailando" (featuring Descemer Bueno and Gente de Zona), with 41 weeks at No. 1, and Nicky Jam and Iglesias' "El Perdón," with 30. Elsewhere on Hot Latin Songs, Ozuna's "Tu Foto" reaches No. 10 in its 12th week on the chart, earning the singer his fourth top 10. Including "Tu Foto," Ozuna has five songs on the chart; "Escape Conmigo" (with Wisin) leads the pack at No. 4.

Ozuna has 14 total chart appearances on Hot Latin Songs, all in less than a year, which is more than any other artist on the tally since the beginning of 2016. Lastly, Becky G scores her fifth top 10 on the 7-year-old Latin Digital Song Sales chart as "Mayores" (featuring Bad Bunny) arrives at No. 5. The 20-year-old has the second-most top 10s on the chart among women, trailing Shakira (nine). The single is also Bad Bunny's second top 10 appearance, following "Soy Peor," which now stands at No. 19.

—Xander Zellner

LATIN DIGITAL SONG SALES™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 25 WKS	DESAPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	1	27		
2	2	2	MI GENTE	J Balvin & Willy William	3				
3	3	3	FELICES LOS 4	Maluma	13				
4	4	4	SUBEMELA RADIO	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	21				
5	5	5	MAYORES	Becky G Feat. Bad Bunny	1				
6	6	6	ESCAPATE CONMIGO	Wisin Feat. Ozuna	16				
7	7	7	NI TU NI YO	Jennifer Lopez Feat. Gente de Zona	3				
8	8	8	CHANTAJE	Shakira Feat. Maluma	38				
9	9	9	EL AMANTE	Nicky Jam	27				
10	10	10	IMITADORA	Romeo Santos	4				
11	11	11	ME ENAMORE	Shakira	14				
12	12	12	BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	175				
13	13	13	DANZA KUDURO	Don Omar & Lucenzo	362				
14	14	14	HEY MA	Pitbull & J Balvin Feat. Camila Cabello	19				
15	15	15	VENTE PA' CA	Ricky Martin Feat. Maluma	43				
16	16	16	AHORA DICE	Chris Jeday Presenta J Balvin, Ozuna & Arcangel	8				
17	17	17	TU FOTO	Ozuna	7				
18	18	18	LA ROMPE CORAZONES	Daddy Yankee X Ozuna	6				
19	19	19	SOY PEOR	Bad Bunny	4				
20	20	20	HEY DJ!	CNCO & Yandel	10				
21	21	21	EL PERDON	Nicky Jam & Enrique Iglesias	125				
22	22	22	VIVIR MI VIDA	Marc Anthony	221				
23	23	23	DILE QUE TU ME QUIERES	Ozuna	30				
24	24	24	REGGAETON LENTO (BAILEMOS)	CNCO	33				
25	25	25	LA BICICLETA	Carlos Vives & Shakira	59				

SALES, AIRPLAY & STREAMING DATA COLLECTED BY NIELSEN MUSIC. \*LATIN DIGITAL SONG SALES: The week's most popular Latin songs, based on album and streaming equivalent sales data as compiled by Nielsen Music. \*HOT LATIN SONGS: The week's most popular Latin songs, based on album and streaming equivalent sales data as compiled by Nielsen Music. \*TOP LATIN ALBUMS: The week's most popular Latin albums, based on album and streaming equivalent sales data as compiled by Nielsen Music. \*LATIN DIGITAL SONG SALES: The week's most popular Latin songs, based on album and streaming equivalent sales data as compiled by Nielsen Music. \*HOT SHOT DEBUT: A new album or single that enters the chart at No. 1. \*NEW: A new album or single that enters the chart for the first time. \*RE-ENTRY: An album or single that re-enters the chart after having previously been in the chart. \*WKS. ON CHART: The number of weeks an album or single has spent on the chart. \*PEAK POS.: The highest position an album or single reached on the chart. \*CERTIFICATION: The certification level of an album or single, based on sales and streaming data. \*ARTIST: The artist or artists of the album or single. \*TITLE: The title of the album or single. \*IMPRINT/PROMOTION LABEL: The imprint or promotion label of the album or single. \*WEEK: The week number of the chart. \*LAST WEEK: The week number of the previous chart. \*WEEKS ON CHART: The number of weeks an album or single has spent on the chart. \*PEAK POS.: The highest position an album or single reached on the chart. \*CERTIFICATION: The certification level of an album or single, based on sales and streaming data. \*ARTIST: The artist or artists of the album or single. \*TITLE: The title of the album or single. \*IMPRINT/PROMOTION LABEL: The imprint or promotion label of the album or single. \*WEEK: The week number of the chart. \*LAST WEEK: The week number of the previous chart. \*WEEKS ON CHART: The number of weeks an album or single has spent on the chart. \*PEAK POS.: The highest position an album or single reached on the chart. \*CERTIFICATION: The certification level of an album or single, based on sales and streaming data. \*ARTIST: The artist or artists of the album or single. \*TITLE: The title of the album or single. \*IMPRINT/PROMOTION LABEL: The imprint or promotion label of the album or single.



