TWO for the ROAD

Faith Hill and Tim McGraw are still country’s star attraction — and with another mega-tour underway, Billboard’s Legends of Live honorees share the intimate moments that helped the couple find ‘a missing link’ within their souls.
<table>
<thead>
<tr>
<th>Stadium</th>
<th>Attendance</th>
<th>Gross</th>
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<tr>
<td>SunTrust Park, Atlanta, GA</td>
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<td>Dodger Stadium, Los Angeles, CA</td>
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<tr>
<td>Busch Stadium, St. Louis, MO</td>
<td>40,046</td>
<td>$4,394,067</td>
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Migos’ ‘MotorSport’ Revs Onto The Charts

COMBINING TWO OF 2017'S MOST BUZZWORTHY hip-hop acts and the longtime genre queen makes for the top debut on the Billboard Hot 100 (dated Nov. 18), as "MotorSport," by Migos, Cardi B and Nicki Minaj, launches at No. 14. The track, produced by CuBeatz and Murda Beatz, blasts onto the Streaming Songs chart at No. 10 with 19.8 million first-week U.S. streams, according to Nielsen Music. With "MotorSport," Migos earn their highest Hot 100 debut among 19 total entries (and 13 arrivals this year), while Cardi B follows her three-week breakthrough No. 1 "Bodak Yellow (Money Moves)." Minaj tallies her 81st Hot 100 entry, extending her record for the most among women.

Atop the Hot 100, Post Malone's "Rockstar" (featuring 21 Savage) leads for a fourth week, the longest reign for a rap hit this year — besting "Bodak Yellow." Meanwhile, Camila Cabello's "Havana" (featuring Young Thug) vaults 7-2 following the first full week of tracking after the Oct. 24 premiere of its official video. The track roars 7-4 on Streaming Songs, up 32 percent to 32.3 million clicks, and marks Cabello's highest Hot 100 rank, counting both her solo songs and those with Fifth Harmony, which she departed in December 2016. She previously reached No. 4 in February with her own "Bad Things," with Machine Gun Kelly, and as a member of 5H in June 2016 with "Work From Home" (featuring Ty Dolla $ign).

—GARY TRUST
You sample Three 6 Mafia’s signature “Slob on My Knob” beat for “Plain Jane.”

What made you rework that track? People (usually) send me beats, but this time I was in the car with my uncle, and we were going hard to “Slob on My Knobs.” I was like, “Hold up, nobody did this song over yet?” That song meant so much to me. [Three 6 Mafia’s] Juicy I was one of the first guys to take me on tour. I wanted to make him proud.

Recently, you hit the studio with Dr. Dre and Pharrell Williams. Was that for your next LP? I’ve never worked with Dr. Dre. We just kicked it, and that’s what that was. With Pharrell, we’ve been cooking up some tracks for my new album. Hopefully, everything works out the way it’s supposed to.

You turned 30 in October. How did you celebrate? We had a show [in Houston], and mid-performance ASAP Rocky brought my mom out with a cake. She doesn’t come to a lot of shows; she’s private and she does her thing. For her to come all the way out — I don’t think she’s ever been to Houston or wanted to go to Houston — I wasn’t expecting that.

— TATIANA CRISANDO
The single bows on Radio Songs at No. 44, increasing 18 percent to 26 million in audience in its first week.

"More Than a Memory" became the song to debut at No. 1 (Sep. 15, 2007).
2015:
First Australasian company to win Billboard’s Top Independent Promoter (International) Award

2017:
Top Independent Promoter (International) Award finalist again

Highlights included:
Bruce Springsteen & The E Street Band
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Drake
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Justin Bieber
LCD Soundsystem
Lorde
Midnight Oil
Migos
Muse
Queens of the Stone Age
Paul McCartney
RNB Fridays Live
Ryan Adams
2018:

Ed Sheeran

Highest selling tour in Australian & New Zealand history

Highlights so far:

Harry Styles
Foo Fighters
The Killers

Rise Against
Sam Smith
The xx
FEATURES
48 On The Road Again Amid their third co-headlining tour, Faith Hill and Tim McGraw get candid about their childhoods, views on gun control and 20-year union: "There was a missing link within our souls.
56 Touring In Difficult Times Despite attacks in Manchester, England, and Las Vegas, fans flooded to live music events in 2017, pushing the biz to a new $25 billion peak
62 The New Bohemians Aiko and Willow Smith have plenty in common, including a new tour that will detonate "a feminine energy super bomb."

THE BILLBOARD HOT 100

TOPLINE
21 With a fifth straight No. 1 in sight, will Reputation live up to Taylor Swift's own lofty track record?
22 Packaging albums with concert seats can bump artists on the charts, but also means higher ticket prices and premature tour sales.
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Contents

THIS WEEK
Volume 129 / No. 26

7 DAYS ON THE SCENE
30 Revolve Awards, Secret Genius Awards

THE BEAT
37 With a mix of trap beats and unapologetic sex appeal, Karol G is blazing new paths for women in Latin music.
40 Twenty years after releasing her blockbuster album Come On Over, Shania Twain reflects on shattering the pop-country divide.

BACKSTAGE PASS
71 How the global venue-management firm SMG packed its football stadiums — thanks to U2, Coldplay, Metallica and Guns N’ Roses.

CODA
104 In 1992, Whitney Houston reached No. 1 in a record three weeks with “I Will Always Love You.”

Clockwise from left: Josh Kiszka, Sam Kiszka, Jake Kiszka and Danny Wagner of Greta Van Fleet photographed Nov. 1 at Le Parc Suite Hotel in West Hollywood, Calif. For an exclusive video of the band discussing childhood hobbies, go to Billboard.com.

For an exclusive video of the band discussing childhood hobbies, go to Billboard.com.
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Building Taylor’s New ‘Reputation’
Swift has seen an ambitious tour-bundling strategy help offset singles that have underwhelmed at radio. With a fifth No. 1 album in sight, will this live up to her lofty track record?

BY DAN RYS

On Aug. 18, Taylor Swift went dark, wiping her social media accounts clean and replacing them with a cryptic clip of a snake. By the end of the week, Swift had announced her sixth album, Reputation, and released its moody, electro first single, “Look What You Made Me Do,” with its lyric: “The old Taylor can’t come to the phone right now...’Cause she’s dead!” The song, her first solo release in three years, broke 24-hour records for Spotify, Vevo and YouTube streams, and ended the 16-week reign of Luis Fonsi and Daddy Yankee’s “Despacito” atop the Billboard Hot 100 with 2017’s highest single-week sales.

But the single has since set some less glamorous records as well. A week after reaching No. 1 on the Pop Songs chart, it moved to No. 7 — the largest fall from the top in the chart’s history — and from No. 5 to No. 20 on the all-Format Radio Songs chart, the biggest fall from the top five in that chart’s 27-year history. Subsequent releases haven’t fared as well, either; after debutng at No. 4 on the Hot 100, second single “...Ready for It?” fell to No. 33 (though it has rebounded since the Oct. 26 release of its video), while “Gorgeous” dropped from a No. 13 debut to No. 69 in its second week.

There is little question the album will sell as well as Swift’s previous three, which scanned over 3 million units in their first weeks. But the radio plummet highlights how much her recipe for success has changed over her career. Though FM radio powered much of her previous success as she morphed from a country singer to pop princess — she is one of at least 12 artists with at least eight Pop Songs No. 1 — her team has pulled back on radio promotion. According to two people familiar with the situation, Swift’s record label made a push to get “Look” to No. 1, then backed off, which led to the chart drop. (Big Machine Records declined to comment on marketing or promotion.) “Everyone was ‘helping the program,’ if you will, and then it just burned and it was over,” says one radio executive about “Look.” “It never really researched like a long-standing power, like she’s had in the past. It was a statement single.”

Multiple radio executives who spoke with Billboard are bullish on Swift’s radio future, calling “Ready” more of a “vintage Taylor” song. But for Swift, a big single leading into the album’s release doesn’t seem to matter; industry sources tell Billboard that Big Machine is expecting Reputation to sell an eye-popping 2 million copies in its first week.

“She, in many ways, is the Radiohead of the digital generation,” says Jeff Rabhan, chair of the Clive Davis Institute of Recorded Music at New York University. “She’s the only one that checks every box: digital, physical, tickets. She’s the most powerful commodity in the music business.” Swift is employing a new bag of tricks this time toprime the sales

400K Pre-orders of Reputation as of Nov. 3, according to Big Machine Records.

Illustration by Anton Emdin
T his week, Kenny Chesney’s new concert album, *Live in No Shoes Nation*, became the first live album to top the *Billboard* 200 in seven years and the biggest-selling live album since Paul McCartney’s *Back in the U.S.: Live 2002*. The reason: The country star bundled it into the price of tickets for his upcoming tour, a decade-old tactic that artists are now using with increasing success as the concert business booms and labels become savvier about getting fans to redeem their offers for CDs and digital albums. The album’s cost, which is baked into the ticket price, isn’t visible to fans.

In October, *Pink’s* new album, *Beautiful Trauma*, debuted at No. 1 on the *Billboard* 200, with two-thirds of her 384,000 albums sold tied to ticket sales, while about 60,000 of the 134,000 copies of Shania Twain’s *Now* album sold in its first week came from ticket bundling, according to Nielsen Music.

“Every couple days, I get a new request,” says One Live Media’s Andy Martel, who helps artists create ticket bundles.

Ticketmaster began regularly bundling albums with tickets about a decade ago, and Warner Music Group was the first label to embrace the strategy, says David Marcus, Ticketmaster executive vp/head of music. For a bundled album to be eligible for the *Billboard* 200, the ticket purchaser has to download or redeem it. Kevin Leflar with Official Community, which helps artists bundle, says he recommends artists bundle one album with every pair of tickets, because trying to deliver an album for every single ticket sold can be cost prohibitive and a logistical nightmare. About 20 percent to 30 percent of fans tend to redeem their album offers, with most favoring CDs or vinyl over downloads, though nudges on email and social media can drive better results. When *Metallica* bundled its 2016 *Hardwired...To Self-Destruct* album with tickets to its North American stadium tour earlier this year, the band worked with WMG to remind fans to download the album, pushing it back up to No. 2 on the *Billboard* 200. *Maroon 5* recently announced its Red Pill Blues Tour and issued a rare call to action on Twitter, noting: “Each bundle purchased comes with our album, so redeem our record as well.”

Record labels like the practice because they collect money for every ticket bundle sold whether fans redeem the album or not. But some promoters are wary of scaring off fans with high prices.

“It’s just a flat-out scam,” says indie concert promoter Seth Hurwitz, who owns and operates Washington, D.C.’s Anthem venue. Hurwitz says bundling forces people to buy music so acts “can jack up first-week album sales,” but in doing so “people are putting tours on sale way before they ought to.”

“The tour onsales are suffering greatly, and then those shows’ momentum is gone forever. It becomes a house that’s on the market too long,” says Hurwitz. Meanwhile, “it adds to the ticket price without adding anything to the gross,” says Emporium Presents promoter Dan Steinberg.

Taylor Swift flipped the script this fall, telling fans to buy her merch and pre-order her new album to improve their chances of scoring her concert tickets after the album is released Nov. 10. Ticketmaster notes that “participation does not guarantee access to purchase tickets or the ability to purchase tickets,” but at least Swift’s model allows fans to opt in. “We’ll have a much better idea if her launch was successful after tickets for the tour go on sale,” says Marcus. 

---

**How To Top The Chart:**

**Ticket Bundles**

Packaging albums with concert seats can bump artists’ chart positions, but promoters sweat higher ticket prices and premature tour sales

BY DAVE BROOKS

From left: Pink and Metallica have driven sales by including albums with concert seats; Chesney did the same with his live album (insert).
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**Maverick Brings On Big Loud Management**

Florida Georgia Line’s team boosts Live Nation-owned Maverick’s country clout, joining the reps of Jason Aldean and Shania Twain

**BY MELINDA NEWMAN**

**BIG LOUD MANAGEMENT**’s decision to have **Florida Georgia Line** collaborate over the past year with the **Backstreet Boys** may have taken country fans by surprise, but the unconventional move only made Maverick more excited to join forces with the Nashville firm.

"Who would have said, ‘We need to get Florida Georgia Line and the Backstreet Boys together?’ There’s not three people in the goddamn free world who thought that was a good idea," says Spalding Entertainment’s **Clarence Spalding**, a founding member of Maverick’s growing management consortium. "The point is, [Big Loud’s Seth England and Kevin “Chief” Zaruk] didn’t care. They knew it was a good idea. They were going to record together and then go sell out stadiums together. I can’t compliment them enough on not playing inside the box."

After Maverick courted Big Loud for more than a year, Maverick parent Live Nation has invested an undisclosed sum in the management unit, whose six-artist roster also includes developing act Chris Lane. With Spalding’s 11 acts, such as Jason Aldean, Darius Rucker, Reba McEntire, Rascal Flatts and Brooks & Dunn, Maverick becomes one of the biggest management groups in Nashville.

For Big Loud, part of the appeal was the ability to enhance the careers of its non-country artists, such as rapper **Ernest K** and singer-songwriter **Mat Kearney**.

“I want to be the eyes and ears of Nashville for all genres," says England. "It’s no secret Nashville has a lot more creative routes than just country music. There’s a young hip-hop culture here. I’d love to be someone who at least empowers that in some way, shape or form.”

Big Loud also wants to tap Maverick’s resources to expand its acts’ screen time. “The one thing that Nashville’s really lacking is, we’re so far removed from the TV and film world it’s not even funny," says Zaruk.

Live Nation reported that its operating loss on its artist services division, which includes Maverick and other companies, nearly doubled last year to $51 million. But the management business helps drive Live Nation’s touring while steering acts to play its venues.

**Guy Oseary**, Madonna’s longtime manager, co-founded Maverick in 2014 with eight others, including Spalding and Shania Twain’s manager **Scott Rodger**. Maverick president **Greg Thompson** says the company has been very selective in expanding since, onboarding only a handful of managers, such as The Weeknd’s co-manager, Wassim “Sal” Slabib, and Nelly’s manager **Ervinn But Big Loud’s team fit because “they’re mavericks," says Oseary. "They are perfect for what we’re building.”

**COUNTRY STARS LEAVE PUBLICIST KIRT WEBSTER**

One of Nashville’s top PR gurus has closed up shop, denying allegations of sexual assault by a former client as acts like Dolly Parton and Randy Travis cut ties

**BY ISAAC WEEKS**

As president/CEO of Webster Public Relations, Kirt Webster was one of Nashville’s most high-profile publicists, with a roster that included country legacy acts from Dolly Parton and Kenny Rogers to Kid Rock. But Webster’s decade reign in Music City came to a halt in November when his former client, country singer Austin Rich, alleged on Facebook that Webster had sexually assaulted him on multiple occasions. Webster immediately denied the allegations, stating that he had a brief, consensual relationship with Rich, but Webster’s roster quickly thinned as some of his former employees began anonymously recounting other troubling incidents to various news outlets.

