

ADAM LAMBERT ON CAITLYN JENNER, BEING
'BOY CRAZY' AND HIS MUSICAL REINVENTION

'WE'RE F—CKING APPLE. WE CAN DO ANYTHING'
Jimmy Lovine boasts while majors shrug and indies suffer



June 20, 2015
billboard.com



TOP 30 EDM POWER PLAYERS

**Steve Angello, Scooter Braun
and Martin Garrix**
join forces to remix dance
music's future

- The top DJs, producers and executives — ranked!
- How to dress, party and pose ('the pointless point!') like an EDM star

From left:
Angello, Braun
and Garrix

BMI

CONGRATULATES OUR 2015 SONGWRITERS HALL OF FAME INDUCTEES AND HONOREES



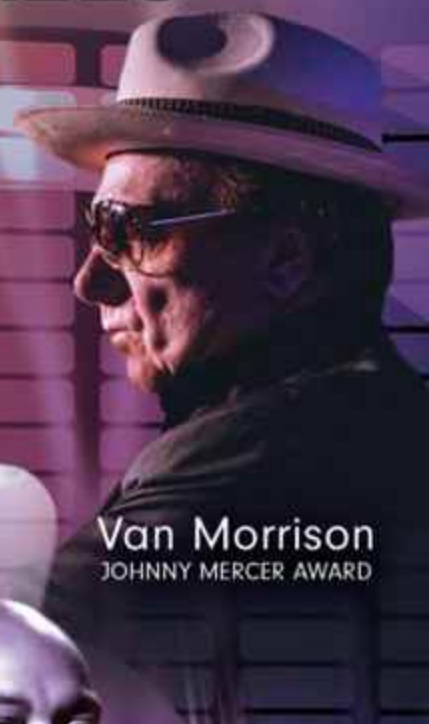
Toby Keith



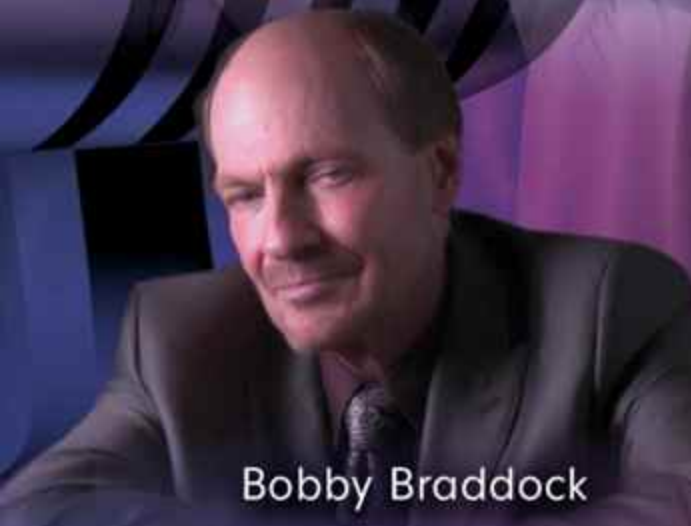
Cyndi Lauper



Lady Gaga
CONTEMPORARY ICON AWARD



Van Morrison
JOHNNY MERCER AWARD



Bobby Braddock



Linda Perry



Willie Dixon

WE JOIN THE INDUSTRY IN SALUTING
ROBERT HUNTER & JERRY GARCIA, NATE RUESS, JOHN LOFRUMENTO
AND GEORGE DAVID WEISS & BOB THIELE, WRITERS OF THE
2015 TOWERING SONG, "WHAT A WONDERFUL WORLD"

WRITE ON.

CONGRATULATIONS, JOHN



ON RECEIVING THE



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INNOVATIVE LEADER, ESTEEMED COLLEAGUE AND FRIEND

WRITE ON.

FROM MIKE O'NEILL
AND ALL YOUR FRIENDS AT



◇ **#1 ALBUM WORLDWIDE** ◇

FLORENCE + THE MACHINE

HOW BIG HOW BLUE HOW BEAUTIFUL



“[‘SHIP TO WRECK’] IS ALREADY ONE OF THE MORE MEMORABLE SINGLES OF 2015.”
- **BILLBOARD**



“...DYNAMIC, EVER-EVOLVING SONGSTRESS.”
- **USA TODAY**

“HAS A DRIVING ROCK ‘N’ ROLL PULSE.”
- **NEW YORK TIMES**

GO WITH THE
FLO - ALWAYS
- **PEOPLE**

“...THIS COULD BE HER
**BEST-SELLING
ALBUM YET...**”
- **BOSTON HERALD**

“THIS IS A HUGE,
**STURDY
RECORD**”
- **PITCHFORK**



“HER MOST PERSONAL
SET OF SONGS YET...
ITS EMOTIONAL RANGE HAS
NEVER BEEN **WIDER.**”
- **CHICAGO TRIBUNE**

“...SHE SOUNDS LIBERATED...
FROM SOULFUL SHOUTERS
TO MEASURED
ELECTRO-POP BALLADS.”
- **PASTE**

“SHE’S BACK AND STRONGER THAN EVER”
- **ROLLINGSTONE**



billboard HOT 100



Grammer Scores 'Good' Marks With Breakthrough Hit

ANDY GRAMMER'S HIT SINGLE "HONEY, I'M GOOD" is doing as well on the charts as its title implies. The singer-songwriter notches his first Billboard Hot 100 top 10 as his country-tinged pop ode to monogamy rises 11-9. "Honey, I'm Good" holds at No. 4 on the Digital Songs chart with a 1 percent gain to 117,000 downloads sold during the week ending June 7, according to Nielsen Music, and climbs 14-13 on the Radio Songs tally (72 million in audience, up 13 percent) and 32-29 on Streaming Songs (4.5 million U.S. streams, up 9 percent).

The song also revitalized Grammer's second LP, *Magazines or Novels*, released in August 2014. The album spent a week in the Billboard 200's top 40 when it debuted at No. 27, but thanks to "Honey, I'm Good," it returned to the top 40 on the May 16 Billboard 200, notching its sixth straight week (No. 28). *Magazines or Novels* reached a high of No. 19 on the May 30 chart.

Atop the Hot 100, **Wiz Khalifa's** "See You Again" (featuring **Charlie Puth**) spends an eighth week at No. 1. The track joins just 10 other rap hits (defined as titles that have appeared on Hot Rap Songs) that have led the Hot 100 for eight weeks or more.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	1	1	#1 8 wks See You Again	DJ FRANK E.C.PUTH A.CEDAR [J.FRANKS,A.CEDAR,C.ITHOMAZ,C.PUTH]	Wiz Khalifa Feat. Charlie Puth	UNIVERSAL STUDIOS/ATLANTIC/RRP	1	3
1	2	2	AG Bad Blood ▲	MAX MARTIN,SHELLBACK [TSWIFT,MAX MARTIN,SHELLBACK,K.DUCKWORTH]	Taylor Swift Feat. Kendrick Lamar	BIG MACHINE/REPUBLIC	1	6
3	3	3	Trap Queen ▲	TFADD [W.I,MAXWELL,TFADD]	Fetty Wap	RGF/300	2	20
4	4	4	Shut Up And Dance ▲	T.PAGNOTTA [N.PETRICCA,E.MAIMAN,K.RAY,S.WAUGAMAN,B.BERGER,R.MCMAHON]	WALK THE MOON	RCA	4	30
7	7	5	Want To Want Me	IKIRK,PATRICK [L.DESROULEAUX,S.MARTIN,L.ROBBINS,I.KIRK,PATRICK,M.ALLAN]	Jason Derulo	BELUGA HEIGHTS/WARNER BROS.	5	13
6	5	6	Uptown Funk! ▲	M.RONSON,I.BHASKER,BRUNO MARS [M.D.RONSON,I.BHASKER,BRUNO MARS,P.L.LAWRENCE II, L.SIMMONS,R.WILSON,C.WILSON,R.TAYLOR,R.WILSON,D.C.GALLASPI,N.WILLIAMS]	Mark Ronson Feat. Bruno Mars	RCA	1	30
5	6	7	Earned It (Fifty Shades Of Grey) ▲	S.MOCCIO,I.QUEENNEVILLE [A.TESFAYE,S.MOCCIO,I.QUEENNEVILLE,A.BALSHE]	The Weeknd	UNIVERSAL STUDIOS/REPUBLIC	3	24
8	8	8	Hey Mama ●	D.GUETTA,A.FROJACK,G.H.TUINFORTE,DEAN [D.GUETTA,G.H.TUINFORT,N.VAN DE WALL,E.DEAN,B.REXHA,S.DOUGLAS,OTIMARAJ]	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	WHAT A MUSIC/ PARLOPHONE/ATLANTIC	8	11
12	11	9	Honey, I'm Good. ▲	B.WEST,N.W.SIPE,S.GREENBERG [A.GRAMMER,N.W.SIPE]	Andy Grammer	S-CURVE/HOLLYWOOD	9	15
9	9	10	Sugar	AM.MOCIRKUT [A.LEVINE,J.COLEMAN,L.GOTWALD,I.K.HINDLIN,M.POSNER,H.R.WALTER]	Maroon 5	222/INTERSCOPE	2	21

"Good" marks Grammer's third single to hit the Hot 100 since 2011.

Billboard Hot 100

30

RICH HOMIE QUAN
Flex (Ooh, Ooh, Ooh)



The Atlanta MC, 25, previously scored hits with "Type of Way" and "Walk Thru," featuring Problem.

"Flex" is an upbeat summer anthem. Is that the sound fans can expect on your forthcoming studio debut?

"Flex" was something new for me; it's me stepping out. But I'm not a dance song type of person, so I'm not allowed to say you can expect a lot of those kinds of songs. The album is a lot of narrating; it's just me telling my story, telling it how it is.

After your prior hits, many assumed you would sign with a major. Why didn't you? I'm really not focused on a major label. It's not beneficial for me right now. Majors want to play the game the way they want

to play it. When you're independent, you can always choose where you want it to go, because it's your money.

You apologized for a lyric on a leaked song that condoned rape, but then a second track emerged with a similar line. Do you owe people another apology?

Yes, I do. I do not condone or promote rape. I'm not a rapist. That song was recorded in December 2012. I was young and just rapping. At the time, I had no guidance in my life. I blame it on that. So I apologize once more to my fans.

—GAIL MITCHELL



40 **ECHOSMITH**
Bright

The family band, fronted by vocalist **Sydney Sierota** (second from right), scores its second top 40 Hot 100 hit. Its breakthrough, "Cool Kids," reached No. 13 in November 2014.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
27	16	11	Cheerleader	C. DILLON, O. PASLEY (O. PASLEY, C. DILLON, M. BRADFORD, S. DUNBAR, R. DILLON)	OMI LOUDER THAN LIFE/ULTRA/COLUMBIA	11	7
13	12	12	Talking Body ●	THE STRUTS, SHELLBACK (T. VELO, J. R. L. STROM, L. SODERBERG)	Tove Lo ISLAND/REPUBLIC	12	19
10	10	13	Nasty Freestyle	30ROC (T. D. NOBLES, S. GLOADE)	T-Wayne WERUNIT/UNAUTHORIZED/300	9	8
18	15	14	You Know You Like It	DI SNAKE (A. DEVII, FRANCIS, G. REID)	DJ Snake & AlunaGeorge INTERSCOPE	14	11
25	19	15	Watch Me ●	BOLO DA PRODUCER (T. B. MINGO, R. L. HAWK)	Silento BOLO/CAPITOL	15	15
15	14	16	Post To Be ●	DI MUSTARD, J. ADAM, J. GARDNER, D. MC CARLANE, M. ADAM, J. POWELL, S. KANE, M. BROWN, J. A. E. CHLOMBE, B. BONNER, L. DUNBAR, T. HAYLOR, L. WILLS	Omarion Feat. Chris Brown & Jhene Aiko MAYBACH/ATLANTIC/RRP	13	22
11	13	17	Love Me Like You Do ▲	MAX MARTIN (A. PAVAM), MAX MARTIN, S. KOTICHA, S. ALMIZADEH, A. PAVAM (T. VELO)	Ellie Goulding UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	3	22
17	18	18	Worth It ▲	STARGATE, OKAPLAN (PRISCILLA RENE, M. S. ERIKSEN, T. E. HERMANSEN, OKAPLAN)	Fifth Harmony Feat. Kid Ink SYCO/EPIC	17	16
20	17	19	Where Are U Now	SKRILLEX, DIPOLO (S. MOORE, T. W. PENTZ, J. BIBBER)	Skrillex & Diplo Feat. Justin Bieber MAD DECENT/OWSLA/ATLANTIC	17	14
16	22	20	Thinking Out Loud	J. GOSLING (E. C. SHEERAN, A. WADGE)	Ed Sheeran ATLANTIC	2	35

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	20	21	The Hills	MANO (A. TESFAYE, A. BALSHEE, NICKERSON, C. MONTAGNESE)	The Weeknd XO/REPUBLIC	20	2
33	24	22	Lean On	DI SNAKE, DIPOLO, P. MECKSEPER (K. MORSTED, W. S. E. GRIGAHICINE, T. W. PENTZ, P. MECKSEPER)	Major Lazer & DJ Snake Feat. MO MAD DECENT	22	9
31	30	23	This Summer's Gonna Hurt...	SHELLBACK (SHELLBACK, A. N. LEVINE)	Maroon 5 222/INTERSCOPE	23	4
24	26	24	B*** Better Have My Money	DEPUTY KAY VEST (I. PIERRE, B. BOURELLE, R. FENTY, J. WEBSTER, K. O. WEST)	Rihanna WESTBURY ROAD/ROC NATION	17	11
30	36	25	Fight Song	J. LEVINE (R. PLATTEN, D. BASSETT)	Rachel Platten COLUMBIA	25	8
14	21	26	Dear Future Husband ▲	K. KADISH (M. TRAINOR, K. KADISH)	Meghan Trainor EPIC	14	21
29	29	27	Slow Motion	C. PUTH, G. OFFRO, CAUSE (T. NEVISON, C. PUTH, G. EARLY, J. K. HINDLIN)	Trey Songz SONGBOOK/ATLANTIC	26	17
19	23	28	Somebody ▲	COOK CLASSICS, THE FUTURISTICS (W. LORRAN, BEAN, A. SCHWARTZ, J. K. H. A. ADOURIAN, G. MERRILL, S. RUBIN, C. M. PELTON)	Natalie La Rose Feat. Jeremih IMG./REPUBLIC	10	20
22	25	29	Girl Crush ▲	J. JOYCE (L. ROSEL, M. KENNA, H. LINDSEY)	Little Big Town CAPITOL NASHVILLE/INTERSCOPE	18	16
44	31	30	Flex (Ooh Ooh Ooh)	NITTI, DI SPINZ (D. D. LAMAR, C. MOORE, G. HILL)	Rich Homie Quan RICH HOMIEZ/THINK IT'S A GAME	30	7
23	27	31	Style ▲	MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK, A. PAVAM)	Taylor Swift BIG MACHINE/REPUBLIC	6	26
21	28	32	G.D.F.R. ▲	DI RAN, E. A. CEDAR, M. BEARD, T. DILLARD, R. FRANKS, A. CEDAR, D. WOODS, P. RODRIGUEZ, M. CARAN, C. W. MILLER, G. GOODSTEIN, H. BROWN, W. H. SCOTLAND, G. RAY, L. LORRAN, M. DICKERSON, S. ALBIN	Flo Rida Feat. Sage The Gemini & Lookas ROBEY/ATLANTIC	8	30
36	34	33	Elastic Heart	DIPOLO, K. URSTIN (S. K. I. FURLER, T. W. PENTZ, A. SWANSON)	Sia MONKEY PUZZLE/RCA	17	22
35	32	34	Budapest ●	BLACKWOOD C. (GEORGE EZRA, J. POTT)	George Ezra COLUMBIA	32	19
41	37	35	Take Your Time ▲	ZCROWELS, M. CANALLY (S. HUNT, LOSBORNES, M. CANALLY)	Sam Hunt MCA NASHVILLE/CAPITOL	20	23
51	38	36	The Night Is Still Young	DR. LUKE, CIRKUT (O. I. MARAJE DEAN, L. GOTTWALD, T. THOMAS, H. R. WALTER)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	36	5
32	35	37	Blank Space ▲	MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	1	32
34	39	38	Shake It Off ▲	MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	1	42
43	40	39	Sangria	S. HENDRICKS (J. H. HARDING, J. OSBORNE, T. ROSEN)	Blake Shelton WARNER BROS. NASHVILLE/WMIN	39	8
50	42	40	Bright	M. ELIZONDO (E. CHOSMITH, J. DAVID, M. MCDONALD)	Echosmith WARNER BROS.	40	12
26	41	41	Kick The Dust Up	J. STEVENS, J. STEVENS (D. DAVIDSON, C. DESTEFANO, A. GORLEY)	Luke Bryan CAPITOL NASHVILLE	26	3
58	52	42	Photograph	J. BHASKER (E. C. SHEERAN, J. MCDAID)	Ed Sheeran ATLANTIC	42	4
28	33	43	Chains ▲	J. EVIGAN (J. EVIGAN, A. MALIK, D. PARKER, D. FERGUSON, JR.)	Nick Jonas SAFEHOUSE/ISLAND/REPUBLIC	13	19
49	44	44	Sippin' On Fire ●	J. MOI (R. CLAWSON, M. DRAGSTREIM, C. TAYLOR)	Florida Georgia Line REPUBLIC NASHVILLE	40	13
57	51	45	Be Real	DI MUSTARD, GRAMMY (B. COLLINS, D. MC CARLANE, J. GRAMMA, N. ALDWIN, D. HUGES, D. LEONARD, B. THAZZARD, D. TRIMBLE)	Kid Ink Feat. Dej Loaf THA ALUMNI GROUP/P88 CLASSIC/RCA	45	8
45	43	46	Blessings	VINYL, A. RITTER (S. M. ANDERSON, A. HERNANDEZ, A. RITTER, A. GRAHAM)	Big Sean Feat. Drake GOOD/DEF JAM	28	18
		47	Phenomenal	EMINEM (M. MATHERS, H. L. RESTO, M. RESTO)	Eminem SHADY/INTERSCOPE	47	1
46	47	48	Time Of Our Lives	DR. LUKE, CIRKUT (A. C. FREZZI, L. GOTTWALD, STAFF, H. R. WALTER, A. BURNA, S. C. SMITH)	Pitbull & Ne-Yo MR. 305/POLO GROUNDS/RCA	9	26
52	50	49	Don't It	D. HUFF (J. JOHNSTON, A. GORLEY, R. COPPERMAN)	Billy Currington MERCURY NASHVILLE	44	14
54	53	50	Fun	THE MONSTERS & STRANGERS (J. EVIGAN, J. C. FREZZI, J. EVIGAN, C. COFFEE, R. M. LON, M. A. JOHNSON, S. J. HANSON, A. L. QUERO, D. BURNA, C. M. BROWN)	Pitbull Feat. Chris Brown MR. 305/POLO GROUNDS/RCA	50	4

RICH HOMIE QUAN: BELLE; ECHOSMITH: ABELA LOCANTE/GETTY IMAGES; BOBBY: JONNY KINGSBURY; EMINEM: KEVIN MAZUR/GETTY IMAGES; ROCKY: GEORGE PIMENTEL/WIREIMAGE

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/hot for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NICKELSON MUSIC

Contents

FEATURES

42 **Dance Power Players** Meet the 30 innovative performers, producers and executives on *Billboard's* annual ranking for the genre that's dominating festivals and topping the Hot 100.

54 **Where Noel Gallagher And "Weird Al" Meet** New York's Governors Ball proved to be a playground for musical opposites whose offstage moments *Billboard* caught exclusively on camera.

THE BILLBOARD HOT 100

3 **Andy Grammer** grabs his first top 10 as "Honey, I'm Good" climbs 11-9.

TOPLINE

11 A look at Apple's splashy streaming debut — and 24-hour

worldwide radio station — at the 2015 WWDC.

14 Hot 97's Summer Jam counted 63 arrests and 11 injured police officers. Who's to blame?

7 DAYS ON THE SCENE

24 **Parties** Tony Awards

THE BEAT

31 From *American Idol* to **Queen** to a new EDM sound, **Adam Lambert** is still searching for his sweet spot.

34 A day in the life of **Fetty Wap**: *Billboard* follows rap's hottest new MC as he takes Miami.

STYLE

39 Dress up a tux with a men's brooch. Plus: **Blake Shelton's** stylist, **Trish Townsend**, opens a Nashville boutique.

REVIEWS

59 **Kacey Musgraves, Tamia, Muse** and a Q&A with **Hudson Mohawke**.

BACKSTAGE PASS

65 Firefly Music Festival: an hour-by-hour backstage tour.

67 The legacy of **Les Paul**, hitmaker and electric guitar pioneer.

73 A look at the 2015 Songwriters Hall of Fame honorees.

CHARTS

76 **Jason Derulo's** middling first album stands in stark contrast to his singles success.

78 **Charts**

92 **Coda** In 1999, diva-in-the-making **Jennifer Lopez** landed her debut single, "If You Had My Love," at No. 1.

THIS WEEK

Volume 127 / No. 18

ON THE COVER

From left: Steve Angello, Scooter Braun and Martin Garrix photographed by Eric Ray Davidson on May 25 at Smashbox Studios in Culver City. For an exclusive interview and behind-the-scenes video of the trio on their top five music moments, go to Billboard.com or Billboard.com/ipad.

Adam Lambert photographed May 8 at Chateau Marmont in Los Angeles. For an exclusive interview and behind-the-scenes video of the singer on his range of styles (from '90s goth to western), go to Billboard.com or Billboard.com/ipad.

CORRECTION

A story in the June 13 issue misidentified Kiesza as the performer of "Stronger" at the Tony Awards. It was sung by the cast of *Finding Neverland*.

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Clockwise from top left: the scene outside Apple's Worldwide Developers Conference on June 8; Drake during the Apple Music presentation; Fallon (left) and Apple CEO Tim Cook.

APPLE MUSCLES IN ON STREAMING... FINALLY

AS THE TECH GIANT ATTEMPTS TO RESHAPE THE MUSIC INDUSTRY — AGAIN — THE MAJORS SHRUG, THE INDIES SNEER AND CRITICS CRY THAT IT'S SIMPLY TOO LITTLE, TOO LATE

BY SHIRLEY HALPERIN

A

ALMOST A YEAR AFTER APPLE'S most contentious publicity play ever — the iTunes giveaway of U2's *Songs of Innocence* in September 2014 — the company didn't come away unscathed following its latest staged event at the June 8 Worldwide Developers Conference in San Francisco.

Predictably, the announcement of the June 30 launch of Apple Music, a combination streaming site (with subscriptions offered at \$9.99 per individual or \$14.99 for a family), curated 24-hour global

radio station (Beats 1, helmed by **Zane Lowe**) and music-focused social network, made worldwide headlines and choked social media feeds — thanks in part to a performance by **The Weeknd** and an appearance by **Drake**. But 24 hours later, music industry chatter had all but become a shrug.

That could be because the late-to-the-game service doesn't, as critics contend, boast any major innovations to the all-you-can-eat model, an assertion Spotify CEO **Daniel Ek** hinted at when he posted — and promptly deleted — a tweet that simply said, "Oh Ok."

"Underwhelmed" is how one label head described the industry's reaction to the reveal. "And a perceived arrogance" on Apple's

part "that seemed not really based in reality."

Another reason: Scores of labels — namely, the independents — were left out of the celebration. At issue is Apple Music's 90-day free trial, which effectively cuts out any revenue from streams during that time period. According to multiple sources connected to Merlin, the 650-member-strong global digital rights agency, Apple has stated that no fees will be collected or disbursed from users test-driving the new product. For labels that make 30 to 40 percent of their revenue from Apple, suddenly shutting off that revenue source could have catastrophic effects. (The American Association of Independent Music encourages its

THE OVER UNDER



Republic Records executive vp **Charlie Walk** lands an Apple exclusive for **The Weeknd** and celebrates **Florence & The Machine's No. 1**.



Beyoncé braves Twitter taunts after a promised "announcement" on *Good Morning America* reveals her vegan diet tips.



Katy Perry's "Dark Horse" passes 1 billion views on Vevo to become the second-most-watched video on the platform.

label partners to “not feel rushed to sign Apple’s current offer.”)

Furthermore, indies are afraid that Apple, in advertising its streaming app at the iTunes store, will precipitate a decline in downloads, which is, in essence, their bread and butter, as they stand to earn 70 or 90 cents from a download with a 99 cent or \$1.29 list price as opposed to the average blended rate of \$0.0061 cents from a stream.

Apple senior vp Internet software services **Eddy**

“We’re f—ing Apple. We can do anything.”

—*Iovine*

Cue believes fans will continue to purchase downloads. “They’ve gone down a little bit, not a lot,” he tells *Billboard*. “This is not a crater. Lots of people are very happy downloading, and they’ll continue to be for a long time.” But Pandora CFO **Mike Herring** adds that, beyond the numbers (digital track sales are down 10.3 percent so far in 2015), “it certainly seems streaming has already overtaken downloads in terms of consumer mind share.”

In a way, that’s a plus for Apple, which is looking to keep users in its ecosystem while turning them into subscribers (the goal: 100 million). And it

supports a model seemingly already proved by Spotify when the company announced on June 10 that its subscriber base had grown by 5 million to 20 million users, crediting, in part, its self-claimed 26.7 percent conversion rate from free to paid.

But it runs counter to declarations by the likes of Universal Music Group chairman/CEO **Lucian Grainge** and Sony Music boss **Doug Morris**, the latter of whom said that “free is death.”

Apple insiders point to 800 million registered credit cards as a virtual guarantee to conversion, possibly as high as 50 percent. Wall Street observers, however, tend to side with the “freemium” advocates. “Most people are happy with what they’re using — Pandora, Spotify or free radio,” says analyst **Ben Bajarin** of Creative Strategies.

To that end, Apple is betting big on a curated radio service, something even **Jimmy Iovine** (still title-less at Apple) needed some convincing to get behind. “When [Beats chief creative officer] **Trent Reznor** suggested it to me, I was, like, ‘Oh, God, this is going to be impossible to do.’ Then I said, ‘Wait a second, we’re f—ing Apple. We can do anything.’ So it was ‘Let’s go!’”

Curiously, even streaming rivals like Rdio support the move. “Apple is reinforcing a view



Reznor



Lowe

that the right model for free is radio,” CEO **Anthony Bay** tells *Billboard*. “We believe that’s the way you get the right audience, on a radio-style experience. This will put more pressure on the whole idea of free on-demand.”

Still, it’s hard to ignore the perceived failure of iTunes Radio, which arrived in 2013. Indeed, one insider privy to Apple’s inner workings says its top brass took heed of the flop. “They know they blew iTunes Radio — it’s Apple, they’re not dumb.”

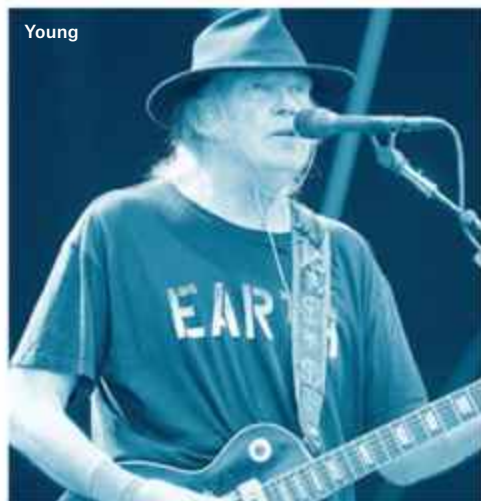
According to another highly placed source, Apple has been spending marketing money at an astonishing rate. Eight figures to lock in a star artist as curator, with a window of exclusivity to premiere new tracks, is not uncommon, says the insider, adding that it can price out competitors.

While it’s easy to mock such free-spending, one major-label executive cautions that haters would be better off taking a wait-and-see stance. “Apple Music is going to take its bumps. It’s still early, but it’s going to teach the world through advertising that streaming is the future, and anyone bashing it is going to look stupid a year from now.”

Additional reporting by Ed Christman, Natalie Jarvey and Glenn Peoples.

‘THE MAN’ RESPONDS TO NEIL YOUNG

On his new album *The Monsanto Years* (out June 29), the 69-year-old firebrand calls out big corporations. *Billboard* sent Young’s song lyrics to the companies — here are the results



Young



“A ROCK STAR BUCKS A COFFEE SHOP”

“Ask Starbucks if coffee has GMO ... Monsanto and Starbucks, mothers want to know what they feed their children”

Starbucks says:
“Starbucks has not taken a position on the issue of [genetically modified organism] labeling. As a company with stores and a product presence in every state, we prefer a national solution.”



“MONSANTO YEARS”

“The family seeds they used to save were gifts from God not Monsanto/ Their own child grows ill near the poisoned crop”

Monsanto says:
“Many of us at Monsanto have been and are fans of Neil Young. Unfortunately, for some of us, his current album may fail to reflect what we do to help make agriculture more sustainable. There is a lot of misinformation about what we do, and unfortunately several of those myths seem to be captured in these lyrics.”



“BIG BOX”

“People working part-time at Walmart never get the benefits for sure/Might not make it to full-time at Walmart”

Walmart says:
“As you might have seen recently, Walmart raised its lowest starting wage to \$9 an hour. We’re proud of the opportunity we provide people to build a career and have a chance at a better life.”



“PEOPLE WANT TO HEAR SONGS ABOUT LOVE”

“Don’t talk about the Chevron millions/ Going to the pipeline politicians”

Chevron says:
“[We] received your media inquiry. However, we are not going to participate in the interview.”
—ANDY GENSLER

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Summer Jam Boils Over

In the wake of the most violent concert in its 21-year history, Hot 97 faces renewed scrutiny from fans and sponsors

BY GAIL MITCHELL

IT WAS BILLED AS “THE hottest hip-hop event of the year.” But as the tear gas cleared outside MetLife Stadium in East Rutherford, N.J., on the night of June 7, Hot 97’s 2015 Summer Jam was sparking headlines of a different kind: “61 Arrested; 11 State Troopers Injured.”

While a reported 50,000 fans inside the stadium cheered on a lineup that included **Kendrick Lamar**, **Chris Brown**, **Nicki Minaj** and **Big Sean**, outside, New Jersey state police in riot gear were quelling what superintendent Col. **Rick Fuentes** described as a “brief and volatile situation.” He said in a statement, “A small group of highly disruptive people ruined this concert for many others. Our troopers took the appropriate steps to restore order.”

By most accounts, the melee began after a number of ticketless patrons for the sold-out concert scaled the fence or pushed through the gates behind legitimate ticket-holders to gain entry. The gates were subsequently closed, shutting out many ticket-holders who had traveled from all over the country

for the concert. Some crowd members threw bottles at police, who responded with tear gas and pepper spray; armored vehicles were deployed to control the crowd.

