

There Once Was A Girl From Nantucket / Who Told Body-Shamers To Suck It...

— How
**MEGHAN
TRAINOR**
BECAME *the*
POP STAR
NEXT DOOR

50
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50

July 23, 2016 | billboard.com

THE 1% VS. THE 15%
*Why Beyoncé,
Bruno and other
megastars are bidding
adieu to managers*

**THE HITMAKERS
ROUNDTABLE**
*How to write a No. 1
song in 2016 (if you're
not Max Martin)*

BLINK-182

CALIFORNIA



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#1 ALBUM SALES US/UK/CAN

#1 ALTERNATIVE RADIO

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billboard HOT 100

Pilots Fly Up Charts With 'Ride,' 'Heathens'

TWENTY ONE PILOTS CONTINUE TO SOAR TO new chart heights, with three songs in the top 40 of the Billboard Hot 100, two from their first Billboard 200 No. 1, *Blurryface*.

The 2015 album's third single, "Ride," hits a new peak on the Hot 100, lifting 9-8, while leading the Hot Rock Songs chart for a fifth week, thanks to 94 million in all-format radio audience, 11.2 million U.S. streams and 57,000 downloads sold in the tracking week, according to Nielsen Music. *Blurryface*, which opened atop the Billboard 200 on June 6, 2015, has sold 978,000 copies in the United States. Second single "Stressed Out" became the first Hot 100 top 10 for the duo, reaching No. 2 in February.

As "Ride" rises, Twenty One Pilots' **Tyler Joseph** and **Josh Dun** notch their sixth top 10 on Alternative with "Heathens" (12-10), from the film *Suicide Squad*, in theaters on Aug. 5. On the Hot 100, the song ranks at No. 26 (following its No. 14 debut).

"You could tell there was something special," recalls **Mike Easterlin**, president of Roadrunner Records and Fueled by Ramen, about first hearing *Blurryface*. "The first song I heard was 'Ride,' and I thought, 'If they make a few more of those ... we're going to be in great shape.'" —GARY TRUST

The Columbus, Ohio, duo — Joseph, 27 (right) and Dun, 28 — now have five Hot 100 charting singles.



Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 One Dance	NINE TEEN BROS, WIZ KID, DJ N SHIBBI (A. GRAHAM, M.P. JEFFERIES, N.J. SHEBIB, A.I. BALOGUN, K.R. SMITH)	Drake Feat. WizKid & Kyla	YOUNG MONEY/CASH MONEY/REPUBLIC	1	14
2	2	2	Can't Stop The Feeling! ▲	J. TIMBERLAKE, MAX MARTIN, SHELLBACK (J. TIMBERLAKE, MAX MARTIN, SHELLBACK)	Justin Timberlake	DREAMWORKS/RCA	1	9
4	3	3	Don't Let Me Down ▲	THE CHAINSMOKERS (A. TAGGART, E.W. SCHWARTZ, S. HARRIS)	The Chainsmokers Feat. Daya	DISRUPTOR/COLUMBIA	3	21
5	5	4	This Is What You Came For	CALVIN HARRIS (CALVIN HARRIS, N. SIOBERG)	Calvin Harris Feat. Rihanna	WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	4	10
6	6	5	AG Cheap Thrills	G. KURSTIN (S. K.I. FURLER, G. KURSTIN, S. P. HENRIQUES)	Sia Feat. Sean Paul	MONKEY PUZZLE/RCA	5	21
3	4	6	Panda ▲	MENACE (S. SELBY, III, A. KHAN)	Designer	GO.O.D./DEF JAM	1	20
8	7	7	Needed Me	D. MUSI, A.R.D. (D.M.C., F. LANE, A. FENY, N. AUDINO, L. HUGHES, K. ROHAIM, T. WARRICK, A. FEENEY, B. E. HAZARD, C. HINSHAW, JR., D. BRACHE)	Rihanna	WESTBURY ROAD/ROC NATION	7	23
10	9	8	Ride ●	R. REED (T. JOSEPH)	twenty one pilots	FUELED BY RAMEN/RRP	8	17
9	8	9	Don't Mind ●	K. JONES (D. K. JONES, M. VALENZANO, K. M. KHALED, A. C. LYONS, G. LEVERETT, T. NICHOLAS, B. WHITE)	Kent Jones	EPIDEMIC/WE THE BEST/EPIC	8	10
7	10	10	Work From Home ▲	AMMO, DALLAS K (J. COLEMAN, J. DEMOREST, T. GRIFFIN, JR., A. IZQUIERDO, D. KOEHLKE, B. LEE)	Fifth Harmony Feat. Ty Dolla \$ign	SYCO/EPIC	4	19

HEBERT/REUTERS

SALES, AIRPLAY & STREAMING DATA PROVIDED BY NIelsen MUSIC

Billboard Hot 100

40

O.T. GENESIS
Cut It



The 29-year-old rapper from Long Beach, Calif., has earned his second top 40 hit on the Hot 100 with "Cut It."

What is the story behind your stage name?

"Genesis" means the beginning, but I put the "a" instead of the "e" because I didn't want to be criticized in church. In my city, I'm the only person that has a different sound. So I was thinking, "This is the beginning: a new sound, a new person." "O.T." comes from me going out of town, just trying to make a living.

"CoCo" [Genesis' 2014 breakout hit] got a boost on the charts after going viral on Vine. What are some of the best memes you've seen using "Cut It"?

There's a lot of dope barbershop-related stuff on Instagram. It's crazy what people come up with. Someone wrote on their graduation cap, "Your tuition's way too high, you need to cut it." That was dope.

"CoCo" and "Cut It" are easy to sing along to. What's your secret to a great hook?

I'm not chasing a hit record — that's why I can make a hit record. It's not forced at all. The way that I say the words has to be in the pocket. My delivery has to be there because, really, it's not what you say, it's how you say it. That's what makes music so brilliant. —MONIQUE MELENDEZ



1
DRAKE FEATURING WIZKID & KYLA
One Dance

Drake ties his longest Hot 100 reign — and the chart's longest of 2016 — as "One Dance" tallies its ninth week at No. 1. Rihanna's "Work," featuring Drake, ruled for nine weeks in March and April.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
12	12	11	Just Like Fire	MAX MARTIN/SHELLBACK/CHLOE/TERPINK/MAX MARTIN/SHELLBACK/CHLOE/TERP	Pink	10	12
19	13	12	Send My Love (To Your New Lover)	SHELLBACK (A. L. B. ADKINS/MAX MARTIN/SHELLBACK)	Adele	12	8
11	11	13	I Took A Pill In Ibiza	M. POSNER/M. TERREFF (M. POSNER)	Mike Posner	4	25
17	14	14	H.O.L.Y.	J. MOI (BUSBEE/N. CYPHER/TWV/LARSEN)	Florida Georgia Line	14	10
18	16	15	Me Too	R. REED (M. TRAINOR/E. FREDERIC/J. K. HINDUN/J. DESROULEAUX/P. SVENSSON)	Meghan Trainor	15	8
23	24	16	Let It Go	J. KING (J. BAY/P. BARRY)	James Bay	16	29
13	15	17	7 Years	FUTURE/ANIMALS/PLO (L. G. FORCHHAM/VERS. FORREST/M. RISO/RPM/PIE/GAARD)	Lukas Graham	2	25
20	19	18	Controlla	BOHDA/DCHIN-QUE/A. RITTER/AGRAHAM/M. SAMUELS/DCHIN-QUE/A. RITTER/SVCC/RECOR/AGAMAN/M. DAVIS/DENNIS/C. JACKSON/PROBERTS/ATHOVAS)	Drake	18	10
16	20	19	Work	BOHDA (I. A. BRAITHWAITE/M. SAMUELS/A. RITTER/R. THOMAS, JR./A. GRAHAM/R. FENTY/M. S. MOIR)	Rihanna Feat. Drake	1	24
33	22	20	For Free	NINELEBS/MANOJORDANA/AGRAHAM/M. K. HALLOP/R. HERRIS/LU/MANA. ADAMS/BMALAVK/D. GRANT/K. BROOKS/J. HERRISON/C. DAVID/PHILIPST. SHAW/J. SMITH)	DJ Khaled Feat. Drake	18	5