"I am hoping that the allegations are not true," tweeted Parton on Nov. 2, parting ways with him nonetheless. Webster has since shuttered his firm and did not respond to Billboard’s requests for comment.

Longtime client **Janie Fricke** is one of the few who is still backing Webster. The Grammy-nominated, two-time CMA female vocalist of the year first hired the publicist 22 years ago and said on Nashville TV station WKRN that Webster respected artists from her "era."

"People do what they want to do. You have the choice to get up and leave the room, you have the choice to go along with it in order to gain something for your career," said Fricke. "I don’t believe in the term ‘sexual harassment.’"

**Zach Farnum**, president/CEO of 117 Management, left his position at Webster PR this April, signing Webster’s longtime client Randy Travis just days before the allegations surfaced.

"Randy Travis is one of the best singers of all time, and he sure as hell didn’t deserve any of this," Farnum tells Billboard. "It kind of brings a black cloud over any good things happening for any of the artists being tied to Kirt."
DELCIVERING INNOVATION THAT INSPIRES ATHLETES, TEAMS, ARTISTS, PARTNERS AND FANS

5
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Zach Katz

An aggressive growth strategy has the revamped company flying to new heights and giving iconic acts a fresh runway

BY MELINDA NEWMAN
PHOTOGRAPHED BY NOAH WEBB

“We’re from the generation of ‘What else?‘” says Katz, photographed Nov. 2 at BMG’s office in Los Angeles, about the company’s full-service approach. “If you’re not asking that, you’re not taking your career as seriously as you can.”
Since Zach Katz ascended to president of repertoire and marketing at BMG U.S. in July 2016, the company has scored a No. 1 album on the Billboard 200 with blink-182, made its largest label acquisition with the $103 million purchase of BBR Music Group, partnered with Facebook, signed Pitbull to a publishing deal and made a deal with Netflix to manage the streaming outlet’s music rights outside the United States.

As Katz, 46, sits in his 16th-floor office in a high-rise in the mid-Wilshire section of Los Angeles, it’s clear he’s just getting started. In 2016, BMG generated roughly $500 million worldwide, with 75 percent coming from its publishing division and 25 percent from recorded music. Katz vows to make that a 50-50 split within three years. “We’re buying catalogs [and] signing artists,” he says. “We’re going to live up to doubling this business.” They’re starting to see results: For the week ending Nov. 2, BMG had four albums debut in the top 10 of the Independent Albums chart, a first for the company.

Katz, a former lawyer and artist manager for the likes of Sean Kingston and Jason Derulo, graduated from the University of Southern California and Loyola Law School, and has worked at BMG since 2012. The company refounded in October 2008 (following its merger and subsequent sale to Sony) and quickly ramped up through $1.5 billion in acquisitions, including Vagrant and S-Curve Records, as well as deals with artists like Janet Jackson and John Fogerty. The company also has moved into books and films, with a forthcoming documentary on Joan Jett as its first cinematic release.

“We want to be the sandbox filled with as many valuable toys as possible,” says the Moscow-born father of two, who moved to Los Angeles at age 7. “The creative commitment is super important.”

In Q3, BMG had an 8.3 percent market share, top among all indie publishers, due in part to your share of the remix of “Despacito” with Justin Bieber. What does that mean for BMG?

We love front-line music, and we love iconic artists, so we’re not focused on having market-share conversations. This is a result of us having a great campus of writers and producers who we’re getting into a very good groove with. If we were super focused on being in a market-share conversation, our investment decisions would be very different.

So is “Despacito” a fluke?

It’s not a fluke. “Despacito” came from having an eight-year relationship with [“Despacito” co-writer] Foo Bear and having a writer who’s been with us for a long time having success. I don’t want to give the impression that we disregard front-line [music], but it’s frankly a much smaller focus for us than developing writers early.

In January, BMG purchased BBR Music Group. Why was it the right fit?

We’ve been in Nashville on the publishing side, but nothing was really a perfect match [on the recorded side]. BBR was a company that was independent, young and ambitious. We lined up in terms of our philosophy and values. We wanted to continue allowing this roster of artists we acquired to evolve in [a pop] direction. We’ve had our artists in rooms with pop-leaning writers and producers, and we’ll continue doing so.

How are your staffers who were in Las Vegas for the Route 91 Harvest Festival doing after the mass shooting?

We had several people there, and thank God nobody was injured, but people were massively traumatized. We’re just giving them as much room as we possibly can and as much support. Whatever it takes.

In February, BMG made a deal with Netflix to manage its music rights overseas. Is that an area smart publishers should be looking at?

One hundred percent. The smart music companies are going to give you the [administration] service but will ask, “How else can we help you creatively?” You’d be surprised how many people we talk to — sizable studios with other publishers — who say, “We try to engage them creatively, and it falls on deaf ears.” [It] shocks me.

Sales of individual songwriter catalogs are booming, with multiples of up to 20 times. Is that too much?

Those multiples are insane. The concept of multiples, in our view, is outdated. A pop catalog will peak in three to four years and will, after that, generate 25 percent of what it did during those three years. So if you’re putting a multiple on something, you’re going to lose your butt. Evergreens are different. But there are a lot of new companies that overpay. I’m not sure they’ve thought through their end goal, because these catalogs are going to crash.

You want half of BMG’s revenue to come from recorded music within three years. How do you get there?

One is to identify the right catalogs to purchase. Two is to work with iconic artists. I remember when we [signed] Janet Jackson and blink-182, people were like, “They’re all yours.” Now, our competitors are saying, “They’re stealing from us!” Third, intelligently stepping out on front-line artists.

Why the infatuation with iconic artist partnerships?

They’ve influenced so many artists influencing culture today. The goal is to take these established [acts] a step higher. We don’t say, “That’s a lemon with a couple drops left.” Let’s squeeze those last drops. It’s, “How do we grow a lemon tree?”

1. The vintage typewriter was a gift from a former colleague. “He typed something I always say: ‘This is very simple,’” explains Katz. “In a world that’s super chaotic, I always try to get to the heart of something.”

2. Four framed drawings of various musical delivery systems. “It’s history,” he says. “History is lost so much right now. Those pieces represent different eras: the cassette era, the boom-box era, the transistor radio era. How can we know where we’re going if we don’t know where we come from?”

3. I managed Rakim, and that’s a photo of a video shoot with Dr. Dre, Rakim, DJ Quik and me around a hookah,” says Katz. “It was an Indian-themed video shoot for Truth Hurts’ ‘Addictive.’”

NOVEMBER 18, 2017 | WWW.BILLBOARD.COM 27
WHEN LYOR COHEN took over as the global head of music at YouTube a little over a year ago, Latin music videos were flourishing, but one artist in particular stood out.

Ozuna had yet to release an album, but with just eight videos in eight months, he had amassed 2 million subscribers and 800 million views worldwide. Dealing directly with the 23-year-old Puerto Rican star, YouTube offered to promote his singles and his debut album, "Odisea" (Sony Music Latin), which entered at No. 1 on Billboard’s Top Latin Albums in August.

Today, Ozuna is No. 1 on YouTube’s Global Artist chart for the second week in a row, and has amassed over 4.0 billion views in 2017. On Nov. 8, YouTube released a documentary about him, and it has pushed his new video, "Siguelo Bailando," through a social activation campaign.

The campaign marks YouTube’s first for a Latin act amid a video boom for the genre: 45 of the top 100 most-viewed music videos on YouTube in 2017 feature Latin artists. "Ozuna is like a beautiful, perfect storm," says Cohen, noting that YouTube is hosting Ozuna’s "direct relationship with consumers." "We are looking for those special, talented artists who understand the platform, who are leaning in, and where we can make two plus two equal six."
DON’T LET TALKING ABOUT GREAT IDEAS GET IN THE WAY OF ACTUALLY DOING THEM.

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Lady Gaga on her Joanne World Tour at the Bell Centre in Montreal on Nov. 3. This stop was originally scheduled for Sept. 4, but she had to cancel due to illness. “I’m here now,” she declared.

“How many people here are members of the LGBTQ community?” asked Gaga while holding a fan’s flag onstage. She then introduced her song “Come to Mama” by saying: “We love everybody here. If anyone here doesn’t believe in full equality for all people, come to mama — I’ll tell you all about it.”
From left: Carey Mulligan, Garrett Hedlund, Mary J. Blige, Dee Rees and Jason Mitchell accepted the Hollywood Breakout Ensemble Award for Mudbound from presenter Janelle Monáe at the 21st annual Hollywood Film Awards in Beverly Hills, Calif., on Nov. 5. 2. Jon Bon Jovi and Goldie Hawn at Samsung's annual charity gala at Skylight Clarkson Square in New York on Nov. 2. 3. Mariah Carey was honored with a hand and foot imprint ceremony at TCL Chinese Theatre in Hollywood, Calif., on Nov. 1. 4. Host Erykah Badu onstage at the 2017 Soul Train Awards, presented by BET, at the Orleans Arena in Las Vegas on Nov. 5. 5. Demi Lovato and DJ Khaled at the FanLuv event at The Grove in Los Angeles on Nov. 2. 6. Ricky Martin received the Corazon Latino Award during the iHeartRadio Fiesta Latina: Celebrating Our Heroes in Miami on Nov. 4.
CALIFORNIA-BASED ONLINE RETAILER REVOLVE celebrated its inaugural awards show, which featured a lineup of celebrity and influencer guests who were honored for their impact in the digital and fashion spaces. Ahead of the show, guests were ushered to a cocktail hour at the rooftop bar of the Dream Hotel. The mood was especially festive for Revolve founders Michael Karanikolas and Michael Mente, who in 14 years have raised the company’s business profile to $100 million without outside investments. Speaking at the awards show, Karanikolas shared how the evening was not only a celebration of the duo’s successful homegrown business model, but also a way to honor tastemakers in media, fashion and music. “Revolve has been at the center of this massive shift going on in the world of fashion and media,” said Karanikolas of the women’s fashion boutique. “We felt it was past time to recognize the new faces in a changing industry.” Among those being honored, Slim Jxmmi of Rae Sremmurd gave a brief but powerful speech when he accepted the artist of the year award on behalf of the duo: “Thank you, and keep being black,” he said.

1 From left: DJ Blak Boy, ASAP Lou, Playboi Carti, J. Scott and Rae Sremmurd’s Slim Jxmmi performed at the Revolve Awards afterparty in Los Angeles. 2 Model Jasmine Sanders and Revolve Awards host Terrence Jenkins. 3 Slim Jxmmi accepted the award for artist of the year, powered by Billboard, on behalf of Rae Sremmurd. 4 Honoree Chrissy Teigen (center) with Revolve CEOs Karanikolas and Mente. 5 Nicole Richie at the show.

STEFANIE SMITH STRICKLAND

Pathway To Paris Concert For Climate Action

NEW YORK, NOV. 5

“Music is our universal language,” said Jesse Paris Smith (left), co-founder of the climate change awareness initiative, while onstage next to her mother, Patti Smith. “Now is the time to turn words into action.” Joan Baez opened her set with a cover of Antony & The Johnsons’ “Another World,” a song she said “couldn’t be more apropos for this evening — it’s a song as dark as it can get, and as beautiful.”

1 From left: Percussionist Bendji Allonce, Flea, soul/hip-hop artist Chris Rob and Talib Kweli backstage at Carnegie Hall.
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SECRET GENIUS AWARDS

SPOTIFY'S INAUGURAL SECRET GENIUS AWARDS at Los Angeles' Vibiana honored music's biggest songwriters and producers behind the streaming platform's most-played songs. The awards show (part of Spotify's Secret Genius program, which launched in June to honor the songwriting and publishing community) featured performances from Erika Ender, who co-wrote Luis Fonsi and Daddy Yankee's chart-topping hit "Despacito"; PARTYNEXTDOOR and Andrew Watt, who performed "Wild Thoughts," which they wrote for DJ Khaled, Rihanna and Bryson Tiller; and Shawn Mendes with his "Treat You Better" co-writers Scott Harris and Teddy Geiger. While the acceptance speeches were generally brief throughout the 90-minute show — Max Martin, I Kash, Starrah and Greg Kurstin were all honored — none were as short as the night's top honoree, Rick Rubin, who was presented with the night's top honor. After an introduction by Spotify global head of creator services Troy Carter, Frank Ocean welcomed his "friend" Rubin onstage with a single sentence: "Come get this thang!" Rubin accepted the award to a standing ovation, looked at the audience with his hands together in gratitude, then walked off without saying a word. It was an appropriate end to an evening dedicated to those often unseen in the industry. "When we think about creators, usually people think about the artist," said Carter. "We wanted to think about it more holistically."  

—COLIN STUTZ

1 Mendes delivered an acoustic performance, which he prefaced by praising artists who work behind the scenes: "Outside of the industry, songwriting and publishing is a very invisible thing — people don't know who's writing these songs." 2 Halsey (left), who sang "Sorry" off her latest album, and G-Eazy. 3 Steve Aoki (left) with Quincy Jones. 4 Host Lizzo. 5 Martin (left) and Carter. 6 Rubin (left), who won the top honor, and his presenter, Ocean. 7 Ender performed.
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‘THIS CAN ONLY GET BIGGER’

With a mix of trap beats and unapologetic sex appeal, Colombian “urban pop” artist Karol G is blazing new paths for women in Latin music

BY LEILA COBO / PHOTOGRAPHED BY MARY BETH KOETH

Karol G photographed Oct. 26 at the Anderson in Miami.
For an exclusive video of Karol G discussing her beginnings, go to Billboard.com.
KAROL G KEPT THINGS G-RATED for the majority of her adult life. A few days before the release of the 26-year-old’s debut album, she finally felt like she could reveal her true self to the world. In late October, the Colombian musician took to her Instagram, where she has 3.5 million followers, to post a picture of herself topless in a bathtub wearing only a tiny black bikini bottom. “The hardest part of any process is learning to love yourself more than anyone. From that love comes confidence and success,” read her caption on the pic, which racked up more than 350,000 likes.

“My phone exploded,” says the Latin star, lying on a white rug at a recording studio in North Miami. “Everyone”—including her family, management and label—“was in a tizzy over that photo. But I didn’t take it down.” It’s a far cry from where she was just a year ago, when she considered the idea of becoming a bit more risqué, like Nicki Minaj, a no-no. “A lot of kids follow me,” she told Billboard at the time, blushing. “I have to be careful.”

But times have changed. Alongside Latin artists like Becky G and Natti Natasha, the Medellin native (born Carolina Giraldo) is tapping into her sexuality as she pursues mainstream success—a counter to the male-driven dominance in Latin music. The approach is working: The video for the trap-inspired “Ahora Me Llama,” featuring rapper Bad Bunny, has been viewed over 500 million times on YouTube, while the single, her third on Billboard’s Hot Latin Songs chart, rose to become her first top 10 with help from a remix featuring Migos’ Quavo. (Shakira was the only woman in a lead role to reach the top 10 of the Hot Latin Songs chart until Becky G, Natasha and Karol G reached that frame starting in October.)