Left to right,  
Regions Bankers Dustin Newman,  
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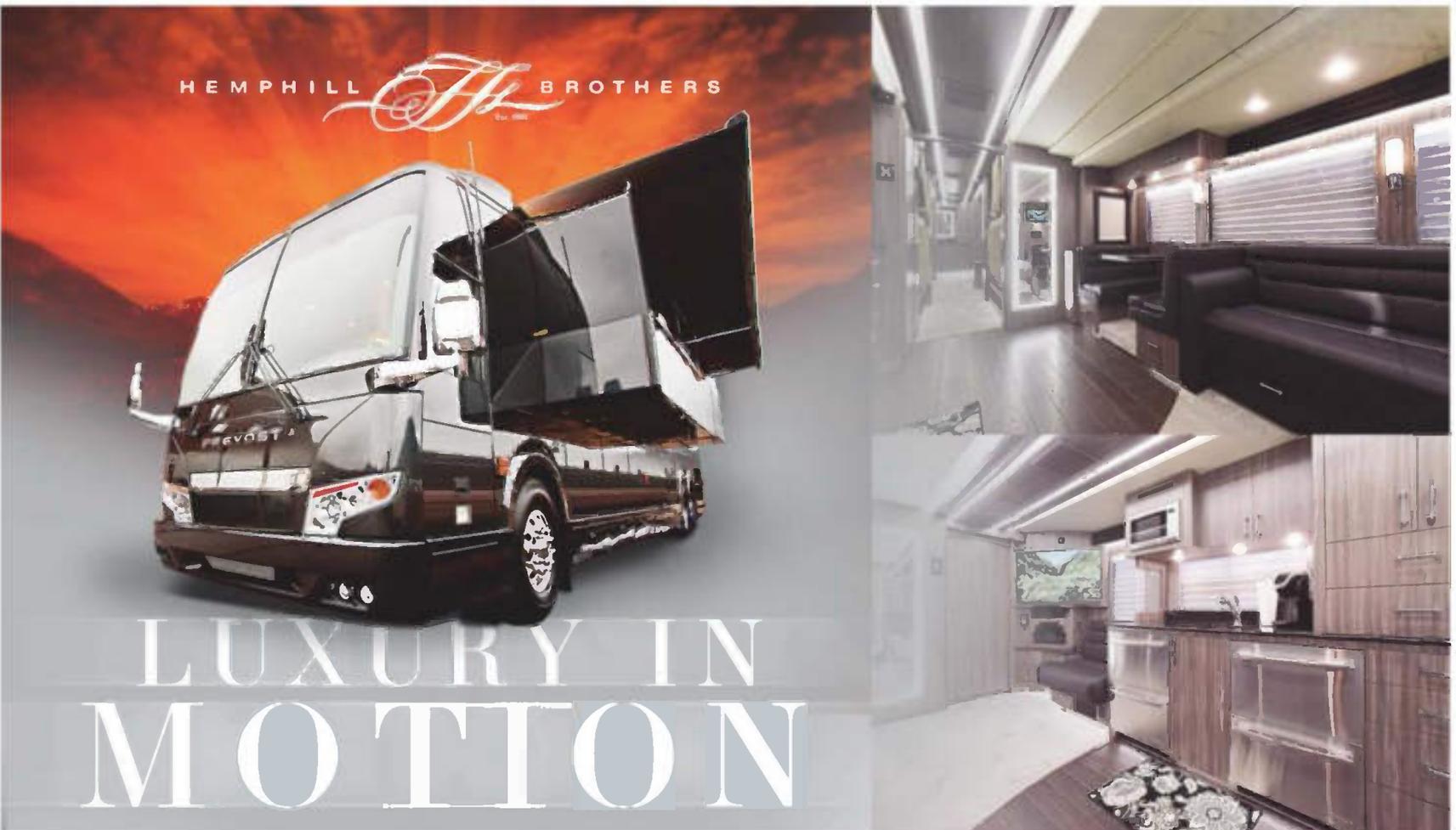
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## From the Stage...

Mackenzie Colt has worked the dream. From the stage to the stove... Married at 15, she started out as a young wife and mother singing in local clubs and restaurants to help put her husband through law school. She was discovered by Buck Owens who soon hired her to be the opening act for his concerts. Then he introduced her to the Hee Haw folks and they hired her! For 7 years she was on the show as one of the "Honeys". As the only girl on the show that was also a songwriter, they asked her to perform her own songs year after year.

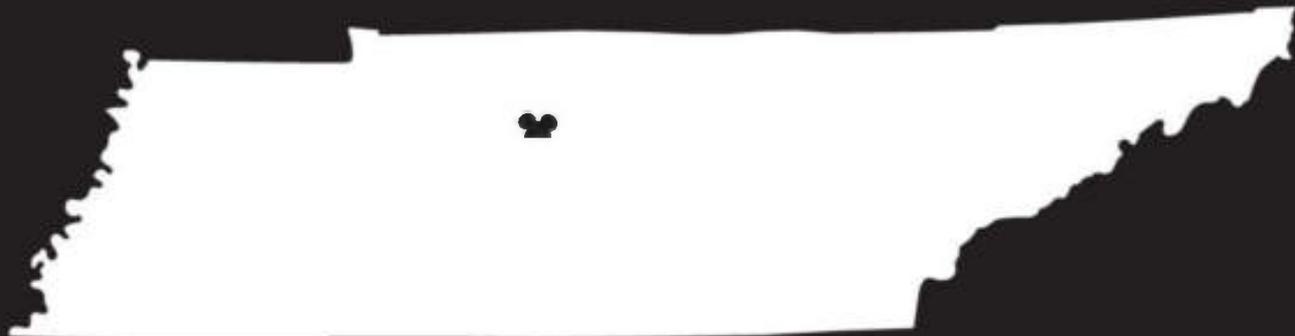
## ...to the Stove!