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
15	17	21	Dangerous Woman	MAX MARTIN/J. CARLSSON (J. CARLSSON/R. GOLAN/MAX MARTIN)	Ariana Grande	8	17
27	27	22	Too Good	NINELEBS/A. GRAHAM/R. FENTY/P. JEFFERIES/M. BIDAYE/DCHIN-QUE/A. MARTIN/A. SUTHERLAND/A. HERSHET)	Drake Feat. Rihanna	22	10
22	23	23	Stressed Out	M. ELIZONDO (T. JOSEPH)	twenty one pilots	2	42
21	21	24	Close	MATTMAN & ROBIN (R. FREDRIKSSON/M. LARSSON/J. MICHAELS/J. TRANTER/TOVE LO)	Nick Jonas Feat. Tove Lo	14	15
24	25	25	Lost Boy	RUTH B (R. BERHE)	Ruth B	24	20
14	18	26	Heathens	M. ELIZONDO/T. JOSEPH (T. JOSEPH)	twenty one pilots	14	3
32	26	27	Sorry	MELO-X/B. KNOWLES/WYNTER GORDON/HIT-BOY (D. GORDON/S. RHODES/B. KNOWLES/C. HOLLIS)	Beyonce	11	11
25	28	28	Love Yourself	BENNY BLANCO (E. C. SHEERAN/B. J. LEVIN/J. BIBBER)	Justin Bieber	1	34
31	31	29	Low Life	BEN BILLIONS/DAHEALA/THE WEEKND/METRO BOOMIN (N. D. WILBURN/A. TEFATYE/B. DIEHL/D. MCKINNEY/J. LOUENNEVILLE)	Future Feat. The Weeknd	18	22
26	29	30	My House	J. CARLSSON (T. D. L. LAR/L. CARLSSON/A. GOLAN/M. BORO/R. R. HAMMOND)	Flo Rida	4	35
29	34	31	Cake By The Ocean	M. LARSSON/R. FREDRIKSSON (R. FREDRIKSSON/M. LARSSON/J. TRANTER/J. JONAS)	DNCE	9	38
35	35	32	Never Be Like You	F. UME/KAI/PEARLY (H. E. STRITINA/D. C. SPRING/BRIGANTE/C. PEARLY)	Flume Feat. Kai	32	14
34	30	33	All The Way Up	B. COLLINS (J. A. CARTEGGNA/R. MACK/E. S. GREEN/E. DAVADI/M. VALENZANO/A. C. TONS)	Fat Joe, Remy Ma & Jay Z	27	15
		34	M.I.L.F.\$	POLOW DA DON (S. DUHAMEL/J. JONES/J. A. DONALD)	Fergie	34	1
50	38	35	Treat You Better	J. GEIGER/D. ROMER (S. MENDES/J. GEIGER/S. HARRIS)	Shawn Mendes	34	5
28	33	36	Never Forget You	MNEK/ASTRONOMY (J. OSSOM/MAE/ENIKA/A. DAVEY/Z. LARSSON)	Zara Larsson & MNEK	13	21
78	40	37	All In My Head (Flex)	D. GARCIA/POP. IS. P. F. KASSO/TE. H. MAN/INS/NALES/EPKINS/BLU/VIN/BCARCA/D. H. T. H. SON/J. AMBROZA (M. CHAI/S. W. K. W. W. L. L. D. GONZALEZ/A. B. HERNANDEZ/D. H. ANSING/C. C. CABRILLO/J. AURICU)	Fifth Harmony Feat. Fetty Wap	37	3
30	36	38	Pillowtalk	L. LENNOX (Z. MALIK/L. LENNOX/M. HANNIDES/A. HANNIDES/J. GARRETT)	Zayn	1	23
37	37	39	Sorry	BLOODSKRILLEX (J. BIBBER/J. MICHAELS/J. TRANTER/M. TUCKER/S. MOORE)	Justin Bieber	1	37
38	39	40	Cut It	PREZ BEATS (O. FLORES/M. D. EDMONDS II/A. THORNTON, JR.)	O.T. Genesis Feat. Young Dolph	35	20
44	47	41	Into You	MAX MARTIN/J. ILYA (MAX MARTIN/S. KOTECHE/A. KRONLUND/J. SALMAN/Z. DEH/A. GRANDE)	Ariana Grande	41	8
36	41	42	Me, Myself & I	M. KENNAN/C. ANDERSSON (G. GULLUM/M. KENNAN/C. ANDERSSON/LAUREN CHRISTY/BARNES/B. KOHN/P. KELLER/B. REXHA)	G-Eazy x Bebe Rexha	7	36
65	48	43	Broccoli	K. GRAM/M. K. R. BRUTUS/R. CHAHAYED (S. MASSENBERG-SMITH/M. MCCOLLUM)	D.R.A.M. Feat. Lil Yachty	43	4
60	60	44	Unsteady	ALEXDA KID (A. GRANT/S. N. HARRIS/N. FELD/SHUCH/HARRIS/A. LEVIN)	X Ambassadors	39	8
43	45	45	Church Bells	M. BRIGHT (Z. CROWELL/BRETT JAMES/H. LINDSEY)	Carrie Underwood	43	9
41	43	46	Wicked	J. LUELLEN (N. D. WILBURN/L. T. WAYNE/J. H. LUELLEN/DOZCAN)	Future	41	12
49	46	47	Lights Come On	M. KNOX (B. KELLEY/HUBBARD/J. M. SCHMIDT/J. ROBBINS/B. WARREN/B. WARREN)	Jason Aldean	43	13
61	49	48	We Don't Talk Anymore	C. PUTH (C. PUTH/J. K. HINDLINS/GOEZE)	Charlie Puth Feat. Selena Gomez	48	5
40	44	49	Oui	NEEDLZ/DONUT (J. P. FELTON/K. CAIN/B. BELL/C. MARTIN)	Jeremih	19	27
53	55	50	Wake Up	FRENZY BEAT Z (W. J. MAXWELL II/K. HICKS)	Fetty Wap	50	8

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Volume 128 / No. 18

Andra Day photographed June 10 at the Bonnaroo Music and Arts Festival in Manchester, Tenn. Day wears an Adam Lippes crewneck shearling coat (\$5,500; adamlippes.com) and Marni floral print crepe maxi dress (\$1,870; netaporter.com).

ON THE COVER

Meghan Trainor photographed by Miller Mobley on June 22 at 632 on Hudson in New York. Styling by Hayley Atkin. Trainor wears a Self Portrait dress and Few Moda earrings. For an exclusive get-to-know-you style interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

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LAWYERS IN MUSIC

WRITE ON.



THE 1 PERCENT VS. THE 15 PERCENT

MORE SUPERSTAR ARTISTS (ARIANA, BRUNO) ARE REPLACING THEIR POWERFUL COMMISSION-BASED MANAGERS WITH SALARIED STAFFERS. IS THIS A MONEY MOVE, OR ARE IMPRESARIOS OBSOLETE?

BY DAN RYS

T

THE IDEA OF THE ARTIST AS mogul is no longer a novel concept. But where that has meant clothing lines, lifestyle brands or endorsements, some acts are turning their attention to the traditional music management structure, trading commission-based representatives for salaried employees.

In February, **Ariana Grande** split with **Scoter Braun** and handed managerial duties to her mother, **Joan**, and **Stephanie Simon** at management company

Untitled Entertainment (though sources say Braun stayed on as a consultant and is involved creatively). In May, **Bruno Mars** cut ties with manager **Brandon Creed** after nine years to start his own in-house company. That puts them in the same category as **Taylor Swift** and **Beyoncé**, superstars who make decisions with a tight-knit team and retain complete control over their careers.

Despite the recent spate of high-profile defections, insiders agree that commission deals, in which a manager typically makes 15 to 20 percent of an artist's gross revenue, are still the industry standard for acts of all sizes. And for young and emerging artists seeking a foot in

the door, the connections, influence and experience of a top-level manager are invaluable.

But for the superstar elite, employee managers seem to be an increasingly enticing prospect. "If you want somebody good and you have enough money to pay a generous salary and don't need an upside, sure," says one representative of major pop acts. "But most artists can't do that. The Taylor Swifts of the world can write a check, but Taylor is very business-savvy — she's like a female **Jay Z** — and she's the rare exception."

Still, there are those hands-on artists who are so heavily involved in making their career decisions, like Swift or Beyoncé, that they see no financial advantage to

THE OVER UNDER



The viral success of mobile app **Pokemon Go** nets the brand's "Pokemon Theme" a 362 percent global boost in Spotify streams.



Chris Brown's residency at Las Vegas nightclub **Drai's** is suspended after the singer accuses the club of racism.



A rep confirms that "Nils Sjöberg," co-writer of the Calvin Harris/Rihanna hit "This Is What You Came For," is **Taylor Swift**.

retaining a manager on a percentage basis, opting instead to pay anywhere from \$200,000 to \$500,000 annually for day-to-day services. (For Swift, who earned \$73.5 million in 2015, topping *Billboard*'s annual Money Makers list, a 15 percent cut would be \$11 million.) Others, such as **Sean Combs** and Jay Z, run multifaceted businesses like corporations and handle the responsibilities of a CEO. And for strong-willed acts such as Grande retaining a high-profile manager like Braun, whose roster includes **Justin Bieber** and **Kanye West**, makes little sense if his counsel isn't heeded.

"I've spoken to artists before that aren't looking for advice or management; they have their own vision," says **Myles Shear**, who manages **Kygo** and **Thomas Jack**. "It all comes down to what artists feel makes sense and is fair."

With the advent of social media and the changing structure of the music industry, managers today handle more aspects of an artist's career than ever. One former major-label executive estimates only a half dozen acts on the planet would be able to thrive in the current climate without a traditional manager.

"I'm here to advise and guide. An employee is more reticent to push back." — *Spalding*

"You can't pitch and catch at the same time; the ball moves too fast," says **Charles Chavez**, whose roster has included **Pitbull** and **Magic**. "I wish those artists and managers luck."