“If you look at the ‘Casii Nada’ video, I’m, like, a good girl,” she says, referring to an older song and its March 2016 visual where she’s all smiles, clutching a puppy while brushing off the paparazzi. “Every day, I feel I can do more things—not as a character but as myself.” Describing her sound as “urban pop,” Karol G started in music 12 years ago, when she first appeared, at age 14, as a contestant on Colombia’s X Factor. Her songs then were decidedly pop. In the years that followed, she put out one-off singles and discovered the burgeoning reggaeton scene in her native Medellin, collaborating with local acts and signing with Universal Latin in January 2016. The pivot to urban and a confident, powerful voice on the cusp of crossover stardom is evident on her ex except that he’s not in the music industry. (“Breaking up was the best thing that could have happened to me in order to make this album,” she says.) The reaction from fans—she estimates that 70 percent are women—to her edgier look and more personal songs has been mixed, but Karol G considers all feedback a win. “To have a woman follow you, buy a ticket and sing your songs? That’s really my mission with this project.”

“To have a woman follow you, buy a ticket and sing your songs? That’s really my mission.”

—Karol G

Karol G performed at Univision’s New Year’s Eve Celebration Fést 2017 in Miami.

J Balvin pictured with Karol G in May.

J Balvin, who recently tapped Beyoncé for a remix to his smash crossover hit “Mi Gente,” sees Karol G’s progression to the front lines in a male-dominated field as a testament to her talents. “Karol is an example of discipline, self-improvement, of always moving forward,” says Balvin, who publicly endorsed her music early in her career and helped introduce her to producers and fellow artists. “She’s always dreamed about music, and now it’s a reality. She represents new blood among female artists, and she’s an inspiration to all those who dream of doing this.”

The growing presence of women in Latin urban pop music contrasts with when Karol G was getting her start and women were mostly absent for many reasons, including the sexualized content of male-driven material. She’s aware that the barriers to success are greater in a male-dominated genre, and she’s ready to address them. “I do feel, hey, I’m a woman, and I’m going to bring the delicate part, the feminine part, the sexy part that’s missing.”

Through her vivid visuals and evocative sound, Karol G realizes that with the growing presence of Latin artists in the top 40, the lane is open for women to level the playing field in Latin music. “It’s time,” she says. “There’s a strong wave of songs by women. Even if the songs are collabs, women have the intro and the chorus, which is what people can sing. We’re getting the credibility, the spaces in the award shows, and people want to hear our point of view. This can only get bigger.”

LATIN’S FIQStringsCOLOR SEX

BECKY G

After a sizzling performance in October at the Latin AMAs (which she also hosted), the 20-year-old got her first top five on Hot Latin Songs with the raucous “Mayores” (Sony Music Latin), a song about liking older men, featuring Bad Bunny. “I wanted people to talk,” she tells Billboard. “I wanted people to see me growing. I am a woman now.”

NATTI NATASHA

The Dominican reggaeton/pop singer, 30, spent time on the top 10 of Hot Latin Songs in 2012 with Don Omar’s “Duty Love,” and is signed to his Orfanto Music Group imprint. She recently returned with “Criminal,” a sly track featuring Ozuna, whose video has nearly 500 million views on YouTube.

MALU TREVÉJO

At just 14 years old, Trevéjo got her start as a social media star—she has 4.7 million followers on her Instagram account—before signing with LIME imprint In-Tu-Linea. Her debut single “Luna Llena,” a danceable pop track with a reggaeton beat, entered Hot Latin Songs at No. 27.
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HOW SHANIA REWRITING COUNTRY’S RULEBOOK

Twenty years after she released her blockbuster album *Come On Over*, Twain reflects on shattering the pop-country divide.

**BY TAYLOR WEATHERBY**

BY THE TIME SHANIA TWAIN began work on her third album, she had already staked her claim in country music with 1995’s *The Woman in Me*, which had hits like “Any Man of Mine” and “You Win My Love.” But the lingering question of where to go from there weighed heavily.

“I was more nervous with this next record,” admits Twain, now 52. Following the success of *Woman*, Twain still didn’t feel she had songs that were powerful enough to resonate onstage, so she held off from touring to work on its follow-up. “I felt more grounded and made a lot of discoveries in what I wanted to try out. I was pragmatic about it.”

The result was *Come On Over*, the 1997 blockbuster that largely eclipsed the already massive success of *Woman* (which sold over 7 million copies in the United States, according to Nielsen Music) and became her definitive work.

It’s hard to imagine artists like Taylor Swift and Miranda Lambert, both of whom have personally praised Twain for influencing their careers, achieving similar levels of success without having the blueprint that Twain laid out.

With producer/co-writer (and then-husband) Robert “Mutt” Lange, Twain became ubiquitous in the wake of *Over’s* release: 10 of its 16 tracks went to the top 20 on *Billboard’s* Hot Country Songs chart, including “Man! I Feel Like a Woman” and “You’re Still the One.” Later, *Over* became the best-selling album by a female act of all time and the top-selling country LP with 15.7 million copies sold. It is perplexing, then, that its creation was fraught with uncertainty.

“I was going to just ignore whatever the boundaries or expectations were. That was my goal,” she says of the album, a fusion of country and pop that pushed both musical and visual boundaries — see the iconic leopardskin print outfit, for example, that she wore in the video for “That Don’t Impress Me Much.” “They weren’t relevant to me. I was defiant that way.”

That boldness translated to the record. “You’re Still the One,” which hit No. 1 on Hot Country Songs, didn’t sound out of place next to *Brandy* and Monica’s concurrent smash “The Boy Is Mine.”

The latter reached No. 2 on *Billboard*’s 1998 year-end list, Twain’s ballad behind it at No. 3. “[With] female country artists, it takes courage to show your diversity and be artistically expressive,” she says, because you might cut yourself out of the loop that way. You have to take that risk.”

*Come On Over* sent Twain around the world touring for a year-and-a-half, with the album’s final single released in 2000. Its successor, *Up!,* came five years after *Over,* followed by a 15-year hiatus before *2017 LP*.* Now, “I thought making *Come On Over* was a lot of work, but it was the follow-up that ended up being the most work of all,” she says. “The album had more stamina than I did, which is a really good problem.”

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PRO TIPS

**GRATEFUL RISK-TAKER**

Since Rolling Thunder in 1972, percussionist Mickey Hart has been the Grateful Dead’s most prolific — and most inventive — solo artist. His latest album, *RAMU* (out Nov. 3), named after the musical device he created, combines archival samples, funky polyrhythms and rich melodies into a sonic tapestry. Hart explains how he creates a sound separate from the Dead.

---

**CREATE COOL TOYS**

“RAMU, the instrument, stands for Random Access Musical Universe. It’s a digital database that brings universes together that [are] normally autonomous.”

**DIVE INTO ARCHIVES**

“I created songs built around archival recordings from the Library of Congress, just waiting to be discovered. I’ve found things that never existed before.”

**STIR THE POT**

“There’s a political side to the album, which was very important to me, considering who’s in the White House. That was great stimulus. Mr. Trump is a great inspiration.”

**BRING BACK JERRY**

“My archivist [found] a 1987 recording of [the Dead’s Jerry Garcia] messing around with his MIDI synth on guitar. I put a groove with it — and Jerry [returns].”

— CARY GRAFF
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2016 YEAR END WORLDWIDE TICKET SALES TOP 200 POLLSTAR RANKINGS
The Michigan foursome takes fans on a “safari” with its latest hit

By Tatiana Cirisano
Photographed by Sami Drasin

High school musical
Kiszka brothers Sam (bass), Jake (guitar) and his twin Josh (vocals) grew up on the sounds of Bob Dylan and The Who. It wasn’t until high school that they began writing tunes of their own and staging garage jam sessions with drummer Danny Wagner after class. “We started looking at each other, going, ‘This is something pretty substantial,’” says Jake, 21.

Their debut EP was actually inspired by a campfire
The band’s hometown of Frankenmuth, Mich., is known for picturesque creeks, farm fields and the nearby skiing destination Yankee Springs, where they took winter vacations as kids. It inspired their double EP From the Fires, out Nov. 10. “We would go under the creek, have (campfires), catch crawfish,” says Sam, 18. Adds Jake: “At night, we’d have a fire going and would sit around and tell stories.”

They have a whole lotta love for Led Zeppelin
Vocalist Josh has drawn comparisons to Robert Plant with his husky howl — but Jake says he didn’t know his brother had such chops until the band’s first jam session a few years back. “We looked at each other and kind of stopped,” recalls Jake. “That was kind of a chilling moment — I knew he could sing, but not like that.”

They’re pushing to make 2018 “the age of rock ’n’ roll”
Lava Records CEO Jason Flom signed the band on the spot in March. It has since charted two tracks on Mainstream Rock, collecting five weeks at No. 1 with “Highway Tune”; “Safari Song” is heading for the top 20. With rock songs by Portugal. The Man and Imagine Dragons in the top 10 of the Billboard Hot 100, Sam states: “We’re living in the resurgence of rock.”

The Michigan foursome takes fans on a “safari” with its latest hit

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CRAZY, SEXY, VULNERABLE

T-Pain may be best known for Auto-Tune heavy party starters, but his fifth studio album, Oblivion, out Nov. 17 on RCA — his first full-length LP in six years following 2011’s Revolver — digs deeper than before. The singer details the stories behind his choice tracks from his grand return to music.

“STRAIGHT”
“[The song is basically me saying], ‘I’m not going to get you straight.’ When my wife and I go places, she doesn’t want to seem like she’s spending a lot of money, but she is, all the time, and she’s always like, ‘Well, I don’t want to get too much or I don’t want to make you carry too many bags.’ So I always tell her, ‘Get everything you want, every version of what you want, whatever it is.’ I had to make this song to tell her, you have that kind of life — you’re rich, you’re fine, so just do whatever you want to do.”

“Pussy on the Phone”
“A while ago I had a female assistant, and she was talking to her boyfriend on the phone, and he was drunk as hell. She put him on speakerphone just so we could hear all the funny shit he was saying, and that’s what I told her. ‘Baby, put that pussy on the phone, and that had to be the funniest, funniest thing that I ever heard a man say in my life. That shit was amazing. I always think about that. It’s a trap, turn-up type of song.”

“Who Died”
“It has a dope horn sample, and some of the lyrics are reminiscent of younger me. It’s more of a rap track than anything else; it has a modern beat and nice bounce to it.”

It’s titled “Who Died” because everybody feels like they can tell him how to do music. The message of the whole song is like, ‘Who died and made you boss of me?’ It was one of those ‘everybody shut the hell up’ songs — it intro is the album like, ‘Let me do my thing.’”

FLASHBACK
QUEEN COMES ALIVE IN 3-D

At the height of its power, Queen was always being documented — often by guitarist Brian May, with his stereo camera snapping photos on and off stage. In August, the 70-year-old released the band biography Queen in 3-D through his London Stereoscopic Company, a collection of 300 never-before-seen career-spanning photos that come to life through special viewing glasses. Now, as Queen celebrates the 40th anniversary of 1977’s News of the World (which housed hits like “We Will Rock You” and “We Are the Champions”), May breaks down favorite photos from that time, which he says “seems like yesterday.”

BY LYNDSEY HAVENS

1. May, pictured onstage during Queen’s 1978 U.S. Jazz Tour, started lending his Stereo Realist camera for 3-D slides to professional photographers during Queen’s shows. “A 3-D picture feels like you can walk into it and touch the people in it,” says May. “If we enable fans to experience these in 3-D, they too will be able to feel that they’re back in those moments with us.”

2. When choosing a photo for the cover of the book, May says this image of Freddie Mercury leapt out at him. “This is such an iconic picture of [him]. It sums up so much of when he’s in his prime — you can see every vein in his arm and every bead of sweat. You can see the power of the man. To me, that summed up the book. People ask, ‘Why don’t you put the four of you on the front?’ From the very earliest times, we were conscious that Freddie was our icon. He was that symbol of what we are.”

3. “We were always into our toys,” says May of what they called “pizza oven” on-stage lights. “What people have forgotten is you couldn’t change the colors in those days. So if you had red over here and green on the other side, that is it. You only got on and off. We were conscious of that, and when we design our new shows, there’s a strong retro element.”

4. Roger Taylor’s bass drum had the robot from the News of the World album cover art emblazoned on it and was used only on the U.S. leg of the band’s world tour. “Roger takes credit for the [album artwork] because he found a 1950s copy of Astonishing Science Fiction and Fact, and on the cover was this picture of the robot holding a soldier in his hand. We loved the look and feel of it.”
TORONTO LOVES A LEGEND

Congratulations Tim McGraw & Faith Hill on being Billboard’s Legends of Live honorees
JILL SCOTT TAKES A TRIP TO FLINT

In a new movie, the R&B star takes on the real-life role of the woman who exposed a devastating water crisis

BY GAIL MITCHELL

Two years ago, singer-actress Jill Scott thought the water in her Tennessee home tasted funny, so she bought a water-quality test kit. “I’m in a rural environment, not in the inner city, and my water was horrific,” recalls Scott, who has since had her pipes fitted. “It scared me.” So when Scott read the script for Flint—a Lifetime film on the Flint, Mich., water crisis, executive-produced by Queen Latifah, that premiered Oct. 28—it had no hesitations. “Clean water is a right,” says Scott. “It’s hard to believe this is happening in the U.S.”

How did you prepare for the role of Nayiri Shirif, the real-life activist who exposed the crisis?

If you’re alive and I’m playing you, I’m going to do the best I can to get you right. [Shirif and I] talked a lot on the phone. I listened to her, and I watched her interviews on YouTube—I wanted to make sure that was her. I got the thumbs-up from her a few days ago, saying that she was blown away. That was so important to me because this is a real woman, someone very active in the community, this hero who has continued to fight for justice in Flint.

Melissa Mays and LeeAnne Walters worked alongside Shirif to propel change—what was your experience with them?

We met Melissa [on set]. She spoke with us and shared some water, which was insane. The smell of it was just putrid, like vinegar and chemicals, almost like ammonia—that was recent.

What impact do you hope this film will have?

I really feel like the movie has brought [Flint] to the forefront again—when the media lets things go, we forget and move on to the next situation, the next thing. Being an American citizen, we take things for granted. We don’t question, we don’t investigate. This was done to this community intentionally—not telling them what was happening, lying to them. It just might be happening to you and me too.

What future plans do you have for your acting career?

[Acting] is the most terrifying, awesome job I’ve had. To be able to tell a story that hits the hearts and minds of people is fantastic. I don’t want to be doing much more singing this year. I’m ready to put on another hat for a minute.

“It’s hard to believe this is happening in the U.S.”—Jill Scott

Clockwise from top: Scott (left) and Latifah, who portrays the fictional character Iza Banks; a scene from Flint that shows Scott rallying for change in the city; a sample of Flint’s water on the film’s poster.