This was not the first time violence has marred Hot 97’s annual rite of summer: In 2014, 51 attendees were arrested; in 1999, ticketless fans threw bottles and CDs after being denied entry; in 2000, state police pepper-sprayed fans attempting to use bolt cutters to get inside. But none of those incidents involved tear gas or armored vehicles.

“If people try to jump the gate and rush police, yes I’m shutting it down,” Hot 97 personality **Ebro Darden** wrote on Instagram after the incident. “We don’t know if those people have weapons or their intentions.” (Representatives for Hot 97 owner Emmis Communications, New Jersey State Police, MetLife Stadium and Summer Jam producer Trevanna Entertainment declined *Billboard*’s requests for comment.)

Darden blamed the violence on “a few idiots.” But **Dan Charnas**, author



Fans clashed with police outside Summer Jam on June 7. “The aggressive police presence really seemed to cause the situation to escalate quickly,” an eyewitness told *Billboard*. Below: Brown onstage.



of *The Big Payback: The History of the Business of Hip-Hop*, says, “This had a context: Coming in the middle of a recent cascade of police violence, Summer Jam was a place for those frustrations to be played out.”

Insiders say there’s little doubt the festival will return, albeit with heightened security and organization. Whether all the sponsors — which in 2015 included Pepsi, McDonald’s, Ciroc and Nutrament — remain onboard is another matter. “Pepsi has been a longtime partner of Hot 97 and

sponsor of the Summer Jam event,” the company said in a statement to *Billboard*. “Like all partnerships, we continually evaluate to ensure we meet ROI and brand objectives.” A festival producer with extensive sponsorship experience warns, “A lot of factors go into this, and sponsors need to be aware of who’s producing an event before they sign on.”

At any such event, “In-house security should be prevalent at the gates — not the police,” says **Chang Weisberg**, CEO of Guerilla Union, which produces the Rock the Bells festival. “Any time you allow law enforcement to be your ambassadors, it heightens the possibility that there will be a different type of interaction.”

Additional reporting by Jem Aswad and Hillary Coker Crosley.

Hillary: The Soundtrack

Indie-centric agency Marmoset Music adds the Clinton presidential campaign to its roster

BY ANDREW HAMPP

Portland, Ore.-based music supervision agency Marmoset Music has taken on big campaigns for corporate clients like JC Penney, Coca-Cola and Levi’s in recent years, and is expected to help independent artists earn \$5 million in gross revenue from commercial synchs in 2015 alone. But its latest client is a big spender of a different sort: **Hillary Clinton**’s 2016



Clinton’s campaign tapped Marmoset’s Hall (top, left) and Wines for up to 50 songs.



presidential campaign.

Beginning with Clinton’s April 12 candidacy-announcing video *Getting Started* (which featured the track “Scorpio” by indie composer **Buddy Ross**), Marmoset has been tasked with music supervision and creative support on licenses for up to 50 songs for nonexclusive use throughout the campaign’s duration.

“We try to stay away from making any strong statement, politically or otherwise, but in this

case, the candidate seemed like one we could get behind pretty easily,” says co-founder/CEO **Ryan Wines**.

Though TV advertising is expected to roll out later this year, the initial clips have been distributed online to reach a younger, millennial voter. Clinton will no doubt amp up ad spending during the next 12 months, however: Her 2008 campaign laid out \$46 million in measured media spend before she dropped out of the race (trailing **Barack Obama**’s \$75 million, according to Kantar Media). Other recent licenses brokered (and, in certain instances, composed) by

Marmoset’s 25-person staff for the campaign include **The Little Indians**’ “Bravo,” for Clinton’s April 22 online video *The Power of Organizing*, and “Orange & Red” from Marmoset co-founder **Brian Hall**’s band **Sunbeam**.

An original score for an online campaign can usually earn an emerging artist anywhere from \$2,500 to \$10,000, with synchs often rising to the \$20,000 range, depending on length of use, *Billboard* estimates. Wines declined to comment on the campaign’s fees, but notes, “This is typical and expected from what we’re used to seeing.”



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1930-2015

Ornette Coleman

Brilliant, pioneering and iconoclastic, the saxophonist reshaped jazz and “invented a whole new musical system”

BY K. LEANDER WILLIAMS

ORNETTE COLEMAN, THE visionary alto saxophonist and composer whose radical ideas about musical structure upended the course of jazz history, died June 11 in New York. The cause was cardiac arrest, according to a representative for his family. He was 85.

A man of humble beginnings, Coleman went on to win some of the world’s most prestigious musical accolades, among them the Pulitzer Prize and the much-coveted MacArthur Foundation “genius” fellowship. He was born and raised in Fort Worth, Texas, an autodidact who got his start working with minstrel acts and R&B bands on the Southern network of clubs then called the “chitlin’ circuit.” Though his work later took him to concert halls around the world, the rustic cry of the blues remained a hallmark of his sound.

It was in Los Angeles in the late 1950s that Coleman forged relationships with the likeminded musicians (bassist Charlie Haden, drummers Billy Higgins and Ed Blackwell) who would put him on the road to stardom. He summed up his method with one of the cryptic explanations for which he became well known: “The pattern of the tune will be forgotten, and the tune itself will be the pattern.” Coleman’s first innovations, exhibited on Atlantic albums with provocative titles like *The Shape of Jazz to Come* and *Change of the Century*, expanded the range of possibilities in jazz at a time when the

music’s idiom seemed at the limits of harmonic exploration. Coleman was as beholden to the genius of Charlie Parker, the era’s avatar of jazz modernism, as the rest of the jazz scene, but his solution was to trade the complexity of bebop-era chord changes and modalism for a melodic simplicity that was playful and earthy. It was an endeavor to “free” jazz from conventional strictures that reached its conceptual zenith on another provocatively titled record, 1961’s *Free Jazz*.

That initial liberation proved fruitful for the rest of Coleman’s career. By the ’70s he had turned to performing with electric instrumentation and writing expanded works of composition, both of which resisted categorization. He coined the term “harmolodic” to define his music’s absence of borders.

Coleman’s brand of jazz-funk, now performed under the ensemble title Prime Time, would become highly influential when his electric sidemen, among them James “Blood” Ulmer and drummer Ronald Shannon Jackson, would leave to form their own bands.

Coleman’s survivors include his son Denardo, who played drums with him frequently, and a grandson.

“He invented a whole new musical system,” said Yves Beauvais, Coleman’s friend and producer of the 1993 boxed set *Beauty Is a Rare Thing*. “He was the last great jazzman of his generation: There was Mingus, Miles, Coltrane — and him.”



Coleman at home in April 2009.

REMEMBERING A LEGEND

“Ornette Coleman is the most beautiful man that ever lived. R.I.P.”

—Flea, Red Hot Chili Peppers

“You could hear he was from Texas in the way he played. He had a certain farmhouse kind of call, that down-home spirit.”

—Joe Lovano, saxophonist and friend

“Ornette reminded us that making art is a revolutionary act, that rules are meant to be broken and that change is endemic to the creative process.”

—Don Was, producer; president, Blue Note Records

“This is one of the last greats — the Pharoah [Sanders] is still with us! We must now take the lessons taught and carry the torch to the future.”

—Questlove

“When I met Ornette, the first thing he said was, ‘Ken, what does sound sound like?’”

—Ken Weinstein, Coleman’s publicist from 2006 to 2015

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Hewitt (left) and Silva — with a pile of laminates dating back to 1981 — photographed May 21 at Bill Silva Entertainment in West Hollywood.

FROM THE DESKS OF

PARTNERS, ANDREW HEWITT & BILL SILVA PRESENTS

Andrew Hewitt & Bill Silva

The caretakers of the Hollywood Bowl on their union with Live Nation, escorting Courtney Love offstage and who's still on the venue's wish list (paging Bruce Springsteen)

BY MELINDA NEWMAN
PHOTOGRAPHED BY CHRISTOPHER PATEY

THE CAREERS OF ANDY HEWITT AND BILL SILVA AS concert promoters at the Hollywood Bowl in Los Angeles got off to a rocky start: Their first two shows — **Whitney Houston** with **Steve Winwood** followed by **Jimmy Buffett** in 1991 — were canceled because they were not approved by Los Angeles County in time to gain approval from the 18,000-seat venue's neighbors.

Luckily, things improved from there: 2015 marks their 25th season putting on concerts at the legendary amphitheater under the Andrew Hewitt & Bill Silva Presents banner, and also follows a robust 2014, during which the partners produced a career high of 22 events. The veteran concert promoters, who share a staff of four and an annual revenue of \$30 million, have two years remaining on an exclusive nine-year contract with the Los Angeles Philharmonic Association (which operates the county-owned venue) for performances that take place outside the Phil's June 15-to-Sept. 30 season. For years, the pair also promoted shows together at The Joint at the Hard Rock Hotel & Casino in Las Vegas and the Mayan Theater in Los Angeles. Now, content to focus on their individual ventures, the only shows they promote are at the Bowl. (Silva also manages several artists, including **Jason Mraz**.)

Seated inside Silva's two-story West Hollywood offices (Hewitt works from home) a few days after kicking off a new Bowl season in late May, the married Hewitt and single Silva, both 56, good-naturedly interrupted each other, completed the other's sentences and filled in the gaps of their history together.

“Bill and I visited with Courtney Love and had a laugh about her eviction from the Hollywood Bowl.”

How did you end up partnering to promote shows at the Bowl?

Hewitt Bill had his own independent, successful concert company. I had been managing bands with **Arnold Stiefel [Simple Minds, Gene Loves Jezebel]**, and as a friend once said, “What’s great about promoting is, **INXS** comes to town, you see them for a week or two, and then you don’t see them again for two years and everything is fresh and exciting.” I took his advice and thought about getting back into the concert business. The opportunity at the Bowl came along and we’d done things together and were good friends, so it made a lot of sense.

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What do you remember about your first Bowl show, Paul Simon, in 1991?

Silva It was the second time he was coming through, and the sales weren't what we hoped they'd be. A few weeks before the show, [the promoter] called to [say Simon was] doing a free Central Park show that was going to be on TV and radio. We went berserk and said, "You're out of your mind. Nobody's going to come see [our] show."

Hewitt Then, [Simon's business manager] **Joe Rascoff** called and said, "It's going to be great publicity." And it was.

Silva We were selling 20 tickets a day. The day [after the Central Park concert], we sold 1,500 tickets. Our show sold out.

You have two years left on a nine-year deal with the Los Angeles Philharmonic Association, which operates the Bowl. How do you divvy up the dates?

Silva Oct. 1 to June 15 is our primary period, then the Philharmonic takes over from June 15 to Sept. 30. You'll occasionally see us do a couple of nights [during the Philharmonic's season].

In 1991, you paid the L.A. Philharmonic on average \$50,000 rent per show. How much has that gone up?

Hewitt A big show with an artist like **Sting**, the gross was \$500,000 [then]. Now it's what? \$1.5 million? \$2 million?

Can we extrapolate that you're paying the L.A. Phil about 10 percent of the gross potential per show?

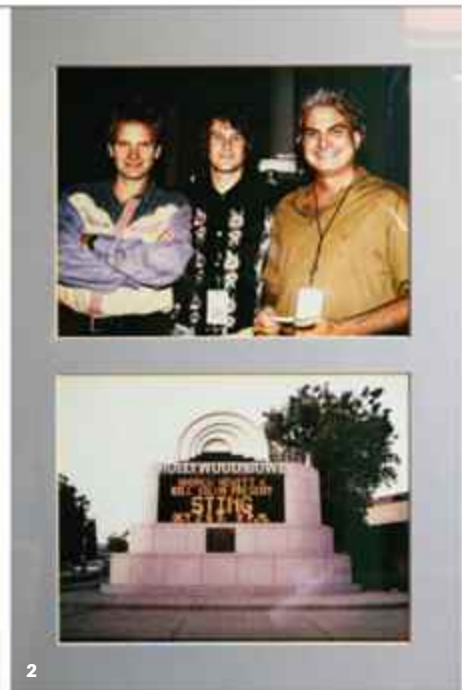
Hewitt Yeah. It's no secret that we pay substantial rent. The artists are aware of it, and it goes to a fabulous organization.

How did your 2011 partnership with Live Nation change the shows that you bring to the Bowl? Does it give you deeper pockets?

Silva No, it's not about paying more. It was about having an alliance that would incentivize everybody to want to put on shows at the Bowl. There are a lot of choices in L.A., so anything we can do to try to find a little advantage here and there...

Speaking of, the city of Los Angeles decided to take over the Greek Theatre in 2016 after Nederlander Concerts had operated it for decades, also declining Live Nation's bid. What's your take on that contentious decision?

Hewitt The **Nederlander** [family] operated the venue for about 40 years and I don't think they reinvested the amount of money that was necessary to continue as a great venue. It made sense for the city to take it back. The Nederlanders weren't



paying a lot of rent, under \$2 million a year, and [the city's Department of] Parks & Recreation, along with the management company they'll bring in, will have success.

Who's on your wish list for the Bowl?

Silva **Bruce Springsteen**. We'd love **U2**.

Any artist who wasn't invited back?

Hewitt **Courtney [Love]**, who came back.

In 2001, when she was opening for Jane's Addiction, you unplugged her and then security physically carried her offstage, right?

Hewitt She wanted to finish not just the song we allowed her to finish, but a couple of additional songs.

And she came back in May for the first time with Lana Del Rey.

Hewitt Courtney was fabulous. Bill and I visited with her and had a laugh about that.

It was 14 years ago, but everyone still remembers.

Silva She sure did. *(Laughs.)*

Which one of you is the good cop, and who's the bad cop?

Silva Like everything else, we trade off. It's a very fluid partnership.

What's your favorite memory of a show you presented at the Bowl?

Hewitt [**Jimmy**] **Page** and [**Robert**] **Plant** in 1998. It was two-and-a-half hours of one perfect song after another. After the show, I went backstage and said, "That was the best I've ever seen you two perform." And Jimmy says, "That's the best show we've ever done." I said, "As Page & Plant?" And Robert said, "Including **Led Zeppelin**." So Bill and I got to promote the best Page & Plant or Led Zeppelin show ever. ●



1 "I grew up in Menlo Park [Calif.]," says Silva. "In the early '70s, [legendary promoter] **Bill Graham** threw a benefit so the schools wouldn't have to shut down their after-school sports programs. He made a huge impact on me." **2** Top, from left: **Sting**, **Hewitt** and **Silva** in 1991. "It was **Sting's** 40th birthday," recalls Silva. "[Police guitarist] **Andy Summers** performed on a song or two." **3** A painting of **Keith Richards** by fellow **Rolling Stones** guitarist **Ron Wood**. "I imagine it's how he sees **Keith** from across the stage," says Silva. **4** Glass art by artist **Dustin Yellin**. **5** "When I was turning 40, a close friend asked, 'What can you get the man who has everything?'" recalls Silva. "I joked, 'How about the body he never had?' This is the result."

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NOTED

Batiste

06-04
→

Melanie Fiona signed with Title 9 Productions/Primary Wave BMG Label Services.

Warner Music Group signed a global catalog deal with **Phil Collins**.



Collins

CBS' *The Late Show With Stephen Colbert* named New Orleans-based jazz musician **Jon Batiste** as the show's bandleader.

Ludacris and wife Eudoxie Mbouguiengue welcomed daughter Cadence Gaelle, weighing 7 lbs., 4 oz.



Ludacris (left) and Mbouguiengue

06-05
→

Paramount's planned **One Direction** fan fiction film, based on **Anna Todd's** *After*, will be penned by screenwriter **Susan McMartin**.

The Grammy Museum announced its first Motown exhibit, "Legends of Motown: Celebrating The Supremes," which opens June 25.

06-06
→

Justin Bieber pleaded guilty to assault and careless driving charges related to an accident last August when he crashed his ATV into a paparazzi's minivan near his Ontario home. The singer was given a \$750 fine for careless driving.

Thirty-three people were injured after lightning struck at the Rock am Ring festival (**Foo Fighters, Bastille**) in Mendig, Germany.

06-07
→

Anthony Riley, a contestant on the most recent season of *The Voice*, apparently committed suicide in his Philadelphia apartment. He was 28.

Singer **Ronnie Gilbert**, a member of the influential '50s folk quartet **The Weavers**, died of natural causes in Mill Valley, Calif. She was 88.

06-08
→

Slash and wife **Perla Ferrar** listed their Mulholland Estates mansion in Los Angeles for \$11 million. The 11,000-square-foot **Tuscan** villa features six bedrooms, alligator-skin wallpaper, a nightclub, a recording studio and a wine cellar.

Capitol Christian Music Group promoted **Peter York** to president.

Abdul

06-09
→

After posting a homophobic rant on Facebook, dance producer **Ten Walls** was dropped from the lineups of seven festivals, booking agency Coda Music Agency and Phonica Records, which canceled preorders of *Sparta*, his new EP.

Snoop Dogg sued Pabst Brewing Company for breach of contract in a complaint filed in Los Angeles Superior Court. The rapper had a 2011 endorsement deal to serve as brand ambassador for Blast by Colt 45.



Snoop Dogg

William Morris Endeavor, Steel Wool Entertainment and Collision Records launched a strategic partnership targeting the Christian hip-hop genre.

The Game was arrested in connection with an incident involving an off-duty police officer at a basketball game in March. The rapper posted \$50,000 in bail.

Indie-rap veteran **Pumpkinhead** (real name: **Robert Diaz**), a fixture on the New York underground circuit for nearly two decades who collaborated with such artists as **Talib Kweli** and **Immortal Technique**, died of unknown causes. He was 39.

06-10
→

Bruce Solar, former senior vp and head of The Agency Group, joined APA as executive vp worldwide music.

06-11
→

Atlanta rapper **Rome Fortune** signed to **A-Trak's** Fool's Gold label.

BIRTHDAYS

June 15
Nadine Coyle (30)
June 16
Matt Costa (33)
Ben Kweller (34)
June 17
Paulina Rubio (44)
Barry Manilow (72)
June 18
Blake Shelton (39)
Paul McCartney (73)

June 19
Paula Abdul (53)
Ann Wilson (65)
June 20
John Taylor (55)
Lionel Richie (66)
Brian Wilson (73)
June 21
Mike Einziger (39)
Pete Rock (45)
Manu Chao (54)



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7

DAYS

on the
SCENE

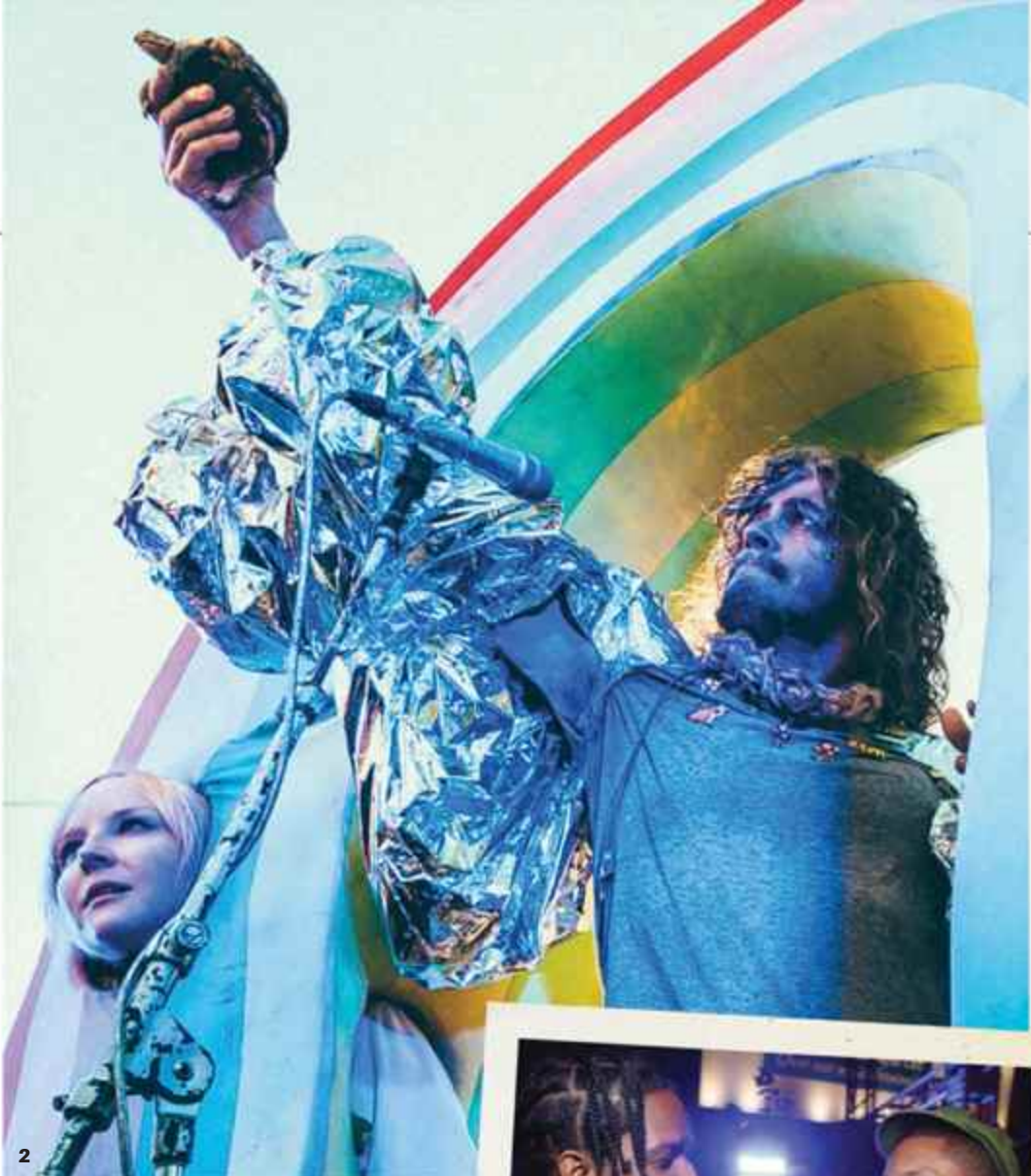




**GOVERNORS
BALL**



Drake during his headlining performance at the fifth annual sold-out Governors Ball Music Festival, which brought 135,000 attendees to New York's Randall's Island June 5-7. While outnumbered by men on the bill, such female artists as (above, from top) Florence Welch of Florence & The Machine, Björk and Lana Del Rey reigned supreme with sets both vulnerable and triumphant. "I keep forgetting that I broke my foot," Welch told the crowd. "And I keep jumping up and down!"



Actor ASAP Rocky (left) and executive producer Pharrell Williams at the Los Angeles premiere of Open Road Films' *Dope*, held June 8 in partnership with the L.A. Film Festival.



1 From left: Tony Bennett, Lady Gaga, Elton John and Prince Harry backstage after Bennett and Gaga's Cheek to Cheek Tour performance at Royal Albert Hall in London on June 8. **2** The Flaming Lips' Wayne Coyne performed as part of the Surf Lodge concert series in Montauk, N.Y., on June 7. **3** Public Enemy's Flavor Flav at The Joint inside the Hard Rock Hotel & Casino in Las Vegas on June 6. **4** From left: Alicia Keys, Stella McCartney, Liv Tyler, Annie Clark, Cara Delevingne and Miranda Kerr at McCartney's Resort 2016 presentation at the Elizabeth Street Garden in New York on June 8. **5** Courtney Barnett onstage at Club Dada in Dallas on June 6. **6** Soprano Maria Aleida and maestro Andrea Bocelli performed a private concert during the Alfred Mann Foundation's An Evening Under the Stars in Los Angeles on June 8.

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Tony Awards

NEW YORK, JUNE 7

“I REALLY WANT A GRAMMY! IT’S TERRIBLE, ISN’T IT?” **Helen Mirren** told *Billboard* backstage while sipping a vodka gimlet. Fresh off a win for best actress in a play for her role as **Queen Elizabeth II** in *The Audience*, Mirren is one step closer to the prestigious EGOT club. “I have to do an audio book of some sort!” she joked. Despite a ratings dip this year — with an estimated 6.35 million viewers tuning in to the CBS telecast, according to Nielsen — the 69th annual Tony Awards feted Broadway’s most successful season to date and featured a robust guest list of pop music’s elite. Highlights included a perky performance from **Vanessa Hudgens**, who led “The Night They Invented Champagne” from *Gigi*, as well as **Matthew Morrison** and **Kelsey Grammer**’s “Finding Neverland” performance, which was introduced by **Jennifer Lopez**, **Nick Jonas** and **Kiesza**. “Seats at this show can be filled for the next 30 years,” Grammer proudly said of the snubbed **Harvey Weinstein**-backed box-office hit. Other high notes included the record-breaking *Fun Home*, which won five awards and became the first show written entirely by women to win best musical, and the “In Memoriam” segment, which also made Tony history when **Josh Groban** led more than 175 singers in “You’ll Never Walk Alone” from *Carousel*.

—ASHLEY LEE



1 Hudgens and the cast of *Gigi* at Radio City Music Hall. **2** Darren Criss and Carey Mulligan. **3** *The King and I*'s Kelli O'Hara, who won best performance by an actress in a leading role. It was her first win after six nominations. **4** Kat Dennings and Groban. **5** Lopez in a Valentino Couture gown. **6** From left: Jonas, Grammer, Sugarland's Jennifer Nettles, Sting and Kiesza. **7** Hosts Kristen Chenoweth and Alan Cumming.



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TOBY KEITH

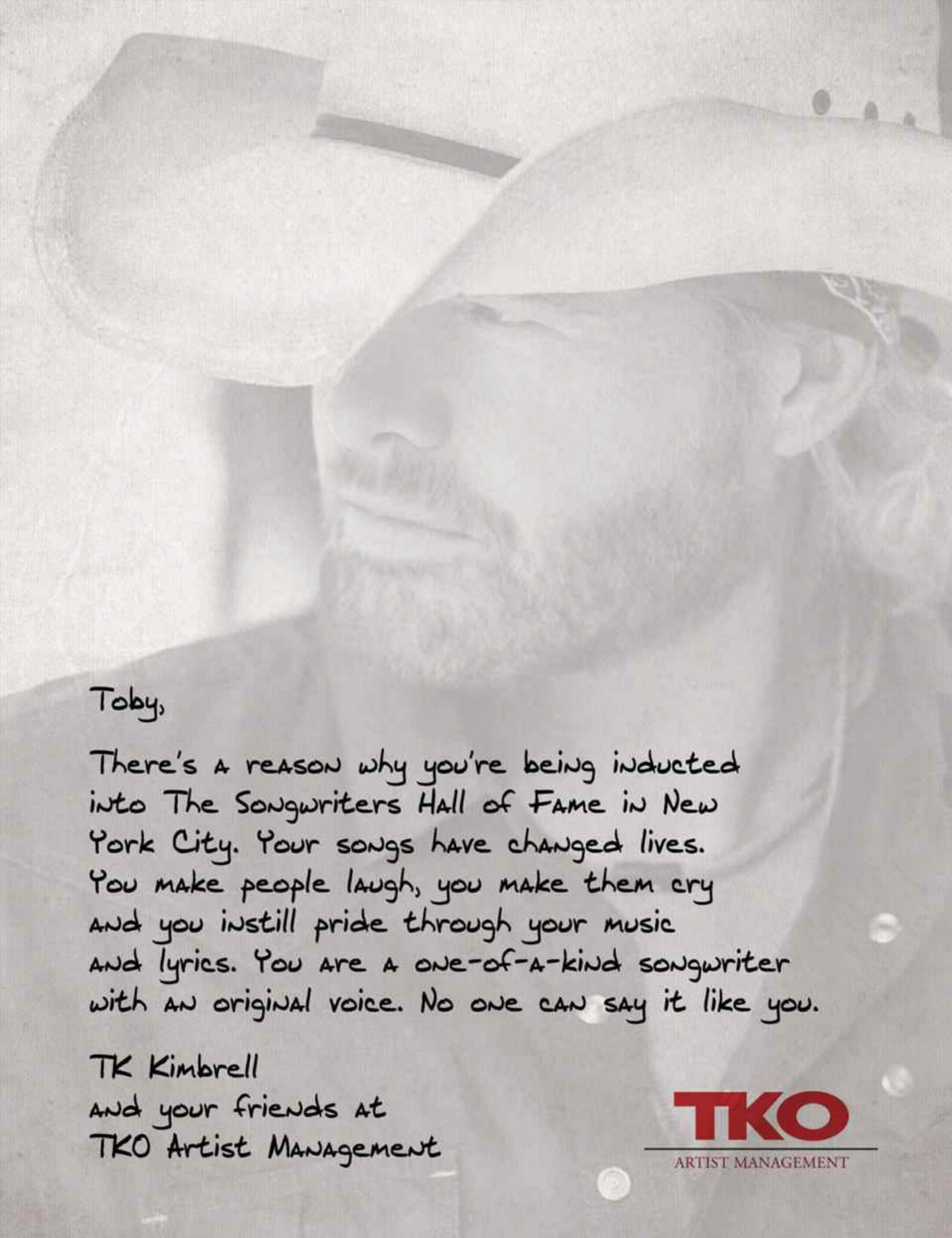
ON HIS INDUCTION INTO THE SONGWRITERS HALL OF FAME

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HAL DAVID STARLIGHT AWARD HONOREE





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ADAM LAMBERT: DON'T LOOK BACK

From *Idol* to Queen to label-less free agent to EDM, the pop star is still searching for his sweet spot: "It's hard for me to be happy"

BY SHIRLEY HALPERIN
PHOTOGRAPHED BY ZOY GROSSMAN

ADAM LAMBERT LOOKS LIKE he's ready to kick some ass. Sauntering through a penthouse at the Hollywood landmark Chateau Marmont, the 6-foot-1 singer towers over a cadre of assistants in a pair of throwback club-kid platform boots that lift him a good half-foot off the ground. To complete the look, Lambert is donning drop-crotch pants and a tight black tank, showing off his arms, which are newly muscled and heavily tattooed, with much of the ink acquired during the last two years. It's a gloomier, rawer look for the former glam-rock revivalist, one better-suited for a guy who calls his inability to be content his "dark side."

Lambert photographed
May 8 at Chateau
Marmont in Los
Angeles. To see video of
him discussing his
new sound, go to
Billboard.com or
Billboard.com/ipad.

"It's hard for me to be happy with things," he says. "Even if things are going well, I tend to look at the negatives and be really critical of myself. I think I'm searching for some sort of answer."

After six years in the spotlight, Lambert, 33, is still trying to find himself and his comfort zone in the music industry. His third studio album, *The Original High* (due June 16), features a new Euro-dance-inspired sound via pop maestros **Max Martin** and **Shellback (Taylor Swift, Maroon 5)**, darker lyrics — loneliness is a recurring theme — and a new label home, Warner Bros., after a split with RCA due to creative differences in 2013.