"Every artist that I manage, the ultimate decision is theirs; I'm here to advise and guide," says Maverick Management partner **Clarence Spalding**, who works with **Jason Aldean**, **Rascal Flatts** and others. "A lot of times an employee is more reticent to push back."

Prince may be the classic example of the pitfalls that come with total control. In 1988, he fired longtime managers **Steve Fagnoli**, **Robert Cavallo** and **Joseph Ruffalo**, installing a series of employees as de facto reps in their stead (one a former bodyguard). Commercial flops, critical failures and a high-profile battle with Warner Bros. Records over ownership of his masters followed, and the quality of his releases declined. **Queen** and **Billy Joel** faced similar challenges after bringing their management in-house in the '80s.

"There are shrewd, sharp managers that make decisions and add value," says a source. "Bieber couldn't manage himself without Scooter; he wouldn't be the same. **Mariah Carey**? Forget it."

"It's just greed," scoffs another veteran manager. "Acts go up and down, and talent is only half the game. When you're paying someone a percentage, they're there for the long haul." ●



A rally held July 6 in Washington, D.C., called on Congress to allow votes on gun-violence-prevention legislation.

Gun Control: What To Do Now

Chuck Schumer, Nancy Pelosi and Chris Murphy on how to stay involved

On June 23, in the wake of the mass shooting at the Pulse nightclub in Orlando and singer **Christina Grimmie**'s murder, *Billboard* sent a letter to Congress signed by more than 200 artists and music business executives advocating for stronger gun-safety laws. Since then, there have been more killings, among them five police officers murdered in Dallas on July 7. In recent weeks, *Billboard* spoke with three members of Congress about practical ways in which the music business, celebrities and all concerned citizens can keep focused on the issue.



The July 2 issue of *Billboard*.



NANCY PELOSI
Minority Leader, U.S. House of Representatives

The best messengers and most eloquent spokespeople are the family members who have been affected [by gun violence]. But in addition to that, when people are willing to use their celebrity — their fame, their power to attract — for a purpose they feel committed

to, the authenticity of their concern can do so much more, certainly much more than elected officials can do in terms of attracting people. I thank *Billboard* for the letter that you published with all those signatures, because they attract attention. And that amplifies the voices of the families and gives them comfort that they are not alone, and their concerns are being echoed in a very major way.



CHUCK SCHUMER
U.S. Senator, New York

Even though the number of National Rifle Association (NRA) activists is smaller than pro-gun-control activists, they've been more active — many weeks my calls are more pro-gun than pro-gun control. But it's a different world now: A call today will mean much more because people are aroused. So talk about it, get friends and relatives to call. And in states like New York or California, where both senators are voting the right way, call friends and relatives in other states. Any state that has a Republican senator is susceptible to this. A New Yorker calling a legislator in Tennessee won't matter, but the New Yorker's first cousin who lives in Tennessee calling his or her senator matters a great deal. At Everytown.org or Bradycampaign.org, people can see how their legislator voted and log in an email. It'll matter. I am optimistic for the first time in a while that we can pass some good legislation. Our greatest enemy is apathy.



CHRIS MURPHY
U.S. Senator, Connecticut

The NRA built up a political juggernaut during the course of 20 years, and there are a number of anti-gun-violence groups that are gaining strength, from Moms Demand Action to **Gabby Giffords'** group, Americans for Responsible Solutions. The most important thing people can do is to sign up with one or all of these groups and be part of a collective push for action. People also need to be focused on action at the local level as well as the national level. There are lots of states where citizens can push for referendums, which allow you to go around the political process. This fall, there will be referendums in Maine and Nevada to expand background checks, and likely more coming in other states, so there are all sorts of ways to get active at the local level as well. ●

Interviews by *Jem Aswad and Gil Kaufman*.

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C: 310.819.3250

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THEALTMANBROTHERS.COM

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MATTHEW@THEALTMANBROTHERS.COM

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FROM THE DESK OF

PARTNERS, LIPPMAN ENTERTAINMENT

Michael & Nick Lippman

As client Rob Thomas (and his hologram) hits the road on July 22, father and son expound on their homegrown management firm, embracing tech and extending the life of a dormant but in-demand act

BY SHIRLEY HALPERIN • PHOTOGRAPHED BY AUSTIN HARGRAVE

MUSIC, MAYBE MORE than other entertainment disciplines, has a rich history of intergenerational family businesses, from the **Azoffs** (patriarch **Irving**, wife **Shelli** and kids **Jeffrey** and **Allison**) to the **Davises** (legendary figure **Clive** and his three sons **Doug**, **Fred** and **Mitch**). The **Lippmans** — lawyer-turned-agent-turned-record executive-turned-manager **Michael** and his son **Nick**, partners in Lippman Entertainment — are also members of this rarefied group, having represented

artists and songwriters that have sold in the vicinity of 500 million albums, among them **Matchbox 20** and **Rob Thomas**, **George Michael** and **Elton John**'s writing partner **Bernie Taupin**, whom Michael managed for 37 years until splitting in 2014. (The two remain friends, however, with neighboring ranches in Santa Ynez, Calif.) Going back further, Michael handled **David Bowie** during the *Ziggy Stardust* era in the 1970s and **Melissa Manchester** when she made Oscar history in 1980 with two best original song nominations, both of which she performed

on the telecast at Michael's insistence.

Indeed, the 6-foot-1-inch tall Michael, 69, cheerfully cultivates an "aura," as he puts it, of mild intimidation. Nick, 36, on the other hand, is as personable as they come, and having grown up in the business, boasts his own relationships going back to grade school (**Adam Levine** was a classmate), college in Orlando (the guys in *Matchbox 20* "literally worked in my local bar," he says) and label jobs at EMI and Interscope.

In 2004, the two partnered officially, with Nick spearheading digital and tech initiatives and overseeing a staff of six in addition to clients' day-to-day needs. This month, that means handling the July 22 kickoff of Thomas' 42-date summer tour that will feature, for the first time, an interactive hologram as part of the VIP experience. (For \$100 and up, fans get to karaoke with the virtual singer.) Smart marketing and tech savvy have played integral roles in extending *Matchbox 20*'s run, now in its 21st year, and they're the key tenets in what the Lippmans — Michael lives with his wife, a wine maker, and Nick is a married father to two daughters who calls Sherman Oaks, Calif., home — hope will guide their family firm safely into the music industry's uncertain future.

Michael Lippman (left) and son Nick photographed June 29 at Vista Grande Ranch in Santa Ynez, Calif. "I wasn't the greatest father, because I was always on the road," says the elder Lippman. (Second son Josh, 39, is director of video content at iTunes.) "The opportunity to see [Nick] every day and work side by side has been incredible."

Who was your mentor, Michael?

MICHAEL Clive Davis, whom I worked for running the West Coast of Arista Records [from 1974 to 1976], really made an impact. I never saw a man work that hard and that long every day. He'd be in the office until nine or 10 o'clock and then would have dinner. He inspired me to put in the time.

Nick, is there a lesson your father passed down that you apply today?

NICK Don't pretend you know something

“If somebody tells you they know everything, run away.” – Nick Lippman

when you don't. Michael always said, “There's no such thing as a dumb question,” and “Never be scared to ask.” Also, “If somebody tells you they know everything, run away.”

Michael, you have developed a reputation for being tough. Where does that come from?

MICHAEL From caring!

NICK It comes from love of the artists. You have to wake up and want to kill for your clients. Michael doesn't take no for an answer. When people push back, he pushes back harder. And with record companies, who might have 20 or 100 artists...

MICHAEL ...And you're fighting 10 other managers. I want more time, attention and money spent on my artists than the nine other guys. So I created this persona that people respected and slightly feared and hopefully, if things went the right way, I got what I wanted.

David Bowie was the first act you managed. Did you know he was sick?

MICHAEL No. He kept it very quiet. It was very sad. I loved him, my wife loved him. I'm very proud of the many “firsts” we had together: my first big photo shoot was with him; he was the first ever white artist on *Soul Train*; he had a No. 1 single with “Fame”; he starred in the movie *The Man Who Fell to Earth*, which I put together.

He also lived with you for a time. What was Bowie like as a roommate?

MICHAEL David was always very easy — as a person. He was incredible to talk to. He taught me a lot about fashion, art and photography. All I wanted to do was learn from and help him.

You have spent more than 20 years managing Rob Thomas and Matchbox 20, and 30 for George

Michael. To what do you credit these long relationships?

MICHAEL They know I'll go fight on their behalf and I will tell them the truth. If they run ideas off me, I never say, “Sure, fine,” and do something that will hurt them.

Through the years, George has toured less and less. Why is that?

MICHAEL He doesn't have a desire to be in front of people like Elton [John]. He'll say, “I just can't do that.” He's a homebody. He

wants to rejuvenate. I'm looking forward to when he performs again.

What does that mean for your roles when George isn't active?

MICHAEL There have been over 20 synchs this year for his music, including movies like *Key & Peele's Keanu* and *Deadpool*.

NICK Even when he's off, it's crazy how much interest there is in him around the world. We have to weed it out.