SPOTLIGHT

HOW KANYE WEST PUT DJDS ON A HIGHER LEVEL

Samo Sound Boy and Jerome LOL like to play a little game. When they finish a new song, they ask each other, “If Pharell [Williams] were in the studio, would you press Play?” “Knowing you have to play something you did in front of a legend is a good way to get it perfect,” says Samo, one-half of the Los Angeles-based act DJDS, the dance music pair formerly known as Bl Rodger Stadium. “It’s good to know you always have to bring it to that level.”

Until 2016, the only people in DJDS’ studio were each other. Since forming in 2010, the duo has been building a catalog of tense, cinematic techno and house music that soundtracks the after-the-afterparty scene of Los Angeles’ downtown warehouse district. In January 2016, however, Kanye West discovered DJDS’ sample-heavy 2014 debut, Friend of Mine, and cherry-picked the pair to contribute production to five songs on his 2016 album, The Life of Pablo.

“Suddenly, everyone wanted to book time in DJDS’ studio. The attention gave Samo and Jerome the confidence they needed to not only explore the ambitious ideas they had previously harbored but also produce for artists like Khalid and Empress Of, who featured on DJDS’ skittery single “Why Don’t You Come In” in August,” Khalid, Charlotte Day Wilson and Charlie Wilson. “Now we’re making the music we always wanted to make (and) what we want to listen to,” says Jerome. “What has all of this been for if not for this?”

46 BILLBOARD | NOVEMBER 18, 2017
It’s your love Tim & Faith... it just does something to us.

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ON THE ROAD AGAIN

In the midst of their third huge co-headlining tour, Faith Hill and Tim McGraw — country’s reigning power couple — get candid about their complicated childhoods, views on gun control and 20-year union: “There was a missing link within our souls.”

BY ROB TANNENBAUM
PHOTOGRAPHED BY DAVID NEEDLEMAN
Faith Hill and Tim McGraw are hosting a meet-and-greet before their Friday-night concert at the Capital One Arena in Washington, D.C. As is the custom for touring artists, they make a point to chat with fans, many of whom have bought VIP packages; then everyone poses for a photo, which likely ends up as part of the family’s Christmas letter.

Hill, who hasn’t toured in over 10 years, can be skittish with strangers, but when fans — mostly couples — enter the black-draped photo area, McGraw puts them at ease. “You look like trouble,” he chirps at one guy with a goatee, who hasn’t been trouble in a few decades. To a woman who’s much slimmer than her man, he says, “You could have done a whole lot better than him.” The photographer snaps a photo, and the husband exits, delighted — as does the wife, perhaps with a new idea in mind.


Snap. Another great photo.

With a combined 100 years of life on earth and nearly as many hits, Hill and McGraw are as familiar as relatives to country fans, their images and reputations well defined: mischievous but sensitive Uncle Tim and gorgeous, sensible Aunt Faith, who put her music career aside to raise their three daughters.

After 20 years of duets, they’ve released their first joint album, The Rest of Our Life, and launched the third iteration of their co-headlining Soul2Soul Tour, which continues well into 2018. Onstage, McGraw is deferential to Hill, if not worshipful. Offset, he’s all that, but salty too.

“I don’t see myself as a performer, just as a singer,” says Hill. “But I feel more relaxed onstage now than in the past. To be onstage with one of the greatest performers in our generation — McGraw interrupts. “Who’s going to be here?”

Hill: No, Tim is really a master at — McGraw Garth Brooks is coming tonight? Kenny Chesney?

Hill: Tim’s a master at his craft, and I wish he wasn’t here to hear me say this, because he can get a little cocky.

In his 20s, McGraw says, he found it easy to sleep on a tour bus, but not anymore. “This is another part of getting older, because we’re both over 50 now, and...”

It’s Hill’s turn to interrupt: “We’re 50. Not over 50. Let’s make that real clear.”

“No, we’re past 50. Fifty’s gone,” insists McGraw.

He doesn’t sound sad about it.

McGraw and Hill were on parallel tracks in their lives even before they knew each other. He released his first album in April 1993; hers followed six months later. When they met for the first time, backstage at a Country Radio Seminar showcase for new artists at the Opryland Hotel in Nashville on March 5, 1994, he was with a girlfriend, and she was separated from her first husband.

“For me, there was an intense physical attraction. I guess my girlfriend saw it in my eyes,” admits McGraw. “She said, ‘I don’t want you around her.’”

It’s just before 2 p.m. and we’re all in Hill’s dressing room, which is decorated in soothing shades of taupe and cream. Both are eating a late lunch: salad from the backstage buffet. “All right, let’s tear into this salad,” says McGraw, with more enthusiasm than lettuce deserves.

By 1996, Hill was engaged to her record producer, and McGraw was popular enough to start his first major headlining tour. Innocently or not, he picked Hill as his opening act. The tour started in March. By May, they were sharing a duet and a not-brief kiss onstage. In October, they married. For her next album, Hill hired a new producer. Aside from their careers, what bonded the pair so quickly, says Hill, were the unusual details of their raising. “Although our stories are very different, there was a missing link within our souls that we both related to.”

“I had a very dysfunctional childhood,” says McGraw. “So I wanted what I didn’t have: a stable family.”

Until he was 11, McGraw thought a man named Horace Smith was his father. The two took long drives in his 18-wheel truck, hauling cottonseed, listening to 8-track cassettes of Merle Haggard and George Jones. “I remember sitting in countless truck stops, before the sun came up, listening to the jukebox. That was my education in country music.”

Then one day, he found his birth certificate in a drawer. Name of father: Samuel Timothy McGraw. Occupation of father: baseball player.

Hill, now, has a 3-year-old son from a marriage that ended in divorce. Their relationship was a long, intense affair that controlled their lives. Like Hill, McGraw was married, with a daughter, whom she’s separated from.

McGraw says he was 18 when he met his wife. “I met a girl named Faith, and I didn’t know she was married.”

By the time Tim was born, Tug was a trail of dust. When she told him he had a son, Tug denied paternity — and withheld child support. She married Smith, who said he wanted to take care of her, and had two kids with him. But Smith was a physically abusive drunk.

“My mom got the brunt of the abuse,” says McGraw. “I got abuse too, because I wasn’t his. All he could see was somebody else’s kid — not to mention a baseball player’s kid, and here he is, a truck driver in Louisiana. He was envious.”

After Tim found his birth certificate, Betty contacted Tug again, and he agreed to meet them in Houston during the baseball season. Tug was friendly but aloof, and didn’t stay in touch with Tim.

The following year, Tim and his mom drove to Houston again, but “he wouldn’t see us.” Tim was wearing a replica jersey with his dad’s name and number on it. “He was warming up in the bullpen. I kept yelling at him, but he wouldn’t look at me. I didn’t see him again until I was 18.

“I didn’t think it bothered me that much. But the older I get, the more I think about it.”

The two grew close, and Tim and Hill cared for Tug after he was diagnosed with brain cancer. When he died, in 2004, Tug, who had gone on to pitch for 19 years in the National League and won a World Series with the Philadelphia Phillies, was living at the couple’s farm outside Nashville. Tim still wonders why his dad had ignored him for so long, but didn’t feel it was fair to interrogate a dying man.

“I was hoping he’d bring it up. That’s one of my biggest regrets, that we never had that conversation. “I knew I had that instability and dysfunction in me, from the way I grew up,”

“When I met Faith, I knew I needed her in my life — to keep me stable, solid and on track.”

— McGraw

McGraw and Hill are trying to perfect that life, which appears to be a long, hardworking one. They’ve spent most of their lives working, performing, and raising their kids. They’ve worked hard, and they’ve worked together. They’ve worked for each other, and they’ve worked with each other. They’ve worked to make each other better, and they’ve worked to make each other happy.

As they stand on a stage together, singing songs they’ve written together, they look at each other with love and respect. They look at each other with the kind of love that comes from years of working together, and from years of living together. They look at each other with the kind of love that comes from years of marriage, and from years of raising their kids together.

They look at each other with the kind of love that comes from years of working for each other, and from years of working with each other. They look at each other with the kind of love that comes from years of giving each other the gift of music, and from years of giving each other the gift of life.
"Doing this for a living can absolutely turn you inside out," says Hill. "Having an incredibly strong family, that foundation was there." Hill wears a Versace shirt, jacket and skirt, and an Anita Ko ring.
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- Mysteryland; August 26-27; Haarlemmermeer, Netherlands
- Electric Zoo; September 6-8; New York, NY

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a full brother too. Knowing her mom was an artist helped Hill understand why she had felt like a misfit, but the two didn’t become close. “I kept the relationship at bay,” she says. “They were just getting to know one another better,” adds McGraw, when White died in 2007. (Hill’s father died first, in a car accident.)

When Hill and McGraw began dating, they spent hours talking about how their relationship would never work. Marriages between artists, she notes dryly, “don’t have a good track record.” Nonetheless, they started a family right away.

In the late ’90s, Hill, with her torchy, grown-up voice, had the more successful career: “This Kiss,” “Breathe” and “The Way You Love Me” topped Billboard’s Hot Country Songs chart and crossed over to the pop charts. “While she was doing press, I hung out with the kids. I was just ‘Mr. Hill,’” recalls McGraw. Around 2001, Hill’s crossover success faded, and her chart results regressed to the mean. McGraw, however, was in the midst of a winning streak: He placed 23 consecutive singles in the top 10 of the Hot Country Songs chart, including five No. 1s in a row. So McGraw went on tour, and Hill stayed home with the girls.

Hill He’s a legit touring machine. Had the tables been turned…

McGraw I would’ve stayed home.

Hill That was the best choice for our family. I don’t regret it at all.

McGraw That’s the only reason she married me, so she could have kids and stay home.

Hill Wow. Did you really just say that? Are you kidding me?

McGraw I’m kidding!

Hill I don’t mean it sat home on my butt and ate bonbons.

McGRAW DOESN’T HAVE a classic country voice — “There are people working such a palsy?” one wrote earlier this year on a country music website. Country stars, on average, are more liberal than their fans, and most keep their political opinions to themselves to avoid alienating anyone. Speaking less than two weeks after a man with an arsenal of legally purchased military-grade guns shot and killed 58 people at the Route 91 Harvest Festival in Las Vegas (before the Sutherland Springs, Texas, church shooting that killed 26), McGraw and Hill both make it clear: They support gun control.

“Look, I’m a bird hunter — I love to wing shoot,” says McGraw. “However, there is some common sense that’s necessary when it comes to gun control. They want to make it about the Second Amendment every time it’s brought up. It’s not about the Second Amendment.”

Hill adds, “In reference to the tragedy in Las Vegas, we knew a lot of people there. The doctors that [treated] the wounded, they saw wounds like you’d see in war. That’s not right. Military weapons should not be in the hands of civilians. It’s everyone’s responsibility, including the government and the National Rifle Association, to tell the truth. We all want a safe country.”

IN 2008, McGRAW — WHO has a nice sideline in acting, including The Blind Side and the Friday Night Lights movie — had a role in Four Christmases as Vince Vaughn’s dolish brother. When McGraw saw the film’s trailer with his daughters, they gasped at how bloated he had become and told him to lose weight.

A guy who by his own account lives in extremes, he had gone too far with booze and drugs, and ballooned to 215 pounds. Hill, trying to keep him stable and solid, gave him an ultimatum: Party or having a family? Pick one, buddy.

McGraw stopped partying and gave up carbs and sugar, too. He lost 40 pounds and developed topographical-maps abs. Lots of music stars hire personal trainers, but to maintain his 30-inch waist, McGraw tours with Roger Yuan, a martial arts expert who trained Daniel Craig for Skyfall and Henry Cavill for The Immortals. Afternoon workouts help him “sort of build into the character by the time we hit the stage,” he says.

Today, McGraw and Hill have invited me to join their 3:30 p.m. workout. Foolishly, I accept.

Inside one of the weight rooms at Capital One Arena, which is home to three pro sports teams, Yuan leads us through a training session that mixes yoga, martial arts and CrossFit; a one-hour whirlwind of burpees, Hindu pushes and other exhausting exercises. One involves rotating an iron plate 360 degrees over your head; Yuan grabs 45-pound plates for himself and McGraw, then sizes me up and hands me a 25 pound plate. I’m more relieved than insulted.

At precisely 4 p.m., Hill leaves to begin the hourlong process of becoming a stage-ready goddess. I resist the urge to join her.

At the end of the hour, after I have succeeded in not dying, McGraw claps me on the back and says I did well. I feel proud — until he mentions it’s the third workout he and Yuan had done that day.

McGraw is comfortable in arenas, he told me earlier, because he was an athlete. He entered college on a baseball scholarship, but then Pawnee his high school ring to buy a guitar. Pretty soon he had dropped out and moved to Nashville. He sounded almost surprised that he’s now a headlining country singer, and his explanation of how it happened led to another episode of revealing marital banter.

McGraw I didn’t really teach myself to play guitar until my freshman summer of college. That’s when I started.

Hill It was a way to get girls. That’s why he did it.

McGraw It was a good way to get laid. That was the whole point.

Did it work? “It worked pretty good!” he looks at Hill. “Sorry, Mama.”

"You want yellow M&M's® and a brand new toilet seat? No problem."

Steve Kirsner
VP of Booking, 22 years

EXPERIENCE MATTERS.
Steve has been in charge of booking for over 20 years and to this day, he still sweats the details. For 24 years, the most talented crews in the business have handled the biggest events in the world at SAP Center.

TOURING IN DIFFICULT TIMES

In 2017, despite attacks in Manchester and Las Vegas, fans flocked to live music events like Phish's 13 nights at Madison Square Garden, pushing the biz to a new $25 billion peak.
By nearly all measures, the touring industry continued to see growth in 2017, with steady increases in ticket sales and attendance adding up to a record $15 billion in spending by year’s end, industry executives estimate. Live Nation’s second-quarter revenue increased 29 percent over 2016, thanks in large part to nine-figure outings for stadium draws like Coldplay, U2 and a reunited Guns N’ Roses, and both Live Nation and AEG logged record ticket sales, fueled by their acquisitions of smaller competitors.

But the past year also saw two horrific attacks at live music events — the Manchester, England, bombing outside an Ariana Grande show on May 22 and the shooting in Las Vegas at the Route 91 Harvest Festival on Oct. 1. Concerns persist as mass shootings continue to occur in the United States. “The big question is whether people stop going out to concerts,” says Dennis Arfa, booking agent for Billy Joel and Metallica at Artist Group International.

At the annual Billboard Touring Awards on Nov. 14, presented during the Billboard Touring Conference at the Montage in Beverly Hills Nov. 14-15, Everytown for Gun Safety will be recognized for its dedicated efforts to making concerts safer in the wake of such tragedies. And in the 15 other categories outlined here, artists and industry players — from breakthrough winner Lil Uzi Vert to Legends of Live Tim McGraw and Faith Hill — will receive honors for their achievements in a qualifying year (Oct. 1, 2016-Sept. 30, 2017) when demand for live music remained strong. Says I.M.P. promoter Seth Hurwitz, who opened Washington, D.C.’s new Anthem in October, “If you focus on consistently building a connection between the artist and the fan, you’ll do just fine.”