"A lot of us go through life trying to re-create something that has already happened, and that causes us to run around in circles chasing our tail," Lambert says softly. "That's not what life is about."

Raised in San Diego, where his mother worked as an interior designer and his father as a software professional, Lambert started out as an *American Idol* anomaly, a sexually ambiguous rocker with a flair for operatic shrieks and studded leather outfits among earnest pop singers. He came in second place, and revealed himself as gay in a *Rolling Stone* cover story shortly after. Neither hurt his career: His 2010 major-label debut, *For Your Entertainment*, landed two top 10 hits, "If I Had You" and "Whataya Want From Me." His edgier, glammier follow-up, 2012's *Trespassing*, made him the first openly gay male artist to top the Billboard 200. That same year, he entered a new phase in his career, as touring frontman for **Queen**. A strange gig for a young pop star, sure, but one that felt "fated," says Lambert — he auditioned for *Idol* with "Bohemian Rhapsody."

Those were the good times. But then, says Lambert, he faced a growing disconnect with RCA, which, after releasing two albums by the singer, saw only one way to a third: an '80s covers record.

There was just one problem: "I'm not an '80s guy," he says. "I don't know '80s music. I have a lot of respect for the label's opinions, so I sat with the idea and started researching the time period, but it just wasn't resonating with me. It felt forced."

Announcing his split from the label in July 2013 — just three months after he broke up with his

boyfriend of three years, Finnish reality star **Sauli Koskinen** — was "scary," recalls Lambert. "Like, what's going to happen? What's the expression — in a boat without a paddle?" Just as frightening were visions of being another forgotten *Idol* grad. "I thought about that too," he confesses. "I felt unsettled, disenchanted."

He didn't have to feel that way for long. Warner



Lambert (left) onstage with Queen's Brian May in Amsterdam on Jan. 30.

Bros. contacted him the next day, and he eventually signed with the label. "His path has had its bumps and ups and downs," admits Warner CEO **Cameron Strang**. "But he's poised to have a great career. He's more comfortable with himself and his vision."

Last year, Lambert reunited with Martin, the Swedish Grammy winner behind the hits from his first album, who agreed to produce his new project with frequent partner Shellback. "Adam came to us with a new direction that inspired us to get involved in a big way," says Martin. "I'm very excited."

The result often sounds more like EDM than pop or rock. It's not a "dance record" per se, Lambert is careful to note, but it is inspired by the clubs, both in his adopted hometown of Los Angeles and in

Stockholm, where much of *High* was recorded with Martin. "I wanted something more internal and grounded — a little bit less with the theatrical, the camp, the presentation," says Lambert. First single "Ghost Town" sounds like a '90s house banger, but its chorus ("My heart is a ghost town") is anything but chipper. "The album is really honest," he says. "It's about where I'm at in my life right now."

Where's that exactly? Lambert is open about being "boy crazy" but ultimately feeling lonely. "I don't know what I want in relationships, which is probably the reason I'm pouring my energy into my work. I'm dating my album right now," he cracks. "It's going well. We have an open relationship."

Music and fame sometimes fill the void, temporarily. "I'll do a TV show or a photo shoot, and there's so much happening that's really fun, then I get home and I'm like, 'Oh, I'm by myself.' Part of me is independent and another is needy. I have both extremes, and they wrestle all the time."

Ever the "open book" (his words), Lambert takes great pride in being the first out gay male to top the Billboard 200. It's a subject that has come up lately with another openly gay vocal sensation who followed in his footsteps: **Sam Smith**.

"We've commiserated on how it is to be gay in the media," says Lambert. "But a lot has changed. People are not as hung up on it. I'd like to think that the media doesn't sensationalize it as much, but sometimes I'm proven wrong."

One media spectacle he has had his eye on, like the rest of the world, is **Caitlyn Jenner**. "The power Caitlyn has is that she can show and teach everybody what transitioning is from start to finish, and challenge people's perceptions," says Lambert. "It's important to have that ripple effect into the mainstream so people can begin wrapping their heads around it and become more comfortable. Any movement in that direction is positive."

Lambert has always been about forward movement, after all. He may never find his place — but he's not sure if he wants to. "Life's about exploring new things," he says. "It's about getting into new relationships and adventures and traveling. That's what gives me the motive to keep pushing on. Like, what's next?"

OVERHEARD

BY THE BILLBOARD STAFF

Marc Anthony's Cuban Groove

Cuban duo **Gente de Zona** is the first act to sign to **Marc Anthony's** new entertainment company, Magnus Media. The deal came about after Anthony agreed to be featured on GDZ's new single, "La Gozadera." The Puerto Rican salsa star first heard the song when mutual pal **Pitbull** invited the pair — **Randy Malcolm** and **Alexander Delgado** — to Anthony's house in Miami several months ago. When



Anthony

Malcolm played the track on his phone, Anthony was hooked. "I heard the future of music," he told *Billboard* at the *La Voz Kids* finale in Orlando on June 7. "The song is a smash."

Kiesza And Kelsey

The Tony Awards brought together two strange bedfellows at New York's Radio City Music Hall on June 7. Actor **Kelsey Grammer** was spotted in the aisles introducing "Hideaway" singer **Kiesza** to his wife, **Kayte Walsh**.



Kiesza

Empire's First Lady Loves Cool James

Empire diva **Taraji P. Henson** expressed appreciation for more than **LL Cool J's** talent at the taping of Spike TV's *Guys' Choice Awards* in Los Angeles on June 6. When Henson presented the rap pioneer with an accolade honoring his 30-year career, she said: "Let me tell you what he does for women and hip-hop — LL, the way you lick your lips... I had to say it!" she exclaimed. Despite looking flustered, LL elicited squeals from the crowd when he licked his lips as he accepted his award. The show, which also featured **Chris Pratt** and **The Rock**, debuts June 18.

Got gossip? Send to tips@billboard.com.

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A DAY IN THE LIFE

FETTY WAP TAKES MIAMI

Remy for breakfast, Jet Skis and fashion shoots — on June 1, *Billboard* met up with rap's hottest new MC, whose singsong smash "Trap Queen" is crushing the charts

BY KAT BEIN PHOTOGRAPHED BY MARTA XOCHILT PEREZ



1:06 p.m.

It's a balmy day in South Beach, where Fetty Wap (real name: **Willie Maxwell II**) swills from a bottle of Remy cognac at the Fontainebleau Hotel. The 24-year-old has just gotten up; he was partying until 7 a.m. after a show at nightclub LIV, where he ran through his breakout hit "Trap Queen" (No. 3 on the June 20 *Billboard* Hot 100) and cuts from his upcoming debut (due this fall on 300 Entertainment). He takes another swig. "I don't even get drunk off it anymore," he says. "It's like water to me."

1:40 p.m.

Driving across Biscayne Bay to a photo studio, Fetty and 10 friends, flown from his native Paterson, N.J., where he lives, toked blunts as he jokes about his missing left eye. "All these people got two eyes and still can't drive for shit," says Fetty, who had a serious glaucoma-related infection when he was a baby. "I can roll weed, drive and talk on the phone — all with one eye."



3:12 p.m.

Fetty has taken control of his shoot for Young & Reckless, a streetwear company he's modeling for, directing the photographer while recalling a recent visit to his old high school: "I did a talk to the kids," he says, noting he dropped out in 10th grade prior to launching his career with 2014's *Up Next* mixtape. "I said, 'F— all my teachers. They kicked me out!'"

5:06 p.m.

Fetty's driving a Porsche back to South Beach, sitting next to a beautiful new friend he kisses throughout the day. "Have you ever stolen a car before?" he asks her. "The first car I ever stole was a Honda Accord."

5:30 p.m.

The rapper, trying to find parking, tells his passenger she doesn't need breast implants: "You won't be American no more; you'll be 'Made in China.'" This woman, however, is not the subject of "Trap Queen," his ode to ride-or-die girls; that song is about an ex, who is Haitian. He isn't, but he's wearing a Haitian flag bandanna around his month-old dreadlock extensions (which he says cost \$4,000).

5:46 p.m.

Fetty valets the car and walks to meet his friends for a Jet-Skiing adventure. He's singing **Randy Newman's** "You've Got a Friend in Me," which he first heard in his favorite film, *Toy Story*. "I almost cried at *Toy Story 3*," he says. "I was like, 'Noooo! Woody!'"



6:01 p.m.

The only problem with Jet-Skiing? The ocean is his "biggest fear." He's psyching himself up: "That shit look cold as hell," he says. "I'm ready to go."

6:47 p.m.

Fetty ends up having a blast. "That was awesome!" A few fans timidly walk up and ask for selfies. He shakes his dreads dry and obliges. "Some people don't believe it's me," he says. "I've had people look me in the face and say, 'You're not Fetty. He's missing the other eye.' That's the funniest shit I've heard."



6:55 p.m.

Fetty heads back to the hotel for a shower and food. He's getting on a plane to New Jersey in a couple of hours, back to his son Aydin, 4, and newborn daughter Zaviera. "They're the first thing I'm thinking about," he says. Maybe they'll watch *Toy Story*.



Warren (right) with her father, David, who died in 1987.

LIKE FATHER, LIKE STAR

In honor of Father's Day on June 21, music's brightest including **Hozier**, **Tinashe** and **Jason Derulo** reveal the traits — from the heartwarming to the hairy — their dads passed on to them

DIANE WARREN

"We both didn't take no for an answer. My dad sold life insurance, and if a door was shut in his face, he would just get in through the window if he had to. I am the same way. If I believe in something, there is no stopping me."



HOZIER

"If it wasn't my dad's passion for music or the blues — I received much of my tastes from his record collection — it would be his hair. We have a similar follicle endowment: hair that grows outward, thickly and wildly, with a mind of its own. I'm in no danger of going bald."



NICHOLAS PETRICCA (WALK THE MOON)

"My dad, Joe, has Alzheimer's, but even with his debilitated memory, we still connect through our love of music. We love to dance together at his nursing home."

JASON DERULO

"My father taught me how to treat a woman like a queen."



TINASHE

"My father has an amazing sense of levelheadedness under the most stressful circumstances. It's his superpower. He taught me to remain relaxed in today's high-anxiety society."

MEGHAN TRAINOR

"We are both extreme social butterflies with a passion for performing music. I grew up watching him at church, and he was always so good at making the crowd happy. During my performances people have told me, 'The Gary Trainor in you really comes out.'" —ROB LEDONNE



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HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

"It's like we're living in a f—ing Terminator nightmare!"

—RYAN ADAMS

The rock vet onstage at Governors Ball in response to the volume of Deadmau5's set.



Adams

Grande

Cyrus

Bieber

"Is anyone else disgusted yet?! Wake up America."

—KATY PERRY

The singer on Twitter addressing the controversial footage of white policemen arresting black teens outside a pool party in McKinney, Texas.

"I am literally open to every single thing that is consenting and doesn't involve an animal and everyone is of age."

—MILEY CYRUS

The pop star explaining her sexual preference to *Paper* magazine.

"I am tired of living in a world where women are referred to as a man's past, present or future property/possession."

—ARIANA GRANDE

The pop singer in an open letter on Instagram on double standards about her dating life.

"I meant no harm and deeply regret ever uttering those words."

—IGGY AZALEA

The rapper, in an open letter about her Pittsburgh Pride performance cancellation, apologizing for tweeting homophobic slurs years ago.

"Wu-Tang is the only group of people bigger than the field of Republican presidential candidates."

—JON STEWART

The *Daily Show* host on Marco Rubio claiming to like Wu-Tang Clan but not being able to name any members.

"Damn daddy."

—JUSTIN BIEBER

The pop singer commenting on Drake's shirtless selfie on Instagram.

T.I.



SIDE GIG

T.I.'S 'HUSTLE' AND FLOW

T.I. isn't on tour, and his last album came out in October, but he's as busy as ever. In addition to making a standout cameo in the *Entourage* film, the rapper, 34, executive-produces and stars in VH1's *T.I. & Tiny: The Family Hustle* reality show as well as Oxygen's *Sisterhood of Hip-Hop*, whose second season began June 9.

There's a lot of drama on *Sisterhood*, which follows up-and-coming female MCs. Do you ever step in

when there are heated arguments?

You have to let the lesson take place. If you interrupt that, you devalue the moment. Everyone has to take their own steps to reach their destination.

Your cameo in *Entourage* was hilarious. Do you have an entourage?

Everyone has an entourage. Even people who work a 9-to-5 job, when you go to lunch, you have a group of people that you kick it with. I'm no different. I have a group of people that I

am most comfortable around and who understand my nonsense.

What's the status of your next album?

It's finished! But I don't have any time to invest in the marketing and the work that goes into releasing it. I'm about to start a film with **Jamie Foxx** that will take me into August. It's hard for me.

Sounds like you could use a vacation.

No! No time off. We have so much work to do.

—KATHY IANDOLI

GRANDE: JASON MERRITT/GETTY IMAGES; BIEBER: GABRIEL OLSEN/GETTY IMAGES; CYRUS: VENTURELLI/WIREIMAGE.COM; ADAMS: JIM BENNETT/CORBIS; T.I.: JAMES MUNCH

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TOBY KEITH

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Style

*The Gear,
The Looks,
The Trends*

Put A Pin On It

Musicians like Common and Jared Leto are taking cues from men's fall runways, dressing up jackets with all varieties of brooches

BY SHANNON ADDUCCI
PHOTOGRAPHED BY HANNAH WHITAKER

1 OAKGEM diamond, onyx, ruby and sapphire motorcycle brooch, \$1,450; 1stdibs.com. 2 TATEOSSIAN black diamond matchstick pin, \$900; tateossian.com. 3 HOOK & ALBERT satin and poplin lapel flower, \$30; hookandalbert.com. 4 TATEOSSIAN crystal DJ skull pin, \$125; tateossian.com. 5 FOUNDWELL 19th century European diamond pin, \$2,600; foundwell.com. PAUL SMITH Soho black wool evening suit, \$2,060, and cotton evening shirt, \$395; paulsmith.co.uk. DUNHILL grosgrain bowtie, \$150; dunhill.com.



COMMON
The rapper pinned a Fred Leighton antique diamond bird to his Prada tux for the Met Gala in May.



BRYSHERE GRAY
The *Empire* star wore not one but three flower lapels on his suit (all by John Varvatos) for the Billboard Music Awards.



Style • TOPSHOP

Blake Shelton's One-Stop Shop

The *Voice* star's longtime stylist finally opens a menswear boutique of her own in Nashville

BY CHERYL BRODY FRANKLIN
PHOTOGRAPHED BY LESLEE MITCHELL

AFTER HAVING dressed country stars like **Blake Shelton**, **Vince Gill** and **Josh Turner** for years, stylist **Trish Townsend**, 54, decided it was time to offer her sartorial expertise to the rest of Music City. "There weren't many men's boutiques in Nashville," she says of opening Townsend Style, located in the posh Brentwood area, in April. And for guys like Shelton, who has a taller-than-average 48 long build, Townsend has made it a

priority to stock the shelves with hard-to-find fits and high-end brands like **John Varvatos**, **Ted Baker** and **Nikki Lund** ("Blake wears her Western shirts all

the time") that Nashville residents haven't had much access to.

The store, which is accented with reclaimed wood, also has a vintage bar where Townsend serves up bourbon and whiskey to customers. "It eases the tension and makes shopping feel like a party," the Nashville native says. And the masculine decor isn't without a few feminine touches — there's a pink



TOWNSEND STYLE
7110 Town Center Way
Brentwood, TN 37027
615-376-5900



Townsend photographed May 28 at Townsend Style. "She's so great at what she does," says Shelton, her client of 12 years.

walk-in closet accessorized with a fluffy rug and chandelier where guys can pick up items for wives and girlfriends, like leather and pearl **Vincent Peach** jewelry (a favorite of her client **Carrie Underwood**). "I encourage men to give gifts all year long — not just for an occasion," says Townsend. "When it's unexpected, it means more."

Thoughtfulness is at the core of Townsend's approach to styling too; she prides herself on learning customers' "wardrobe DNA." Shelton, for example, hates formal suit pants, so Townsend always

has a pair of well-tailored denim on-hand. "Even for his wedding, we did the look around jeans," she recalls.

Adds Shelton, "She makes me feel comfortable and has a great understanding of who I am, and the image I like onstage. I'm so proud of her for finally opening the store."

And while Townsend isn't giving up styling anytime soon, she's enjoying this new role. "You give up your life when you're on the road 180 days a year," she says. "I know where I'm

going to be every day now, so this is kind of like a vacation." ●



Shelton



Gill



Turner

TRISH'S FATHER'S DAY GIFT PICKS



Bey-Berk walnut humidor "The best way to keep those Cubans fresh." (\$250)



Marshall Major II headphones "For the music-loving Dad." (\$115)



Edwin Jagger shaving accessories "They're handmade in England." (\$30-\$360)



Bey-Berk golf tee and flask set "It will keep him loose on the back nine." (\$90)



Cor Sine Labe Doli ceramic bow ties "Perfect for amping up a basic tuxedo." (\$180-\$225)

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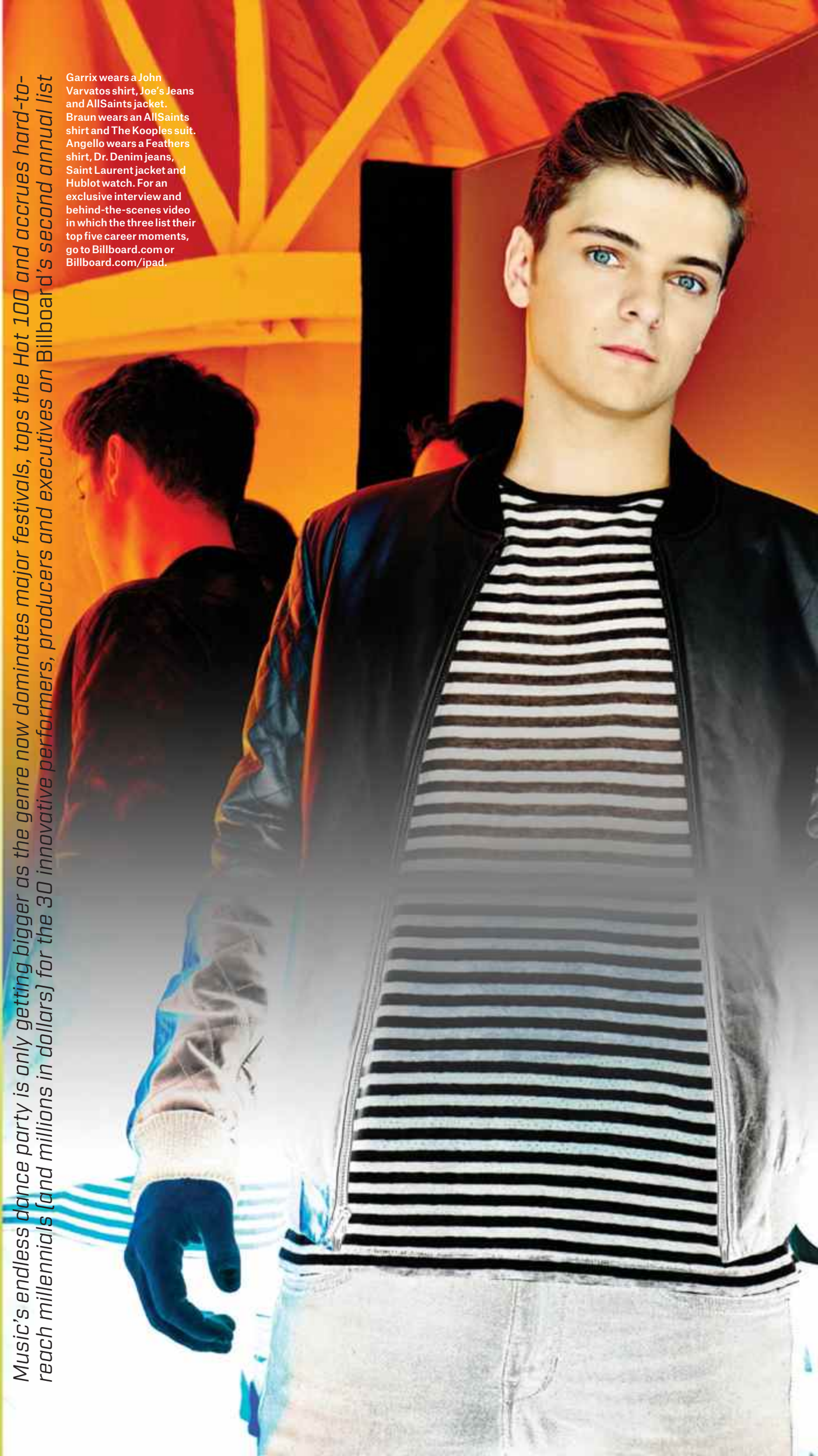
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DANCE POWER PLAYERS

Music's endless dance party is only getting bigger as the genre now dominates major festivals, tops the Hot 100 and accrues hard-to-reach millennials (and millions in dollars) for the 30 innovative performers, producers and executives on Billboard's second annual list

Garrix wears a John Varvatos shirt, Joe's Jeans and AllSaints jacket. Braun wears an AllSaints shirt and The Kooples suit. Angello wears a Feathers shirt, Dr. Denim jeans, Saint Laurent jacket and Hublot watch. For an exclusive interview and behind-the-scenes video in which the three list their top five career moments, go to Billboard.com or Billboard.com/ipad.





THE NEXT FRONTIER

Martin Garrix (Number 20),
Scooter Braun (Number 11) and
Steve Angello (Number 29)

PHOTOGRAPHED BY ERIC RAY DAVIDSON
ON MAY 25 AT SMASHBOX STUDIOS IN CULVER CITY

THE THREE MEN GATHERED THIS SUNNY MEMORIAL Day afternoon on a patio in Los Angeles could not, in some ways, be more different. Steve Angello, 32, rose to fame as one-third of the DJ supergroup Swedish House Mafia. Martin Garrix, 19, achieved viral stardom with “Animals” (now well past half a billion YouTube spins and counting). And Scooter Braun, 33, is the impresario famous for chaperoning the careers of Justin Bieber and Ariana Grande. But Braun, as part of an ambitious foray into the dance-music business, is now also managing Angello and Garrix — and together, the three represent nothing less than a redefinition of success in EDM, emphasizing original music and brand-name, pop-style superstardom. (See also: Bieber hopping onstage at Ultra in March to perform “Where Are U Now,” Skrillex and Diplo’s hit collaboration with him.)

Angello and Garrix, both wearing all black and alternating drags on cigarettes with puffs on an industrial-grade vape device, are cheerful and chatty, excited about their latest projects. For Angello, who left his bandmates Axwell and Sebastian Ingrosso in 2013, that means prepping his debut solo album, *Wild Youth*. Garrix has been cranking out a slew of fresh music, including tracks with Usher, Tiesto and Ed Sheeran. EDM “was becoming so big I really couldn’t ignore it,” says Braun, who compares Bieber’s move into dance to nothing less than Bob Dylan’s career reinventions. “I get instant respect because of who [Angello and Garrix] are. One is a legend and the other is one of the fastest-rising stars in the genre.”

Scooter, how did you connect with Garrix?

Scooter Braun One of the guys who works for me, Mike George, met Martin when he was DJ’ing at a party. At first I was like, “Ugh, a teenager? People are going to come at me because I’m known for



Garrix (right) onstage with Usher at Ultra Music Festival in Miami on March 28.

teenagers and pop.” But when I heard “Animals,” I said, “Let’s find this guy.” Martin was on vacation with his family, so I tracked him down at Club Med and called his room.

Martin Garrix Now I know it’s a total Scooter move to call me in the hotel, but at that point I was in shock. He pretended he was from my school and that it was an emergency.

Steve, when did you first feel like DJ’ing might turn into something big?

Steve Angello When I started out in Stockholm around 1995, we had 30 people in a room and that was a dance club. It was usually gay and it was usually in the middle of some weird area. But in 2004, I came to L.A. to play the Coliseum for an event called Indepen-Dance Day — I had just done a bootleg of “Sweet Dreams” that became an official Eurythmics remix. There were like 50,000 people, and the whole crowd sang along. I was playing vinyl at the time and was shaking so much I couldn’t get the next record in.

Now you’re making an album, even though EDM is mainly a singles format.

Angello I’m sick in the head. (*Laughs.*) We had amazing success with Swedish House Mafia, but our “albums” were really compilations that we branded as albums for the tours. So I wanted to challenge myself.

Tell me about leaving SHM, signing to Columbia for this album and then taking the album back.

Angello I need creative control, and yes, we [Swedish House Mafia] have our differences. When I signed to Columbia, it was great, but as I got closer to the completion of the album I felt I needed more control.

Braun Steve didn’t go in there and say, “Let me out of my deal.” He said, “How much money have you spent on me? Here’s a check — we’re even.” I’ve never even heard of anyone doing that.

One criticism of EDM is that too much of the music sounds similar, and that DJs overly rely on a handful of hits.

Angello Something has to change. It *has* to. When Radiohead’s done with a tour, what do they do? They go back to the studio, lock the door for two years and come out with a new album that sounds totally different and a new show, and they tour it. Nobody’s going to f—ing remember these same-sounding dance records, because they aren’t evergreen.

“NOBODY’S GOING TO REMEMBER THESE F—ING DANCE RECORDS, BECAUSE THEY’RE NOT EVERGREEN.”
—ANGELLO

Has leaving Swedish House Mafia given you more freedom in terms of how you put together a show?

Angello Definitely. When I do a big show I want to shock everybody. I don’t play any songs I’ve played at any other show.

Garrix Three years ago I was in the crowd at Ultra. Last year I had a daytime slot, and I played a lot of tracks by others that were already hits, because I was a little afraid. This year I got a nighttime slot and my set was 100 percent music I produced or co-produced myself.

Scooter, your big inspiration is David Geffen. What do you take from his example that still applies in 2015?

Braun He went into music, film, art, Broadway. The year [2014] we put out our first Martin Garrix record was the year we had our first country No. 1 [Dan & Shay’s *Where It All Began*, which led Top Country Albums] and Ariana Grande’s *My Everything* go No. 1 [on the Billboard 200]. Martin’s age group, they’re genreless. The people who came out onstage at Ultra [including Bieber, Grande and Usher] this year, five years ago fans might have freaked. Now people are open to the fact that genres are crossing over.

Is that the thinking behind putting Bieber with Jack U?

Braun Sure. Justin laid down that vocal in the studio on a piano, and I didn’t know what to do with it. I saw Diplo in a club and he told me he and Skrillex were working on this Jack U album. Those guys ran with it, and now they have this huge record all around the world. There was a nice moment backstage at Ultra: Martin pulled Justin aside and said, “Listen, man, I don’t know what’s going to happen out there on that stage, but I’m really glad you’re doing this.”

Garrix Having Justin onstage had so much impact.

Braun It’s like Bob Dylan: He pissed people off, but whenever he switched, he reinvented himself in a way that made him who he is today.

What’s special about dance now that it’s become so huge?

Angello There’s no fashion, no classism, no racism. We don’t have fights, we don’t have people shooting each other. Because we’re having fun.

Steve and Martin, you spend your nights at big wild parties. Does that take a toll?

Angello I partied for 15 years! (*Laughs.*) In Vegas on Halloween three years ago, I partied all night and had a meeting with [casino magnate] Steve Wynn in the morning. I went to bed at 8 a.m.; my meeting was a quarter past 10. Had the conference, felt like shit the whole day, took the jet home. When I got there, my oldest daughter came running up and said, “Daddy stinks!” That second I was like, “OK, I’m done.”

Martin, do you take advantage of the opportunities that come with your job?

Garrix Of course I party, but I pick when. If I have a weekend full of important shows, I’m not going to do it.

Angello (*To Garrix.*) When I was your age I was managed by a drug dealer. You’re managed by Scooter. My tour manager was selling blow off the street corner. We’ve come far! We’re in good hands now.

—JONATHAN RINGEN



THE GLOBETROTTER

David Guetta (Number 13)

PHOTOGRAPHED BY RAMONA ROSALES
ON MARCH 1 AT XS NIGHTCLUB IN LAS VEGAS

With his new top 10 smash "Hey Mama," the French DJ-producer continues to break down walls between pop and dance — sleep be damned. "In dance music, we work harder than any other genre," says Guetta. "Pop and rock acts have album cycles. We never stop touring — we record on the road."



THE KINGPIN

James Barton (Number 1)

PHOTOGRAPHED BY RAINER HOSCH
ON JUNE 1 IN MALIBU

Live Nation's head of electronic music oversees hundreds of shows and festivals per year, attributing "grit, determination and a thick skin" to his success. "I realized a long time ago that I wasn't going to be a famous DJ," he says, "but I wholeheartedly believed that I could be the best businessman in dance music."

1
JAMES BARTON, 46
President of electronic music, Live Nation

As the man in charge of Live Nation's rapidly expanding electronic music division, Barton is at the top of the food chain when it comes to tours, festivals and clubs — dance music's biggest cash cows. A native of Liverpool, England, Barton made his name in the 1990s by establishing influential club night Cream, which spawned the Creamfields music festivals, giving EDM icons like Carl Cox and The Chemical Brothers an unprecedented spotlight. In 2012, Live Nation president/CEO Michael Rapino set his sights on dance music and brought on Barton, acquiring his U.K. company Cream Holdings and moving him to Malibu. Under Barton's guidance, dance has become Live Nation's fastest-growing genre, adding major players like HARD and Insomniac Events to its portfolio. Recently, Barton's focus has shifted abroad. Live Nation has added more than 30 dance music festivals to its catalog in the past year, most of which are in such international markets as Toronto, Barcelona and Stockholm, and in March, it acquired a majority stake in SPG Live, the promoter behind Sweden's EDM fest Summerburst.

PINCH-ME MOMENT "When I hear what my 14-year-old daughter is listening to, it's house music. My heroes in the '80s were Frankie Knuckles and Tony Humphries, so it's amazing that 25 years later, house is having this huge resurgence led by guys like Disclosure and Duke Dumont."

FAVORITE FESTIVAL Electric Daisy Carnival in Las Vegas. "The fact that it takes over an entire city for a week—that's historic."

MUST-HAVE TRAVEL ITEM "I recently bought a pair of cashmere travel trousers from James Perse for an overnight flight to London. There's no going back."



2
DIPLO, 36
DJ-producer; founder, Mad Decent

Diplo (real name: Thomas Wesley Pentz) named his 2014 solo album *Random White Dude Be Everywhere*, and with key help from manager Andrew McInnes (see page 53), he has more than lived up to that title during the past year. When he wasn't producing for the likes of Madonna, the prolific artist crafted two of 2015's most significant dance releases: the genre-bending Jack U EP with Skrillex (featuring "Where Are U Now" with Justin Bieber, which is No. 19 on the Billboard Hot 100 dated June 20) and Major Lazer's star-studded third album, *Peace Is the Mission*. The latter includes new hit "Lean On" with DJ Snake and MØ (No. 22 on the Hot 100), and is accompanied by the new *Major Lazer* animated series on FXX. Diplo's Mad Decent imprint continues to turn up hot new acts like Zeds Dead and Yellow Claw, and has expanded with a cruise party (the 2015 installment is already sold out) and another 22-city round of Mad Decent Block Party dates. As a BBC Radio 1Xtra curator, he was early on rising stars like Jauz.