What are the biggest threats to the music industry right now?

MICHAEL The discouraging economics of streaming. I always considered an album a piece of art, and I used to believe that if an artist made a great record and there was an international market, they could sell more

around the world. Now that might happen with a song, but services like YouTube and Spotify are not paying songwriters and artists what they should be. And those companies would not exist without songs and artists singing them.

NICK Also those in higher positions of power leaving the understanding of technology and the digital revolution to forward-thinking underlings rather than learning themselves.

Nick, spending time in Silicon Valley, do you sense a growing divide between the tech sector and the music business?

NICK Silicon Valley wants to be more rock'n'roll and rock'n'roll wants to be more Silicon Valley. There is a really unique, interesting mix to be had if you can remove the ego to serve a greater good. But in my experience up there, music is still very sexy to tech.

Shows like *Vinyl* and *Roadies* seem to confirm the myth of the old-school, hard-partying record man. What's your take on that portrayal?

MICHAEL I've seen more coke in the last couple years on TV than in the hey-day. The truth is, we did throw a lot of parties. You'd have *Harry Nilsson*, *Ringo Starr*, *Quincy Jones*, *Dick Clark*, *Little Richard*, *George Harrison*, *Tom Petty* ... *Axl Rose* refusing to get out of the pool at six in the morning, naked with two girls. But it was fine. We encouraged that. ●



1 An assortment of personal photos including a snap of Michael Lippman, Tatum O'Neal and George Michael at a party held at the Lippmans' Beverly Hills home to celebrate the success of the *Faith* album and another of Bowie showing Lippman the lyrics to “Fame.”



2 First-place competition buckles won by Michael, a horse lover who competes and still rides.
3 Michael with Trigger, a National Champion Reined Cow Horse, on his ranch in Santa Ynez. The 20-acre homestead also is where both son Nick and longtime client Thomas (pictured in frame above) were married.





SOUNDTRACKING THE SUMMER OLYMPICS

Amid unrest in Rio, Brazilian label Som Livre provides the Games' uplifting theme song

BY LEILA COBO

The Summer Olympics, which begin Aug. 5 in Rio de Janeiro, will take place amid an economic recession, a presidential impeachment, rampant inner-city violence and a Zika virus epidemic. Yet the country is putting on a brave face, reflected in the Games' uplifting theme song, "Alma e Coração" ("Soul and Heart"), by samba star **Thiaguinho** with rapper **Projota**, produced by electronic duo **Tropkillaz**. The Olympics theme and soundtrack come from Som Livre (which means "free sound"), Brazil's third-largest label. *Billboard* spoke with CEO **Marcelo Soares**, who is optimistic despite the country's problems. "The Games will be fine, and hopefully we'll have a break from the violence."



Soares

How was your label selected for the Olympics?

Last year the International Olympic Committee put together a [request for proposal] and we were chosen. We compose and produce official tracks and a score, and we've released four compilations based on the Olympics in four distinct Brazilian genres.

Why didn't you bring a big international star into the theme?

The multinational labels weren't very excited about sharing one of their acts, but it's even better because we have 100 percent Brazilian artists.

How is the economic crisis affecting your business? It has affected physical sales, but digital and other revenues grew so much that the market is still on the rise. We expect huge streaming and digital sales from "Alma e Coração." ●

NIelsen MIDYEAR REPORT

Streaming Spikes While Sales Dip

Universal Music Group remains market leader, but its share is shrinking

While Universal Music Group still is the industry leader in market share, the label group suffered its biggest decline in four years during the first half of 2016. UMG's slice fell to 35.3 percent, down from 39.1 percent a year prior (in album sales plus track equivalent albums [TEA], whereby 10 tracks equals one album unit). In 2012, its 32.8 percent share included the fourth-quarter addition of EMI's recorded-music assets, which UMG acquired that July.

But with streaming now comprising about 50 percent of U.S. consumption, sales tell only half of the market-share story, with a fuller picture due from Nielsen Music later this year.

Sony Music Entertainment, meanwhile, grew to 28.6 percent (from 27.5 percent

in 2015), and Warner Music Group rose to 21.9 percent (from 19.1 percent), although about 1.5 percent of its growth came from **Prince** album and track sales in the wake of his death on April 21.

Drake's Views is 2016's most-consumed album, with 2.6 million units. That sum comprises 1.3 million in sales, 317,000 in TEA units and 979,000 in stream equivalent albums (whereby 1,500 streams equal one album).

Flo Rida's "My House," at 2 million downloads sold, is the best-selling track. The number of songs that exceeded 1 million in sales fell to 16, a significant drop from the same period in 2015, when 27 tracks topped the million mark (and six exceeded 2 million). So far this year, the top 200 songs have scanned 83.8 million units.

—ED CHRISTMAN



Drake

ALBUMS BY CONSUMPTION (YEAR TO DATE)			
	ARTIST	ALBUM	UNITS
1	DRAKE	VIEWS	2.6M
2	ADELE	25	1.75M
3	BEYONCÉ	LEMONADE	1.7M
4	JUSTIN BIEBER	PURPOSE	1.33M
5	RIHANNA	ANTI	1.3M
6	CHRIS STAPLETON	TRAVELLER	931,000
7	PRINCE	VERY BEST OF PRINCE	905,000
8	TWENTY ONE PILOTS	BLURRYFACE	905,000
9	THE WEEKND	BEAUTY BEHIND THE MADNESS	708,000
10	KEVIN GATES	ISLAH	690,000

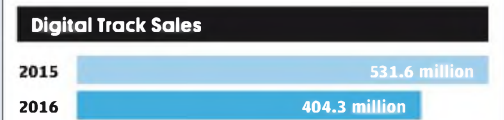
MARKET WATCH

A NATIONAL MUSIC SALES REPORT
YEAR-TO-DATE



Overall Unit Sales			
	2015	2016	CHANGE
Albums	116,089,000	100,267,000	-13.6%
Digital Tracks	531,569,000	404,294,000	-23.9%
Store Singles	1,759,000	897,000	-49.0%
Total	649,417,000	505,458,000	-22.2%
Album w/TEA*	169,245,900	140,696,400	-16.9%

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



Sales By Album Format			
	2015	2016	CHANGE
CD	56,559,000	50,001,000	-11.6%
Digital	53,679,000	43,803,000	-18.4%
Vinyl	5,585,000	6,224,000	11.4%
Other	266,000	239,000	-10.2%

Sales By Album Category			
	2015	2016	CHANGE
Current	55,238,000	44,092,000	-20.2%
Catalog	60,850,000	56,175,000	-7.7%
Deep Catalog	50,452,000	47,504,000	-5.8%

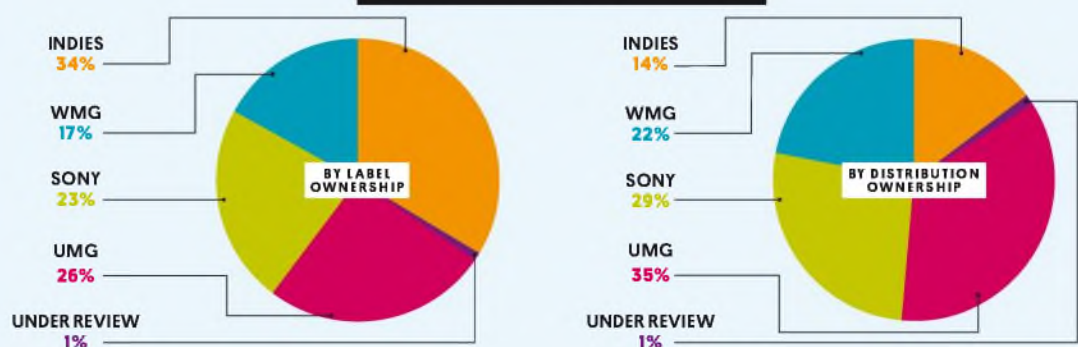
Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the *Billboard* 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for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

For week ending June 30, 2016. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



DIGITAL SONGS BY SALES (YEAR TO DATE)			
	ARTIST	SONG	DOWNLOADS
1	FLO RIDA	MY HOUSE	1.9M
2	LUKAS GRAHAM	7 YEARS	1.8M
3	JUSTIN BIEBER	LOVE YOURSELF	1.7M
4	RIHANNA FEAT. DRAKE	WORK	1.61M
5	TWENTY ONE PILOTS	STRESSED OUT	1.6M
6	DRAKE FEAT. WIZKID & KYLA	ONE DANCE	1.44M
7	JUSTIN TIMBERLAKE	CAN'T STOP THE FEELING!	1.4M
8	ZAYN	PILLOWTALK	1.28M
9	MIKE POSNER	ITOOK A PILL IN IBIZA	1.27M
10	DESIIGNER	PANDA	1.2M

ALBUM PLUS TEA MARKET SHARE



SOURCES: Nielsen Music. Album plus TEA market share for label ownership calculated by *Billboard* using Nielsen Music data. Numbers may not add up to 100 due to rounding.