Leaving the show in '83, she pursued a new dream of hers—making chocolates and desserts for the world! Music and food have always been her joy! Since 1984 Colts Chocolates has been growing and thriving with over 40 chocolates and desserts. It is now "The Oldest Specialty Chocolate Company in Nashville!"



"I may not get the instant gratification of 20,000 people applauding when I'm on stage, but I have long term gratification: every day several thousand people buy my candy. That's the kind of applause I really love!"

-Mackenzie Colt



## PHIL GUERINI

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# Dance/Electronic

August 5  
2017  
billboard

HOT DANCE/ELECTRONIC SONGS™									
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL					
1	1	1	<b>STAY</b> ▲	▲	Zedd & Alessia Cara	1	22		
2	2	2	<b>SG</b> <b>SOMETHING JUST LIKE THIS</b> ▲	▲	The Chainsmokers & Coldplay	1	22		
3	3	3	<b>IT AIN'T ME</b> ▲	▲	Kygo x Selena Gomez	2	23		
4	4	4	<b>FEELS</b>		Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	4	6		
5	5	5	<b>ZU</b>		David Guetta Featuring Justin Bieber	4	7		
7	6	6	<b>CLOSER</b> ▲	▲	The Chainsmokers Featuring Halsey	1	52		
6	7	7	<b>SLIDE</b> ●	●	Calvin Harris Featuring Frank Ocean & Migos	4	22		
13	9	8	<b>NO PROMISES</b>		Cheat Codes Feat. Demi Lovato	8	16		
8	8	9	<b>ROCKABYE</b> ▲	▲	Clean Bandit Feat. Sean Paul & Anne-Marie	2	39		
9	10	10	<b>LET ME LOVE YOU</b> ▲	▲	DJ Snake Featuring Justin Bieber	2	50		
14	13	11	<b>DG</b> <b>SYMPHONY</b>		Clean Bandit Featuring Zara Larsson	11	18		
11	13	12	<b>ROLLIN</b>		Calvin Harris Featuring Future & Khalid	8	10		
12	12	13	<b>SWISH SWISH</b>		Katy Perry Featuring Nicki Minaj	7	9		
14	14	14	<b>KNOW NO BETTER</b>		Major Lazer Feat. Travis Scott, Camila Cabello & Quavo	11	8		
11	15	15	<b>GET LOW</b>		Zedd & Liam Payne	11	3		
16	16	16	<b>MAMA</b>		Jonas Blue Featuring William Singe	16	11		
17	17	17	<b>THERE FOR YOU</b>		Martin Garrix x Troye Sivan	12	8		
3	22	18	<b>AG</b> <b>HONEST</b>		The Chainsmokers	18	13		
24	18	19	<b>MORE THAN YOU KNOW</b>		Axwell & Ingrosso	18	8		
19	19	20	<b>SCARED TO BE LONELY</b>		Martin Garrix & Dua Lipa	9	25		
19	19	21	<b>FIRST TIME</b>		Kygo & Ellie Goulding	9	12		
HOT SHOT DEBUT	22	22	<b>RICH LOVE</b>		OneRepublic With Seeb	22	1		
27	23	23	<b>CALL ON ME</b> ▲	▲	Starley	9	21		
32	27	24	<b>MOVING ON</b>		Marshmello	18	11		
NEW	25	25	<b>TRUE FEELING</b>		Galantis	25	1		
21	23	26	<b>FAKING IT</b>		Calvin Harris Featuring Kehlani & Lil Yachty	21	3		
31	28	27	<b>YOUNG</b>		The Chainsmokers	18	15		
18	24	28	<b>PRAYERS UP</b>		Calvin Harris Featuring Travis Scott & A-Trak	18	3		
22	25	29	<b>HEATSTROKE</b>		Calvin Harris Feat. Young Thug, Pharrell Williams & Ariana Grande	13	16		
NEW	30	30	<b>HIGHER GROUND</b>		ODESZA Featuring Naomi Wild	30	1		
20	26	31	<b>CASH OUT</b>		Calvin Harris Feat. Schoolboy Q, PARTYNEXTDOOR & D.R.A.M.	20	3		
46	49	32	<b>TIRED</b>		Alan Walker Featuring Gavin James	28	8		
35	33	33	<b>FEEL GOOD</b>		Griffyn And Illenium Featuring Daya	17	20		
36	33	34	<b>INSTRUCTION</b>		Jax Jones Feat. Demi Lovato & Stefflon Don	22	5		
39	37	35	<b>OK</b>		Robin Schulz Featuring James Blunt	27	9		
-	29	36	<b>ALL MY LOVE</b>		Cash Cash Featuring Conor Maynard	29	2		
42	39	37	<b>CAME HERE FOR LOVE</b>		Sigala & Ella Eyre	35	5		
-	45	38	<b>SHY LESS</b>		Dillon Francis Featuring G-Eazy	35	11		
37	35	39	<b>THE ONE</b>		The Chainsmokers	10	17		
-	41	40	<b>CREATURES OF THE NIGHT</b>		Hardwell & Austin Mahone	36	4		
23	30	41	<b>SKRT ON ME</b>		Calvin Harris Featuring Nicki Minaj	23	3		
26	32	42	<b>HOLIDAY</b>		Calvin Harris Feat. Snoop Dogg, John Legend & TakeOff	26	3		
-	47	43	<b>GLTCHLFE</b>		Taryn Manning	43	2		
40	40	44	<b>HUNTER</b>		Galantis	21	11		
41	43	45	<b>NOVA</b>		Ahrix	24	17		
33	36	46	<b>SUN COMES UP</b>		Rudimental Featuring James Arthur	33	3		
43	44	47	<b>BEGIN</b>		Shallou Featuring Wales	43	4		
30	38	48	<b>HARD TO LOVE</b>		Calvin Harris Featuring Jessie Reyez	30	3		
44	46	49	<b>ANDROMEDA</b>		Gorillaz Featuring D.R.A.M.	16	17		
38	34	50	<b>MY FIRE</b>		Nile Rodgers & Tony Moran Present Kimberly Davis	33	5		