SECRET TO MY SUCCESS "Always sound like you're making records for next year."

5 WAYS TO POSE LIKE A MILLION-DOLLAR DJ



- 1. THE CHRIST ALMIGHTY**
Might as well act like the Messiah when you're being worshipped by thousands of festivalgoers.
As done by:
Armin van Buuren



3
PASQUALE ROTELLA, 40
Founder, Insomniac Events

The founder of Los Angeles-based Insomniac Events has been in the scene since dance's early-'90s boom, and is now widely credited as the man who brought raves back. Insomniac's last two versions of the Las Vegas Electric Daisy Carnival, the biggest and most influential dance event in the world, sold out 400,000 tickets before announcing a single artist. In 2013, Live Nation bought half of Insomniac, which also runs several clubs and a dozen other key festivals, for an estimated \$50 million. In 2014, Rotella started Insomniac Records as a joint venture with Interscope. He's currently in talks to expand the EDC brand to several international markets.

ROLE MODEL Walt Disney

BEST THING ABOUT DANCE IN 2015 "It's not the same as in 2014, and that's a good thing. Music genres die if they get stagnant."

4. SKRILLEX, 27
DJ-producer; co-founder, OWSLA



For Skrillex, the Los Angeles producer (born Sonny Moore) widely credited with dubstep's explosion, "real power is subtle. It's generating a movement by inspiring people, not coercing them," he says. That's the mission for his label OWSLA, a division of Atlantic/Big Beat that launched the careers of Zedd and Porter Robinson, and boasts a roster of rising stars including What So Not and Yogi. OWSLA's Los Angeles offices, nicknamed The Nest, are now home to Biz3 Publicity and the Blood Company management firm, and will soon include OWSLA Studios, an in-house recording hub. When not running the conglomerate, Skrillex plays more than 200 shows a year and maintains two supergroups: Dog Blood, with Boys Noize, and Jack U, with Diplo. In March, he headlined Miami's Ultra Music Festival and brought out Diplo, Usher, Sean "Diddy" Combs, Justin Bieber and others.

DANCE'S TECH TITANS

When it isn't packing clubs and festivals, EDM lives online. These execs are leading the charge

ALEXANDER LJUNG, 31 + ERIC WAHLFORSS, 33
SOUNDCLOUD

The streaming site these two founded is the first place many DJs turn to host music, with 175 million active monthly users.

NICK SABINE, 34 + PAUL CLEMENT, 36
RESIDENT ADVISOR

This pair's tastemaking online mag and ticketing platform draws 2.5 million monthly visitors and lists 130,000 concerts and parties each year.

CLARK WARNER, 43
BEATPORT

With 50 million users, this authoritative site is where hardcore fans and DJs turn to buy instrumentals. A ticketing platform arrives in 2016.



BARTON: GROOMING BY JULIE FIGUEROA AT CELESTINE AGENCY; DIPLO: RINDOFF/OUTFOUR/GETTY IMAGES; ROTELLA: LARRY BUSACCA/GETTY IMAGES; SKRILLEX: ROBIN MARCHANT/BRISUM/GETTY IMAGES; WAHLFORSS: SOUNDSCLOUD; SABINE: CLEMENT: RESIDENT ADVISOR; WARNER: JORDAN LOYD



THE INNOVATORS

Kathryn Frazier (Number 15),
Tim Smith (Number 22)
and **Skrillex** (Number 4)

PHOTOGRAPHED BY DAN MONICK
ON JUNE 2 IN LOS ANGELES

Through their OWSLA imprint, Skrillex, Smith and Frazier helped launch a new wave of talent including Porter Robinson, What So Not and Zedd. "It's so important to give new artists a platform," says Skrillex. "The more you feed the next generation, the more they'll come back and vibe with you."





Kaskadee (Number 12)

Kaskadee onstage at Coachella in Indio, Calif., on April 12.

WORST THING ABOUT DANCE IN 2015

"Drug culture. Kids are going to do what they do, and I'm not judging them, but it wasn't ever like that for me. That's why I do a lot of mixed-genre festivals. People connect differently. I'm super into that."

5. PAUL MORRIS, 43 Founder/president, AM Only



Dance music thrives on live events, and Brooklyn-based AM Only handles tour scheduling for more than 200 DJs, including David Guetta, Disclosure, Skrillex and Tiesto. Morris, a London native, started the company in the back of a Manhattan record shop in 1995. Nearly 20 years later, the father of two (his wife is AM Only's general counsel) experienced a new career highlight when clients Above and Beyond sold out New York's Madison Square Garden in 12 hours in October 2014.

FAVORITE PARTY "The Disco Funk and Soul Party that Carl Cox throws every year in Miami. After a crazy week of Ultra, it's a way to let your hair down. You'll see me at that party until the end."

6. CALVIN HARRIS, 31, DJ-producer MARK GILLESPIE, 34 DEAN WILSON, 45 Co-founders, Three Six Zero Group



With help from longtime managers Mark Gillespie and Dean Wilson, Taylor Swift's new beau recently expanded a lucrative residency deal (reported 2014 earnings: \$66 million) with Las Vegas' Hakkasan Group to include the pop-leaning Omnia Nightclub. Another huge win? An endorsement contract that made Harris the face (and body) of Emporio Armani underwear. Harris, who has a minority stake in Tidal, remains one of dance's most reliable crossovers, with a recent top 10 hit ("Summer") and recent smashes for John Newman and Ellie Goulding. Meanwhile, Gillespie and Wilson's star clients at Three Six Zero also include Deadmau5 and Duke Dumont.

7. RITTY VAN STRAALEN, 41 CEO, SFX Live



On Wall Street, Robert X. Sillerman is still the face of SFX, the industry's largest pure-play EDM events and content company (the conglomerate intends to delist later this year and take the company private, in a deal valued at \$774 million). But Van Straalen, a Dutch native, has long been the company's hands-on secret weapon, from his days as SFX's COO to his promotion earlier this year to CEO of SFX Live. The festival and concerts division accounted for 77 percent (\$40.2 million) of SFX's revenue during the first quarter of 2015 alone, with a total of 96 festivals for the calendar year. Under Van Straalen, streaming service Beatport will soon lead the company's festival expansion by offering ticket sales.



2. THE POINTLESS POINT

Just in case anyone forgets who's No. 1.

As done by:
Martin Garrix

DOESN'T TRAVEL WITHOUT "My earplugs — crazy important!"

8. JOEL ZIMMERMAN, 36 Partner/head of electronic music, William Morris Endeavor



Dance music's most powerful talent agent, Zimmerman counts marquee acts like Calvin Harris, Deadmau5 and Kaskadee among his clients.

He pioneered Las Vegas residencies, turning Sin City into a choice payday (and playground) for DJs, and paved the road for electronic acts to serve as major festival headliners. During the past year, he has overseen the growth of WME's electronic music division and kept his roster on the cutting edge — as evidenced by the signing of rising tropical house star Kygo.

STRESS RELIEF "I run between five and eight miles at lunch every day to burn off stress from the morning, and I try to get home early and tuck my kids into bed."

9. GARY RICHARDS, 41 Founder/CEO, HARD Events



From his A&R tenure under Def Jam's Rick Rubin to the rise of his promotion company HARD Events, Richards has always had an ear for future sounds. His intuition keeps paying off: Flagship festival HARD Summer grew dramatically in 2014, while cruise party Holy Ship expanded to two sailings (with a European leg planned). Richards is also spearheading a new national Go HARD tour and performing at international festivals as his producer-DJ alter ego, Destructo.

ROLE MODEL "Rick Rubin. He's such a pure music guy."

10. PATRICK MOXEY, 49 Founder/president, Ultra Records; president of electronic music, Sony Music



Moxey's Ultra Records just celebrated its 20th anniversary, and the pioneering label experienced a renaissance during the past year, with crossover chart-climbers like Robin Schulz's remix of Mr. Probz's "Waves" and new tastemakers like Alina Baraz & Galimatias. Prior to its Sony merger in 2013, Ultra put out seminal releases from the likes of Deadmau5 and Kaskadee. Now, as Sony's president of electronic music, Moxey is still trusting his gut on talent. Case in point: winning the 2014 bidding war for Kygo and making OMI's "Cheerleader" an unlikely top 20 smash.

DEFINITION OF POWER "The ability to shape culture — that's the ultimate thrill."

SKRILLEX: GROOMING BY NICOLE DEL RIO; KASKADEE: KEVIN WINTER/COACHELLA/GETTY IMAGES; MORRIS: JOHN VON PAMER; HARRIS: MARK ROBERT MILLANGU/GETTY IMAGES; GILLESPIE, WILSON, THREE SIX ZERO GROUP, VAN STRAALEN: DAN O'NEILL; ZIMMERMAN: WME ENTERTAINMENT; RICHARDS: FRANK FARRERSON/FLORIAN/GETTY IMAGES; MOXEY: CHELSEA LOURDEN/FLORIAN/GETTY IMAGES; BRAUN: JASON LAYTON/FLORIAN/GETTY IMAGES

EAT, PLAY, DANCE

How the industry gets down in EDM's world capitals

11. SCOOTER BRAUN, 33
Founder/owner, SB Projects



The pop supermanager stepped into the dance spotlight in a major way this year with a powerhouse showing at Ultra Music

Festival, where his clients — former Swedish House Mafia star Steve Angello, Martin Garrix, Justin Bieber and Ariana Grande — caused a sensation. He made waves on the charts too, putting Bieber on Jack U's genre-smashing hit "Where Are U Now."

SECRET TO MY SUCCESS "Being able to pull in other genres. Usher is one of my best friends; he heard [Garrix's] 'Don't Look Down' and said, 'I want to jump on that.'"

12. KASKADE, 44, DJ-producer



Kaskade (real name: Ryan Raddon) has written some of EDM's definitive anthems, including the Deadmau5 collaboration "I Remember"

and Grammy-nominated "Atmosphere." This year already has been huge for the father of three: On the heels of his main-stage Coachella performance — one of the festival's best-attended — Kaskade announced a partnership with Miami management firm Super Music Group, and he's finishing his ninth studio LP.

BEST THING ABOUT DANCE IN 2015 "How many people are paying attention."

WORST THING ABOUT DANCE IN 2015 "How many people are paying attention."

13. DAVID GUETTA, 47, DJ-producer



A fixture of the French club scene in the '90s, Guetta dreamed of combining the ebullience of house with pop vocals, a formula he honed

for a decade before teaming with The Black Eyed Peas to produce the Billboard Hot 100 No. 1 "I Gotta Feeling." The tune remade the pop charts in EDM's image, and the Grammy winner has helped ensure things stayed that way. His Nicki Minaj collabo "Hey Mama" is a top 10 hit, and new productions for the Peas and Ariana Grande are forthcoming.

BEST ADVICE I EVER GOT "I don't want to sound conceited, but I created a new model in the industry. No one could advise me on how to do this, because no one did it before."

14. ASH POURNOURI, 32
Founder, At Night Management



After overseeing Avicii's rise to stardom, Pournouri faced the biggest challenge of his career when health issues sidelined the Swedish DJ for half a year.

SOUND OF THE CITY

LAS VEGAS

Euro-dance with feel-good pop hooks that will make you forget your blackjack losses.



CAN'T-MISS CLUBS

Vegas isn't Bushwick: Parties are easy to find on the Strip. **Steve Aoki** and **Tiesto** spin at **Hakkasan** in the **MGM Grand**, **Skrillex** and **Avicii** do XS at the Wynn, and **Cash Cash** and **ATB** play the Cosmopolitan's Marquee.



LONDON

Long a dance incubator, London is bumping the garage-house of **Duke Dumont** and others. "Five years ago, future garage was becoming amazing," says Clean Bandit's **Neil Milan**, "and that informed the house that's happening now."

For cutting-edge cool, go East to the basement clubs of Hackney and the LGBT scene at **Dalston Superstore**. For a bigger room, try Fabric in Farringdon, where **Seth Troxler** and **Goldie** spin.

IBIZA

Balearic beat, a homegrown sound developed in the '80s that mixes elements of reggae, bossa nova and funk over a deep house beat.



Pacha is the tourist go-to, but **DC-10** is "where you get dirty," says **DJ Otto Knows**.



POST-PARTY NOSH

Blue Ribbon Sushi serves till 2 a.m. on weekends. But if you're partying past dawn, brunch at **Lavo**, where **DJ Carnage** hangs, for "the best meatballs of your life — and I'm half-Italian," says Marquee resident **Cash Cash**.



To soak up the alcohol (and whatever else), DJs recommend a classic English breakfast at Pavilion Cafe or Nando's. "I get the BLT, scrambled eggs and pancakes," says Rudimental's **DJ Locksmith** of the latter. "It's quite an American-style breakfast, actually."



Paul Oakenfold loves Fish Shack, a tiny family-run cantina in Sa Punta. "The mother is in the kitchen — it has this genuine feeling," says Otto Knows.

HOTEL HANGOUT



The **Cosmopolitan** is where you'll find Marquee's internationally renowned DJs and their VIP guests (like **Nas** and **Kanye West**).

The **Hoxton**, situated in the heart of Shoreditch, near clubs like Trapeze, Xoyo and Village Underground.



Ibiza Gran Hotel is the spot for DJs, who often play poolside, and their crews.

MUSICAL MAYOR

Crossover king **Calvin Harris** looms over the Strip — and not just because of his residency at Hakkasan. "You'll see Calvin on some serious billboards," says Cash Cash. "You can't walk out of the airport without seeing him there in his Armani underwear."



The scenes are so diverse it's more like fiefdoms than a mayoralty. For garage? **DJEZ**. Drum'n'bass? **Goldie**. But the omnipresent all-city kings of the moment are retro-house duo **Disclosure**, from Surrey. "They've changed the face of dance music," says Milan.

Alfredo Fiorito, credited with pioneering the Balearic sound, rules Ibiza, but **David Guetta** is a longtime resident too. "There are so many legends here — guys who have been doing it for over 20 years," says Otto Knows.

—JOHN ORTVED

Dance's Biggest-Spending Brands

These 3 giants are pouring money into DJs, festivals and more

ANHEUSER-BUSCH

\$35M+

The beer conglomerate supports the Electric Daisy Carnival franchise and SFX's festival portfolio, and has deals with Steve Aoki, Diplo and Tiesto.

7UP

\$20M+

The soda features Martin Garrix and Tiesto in ads and on custom cans, and supports festivals (Ultra, EDC) and radio (Pete Tong's *Evolution*).

T-MOBILE

\$10M+

The exclusive mobile provider for SFX's marquee fests also has multimillion-dollar deals with EDM stars Zedd, Above & Beyond and Life in Color.

But the hiatus gave Pournouri an opportunity to focus on his PRMD label (home to Cazzette, Ishi and other breaking acts), retool his At Night Management and expand the company in both Stockholm and Beijing, positioning the firm at the forefront of an Asian market he views as "the future."

HARDEST LESSON "I was in tech and the products failed, even when I overdelivered in my partnerships. I decided I was never going to give up control of my product again."

15. KATHRYN FRAZIER, 45

Owner, Biz3 Publicity; co-owner, OWSLA



The owner of Biz3 Publicity not only represents some of dance music's biggest names — including Daft Punk, Steve Angello and Justice — she also co-runs Skrillex's OWSLA Records, an imprint of Atlantic/Big Beat. And the past year has been one of her biggest: After moving from Chicago to Los Angeles, where Biz3 opened a second office, Frazier landed Skrillex on the cover of *Time*, promoted Bassnectar's first show at New York's Madison Square Garden and took on Marilyn Manson as a new client.



Annie Mac [Number 18]

Mac performed during Advertising Week Europe in London on March 23.

WORST THING ABOUT DANCE IN 2015

"Everything is girls in pasties and thongs. We need the PJ Harvey and the Kathleen Hanna of EDM to give young female fans another idea of cool."

16. DEADMAU5, 34

DJ-producer; founder, Mau5trap



Deadmau5 (real name: Joel Zimmerman) is one of electronic music's most visible boundary-pushers. In a singles-driven climate, the Canadian artist casually released his sprawling and experimental double album *while (1<2)* in 2014. He also is a minority owner of Jay Z's Tidal steaming service and runs his own label (the Astralwerks-distributed Mau5trap), but he hasn't forgotten his bread and butter: live shows. His 2015 summer headlining dates include Governors Ball and Bonnaroo.

17. NEIL MOFFITT, 48

CEO, Hakkasan Group



Hakkasan is arguably Vegas' most influential club, with game-changing residencies from Tiesto and Calvin Harris, and more than \$100 million in revenue during 2014 alone. But Moffitt has been rapidly expanding the Hakkasan portfolio, from the December acquisition of The Light Group's Light and Daylight (valued at \$36 million) to the March debut of pop-friendly new venue Omnia (whose development cost upwards of \$107 million). **BEST THING ABOUT DANCE IN 2015** "We now have R&B, hip-hop, pop and even country people collaborating with EDM."



3. THE CAKE TOSS

Massive cake? \$40.
Inflatable raft? \$100.
Pissing off dance-music purists? Priceless.
As done by: Steve Aoki

18. PETE TONG, 54

DJ/host, BBC Radio 1/Clear Channel

ANNIE MAC, 36

DJ/host, BBC Radio 1



Tong and Mac are the United Kingdom's premier tastemakers,

but in 2015 the BBC icons conquered America. Tong, who relocated to Los Angeles in 2014, broadcasts a two-hour evening dance show to Radio 1 and 100 iHeartRadio stations every weekend, and signed new acts Thomas Jack and Matoma to his FFRR label through Warner Bros. Mac reached new heights as a touring DJ, playing to packed crowds at Coachella and Disclosure's Wild Life festival.

IN 20 YEARS, I'LL BE... Tong: "Listening to a lot more American electronic artists, I hope."
ROLE MODEL Mac: "Kendrick Lamar. He has conviction in his own instincts."

19. TIESTO, 46, DJ-producer



Tiesto (born Tijs Michiel Verwest) has headlined Electric Daisy Carnival and Ultra many times over, but the Dutch superstar outdid himself this past year, signing endorsement deals with 7 Up and headphone brand Audiofly, topping international charts with the 2014 single "Wasted" and winning his first Grammy for a remix of John Legend's "All of Me."
HOW I MANAGE STRESS "I don't have much stress, to be honest. I love being on the road: I know at least one guy in every single city in the world I can call."



Deadmau5 [Number 16]

Deadmau5 played the 2014 iTunes Festival in London on Sept. 4.

20. MARTIN GARRIX, 19, DJ-producer



The Dutch prodigy just moved out of his parents' Amsterdam pad — and he's still not old enough to hang out in Omnia, the Vegas club where he has a high-wattage residency. In 2015, the young producer released collabos with mentor Tiesto, Usher and Ed Sheeran, and debuted a slew of new music during a career-defining set at Ultra — only two years after he was a fan in the crowd.

PINCH-ME MOMENT "I premiered my new record ["Rewind Repeat It"] with Ed Sheeran at Ultra. As soon as I played it, the Internet was going crazy."

21. GERONIMO, 48, director of music programming for electronic and dance formats; host, BPM/SiriusXM



Widely regarded as the genre's most powerful tastemaker on American radio, SiriusXM's EDM guru Geronimo (born Jonathan Broth) programs the channels BPM, Chill, Electric Area and Tiesto's Club Life, and leads the company's exclusive broadcasts of major festivals like Ultra and Electric Daisy Carnival.

BEST THING ABOUT DANCE IN 2015

"Somebody can be in their bedroom one day, get attention via social media and be a star the next. It's an in-the-now genre."



4. THE GRATUITOUS GROUP PHOTO

At least he didn't use a selfie stick.

As done by:
Bassnectar

22. TIM SMITH, 40

Founder, The Blood Company



As head of Los Angeles management firm The Blood Company, Smith is the hirsute mystery man behind three of the world's biggest DJs: Boys Noize, Zedd and Skrillex. The father of two spends weekends with his family in Gainesville, Fla., while managing Jack U, which released its debut album in February, and steering the campaign for Zedd's album *True Colors*.

BUSINESS ROLE MODEL Led Zeppelin manager Peter Grant

23. NEIL JACOBSON, 38

Senior vp A&R, Interscope Geffen A&M



Jacobson has two core philosophies when it comes to A&R: "Be as global as possible," and "Ignore the original release date." His approach paid off in spades for DJ Snake's remix of AlunaGeorge's "You Know You Like It," a 2-year-old remake of a 4-year-old single that is No. 14 on the Billboard Hot 100 and led to both artists signing to Interscope for their respective next albums. "Remixes are the most undervalued commodity in the music business," says Jacobson, who also A&R'd Madonna's dance-heavy *Rebel Heart* and Avicii's forthcoming album. Jacobson's next potential hit? Hook N Sling's "Break

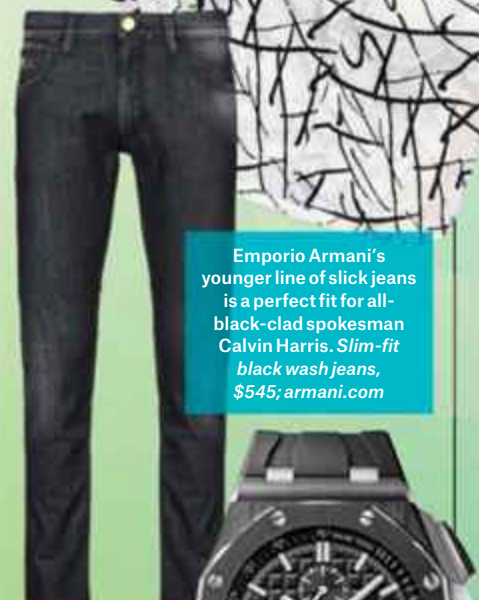
DRESS LIKE AN EDM STAR

Don't be fooled by the T-shirts and backward caps — dance's top stars are just as fashion-forward as their pop and hip-hop counterparts, spending their millions on watches, kicks and creating their own fashion lines



Wonderland shades and Skrillex will debut a collabo later this summer. *Havasu* sunglasses, \$140, wonderlandsun.com

Steve Aoki's just-launched Dim Mak Collection is a step up from your average graphic T. *Dim Mak Collection* shirt, price upon request; dimmakcollection.com



Emporio Armani's younger line of slick jeans is a perfect fit for all-black-clad spokesman Calvin Harris. *Slim-fit black wash jeans*, \$545; armani.com

Steve Angello boasts a collection of 19 watches from Swiss maker Audemars Piguet. *Royal Oak Offshore chronograph watch*, \$41,800; audemarspiguet.com



Sneaker-head Afrojack has a collection that tops 300 pairs, including this limited-edition collabo between Nike and Supreme. *Supreme x Nike Air Force 1s*, from \$600; fightclub.com

—SHANNON ADDUCCI

Yourself," featuring Far East Movement, one of the first releases from his joint venture with Pasquale Rotella's Insomniac Records.

BEST PLACE TO DO BUSINESS "I sold my car last year and started taking Uber everywhere. I'll set up my laptop and have an office for my 30-minute commute."

24. STEVE AOKI, 37
DJ-producer; CEO/owner,
Dim Mak Records



Behind the cakes and champagne is a savvy businessman who has overseen the rise of his label Dim Mak from an indie-rock upstart to a crossover collective. (It scored its first top 20 hit in 2014 with The Chainsmokers' viral single "#Selfie.") While touring more than 50 countries in 2014, the Benihana heir still found time to release two albums and launch a fashion line in Japan.

BUSINESS ROLE MODEL "My father. Even after he died seven years ago, I am still constantly trying to impress him."

25. DISCLOSURE Howard, 21, and Guy Lawrence, 24, DJ-producers



The United Kingdom's hippest house duo is poised for a big return this year with the follow-up to 2013's breakthrough *Settle*. The brothers also tested their mettle as festival curators with the two-day Wild Life, which drew a crowd of 70,000 to England's Shoreham Airport. A full-band live tour is expected later this year. *Caracal* arrives Sept. 25 (on new label Capitol) featuring vocals from Gregory Porter, Lion Babe and Kwabs.

FAVORITE CLUB Howard: "The MID in Chicago. The last time we played there, it was in front of all the pioneers of house. It was such an honor."

26. AMY THOMSON, 40
Founder/CEO, ATM Artists



After Irving Azoff acquired a 50 percent stake in former Swedish House Mafia manager Thomson's ATM Artists, many looked at the Los Angeles-based Brit's roster as the future of the genre. And indeed, ATM is the linchpin for Def Jam's power move into dance, with Swedish stars Alesso and Axwell & Ingrosso signing deals with the label in 2014. Both artists made a huge splash at Coachella, with the latter becoming the first dance act to close out the fest's second-biggest stage, in front of 60,000 fans.

27. DJ SNAKE, 28, DJ-producer



One-hit wonder? Don't tell that to DJ Snake (born William Grigahcine). The Parisian skyrocketed to fame in 2014 with "Turn Down for What," which peaked at No. 4 on the Billboard Hot 100, but his momentum has hardly waned since. He has three recent Hot 100 hits, including "You Know You Like It" with AlunaGeorge and "Lean On" with Major Lazer and MØ.

PINCH-ME MOMENT "Being at the Grammys, standing between Stevie Wonder and Paul McCartney."

28. ZEDD, 25, DJ-producer



"I Want You to Know," Zedd's single with Selena Gomez, became yet another top 20 smash for the producer earlier this year; it also gave Zedd (born Anton Zaslavski) a first taste of the tabloids, as he and Gomez became romantically linked. The Grammy-winning "Clarity" producer will be touring through the fall, including a show at Madison Square Garden on Oct. 2.

MY FIRST JOB "This is embarrassing: I've never had a job in my entire life. I finished school and told my parents that I was going to stay at their house for a year and make music. Then I met Skrillex."

29. STEVE ANGELLO, 32
DJ-producer; founder, Size Records



Since leaving Swedish House Mafia in 2013, the Size Records chief and superstar DJ has signed with Scooter Braun, topped festivals from Ultra to Electric Daisy Carnival and launched a residency at Las Vegas' new SLS hotel. Now he's finishing off his debut solo LP, *Wild Youth*.

BEST THING ABOUT DANCE IN 2015 "I grew up when it wasn't as professional as it is today. Half your shows, you wouldn't get paid. Now there's no weirdness."

30. A-TRAK, 33, DJ-producer; co-founder, Fool's Gold Records



A-Trak (real name Alain Macklovitch) has been at the forefront of DJ culture's rise to the mainstream for two decades, co-founding Fool's Gold Records and releasing an acclaimed album with Armand Van Helden as the duo Duck Sauce. Next up: a slate of singles, including the just-released "Push," and this year's Fool's Gold's Day Off Festival.

HOW I MANAGE STRESS "I've been doing this since I was prepubescent, so it's just how I'm used to functioning."

Contributors: Megan Buerger, Andrew Hampp, Garrett Kamps, Jason Lipshutz, Matt Medved and Jonathan Ringen.



5. THE CROUCH
DJs' legs need rest, too. [Just be sure you've got a sturdy table.]
As done by: Skrillex

Inclusion and rankings on *Billboard*'s annual Dance Power Players list are determined by subjects' business influence and impact, money earned and overseen, chart performance, touring performance and cultural influence during the past 12 months.

PLAYERS ON DECK

With big years forecasting even bigger futures, these artists and execs are set to invade the Dance Power Players list in 2016

ALESSO, 23

The Stockholm DJ's breakout included his debut album on Def Jam and his first top 40 hit, "Heroes."



ANDREW McINNES, 31

McInnes' TMWRK Management reps an all-star roster, and its 2014 acquisition by SFX promises further expansion.



DUKE DUMONT, 32

Nominated for a 2015 Grammy, the British house star is prepping a September LP, featuring Vic Mensa, on Astralwerks.



KYGO, 23

The Norwegian DJ sparked a major-label bidding war and set Spotify aflame as the tropical house genre's flag-bearer.



JAKE UDELL, 26

The savvy manager behind ZHU is working to take his breakthrough act Krewella to the next level this year.





Artists photographed on Randall's Island in New York. For exclusive interviews and videos — including Noel Gallagher (pictured) talking about the (im)possibility of an Oasis reunion — from *Billboard's* backstage lounge, go to Billboard.com or Billboard.com/ipad.



1. NOEL GALLAGHER
 "This is my favorite city," said the former Oasis member, who performed with backing band High Flying Birds. If he could visit New York in any era, he'd choose "1965 to 1975." What would he do? "Get f—ing high."

2. RUDIMENTAL
 "I always wanted to go see the Statue of Liberty," said DJ Locksmith (second from left), but he still hasn't. With bandmates (from left) Amir Amor, Kesi Dryden and Piers Agget.

3. MARINA & THE DIAMONDS
 Favorite TV show set in New York? "Mad Men," said vocalist Marina Lambrini Diamandis. "The '60s were an exciting time."

4. MØ
 "When people say 'New York,' I get that feeling of anything is possible," said the Danish singer (real name: Karen Marie Ørsted).

5. J. RODDY WALSTON & THE BUSINESS
 "I like getting to Brooklyn and walking the bridge back," said Walston (second from right), with bandmates (from left) Logan Davis, Billy Gordon and Steve Colmus.

WHERE NOEL GALLAGHER AND 'WEIRD AL' MEET



In its fifth year, NYC's just-wrapped Governors Ball again proved to be a playground for musical opposites whose offstage moments *Billboard* caught exclusively on camera

BY M. TYE COMER and JASON LIPSHUTZ
PHOTOGRAPHED BY ERIC RYAN ANDERSON





1

1. MOONTAXI

Three things frontman Trevor Terndrup (center) associates with the Big Apple: "Broadway, skyscrapers, hangovers." From left: Tyler Ritter, Tommy Putnam, Spencer Thomson and Wes Bailey.

2. CHARLIXCX

If the singer could be stuck in an elevator with anyone, living or dead, she'd have a tough time choosing between local icons Bill Murray and Lou Reed. "Bill Murray would probably make me laugh constantly — and I have a crush on him, so maybe we'd make out."

3. ECHOSMITH

The four Sierota siblings (from left: Graham, Jamie, Sydney and Noah) — who closed their festival set with their No. 13 Billboard Hot 100 hit "Cool Kids" — all share the same favorite New Yorker: "David Byrne. We're all really big fans of his work."

4. HOLYCHILD

The indie-pop duo's favorite tourist attraction? "Museums," offered Louie Diller (right), with bandmate Liz Nistico. "We're nerds. We love art."