CONGRATULATIONS

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LOVE DEADMAU5 AND EVERYONE AT
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A CONEY ISLAND ICON GETS A MAKEOVER

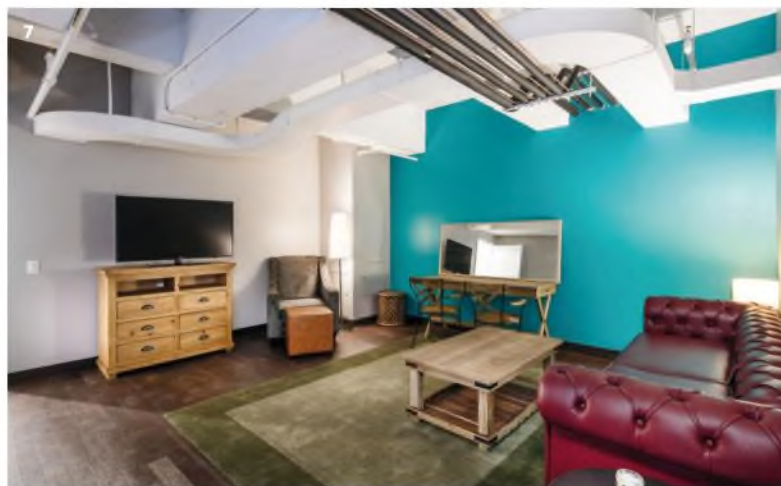
The vacant 1923 building that once housed Childs restaurant has been transformed into a state-of-the-art, 5,000-seat amphitheater

BY JEM ASWAD
PHOTOGRAPHED BY EVAN JOSEPH

A person can expect to hear many sounds at an outdoor concert, but the just-opened Ford Amphitheater in New York's Coney Island may be the only one with seagulls, a roller coaster and crashing ocean waves. The 5,000-seat tented shed's beachfront location, alongside the boardwalk and just blocks from Coney Island's legendary amusement parks (and four subway lines and paid parking lots), is a big part of its allure. Built out from a landmarked-but-dilapidated 1923 eatery called Childs, the venue ultimately will include a rooftop cafe and, behind the stage, a restaurant with an 80-foot-long bar; the stage can be reconfigured to face the restaurant to allow for wintertime events. The building has been constructed to withstand flooding and natural disasters like 2012's Hurricane Sandy, which ravaged the area. The \$60 million complex — owned by the city and leased to Seaside Park LLC, a joint venture between developer iStar and nonprofit Coney Island USA, which sublets it to Live Nation — is expected to bring 240 jobs to the economically challenged area. The venue's first season of shows reflects the diverse audiences it intends to attract: Its 40-plus concerts include **Sting**, **Maxwell**, **The Beach Boys**, **Jane's Addiction**, **Willie Nelson**, **Kool & The Gang** and, on July 10, the **Hollywood Vampires** show during which guitarist **Joe Perry** was hospitalized. It also plans to host sporting events, comedy and "we've even gotten calls about high school graduations," says Live Nation's **Alan Ostfield**. "When you can take a cultural institution and set it down in a derelict neighborhood, often that's the catalyst for a rebirth," says iStar executive vp **Karl Frey**. "Wait till you see what it looks like in three or four years." ●



1 The perspective from the venue's back bar, complete with ocean views. 2 A lush garden area is located just above the venue. 3 Historic photo of the building's original 1923 exterior. 4 "The original terra cotta was peeling and cracked, so we've replicated all of it," says iStar's Jeff Dewey. "That's one reason why this has been such a complicated renovation." 5 The venue opens directly onto the iconic Coney Island boardwalk. 6 A restored original fresco, one of several in the renovated restaurant. 7 The headliners' green room, located on the venue's top floor. 8 "The original concept," says Dewey, "was for the building to look like it had washed up out of the ocean."



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Congratulations to James Sammataro
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Wilson, in a hand-crafted Giorgio Armani suit, and new bride Ciara, in a custom Roberto Cavalli by Peter Dundas gown.

NOTED

07-03 →

Bob Goldstone, vp sales at Nashville-based marketing, distribution and management firm Thirty Tigers, died after suffering injuries in a bicycling accident in Pegram, Tenn. He was 67.

07-05 →

Agents of the Civil Guard, the Organized Crime and Drug Team and the Ibiza Tax Agency raided Spanish nightclub Amnesia's Ibiza location by helicopter. Amnesia owner **Martin Ferrer**, his son and two other employees were arrested on charges of money laundering and tax evasion. At least €2 million (\$2.2 million) were seized.

07-06 →

Singer **Ciara** wed NFL star Russell Wilson at Peckforton Castle in Cheshire, England.

ADA elevated **Brandon Squar** to executive vp digital sales and strategy, worldwide.

The Madison Square Garden Company made its first major entry into the festival market, purchasing a controlling interest in Boston Calling Events. BCE co-founder/CEO **Brian Appel** will continue to operate the business.

07-07 →

Dolly Parton announced a new joint venture with Sony Music Nashville, Dolly Records/RCA Nashville. Terms of the deal were not disclosed.



Parton

Darlene Love filed a lawsuit in California federal court against Scripps Networks, citing infringement of the common law right of publicity and claiming the company used her singing voice for holiday promotions on HGTV without permission. Love is seeking exemplary damages of no less than \$75,000.

Rapper-singer **GoldLink** signed to RCA Records.



GoldLink

Jen Appel joined Grandstand Media after 12 years at Press Here Publicity.

BMG named **Zach Katz** as president of U.S. repertoire and marketing.

07-08 →

Beggars Group appointed **Abby Rubin** licensing director.

07-09 →

Dick Clark Productions head of talent **Mark Shimmel** wed **Jill Glickstein**, lead counsel at Leo Burnett Worldwide, at Hillcrest Country Club in Los Angeles.

07-10 →

Alanis Morissette shared news of the birth of her daughter **Onyx Solace**



Onyx Solace Morissette-Treadway

Morissette-Treadway, with her husband, rapper **Mario Treadway** (aka **Souleye**), on Instagram. Born June 23, Onyx is the couple's second child, joining son Ever, 5.



Rod Stewart listed his Wood House home in Essex, England, for £7.5 million (\$9.7 million). Purchased in 1986, the six-bedroom manor features a boating lake, tennis courts, a swimming pool and stables.

07-11 →

Live Nation Australia secured a 30-year management lease on the Palais Theatre in St. Kilda in South Melbourne, which will begin April 1, 2017.

Future inked a new sponsorship deal with Reebok, joining a roster that includes **Kendrick Lamar** and **Swizz Beatz**.

07-12 →

Tinie Tempah re-signed a worldwide publishing agreement with Sony/ATV Music Publishing.

BIRTHDAYS

- | | |
|---------------------------------------|--------------------------------------|
| July 15
Linda Ronstadt (70) | July 20
Chris Cornell (52) |
| July 17
M.I.A. (41) | July 21
Damian Marley (38) |
| July 18
Ryan Cabrera (34) | Yusuf Islam (68) |
| Richard Branson (66) | July 22
Selena Gomez (24) |
| July 19
Bernie Leadon (69) | Rufus Wainwright (43) |
| Brian May (69) | Don Henley (69) |
| | George Clinton (75) |

Greenberg Traurig congratulates our colleagues, **Joel Katz** and **Bobby Rosenblum**, for being named to the *Billboard* Top Music Lawyers list. We celebrate your commitment to the entertainment industry and your clients.

We congratulate all of the honorees, and join in honoring **John Branca** as *Billboard's* Top Music Lawyer Of The Year. We are proud to salute a great talent and leader.



Joel A. Katz

Atlanta Founding Shareholder;
Atlanta Co-Managing
Shareholder Emeritus;
Chair, Global Entertainment
and Media Practice



Bobby Rosenblum

Shareholder; Co-Chair,
Atlanta Entertainment and
Media Practice



John Branca

Billboard's Top Music Lawyer
Of The Year

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7
DAYS
on the
SCENE

To cap off a banner weekend, which included his final performance in his Tony-winning musical *Hamilton*, Lin-Manuel Miranda performed his and Jennifer Lopez's new song, "Love Makes the World Go Round" — a tribute to those affected by the shooting at Pulse nightclub in Orlando, Fla. — during a rehearsal for NBC's *Today* at Rockefeller Plaza on July 11 in New York. They later performed the song live for the first time for an audience that included 50 Orlando survivors and family members.



From left: *Hamilton* cast members Phillipa Soo and Christopher Jackson applauded a teary-eyed Miranda following his final performance at the Richard Rodgers Theatre on July 9. At the curtain call, the orchestra played the theme song to *The West Wing* for him.

1 Pharrell Williams signaled the start of the Le Mans Classic race on July 9 in Le Mans, France, by waving the French flag. 2 David Lynch (left) posed with pal Ringo Starr at Starr's "Peace & Love" birthday celebration, held at Capitol Records on July 7 in Los Angeles. 3 Rapper Flo Rida appeared with the cast of *Bad Moms* during a screening at the iHeartRadio Theater on July 7 in Burbank. From left: Flo Rida, KOST 103.5 radio personality Ellen K (who moderated), Mila Kunis, Christina Applegate, Kathryn Hahn, Jada Pinkett Smith and Annie Mumolo. 4 Grandmaster Flash (left) spun the music at a London event on July 6, feting Baz Luhrmann's new Netflix series, *The Get Down*. 5 Florence Welch of Florence & The Machine during her day-two set at the Barclaycard Presents British Summer Time Festival in London's Hyde Park on July 2. 6 Andy Cohen (left) interviewed Jamie Foxx at the All-Star Legends & Celebrity Softball Game at PETCO Park on July 10 in San Diego.