TOP DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
1	1	<b>#1 3 WKS</b> CALVIN HARRIS	▲	Funk Wav Bounces Vol. 1	3				
2	2	THE CHAINSMOKERS		Memories...Do Not Open	15				
3	3	THE CHAINSMOKERS	▲	Collage (EP)	37				
4	4	LADY GAGA	▲	The Fame	175				
NEW	5	WILLIAM CONTROL		Revelations The Red (EP)	1				
NEW	6	MURA MASA		Mura Masa	1				
5	7	MAJOR LAZER		Know No Better EP	7				
6	8	DJ SNAKE		Encore	50				
8	9	FLUME		Skin	60				
7	10	GORILLAZ	▲	Demon Days	130				
7	11	DAFT PUNK	●	Discovery	78				
10	12	ODESZA		In Return	104				
9	13	MAJOR LAZER		Peace Is The Mission	97				
13	14	KYGO		Cloud Nine	59				
11	15	AXWELL & INGROSSO		More Than You Know (EP)	8				
18	16	DAFT PUNK	▲	Random Access Memories	105				
16	17	ALINA BARAZ & GALIMATIAS		Urban Flora	104				
RE	18	AVICII	▲	True	75				
14	19	THE CHAINSMOKERS	●	Bouquet (EP)	91				
12	20	VARIOUS ARTISTS		Now That's What I Call A Workout 2017	30				
17	21	DAVID GUETTA	●	Nothing But The Beat	132				
15	22	CALVIN HARRIS		Motion	98				
21	23	LADY GAGA	▲	Born This Way	103				
NEW	24	RAC		Ego	1				
19	25	OWL CITY	▲	Ocean Eyes	83				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART					
		IMPRINT/PROMOTION LABEL							
1	1	<b>#1 4 WKS</b> <b>DESAPICATO</b>	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	12					
3	2	<b>ZU</b>	David Guetta Featuring Justin Bieber	7					
3	3	<b>STAY</b>	Zedd & Alessia Cara	21					
7	4	<b>WILD THOUGHTS</b>	DJ Khaled Feat. Rihanna & Bryson Tiller	5					
5	5	<b>I'M THE ONE</b>	DJ Khaled	12					
6	6	<b>SOMETHING JUST LIKE THIS</b>	The Chainsmokers & Coldplay	21					
5	7	<b>NOW OR NEVER</b>	Halsey	11					
8	8	<b>IT AIN'T ME</b>	Kygo x Selena Gomez	22					
9	9	<b>MORE THAN YOU KNOW</b>	Axwell & Ingrosso	7					
17	10	<b>CONGRATULATIONS</b>	Post Malone Feat. Quavo	6					
11	11	<b>SHAPE OF YOU</b>	Ed Sheeran	28					
13	12	<b>BELIEVER</b>	Imagine Dragons	6					
13	13	<b>UNFORGETTABLE</b>	French Montana Feat. Swae Lee	5					
10	14	<b>SYMPHONY</b>	Clean Bandit Feat. Zara Larsson	12					
13	15	<b>THERE'S NOTHING HOLOIN' ME BACK</b>	Shawn Mendes	10					
11	16	<b>ANOTHER LIFE</b>	Afrojack & David Guetta Feat. Ester Dean	11					
14	17	<b>CASTLE ON THE HILL</b>	Ed Sheeran	12					
16	18	<b>THERE FOR YOU</b>	Martin Garrix x Troye Sivan	5					
18	19	<b>REELS</b>	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	4					
18	20	<b>HUNTER</b>	Galantis	8					
36	21	<b>ATTENTION</b>	Charlie Puth	4					
19	22	<b>MALIBU</b>	Miley Cyrus	7					
24	24	<b>NO PROMISES</b>	Cheat Codes Feat. Demi Lovato	13					
20	25	<b>MOVING ON</b>	Marshmello	9					
20	25	<b>YOU DON'T KNOW ME</b>	Jax Jones Feat. RAYE	19					



## LeAnn Leads With 'Love'

LeAnn Rimes (above) rises 3-1 on Dance Club Songs with "Love Is Love Is Love," her second chart-topper this year and third overall, following "Long Live Love" in March (both songs are from her latest album, *Remnants*) and "What I Cannot Change" in 2009. Although originally a pure pop tune, her new No. 1 was transformed for clubs through remixes from **Dave Aude**, **Mauro Mozart** and **Drew G**, among others. She tells *Billboard* of the track, "The message of supporting across-the-board global equality is dear to me and so many others in the club world. It was very fun and intense to rerecord my vocals at different tempos for the remixes, and it's such an honor to have DJs, clubs and fans welcoming me this way."