2



4



5



6



7

5. KIESZA

"New York is central for good times," said the Canadian-Norwegian singer-dancer (born Kiesha Rae Ellestad), who closed her Saturday afternoon set with her Hot 100 No. 51 club track "Hideaway." "I tend to do things [onstage here] I don't do in other places — like random knee slides."

6. HOT CHIP

"When I first came to New York with my family, when I was 15, I went around all the record shops looking for hip-hop 12-inches," recalled vocalist-keyboardist Joe Goddard (second from left), with bandmates (from left) Felix Martin, Al Doyle, Alexis Taylor and Owen Clarke.

7. "WEIRDAL" YANKOVIC

The parody king's guide to New York, in three words: "Pizza, extra cheese."

8. BENJAMIN BOOKER

"Louis C.K. inspires me," said the singer-guitarist about his favorite local resident. "I just appreciate [his] work ethic."

8



Les Paul

100th ANNIVERSARY



Honored to be a part of your legacy.
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Country's Best Frenemy



Musgraves' new album is sharper — and more Nashville-friendly — than her first.

THE SOUTHERN ADAGE “DON’T GET above your raisin’,” memorialized as a song title by Lester Flatt & Earl Scruggs in 1951, has long been a guideline for country artists. It even dictates their choices in pronouns: always the humble “we,” never the immodest “I.” And like many things in life, it’s more strictly enforced on female artists. But Kacey Musgraves’ 2013 major-label debut, *Same Trailer Different Park*, was gloriously provocative. On the album’s two best songs, “Merry Go ’Round” and “Follow Your Arrow,” the 26-year-old critiqued life in small towns like the Texas one she couldn’t escape fast enough, and endorsed weed, girl-on-girl kissing and politics one could only describe as liberal. Her strategy, she told a reporter, was “to push buttons [and] scare off the people who are going to be scared off.”

There’s a touch of retrenchment on her follow-up, *Pageant Material*. “Maybe for a minute I got too big

for my britches,” she sings in “Dime Store Cowgirl,” a plain account of her last two years. To prove her fealty to Nashville, she mentions Willie Nelson, the rodeo, “my hometown” — it’s just a pickup truck shy of being bro country. For anyone who loved her for being disruptive, it feels like her first dishonest step, an apology to the industry she had blown raspberries at.

But everywhere else, this is an even better album than her last, with more consistency and variety. And Musgraves still excels at chiding Southern tradition. “High Time,”

a mellow anthem for those with dubious glaucoma diagnoses, pairs Nashville strings with pro-pot innuendo doubled by the line “Let the grass just grow.” Like “Merry Go ’Round,” the prickly views of small-town life in “This Town” and the title track (“I’m always higher than my hair”) won’t be adopted by any chamber of commerce. Thematically, those songs

trace back to “Merry Go ’Round,” while the be-yourself motifs of first single “Biscuits” and the pro-promiscuity, pro-divorce “Cup of Tea” reinforces “Follow Your Arrow.”

Musgraves does have a weakness for bumper-sticker platitudes (“You can’t sail if your anchor’s down”), so it helps that she finds new corners of her tender voice, while large doses of banjo and steel guitar balance music that tilts toward the folk side of country. Although the social-commentary songs will draw the most attention, she doesn’t need rebukes to make an impression.

Through to the surprise bonus track, the album holds strong: “Late to the Party” is a lightly swinging song about the joy of commitment, and “Family Is Family” counts the ways in which relatives are annoying (“They own too much wicker,” a great line) but settles back into the fold. It’s easy enough to love *Pageant Material* if you don’t agree with Musgraves’ views on social issues, but let’s be honest: It helps if you do.

—ROB TANNENBAUM

★★★★★



KACEY MUSGRAVES
Pageant Material
Mercury Nashville



HudMo's Genre-Less Genius

The Scottish producer's sophomore effort goes from EDM to rap and back.

★★★★★



HUDSON MOHAWKE

Lantern
Warp Records

BACK WHEN HUDSON Mohawke was crafting bombastic synth-scapes in his mom's Glasgow basement in the 2000s, the idea of him collaborating with Lil Wayne and Pusha T was but a left-field electro nerd's distant fantasy. Years later, the producer born Ross Birchard, 29, sits in a rarefied space: He's signed to Kanye West's G.O.O.D. Music as a producer and British electronic indie Warp as an artist, and seamlessly marries those sounds and many more on his excellent sophomore LP, *Lantern*.

In some ways, it's actually a reboot. One of Mohawke's biggest recent successes was as half of TNGHT, along with Montreal producer Lunice. The duo, now on hiatus, skyrocketed to EDM-tent headliner status after its self-titled 2012 EP, which helped redefine trap for the festival set. But the pair's rise in the dance world never seemed to sit comfortably with the restless producer, whose 2009 full-length debut, *Butter*, was a giddy mixed

bag of rave, chiptune, rap and even '80s R&B and electro-funk. With *Lantern*, Mohawke transcends any pigeonholing once and for all, offering a polished vision of his genre-agnostic world.

Rather than TNGHT's id-driven bangers or the campy synth freak-outs of his early solo work, *Lantern* is a beautifully restrained — by HudMo standards, that is — concept album that mirrors a full day, yawning awake with palate-clearing drones and ending ecstatically in the wee hours of a club utopia. There are no rappers here; instead, Mohawke enlisted soul vocalists like Jhene Aiko and Irfane. It's an unexpected turn, and occasionally misses the mark, like when Miguel gets lost in the murky psychedelics of "Deepspace."

But the instrumentals are where Mohawke's grandiosity shines brightest. "Ryderz," with its dusty sample from D.J. Rogers, heroically scuffs up West's old chipmunk soul sound. Even further from Mohawke's brash trap is "Kettles," a sparkling, drum-less synth exploration in miniature that borders on classical. It's a welcome deviation, and a clean slate, for a guy who doesn't like to stay in one place too long. —MEAGHAN GARVEY

Tell Us More HUDSON MOHAWKE

Do you think fans of your trap-rap work with TNGHT and Kanye West will be turned off by songs like "Kettles"?

I'm not under any illusions: Someone who only knows me from TNGHT is probably going to be like, "What the f— is this doing on here?" It was very much an experiment for me. Plus, I have always been keen to get into doing more soundtrack work.

It's easy to hear West or someone else rapping on "Ryderz" and making it a hit. Why did you keep it instrumental?

I didn't want it to be heralded as their song — that would defeat the purpose. It's an ode to the classic hip-hop production of the late '90s and early 2000s. That style of sample-based production just doesn't exist anymore. People who own the rights to the

samples essentially shut things down, which is a shame.

How did you decide which guests to work with?

The people I chose were people I had the utmost respect for. I've been in touch with Miguel since before he was, like, Miguel. But it's also people who wouldn't outshine the fact that it's my record. —MEGAN BUERGER



MUSE
Drones
Warner Bros.
★★★★☆

Brit rock trio's seventh album aims high, hits somewhere in the middle

MUSE TREADS BETWEEN SUBLIME and ridiculous more than any rock band in recent memory, with jaw-dropping pretention that makes it hard to tell if they're just having a laugh. *Drones* is, of course, a concept album, about, according to the liner notes, "the journey of a human, from their abandonment and loss of hope to their indoctrination by the system to be a human drone." But the intent doesn't match the straightforward — for Muse, at least — result. As always, the best tracks ("Mercy," "The Handler") find Matthew Bellamy's protometal riffs and soaring vocals preventing his sappier instincts from holding sway. The title track ends the LP in true WTF fashion, with a church choir singing, "Now you can kill from the safety of your home with drones/Amen." Muse is one of the world's biggest rock bands, but for all its missionary zeal, *Drones* preaches to the converted. —JEM ASWAD



TAMIA
Love Life
Def Jam
★★★★☆

R&B veteran's new album makes stability seductive

FEW SINGERS MAKE MARRIAGE sound as sexy as Tamia does on her sixth album, *Love Life*. Monogamy anthems are a staple for the singer, 40, who has been married to former NBA star Grant Hill for 16 years. On *Love Life*, she elegantly touches on the vexing and rewarding aspects of relationships, and explains how to keep the fire burning. Tamia is less concerned with fleeting moments and more focused on trust, quality time ("Chaise Lounge") and gratitude ("Like You Do") — with a generous side of morning sex. *Love Life* is at its best when the beats settle like soft caresses and Tamia's vocals float into breathy exhales, like on "Lipstick," where she sings about skipping dinner for something sweeter. Extra spice like that preserves the freshness when lagging, predictable ballads ("Day One") threaten the mood. As an ode to nuptial bliss, the album is both convincing and surprisingly coquettish. —CLOVER HOPE



HAPPY

100th

BIRTHDAY

Thank you Les for teaching me so much.
Love, Perry



ALL ANALOGUE ALL THE TIME

The Board of Directors and Staff of the Hearing Health Foundation celebrate the incredible and innovative life of music legend Les Paul.

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From left: Of Monsters and Men's Arnar Rosenkranz Hilmarsson, Þorhallsson, Hilmarsdóttir, Brynjar Leifsson and Kristjan Pall Kristjánsson.



Monsters Sink Teeth Into *Skin*



OF MONSTERS AND MEN
Beneath the Skin
Republic

SHOULD SOME INTREPID director make a movie out of *My Head Is an Animal*, the 2011 debut from Icelandic arena-folk adventurers Of Monsters and Men, he or she will need lots of wildlife wranglers and CGI but only a handful of actual actors. A surprise smash that has sold 1.1 million copies, according to Nielsen Music, *My Head* hinged

on mythical storytelling. When leaders Nanna Bryndis Hilmarsdóttir and Ragnar Þorhallsson sang of birds and bees, it wasn't sexual — they were describing the various creatures populating their windswept, swollen-hearted fairy-tale anthems.

After several years of steady touring, Hilmarsdóttir, Þorhallsson and their three bandmates say they went into new album *Beneath the Skin* as closer friends, and have described their sophomore effort as more personal and introspective. Sure enough, track two is called "Human": "Breathe in, breathe out," urges Þorhallsson, heavy guitars and robust "oh-oh" vocals building behind him. "Let the human in."

But throughout *Beneath the Skin* — recorded with producer Rich Costey (Muse, Death Cab for Cutie) in Iceland and Los Angeles — the group doesn't exactly take that advice. If the songs deal with interpersonal relationships, they're still oblique, and filled with references to nature, myths and anatomy. On "Hunger" and "Wolves Without Teeth" — cryptic love songs built on moody guitars and keyboards and rolling tom-tom beats — Hilmarsdóttir and Þorhallsson allude to both drowning and being eaten by wolves.

As one may have guessed, the album pushes the more melancholic aspects of the band's first LP to the fore. In the absence of brassy stompers like breakthrough hit "Little Talks," which earned the group comparisons to Mumford & Sons and The Lumineers, relief arrives on lead single "Crystals" and the standout "Empire" — gripping rock songs coursing with optimism.

"Empire" is about how, sure, rain is depressing, but rain makes rivers, and rivers lead to great things. It could be the theme song for this meditative, less explosive sequel to a blockbuster. The band hasn't lost its sense of wonder — it's just seeing the world through a more realistic lens. —KENNETH PARTRIDGE

MY WEEKLY GRIND: RICKY REED

Tag along with the Los Angeles producer behind new hits for Iona Pop, Jason Derulo and many more

TUESDAY, MAY 26

"Emergency" — the new Iona Pop single Reed, 32, helmed — just dropped. "It's very f—ing cool," he says. He spends the day at Dr. Luke's Malibu studio tweaking the debut LP from soul man Lunchmoney Lewis.



WEDNESDAY, MAY 27

After a six-mile run, Reed learns Twenty One Pilots' *Blurryface*, which he produced, is No. 1 on the Billboard 200, but he can't stop to celebrate. He has a session at his Elysian Park studio with Motown songwriting legend Lamont Dozier. "He played me tracks he has been sitting on since the '70s!" he says.

THURSDAY, MAY 28 Reed fields calls from Robin Thicke to talk big-band arrangements for his new album. "The songs we've done are for record-collector heads — *fonky*." A session with rapper Yung Jake goes until 1 a.m.

FRIDAY, MAY 29 A run, a haircut and a flight to Oakland to see his fiancée's nieces in a grade-school production of *Sleeping Beauty*.

SATURDAY, MAY 30 He flies back home to celebrate at Iona Pop's "Emergency" release party, where he slams five shots of various liquors and an energy drink. "The whole team was drunk," he says with a laugh.

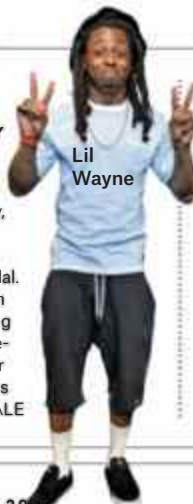
SUNDAY, MAY 31 Reed flies back to the Bay Area to help move his fiancée, chef Laura Miller, to Los Angeles.

MONDAY, JUNE 1 He meets with a *Voice* producer to discuss a project and works with Lewis. At 9 p.m., Derulo's *Everything Is 4* comes out on the East Coast. Reed celebrates with a glass of fernet, some *Game of Thrones* and, finally, sleep. —CHRIS MARTINS

SINGLES

LIL WAYNE
"GLORY"
CASH MONEY/YOUNG MONEY
★★★★★

With his album in limbo amid a lawsuit against Cash Money, Lil Wayne raps like his career depends on it on "Glory," re-released exclusively through Tidal. It's his best song in years, with a choir-sampling beat inspiring Weezy to hark back to his late-2000s mixtape spazz-outs for five straight verses — no hooks needed. —ALEX GALE



FLUME FEATURING ANDREW WYATT
"SOME MINDS"
MOM + POP/FUTURE CLASSIC
★★★★★

Australian DJ-producer Flume, known for working with Chet Faker and remixing Lorde, ventures into psychedelia with "Some Minds," a groggy slow jam. It's pensive and patient, building for three-plus minutes before falling into deep low-end and staccato synths so sharp you can feel them tingle. —MEGAN BUERGER

WAKA FLOCKA FLAME FEATURING GOOD CHARLOTTE
"GAME ON"
ATLANTIC
★★★★★

Waka and Good Charlotte team up for the rockers' first music in years for "Game On," from the *Pixels* soundtrack. Too bad it's a dreadful video-game tie-in; you'll likely tune out long before Waka starts the second verse with "Can't X-Box me in!" —JASON LIPSHUTZ

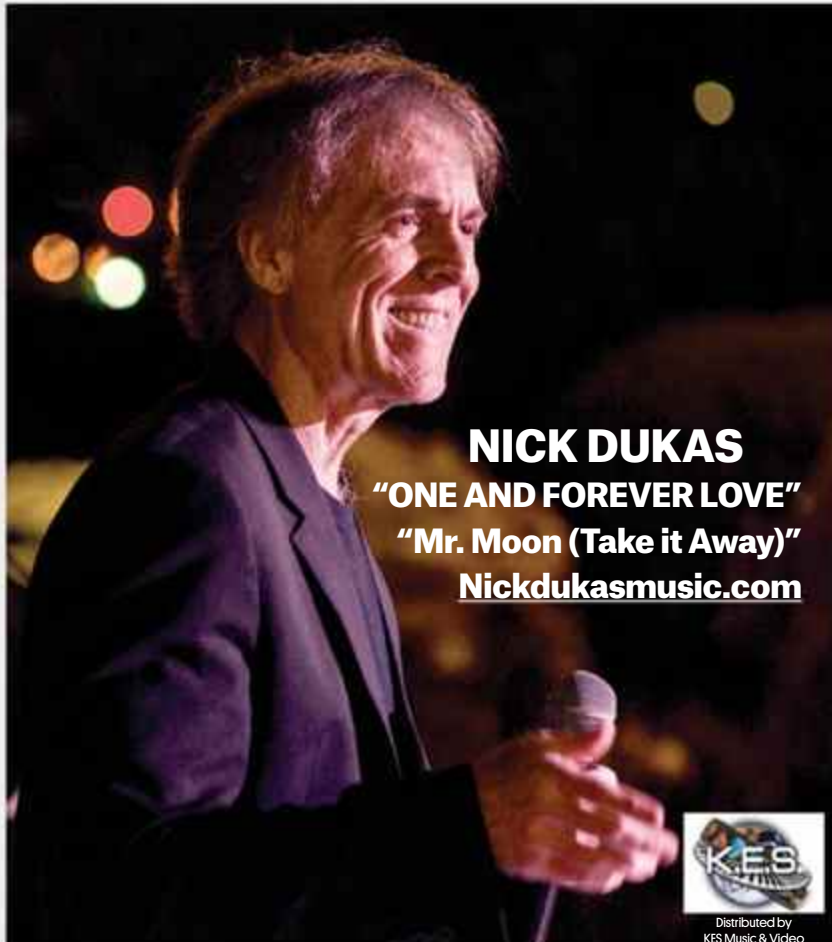


HALSEY
"HOLD ME DOWN"
ASTRALWERKS
★★★★★

New York-based singer Halsey teases her debut with "Hold Me Down," a haunted plea for freedom that floats over a hornet's nest of synths. The sometimes heavy-handed religious imagery gets by thanks to Halsey's intense vocal takes: When she sings about devils eating away at her, she packs each line with enough fire to make you believe it. —J.L.

billboard Marketplace

ARTIST ANNOUNCEMENT



NICK DUKAS
"ONE AND FOREVER LOVE"
"Mr. Moon (Take it Away)"
Nickdukasmusic.com



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If You Receive Or Are Credited Royalties from UMG Records, Inc., Capitol Records, LLC, and Their Related Entities, You May Be Entitled to Claim Payments or Credits Based on Past Royalties and Benefit from Increased Future Royalties for Digital Downloads and Mastertones.

Para una notificación en español, visite nuestro sitio Web, www.umgsettlement.com.

What is this Case about?

A proposed Settlement has been reached in a lawsuit involving how certain US Labels, affiliated with and including UMG Recordings, Inc. and Capitol Records, LLC, have calculated royalties for sales and exploitations of digital downloads, mastertones, and, as to Capitol Records, LLC, streams. The Plaintiffs claim that these transactions should be treated as "licenses" rather than "sales" of records for purposes of calculating royalties. Defendants deny these claims and contend that they properly calculated and paid royalties.

Am I in the Class?

You may be a member of the Class if you are entitled to receive or are credited royalties pursuant to a contract with one of the US Labels covered by the Settlement initially dated between January 1, 1965 and April 30, 2004, or have been treated by a Capitol US Label as subject to the Capitol Legendary Artists Program. More detailed information on the proposed Settlement can be found in the Settlement Agreement available at www.umgsettlement.com.

Which US Labels are Included?

US Labels means UMG Recordings, Inc. and Capitol Records, LLC, as well as their wholly or partially-owned US recorded music subsidiaries, divisions, and business units, their predecessors-in-interests, and any affiliated entity or joint venture on whose behalf they may enter into litigation settlements. The Settlement Agreement contains a non-exhaustive list of US Labels.

What are my Options?

- If you are eligible and want to receive a payment or credit for past royalties from the proposed \$11.5 million settlement fund, and be eligible for increases in how royalties are calculated in the future, **you must submit a fully completed and signed Claim Form postmarked on or before August 11, 2015 to: UMG Settlement, c/o GCG,**

P.O. Box 10181, Dublin, OH 43017-3181, or via email to info@umgsettlement.com. Claim Forms can also be downloaded from www.umgsettlement.com.

- You may remove yourself from both the Settlement and the lawsuit by opting out by August 11, 2015. You will not be eligible for the Settlement benefits and will not be bound by the terms of the proposed Settlement. For information on how to opt out, visit www.umgsettlement.com.
- You can object to the Settlement by writing to the Court by August 11, 2015. For more information, visit www.umgsettlement.com.
- You can do nothing. If you do nothing, you will receive no payment, and you will give up your rights to sue the US Labels about the claims in this case.

Has the Court approved the Settlement?

The Court has preliminarily approved the Settlement and will finally determine whether the proposed Settlement is fair, reasonable, and adequate at a Fairness Hearing currently set on April 13, 2016, at 4:00 p.m. at San Francisco Courthouse, Courtroom 10 - 19th Floor, 450 Golden Gate Avenue, San Francisco, CA 94102. The Class will be represented by Class Counsel; you are not required to attend the hearing, but you or your own lawyer may attend at your own expense. Class Counsel's motion requesting attorneys' fees of \$2,875,000.00 and costs of \$450,000.00 along with enhancement awards for the 14 Class Representatives for assisting with the litigation that total \$185,500.00 will be available for viewing on the Settlement Website listed below after they are filed.

Where Can I Get Additional Information?

This is only a summary. The terms of the Settlement determine eligibility, benefits, and rights of Class Members. If you have any questions regarding this Settlement, visit www.umgsettlement.com. You may also contact the Settlement Administrator at (855) 896-0636 or write to: UMG Settlement, c/o GCG, P.O. Box 10181, Dublin, OH 43017-3181.

DO NOT CONTACT THE COURT OR THE DEFENDANTS.

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Monday–Thursday, Carlton Hotel
Sean Connery Suite, 7th Floor
Content Sessions 3:30–5:00pm
Hosted Cocktails & Canapés 5:00–7:00pm

MONDAY, JUNE 22

20/20 VISION: THE AGE OF UN-MARKETING

Intuitively it seems correct to predict that the move by brands to create valuable (read interesting, useful, entertaining) content that consumers pull into their world is here to stay. The Age of Un-Marketing is enabled by feed-oriented media and fueled by the wealth of consumer behavior data and the precision of analytics. When done well, the benefits to both consumer and advertiser can be many. This session is all about real-time personalized advertising experiences and how brands can leverage data to be proactive, versus reactive, to consumer needs.

In Partnership with Pegasystems

FEATURING:

Bank of America, Bloomberg Media, Cablevision, Celtra, Dr Pepper Snapple Group, Foursquare, McDonald's, Pegasystems, Vivaldi Partners

HAPPY HOUR HOST: Pegasystems

TUESDAY, JUNE 23

CHASING UNICORNS

As the media business grows increasingly adept at using data to craft creative marketing solutions, it is having better luck at recruiting the next generation of talent - those just as comfortable with code as creative? These so-called "unicorns" may have started in the tech, start-up and Wall Street sectors, but now media agencies are also finding ways to attract and retain this highly coveted group. This session will interview thought leaders and innovators explore best practices that define recruiting, retaining and cultivating today's top talent.

In Partnership with Adweek

FEATURING:

Annalect, Deep Focus, Grace Blue, LinkedIn, Mondelez International, PubMatic, SapientNitro, 72andSunny

HAPPY HOUR HOST: Adweek

WEDNESDAY, JUNE 24

PEOPLE, PLACES, AND PICTURES: REAL LIFE IN REAL TIME

Oculus, Cardbard, Hololens: As technology makes virtual a reality, have we lost sight of the virtue of reality? As we verge on the moment when the marketer's toolbox will expand holographically, it is a good time to remind ourselves of the building blocks of emotional connections: the power of images, of experiences and of context. This session will explore the real-time impact of real life, captured and shared with the help of social media and technology.

FEATURING:

Ansible, Clear Channel Outdoor, Forbes, Fuisz Media, Intel, Pinterest, POPSUGAR, Refinery 29, TURN, Undertone, Unified, Vox Media

HAPPY HOUR HOST: TURN

THURSDAY, JUNE 25

THE NEW A-LIST

Celebrity sells. The scope of this time-honored aphorism has been enlarged by digital media, impacting the who, what, and how of celebrity branding. The popularity of factual formats and the growth of social media has ushered in a seemingly endless wave of self-styled celebrities, some even inanimate, and has changed the methods used to connect with customers. When Kim Kardashian get \$25,000 for a tweet, it's time to talk.

In Partnership with The Hollywood Reporter and Billboard

FEATURING:

Anheuser-Busch InBev, Collective Digital Studio, Fox International, LRMR Management Company

HAPPY HOUR HOST: The Hollywood Reporter and Billboard

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Igniting The Firefly Festival Around-the-clock managing of 80,000 fans on 18,000 campsites and 110 acts on seven stages

BY RICHARD BIENSTOCK

What does it take, on the ground — and in the air! — to manage a major music event? The crew of the upcoming Firefly Music Festival offered a preview of what their first 24 hours will be like.

4 a.m. || MICHAEL COCO [camping operations and public safety director, Red Frog Events/Firefly] On Friday, we let fans into the campgrounds at 6 a.m., but we're usually ready to soft-open around 4 if we have a line of people waiting.

5:05 a.m. || MIKE TATOIA [president/CEO, Dover International Speedway] We also do NASCAR here on the Speedway, and those last few hours before the gates open are very similar to the feeling you get on race day.

7:30 a.m. || CHRISTIANE PHEIL [artist relations/talent, Red Frog Events/Firefly] The day's artists begin to arrive. At this point, we do our first sweep of the 35 dressing rooms: We make sure they're clean and stocked with drinks, fresh fruit, vegetables, snacks, coffee, tea.

10 a.m. || ANDREA CHAPA [customer experience, Red Frog Events/Firefly] I stop by the information tent and deal with special fan requests. In 2014 we had a few couples that wanted to get married at the festival, and we coordinated small

ceremonies. I also had a mother contact me prior to the festival to let me know her son was bringing his bride to Firefly for their honeymoon. They were just out of high school and heading to college in the fall.

Noon || STEPHANIE MEZZANO [vp operations, Red Frog Events/Firefly] We open the gates and watch as the people come flooding onto the grounds. Each year we play the same song as everyone marches in: "Here Comes the Sun." So it's pretty cool to have Paul McCartney on-site this year.

12:01 p.m. || SAM CALAGIONE [founder, Dogfish Head Brewery] I celebrate the opening of the festival by pouring myself the first pint out of our tent — and it's always a pint of our seasonal craft beer Firefly Ale.

12:05 p.m. || KATELYN BOYLE [access and credentials director, Red Frog Events/Firefly] We're making sure we're getting everyone into the festival as fast as possible. We process 40 to 50 people per minute through every scan point.

12:15 p.m. || GREG BOSTROM [marketing director, Red Frog Events/Firefly] The first few stages fire up. There are seven stages in all, scheduled so that there's two or three active at any given time.

FIREFLY

June 18-21
Dover, Del.

WHAT IS IT?

A camping festival promoted by Red Frog Events, staged on 770 acres of the Dover International Speedway

WHO'S HEADLINING?

Paul McCartney, Kings of Leon, The Killers, Charli XCX

HOW MUCH?

\$299 for a four-day pass; \$699 for VIP; \$1,999 for Super VIP

WHO ELSE SHOULD I SEE?

Matt & Kim, Morrissey, DJ Mustard, Snoop Dogg, Zedd

1:30 p.m. || KRISTIN CAREY [marketing director, Red Frog Events/Firefly] We're working with the video production crews so if there's a performance where the artist goes above and beyond, we capture it. Twenty One Pilots have played a few times and always do crazy stuff, and in 2014 The Lumineers hopped onstage with Jack Johnson.

3 p.m. || MEZZANO A few of us go in a helicopter to get an aerial view of the property. We can see the traffic patterns and how we're utilizing space.

6 p.m. || CAITLYN KAHAN [back of house director, Red Frog Events/Firefly] Dinnertime is when we're looking closely at the servicing schedules for the porta-potties.

7 p.m. || PHEIL Dinner is served for the headliners. They have their own backstage compounds with remote kitchens and a buffet setup. A couple of years ago, the Red Hot Chili Peppers had their own chef, so we just set up the kitchen based on what they told us they needed and then they prepared everything themselves.

10 p.m. || BOSTROM Headliner sets are starting.

11 p.m. || MEZZANO We're about halfway through the headline shows. I'll make my way to the end of the crowd to prepare for "the blowout."

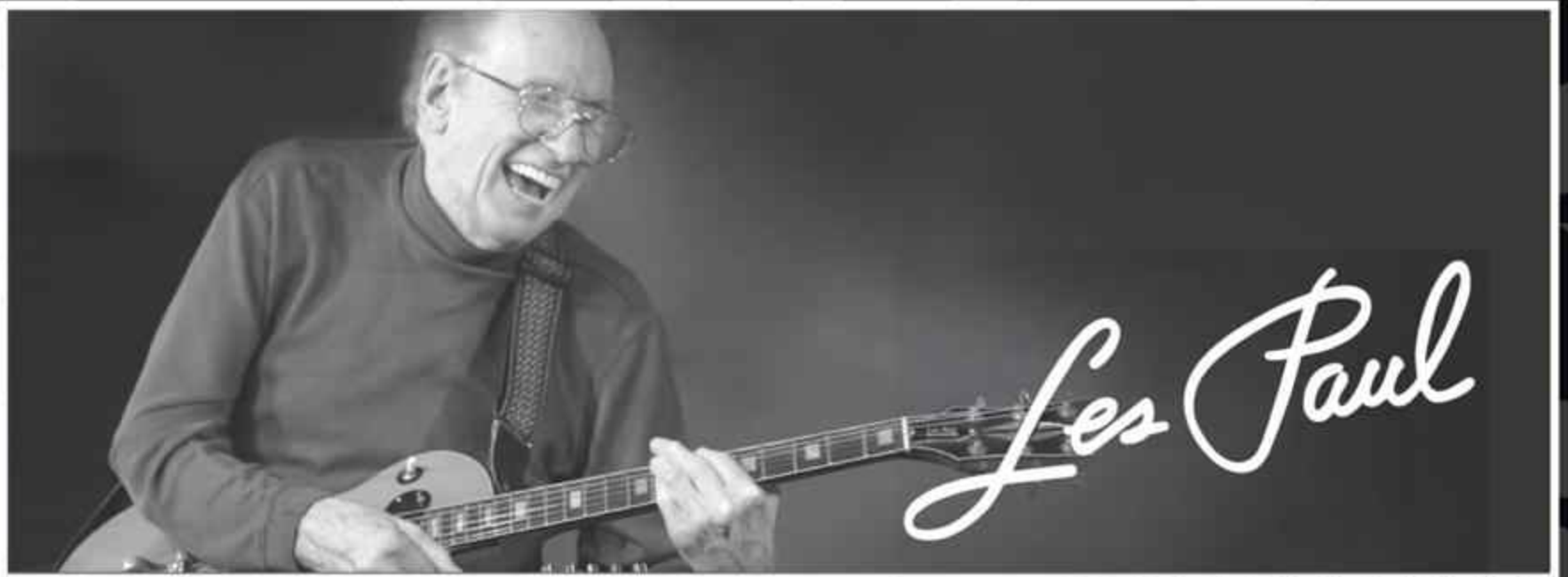
Midnight || BOYLE "The blowout" is what we call the mass exodus of all the people. We have some late-night shows, but when the headliner ends at 12, that's when we have so many people leaving that we want to make sure it's handled efficiently.

12:30 a.m. || CALAGIONE Last call. We've poured somewhere in the range of 25,000 pints today.

2 a.m. || BOSTROM The festival closes down, so we have to get every fan off-site and back to the campgrounds or their car.