—Dave Brooks

**TOP BOXSCORE**

The finalists for the highest-grossing engagement (for one or multiple nights) — including “Baker’s Dozen” shows from Vermont’s live legends

**Phish**

Madison Square Garden, New York, July 21-Aug. 6

“It didn’t matter what night it was, how many shows you had been to or whether you had worked the next day — as soon as those lights went down, the energy was palpable,” says Darren Pfeffer, executive vp, MSG Live, of Phish’s historic 13-night “Baker’s Dozen” run at the Garden, attended by 227,385 fans. “There are not many bands touring today who could get so many of the same people back into the arena for 13 nights, many of them weekends. And then compared to the band’s annual New Year’s run, it just felt different. It wasn’t tied to a holiday. It was just, ‘Let’s rock the Garden over and over and over again’ — and the creativity and stamina of the band brought to the stage was just inspiring. The fact that they played 237 songs and never repeated one just shows what a powerhouse they are.”

—Dan Rys

**Guns N’ Roses**

London Stadium, June 16-17

The only U.K. stop on the reunited bad boys’ Not In This Lifetime Tour — and the only one to offer two consecutive nights of shows to fans — sold a stunning 138,267 tickets since Dec. 7, 2015 — when it played just a month after the deadly terrorist attack at the Bataclan nightclub — was the highest-grossing stop on the Joshua Tree Tour. “Stade de France is one of the great stadiums of the world,” says the band’s promoter, Live Nation’s Arthur Fogel. “French fans were amazing, and the shows were incredible.”

**U2**

Stade de France, Paris, July 25-26

The band’s first shows in France
**TOP TOUR/ DRAW**

Rock bands rule among the finalists in these categories, pulling in the highest grosses and ticket sales

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**GUNS N’ ROSES**

Not in This Lifetime Tour

For fans who waited decades for a Guns N’ Roses reunion that included Slash, Axl Rose and Duff McKagan, the 2016-17 Not in This Lifetime Tour lived up to its name. “You could see it in the fans’ faces: They couldn’t believe it was happening,” says GNR manager Fernando Lebeis. “There were so many different generations of music fans waiting,” adds United Talent Agency’s Ken Fermaglich, the band’s agent. After opening the tour in 2016 at the T-Mobile Arena in Las Vegas and then headlining two nights of Coachella, the band is on track to play 83 shows in 2017, closing out with three arena dates in Los Angeles (Nov. 24, 25 and 29). “We’re not even close to reaching the end,” says Lebeis. “We’re just getting started.”

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**U2**

The Joshua Tree Tour

On U2’s trek celebrating the 30th anniversary of its album The Joshua Tree, the band played to over 2.7 million fans at just 51 shows across four continents. Onstage, evocative films by original album photographer Anton Corbijn backed the group on a 200-foot-by-45-foot high-resolution LED screen — reportedly the largest of its kind ever used on a tour.

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**COLDPLAY**

A Head Full of Dreams Tour

The British band’s biggest run to date — 122 stadium and arena shows spread out across five continents, with double nights at the Rose Bowl in Pasadena, Calif.; Soldier Field in Chicago; and Olympic Stadium in Seoul — was a dazzling spectacular of lights and visual effects, including a colorful confetti-filled finale for “Fix You.”

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**The Hottest Comics On The Road — No Joke**

The three finalists for top comedy tour all triumphed at major New York venues (Radio City Music Hall, Madison Square Garden, the Beacon Theatre) this past year — and released big Netflix specials with the kinds of punchlines that their live crowds were lucky enough to hear in person.

**DAVE CHAPPELLE**

“The water in Flint is actually poisonous. I mean, Hollywood people are like, ‘So what? At least they have water.’”

**AMY SCHUMER**

“Every comedian needs a Leather Special, where they wear all leather — and regret it later. This is my fucking moment.”

**JERRY SEINFELD**

“We grew up like wild dogs in the ’60s. No safety. No seat belts. Anything came to a stop, we just flew through the air.”
Top Managers’ Tips: “Trust In Your Client, Trust In Yourself”

The touring award finalists for top manager — Pat Corcoran with Chance the Rapper, Jeffrey Azoff with Justin Bieber and Ariana Grande — reveal how they build artist careers that last

What is the most important quality in an artist manager right now?

Corcoran: Trust. Trust in your client, trust in yourself, and trust in each other. If you have that, nothing can stop you and the artists you’re working with from achieving amazing things together.

Azoff: My father (veteran manager Irving Azoff) has always taught me to support my clients and do what’s best for the artist no matter what the circumstance is.

Braun: Stability. You can’t be frantic. The artist is looking for direction, and to give them the right direction, you’ve got to come from a solid ground.

What’s your proudest achievement in the past year?

Braun: The One Love Manchester concert [after the May terrorist attack outside a Grande show in England] gave me a real sense of purpose — that I can make a difference and so can the artists I work with.

Azoff: Continuing to grow Full Stop Management and merging with Azoff Music and The Creed Company. I am now surrounded by so many smart people that it has gotten really hard for me to do anything stupid.

Corcoran: We just passed the one-year anniversary of the Magnificent Coloring Day festival. Throwing that at the baseball stadium [the Chicago White Sox’s Guaranteed Rate Field] where we grew up was incredible.

What has changed most in terms of what managers need to do?

Azoff: I don’t think people yell at each other anymore; that’s an old tactic. Sign talented people, support their vision and work as hard as you can to make it happen.

Braun: When I started, everyone told me that I was crazy to sign an act [Bieber] off of YouTube. They told me a manager can never build a brand for their company. Now you’re seeing lots of managers building brands with and for their clients.

What is a common mistake young managers make?

Corcoran: There are times you have to grind and hit the road for months at a time, but you have to remember that your life matters, too. Focus on improving the quality of your life, and the quality of your work will improve too.

NOVEMBER 18, 2017 | WWW.BILLBOARD.COM 59
TOP FESTIVALS
Spectacular outdoor settings and all-star lineups drove ticket sales for the finalists among this year’s top multiday concerts

COACHELLA VALLEY MUSIC & ARTS FESTIVAL
Empire Polo Club, Indio, Calif., April 14-16, 21-23
Coachella boosted its capacity from 99,000 to 125,000 for each of its two weekends and boasted surprise performances by The Weeknd with Nav; Drake, Migos and Ty Dolla $ign with Future; and Laurn Hill with DJ Snake — complementing riveting headlining sets from Radiohead, Kendrick Lamar and Lady Gaga, who was booked after a then-pregnant Beyoncé bowed out.

OUTSIDE LANDS MUSIC & ARTS FESTIVAL
Golden Gate Park, San Francisco, Aug. 11-13
Metallica, The Who, Lorde and Gorillaz helped Outside Lands celebrate its 10th anniversary along with “the best and most innovative local food and wine artisans,” says promoter Rick Farman of Superfly, which co-created the event with Another Planet Entertainment as a culinary and music showcase.

STAGECOACH FESTIVAL
Empire Polo Club, Indio, Calif., April 28-30
An 84th birthday performance by Willie Nelson (with guests Neil Young, Jamey Johnson, Margo Price and John Doe) was a highlight at Stagecoach, which also featured first-time festival appearances by Shania Twain, Jerry Lee Lewis, Tommy James, The Zombies, Cole Swindell and Rhiannon Giddens. It was, says festival director Stacy Vee, “by far our most eclectic lineup to date.”

Everytown’s Mission To Make Music Safe
After the Oct. 1 mass shooting at the Route 91 Harvest Festival in Las Vegas, gun-violence-prevention advocacy organization Everytown for Gun Safety redoubled its efforts with the music community to protect concertgoers. A couple of weeks later, it unveiled a video featuring such artists as Sheryl Crow, Jack Antonoff, Moby and TV on the Radio’s Tunde Adebimpe for a campaign to drive 1 million calls to Congress to reject legislation that would roll back gun-silencer safety laws.

Now, says Crow, who works with the nonprofit group, it’s time for more of her fellow musicians to step up. “Where artists are concerned, the silence is deafening,” says the Nashville-based singer. “I’ve been very disappointed to see that.”

At the 2017 Billboard Touring Conference and Awards at the Montage in Beverly Hills on Nov. 14, Billboard will present Everytown with its Humanitarian Award, while honoring the family of a victim killed at the Pulse nightclub shooting in Orlando, Fla., in 2016. Everytown research director Sarah Tofte will lead a concert-safety discussion with panelists including Warped Tour founder Kevin Lyman.

Founded in 2014, Everytown has amassed over 4 million members, approaching the National Rifle Association’s 5 million, and has worked to make concerts safer primarily through political advocacy, collecting signatures to change a gun-sales regulation (at Bonnaroo in 2016) and partnering with Billboard to pen an open letter to Congress urging gun control after the Pulse shooting.

Says Crow, “You are not threatening your fan base by saying we need to have some kind of regulation that looks at gun safety.”
—MELINDA NORMAN

VENUES, AGENCIES, PROMOTERS Vie for Awards
Leading players in the live music industry worldwide are among the finalists in multiple categories, while the promotion and marketing teams behind the hottest tours also compete for honors

Concert Marketing & Promotion
• Bruno Mars’ Paint the World Gold campaign for the 24K Magic Tour
• Khalid’s Summer #F21xMusic Digital and We Are Forever campaigns for Forever 21
• Lady Gaga’s Dream Ticket promotion with Verizon for her Joanne World Tour
• Taylor Swift’s Super Saturday show with AT&T and Swift-curated channel on AT&T’s DirecTV Now streaming-TV service
• Foo Fighters’ Cal Jam and North American Concrete and Gold Tour with Capital One

Top Arena
• Madison Square Garden, New York
• O2 Arena, London
• T-Mobile Arena, Las Vegas

Top Venue Under 10,000 Seats
• Auditorio Nacional, Mexico City
• The Axis at Planet Hollywood, Las Vegas
• Radio City Music Hall, New York

Top Venue Under 5,000 Seats
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• Fox Theatre, Atlanta
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The most extensive network across Asia to the Pacific
Aiko (left) and Smith photographed Oct. 23 at Estrella in West Hollywood. To watch them chat about their favorite parts of touring, go to Billboard.com.
One’s an NPR-loving mom, the other’s the teen daughter of Hollywood megastars. But as two “indigo star seeds” with a penchant for upending expectations, Jhené Aiko and Willow Smith have plenty in common, including a new tour that will detonate “a feminine energy super bomb”

By Chris Martins
Photographer by Nate Hoffman

On a hot late-October evening at a rustic-chic Sunset Strip restaurant, Jhené Aiko lifts and considers a truffle fry before nimbly popping it into her mouth. Next to her, Willow Smith grabs four and crams them all in at once, so engaged in a discussion with Aiko about fantastical art that she exclaims, mid-bite, “Magic is all around us!” Aiko nods: “I learned that on mushrooms.” Smith fervently nods back: “Mother Nature did it for a reason: ‘Here’s something to woke ya!’”

Starting Nov. 14, Smith will support Aiko on her North American Trip Tour, named after Aiko’s latest album (and its accompanying short film), a sprawling psychedelic R&B concept piece about overcoming grief that reached No. 1 on the Top R&B Albums chart. Willow’s surprise second LP, The art — released on Halloween, which is also her birthday — swirls proggy compositions with left-field folk and soul.

Together, Aiko and Smith seem to embody a new breed of modern hippie: Aiko, 29, a self-proclaimed “NPR girl” in a loose sky-blue frock, steeping her chamomile tea bag with guru-like calm, and Smith, 17, vibrating with energy, in bell-bottom jeans and a black tee that reads in white text, “Got consent?”

But despite their age gap — and the fact that one woman has been a single mother for nine years and the other is, well, the teenage daughter of Will and Jada Pinkett Smith — Aiko and Smith have much more in common than an interest in the supernatural. Both were born, raised and home-schooled in Los Angeles. Both were signed as children and marketed to the mainstream — Aiko as an adjunct member of R&B boy band B2K, and Smith as an actress (2007’s I Am Legend), then as a kiddie-pop star with 2010’s “Whip My Hair,” which peaked at No. 11 on the Billboard Hot 100.
Then, with money and fame hanging in the balance, they each walked away.
Aiko took about six years off before starting an alt-R&B solo career flexible enough to allow for esoteric side projects like Twenty88 — her duo with boyfriend Big Sean, whose self-titled album Aiko has described as "combining stuff like robots and sex" — and a forthcoming poetry book titled Trip. Willow returned in 2015 with avant-garde soul album ARDIPITHECUS, and often posts genre-busting collaborations on SoundCloud and a now-defunct YouTube channel ("Frequencies by Willow") with everyone from The Internet's Syd to her brother Jaden.

As plates of pasta arrive, Aiko and Smith dive into a wide-ranging conversation, often completing each other's sentences as they discuss their respective decisions to, as Smith puts it, "take control of not just my music, but my life — if shit goes south, it’s my fault, but if it goes good, that’s mine too," and affirming their vows as artists to, in Aiko's words, "usher in new ways of thinking."

You last toured together in 2014. Willow, you were 14. What was that like for you?

**WILLIAM SMITH** Coming out of the "Whip My Hair" days, that was the first time I'd ever toured with artists I listen to (in addition to Aiko, Syd and SZA). I'd started playing guitar, and that tour really solidified: "OK, I want to be a live musician, to have a music career, for real." Being around people who were so confident and so set in their artistry was a huge step in the direction of understanding who I really am.

**JHENÉ AIKO** We did that for each other. I'd never considered myself a performer, but now I'm super into how I present these songs. This time, I want to take the audience on a journey, have them feel what I went through — I want them to think they're tripping balls. People like Willow and me, we're super connected to this music and our message. We really want to change the world.

**Jhene, what made her right for that tour three years ago?**

**AIKO** It's crazy because just following her career and social media, I felt connected to her, especially seeing her talk about being an indigo and a star seed. I saw so much of myself in her.

**SMITH** Yeah. I've followed your music from the beginning and always loved how angelic and sultry your voice is. So when I heard that you wanted me on, I was like, "Whoaa!"

**Wait, let's rewind a second. What's this "indigo" thing?**

**AIKO** So if you look up in the night sky and see this light that's flashing colors, that's Sirius. It's a star system, and it looks like there's a party going on. What I like to believe in my dreams and imagination is, there's some of us on Earth that come from there, indigos and star seeds, who are hyper sensitive to feelings and seasons, and in tune with each other without even trying —

**SMITH** Or even knowing. I've read and experienced that many indigos struggle with addiction and heart-breaking circumstances because this reality is not familiar to them. The density of the third dimension is so heavy on their soul, and they yearn to be light, to be in the stars. So you can —

**AIKO** Free yourself from the physical and just be pure energy. I started singing when I was really young too, and touring when I was 12, so those were things I would think about and wanted to talk about, but I was home-schooled, so I didn't have many friends on the same level.

**Willow, you were home-schooled too, right?**

**SMITH** All my life, except from age 12 to 13 when a family friend was like, "Come to school with me. I'll help you out." But I live in the mountains, away from the city, far from people. It was literally me and Jaden in nature hitting cactuses with sticks, so school was really overwhelming. I was that girl: backpack half open, running through the halls, stressed. So I got to see firsthand how it shapes your psyche — like how you're always looking for approval. That's the hugest thing.