1 Joe Perry, Robert DeLeo, Ian Hunter, Johnny Depp, Alice Cooper, Tommy Henriksen, Matt Sorum and Bruce Witkin (from left) of Hollywood Vampires posed before performing at Ford Amphitheater on Coney Island's boardwalk on July 10 in Brooklyn (see story, page 18). **2** From left: Los Angeles Police Chief Charlie Beck and Mayor Eric Garcetti watched as Snoop Dogg led a peaceful demonstration to police headquarters with The Game on July 8. The rappers called for solidarity between police and black communities. **3** DJ David Guetta (left) with soccer player Cristiano Ronaldo prior to the UEFA EURO 2016 Final between Portugal and France (final score: 1-0) at Stade de France on July 10 in Paris. **4** Demi Lovato planted a kiss on Mr. Met's cheek at New York's Citi Field on July 7. **5** Flea of the Red Hot Chili Peppers at T in the Park in Perth, Scotland, on July 10. **6** Designer Tommy Hilfiger, who co-hosted the Serpentine Gallery Summer Party in London on July 6, was joined by Ellie Goulding. **7** From left: Willow Smith; her father, Will Smith; and Jessica Chastain at Karl Lagerfeld's Chanel Haute Couture collection at Paris Fashion Week on July 5.



1, 4 KEVIN MAZUR/GETTY IMAGES; 2, FREDERIC L. BRONKHORST/GETTY IMAGES; 3, ALEX GRAMSI/UEFA/GETTY IMAGES; 5, CARL DEVOIR/REUTERS/GETTY IMAGES; 6, DARRIN JERRISH/REX USA; 7, STEPHANE CARVALHO/COMIX/GETTY IMAGES.

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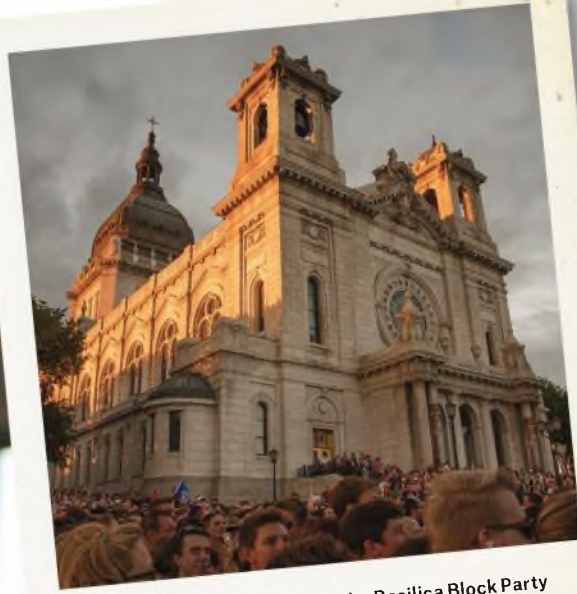
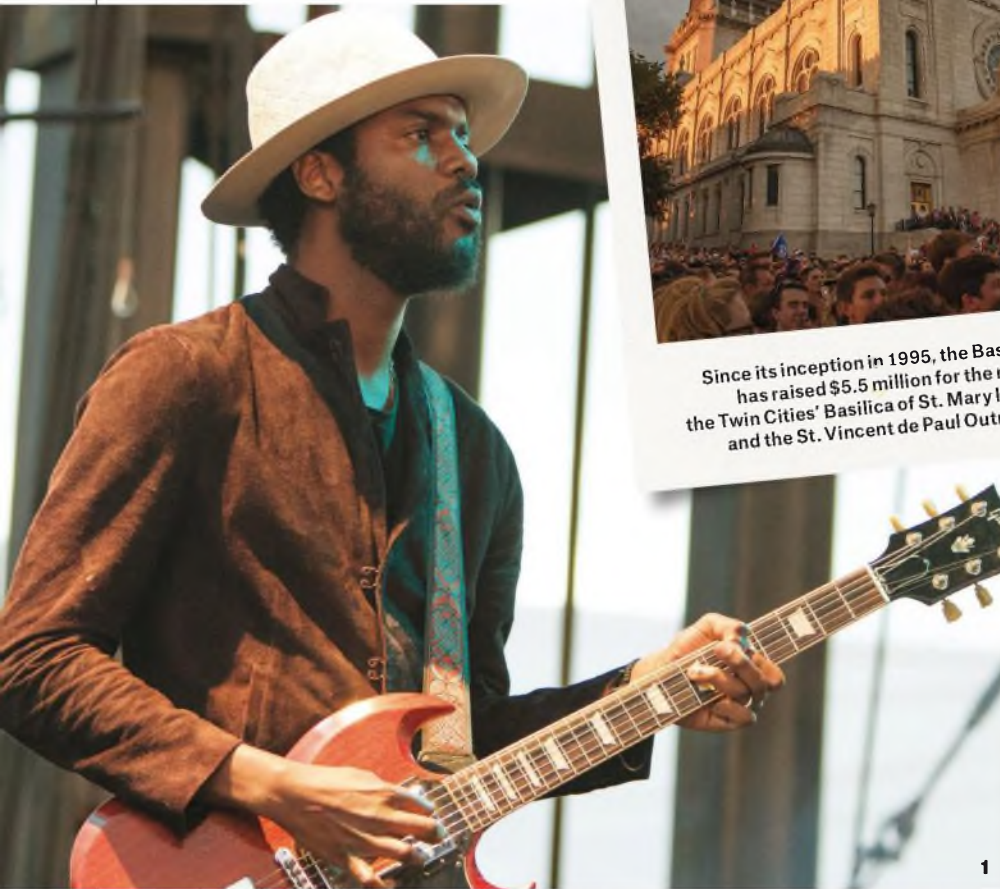
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Since its inception in 1995, the Basilica Block Party has raised \$5.5 million for the restoration of the Twin Cities' Basilica of St. Mary landmark (pictured) and the St. Vincent de Paul Outreach Program.

Basilica Block Party

MINNEAPOLIS, JULY 8-9

WITH THE RECENT POLICE SHOOTING OF **Philando Castile** fresh in the minds of the 11,000 attendees — and a crowd of protesters sitting just outside two entrances to the festival pleading for justice — 2016's Basilica Block Party took a somber tone. "There have been too many deaths and too many grieving families. This whole country is crying right

now," singer **Andra Day** told the crowd at the 22nd annual two-day fundraiser for the Basilica of St. Mary. Before launching into soulful cut "Rise Up," she implored: "Our hearts should be going out to everyone who is experiencing this loss and pain right now. I'd like to lift our voices, and lift those burdens and that pain off of people." As dusk approached on July 8, **Gary Clark Jr.** — with the grounds' flag at half-staff — let his guitar do the grieving, diving into a series of distressed solos after telling the crowd, "Let's get serious for a minute." And then there was **The Fray**. Closing out the festival on the night of July 9, frontman **Isaac Slade** paused in the middle of hit "How to Save a Life" to jump on top of an upright piano, pleading: "Your voice matters. I want to hear you sing as loud as you can." —KELSEY SIMPKINS

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1 Clark on July 8. 2 "Beautiful, beautiful night for that song," Cold War Kids' Nathan Willett (left, with Joe Plummer and David Quon) told to the crowd after a raucous run through the band's early hit "Hang Me Up to Dry" on July 8. 3 X Ambassadors frontman Sam Harris on July 8. 4 Day (left) during her impassioned set on July 8.



Essence Festival

NEW ORLEANS, JUNE 30-JULY 3

1 Tina Knowles Lawson (left) was honored with the Essence Festival's first ever Inspiring Leadership Award, presented by daughter Solange (center) and Kelly Rowland on July 3. 2 Toni Braxton received the Lifetime Achievement Award at Essence's 13th annual McDonald's 365Black Awards on July 1. 3 Puff Daddy during his set on July 3. 4 Kendrick Lamar on July 3. 5 Mariah Carey on July 2.



4



5



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3



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SCHOOLBOY Q'S LIFE LESSONS

The L.A. rapper and Kendrick Lamar crew mate tells raw tales of being a young black man in America, and it couldn't have come at a more crucial time

BY NATALIE WEINER

PHOTOGRAPHED BY ERIC RYAN ANDERSON

IT'S FUNNY, I WANTED TO BE A COP — until I started running from them,” says **Schoolboy Q**. Seated at a corner table in a Manhattan steakhouse, surrounded by his manager, publicist, bodyguard and two other friends, the rapper is explaining one of his many tattoos: “F— LAPD,” with one word across each shoulder. It's a little more than one week before the release of his hotly anticipated album, *Blank Face LP*. **Alton Sterling** and **Philando Castile** hadn't yet been killed by law enforcement, and **Micah Johnson** hadn't yet opened fire on the Dallas



The Boast

THE PULSE
OF MUSIC
RIGHT NOW

Schoolboy Q photographed June 28 in New York. For a video of Q testing his hip-hop knowledge, go to Billboard.com or Billboard.com/ipad.