In other "love" news, **OneRepublic's** "Rich Love," with Norwegian DJ trio **Seeb**, earns Hot Shot Debut honors on Hot Dance/Electronic Songs at No. 22. It's the pop band's first entry and Seeb's third (and highest-charting). "Rich" arrives with 1.5 million U.S. streams and 6,000 downloads sold in the week ending July 20, according to Nielsen Music. On Dance/Mix Show Airplay, **Post Malone** posts his first top 10 with "Congratulations" (#17-10), featuring **Quavo**, who earns his second. Plus, **William Control** cruises onto Top Dance/Electronic Albums at No. 5 with EP *Revelations the Red* (5,000 equivalent album units, nearly all from traditional sales). The set follows *Revelations: The Black EP*, which started at No. 6 in March (4,000). —Gordon Murray

GABRIEL OLSEN/FILMMAGIC

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and reports from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multiplatform consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/mix show songs, ranked by total weekly plays on dance-formatted stations that have submitted their hours of mix show programming, as monitored by Nielsen Music. See charts legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

**COUNTRY POWER PLAYER**  
**SEAN**  
• ATTENDED 16 CONCERTS THIS YEAR  
• LICENSE PLATE READS "RECROYR"

**COUNTRY POWER PLAYER**  
**MEGAN**  
• ATTENDED 21 CONCERTS THIS YEAR  
• ASPIRING PRESIDENT OF "CHURCH CHOIR"

**COUNTRY POWER PLAYER**  
**THOMAS**  
• ATTENDED 7 CONCERTS THIS YEAR  
• SINGS EVERY WORD FROM "RIPCORN" OFF-KEY

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**MORGANE STAPLETON**  
**JOHN PRINE**  
**T BONE BURNETT**  
**DIERKS BENTLEY**  
**EMMYLOU HARRIS**  
**VINCE GILL**  
**GARY ALLAN**  
**RORY FEEK**  
**LEE BRICE**  
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## Colin Takes Artists to the Top

Los Angeles producer Colin Brittain is reviving alt rock by helping create 3 hit records so far in 2017

It's been a busy year for Colin Brittain. Over the past six months the Los Angeles producer has helped create three hit rock albums: **Papa Roach's** *Crooked Teeth*, **All Time Low's** *Last Young Renegade*, and **OK One Rock's** *Ambitions*, all of which topped, or came close to topping, Billboard's Hard Rock Albums chart. Brittain worked closely with fellow producer Nick "RAS" Furlong on both *Last Young Renegades* and *Crooked Teeth*, but the pair received especially high praise for reviving **Papa Roach's** signature sound on the latter release, bringing back a fusion of nu metal and rock that hadn't been heard since their early 2000 album *Infest*.

Though Brittain began his career as a drummer for **Oh No Fiasco**, it's clear that he's found his true calling behind-the-scenes, and with a mentor like **John Feldmann** at his side there is little doubt that Brittain's work will continue top the charts in the months to come.

-B.C.

DANCE CLUB SONGS™				
LAST WEEK	WEEKS ON CHART	TITLE (MPRINT/PROMOTION LABEL)	Artist	WEEKS ON CHART
3	1	<b>LOVE IS LOVE IS LOVE</b> SONY MUSIC UK/THIRTY TIGERS/RED	LeAnn Rimes	9
5	2	<b>GLTCHLFE</b> GLTCHLFE	Taryn Manning	8
7	3	<b>GG MALIBU</b> RCA	Miley Cyrus	5
2	4	<b>SWISH SWISH</b> CAPITOL	Katy Perry Feat. Nicki Minaj	8
4	5	<b>SOMETIMES</b> SOUND ZOO	Kat Graham	10
6	6	<b>MY FIRE</b> MR. TANMAN	Nile Rodgers & Tony Moran Present Kimberly Davis	9
10	7	<b>WATERFALL</b> INTERSTELLAR/RCA	Stargate Feat. P!nk & Sia	6
11	8	<b>ONLY WANT YOU</b> CHERRYTREE	Skylar Stecker	7
9	9	<b>POSE</b> WESTBURY ROAD/ROC NATION	Rihanna	11
15	10	<b>WE GET HIGH</b> POLARBUZZ	Karel Ullner	6
11	11	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	10
16	12	<b>UNDER MY SKIN</b> DALUMAN	Kendra Erika	7
11	13	<b>YOU, I &amp; THE MUSIC</b> BROBOT/ARMADA	Junior Sanchez	6
23	14	<b>LET THE WORLD BE OURS TONIGHT</b> RADICAL	Deborah Cox	3
12	15	<b>DESAPACITO</b> UNIVERSAL MUSIC LATIN/SONY MUSIC BRAZIL/SCHOOLBOY/DEF JAM/A&P/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	10
21	16	<b>MAMA</b> JONAS BLUE/CAPITOL	Jonas Blue Feat. William Singe	5
28	17	<b>YOUR SONG</b> ATLANTIC	Rita Ora	4
29	18	<b>ZU</b> WHAT A MUSIC/PARLOPHONE/SCHOOLBOY/SONY MUSIC BRAZIL/ATLANTIC/DEF JAM	David Guetta Feat. Justin Bieber	3
11	19	<b>THE SUGAR SHACK</b> SFM	Tami	9
25	20	<b>TURN IT UP</b> DIVADOWN	Kym Sims	4
26	21	<b>PEACE, LOVE &amp; MUSIC</b> FEROSH	Tracy Young & Ceevox	4
14	22	<b>WEAK</b> A/R/BMG/RED ASSOCIATED LABELS	AJR	10
30	23	<b>NOTHING'S GONNA STOP US NOW</b> 69ING CHIMPLINKS	Dirty Pop Feat. Taylor Olson & Jackie Orlando	4
31	24	<b>BOMBA</b> FOG	Aggro Santos	4
33	25	<b>NOW OR NEVER</b> ASTRALWERKS/CAPITOL	Halsey	3
39	26	<b>WILD THOUGHTS</b> WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	2
17	27	<b>ALL AROUND THE WORLD</b> CARRILLO	Fenix Feat. Chris Casino	8
20	28	<b>SYMPHONY</b> RECORD COMPANY TEN/EPIC/ATLANTIC	Clean Bandit Feat. Zara Larsson	12
44	29	<b>OK</b> T-SPICE/BIG BEAT/ATLANTIC/RRP	Robin Schulz Feat. James Blunt	2
24	30	<b>TOO SOPHISTICATED</b> TWIN ANGEL	JoAnna Michelle	7
22	31	<b>STILL GOT TIME</b> RCA	Zayn Feat. PARTYNEXTDOOR	11
48	32	<b>MORE THAN YOU KNOW</b> AXWELL/REFUNE/DEF JAM	Axwell & Ingresso	2
27	33	<b>ARE YOU?</b> 418	Urbano	6
8	34	<b>GHOSTING</b> 617	Joe Bermudez Feat. Megn	13
36	35	<b>I'M THE ONE</b> WE THE BEST/DEF JAM/EPIC	DJ Khaled	7
42	36	<b>KNOW NO BETTER</b> MAD DECENT	Major Lazer Feat. Travis Scott, Camilla Cabello & Quavo	3
46	37	<b>IF</b> HOLLYWOOD	R5	2
19	38	<b>HEART AWAY FROM YOU</b> HEAVEN LEE/R FRIENDSHIP COLLECTIVE	DJ Pebbles	13
35	39	<b>FLAWLESS</b> GRACE/WEAVERLY	Dr. Miami & Adam Barta Feat. Talia & Roro	5
40	40	<b>BREATHE</b> ISLAND/REPUBLIC	Astrid S	4
38	41	<b>BE MAGICAL</b> HAMMER	Dee Martello & Amuka	8
HOT SHOT DEBUT	42	<b>LIGHT BEAMS</b> IGROOHEMET	Extasia & Zach Adam Feat. Rony G	1
37	43	<b>BON APPETIT</b> CAPITOL	Katy Perry Feat. Migos	8
41	44	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	14
32	45	<b>SIBONE LA RADIO</b> SONY MUSIC LATIN	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	11
NEW	46	<b>ATTENTION</b> OTTO/ATLANTIC	Charlie Puth	1
51	47	<b>FELLS</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	1
34	48	<b>MO BOUNCE</b> DEF JAM	Iggy Azalea	10
49	49	<b>BEAUTIFUL TERMINATOR</b> REBEAT	Fantastiques	2
53	50	<b>REMEMBER I TOLD YOU</b> SAFEHOUSE/ISLAND/REPUBLIC	Nicki Minaj Feat. Anne-Marie & Lilie Posner	1