**AIKO** I started home school in the middle of seventh grade. I loved schoolwork, but the social part was too much for me. I'm a hermit, still. My family goes out, and I'm like, "I'll be home staring at the wall 'cause I like it." The past couple years working on Trip, I'd go on road trips or to festivals by myself, meet other wanderers. That's why we're doing this tour — we're on that wavelength.

**I get the sense that there's something deeper than a big sis, little sis thing going on here...**

**AIKO** Willow's a being that has been here before, obviously. I don't get age. I mean, I have a 9-year-old daughter who has this pure knowledge, and I learn so much from her. I feel like this is my 20th life because from the first moment I can remember, I've been over the kid things.

**SMITH** Yeah, I understand. I don't know what it is. I felt that way too.

**Have you given any thought to how you might spend downtime together on this tour?**

**AIKO** I want to make music. I'll have a studio on my bus, and she can come through with her guitar. I've also been doing a group meditation the day of a show. I'm reading The Seven Spiritual Laws of Success by Deepak Chopra, and he talks about setting your intention. Mine is to calm people, but I get really nervous onstage.

**SMITH** What I think is really going to happen on this tour is, like, a feminine energy super bomb. This tour is going to be so potently feminine it's going to warm your heart.

**You're both into poetry and philosophy. What about a book exchange?**

**AIKO** A book club!

**SMITH** I have always wanted to be in a book club. My entry would be The Red Tent by Anita Diamant. It's about these sisters who lived a long time ago and this tradition of when the women menstruated, they'd all go
into the red tent together. They’d have these crazy conversations and spiritual ceremonies and shamanic experiences. It’s about female camaraderie in terrible times. **AIKO** Mine is *Peace Is Every Step* by Thich Nhat Hanh. He’s a poet and monk from Vietnam. He tells beautiful stories to get across very simple messages. Like how people get agitated in traffic for the same reason. For *Trip*, he came in with, like, 30 guitars, and for hours he was coming up with song ideas and melodies one after the other, nonstop. **SMITH** Cameron Graves. He plays with Kamasi Washington, and his *Planetary Prince* album is the epitome of each musician showing their uniqueness. Not a lot of my peers are your own terms. What was the moment you decided: “This is my own trip?”

**SMITH** When I said no to *Auntie* [in 2013]. The script was written, we had paid people, the production was going to happen. A lot of people were putting pressure on me, and I was like, “I have to take the control.” That was scary, standing up to executives cafe but was going through all these new things as a mom and wanted to make music about it. So I quit, and from then on, it was like, “No, this is my vision. You have absolutely nothing to do with this art.”

As young women of color in an industry that is hard on women and on people of color, where do you think that surge of confidence came from?

**SMITH** You have to see other black women doing them. That’s the only way. I went on tour with my mom when I was Jhene’s daughter’s age, and it was so empowering and beautiful. **AIKO** I never saw a distinction between a man and a woman. My grandparents and my mother were great examples of men and women, and they taught me equality. So I would fight with boys and wear my cousin’s clothes. I would do whatever I wanted, and that’s where I still stand today. **SMITH** If you truly believe in equality, you know it up here. *(Traps forehead.*) It’s how you think. There’s a lot of women doing their thing, expressing themselves in ways I feel weren’t possible before. At the same time, a lot of men still spit misogyny like it’s nothing. It’s a forever journey.

**Women have been banding together lately to expose predators in the entertainment industry.**

**SMITH** Yeah, and our president. Ahhhhhhhh! The creepiest dude of all! **AIKO** I’m pleased people are brave enough to come forward, because it encourages others. I’ve always been protected. My mom was my manager. Now my older sister is. Even when I’ve been in sketchy environments, someone always had my back. That’s important. In these stories these women are telling, there’s no real friends around. I have definitely experienced male ego... **SMITH** And I’ve ran into situations with white men specifically who are like, “Black girls don’t usually look like you,” or, “Whoa, your hair is lying down. That’s crazy, you actually look pretty!”

What do you want the future of young women in art to look like?

**SMITH** I don’t want there to always be this stigma of the “female” artist. “Oh, what does it feel like to be a female doing something?” That hurts me. **AIKO** Because of that, a lot of young girls compare themselves to others. Growing up, people wanted me to do choreography. If it wasn’t for a supportive mother, I would have been put in the same boot camp. You were born into your own lane — don’t let anyone push you into theirs. I’m not going to stop evolving until I’m 80. Like, I want to go back to school for astrophysics. **SMITH** The arts and the sciences! That’s my whole life. In the future, I think there’ll be a new kind of person who does both. Like... an imagineer!

**AIKO** So? I mean, clearly, she’s in her own lane. ——

—he teaches you to take each red light as a chance to breathe deeply.

I can see you two sharing music, too. Who’s an artist more people should know about?

**AIKO** Michael Franks, a jazz artist from the ’70s. His voice is like butter, and his writing? So clever. I love jazz because of the range of emotion it can take you through in one track. I’m a fan of John Mayer open to music that doesn’t have vocals. **AIKO** That’s my favorite. I think we should do a jazz album. **SMITH** Let’s! Honestly, we can get a bunch of musicians in a room and just vibe out. You were both signed young and could have followed very traditional career paths, but you took time off and came back to the business on who were like, “What? We spent this amount of money. Mmm, you’re doing it.” And I was like, “No, I’m not going to. Sorry.” **AIKO** I was turning 16, and my label contract was up. Everyone assumed I was going to re-sign, but I knew that wasn’t who I was going to be as an artist — I wasn’t satisfied singing songs other people wrote. Then when I was 20, I got pregnant. I became a waitress at a vegan

“As I’m maturing and getting more experience, I’m learning to go with the flow and just, like, accept it,” says Smith.
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AND MORE!
Thank you U2 for bringing the Joshua Tree tour to SMG stadiums.

Special thanks to Maverick and Live Nation.
The Million-Ticket Season
How the global venue-management firm SMG packed its football stadiums — thanks to U2, Coldplay, Metallica and Guns N’ Roses

BY MELINDA NEWMAN

FROM ITS HEADQUARTERS 15 miles northwest of Philadelphia, the global venue-management company SMG operates over 230 facilities in eight countries, including a half-dozen U.S. stadiums that are home to teams of the NFL. Between the final buzzer of the Super Bowl and the first kickoff of the following football season, SMG stadium managers face the challenge of filling seats in their immense buildings and bringing in extra revenue.

This past summer, for the second consecutive year, SMG has reported a million-ticket season at its NFL stadiums, hosting multiple concerts by some of music’s hottest touring acts, including Coldplay, Guns N’ Roses, Metallica and U2. The total ticket tally, in fact, was 1.3 million seats sold per year, according to SMG. (The company does not report dollar grosses.)

Concerts at Soldier Field (home of the Chicago Bears), U.S. Bank Stadium (the Minnesota Vikings), NRG Stadium (the Houston Texans), the University of Phoenix Stadium (the Arizona Cardinals) in Glendale, Ariz., and the Mercedes-Benz Superdome (the New Orleans Saints) contributed to SMG’s turnstile-spinning success. (The company’s sixth NFL stadium, Everbank Field in Jacksonville, Fla., home to the Jacksonville Jaguars, hosted smaller-scale shows by such acts as Chicago and The Doobie Brothers at its adjacent Daily’s Place amphitheater.)

As autumn began, SMG-operated Scott Stadium at the University of Virginia, home to the Virginia Cavaliers, also hosted one of the year’s most important stadium shows. A Concert for Charlottesville: An Evening of Music and Unity was staged on Sept. 24 in response to marches in the city by white nationalists. The Dave Matthews Band, which formed in Charlottesville in 1991, led a lineup that included Pharrell Williams, Justin Timberlake, Ariana Grande and surprise guests Chris Martin of Coldplay and Stevie Wonder.

For SMG, which marks its 40th anniversary, the task of coordinating stadium-concert action falls to Doug Thornton, SMG executive vp stadiums and arenas, a former college quarterback who earned a football scholarship to McNeese State University in Lake Charles, La. The married Shreveport, La., native moved to New Orleans in 1984 and bought and sold oil and gas leases before moving into the sports-management field. Thornton, 59, celebrated his 20th anniversary with SMG earlier this year.

SMG manages buildings for their owners, which often are state or local governments or sports authorities. Do they expect you to land these key tours to bring in off-season income? We’ll budget for two, maybe three concerts depending on the market — Chicago is capable of doing four to six — so there’s a certain expectation. We’ll budget a certain number of shows and level of attendance, and that all flows through our economic projections. We work hard to try to meet projections. One of the things that we’re very lucky to have is a good relationship with Live Nation.

SMG stadiums hosted over a dozen concerts in 2017. How far in advance does planning start? Probably two years. [SMG senior vp entertainment] Jim McCue and [vp] John Bolton are constantly talking to agents and promoters about who’s going out and when. So we’re looking ahead 18 to 24 months. It requires us to manage our schedule accordingly, particularly the buildings where we’ve got a lot of activity, like New Orleans or Houston. There are very few weekends where you have an open date, so we have to be mindful of that. So routing
these tours when we’re available is always like threading a needle.

You had five stadium shows this summer for both Guns N’ Roses and U2. Does the promoter get a discount for playing multiple buildings?

For the most part, our stadium GMs are allowed to negotiate, because every building’s a little bit different in terms of their rent structure and cost structure. It’s about making sure that SMG is getting the play. I wouldn’t say there is a block-booking discount. But we’re the one call, if you will, that agents or promoters can make to route into these markets. It is Jim’s role to be able to consolidate it for the promoters and make it easier for them than if they were trying to book as a one-off.

**Why was the summer so strong?**

The economy is very strong, people are buying tickets, there’s money in the markets. We all know that there’s only a handful of artists that can sell out stadiums. But I can also say that there has been some creativity. I remember watching Ed Sheeran back up Taylor Swift in Chicago several years ago and [promoter] Louis Messina telling me that someday Ed Sheeran would be selling out stadiums. And sure enough, he’s playing stadiums next year. So I think it’s artist development and the creativity that promoters are showing.

What has also changed, in both the sports world and the live entertainment world, is the technology and the ability to project a video. So people that go to a stadium show now, [they] have a better opportunity to see the artist because of the size and quality of the screens — certainly [for] a legendary act like U2 or Metallica, Coldplay’s show is the best I’ve ever seen. The production of it was amazing. That adds to it.

**What was the most challenging moment this summer?**

We were getting ready to host Coldplay in Houston, but Hurricane Harvey hit. The show was scheduled on a Friday night.

They had all of their equipment set up, and they made the call to cancel at eleven on Friday morning. The band had to leave their equipment; all of their staging was stuck in Houston. And they [couldn’t] get back because of floods on Saturday, Sunday, Monday, Tuesday. I think it was a week before they could get the gear out.

**Speaking of canceled shows, U.S. Bank Stadium was set to host one**...
THANK YOU
COLDPLAY
FOR PLAYING SMG STADIUMS IN 2016 & 2017
SPECIAL THANKS TO DAVE HOLMES MANAGEMENT, PARADIGM TALENT AGENCY, AND LIVE NATION
of the tour dates that Justin Bieber canceled in August.

There’s not much we can do about it, but it hurts because it’s a hard thing to replace. We budget for a certain number of shows, and we try to hit that.

How do you deal with conflicts between a venue’s sponsor and an artist’s sponsorships?

All of our contracts are leases with the professional sports teams. We negotiate very carefully, and we carve out the opportunity to have a conflicting sponsor as long as it’s not permanent. Normally, it would have to be something associated with the tour, like Britney Spears presented by Pepsi or American Express and U2. It also depends on the market. Sometimes [the venue] will allow us to do the ring board signage during the pre-show period with people walking in. Sometimes [they] will allow us to do an activation of displays if it’s an auto sponsor, or, if it’s a bank sponsor, they’ll be passing out information about credit cards. So it’s a case-by-case situation. But the sports tenants want to be able to host these big events because it’s good for their season-ticket holders, their suite holders and their other sponsors as well. So they work with us.

THE TOP SMG STADIUMS THAT ROCKED

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<th>City</th>
<th>Owner</th>
<th>Capacity</th>
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<td>New Orleans, LA</td>
<td>Owner of Louisiana</td>
<td>Year opened: 1975</td>
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<td>SOLDIER FIELD</td>
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<td>Year opened: 1924 (remodeled in 2003)</td>
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<td>U.S. BANK STADIUM</td>
<td>Minneapolis, MN</td>
<td>Owner Minnesota Sports Facilities Authority</td>
<td>Year opened: 2016</td>
<td>Concert capacity: 55,000</td>
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The first rule with athletic stadiums is “Don’t hurt the field.” How do you take care of that for concerts?

Technology has gotten much better with the turf covers. In a lot of our stadiums now, we have artificial In-Fill turf. It is very resilient. In a place like the Superdome or U.S. Bank Stadium or NRG Stadium, you put down the turf cover, you pull it up and groom the turf, and in just a few hours you can play football. It’s different at Soldier Field depending on the time of year. Sometimes we will have to replace the field, which is more time-consuming. But often, if we can get the show loaded in and get it out pretty quickly, we can salvage the turf, if the heat and humidity are not too bad.

For next year, Kenny Chesney and Ed Sheeran already have planned stadium tours, and Justin Timberlake is playing the Super Bowl. Do you expect another million-ticket summer? Given what we have heard from our promoter partners thus far, we’re certainly optimistic.

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THANK YOU METALLICA
for bringing the WorldWired tour to SMG stadiums in 2017; special thanks to Q Prime, Artist Group International and Live Nation.
The singer follows Thomas Rhett and Chris Stapleton as just the third country act to crown the Billboard Artist 100 in 2017, as he re-enters the ranking at No. 1. His new live album, Live in No Shoes Nation, opens atop the Billboard 200 (see page 80), earning him his eighth No. 1. It’s also the first live album to top the chart this decade.
THANK YOU GUNS N' ROSES

FOR GIVING SMG STADIUM AUDIENCES THE THRILL OF A LIFETIME IN 2016 AND 2017

SPECIAL THANKS TO TEAM BRAZIL MANAGEMENT, UNITED TALENT AGENCY AND LIVE NATION!

Mercedes-Benz Superdome
### Emerging Artists

**November 18, 2017**

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#### Chart Beat

**Young Adult Contemporary**

Shawn Mendes achieves a first in the 56-year history of the Adult Contemporary chart. He has earned three No. 1s before the age of 20. Mendes, who celebrated his 20th birthday on Aug. 8, earns the honor as "There's Nothing Holdin' Me Back" rises 2-1. The song follows his "Stitches" and "Treat You Better" to the top. Mendes becomes the first artist to whom he has connected with on tour. Taylor Swift scored her first two AC No. 1s at 18 in "Love Story" and "You Belong With Me." Her third leader, "Mine," reached the summit on Dec. 11, 2012, two days before her 23rd birthday. COLDPLAY

Go to billboard.com for full chart Beat coverage, including Paremeter, posts and more.
American Airlines Arena, South Florida’s Home To The Hottest Stars.