2:30 a.m. || PHEIL We're cleaning everything before the crews and production teams arrive for the next day's headliners. In 2014, we had Foo Fighters play on Friday, and their crew was cleaned out and leaving the festival by about 2:30 a.m. Then Outkast's people arrived at 3.

4 a.m. || COCO At the campgrounds, some of the food trucks stay open and serve late-night snacks before everything starts again at 6. ●



LES PAUL 100th ANNIVERSARY

"I WANT SOUND THAT'S NEVER BEEN HEARD BEFORE." – LES PAUL

The Architect of Modern Music – Father of the Solid Body Electric Guitar – A Musician's Musician

Les Paul was an Innovator, Inventor, Entertainer and Friend. The Les Paul Foundation celebrates the 100th Anniversary of Les Paul in honor of the man who many have called the "single most important person in music." Artists from all over the world have made careers because of Les' inventions including the solid body electric guitar, multi-track recording, over-dubbing and many other musical techniques. Generations of musicians to come will stand on his shoulders.

The Les Paul Foundation is here to celebrate Les and keep his legacy alive. For more information on how you can support the Les Paul Foundation, call 212-687-2929.

Happy 100th Birthday Les – We miss you

The Les Paul Foundation would like to thank everyone who came together to celebrate Les Paul's 100th Anniversary on June 9th in New York including Joe Bonamassa, Ken Dashow, Warren Haynes, Steve Miller, Joe Satriani, Neal Schon, Johnny A, Steve Vai, Count's 77, and the Les Paul Trio.



Les Paul
100th ANNIVERSARY

www.les-paul.com

THE
Les Paul
FOUNDATION

www.lespaulfoundation.org

'Just A Pure Genius' Celebrating the legacy of Les Paul, the tinkerer who (really) helped invent rock'n'roll

BY PAUL VERNA

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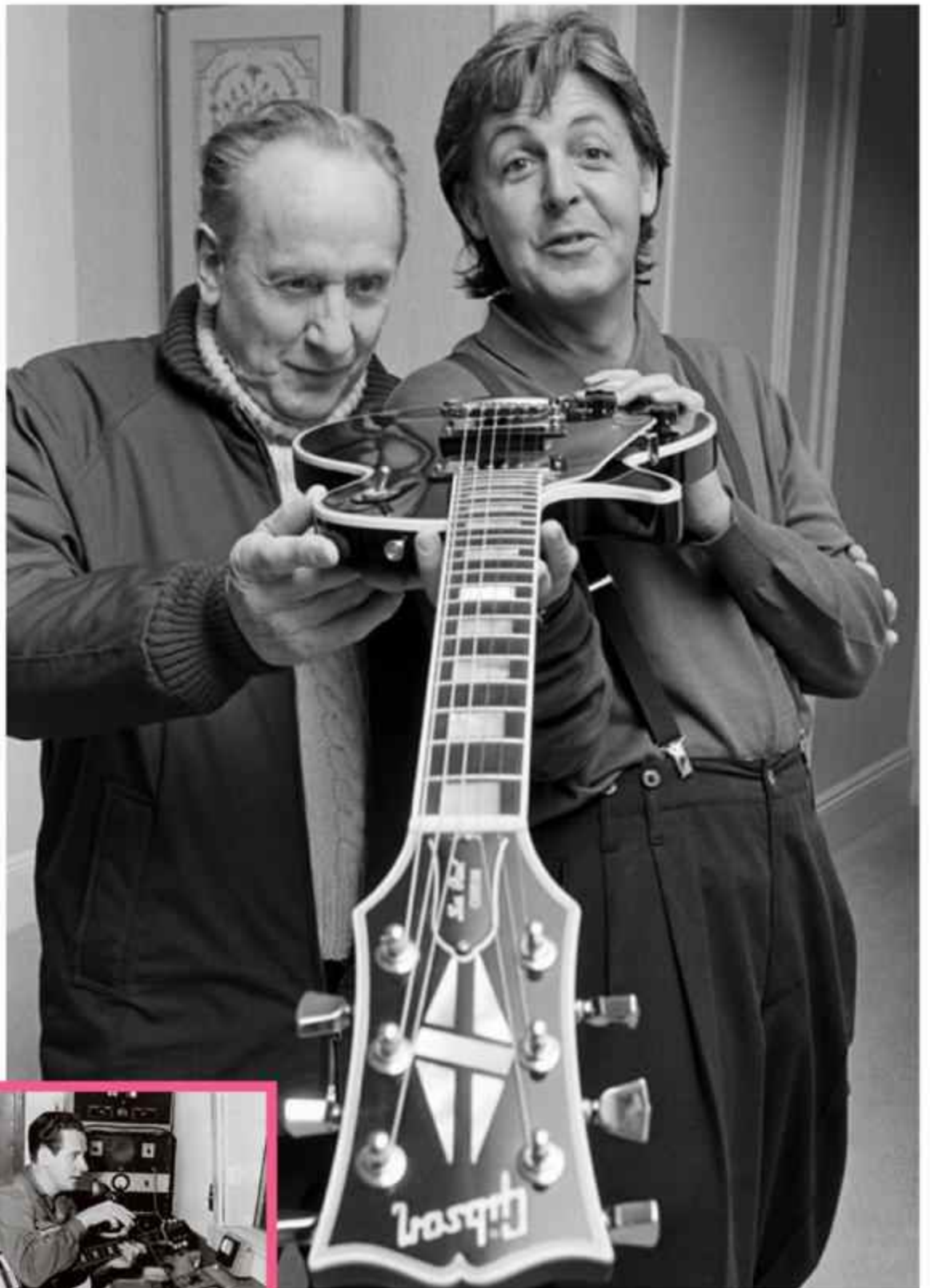
THE GIBSON GUITARS BEARING THE NAME OF Les Paul have resounded in the hands of iconic players across genres and generations, from Muddy Waters to Paul McCartney, Jimmy Page to Bob Marley, Steve Miller to Slash.

If all Paul had done during his lifetime was pioneer the design of the solid-body electric guitar, his legacy would still live on in countless solos and songs. But a far greater number of artists — almost anyone who has entered a recording studio, in fact — have used the multi-tracking and overdubbing techniques Paul helped develop. Paul, who was born June 9, 1915, and died Aug. 12, 2009, at the age of 94, achieved acclaim as a songwriter, performer, producer, engineer, Billboard Hot 100 chart-topper ("How High the Moon," with wife Mary Ford, in 1951) — and one amazing guitarist.

"His playing was off the [charts] as far as dexterity and ability and creative talent go," says Journey guitarist Neal Schon, who met Paul early in his own career and remained friends with him until the inventor's death. "An amazing guitar player," adds Schon. "But you combine that with everything else that he did ... the guy was just a pure genius, and a sweetheart of a man."

Paul earned numerous accolades during his lifetime: winner of Grammy Awards in pop, rock and country categories; inductee into the Rock and Roll Hall of Fame (1988), Songwriters Hall of Fame (2005) and National Inventors Hall of Fame (2007); and recipient of the National Medal of Artists (2007).

In this month that marks the centennial of Paul's



"The thing about Les Paul guitars is that they're beautiful," Paul McCartney (right) told CNN in 2010. The owner of numerous Gibson Les Paul guitars, McCartney met the inventor in 1988. Inset: Paul working in a Hollywood garage studio in 1946.

birth, his extended circle of devotees has joined his family and the Les Paul Foundation to celebrate his career with a tribute concert, reissues and a traveling exhibit.

"We're using Les' 100th birthday not as a final celebration, but as a reintroduction and a starting point to go forward," says Michael Braunstein, the foundation's executive director. The goal, he says, is to highlight the work of the foundation and "to reintroduce Les to people who should know who he is but don't."

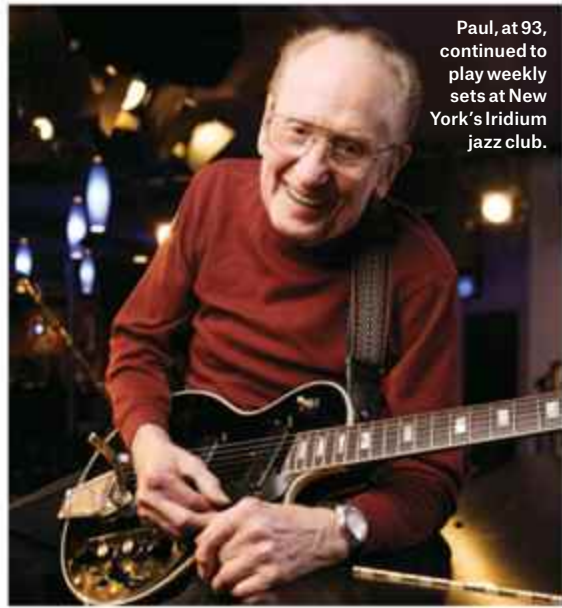
The foundation's primary mission is to fund

music-education programs as well as medical research into such music-related issues as hearing loss. Recent grants have included a \$150,000 award to Ramapo College (in the artist's longtime hometown of Mahwah, N.J.) for studio equipment.

On June 9, the 100th anniversary of Paul's birth, longtime friends and proteges, including Miller, Schon, Joe Satriani, Joe Bonamassa, Gov't Mule's Warren Haynes, Steve Vai, rock band Count's 77, Johnny A. and The Les Paul Trio's Lou Pallo, performed a tribute show at the Hard Rock Cafe in New York. Earlier that day, "Les Paul's

**Backstage Pass /
Les Paul Birthday Centennial**

Big Sound Experience,” a mobile exhibit of Paul memorabilia, opened in Times Square and will tour universities, state fairs, summer festivals and awards events throughout the United States, according to Braunstein. There are also exhibits of Paul’s works at the Rock and Roll Hall of Fame in Cleveland, the Mahwah Museum, the



Paul, at 93, continued to play weekly sets at New York’s Iridium jazz club.

Waukesha Museum in Wisconsin, the artist’s birthplace and the Discovery World Museum in nearby Milwaukee.

The lattermost exhibit is designed to immerse visitors in Paul’s world of musical and technological inventions. It showcases 20 rare guitars, including the first one he built bearing

“HIS PLAYING WAS OFF THE CHARTS IN TERMS OF CREATIVITY.” —NEAL SCHON

his name. The Discovery World exhibit reflects the care that the Les Paul Foundation and Paul’s estate have taken to ensure that the artist’s achievements are preserved in a way he would have appreciated. “We didn’t want to go into the Smithsonian because they only take one piece and put it out, and the rest they put in a warehouse,” explains Rusty Paul, the artist’s son. “Dad didn’t want to do that. He wanted to have things out and available all the time.”

The foundation is applying the same level of attention to Paul’s recorded archives. It has retained YEBO Music founder Colin Finkelstein,

formerly COO of EMI Music Group, to oversee CD, vinyl and digital reissues of Paul’s best-known albums. Universal Music Enterprises has released *Les Paul Icon*, an 11-track greatest-hits compilation compiled from the artist’s Capitol and Decca catalogs and featuring vocals by Ford. In addition, Universal digitally reissued four of Paul’s best-known albums: *The New Sound*, *Les Paul’s New Sound Vol. 2*, *Bye Bye Blues* and *The Hit Makers*. Finally, on June 9, through iTunes, Universal released digital reissues of the Decca instrumental EPs *Hawaiian Paradise* and *Galloping Guitars*.

As the foundation presents these centennial tributes, it also is keeping an eye on the future. Braunstein says his goal is to “get Les into the curriculum” and make sure that students learn about him in school.

“To a certain generation, Les Paul is a guitar, and Les used to joke about that onstage. He’d say, ‘People think I’m either a guitar or I’m dead,’ ” says Braunstein. “And that’s the group we’re trying to educate. But to another group, like my wife’s aunt, for her generation it’s Les and Mary. To the industry people — producers, engineers, musicians, et cetera — he’s the pioneer, the source, the trailblazer. For all of these people, Les is too important not to be studied.”

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- Les Paul

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From left: Warren Haynes, Paul's son Randy and Miller.

'WHEN LES RECORDED IN MY BASEMENT'

Guitarist Steve Miller recalls when his father, a physician, befriended the inventor in Milwaukee in the 1940s

Of the many musicians that Les Paul mentored, influenced and inspired, Steve Miller has the

deepest and longest-running connection to the late artist.

Miller's father, a Milwaukee-based physician who loved music and had a passion for home recording, befriended Paul when the artist and his musical partner, Mary Ford, spent a few weeks in town in 1949 after recovering from a serious car accident. Miller was 6 at the time, but he vividly recalls watching his father record with Paul in the basement of the Miller home.

"I got the whole picture in 1949. Multitrack recording, speeding up and slowing down the tape, fooling around, electronics, having fun. Les was my inspiration and an indelible stamp on the way I looked at things," says Miller. "I wanted to be just like him because he was so much fun, he was so good. He made it look so easy, you thought you could do it."

Artists who met Paul as adults also recall his paternal, nurturing side. "I loved Les almost like a second father," says Slash, who in January received the annual Les Paul Award bestowed by the Technical Excellence & Creativity Foundation.

"I first met him at Fat Tuesday's in New York back in the late '80s or early '90s. He asked me if I wanted to jam, and I was always up for a good jam. But I got onstage with him and I just couldn't keep up. It was a very humbling experience, but he was very sweet and took me under his wing, and we became friends from that point."

Joe Satriani, who was born in 1956, remembers riding in the back seat of the family car as a child and hearing Paul and Ford records on the radio. "I heard Les long before I knew there was an actual person attached to the genius behind the music," he says.

"It was just the sound of my youth. As I got interested in guitar, I wound up being introduced by the later generation of players who always mentioned Les Paul as the innovator and their main influence," says Satriani. "So as a young player I was like, 'Oh, that's who Jeff Beck is talking about,' and all the pieces fit into place. He was a wonderful personality and a loving, giving musician. For all that he did, he helped promote just about everybody else." —P.V.

Les Paul on your 100th
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and a Burst of inspiration
—Drew Berlin

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TO THE MAN WHO
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MUSIC

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“In addition to being a celebrated musician and inventor, Les Paul was also a wonderful, charming and humorous person who had a passion for innovation and creative thinking in every aspect of life.

We are excited to celebrate that spirit by inviting people to express their own creativity as a tribute to the important legacy of Les Paul.”

- Henry Juskiewicz, Chairman and CEO of Gibson Brands, Inc.

Thank you Les Paul, from the Gibson Brands Family

ASCAP CONGRATULATES

THE 2015 SONGWRITERS HALL OF FAME INDUCTEES & HONOREES

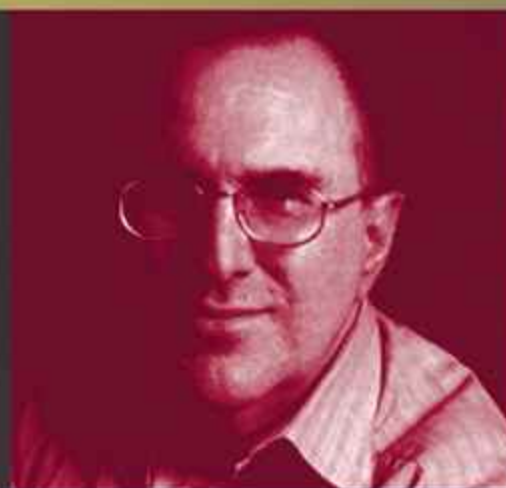
WHAT A WONDERFUL WORLD... OF TALENT!



INDUCTEES

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ROBERT HUNTER & JERRY GARCIA | LINDA PERRY | CYNDI LAUPER



HONOREES

NATE RUESS OF FUN. HAL DAVID STARLIGHT AWARD
VAN MORRISON JOHNNY MERCER AWARD

JOHN LOFRUMENTO VISIONARY LEADERSHIP AWARD
LADY GAGA CONTEMPORARY ICON AWARD

"WHAT A WONDERFUL WORLD" Written by **BOB THIELE & GEORGE DAVID WEISS** **TOWERING SONG**
(Abilene Music, Inc.; Quartet Music; Range Road Music, Inc.; ASCAP)

ASCAP WE CREATE MUSIC

The Write Stuff

The tales behind the chart-topping hits from Toby Keith, Cyndi Lauper and Nate Ruess

BY CATHY APPLEFELD OLSON and THOM DUFFY

F

FEW MUSIC BUSINESS EVENTS RANK WITH THE annual Songwriters Hall of Fame gala in New York for star power. Held in a more intimate setting than the Grammy Awards — the June 18 event takes place once again in a ballroom at the New York Marriott Marquis — the induction dinner will nonetheless feature a Grammy-like A-list of stars.

The attendees will gather to celebrate the core of creativity that drives the music business: the craft of songwriting.

At this year's event:

- **Van Morrison** will receive the organization's Johnny Mercer Award, named for the "Moon River" tunesmith who co-founded the Songwriters Hall of Fame in 1969 with music publishers Abe Olman and Howie Richmond.
- **Lady Gaga** will be honored with the inaugural Contemporary Icon Award.
- **Nate Ruess** of Fun will be presented with the Hal David Starlight Award, an honor given to a rising young songwriter, and named for the late lyricist who was known for his hitmaking partnership with Burt Bacharach and his longtime chairmanship of the Songwriters Hall of Fame.
- **George David Weiss** and **Bob Thiele** will be feted as writers of the classic 1967 composition "What a Wonderful World," a major hit for Louis Armstrong and chosen for the Towering Song Award.
- **John LoFrumento**, the recently retired CEO of ASCAP, will be honored with the Visionary Leadership Award.
- The hall of fame will welcome its 2015 class of inductees: country hitmaker **Bobby Braddock**, late blues icon **Willie Dixon**, songwriting partners



Robert Hunter and the late **Jerry Garcia** of The Grateful Dead, country star **Toby Keith**, '80s pop chart-topper **Cyndi Lauper** and **Linda Perry** of 4 Non Blondes, who has written hits for Christina Aguilera, Alicia Keys, Gwen Stefani, James Blunt, Dixie Chicks and others.

The evening's lineup of performers and presenters includes Tony Bennett, Benny Blanco, Zac Brown, Michael Buble, Carly Rae Jepsen, Ledisi, Ne-Yo, Jennifer Nettles of Sugarland, Richie Sambora of Bon Jovi, Bernie Taupin and Paul Williams.

Ahead of the gala, five of the inductees offered stories behind the hits they've written or recorded.

BOBBY BRADDOCK "I WANT TO TALK ABOUT ME"

Recorded by Toby Keith

Chart peak No. 1, Hot Country Songs, November 2001

"I happened to have this friend — she's normally a very good conversationalist, but her assistant had gotten fired, so she had a double load of work. Whenever I talked to her, that was all she was

talking about. It felt like the conversation was one-sided. So that gave me the idea to write the song. I sang it for her over the phone and she didn't say much. But the next day she called me and said, 'Was that song about me?' And I said, 'That's right.' I took the song [originally written for Blake Shelton] to producer James Stroud and he did it with Toby."

After the song went to No. 1 for Keith, says Braddock, "Blake would not let me forget that."

TOBY KEITH "SHOULD'VE BEEN A COWBOY"

Chart peak No. 1, Hot Country Songs, June 1993

"Harold Shedd had signed me to Mercury Records and he said, 'Don't quit writing on me just because you have a record deal.' So, I was on a pheasant-hunting trip with about 20 other dudes. We all went into this bar after the hunt, still in our hunting clothes. There was a highway patrolman with us named John. He decided to ask this cowgirl to dance. We said, 'She's dressed for the night and you're in fatigues — you've been

in the field all day.' She shoots him down. Five minutes later, a cowboy cruises up and takes her right out on the dancefloor. And I'm like, 'John, you should've been a cowboy!' Back in my hotel room, the guy I was rooming with was going to crash, so I took my guitar into the bathroom and shut the door. Twenty minutes later, I came out with the song, ready to record. It ended up being my first single."

CYNDI LAUPER

"GIRLS JUST WANT TO HAVE FUN"

Written by Robert Hazard

Chart peak No. 2, Billboard Hot 100, March 1984

"'Girls Just Want to Have Fun' is a great song. It's a [call] for all girls of all colors who can and should have a joyful experience. Every human being has that right to find their joy and have their fun. It wasn't 'girls just want to have sex,' it was 'girls just want to have fun.' And that, to me, was something worth working really hard on. I sang 'Girls Just Want to Have Fun' in so many keys, I sang 'All Through the Night' in so many keys, I sang 'Money Changes Everything' in so many keys. And then ["Girls"] wound up in F sharp, and everyone was like, 'It can't be in F sharp. How are you going to play it?' For that time and that moment, the key, message and feeling of fun came together. [In the studio], I even asked Rob [Hazard] to play a sound that reminded me of a radio commercial that aired during the summer when I was growing up [in New York], for Raceway Park — [it was a place like] the Rockaways or Coney Island, where people would go to have fun."

"I TOOK MY GUITAR INTO THE BATHROOM AND IN 20 MINUTES I CAME OUT WITH MY FIRST SINGLE."—TOBY KEITH

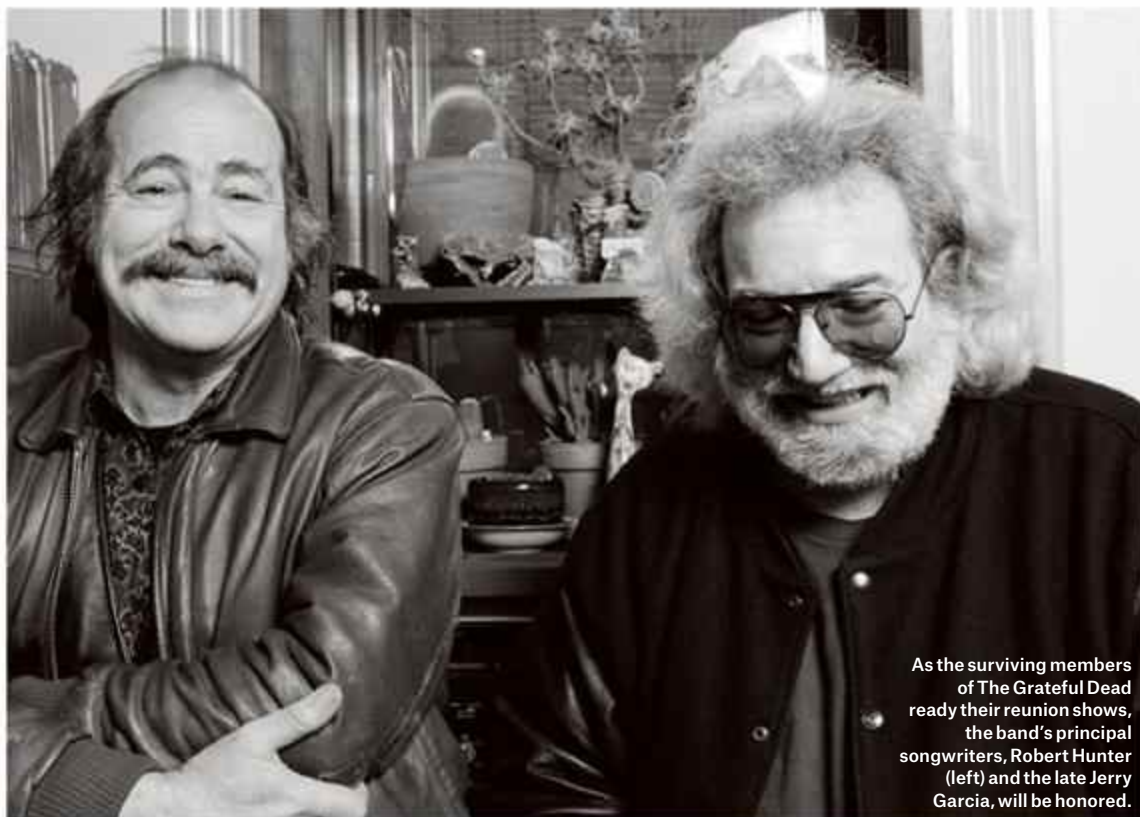
LINDA PERRY

"BEAUTIFUL"

Recorded by Christina Aguilera

Chart peak No. 2, Billboard Hot 100, February 2002

"The song meant something different than when Christina took it. It was darker — it was like, 'I am not [beautiful].' I don't write lyrics down; they just show up with the song. Everything shows up together as if it was prewritten and I'm just pushing 'play.' The words 'I am beautiful' came out and I stopped — I took my hands off the piano and I thought, 'What? I can't say that! I don't believe that at all.' And I was like, 'Just go with it, Linda.' Then when Christina came to my house, she said, 'I'm nervous. Can you play me a song to break the ice? I'd love to hear you sing.' Because I just wrote 'Beautiful' and finalized the lyrics, I sang



As the surviving members of The Grateful Dead ready their reunion shows, the band's principal songwriters, Robert Hunter (left) and the late Jerry Garcia, will be honored.

that to her. When I was done, she said, 'Can you demo that for me and write out the lyrics? Because I want that.' I thought, 'No, no, no. This is my song. You can't sing this song — you *are* beautiful. I wrote it for me.' The next day, Christina came in and started singing it, and I saw her vulnerability because, at the very beginning, she looked at her friend [who was there] and whispered, 'Don't look at me.' I knew then that the song was hers. It's about inner beauty. She made it a hit because of the way she approached it."

NATE RUESS

"CARRY ON"

Recorded by Fun

Chart peak No. 4, Adult Top 40, April 2013

"I knew I wanted [Fun's *Some Nights* album] to involve New York, so I rented an apartment in the Bowery, in Chinatown, one summer. We'd just gotten signed to a major label and I was starting to feel a little bit of pressure. But I didn't end up writing very much — I just ended up getting day drunk and watching *Lost*. One night there was a storm, and since I was smoking cigarettes at the time, I went out into the middle of it. I was like, 'If you're going to get me, come get me.' And right then I started writing 'Carry On.' I had been writing about a friend who was dealing with alcoholism, as well as some of the rough situations in my life — relationship problems and dealing with mortality. I was sitting there in the middle of this storm and it's not knocking me over — so I've got nothing to do but carry on. It was money well spent to be in that apartment for two months and have written that one song. It was a magical thing. That's why, toward the end of it, I talk about the sun coming out. You can weather the storm and eventually the sun will come — that's the whole 'Carry On' theme." ●



When **Louis Armstrong** first heard "What a Wonderful World," written by George David Weiss and Bob Thiele and the recipient of the Towering Song Award, "he loved it right from the beginning, and he had the best instincts that anybody could have," recalls Bob Golden, co-author with Thiele of *What a Wonderful World: A Lifetime of Recordings*. The song was a burst of pop optimism during the trouble-strewn year of 1967. Thiele "just felt this was the time for this song," says Golden. The song was a major hit in the United Kingdom, where it topped the pop chart. But the tune was underpromoted stateside, until its use in the Robin Williams film *Good Morning, Vietnam* drove it to No. 32 on the Billboard Hot 100 in 1988.



The Visionary Leadership Award presented to **John LoFrumento** acknowledges his longtime leadership of ASCAP, the world's largest performance rights organization. LoFrumento, who joined ASCAP as controller in 1981, retired in December after serving since 1997 as its CEO. During his tenure as CEO, membership grew from 70,000 to 520,000, while performance royalty distributions grew from \$417 million to more than \$883 million. Revenue in his final year with ASCAP reached a historic high of more than \$1 billion. And the number of musical performances captured, identified, matched and processed for payment reached 500 billion. "The sole purpose of ASCAP's existence," says LoFrumento, "is to provide support to writers and publishers as they pursue their craft."

**MARTIN BANDIER AND EVERYONE AT SONY/ATV
MUSIC PUBLISHING CONGRATULATE
THE 2015 SONGWRITERS HALL OF FAME
INDUCTEES AND SPECIAL AWARD WINNERS**

BOBBY BRADDOCK, *INDUCTEE*

WILLIE DIXON, *INDUCTEE*

ROBERT HUNTER & JERRY GARCIA, *INDUCTEE*

TOBY KEITH, *INDUCTEE*

CYNDI LAUPER, *INDUCTEE*

LINDA PERRY, *INDUCTEE*

VAN MORRISON, *JOHNNY MERCER AWARD*

LADY GAGA, *CONTEMPORARY ICON AWARD*

NATE RUESS, *HAL DAVID STARLIGHT AWARD*

JOHN LOFRUMENTO, *VISIONARY LEADERSHIP AWARD*

**"WHAT A WONDERFUL WORLD" WRITTEN BY BOB THIELE &
GEORGE DAVID WEISS, *TOWERING SONG***



Sony/ATV
MUSIC PUBLISHING

CHARTS



O'Hara

NUMBERS: TONYS TIP SCALES

The Tony Awards (June 7) spurred sales for best musical nominee *Something Rotten*. It bows at No. 1 on the Cast Albums chart with 6,000 units sold in the week ending June 7, according to Nielsen Music. It's the best week for a cast set since *If/Then* moved 15,000 on June 21, 2014.

78%

Overall Broadway cast album sales rose by 78 percent (to 32,000) for the week. Expect another gain in the week ending June 14, the first full week of post-show impact.

6

Kelli O'Hara claimed her first Tony Award win – with her sixth nomination in 11 years – for best performance by an actress in a leading role in a musical for *The King and I*. Its cast recording debuts at No. 4 on Cast Albums (1,000 sold).

107%

The companion album for best musical winner *Fun Home* charges with a 107 percent sales gain to 2,000 sold (though it is pushed down 1-3 on Cast Albums by two new titles). —KEITH CAULFIELD

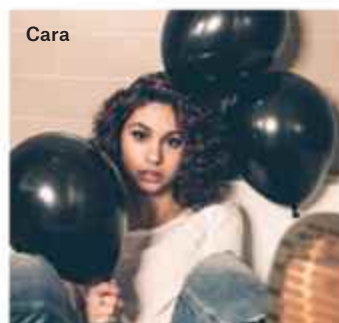


Derulo's fourth album, *Everything Is 4*, arrives fittingly at No. 4 on the Billboard 200.

TOMORROW'S HITS

'HERE' COMES CARA

Canadian singer-songwriter **Alessia Cara** bows at No. 4 on Billboard + Twitter Emerging Artists with debut single "Here." The caustic, antisocial R&B song drew 848,000 U.S. streams in the week ending June 7, according to Nielsen Music, and has been endorsed on Twitter by **Lorde** and **Jenna Marbles**. "Here" previews the 18-year-old's debut album, *Know-It-All*, expected this fall on Def Jam.



Cara

QUINCY RETURNS, WITH GRACE

Quincy Jones comes full circle with the pop classic "You Don't Own Me." Decades after producing **Lesley Gore's** original, which hit No. 2 on the Billboard Hot 100 in 1964, he has co-produced new RCA signee **Grace's** take, featuring **G-Eazy**. The smoky cover is from Grace's debut EP, *Memo*, released May 26. The Australian is 18 – almost the same age as Gore (then 17) when she recorded the empowering anthem.