STYLING: NATALIE WEINER; HAIR: JESSICA JOHNSON; MAKEUP: LAURA MERCER AND REBEKAH VALENTI

Police Department. But by the time Q's album arrived July 8, the world had turned upside down. "On a day I'm supposed 2 Happy I'm sitting Here f—ed up about everytHing goin'," he tweeted.

The same day, Q released a remix of first single "That Part," in which he rapped "Gangbanging like we stand for somethin' / When Alton Sterling gettin' killed for nothin' / Two cowards in the car, they're just there to film / Sayin' #BlackLivesMatter should've died with him." Q didn't ask to be a spokesman for what's going on in black America, but given the timing, he didn't really have a choice.

For the remix, Q teamed up with his cohorts in **Black Hippy**, the crew he founded in 2009 with fellow Top Dawg Entertainment signees **Jay Rock**, **Ab-Soul** and **Kendrick Lamar**. Like a latter-day **N.W.A.**, the foursome is writing a new chapter in the hip-hop history of Los Angeles. Though Lamar since has become one of the most influential and singular voices in rap, they all have found solo success, with Q currently claiming bragging rights. His last release, 2014's *Oxymoron*, debuted atop the *Billboard* 200 and was nominated for a Grammy. His latest, in which the 29-year-old spins true-life tales of gangbanging and drug dealing into dark but turn-up-friendly tracks, is both deeper and darker (even with **Kanye West** rhyming "Chipotle" with "Kobe" and "O.J."). "Not to talk about Kendrick, but this is like the flip side to his story," says Top Dawg president **Dave Free** of the album. "Q is someone who was good at sports and good in school and still fell into that system." Where "good boy" Lamar tells stories about what he has seen, Q mines his past to rap about the things he actually has done.

Growing up with a single mom in South Central Los Angeles, Q (real name: **Quincy Matthew Hanley**) did have a way out: His grades were good enough (a 3.3 GPA in high school) to earn him his nickname; his athletic prowess (a 4.46 40-yard dash) allowed him to play football at West Los Angeles College. Q cites "a thing with listening to authority" as the reason he — despite his promise in class and on the field — started hanging around the Hoover Crips at age 12 and dealing drugs by the end of high school. "The gangbanging lifestyle started catching up to me," says Q of why he ultimately dropped out of college. "When you're in high school, you get monitored. In college, you're just hanging out all day. I didn't give a f— about football no more. I didn't give a f— about anything."

A 2007 arrest and subsequent six-month sentence for a crime he's still vague about (in a Reddit Q&A, he said it was related to a home

invasion) served as a wake-up call. "I got too much sense to be around these people," the then-21-year-old Q recalls thinking. "These are ignorant motherf—ers and I'm in here with them, which makes me just as ignorant." Music, he decided, was a way out, despite zero experience. Q even got a treble clef tattooed below his left eye as a reminder.

Football helped, if indirectly. One of his former teammates, **Derek Ali**, was an engineer for the nascent Top Dawg and introduced Q to his future

"I don't like rapping with them anyway."

—SCHOOLBOY Q, ON BLACK HIPPIY



The Black Hippy crew, from left: Rock, Q, Lamar and Ab-Soul in 2012.

label. Within a year he would release his first mixtape, and soon he was pursuing music with more rigor than he ever showed on the field. "I look back on my years of football and baseball — I didn't want that shit. I was going off natural talent," he says. "With rapping, I loved it way more. I've never worked as hard in my life."

But getting "straight" was a process. An addiction to prescription drugs (Percocet, Valium, Xanax and the ever-popular lean) wound up as

Oxymoron's inspiration. "Prescription drugs, I fell in love," he raps, after an interlude in which his then-5-year-old daughter Joyce cries, "What's wrong, Daddy? Wake up! Wake up!" — a sequence inspired by real instances of her finding him passed out. He quit cold turkey around 2012, and now sticks (mostly) to weed. But he remains one of the few MCs in the drank-happy hip-hop world to address the pitfalls of drug abuse.

It's these *Setbacks*, *Habits and Contradictions* and *Oxymorons* — to cite his first three album titles — that make Q's music so compelling. "He can be raw, emotionless and emotional, all in one fell swoop," says Free. "He's borderless." *Blank Face LP* is his most expansive collection yet, packed with A-listers both on the mic (West, **Jadakiss**) and behind the boards (**Swizz Beatz**, **The Alchemist**). Q himself is reluctant to describe it as anything other than "gangsta Crip," but the project ranges from thug life how-to "Ride Out" (featuring **Vince Staples**) to bedroom banger "Overtime" (with **Miguel** and **Justine Skye**). "I'm too talented to be sounding like another n— from 20 years ago," he says of his sound, and not getting pegged as an "L.A. rapper." "I want to sound like Schoolboy Q."

Lamar shows up (uncredited) on several tracks, but fans of Black Hippy will have to be content with the "Black Thought" remix. "I don't like rapping with them n—s anyway," says Q. "Let's just be best friends and shit." Smiling from beneath an army-green fedora (the replacement for his long-trademark bucket hat), Q explains their musical bond has evolved, not disappeared. "I don't put no album out without **Dot**, Kendrick or Jay Rock or Ab-Soul hearing some of it — we all want approval from our brothers. But I've stopped going to the studio with them, because I want to just be a fan."

After going from football star to drug dealer to drug addict to *Billboard*-charting rapper, Q seems to have set aside his many ups and downs, leaving music and family. "I stopped rapping, just to be around Joyce more," he says of his post-*Oxymoron* hiatus. "I was all the way out, not taking pictures with anybody. It felt good."

"I definitely don't see myself dropping seven albums," he adds. "It takes too much time away from your family. If I were single with no kids, I'd be doing this until I'm 80 years old." So what will he do when he actually retires? "Would love to get into some sports shit — I've been interviewed on ESPN twice," he says. "But that's down the road. I'm too young; them n—s is old up there. I ain't got time. Not right now." ●

Q'S A+ HITS

Looking back on Schoolboy's past as he prepares to assault the charts with *Blank Face LP*



"Man of the Year" (2013)
This undeniable *Oxymoron* anthem hit No. 16 on the Hot R&B/Hip-Hop Songs chart.



"White Walls" (2012)
Q guested on this **Macklemore** song, which peaked at No. 15 on the *Billboard* Hot 100.



"Collard Greens" (2013)
The **Kendrick Lamar**-featuring track spent 18 weeks on R&B/Hot Hip-Hop Songs.



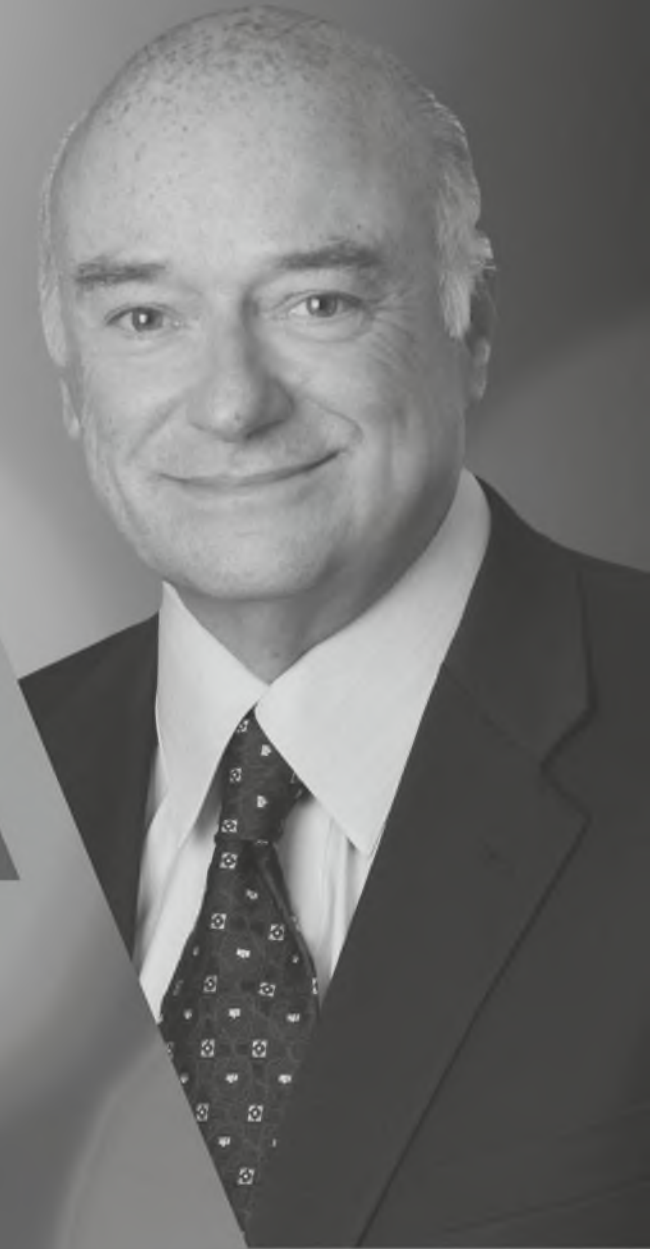
"2 On" (2014)
Tinashe's sexy single, which reached No. 24 on the Hot 100, had a verse from Q.