South Florida’s Ultimate Waterfront Sports & Entertainment Showplace.

For booking information contact Gaby Pino (786) 777-1464 fax (786) 777-1600 or e-mail gpino@heat.com.
### Billboard 200

**November 18, 2017**

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### Chesney Charts

**Eighth No. 1**

Country king KENNY CHESNEY collects his eighth No. 1 album on the Billboard 200 as his new live effort, Love In No Shoes Nation, soars atop the chart with 178,000 equivalent album units earned in the week ending Nov. 2, according to Nielsen Music. Of that sum, 178,000 were in radio-album sales.

Chesney maintains the second-most No. 1s among all country acts, trailing only Garth Brooks, who has nine. All eight of Chesney’s No. 1s have debuted in the penthouse, making him the country act with the most debuts at No. 1. **(Seven of Brooks’ nine leader titles started at No. 1)**

Chesney’s new album was powered almost entirely by traditional album sales, whose sum was generated largely by a concierto/live album捆绑促销与Chesney’s 2018 stadium tour. Live In No Shoes Nation is the first live album to lead the chart in more than seven years. The last: in 2010 it was the various artists charity set For Haiti. Now, which spent a week at No. 1 on the Feb. 13, 2010 dated list; Live In No Shoes Nation is the last No. 1 to set by a single artist since 2012, when Sugarland’s Live On Top of the Inside toppled the list (dated Aug. 22, 2009).

Chesney’s set also garners the largest sales week for a live album since 2012, when Paul McCartney’s Back In The U.S. Live 2002/2003 bowed with 224,000 copies sold at No. 8 on the Dec. 14, 2002 dated chart. -Keith Caulfield
THANKS YOU FOR THE GARTH EXPERIENCE

5 SHOWS. IN 50 HOURS.
67,951 PEOPLE.

BREAKING THE LINCOLN, NEBRASKA TICKET SALES RECORD!

Here's what Garth had to say about Lincoln on Facebook Live October 23, 2017:

“We left it all on the stage. Those crowds kinda demanded it.”

“Friday night kinda set the pace. They took off without us. By the time we hit the stage, they were already partying.”

“Who knows what the future is, but I'd love to go back to Lincoln. That was a lot of fun.”

“I'd come off of those shows mid-days. They'd have a crew of a hundred guys just waiting. They cleaned that building out. We had the fastest starts on the second shows after the first shows that I've ever seen. They have it down.”

“Just sweet people. Any artist out there, if you ever get a chance to play Lincoln, you're damned lucky, I can tell you that.”

Thank you, Garth Brooks & Trisha Yearwood!

Pinnacle Bank Arena
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**Pop diva Kelly Clarkson claims her eighth top 10 album on the Billboard 200 with No. 2 bow of Meaning Of Life. The set — her first for Atlantic after more than a decade with RCA — launches with 79,000 equivalent album units earned in the week ending Nov. 2, according to Nielsen Music. Of that sum, 68,000 were in traditional album sales. All eight of Clarkson’s top 10s also reached the top three, including a trio of No. 1: Thankful, All I Ever Wanted and Piece by Piece. —KC**

---

**RACHEL PLATEN**

**Waves**

The singer-songwriter returns with her second full-length studio effort for Columbia, starting with 8,000 units. It follows Wildfire, which debuted and peaked at No. 5 in June (45,000 units).**

---

**HANS®**

**Finally, It’s Christmas**

The brothers’ second Christmas album also debuts at No. 3 on this week’s Top Holiday Albums chart, debuting with 8,000 units. The trio previously led the list in six weeks with $1.17 million and $988,000 with Snowed In.
Congratulations!

TIM & FAITH

Billboard's 2017 Legend of Live Award

From all your friends at

BMI

write on.
The Piano Guys’ new album, the holiday effort Christmas Together, rings in at No. 27 on the Billboard 200, No. 8 on Top Album Sales and No. 1 on New Age Albums with 18,000 copies sold in the week ending Nov. 2, according to Nielsen Music. That’s the largest sales week for a new age title in a year—since The Piano Guys’ last release. Unfriended, debuted with 18,000 sold on the chart dated Nov. 18, 2017.

On New Age Albums, Christmas Together marks the quartet’s seventh leader (sixth one of charming piano), tying George Winston for the fifth-most No. 1. The album also launches at No. 1 on Triple A Holiday Albums (surpassing the No. 2 peak of The Piano Guys’ like Christmas set, 2013’s A Family Christmas), and No. 1 on Classical Crossovers Albums (their sixth topper). Also on Top Album Sales, a trio of titles debuts following a new batch of sales triggered from working concert tickets/album sale redemption of a Katy Perry’s Witness (8,000 sold, up 889 percent), Zac Brown Band’s Welcome Home (8,000, up 337 percent) and Metallica’s Hardwired... To Self-Destruct (8,000, up 400 percent). The three albums debuted months ago, but the sales increases represent new customers who finally redeemed their album tickets.

Lastly, Kesha’s Rainbow rises 9-6 on Top Album Sales (21,000, up 61 percent) following its vinyl release on Oct. 27. The double LP bowed at No. 6 on Soundtracks Albums with 2,000 sold.—Keith Caulfield
New Love For Lauren

Fifth Harmony’s Lauren Jauregui (below) returns to the Social 50™ No. 22 re-entering with bosses in all social media metrics in the week ending Nov. 2, according to Billboard’s New Big Sound. Among them, a 919 percent boost in Instagram reactions (4,7 million), the 672,000 Twitter mentions (top-52 percent) and the 65,600,000 YouTube views (74,8 million) for the video, which was released last month. The video, which is the first single from her upcoming solo album, received more than 97 percent gain in Instagram reactions, while the track received 44.8 million overall in the week, up it to last month’s self-released release.

Meanwhile, Linkin Park in the Social 50’s rock band, re-entering at No. 37. The group increased 74 percent in Wikipedia views (17,000) and earned 686,000 YouTube reactions from Oct. 27. Linkin Park and Friends were re-released to its late single, Chester Bennington at the Hollywood Bowl in Los Angeles (Oct. 27), which was live-streamed on YouTube. The concert featured Zedd, Kiiara, blink-182 and others. – Kevin Rutherford

The Social 50™

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<td>Rain On Me</td>
<td>269</td>
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<td>Billie Eilish</td>
<td>when the party's over</td>
<td>57</td>
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<td>Treat You Better</td>
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<td>Justin Bieber</td>
<td>b.e.</td>
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<td>Super Bass</td>
<td>363</td>
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<td>Watermelon Sugar</td>
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Streams Songs

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Data for week of 11/11/2017
The iWireless Center has a new name
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CONGRATULATIONS TO TIM MCGRAW AND FAITH HILL ON RECEIVING THE 2017 LEGEND OF LIVE HONOR
## Pop/Rhythmic/Adult

### Digital Song Sales

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<th>Title</th>
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<tr>
<td>1</td>
<td>PERFECT</td>
<td>Imagine Dragons</td>
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<tr>
<td>2</td>
<td>HAYANA</td>
<td>Camila Cabello feat. Young Thug</td>
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<tr>
<td>3</td>
<td>ROCKSTAR</td>
<td>Post Malone feat. 21 Savage</td>
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<tr>
<td>4</td>
<td>M_MIDDLE</td>
<td>MIDDLE</td>
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<tr>
<td>5</td>
<td>FEEL IT STILL</td>
<td>Portugal, The Man</td>
<td>6,000</td>
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<tr>
<td>6</td>
<td>BODA YELLOW (MONEY MOVES)</td>
<td>Cardi B</td>
<td>6,000</td>
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<td>7</td>
<td>BEAT IT</td>
<td>Michael Jackson</td>
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<td>8</td>
<td>BIGGER</td>
<td>Taylor Swift</td>
<td>5,000</td>
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<tr>
<td>9</td>
<td>MI GENTE</td>
<td>J Balvin &amp; Willy William</td>
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<tr>
<td>10</td>
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<td>Kelly Clarkson</td>
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### Mainstream Top 40

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<tbody>
<tr>
<td>1</td>
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<td>Portugal, The Man</td>
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<tr>
<td>2</td>
<td>SORRY NOT SORRY</td>
<td>Demi Lovato</td>
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<td>SORRY NOT SORRY</td>
<td>Demi Lovato</td>
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### Adult Contemporary

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<tbody>
<tr>
<td>1</td>
<td>FEEL IT STILL</td>
<td>Portugal, The Man</td>
<td>12,000</td>
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<tr>
<td>2</td>
<td>WHAT ABOUT US</td>
<td>Rihanna</td>
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<tr>
<td>3</td>
<td>SHAPED LIKE YOU</td>
<td>Ed Sheeran</td>
<td>11,000</td>
</tr>
<tr>
<td>4</td>
<td>SAY YOU WONT LET GO</td>
<td>James Arthur</td>
<td>10,000</td>
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<tr>
<td>5</td>
<td>SCARS TO YOUR BEAUTIFUL</td>
<td>Alessia Cara</td>
<td>9,000</td>
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<td>6</td>
<td>WATER UNDER THE BRIDGE</td>
<td>Ed Sheeran</td>
<td>8,000</td>
</tr>
<tr>
<td>7</td>
<td>I FEEL IT TWO</td>
<td>Taylor Swift</td>
<td>7,000</td>
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<tr>
<td>8</td>
<td>MI GENTE</td>
<td>J Balvin Willy William</td>
<td>7,000</td>
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<tr>
<td>9</td>
<td>LOVE SO SOFT</td>
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### Adult Top 40

<table>
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<th>Artist</th>
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<tbody>
<tr>
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<td>FEEL IT STILL</td>
<td>Portugal, The Man</td>
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<tr>
<td>2</td>
<td>WHAT ABOUT US</td>
<td>Rihanna</td>
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<tr>
<td>3</td>
<td>SHAPED LIKE YOU</td>
<td>Ed Sheeran</td>
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<td>4</td>
<td>SAY YOU WONT LET GO</td>
<td>James Arthur</td>
<td>10,000</td>
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<td>5</td>
<td>SCARS TO YOUR BEAUTIFUL</td>
<td>Alessia Cara</td>
<td>9,000</td>
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<td>6</td>
<td>WATER UNDER THE BRIDGE</td>
<td>Ed Sheeran</td>
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<tr>
<td>7</td>
<td>I FEEL IT TWO</td>
<td>Taylor Swift</td>
<td>7,000</td>
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<td>8</td>
<td>MI GENTE</td>
<td>J Balvin Willy William</td>
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<tr>
<td>9</td>
<td>LOVE SO SOFT</td>
<td>Kelly Clarkson</td>
<td>6,000</td>
</tr>
</tbody>
</table>

### Data for week of 11/18/2017
At the Corner of Sunset Blvd and PCH, New Residences That Live up to the Beauty of Their Surroundings.

One Coast is a collection of oceanfront residences on the bluffs of Pacific Palisades with infinite view opportunities of ocean and coastline. These luxury single-level and two-story residences offer 2,800-5,000 square feet of living space, expansive rooftop view decks and a highly convenient “Lock and Go” lifestyle that offers a private, personal, profound living experience in Los Angeles that is precious and limited to very few.

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Sales Gallery Open Daily | 866.387.6091 | LiveOneCoast.com
### HOT COUNTRY SONGS™

<table>
<thead>
<tr>
<th>Hit</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
<th>Peak Position</th>
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<tbody>
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<td>Unforgettable</td>
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<tr>
<td>2</td>
<td>When It Rains It Pours</td>
<td>Luke Combs</td>
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<td>3</td>
<td>Body Like A Back Road</td>
<td>Sam Hunt</td>
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<td>4</td>
<td>Light It Up</td>
<td>Luke Bryan</td>
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<tr>
<td>5</td>
<td>Greatest Love Story</td>
<td>LANCO</td>
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<td>Every Time I Hear That Song</td>
<td>Dustin Lynch</td>
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<td>Every Little Thing</td>
<td>Carly Pearce</td>
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<td>8</td>
<td>I'll Name The Dogs</td>
<td>Blake Shelton</td>
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<td>9</td>
<td>Fix A Drink</td>
<td>Blake Shelton</td>
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<td>10</td>
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### TOP COUNTRY ALBUMS™

<table>
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<tr>
<td>2</td>
<td>When The Good Guys Win</td>
<td>Granger Smith</td>
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<tr>
<td>3</td>
<td>What Ifs</td>
<td>Kane Brown</td>
<td>3</td>
<td>18</td>
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<tr>
<td>4</td>
<td>Life Changes</td>
<td>Thomas Rhett</td>
<td>4</td>
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<tr>
<td>5</td>
<td>What We Don't Talk About</td>
<td>Paul KS</td>
<td>5</td>
<td>23</td>
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<tr>
<td>6</td>
<td>Losing Sleep</td>
<td>Thomas Rhett</td>
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<tr>
<td>7</td>
<td>Traveller</td>
<td>Chris Stapleton</td>
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<tr>
<td>8</td>
<td>This One's For You</td>
<td>Luke Combs</td>
<td>8</td>
<td>12</td>
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<td>9</td>
<td>Paradise</td>
<td>Kane Brown</td>
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<td>14</td>
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<td>Welcome Home</td>
<td>ZAC BROWN BAND</td>
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<td>23</td>
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### COUNTRY AIRPLAY™

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<td>1</td>
<td>Unforgettable</td>
<td>Thomas Rhett</td>
<td>1</td>
<td>15</td>
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<tr>
<td>2</td>
<td>Every Little Thing</td>
<td>Carly Pearce</td>
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<td>34</td>
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<td>3</td>
<td>Fix A Drink</td>
<td>Blake Shelton</td>
<td>3</td>
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<tr>
<td>4</td>
<td>Greatest Love Story</td>
<td>LANCO</td>
<td>4</td>
<td>33</td>
</tr>
<tr>
<td>5</td>
<td>What Ifs</td>
<td>Kane Brown &amp; Lauren Alaina</td>
<td>5</td>
<td>33</td>
</tr>
<tr>
<td>6</td>
<td>Life Changes</td>
<td>Thomas Rhett</td>
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<td>8</td>
</tr>
<tr>
<td>7</td>
<td>The Way</td>
<td>Thomas Rhett</td>
<td>7</td>
<td>13</td>
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<tr>
<td>8</td>
<td>Losing Sleep</td>
<td>Thomas Rhett</td>
<td>8</td>
<td>12</td>
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<tr>
<td>9</td>
<td>Smooth</td>
<td>Florida Georgia Line</td>
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<td>25</td>
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<tr>
<td>10</td>
<td>I'll Name The Dogs</td>
<td>Blake Shelton</td>
<td>10</td>
<td>30</td>
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</table>

**Country: Rhett Rules; Shelton Scores Six**

Thomas Rhett (above) notches his ninth Country Airplay No. 1 as "Unforgettable" ascends to No. 1 in its 15th week, increasing by 46 million audience impressions. The song, following "Caving" (featuring Maren Morris), which topped the list dated July 22, as the second leader from his album Life Changes.