CHART BEAT

Not Extinct With major buzz surrounding the June 12 box-office opening of *Jurassic World*, the dinosaur-driven film franchise's classic theme song roars to new heights. **John Williams** "Jurassic Park Theme," released in 1993 to accompany the franchise's first film, has become a top 10 hit on a *Billboard* chart at last, rising 13-9 on the June 13 Classical Digital Songs survey. On the June 20 tally, it takes an even bigger bite out of the chart, leaping to No. 6 with a 15 percent gain to 1,000 sold in the tracking week, according to Nielsen Music. The melodic instrumental has sold 185,000 downloads to date. —GARY TRUST

↑
53%
THIS WEEK
VIVIAN GREEN'S "GET RIGHT
BACK TO MY BABY" AUDIENCE
4.6 MILLION

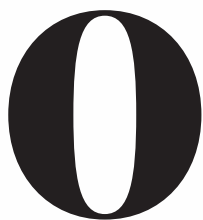
↑
28%
THIS WEEK
SHAWN MENDES'
"STITCHES" SALES
29,000

↑
50%
THIS WEEK
PARMALEE'S "ALREADY
CALLIN' YOU MINE" STREAMS
414,000

The Derulo Dilemma: Huge Hits, Small Album Sales

The singer has scored six straight top 40 singles on the *Billboard* Hot 100, but his new album *Everything Is 4* has a weak start

BY KEITH CAULFIELD



ON PAPER, JASON DERULO SHOULD HAVE been set for a big debut on the *Billboard* 200 with his latest release, *Everything Is 4*. And yet, the project lived up to its title, bowing at No. 4 with 37,000 in equivalent album units — of which 22,000 are pure album sales. That latter sum is half of what his last LP, 2014's *Talk Dirty*, launched with: 44,000.

Everything Is 4's first single, "Want to Want Me," is hot, rising 7-5 (a new peak) on the *Billboard* Hot 100 and standing as the second-biggest song on the airwaves, stepping 3-2 on *Radio Songs* (145.4 million in audience; up 4 percent in the week ending June 9). Further, Derulo is coming off a successful comeback with the *Talk Dirty* album campaign, which generated five top 40 singles on the Hot 100 (including two top 10 hits, with the title track peaking at No. 3 and "Wiggle" reaching No. 5). Derulo's previous album, 2011's *Future History*, lacked a top 10 single — its highest-charting offering was the No. 14-peaking "Don't Wanna Go Home."



So on the surface, Derulo was primed for a splashy entrance on the *Billboard* 200. What went wrong? It appears that he still has not made the connection with consumers and radio listeners that he is more than the sum of his growing pile of catchy hit singles. He's in the same boat as stars like **Flo Rida** and **Pitbull**, who regularly generate monster hits but can't get buyers motivated to purchase an entire album. Pitbull's most recent, *Globalization*, arrived in 2014 and has sold just 149,000 copies. On the flip side, Pitbull has generated 40 Hot 100 hit singles, including the No. 9 "Time of Our Lives"

from *Globalization*. As for Flo Rida, his most recent EP, *My House*, which included the No. 8-peaking single "G.D.F.R.," has sold 17,000 since its bow in April. The rapper — who has notched 24 Hot 100 hits, including three No. 1s — has yet

to have an album surpass a half-million in sales. His biggest seller, *Mail on Sunday*, released in 2008, has moved 456,000.

Still, even if Derulo is having a hard time selling albums (737,000 units sold from four albums and two EPs), he has found huge success with individual song sales. "Want to Want Me" has moved 1.1 million downloads, and in total, the artist has shifted 27 million. ●

MARKET WATCH

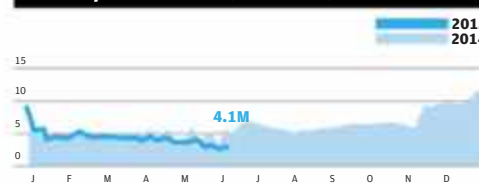
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,140,000	1,930,000	18,872,000
Last Week	3,899,000	1,839,000	18,945,000
Change	6.2%	4.9%	-0.4%
This Week Last Year	4,520,000	1,961,000	21,260,000
Change	-8.4%	-1.6%	-11.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2014	2015	CHANGE
Albums	107,436,000	103,578,000	-3.6%
Digital Tracks	529,611,000	475,218,000	-10.3%
Store Singles	1,047,000	1,620,000	54.7%
Total	638,094,000	580,416,000	-9.0%
Album w/TEA*	160,397,100	151,099,800	-5.8%

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Track Sales



Sales by Album Format

	2014	2015	CHANGE
CD	55,940,000	50,321,000	-10.0%
Digital	47,757,000	48,035,000	0.6%
Vinyl	3,520,000	4,996,000	41.9%
Other	219,000	227,000	3.7%

Sales by Album Category

	2014	2015	CHANGE
Current	52,443,000	49,643,000	-5.3%
Catalog	54,993,000	53,935,000	-1.9%
Deep Catalog	44,969,000	44,705,000	-0.6%

Current Album Sales



Catalog Album Sales



Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the *Billboard* 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending June 7, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



Grace

SIXX SENSE

British band **The Struts** makes its Alternative chart debut with "Could Have Been Me" (Future/Virgin/Capitol) at No. 36, and also bubbles under *Mainstream Rock*. On June 7, **Nikki Sixx** chose the track as one of his spotlight picks of the week on his radio program *The Side Show Countdown*. "Could Have Been Me" is from The Struts' 2014 debut album, *Everybody Wants*. —GARY TRUST, TREVOR ANDERSON and EMILY WHITE



The Struts


Billboard Artist 100

June 20
2015
billboard



NO. 40
Rachel Platten

The pop singer-songwriter rides into the Artist 100's top 40 powered by the success of her breakout hit "Fight Song," which soars by 41 percent to 98,000 sold, according to Nielsen Music. Aiding its rise: Platten joined Taylor Swift and Kelsea Ballerini backstage at Swift's June 6 concert in Pittsburgh to perform a snippet of the track. The clip of the impromptu collab has scored more than 1 million likes on Instagram.


2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 28 WKS TAYLOR SWIFT	BIG MACHINE/BMLG	1	45
	NEW	2	FLORENCE + THE MACHINE	REPUBLIC	2	1
3	3	3	MAROON 5	222/INTERSCOPE/IGA	1	49
13	12	4	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	47
11	4	5	THE WEEKND	XO/REPUBLIC	4	34
5	5	6	ED SHEERAN	ATLANTIC/AG	2	49
6	6	7	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	49
10	10	8	WALK THE MOON	RCA	8	22
7	8	9	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	49
4	7	10	MEGHAN TRAINOR	EPIC	1	47
-	2	11	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA	2	2
15	15	12	FETTY WAP	RGF/300	12	17
						
12	11	13	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	49
9	14	14	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	3	49
19	18	15	ZAC BROWN BAND	SOUTHERN GROUND/OHN VARVATOS/REPUBLIC	1	35
53	45	16	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	49
30	19	17	SAM HUNT	MCA NASHVILLE/UMGN	5	47
20	20	18	ANDY GRAMMER	S-CURVE	18	12


2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
23	21	19	TOVE LO	ISLAND	10	47
16	17	20	SAM SMITH	CAPITOL	1	49
25	24	21	RIHANNA	WESTBURY ROAD/ROC NATION	11	45
28	22	22	FALL OUT BOY	DCD2/ISLAND	2	39
14	23	23	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	25
60	39	24	OMI	LOUDER THAN LIFE/ULTRA/COLUMBIA	24	5
						
21	25	25	ARIANA GRANDE	REPUBLIC	1	49
27	29	26	BRUNO MARS	ATLANTIC/AG	10	49
31	26	27	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	17	25
2	16	28	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	7
22	28	29	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	33
29	27	30	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	11	18
32	30	31	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	49
83	85	32	BILLY CURRINGTON	MERCURY NASHVILLE/UMGN	32	9
37	33	33	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	49
36	32	34	KATY PERRY	CAPITOL	6	49
24	31	35	BEYONCE	PARKWOOD/COLUMBIA	6	49
39	37	36	SIA	MONKEY PUZZLE/RCA	5	49

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
Nielsen MUSIC

PLATTEN: GABRIEL JEFFREY; FETTY WAP: CLIVE SPALL; OMI: SCOTT SCHATEK; MENDES: UNIVERSAL MUSIC GROUP; ALUNAGEORGE: FIONA GARDEN; DIRLO: SHANE MCCULLY; CURRINGTON: JOSEPH LLANES
 The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music, and an interaction on social networking sites, as compiled by next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
 AIRPLAY/STREAMING & SALES DATA COMPILED BY BILLBOARD MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
44	40	37	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	49
49	41	38	DJ SNAKE	FUZION	38	12
26	35	39	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	1	13
57	58	40	RACHEL PLATTEN	COLUMBIA	40	6
43	42	41	FIFTH HARMONY	SYCO/EPIC	12	28
38	38	42	MARK RONSON	RCA	5	29
NEW		43	MAJOR LAZER	MAD DECENT	43	1
75	56	44	SILENTO	BOLO/CAPITOL	44	5
41	46	45	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	10
45	43	46	CHRIS BROWN	RCA	1	49
34	36	47	NICK JONAS	SAFEHOUSE/ISLAND	11	37
48	47	48	JASON ALDEAN	BROKEN BOW/BBMG	1	49
50	51	49	ERIC CHURCH	EMI NASHVILLE/UMGN	33	48
NEW		50	LIL DURK	DEF JAM	50	1
42	48	51	T-WAYNE	WERUNIT/UNAUTHORIZED/300	26	8
18	34	52	BRANTLEY GILBERT	VALORY/BMLG	18	26
35	44	53	TREY SONGZ	SONGBOOK/ATLANTIC/AG	1	49
47	49	54	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA/RCA	18	49
59	55	55	ECHOSMITH	WARNER BROS.	26	37
54	53	56	RAE SREMMURD	EARDRUMA/INTERSCOPE/IGA	7	40
56	54	57	GEORGE EZRA	COLUMBIA	51	14
61	52	58	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	34	48
91	63	59	SHAWN MENDES	ISLAND	2	17
						
63	57	60	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	26
71	64	61	KID INK	THA ALUMNI GROUP/88 CLASSIC/RCA	27	27
69	61	62	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	9	40
80	65	63	RICH HOMIE QUAN	RICH HOMIEZ/THINK IT'S A GAME	63	21
58	62	64	IGGY AZALEA	TURN FIRST/HUSTLE GANG/DEF JAM	2	49
55	60	65	HOZIER	RUBYWORKS/COLUMBIA	5	40
NEW		66	DOM KENNEDY	THE OTHER PEOPLE'S MONEY COMPNAV	66	1
NEW		67	JAMIE XX	YOUNG TURKS	67	1
77	78	68	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	12	23
67	59	69	BIG SEAN	G.O.O.D./DEF JAM	2	33
-	9	70	BOOSIE BADAZZ	TRILL/ATLANTIC/AG	9	2
68	66	71	CALVIN HARRIS	FLY EYE/COLUMBIA	9	49

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
76	68	72	OMARION	MAYBACH/ATLANTIC/AG	68	12
NEW		73	WILLIE NELSON	LEGACY	73	1
-	99	74	METALLICA	BLACKENED/WARNER BROS.	74	5
82	76	75	ONEREPUBLIC	MOSLEY/INTERSCOPE/IGA	6	49
84	69	76	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	49
95	79	77	ALUNAGEORGE	VAGRANT	77	4
						
52	72	78	KELSEA BALLERINI	BLACK RIVER	52	3
51	50	79	JOSH GROBAN	REPRISE/WARNER BROS.	2	6
72	81	80	ONE DIRECTION	SYCO/COLUMBIA	2	49
70	70	81	FLO RIDA	POE BOY/ATLANTIC/AG	23	20
-	82	82	THOMAS RHETT	VALORY/BMLG	47	18
73	77	83	KELLY CLARKSON	19/RCA	5	21
89	90	84	JEREMIH	MICK SCHULTZ/DEF JAM	30	45
NEW		85	MERLE HAGGARD	HAG	85	1
86	91	86	VANCE JOY	F-STOP/ATLANTIC/AG	34	40
85	83	87	ROMEO SANTOS	SONY MUSIC LATIN	63	21
-	13	88	HILLSONG	HILLSONG/SPARROW/CAPITOL CMG	13	4
74	74	89	SELENA GOMEZ	HOLLYWOOD	10	36
99	87	90	TIM MCGRAW	BIG MACHINE/BMLG	10	48
78	75	91	JESSIE J	LAVA/REPUBLIC	17	35
-	96	92	SKRILLEX	BIG BEAT/OWSLA/ATLANTIC/AG	92	3
97	86	93	MICHAEL JACKSON	MJJ/EPIC	25	33
81	92	94	NATALIE LA ROSE	I.M.G./REPUBLIC	47	17
-	88	95	AVICII	PRMD/ISLAND	50	38
RE-ENTRY		96	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE/IGA	69	4
NEW		97	DIPLO	MAD DECENT	97	1
						
-	98	98	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	54	40
87	89	99	A THOUSAND HORSES	REPUBLIC NASHVILLE/BMLG	83	6
90	93	100	NE-YO	COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL	9	24



Currington's 'Summer' Begins

Billy Currington (above) hits a new high on the Billboard Artist 100, vaulting 85-32 (up 136 percent) as his *Summer Forever* debuts at No. 3 on Top Country Albums and No. 9 on Top Album Sales with 21,000 first-week copies sold, according to Nielsen Music. Album sales account for 58 percent of his activity on the Artist 100.

On Top Country Albums, the set is Currington's fifth top five entry and bests the high of his last release, *We Are Tonight*, which debuted and peaked at No. 5 on Oct. 5, 2013. Currington has collected three No. 2-peaking titles on the tally: *Doin' Somethin' Right* (2005), *Little Bit of Everything* (2008) and *Enjoy Yourself* (2010). The new album's lead single, "Don't It," became his ninth Country Airplay No. 1 on the June 6 chart. New single "Drinkin' Town With a Football Problem" kicks off at No. 41 (June 20).

In the Artist 100's top five, **Taylor Swift** lands a record-extending 28th week at No. 1 and **Jason Derulo** hits a new high, jumping 12-4 (up 52 percent) as his *Everything Is 4* debuts on Top Album Sales at No. 8 (22,000). Derulo's support stems mostly from his singles (see story, page 77). Even as his new LP launches, album sales are his third-greatest Artist 100 points contributor (27 percent). Airplay and digital song sales lead at 30 percent each.

—Gary Trust

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
134	101	FLEETWOOD MAC	▲	Greatest Hits	14	88
93	102	ONE DIRECTION	▲	FOUR	1	29
102	103	DRAKE	▲	Nothing Was The Same	1	86
94	104	VARIOUS ARTISTS	▲	NOW 53	2	18
NEW	105	JEDI MIND TRICKS	▲	The Thief And The Fallen	105	1
100	106	KENNY CHESNEY	▲	The Big Revival	2	37
83	107	WALE	▲	The Album About Nothing	1	10
96	108	BEYONCÉ	▲	Beyoncé	1	78
NEW	109	TROY AVE	▲	Major Without A Deal	109	1
101	110	FALL OUT BOY	▲	Save Rock And Roll	1	111
112	111	TIM MCGRAW	▲	Sundown Heaven Town	3	37
73	112	REBA	▲	Love Somebody	3	8
95	113	TAYLOR SWIFT	▲	Red	1	112
114	114	SOUNDTRACK	▲	Frozen	1	80
111	115	ADELE	◆	21	1	224
NEW	116	GLORIANA	▲	Three	116	1
99	117	KIDZ BOP KIDS	▲	Kidz Bop 28	10	11
123	118	OMARION	▲	Sex Playlist	49	16
127	119	EMINEM	▲	The Marshall Mathers LP 2	1	83
108	120	KELLY CLARKSON	▲	Piece By Piece	1	14
72	121	TYLER FARR	▲	Suffer In Peace	4	6
153	122	KID INK	▲	Full Speed	14	18
116	123	KATY PERRY	▲	PRISM	1	84
NEW	124	MELODY GARDOT	▲	Currency Of Man	124	1
NEW	125	THE DARKNESS	▲	Last Of Our Kind	125	1
RE	126	MICHAEL JACKSON	▲	Number Ones	13	212
140	127	JASON DERULO	▲	Talk Dirty	4	58
130	128	THE ROLLING STONES	◆	Hot Rocks 1964-1971	4	254
129	129	ARCTIC MONKEYS	●	AM	6	91
161	130	METALLICA	▲	Master Of Puppets	29	86
121	131	WIZ KHALIFA	▲	Blacc Hollywood	1	42
119	132	MIRANDA LAMBERT	●	Platinum	1	53
118	133	CHRIS BROWN & TYGA	▲	Fan Of A Fan: The Album	7	15
170	134	CHILDISH GAMBINO	▲	Because The Internet	7	75
107	135	EMINEM	▲	Curtain Call: The Hits	1	244
181	136	THE BEACH BOYS	▲	The Very Best Of The Beach Boys: Sounds Of Summer	16	126
125	137	DARIUS RUCKER	▲	Southern Style	7	10
135	138	LED ZEPPELIN	▲	Mothership	7	200
138	139	FRANK SINATRA	▲	Ultimate Sinatra	32	7
126	140	CREEDENCE CLEARWATER REVIVAL	▲	Chronicle The 20 Greatest Hits	22	231
113	141	NIRVANA	▲	MTV Unplugged In New York	1	87
165	142	BLAKE SHELTON	▲	Based On A True Story ...	3	115
145	143	KEVIN GATES	▲	Luca Brasi 2: A Gangsta Grillz Special Edition	38	25
RE	144	BEYONCÉ	▲	4	1	62
139	145	IGGY AZALEA	▲	Reclassified	16	24
26	146	LIFHOUSE	▲	Out Of The Wasteland	26	2
136	147	BRUNO MARS	▲	Unorthodox Jukebox	1	123
147	148	BILLY JOEL	▲	The Essential Billy Joel	15	37
141	149	KATY PERRY	▲	Teenage Dream	1	214
RE	150	DR. DRE	▲	Dr. Dre – 2001	2	121

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
RE	151	MICHAEL JACKSON	▲	Bad	1	116
120	152	MERCYME	▲	Welcome To The New	4	40
69	153	SNOOP DOGG	▲	BUSH	14	4
143	154	GUNS N' ROSES	▲	Greatest Hits	3	316
106	155	A\$AP ROCKY	●	Long.Live.A\$AP	1	43
110	156	NIRVANA	◆	Nevermind	1	298
142	157	VARIOUS ARTISTS	▲	NOW That's What I Call #1's	34	5
103	158	FOO FIGHTERS	▲	Greatest Hits	11	95
155	159	LUKE BRYAN	▲	Tailgates & Tanlines	2	192
152	160	2PAC	◆	Greatest Hits	3	97
171	161	LYNYRD SKYNYRD	▲	Family	154	34
160	162	AC/DC	◆	Back In Black	4	181
66	163	MICHAEL JACKSON	▲	The Essential Michael Jackson	53	132
RE	164	KANYE WEST	▲	Graduation	1	58
149	165	HALESTORM	▲	Into The Wild Life	5	8
88	166	CHRIS STAPLETON	▲	Traveller	14	5
30	167	ALESSO	▲	Forever	30	2
177	168	EMINEM	▲	Recovery	1	193
157	169	CHRIS BROWN	▲	X	2	38
148	170	TIM MCGRAW	▲	Number One Hits	27	109
150	171	SHEPPARD	▲	Bombs Away	31	13
RE	172	BETTE MIDLER	▲	It's The Girls!	3	15
RE	173	SOUNDTRACK	●	Almost Famous	43	30
168	174	FIVE FINGER DEATH PUNCH	●	The Wrong Side Of Heaven...Volume 1	2	70
79	175	FAITH NO MORE	▲	Sol Invictus	15	3
RE	176	METALLICA	▲	...And Justice For All	6	84
144	177	JAMES BAY	▲	Chaos And The Calm	15	11
151	178	JOHN LEGEND	●	Love In The Future	4	90
172	179	BLAKE SHELTON	▲	Red River Blue	1	157
RE	180	ELLE KING	▲	Love Stuff	45	6
RE	181	HALSEY	▲	Room 93 (EP)	159	2
RE	182	THE BEACH BOYS	▲	Pet Sounds	10	45
NEW	183	ARMORED SAINT	▲	Win Hands Down	183	1
RE	184	LAUREN DAIGLE	▲	How Can It Be	30	6
187	185	METALLICA	◆	Metallica	1	350
158	186	LANA DEL REY	●	Ultraviolence	1	49
NEW	187	I THE MIGHTY	▲	Connector	187	1
167	188	5 SECONDS OF SUMMER	▲	5 Seconds Of Summer	1	45
163	189	LORDE	▲	Pure Heroine	3	88
132	190	TAYLOR SWIFT	▲	Fearless	1	233
RE	191	50 CENT	▲	Get Rich Or Die Tryin'	1	101
174	192	THREE DAYS GRACE	▲	Human	16	10
156	193	KENNY CHESNEY	▲	Greatest Hits II	3	102
189	194	MY CHEMICAL ROMANCE	▲	The Black Parade	2	70
180	195	RED HOT CHILI PEPPERS	▲	Greatest Hits	18	68
RE	196	KID CUDI	●	Man On The Moon: The End Of Day	4	85
169	197	LEE BRICE	▲	I Dont Dance	5	39
188	198	DIERKS BENTLEY	▲	Riser	6	64
RE	199	USHER	◆	Confessions	1	104
77	200	GERARDO ORTIZ	▲	Hoy Mas Fuerte	24	3



1

FLORENCE + THE MACHINE
How Big How Blue
How Beautiful

Rock act **Florence + The Machine** claims its first No. 1 on the Billboard 200, as its third album, *How Big How Blue How Beautiful*, debuts atop the list with 137,000 equivalent album units earned in the week ending June 7, according to Nielsen Music. It also garners the group (led by **Florence Welch**, above) its best sales week, with 128,000 sold in pure album sales. It trumps the 105,000 start of its last set, *Ceremonials*, which was its previous high-water mark. —K.C.



9 **ZAC BROWN BAND**
Jekyll + Hyde

The group's album zooms 17-9 on the Billboard 200 with 30,000 units (up 22 percent) and 23,000 albums sold (up 32 percent) thanks to delayed fulfillment of albums tied to a concert ticket/CD promotion.



98 **THE TENORS**
Under One Sky

The quartet also bows at No. 1 on Classical Crossover Albums — its fourth straight chart-topper. It ties *The Piano Guys* for the third-most leaders among duos or groups. *Il Divo* leads, with seven No. 1s.

Drake Drives To No. 1

Drake (below) earns his first No. 1 as a lead artist on the Billboard + Twitter Top Tracks chart as "Know Yourself" re-enters atop the survey. The song's resurgence follows its first live performance at a Toronto concert on June 2. The rendition triggered heavy response on Twitter and helped the track collect 3.2 million U.S. streams for the week ending June 7, according to Nielsen Music.

Meanwhile, Drake's Young Money/Cash Money labelmate Lil Wayne also nabs a top 10 debut with "Glory" (No. 9). The rapper released the track June 3 as an exclusive cut on Tidal and announced that it's the first single from his forthcoming *Free Weezy* album. The surprise release and album hype translated into social gains for Wayne: His Twitter mentions jump to 25,500 for the week.

Elsewhere on the list, Rita Ora nabs a No. 21 bow for "Poison," fueled by the track's music video premiere on June 3. The clip garnered social buzz thanks to Ora donning several glamorous outfits in the clip, and attracted support from Madonna on Twitter. "Poison" picked up 501,000 domestic streams for the week. The track serves as the lead single from the British songstress' upcoming sophomore album, the follow-up to 2012's *Ora* (which was never released stateside, but distributed overseas).

—Trevor Anderson



Social

June 20 2015

billboard

BILLBOARD TWITTER TOP TRACKS: The week's most shared songs on Twitter in the U.S., ranked by the volume of shares. BILLBOARD TWITTER EMERGING ARTISTS: The week's most shared songs on Twitter in the U.S. by up-and-coming artists (defined as artists with fewer than 50,000 Twitter followers who have also not as a lead artist in the top 50 songs on the Billboard Hot 100), ranked by the number of shares. All charts © 2015, Prometheus Global Media, LLC. All rights reserved.

billboard		TOP TRACKS™		PRESENTED BY		MCDONALD'S	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART			
RE	1	#1 KNOW YOURSELF	Drake	2			
4	2	WORTH IT	Fifth Harmony Feat. Kid Ink	14			
RE	3	CLOUDS	One Direction	4			
1	4	THE HILLS	The Weeknd	2			
3	5	NO CONTROL	One Direction	6			
2	6	BAD BLOOD	Taylor Swift Feat. Kendrick Lamar	7			
5	7	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	12			
NEW	8	PHENOMENAL	Eminem	1			
NEW	9	GLORY	Lil Wayne	1			
RE	10	INFINITY	Mariah Carey	5			
10	11	TO U	Skrillex & Diplo Feat. AlunaGeorge	15			
RE	12	GROOVE	Jack & Jack	3			
NEW	13	MONEY TREES DEUCE	Jay Rock	1			
25	14	PHOTOGRAPH	Ed Sheeran	8			
21	15	ONE LAST TIME	Ariana Grande	19			
18	16	LEAN ON	Major Lazer & DJ Snake Feat. MO	12			
15	17	THINKING OUT LOUD	Ed Sheeran	43			
17	18	LOVE ME LIKE YOU DO	Ellie Goulding	22			
46	19	THIS SUMMER'S GONNA HURT...	Maroon 5	4			
RE	20	SHOTS	Imagine Dragons	5			
NEW	21	POISON	Rita Ora	1			
NEW	22	CHECK	Meek Mill	1			
RE	23	BITCH I'M MADONNA	Madonna Feat. Nicki Minaj	2			
27	24	FLASHLIGHT	Jessie J	6			
13	25	HEY MAMA	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	11			
30	26	TRAP QUEEN	Fetty Wap	12			
RE	27	SHUTDOWN	Skepta	3			
22	28	I WANT YOU TO KNOW	Zedd Feat. Selena Gomez	15			
RE	29	NOBODY LOVE	Tori Kelly	3			
36	30	TRUE SURVIVOR	David Hasselhoff	5			
23	31	SUGAR	Maroon 5	21			
14	32	WAITING FOR LOVE	Avicii	2			
6	33	THE NIGHT IS STILL YOUNG	Nicki Minaj	6			
26	34	UPTOWN FUNK!	Mark Ronson Feat. Bruno Mars	30			
20	35	PRETTY GIRLS	Britney Spears & Iggy Azalea	5			
41	36	B**** BETTER HAVE MY MONEY	Rihanna	11			
9	37	STITCHES	Shawn Mendes	2			
RE	38	PLANES	Jeremih Feat. J. Cole	4			
RE	39	GHOST TOWN	Adam Lambert	9			
RE	40	BELIEVE	Mumford & Sons	3			
16	41	SAUSAGE	Lil Mama	2			
35	42	NIGHT CHANGES	One Direction	32			
48	43	WANT TO WANT ME	Jason Derulo	13			
NEW	44	SPECIAL AFFAIR	The Internet	1			
37	45	DEAR FUTURE HUSBAND	Meghan Trainor	12			
34	46	I REALLY LIKE YOU	Carly Rae Jepsen	14			
43	47	EARNED IT (FIFTY SHADES OF GREY)	The Weeknd	24			
47	48	JEALOUS	Nick Jonas	33			
39	49	BLESSINGS	Big Sean Feat. Drake	8			
NEW	50	FIGHT SONG	Rachel Platten	1			

billboard		EMERGING ARTISTS™		PRESENTED BY		DEF JAM	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART			
NEW	1	#1 SPECIAL AFFAIR	The Internet	1			
1	2	RUNAWAY (U & I)	Galantis	34			
NEW	3	EJECTED (I GOT SOME BAD BITCHES IN MY SECTION)	Kidd Kidd Feat. Lil Wayne	1			
NEW	4	HERE	Alessia Cara	1			
2	5	KING	Years & Years	21			
6	6	LAST KISS	OverDoz.	2			
NEW	7	CAPTAIN SEA FONK	Denzel Curry	1			
5	8	HOLD MY HAND	Jess Glynne	15			
7	9	SHINE	Years & Years	4			
NEW	10	WARM ENOUGH	Donnie Trumpet & The Social Experiment	1			
NEW	11	WHITE BLOOD	Oh Wonder	1			
NEW	12	VULCAN	Nyck Caution	1			
16	13	AIN'T NOBODY (LOVES ME BETTER)	Felix Jaehn Feat. Jasmine Thompson	6			
NEW	14	LIKE A RIVER RUNS	Bleachers	1			
10	15	FREAKS	Timmy Trumpet & Savage	32			
NEW	16	MOVIES	OG Maco	1			
NEW	17	WE WON'T	Jaymes Young & Phoebe Ryan	1			
NEW	18	345 SHARP	Cozz	1			
14	19	SHUT UP	Stormzy	3			
21	20	WALK	Kwabs	38			
NEW	21	SMOOTH SAILIN'	Leon Bridges	1			
17	22	OCTAHATE	Ryn Weaver	18			
9	23	MULTI-LOVE	Unknown Mortal Orchestra	7			
RE	24	COMING HOME	Leon Bridges	7			
NEW	25	400Z. ON REPEAT	FIDLAR	1			
18	26	UNSTOPPABLE	Lianne La Havas	7			
40	27	GOLD DUST	Galantis	12			
29	28	PEANUT BUTTER JELLY	Galantis	7			
NEW	29	MINISKIRT	BRAIDS	1			
RE	30	ACTIVATE ME	Astr	2			
11	31	SUNDAY CANDY	Donnie Trumpet & The Social Experiment	14			
NEW	32	CRIED IN THE TRAP	Key!	1			
43	33	BITTER BOY	Appleby Feat. Anthony White	4			
33	34	MY JAM	Bobby Brackins Feat. Zendaya & Jeremih	11			
36	35	RENEGADES	X Ambassadors	7			
NEW	36	SMOKIN' LOVE	Stick Figure Feat. Collie Buddz	1			
RE	37	MINE	Phoebe Ryan	6			
39	38	NOBODY TO LOVE	Sigma	39			
25	39	TREASURED SOUL	Michael Calfan	15			
38	40	WISH YOU WERE MINE	Philip George	18			
30	41	OH MY	Boogie	3			
RE	42	GIRL IN A COUNTRY SONG	Maddie & Tae	10			
NEW	43	GET IT RIGHT	Teedra Moses	1			
47	44	SOMETHING ABOUT YOU	Hayden James	3			
NEW	45	CHANGE	Rich The Kid & Migos Feat. Migo Bands	1			
NEW	46	LONG TIME NO SEE	Ta-ku Feat. Atu	1			
RE	47	BETTER IN THE MORNING	Little Boots	2			
NEW	48	BACK OF THE CAR	RAC Feat. Nate Henricks	1			
22	49	DAYLIGHT	Andrew Rayel Feat. Jonny Rose	2			
49	50	THE FOOL	Ryn Weaver	3			



Azalea, Grande Gain

Iggy Azalea (above) vaults 47-20 on the Social 50 chart — her highest rank since the Feb. 21 list, when she was No. 12 — after a busy week in the news where she announced her engagement and explained why she decided to cancel her upcoming Great Escape Tour.