# BOXSCORE

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## LEGEND

● Bullets indicate titles with greatest weekly gains.

## Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Gold).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.

## Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multi-platinum level.

## Awards

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

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

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$19,884,200 (\$17,390.763) \$160.07/\$68.60	<b>COLDPLAY, TOVE LO, LYVES</b> STADE DE FRANCE, PARIS JULY 15-16, 18	235,611 THREE SELLOUTS	LIVE NATION
2	\$11,685,000 (\$9,070.010) \$122.40/\$52.97	<b>COLDPLAY, EMBRACE, LYVES</b> PRINCIPALITY STADIUM, CARDIFF, WALES JULY 11-12	122,891 TWO SELLOUTS	SJM CONCERTS
3	\$9,399,310 (\$2,077.715 KRONA) \$108.79/\$51.53	<b>COLDPLAY, MEW, LYVES</b> LILLEVI STADION, GOTHENBURG, SWEDEN JUNE 25-26	128,981 TWO SELLOUTS	LIVE NATION
4	\$9,018,910 (€7,904.873) \$131.20/\$68.46	<b>COLDPLAY, TOVE LO, FEMME SCHMIDT</b> COMMERZBANK-ARENA, FRANKFURT, GERMANY JUNE 30, JULY 1	87,833 TWO SELLOUTS	LIVE NATION
5	\$8,970,100 (€7,861.410) \$157.46/\$73.03	<b>COLDPLAY, ALUNAGEORGE, LYVES</b> CROKE PARK, DUBLIN JULY 8	80,398 SELLOUT	LIVE NATION
6	\$8,686,710 (€7,794.270) \$122.60/\$50.15	<b>COLDPLAY, ALUNAGEORGE, LYVES</b> KING BALDOUN STADIUM, BRUSSELS JUNE 21-22	100,489 TWO SELLOUTS	LIVE NATION
7	\$8,613,840 (€7,542.040) \$108.50/\$51.40	<b>COLDPLAY, TOVE LO, LYVES</b> STADIO SAN SIRO, MILAN JULY 3-4	117,307 TWO SELLOUTS	LIVE NATION
8	\$7,918,424 (€7,141.553) \$203.05/\$65.85	<b>CELINE DION, VÉRONIC DICAIRE</b> ACCORHOTELS ARENA, PARIS JULY 4-5, 8-9	48,226 FOUR SELLOUTS	AEG PRESENTS, CONCERTS WEST, INTERCONCERTS
9	\$6,044,640 (€5,367.670) \$129.50/\$67.57	<b>COLDPLAY, ALUNAGEORGE, FEMME SCHMIDT</b> OLYMPIASTADION, MUNICH JUNE 6	62,548 SELLOUT	LIVE NATION
10	\$5,869,005 (€5,173.139) \$163.85/\$65.55	<b>CELINE DION, VÉRONIC DICAIRE</b> STADE PIERRE-MAUROY, LILLE, FRANCE JULY 1-2	51,355 TWO SELLOUTS	AEG PRESENTS, CONCERTS WEST, INTERCONCERTS
11	\$5,597,950 (€5,001.165) \$128.72/\$63.95	<b>COLDPLAY, TOVE LO, LYVES</b> ERNST HAPPEL STADION, VIENNA JULY 11	56,246 SELLOUT	LIVE NATION
12	\$4,728,650 (4,628,587 FRANCS) \$306.50/\$97.05	<b>CELINE DION, VÉRONIC DICAIRE</b> STADE DE SUISSE, BERN, SWITZERLAND JULY 15	23,143 SELLOUT	AEG PRESENTS, CONCERTS WEST, ABC PRODUCTION
13	\$4,670,110 (4,176,265) \$128.60/\$67.10	<b>COLDPLAY, ALUNAGEORGE, FEMME SCHMIDT</b> HDI-ARENA, HANNOVER, GERMANY JULY 16	46,223 SELLOUT	LIVE NATION
14	\$4,645,895 (4,232,688) \$164.65/\$60.40	<b>CELINE DION, VÉRONIC DICAIRE</b> PARC OLYMPIQUE LYONNAIS, LYON, FRANCE JULY 12	39,507 SELLOUT	AEG PRESENTS, CONCERTS WEST, INTERCONCERTS
15	\$4,471,280 (€3,991.355) \$112.02/\$72.82	<b>COLDPLAY, TOVE LO, LYVES</b> RED BULL ARENA, LEIPZIG, GERMANY JUNE 14	47,233 SELLOUT	LIVE NATION
16	\$4,051,740 (€3,599,055) \$123.84/\$62.29	<b>COLDPLAY, ALUNAGEORGE, LYVES</b> PARC OLYMPIQUE LYONNAIS, LYON, FRANCE JUNE 8	50,901 SELLOUT	LIVE NATION