Currently on Country Airplay, Blake Shelton earns his 29th top-10 hit as "I'll Name the Dogs" rises 11-3 (22.4 million). "Dougs" is the first single from Shelton's 11th album, Tennessee Whiskey, which arrives Nov. 3. Meanwhile, two of the new No. 1s tracks were featured in world premieres on participating Media Radio stations each day from Oct. 30-Nov. 3. They all debut on Country Airplay "At The House."
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T.J. Martell Foundation
Music’s Promise for Curing Cancer

BEST CELLARS DINNERNY
Thursday, November 16, 2017
Capitale
130 Bowery, NYC

6:30 pm Reception & Silent Auction
8:00 pm Dinner & Live Auction

Guest Chef
Marco Canora
Chef & owner of Hearth and Zadie’s Oyster Room, founder of Brodo Broth Co., author of three cookbooks and 2017 James Beard Foundation Award winner for “Best Chef: New York City”

Honoring
Marc & Abbie Reiter
Co-Manager, Metallica Principal, Abbie Moore Design

Grand Cru Award
Michael Mondavi
Founder of Folio Fine Wine Partners and Michael Mondavi Family Estate

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Tom Corson
President & COO, RCA Records
Bruce Gearhart
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Zachys
Phil Colicchio
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J.B. Miller
Empire Entertainment
Joe Riccitelli
RCA Records

WINE HOSTS
Charles Antin
Charles Attal
Jim Buruss
Warren Christensen
Phil Colicchio
Tom Corson
Michael Dorf
Bruce Fingeret
Bruce Gearhart
Michael Jessen
Patrick Mata
J.B. Miller
Glenn Nordlinger
Scott Palazzo
Donald Patz
Rich Schaefer
Doug Rotatori
Joe Riccitelli

Register online at NYBestCellars.org
For more information contact
gplage@CauseLaunchCollective.com or (646) 659-3037

THE T.J. MARTELL FOUNDATION
Proceeds from the event will benefit the T.J. Martell Foundation, a 501(c)3 national non-profit organization that supports innovative cancer research at top research hospitals in the United States.
### HOT CHRISTIAN SONGS

| Rank | Title | Artist | Label | Weeks in Chart | Sales
|------|-------|--------|-------|----------------|-------|
| 1    | What A Beautiful Name | Hillsong Worship | Integrity/Word | 1 58  | 1
| 2    | O’Come to the Altar | Elevation Worship | Forefront/Elevation | 2 57  | 1
| 3    | I’ll Find You | Lecrae feat. Tori Kelly | Reach/Capitol | 4 28  | 1
| 4    | Old Church Choir | Zach Williams | Revive/Verity | 6 26  | 1
| 5    | Even If | Matt Maher | Word/Figne | 7 18  | 1
| 6    | The Gospel | Ryan Stevenson | Capitol Christian | 8 20  | 1
| 7    | Hard Love | Needtobreathe | Capitol Christian | 11 11  | 1
| 8    | Different | Mirth Tyler | Hope/MSG | 12 12  | 1
| 9    | Word of God | Jimmy Camp | Integrity/Word | 13 21  | 1
| 10   | CONTROL SOMEHOW YOU WANT ME | Tenth Avenue North | EMD/Capitol | 14 11  | 1
| 11   | Point to You | We Are Messengers | EMD/Word | 15 20  | 1
| 12   | Bleed the Same | Mandisa feat. tauren Wells | Reunion/Word | 16 11  | 1
| 13   | Rescuer (Good News) | Rend Collective | Capitol Christian | 16 11  | 1
| 14   | Whole Heart | Brandon Heath | Word/Figne | 17 17  | 1
| 15   | I Got Angels | Elevation Worship | Heartland/Warner-Chappell | 17 17  | 1
| 16   | Unashamed (Truth Hurts) | Casting Crowns | Provident/Revealed | 17 17  | 1
| 17   | LION'S | Steven Curtis Chapman | BiT | 18 10  | 1
| 18   | God Help Me | Plumb | BiT | 19 10  | 1
| 19   | Only King Forever | Flyte | BiT | 20 10  | 1
| 20   | Jesus I Believe | Big Daddy Weave | BiT | 21 10  | 1

### TOP CHRISTIAN ALBUMS

| Rank | Title | Artist | Label | Weeks in Chart | Sales
|------|-------|--------|-------|----------------|-------|
| 1    | First Noel | Casting Crowns | Forefront/Word | 1 10  | 1
| 2    | A Vault Of Christmas | Matt Maher | Word/Figne | 2 10  | 1
| 3    | Christmas For You | Point of Grace | Provident/Revealed | 3 10  | 1
| 4    | Hark! The Herald Angels Sing | Andrew Wommack | Maranatha! | 4 10  | 1
| 5    | Christmas Gift: Songs of Worship | Stryper | Frontline | 5 10  | 1
| 6    | A Christmas Carol | Don Moen | Word | 6 10  | 1
| 7    | Christmas Without You | Steven Curtis Chapman | BiT | 7 10  | 1
| 8    | It’s Not Christmas Till Jesus Comes | Z Bennett | BiT | 8 10  | 1
| 9    | Let It Snow | Casting Crowns | Provident/Revealed | 9 10  | 1
| 10   | Joy To The World | Michael W. Smith | Word | 10 10  | 1

### HOT GOSPEL SONGS

| Rank | Title | Artist | Label | Weeks in Chart | Sales
|------|-------|--------|-------|----------------|-------|
| 1    | Change Me | Tamela Mann | CMG/Reach | 1 13  | 1
| 2    | You Waited | Travis Greene | BiT | 2 8  | 1
| 3    | Trust in You | Anthony Brown & Group Therapy | BiT | 3 8  | 1
| 4    | I Got Angels | Elevation Worship | Word/Figne | 4 8  | 1
| 5    | We Are Messengers | We Are Messengers | BiT | 5 8  | 1
| 6    | Everlasting Goodness | William Murphy | BiT | 6 8  | 1
| 7    | Well Done | Erica Campbell | BiT | 7 8  | 1
| 8    | Grace | Charles Jenkins & Fellowship Chicago | BiT | 8 8  | 1
| 9    | My World Needs You | Kirk Franklin feat. Sarah exercise, Tasha Cobbs Leonard & Tammi Al, | BiT | 9 7  | 1
| 10   | I Know You Will | Marvin Sapp | BiT | 10 7  | 1
| 11   | I’m Not Being Used | CJ Harris feat. Marla Rhea, | BiT | 11 7  | 1
| 12   | Close | Marvin Sapp | BiT | 12 7  | 1
| 13   | Won’t He Do It | Koryn Hawthorne | BiT | 13 7  | 1
| 14   | My Life | The Walls Group | BiT | 14 7  | 1
| 15   | Get Me Through | Wes Morgan | BiT | 15 7  | 1
| 16   | Kingdom | Anthony Brown & Group Therapy | BiT | 16 7  | 1
| 17   | Cherish You | Cherri Perry | BiT | 17 7  | 1

### TOP GOSPEL ALBUMS

| Rank | Title | Artist | Label | Weeks in Chart | Sales
|------|-------|--------|-------|----------------|-------|
| 1    | It’s Not Christmas Till Jesus Comes | Z Bennett | BiT | 1 10  | 1
| 2    | A Christmas Carol | Don Moen | Word | 2 10  | 1
| 3    | Christmas Without You | Steven Curtis Chapman | BiT | 3 10  | 1
| 4    | Hark! The Herald Angels Sing | Andrew Wommack | Maranatha! | 4 10  | 1
| 5    | Christmas Gift: Songs of Worship | Stryper | Frontline | 5 10  | 1
| 6    | Joy To The World | Michael W. Smith | Word | 6 10  | 1
| 7    | Let It Snow | Casting Crowns | Provident/Revealed | 7 10  | 1
| 8    | It’s Not Christmas Till Jesus Comes | Z Bennett | BiT | 8 10  | 1
| 9    | Christmas For You | Point of Grace | Provident/Revealed | 9 10  | 1
| 10   | A Christmas Carol | Don Moen | Word | 10 10  | 1

**Note:** The charts are based on sales and radio airplay data as of 11.18.2017.
On December 1st, Billboard will publish its 12th annual Women in Music special issue featuring the women who have broken new ground and changed the game across labels, publishing and touring.

This year, Selena Gomez will be honored as Billboard’s Woman of the Year. Gomez has had groundbreaking success as a singer, songwriter, producer, actress, and philanthropist. Her latest hits, “Fetish”, “It Ain’t Me” and “Bad Liar” have garnered critically acclaim and reigned concurrently on the Hot 100 charts. In addition to her musical contributions, Gomez executive produced the Netflix phenomenon 13 Reasons Why.

Billboard’s 12th annual Women in Music event will be held on November 30th at the Dolby Theater in Los Angeles.

Take this opportunity to congratulate Billboard’s Woman of the Year, Selena Gomez, and all of this year’s honorees.
# HOT DANCE/ELECTRONIC SONGS

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<td>39</td>
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<td>WHAT A WITCH / Apple simplest &amp; Kevin Garrett</td>
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<td>19</td>
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<td>SOMETHING JUST LIKE THIS / The Chainsmokers</td>
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<td>ALONE / Marshmello</td>
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<td>STRANGER THINGS / Kygo Feat. OneRepublic</td>
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# TOP DANCE/ELECTRONIC ALBUMS

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*Data for week of 11/18/2017*
SANTA MONICA CANYON JUST MET modern. (on a grand scale)

595 East Channel Road, Santa Monica, CA 90402 | Designed by Marmol Radziner - FAIA
BED 8 | BATH 10 | $18,500,000 | LIVING AREA ±9,422 SQ. FT. | LOT SIZE ±40,000 SQ. FT.

haltonpardee.com | justin@haltonpardee.com | 310.907.6517

BRE #01858429
If You Are An Owner Of A Sound Recording(s) Fixed Prior To February 15, 1972, You Could Get Benefits From The Flo & Eddie, Inc. v. Sirius XM Radio Inc. Class Action Settlement

Am I a Member of the Settlement Class?
You qualify as a member of the Settlement Class if you own a pre-1972 recording(s) that was performed, distributed, reproduced, or otherwise exploited by Sirius XM in the United States without a license or authorization to do so during the period from August 1, 2009 through November 14, 2016.

What are the Settlement Benefits?
Members of the Settlement Class are eligible to receive a share of a $25 million Settlement Fund and a royalty rate of up to 2% on future performances for a period of 10 years. If Sirius XM loses the remaining, pending appeal, Sirius XM will pay more money into the Settlement Fund (up to $5 million more to be distributed to Settlement Class Members); if Sirius XM wins that appeal, the royalty rate on future performances will be reduced to zero. At a minimum, the $25 million payment for past performances will still be paid.

All members of the Settlement Class who establish their entitlement to participate in the Settlement will be entitled to a pro rata share of the Settlement Fund based on the number of historical plays of the Settlement Class Members’ Pre-1972 Sound Recordings.

How do I File a Claim to Receive Payment from the Settlement?

**TIME IS OF THE ESSENCE**
A Settlement Class Member must timely and validly submit a completed Claim Form and Tax and Payment Information Form on or before December 31, 2017, by following the steps below:

1. **Online**: Visit the Class Website at [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com) and click on a link to the Royalty Claims Website to complete the online claim filing process. Settlement Class Members are strongly encouraged to use the online claim filing process.

2. **By mail**: You may also complete your submission by mailing a Claim Form and Tax and Payment Information Form to the Claims Administrator. You may download PDF versions of these forms from the Class Website.

3. Part of the claim filing process will require the Settlement Class Member to do the following:
   a. Identify each Pre-1972 Sound Recording owned by providing the (i) title, (ii) artist, and (iii) album and/or label;
   b. Represent and warrant that the Settlement Class Member owns all right, title, and interest in such recording(s); and
   c. Submit the Tax and Payment Information Form to the Claims Administrator stating how you would like to receive payment and providing the TIN or SSN of the payee specified.

Settlement Class Members have until December 31, 2017 to make a claim. The fastest and easiest way to do so will be to browse the Pre-1972 Sound Recordings and claim ownership of recordings from a database of recordings available on the Royalty Claims Website ([https://www.musicreports.com/pre72](https://www.musicreports.com/pre72)) which can also be accessed through a link found on the Class Website. In that manner, Settlement Class Members can complete the claiming process online, and expedite the review and processing of claims.

**AGAIN, SETTLEMENT CLASS MEMBERS ARE STRONGLY ENCOURAGED TO USE THE ONLINE CLAIM FILING PROCESS.**

**Additional Information**
A complete description of the Settlement and all of the Settlement documentation, including all Court documents and a downloadable Claim Form and Tax and Payment Information Form are available from the Class Website at [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com). Please also visit this website for a link to the Royalty Claims Website. Settlement Class Members have until December 31, 2017 to make a claim.

[www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com)
25 Years Ago
WHITNEY HOUSTON HAD A BLOCKBUSTER NO. 1 HIT

The pop star retooled a country classic originally sung by Dolly Parton into her signature song — and a modern standard

"REGARDLESS OF WHICH RECORD IS No. 1 next week, in two weeks, it will face off with 'I Will Always Love You' by Whitney Houston," wrote Billboard Hot 100 chart manager Michael Ellis in the Nov. 21, 1992, issue, when the track vaulted from its No. 40 debut to No. 11. Ellis' prediction was off by a week.

Houston's cover of Dolly Parton's 1974 classic hit No. 1 on the very next chart, Nov. 28, 1992 — the fastest rise to the top by a woman at the time.

From there, more records followed: The song remained at No. 1 for a then-unprecedented 14 weeks and moved 3.1 million copies to become the year's top-selling single in just nine weeks, according to Nielsen Music.

"Always" was released on the soundtrack for Houston's 1992 film debut, *The Bodyguard*, in which she played a pop diva who falls in love with her hired protector, played by Kevin Costner.

The soundtrack, which also contained the top five Hot 100 hits "I Have Nothing" and an update of Chaka Khan's "I'm Every Woman," locked up 20 weeks at No. 1 on the Billboard 200 and was the first LP to sell more than 1 million copies statewide in one week since Nielsen began tracking data in 1991.

The album and singles went on to win 11 Billboard Music Awards and eight American Music Awards. At the latter event, Houston's haul prompted co-host Will Smith to remark, "Welcome back to the Whitney Houston show!"

Three Grammy Awards followed, including record of the year for "Always," and 20 years later, it remained Houston's signature song. After her drug-related drowning death on Feb. 11, 2012, the song returned to No. 3 on the Hot 100, only the second time that a song has reached the top three in two distinct cycles. At her funeral, "Always" played as her casket departed the church. —TREVOR ANDERSON

---

From left: Bobby Brown, Houston, Costner and Costner's then-wife Cindy attended the 1992 Hollywood premiere of *The Bodyguard*. 
SECRET GENIUS

Rick Rubin

Behind every song is a Secret Genius. Delve into the discography of legendary producer Rick Rubin.
REDEFINING EXPECTATIONS