On May 29, the rapper nixed her rescheduled arena trek, which was due to launch Sept. 19. Then, on June 1, she explained to *Seventeen* why she canceled the tour. The online chatter about the tour drama helped fuel a 103 percent rise in Twitter reactions (retweets) for Azalea in the week ending June 7, according to Next Big Sound.

The main driver behind Azalea's chart gain, however, is her June 1 engagement announcement — on Instagram — to NBA basketball player Nick Young. The photo aided Azalea's overall 1,617 percent increase in Instagram reactions (likes to her photos) for the week.

At the top of the chart, Ariana Grande rises 2-1 for her seventh week at No. 1 (up 29 percent rise in Instagram reactions). On June 7, she shared an essay through her social networks about her thoughts on women in society and entertainment. "I'm tired of living in a world where women are mostly referred to as a man's past, present or future property/possession," she wrote. The essay came after British tabloid *The Sun* asked Grande if she was dating One Direction's Niall Horan after she was seen leaving his house on June 3.

—William Gruger

HOT LATIN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 14 WKS EL PERDON		Nicky Jam & Enrique Iglesias LA INDUSTRIA/SONY MUSIC LATIN	1	18
	3	2	PROPUESTA INDECENTE		Romeo Santos SONY MUSIC LATIN	1	98
	4	3	FANATICA SENSUAL		Plan B PINA/SONY MUSIC LATIN	3	23
	6	4	HILITO		Romeo Santos SONY MUSIC LATIN	4	25
	2	8	AY VAMOS		J Balvin CAPITOL LATIN/UMLE	1	41
	9	6	SIGUEME Y TE SIGO		Daddy Yankee CAPITOL LATIN/UMLE	6	13
	7	7	EL AMOR DE SU VIDA		Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	7	13
	5	5	HABLAME DE TI		Banda Sinaloense MS de Sergio Lizarraga RESEX	4	33
	22	17	DG SG LA GOZADERA		Gente de Zona Feat. Marc Anthony MAGNUS/SONY MUSIC LATIN	9	6
	8	9	MALDITAS GANAS		El Komander TWINS	8	11
	13	13	TE METISTE		Ariel Camacho y Los Plebes del Rancho DEL	11	15
	11	11	ME SOBRRABAS TU		Banda Los Recoditos DISA/UMLE	11	18
	15	14	NOTA DE AMOR		Wisn + Carlos Vives Feat. Daddy Yankee SONY MUSIC LATIN	5	17
	10	10	CONTIGO		Calibre 50 DISA/UMLE	5	19
	12	12	PIERDO LA CABEZA		Zion & Lennox BABY	11	19
	14	16	MI VERDAD		Mana Featuring Shakira WARNER LATINA	1	17
	16	15	PERDIDO EN TUS OJOS		Don Omar Featuring Natti Natasha MACHETE/UMLE	15	11
	20	19	MI VICIO MAS GRANDE		Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE	18	6
	17	18	EL CHOLO		Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	17	5
	18	20	SOLITA		Prince Royce SONY MUSIC LATIN	16	11
	25	27	AG A LO MEJOR		Banda Sinaloense MS de Sergio Lizarraga RESEX	21	13
	24	24	ME VOY ENAMORANDO (REMIX)		Chino & Nacho Feat. Farruko MAGNUS/SONY MUSIC LATIN	22	8
	31	25	EL TAXI		Pitbull Featuring Sensato & Osmani Garcia FAMOUS ARTIST/MR. 305	23	7
	19	23	BONITO Y BELLO		La Septima Banda de Guamuchil Sinaloa FONOVISA/UMLE	19	10
	26	26	INOCENTE		Romeo Santos SONY MUSIC LATIN	23	21
	34	32	COMO ANTES		Tito "El Bambino" L. Berrios Nieves ON FIRE/SIENTE/UMLE	26	4
	29	28	NOCHE Y DE DIA		Enrique Iglesias Feat. Yandel & Juan Magan REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE	27	15
	30	31	NO TE CREAS TAN IMPORTANTE		El Bebito ASL/DISA/UMLE	28	21
	23	21	UN ZOMBIE A LA TEMPERIE		Alejandro Sanz UNIVERSAL MUSIC LATINO/UMLE	19	12
	-	42	30	IMAGINANDOTE	Reykon Featuring Daddy Yankee WARNER LATINA	30	4
	44	35	31	LA MORDIDITA	Ricky Martin Featuring Yotuel SONY MUSIC LATIN	31	3
	38	34	32	CALENTURA	Yandel SONY MUSIC LATIN	32	5
	50	43	33	DUELE EL AMOR	Tony Dize PINA/SONY MUSIC LATIN	33	3
	35	36	34	AMIGO	Romeo Santos SONY MUSIC LATIN	30	21
	42	38	35	EL PAPEL CAMBIO	El Komander TWINS	35	6
	-	39	36	CONFESION	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	36	2
	33	29	37	QUEDATE CONMIGO	Jory Boy YOUNG BOSS	29	7
RE-ENTRY	38		38	BAJITO	Jencarlos Canela Featuring Ky-Mani Marley UNIVERSAL MUSIC LATIN/UMLE	38	5
	27	30	39	CALLA Y ME BESAS	Enigma Nortena FONOVISA/UMLE	22	11
	45	40	40	CUAL ADIOS	La Bandononona Clave Nueva de Max Peraza TALENT MUSIC GROUP/FONOVISA/UMLE	40	3
	-	41	41	LA PRISION	Mana WARNER LATINA	41	2
	37	37	42	AGUA BENDITA	Victor Manuel KIYAVI/SONY MUSIC LATIN	26	9
	41	44	43	HOMBRE LIBRE	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	38	9
	28	33	44	EL QUESITO	Omar Ruiz BAD SIN	28	10
	-	47	45	Y VETE ACOSTUMBRANDO	Larry Hernandez SODIN/FONOVISA/UMLE	45	2
RE-ENTRY	46		46	MENEO	Fito Blanco FAMOUS ARTIST/MR. 305	37	2
	36	46	47	QUE TAL SI ERES TU	Los Tigres del Norte FONOVISA/UMLE	36	8
	43	45	48	SI TE VUELVO A VER	La Maquinaria Nortena AZTECA/FONOVISA/UMLE	41	9
	47	48	49	COMO TU NO HAY DOS	Los Hurrasnes del Norte GARMEX	43	4
RE-ENTRY	50		50	QUE COSAS TIENE EL AMOR	Anthony Santos & Prince Royce ANTHONY SANTOS/TOP	42	3

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	#1 1 WK	CHIQUIS RIVERA	Ahora	1	
	1	2	GERARDO ORTIZ	Hoy Mas Fuerte	3	
NEW	3	3	CHARLIE APONTE	Una Nueva Historia	1	
	3	4	MANA	Cama Incendiada	7	
NEW	5	5	DUELO	Veneno	1	
	4	6	JUAN GABRIEL	Los Duo	17	
	5	7	ROMEO SANTOS	Formula: Vol. 2	67	
	2	8	LARRY HERNANDEZ	Vete Acostumbrando	2	
	6	9	JUAN GABRIEL	Mis Numero 1... 40 Aniversario	44	
	7	10	JULION ALVAREZ Y SU NORTENO BANDA	Aferrado	11	
	8	11	CALIBRE 50	Lo Mejor de	18	
	9	12	MARCO ANTONIO SOLIS	15 Inolvidables	30	
	12	13	SELENA	Lo Mejor de...	10	
	13	14	ENRIQUE IGLESIAS	Sex And Love	64	
	10	15	VARIOUS ARTISTS	Las Bandas Románticas de America 2015	20	
	14	16	JOAN SEBASTIAN	Personalidad	2	
NEW	17	17	BOMBA ESTEREO	Amanecer	1	
	15	18	ALEJANDRO SANZ	Sirope	5	
NEW	19	19	KARLOS ROSE	Geminis	1	
	24	20	INTOCABLE	XX: 20 Aniversario	19	
	21	21	MARC ANTHONY	3.0	83	
	18	22	JOAN SEBASTIAN	Lo Esencial de Joan Sebastian: Sentimental	2	
	23	23	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	El Karma	22	
	17	24	ANA GABRIEL	Mi Regalo, Mis Numero 1...	3	
	19	25	NATALIA JIMENEZ	Creo En Mi	12	



Rivera Resembles Mom With No. 1

Regional Mexican singer **Chiquis Rivera** (above) crowns Top Latin Albums as her debut set, *Ahora*, sells 7,000 copies in its first week, according to Nielsen Music. Rivera, the daughter of the late **Jenni Rivera**, becomes the first female to top the chart since her mother opened at No. 1 on Dec. 20, 2014, with the posthumous release *1 Vida-3 Historias: Metamorfosis-Despedida de Culiacan*. The Riveras become the first mother-daughter pair and only the third parent-child combination to reach No. 1 on the list following **Vicente Fernandez** and **Alejandro Fernandez** (each with five No. 1s) and **Julio Iglesias** and **Enrique Iglesias** (one and eight, respectively). Furthermore, Jenni Rivera's brother **Lupillo** also has topped the albums chart, making the Riveras the only family to have three members score No. 1s as solo artists. The only other siblings to do so are **Selena** and her brother **A.B. Quintanilla III**.

On Hot Latin Songs, Cuban duo **Gente de Zona** leaps 17-9 with "La Gozadera" (featuring **Marc Anthony**), marking the act's second trip to the top 10. The pair is best known for its collaboration as a featured act on Enrique Iglesias' "Bailando" (also featuring **Descemer Bueno**), which spent a record 41 weeks at No. 1. "La Gozadera" scales the list as the Streaming and Digital Gainer, scoring a 195 percent rise in streams (to 649,000 weekly clicks) and a 101 percent growth in digital sales (to 5,000 downloads).

—Amaya Mendizabal

LATIN DIGITAL SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 9 WKS EL PERDON	Nicky Jam & Enrique Iglesias CODICOS/LA INDUSTRIA/SONY MUSIC LATIN	19	
	2	2	BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona REPUBLIC/UMLE	64
	9	3	LA GOZADERA	Gente de Zona Feat. Marc Anthony MAGNUS/SONY MUSIC LATIN	6
	3	4	DANZA KUDURO	Don Omar & Lucenzo YANIS/ORFANATO/MACHETE/UMLE	251
	4	5	AY VAMOS	J Balvin CAPITOL LATIN/UMLE	46
	5	6	TRAVESURAS	Nicky Jam LA INDUSTRIA	54
	7	7	VIVIR MI VIDA	Marc Anthony SONY MUSIC LATIN	111
	6	8	SIGUEME Y TE SIGO	Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE	13
	8	9	NOTA DE AMOR	Wisn + Carlos Vives Feat. Daddy Yankee SONY MUSIC LATIN	18
	10	10	FANATICA SENSUAL	Plan B PINA/SONY MUSIC LATIN	20
	11	11	6 AM	J Balvin Featuring Farruko CAPITOL LATIN/UMLE	73
	13	12	HIPS DON'T LIE	Shakira Feat. Wyclef Jean EPIC	283
	17	13	EL TAXI	Pitbull Feat. Sensato & Osmani Garcia FAMOUS ARTIST/MR. 305	11
	12	14	MI VERDAD	Mana Featuring Shakira WARNER LATINA	17
	15	15	WAKA WAKA (THIS TIME FOR AFRICA)	Shakira Feat. Freshlyground EPIC/SONY MUSIC LATIN	265
	14	16	PIERDO LA CABEZA	Zion & Lennox BABY	20
	16	17	EL AMOR DE SU VIDA	Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	13
	21	18	HEROE	Enrique Iglesias INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	283
	23	19	PERDIDO EN TUS OJOS	Don Omar Feat. Natti Natasha MACHETE/UMLE	11
	18	20	MALDITAS GANAS	El Komander TWINS	12
	20	21	TE METISTE	Ariel Camacho y Los Plebes del Rancho DEL	15
NEW	22		BAJITO	Jencarlos Canela Feat. Ky-Mani Marley UNIVERSAL MUSIC LATINO/UMLE	1
	22	23	ERES MIA	Romeo Santos SONY MUSIC LATIN	67
	25	24	LIMBO	Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE	139
	27	25	PROPUESTA INDECENTE	Romeo Santos SONY MUSIC LATIN	96

Christian/Gospel

June 20
2015
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HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 4 WKS BROTH- ER NEEDTOBREATHE Featuring Gavin DeGraw (E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,DEGRAW))	ATLANTIC/WORD-CURB	1	25
4	3	2	HOLY SPIRIT (L.ESKELIN (B.TORWALT,K.TORWALT))	Francesca Battistelli FERVENT/WORD-CURB	2	15
2	2	3	OCEANS (WHERE FEET MAY FAIL) ▲ (M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGHTHELM))	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1	90
3	4	4	SOUL ON FIRE (B.BROWN,M.POWELL,T.ANDERSON,M.LEE,D.CARR,M.MAHER)	Third Day ESSENTIAL/PLG	2	25
6	6	5	SHOULDERS (L.SMALLBONE,J.SMALLBONE,B.GLOVER,TJ.JORNHOM)	for KING & COUNTRY FERVENT/WORD-CURB	4	26
9	5	6	TOUCH THE SKY (J.HOUSTON,M.G.CHISLETT (J.HOUSTON,D.THOMAS,M.G.CHISLETT))	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	5	11
5	7	7	DROPS IN THE OCEAN (C.WEDGEWORTH (I.STEINGARD,J.JINGRAM,M.BRONLEWEE))	Hawk Nelson FAIR TRADE	5	22
7	8	8	SOMETHING IN THE WATER ▲ (C.JUNDERWOOD,C.DESTEFANO,BRETT JAMES)	Carrie Underwood 19/ARISTA NASHVILLE/PLG	1	36
8	9	9	FLAWLESS (B.GLOVER,D.GARCIA (B.MILLARD,M.SCHELCHZER,N.COCHRAN,R.SHAFFER,B.GRAUL,S.JOLDS,D.A.GARCIA,B.GLOVER))	MercyMe FAIR TRADE	8	9
10	10	10	BECAUSE HE LIVES (AMEN) (E.CASH,J.JINGRAM (B.GAITHER,G.GAITHER,M.MAHER,J.JINGRAM,E.CASH,D.CARSON,C.TOMLIN))	Matt Maher ESSENTIAL/PLG	3	31
12	12	11	HOW CAN IT BE (P.MABURY (P.MABURY,J.JINGRAM,J.JOHNSON))	Lauren Daigle CENTRICITY	5	26
11	11	12	DAY ONE (P.KIPLEY (M.WEST,P.KIPLEY))	Matthew West SPARROW/CAPITOL CMG	10	23
17	15	13	EVEN SO COME (N.NOCKELS (C.TOMLIN,J.CATES,J.JINGRAM))	Passion Featuring Kristian Stanfill SIXSTEPS/SPARROW/CAPITOL CMG	13	13
15	13	14	WHO I AM (S.MOSLEY (B.CALLAHAN,S.MOSLEY,M.L.C.FIELDS))	Blanca WORD-CURB	13	21
18	17	15	IMPOSSIBLE (C.BUTLER (J.ROY,C.BUTLER,C.BROWN))	Building 429 ESSENTIAL/PLG	15	8
14	14	16	THROUGH ALL OF IT (D.GARCIA (B.GLOVER,M.REED))	Colton Dixon 19/SPARROW/CAPITOL CMG	14	13
16	16	17	GOOD FIGHT (S.MOSLEY (J.LOWRY,C.MATTSON,T.MORGAN))	Unspoken CENTRICITY	16	23
20	18	18	BEYOND ME (D.GARCIA,T.MCKEEHAN (T.MCKEEHAN,D.A.GARCIA))	tobyMac FOREFRONT/CAPITOL CMG	5	23
21	19	19	SOMETHING BEAUTIFUL (S.C.CHAPMAN,B.MILLIGAN (S.C.CHAPMAN))	Steven Curtis Chapman REUNION/PLG	19	25
23	21	20	AT THE CROSS (LOVE RAN RED) (E.CASH (M.ARMSTRONG,E.CASH,C.TOMLIN,M.REDMAN,J.MYRIN))	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	20	22
22	20	21	THE MAKER (E.CASH (C.AUGUST,E.CASH))	Chris August FERVENT/WORD-CURB	18	21
31	24	22	THAT WAS THEN, THIS IS NOW (B.GLOVER (J.WILSON,B.GLOVER))	Josh Wilson SPARROW/CAPITOL CMG	22	8
42	42	23	EXHALE (M.BRONLEWEE (T.A.L.E.E.ARMSTRONG,J.SILVERBERG))	Plumb CURB	23	4
25	22	24	GLORY (P.KIPLEY (P.WICKHAM,P.KIPLEY))	Phil Wickham FAIR TRADE	22	18
-	39	25	FIRST (P.MABURY,J.JINGRAM (L.DAIGLE,P.MABURY,J.JINGRAM,M.L.C.FIELDS,H.BENTLEY))	Lauren Daigle CENTRICITY	25	2

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 8 WKS FILL ME UP (M.BOONE,C.CARTER (W.A.REAGAN))	Casey J MARQUIS BOONE/TYSCOT	1	35
2	2	2	FOR YOUR GLORY (V.MITCHELL (M.BOOKER))	Tasha Cobbs MOTOWN GOSPEL	1	60
7	3	3	YES YOU CAN (A.W.LINDSEY (C.DIXSON,M.L.SAPP))	Marvin Sapp RCA INSPIRATION	3	17
6	4	4	WAR (C.JENKINS,R.EAST (C.JENKINS))	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	4	31
4	6	5	I AM (D.T.SOREY (J.NELSON,D.T.SOREY))	Jason Nelson RCA INSPIRATION	3	34
5	7	6	I WILL TRUST (F.HAMMOND (F.HAMMOND,C.RODGER,S.P.FEASTER))	Fred Hammond Featuring BreeAnn Hammond F.HAMMOND/RCA INSPIRATION	4	39
3	5	7	THIS PLACE (M.BUTLER (D.W.BLAIR))	Tamela Mann TILLYMANN	3	22
9	8	8	WORTH FIGHTING FOR (A.W.LINDSEY (B.C.WILSON,A.LINES))	Brian Courtney Wilson MOTOWN GOSPEL	8	18
11	10	9	WORTH (A.BROWN,J.SAVAGE (A.BROWN))	Anthony Brown & group therAPy TYSCOT	9	6
10	9	10	HOW AWESOME IS OUR GOD (L.HOUGHTON (L.HOUGHTON,N.DIEDERICKS,M.HOUGHTON))	Israel & New Breed Feat. Yolanda Adams RGM NEW BREED/RCA/RCA INSPIRATION	9	19
12	11	11	I LUH GOD (W.CAMPBELL,D.DANIELS (W.CAMPBELL,E.MATKINS-CAMPBELL,L.A.DANIELS))	Erica Campbell Featuring Big Shizz MY BLOCK/EONE	2	10
17	12	12	MY WORDS HAVE POWER (D.LAWRENCE (G.P.ROBINSON))	Karen Clark Sheard Feat. Donald Lawrence & The Co. KAREV/EONE	12	9
13	13	13	BLESS THIS HOUSE (R.C.LICHE (D.C.LARK-COLE,S.D.BEREALE,R.C.LICHE,S.RENAUD,F.BLANCHARD))	Dorinda Clark-Cole LIGHT	12	22
21	17	14	ALL THE GLORY (T.MALLOY,L.WILSON (T.MALLOY))	Alexis Spight UNCLE G	14	9
23	14	15	GOTTA HAVE YOU (W.CAMPBELL,P.MORTON (P.MORTON,J.MC REYNOLDS,W.CAMPBELL))	Jonathan McReynolds TEHILLAH/LIGHT	14	10
20	16	16	INTENTIONAL (T.GREENE,N.NAVEJAR (T.GREENE))	Travis Greene RCA INSPIRATION	16	5
16	15	17	I BELIEVE (MALI MUSIC (K.J.POLLARD))	Mali Music BYSTORM/RCA/RCA INSPIRATION	15	25
22	19	18	DANCE (D.WEATHERSPOON (B.WINANS,D.WEATHERSPOON))	3 Winans Brothers REGIMEN/BMG/EONE	13	14
15	18	19	DESTINY (E.BROWN (T.E.ATKINS-CAMPBELL,R.SMITH,E.BROWN))	Tina Campbell GEETREE	15	3
NEW		20	BETTER (D.KIPPING (D.KIPPING))	The Showers A&P	20	1
25	21	21	FILL ME UP (V.MITCHELL (W.A.REAGAN))	Tasha Cobbs MOTOWN GOSPEL	8	6
24	20	22	JESUS SAVES (V.MITCHELL (T.COBBS))	Tasha Cobbs MOTOWN GOSPEL	3	6
-	24	23	EVERYTHING COMING UP JESUS (M.WHITFIELD (C.JONES,L.SLOAN,A.HAMBRICK,M.SPENCE))	Livre GLORY 2 GLORY/MBK	23	2
-	25	24	SEND THE RAIN (W.D.MCDOWELL,C.BOGAN III (W.D.MCDOWELL,W.MCMILLAN))	William McDowell DELIVERY ROOM/EONE	15	4
-	22	25	GRACE (R.ROBINSON (R.DILLARD))	Ricky Dillard & New G LIGHT	22	2

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 2 WKS HILLSONG UNITED (HILLSONG/SPARROW/CAPITOL CMG)	Empires	2		
3	2	MERCYME (FAIR TRADE/PLG)	Welcome To The New	61		
HOT SHOT DEBUT	3	THE MONKS OF NORCIA (DE MONFORT/DECCA/UNIVERSAL MUSIC CLASSICS/CAPITOL CMG)	Benedicta: Marian Chant From Norcia	1		
4	4	VARIOUS ARTISTS (PROVIDENT/WORD-CURB/CAPITOL CMG)	WOW Hits 2015	36		
6	5	LAUREN DAIGLE (CENTRICITY/CAPITOL CMG)	How Can It Be	9		
7	6	THIRD DAY (ESSENTIAL/PLG)	Lead Us Back: Songs Of Worship	14		
14	7	BETHEL MUSIC (BETHEL/PLG)	We Will Not Be Shaken	20		
10	8	FRANCESCA BATTISTELLI (FERVENT/WORD-CURB)	If We're Honest	59		
11	9	CASTING CROWNS (BEACH STREET/REUNION/PLG)	Thrive	72		
13	10	NF (CAPITOL CMG)	Mansion	10		
28	11	GG CASTING CROWNS (CRACKER BARREL/BEACH STREET/REUNION/PLG)	Glorious Day: Hymns Of Faith	14		
17	12	FOR KING & COUNTRY (FERVENT/WORD-CURB)	RUN WILD. LIVE FREE. LOVE STRONG.	38		
12	13	LECRAE (REACH)	Anomaly	39		
16	14	NEEDTOBREATHE (ATLANTIC/WORD-CURB)	Rivers In The Wasteland	60		
19	15	KARI JOBE (SPARROW/CAPITOL CMG)	Majestic	63		
20	16	CHRIS TOMLIN (SIXSTEPS/SPARROW/CAPITOL CMG)	Love Ran Red	32		
8	17	THE OAK RIDGE BOYS (GAITHER/CAPITOL CMG)	Rock Of Ages: Hymns And Gospel Favorites	4		
22	18	RED (ESSENTIAL/PLG)	Of Beauty And Rage	15		
18	19	HILLSONG UNITED (HILLSONG/SPARROW/CAPITOL CMG)	Zion	119		
21	20	KB (REACH)	Tomorrow We Live	7		
32	21	CROWDER (SIXSTEPS/SPARROW/CAPITOL CMG)	Neon Steeple	54		
24	22	BETHEL MUSIC (BETHEL)	You Make Me Brave: Live At The Civic	59		
9	23	PASSION (SIXSTEPS/SPARROW/CAPITOL CMG)	Even So Come	12		
25	24	MATTHEW WEST (SPARROW/CAPITOL CMG)	Live Forever	6		
29	25	JEREMY CAMP (STOLEN PRIDE/SPARROW/CAPITOL CMG)	I Will Follow	18		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
NEW	1	#1 1 WK MARVIN SAPP (RCA INSPIRATION/RCA)	You Shall Live	1		
1	2	TINA CAMPBELL (GEETREE)	It's Personal	3		
2	3	VARIOUS ARTISTS (MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA)	WOW Gospel 2015	18		
3	4	GG BISHOP NOEL JONES PRESENTS TRENT VON LEE (THE VL GROUP)	I Am A Praiser	8		
4	5	TAMELA MANN (TILLYMANN)	Best Days	124		
5	6	CASEY J (MARQUIS BOONE/TYSCOT/TASEIS)	The Truth	7		
7	7	LONNIE HUNTER FEAT. STRUCTURE (TYSCOT/TASEIS)	#GETITDONE	3		
8	8	TASHA COBBS (MOTOWN GOSPEL/CAPITOL CMG)	Grace (EP)	122		
6	9	ERICA CAMPBELL (MY BLOCK/EONE)	Help 2.0	10		
9	9	VARIOUS ARTISTS (MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA)	WOW Gospel 2014	71		
10	11	CHARLES JENKINS & FELLOWSHIP CHICAGO (INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG)	Any Given Sunday	12		
13	12	VARIOUS ARTISTS (EONE)	Billboard #1 Gospel Hits	21		
NEW	13	VARIOUS ARTISTS (MOTOWN GOSPEL/CAPITOL CMG)	Icon: Gospel Worship	1		
11	14	FRED HAMMOND (F.HAMMOND/RCA INSPIRATION/RCA)	I Will Trust	29		
14	15	DORINDA CLARK-COLE (LIGHT/EONE)	Living It	16		
RE	16	PASTOR MARLON LOCK (OGHYRG PRODUCTIONS)	The Good Seed Project	2		
15	17	MEL HOLDER (PSALMIST/MEGAWAVE)	Back To Basics: Music Book, Vol. II	7		
25	18	VARIOUS ARTISTS (MOTOWN GOSPEL/CAPITOL CMG)	Icon: Gospel Icons	27		
17	19	JASON NELSON (RCA INSPIRATION/RCA)	Jesus Revealed	20		
16	20	REV. JAMES CLEVELAND (SONOROUS/INDEPENDENT LABEL SERVICES GROUP)	Inspirational Gospel-Rev. James Cleveland, Volume I	3		
RE	21	THE WALLS GROUP (FO YO SOUL/RCA)	Fast Forward	29		
NEW	22	ROB HILL, SR. (SPIRIT FILLED CREATIONS)	Eden	1		
21	23	BRIAN COURTNEY WILSON (MOTOWN GOSPEL/CAPITOL CMG)	Worth Fighting For	14		
19	24	J MOSS (PMG GOSPEL/PAJAM)	Grown Folks Gospel	28		
24	25	ERICA CAMPBELL (MY BLOCK/EONE)	Help	64		



Sapp Scores Big Sales

As Marvin Sapp debuts at No. 1 on Top Gospel Albums, he scores the biggest sales week for a gospel set in seven months. His new *You Shall Live* debuts with 12,000 copies sold in the week ending June 7, according to Nielsen Music. That's the largest frame for a gospel release since Trip Lee's *Rise* moved 23,000 in its debut at No. 1 on the list dated Nov. 15, 2014.

You Shall Live is Sapp's fourth No. 1 on Top Gospel Albums following *I Win* (No. 1 for four weeks in 2012), *Here I Am* (No. 1 for 23 weeks in 2010) and *Thirsty* (No. 1 for 39 weeks in 2007 and 2008).

Elsewhere on the gospel charts, Tamela Mann notches her third consecutive leader on Gospel Airplay as "This Place" bumps 2-1.

Mann is the only act in the chart's 10-year history to tally three straight No. 1s. "This Place" comes after "I Can Only Imagine" in 2014 and "Take Me to the King" in 2012.

On Top Christian Albums, The Monks of Norcia enter at No. 3 with *Benedicta: Marian Chant From Norcia* (3,000 sold). The Italian ensemble follows the recent top 10 success of *Benedictines of Mary, Queen of Apostles*. The collective of nuns reached the top 10 four times between 2012 and 2015.

—Keith Caulfield

CODD A

REWINDING
THE
CHARTS

16 Years Ago JENNIFER LOPEZ'S DEBUT SINGLE LANDED AT NO. 1

In June 1999, the Bronx-born diva-in-the-making added "chart-topping singer" to her résumé with "If You Had My Love"

PRIOR TO 1999, JENNIFER LOPEZ HAD been recognized as an actor (*Selena*, *Out of Sight*, *Anaconda*) and a dancer (Fox's *In Living Color*). Her official arrival on the music scene came with the Billboard Hot 100 dated May 15, 1999, when the then-29-year-old Bronx native's debut single, "If You Had My Love," landed at

No. 81. The week before the slinky, Rodney Jerkins-produced track charted, *Billboard* noted the "hype storm" that Lopez's Sony-owned label, Work, had created to promote her first single, and asked, "Does she have what it takes?" She did. "If You Had My Love" shot to No. 1 in its fifth week on the Hot 100 (June 12) and spent five weeks on

top. Lopez has since scored nine more top 10 hits including three No. 1s.

As her music career exploded — she has sold 12.5 million albums in the United States, according to Nielsen Music — so did her entertainment empire. Now 45, Lopez continues to star in films (like this year's modest hit *The Boy Next Door*), works in and on TV (she judged *American Idol*, and executive-produces ABC Family's *The Fosters*), put out her autobiography *True Love* and is a bone fide fashion and fragrance mogul (her clothing and accessory line with Kohl's launched in 2010, while her Coty fragrances have grossed \$2 billion). Up next? A Las Vegas residency at Planet Hollywood's Axis theater beginning in January 2016. —KEITH CAULFIELD



WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1	81	5	1	IF YOU HAD MY LOVE <small>PRODUCED BY RODNEY JERKINS</small>	JENNIFER LOPEZ
2	1	1	1	LIVIN' LA VIDA LOCA <small>PRODUCED BY ROY HALE</small>	RICKY MARTIN
3	3	2	17	NO SCRUBS <small>PRODUCED BY JAY-Z & THE BLACK ALBUM</small>	TLC
4	4	4	10	FORTUNATE <small>PRODUCED BY KELLY ROBERTS</small>	MARKY WHEEL
5	6	5	7	WHERE MY GIRLS AT? <small>PRODUCED BY ELIOT YOUNG</small>	702

Lopez carried the Puerto Rican flag when she arrived at the Virgin Megastore in New York's Union Square in 1999.

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