17	\$4,035,981 \$139.50/\$49.50	<b>BILLY JOEL, ANDREW MCMAHON IN THE WILDERNESS</b> PROGRESSIVE FIELD, CLEVELAND JULY 14	32,933 SELLOUT	LIVE NATION
18	\$3,827,680 (14,409,897 ZLOTY) \$108.64/\$48.08	<b>COLDPLAY, TOVE LO, LYVES</b> PGE NARODOWY, WARSAW JUNE 18	57,615 SELLOUT	LIVE NATION
19	\$3,505,145 (€3,208,999) \$175/\$71	<b>CELINE DION, VÉRONIC DICAIRE</b> MATMUT ATLANTIQUE, BORDEAUX, FRANCE JUNE 29	31,140 SELLOUT	AEG PRESENTS, CONCERTS WEST, INTERCONCERTS
20	\$3,306,191 \$173.50/\$123.50/ \$63.50/\$33.50	<b>NEIL DIAMOND</b> MADISON SQUARE GARDEN, NEW YORK JULY 15, 17	27,303 31,488 TWO SHOWS	LIVE NATION
21	\$3,039,276 (€2,863,780) \$170/\$42.60	<b>CELINE DION, VÉRONIC DICAIRE</b> GELREDOME, ARNHEM, NETHERLANDS JUNE 23	26,046 SELLOUT	AEG PRESENTS, CONCERTS WEST, GREENHOUSE TALENT
22	\$2,257,824 \$250/\$29.50	<b>PAUL MCCARTNEY</b> CENTURYLINK CENTER, BOSHER CITY, LA. JULY 15	13,037 SELLOUT	MARSHALL ARTS, BEAVER PRODUCTIONS
23	\$2,132,287 \$129.50/\$99.50/\$69.50	<b>TIM MCGRAW &amp; FAITH HILL, LORI MCKENNA</b> TD GARDEN, BOSTON JULY 7-8	24,187 TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
24	\$2,120,356 \$250/\$59.50	<b>RICKY MARTIN</b> THE FARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS JUNE 23-24, 27, 29, JULY 1-2	22,992 25,610 SIX SHOWS	LIVE NATION
25	\$2,091,964 \$250/\$29.50	<b>PAUL MCCARTNEY</b> INTRUST BANK ARENA, WICHITA, KAN. JULY 19	12,053 SELLOUT	MARSHALL ARTS, BEAVER PRODUCTIONS
26	\$2,028,973 \$129.50/\$99.50/\$69.50	<b>TIM MCGRAW &amp; FAITH HILL, RACHEL PLATTEN</b> STAPLES CENTER, LOS ANGELES JULY 14-15	25,571 TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
27	\$1,947,649 \$175/\$75	<b>BRUNO MARS, JABBAWOCKEEZ</b> T-MOBILE ARENA, LAS VEGAS JULY 15	16,556 SELLOUT	LIVE NATION
28	\$1,678,980 (€1,328,063) \$94.82/\$47.41	<b>ED SHEERAN, FUSE ODG</b> O2 ARENA, LONDON JUNE 22	18,552 19,085	KIJANUARO LIVE/AEG PRESENTS
29	\$1,292,650 \$175/\$49.50	<b>QUEEN + ADAM LAMBERT</b> T-MOBILE ARENA, LAS VEGAS JUNE 24	11,716 15,346	LIVE NATION
30	\$1,264,313 \$119.50/\$89.50/\$69.50	<b>TIM MCGRAW &amp; FAITH HILL, RHIANNON GIDDENS</b> GILA RIVER ARENA, GLENDALE, ARIZ. JULY 21	13,540 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
31	\$1,241,970 (€954,013) \$81.37/\$55.33	<b>LINKIN PARK</b> O2 ARENA, LONDON JULY 3	16,249 18,228	LIVE NATION
32	\$1,233,934 \$225/\$22.50	<b>ROD STEWART, CYNDI LAUPER</b> NORTHWELL HEALTH AT JONES BEACH THEATER, WANTAGH, N.Y. JULY 18	13,820 SELLOUT	LIVE NATION
33	\$1,124,798 (€904,833) \$186.50/\$55.95	<b>CELINE DION, VÉRONIC DICAIRE</b> FIRST DIRECT ARENA, LEEDS, ENGLAND JUNE 25	7,205 SELLOUT	AEG PRESENTS, CONCERTS WEST, MARSHALL ARTS
34	\$1,035,419 \$125.50/\$29.50	<b>J. COLE, BAS, J.I.D., ARI LENNOX</b> MGM GRAND GARDEN, LAS VEGAS JULY 8	11,429 SELLOUT	LIVE NATION
35	\$963,746 \$129.50/\$99.50/\$69.50	<b>TIM MCGRAW &amp; FAITH HILL, RHIANNON GIDDENS</b> CITIZENS BUSINESS BANK ARENA, ONTARIO, CALIF. JULY 22	8,903 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS



## Dion, Coldplay Score In Europe

Céline Dion (above) and Coldplay both claim multiple slots on the Boxscore chart based on ticket sales from sold-out performances, primarily in stadiums, during summer treks through Europe.

Dion lands seven engagements from her Live 2017 Tour, booked in seven countries on the continent through early August. Five are stadium shows, but her highest ranking (No. 8) comes from an arena — AccorHotels Arena in Paris — with \$7.9 million in sales from a four-night run July 4-5 and July 8-9. Stade Pierre-Mauroy in Lille, France, is her top earner among the stadiums with nearly \$5.9 million in revenue from sellouts on July 1 and 2. With 15 shows reported since the June 15 launch in Copenhagen, Denmark, Dion's trek now tops \$40 million in sales. It is set to wrap in Scotland on Aug. 5.

Meanwhile, Coldplay's European stadium run spanned six weeks, with 20 concerts planned at 13 stadiums in nine countries. Although dates at all 13 venues reached the chart, the band's top grosser is now the No. 1 Boxscore of 2017, earning that distinction with almost \$19.9 million in ticket sales from a three-night stint at Stade de France in Paris. The total sold ticket count reached 235,611 at the stadium from shows on July 15, 16 and 18.

With over \$412 million in sales starting in the spring of 2016, Coldplay's A Head Full of Dreams Tour now ranks fifth among the top-grossing tours of all time, but with shows booked in stadiums and arenas through November, that ranking will rise. —Bob Allen



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Ruiz (left) and Rom ero performed the Macarena alongside dancers at a New York music store in 1995.



REWINDING THE CHARTS

CODA

## 21 Years Ago LOS DEL RIO'S REMIXED 'MACARENA' REIGNED

Before "Despacito," the song's dance craze proved the viability of a Spanish crossover hit and ruled the Hot 100 for 14 weeks

IT ONLY TOOK FOUR YEARS, THREE countries, two Spaniards and one Miami DJ, but on Aug. 3, 1996, Los del Rio's "Macarena" topped the Billboard Hot 100, wrapping an improbable journey for a song whose origin dates to a 1992 party in Venezuela. There, Los del Rio — the duo of Antonio Romero Monge and Rafael Ruiz Perdigonos from Seville,

Spain — was inspired by a woman named Madalena, which led Romero to craft the melody that would become "Macarena" during a 1993 studio session.

The track arrived on U.S. shores through Miami, after WPOW (Power 96) DJ "Jammin" Johnny Caride heard it at a local nightclub. Though his station avoided playing exclusively Spanish

songs, Caride persuaded his bosses to make an exception. The program director demanded an English version, so Caride recruited two partners to overhaul the lyrics while retaining the original hook.

The retooled "Macarena," dubbed the Bayside Boys mix, crept to No. 45 on the Hot 100 in late 1995, but once New York's WKTU added the song, it exploded, re-entering the chart in May 1996 and finally reaching No. 1 in its 33rd week on the tally — still the longest rise to the top to date.

"Macarena" was also powered by its signature dance that swept the nation, including the 1996 Democratic National Convention, with C-SPAN airing a four-minute clip of delegates dancing on the convention floor. —TREVOR ANDERSON

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	4	33	MACARENA (BAYSIDE BOYS MIX) <b>▲</b> C. DE FARZA M. TRINITY M. WOODS JR. (L.A.)	LOS DEL RIO RCA 64407	1
2	1	9	YOU'RE MAKIN' ME HIGH/LET IT FLOW <b>▲</b> BARRY PEE & THE BOYS	TONI BRAXTON A&M 41597	1
3	2	8	HOW DO U WANT IT/CALIFORNIA LOVE C. DE FARZA M. TRINITY M. WOODS JR. (L.A.)	2PAC (FEAT. KC AND JOJO) A&M 41598	1
4	3	10	GIVE ME ONE REASON <b>●</b> D. BROWN & CHAPMAN (T. CHAPMAN)	TRACY CHAPMAN RCA 64408	3
5	8	4	I CAN'T SLEEP BABY (IF I) R. KELLY & KELLY BABY	R. KELLY RCA 64409	5

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