"Studio" (2014)
With a hook from **BJ the Chicago Kid**, Schoolboy hit No. 38 on the Hot 100.



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John T. Frankenheimer.



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Scarborough onstage at South by Southwest in March. Inset: with *Morning Joe* co-host Brzezinski.



Paul McCartney, or even **The New Pornographers**, I would start shaking, because these are people I respect and whose craft I always have admired the most.

Q&A

The Bono Of Broadcast... Joe Scarborough?!

The host of *Morning Joe* on moonlighting in a rock band, obsessing over R.E.M. and covering before Paul McCartney

BY DAVID SWANSON

Long before he became a TV fixture as host of *Morning Joe* on MSNBC — even before he was elected to Congress (R-Fla.) in 1996 — **Joe Scarborough** wanted to be **Paul McCartney**. But unlike most fans, Scarborough, 53, actually has chops, and recently started entertaining crowds (including co-host **Mika Brzezinski**) with his rock band, **Morning Joe Music**. As election season heats up, the conservative pundit talks to *Billboard* about tunes, stage fright and the challenges of life as a Republican rock fan.

Your band has been playing around New York pretty regularly. How has the response been?

There's an old Monty Python bit where **Bob Dylan** is playing in front of a crowd and says, "I suffered for my art for decades. Now it's your turn." Maybe that's where I am: People are having to suffer from my love of music. But it has been great.

What's the band like?

There's nine of us and everybody's obsessed with music, both writing and recording. Luckily, there aren't a lot of other distractions. I spent my teens and 20s basically trying to play an entire set without someone

passing out or having to stop the drummers from doing things that would get them arrested.

Given your persona and your politics, you don't really seem like a music nerd.

Music has been a huge part of my life since I was 5 years old and my mom got me in front of a piano. I started writing songs when I was 13 or 14, and I had bands in high school and college. A few years back I decided that, since I had written 300 to 400 songs, it was time to actually get a band together and start playing them live.

Does your experience in politics and on camera help with performing live?

You know, I'm fine debating a Nobel Prize winner on TV, but putting a guitar on and singing on *The View* was a nightmare. I remember saying to Mika beforehand, "If I could dig a hole and bury myself in it right now, I would." So it was a new feeling for me, and it wasn't a good feeling. There always has been this dichotomy in my life where, when I was in Congress, I would find myself in the room with **Bill Clinton**, the vice president, the secretary of state, and not think twice about it. But being in front of **Thom Yorke**, or

When you meet your music idols, how do they respond to your politics?

Sometimes I sneak up on them. I remember talking to **Bono** after the 2001 Grammys, and I was going on and on about everything from *Rattle and Hum* through *How to Dismantle an Atomic Bomb*, and he's like, "Man, you're a Republican?" He was pretty surprised. But when I met Paul McCartney, it was a nightmare. Someone yelled, "He's a Republican!" and Paul looked at me like I had leprosy.

So you're a Beatles guy?

Growing up, I was always a British music fan. But in college, I remember going to this record store and saying, "Waddaya got?" And the guy said, "There's this band out of Athens [Ga.] called **R.E.M.** You've got to listen to *Murmur*." And I go home, and it was like *Almost Famous* — I listened to it for three days straight.

How did the music thing play with voters?

It's funny — when I ran for Congress, my opponent put out a full-page ad attacking me for being too young. It had a screaming headline that said, "Do you want a rock star as your next congressman?" She had cut out this article that talked about how I played at CBGB, and described it as a sleazy, decrepit joint in New York. And it was the most exciting attack I ever had, like, "Hey, look! Somebody called me a rock star!"

So which convention will have better music? The Republicans or the Democrats?

It's one of the great tragedies of my political life that Democrats get all the great musicians, whether it's the **Eagles** performing for a fundraiser, or R.E.M. With the Republicans, maybe **Wayne Newton** will stumble into the ballroom, but I think I'm going to get to hear the good bands at the Democrats' convention in Philadelphia. ●



SONGS FOR THE STUMP

The road to the White House is paved with cheesy campaign songs, like these originals

- 1. "Tippecanoe and Tyler Too" Emphasis on Tyler: Written for **William Henry Harrison** and **John Tyler**, this 1840 jingle "sang Harrison into the White House." Sadly, he got pneumonia at his inauguration and died 32 days later.
- 2. "I Like Ike" No, it's not an early **Tina Turner** hit: **Irving Berlin** composed the famous

- jingle in 1950. Two years later, **Dwight D. Eisenhower** made it his theme song.
- 3. "High Hopes" **Frank Sinatra** came through for his pal JFK with a Jack-centric version of this Oscar-winning song that stormed jukeboxes nationwide in 1960.
- 4. "I'm a Dole Man" In 1996, **Bob Dole** got punny, with help

- from **Sam & Dave's** "Soul Man." If only **The Bar-Kays'** "Soul Finger" had been available, maybe Dole would have won.
- 5. "Yes We Can" Yes, they did! **Will.i.am** gathered A-listers from **Scarlett Johansson** to **Nick Cannon** to recite a 2008 speech by **Obama**, which he had set to music.



BOB DYLAN: MICHAEL OCHS ARCHIVES; SCARBOROUGH: MICHAEL OCHS ARCHIVES; HARRISON: SOUTH COLLECTION/GETTY IMAGES; EISENHOWER: PHOTOQUEST/GETTY IMAGES; SINATRA: MICHAEL OCHS ARCHIVES; KENNEDY: AP/GETTY IMAGES; OBAMA: WILL JAM KEVIN MAZUR/WIREIMAGE.COM; DOLE: JIM DANK/REUTERS/PHOTO BANK/GETTY IMAGES



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OVERHEARD

BY SELMA FONSECA

Sunflower Bean's New Sounds

Brooklyn indie band **Sunflower Bean's** critically acclaimed full-length debut album, *Human Ceremony*, was released in February, but fans, who include **The Strokes' Julian Casablancas** and **Courtney Love**, may get a follow-up soon. The Surf Lodge in Montauk, N.Y., resumed its summer concert series with a July 9 performance by the trio — vocalist-bassist (and designer **Hedi Slimane** muse) **Julia Cumming**, drummer **Jacob Faber** and guitarist **Nick Kivlen** — where Faber revealed, "We're working on about eight to 10 songs and have been sound-checking some new stuff." The band also played an untitled new track and hinted the album could be out by year's end.



Cumming

Verve Gets New A&R Chief

Verve Records, home to **Diana Krall** and **Andrea Bocelli**, has named Grammy-nominated producer-songwriter-musician **Mike Viola** head of the Universal Music Group label's A&R department. Viola, who produced a number of tracks on **Ryan Adams'** reimagining of **Taylor Swift's 1989** as well as records by **Jenny Lewis** and **Willie Nelson**, also has extensive experience in film. He has written songs for *Walk Hard: The Dewey Cox Story*, among other movies, which should come in handy. The soundtrack to **Quentin Tarantino's The Hateful Eight** is Verve's most recent hit LP. Viola's alt-rock pedigree also could bring more artists of that ilk to the label.

Incubus' 'Wicked Game'

Is metal band **Disturbed's** crossover success with **Simon & Garfunkel's** "The Sound of Silence" the beginning of a trend? At a July 8 pre-opening party for **Brent Bolthouse** and Studio Collective's The Bungalow Huntington Beach in California, **Brandon Boyd**, **Mike Einziger** and **Ben Kenney** of quasi-metal jam band **Incubus** played an acoustic cover of **Chris Isaak's** 1991 pop hit, "Wicked Game."

Got gossip? Send to tips@billboard.com.

Boyd



Scott, best known for fronting hitmaking country group **Lady Antebellum**, is releasing her first album as a bandleader.

MUSIC THAT MADE ME

HILLARY SCOTT'S (R&B?) ROOTS

The Lady Antebellum singer shares the albums and concerts that shaped her sound

BY JIM ASKER

You can't go home again, but on her upcoming album *Love Remains* (July 29, EMI Nashville), **Lady Antebellum** frontwoman **Hillary Scott** comes close: She is joined by family — including her mother, country singer **Linda Davis** — for the collection of faith-based songs, produced by bluegrass legend **Ricky Skaggs**. Ahead of the new album — her first as a bandleader — Scott, 30, dives into her musical heritage.

Her First Record-Store Purchase

"I always loved R&B, so my very first album was **Boyz II Men, II** — the one with the song 'On Bended Knee.' I love it."



The Concert That Inspired Her To Be An Artist

"One of the first performers that really knocked me out was **Gladys Knight** [right]. My parents, being musical [her father is songwriter **Lang Scott**] did an amazing job of introducing me to many styles of music, from Knight to **James Taylor** to **The Doobie Brothers**."



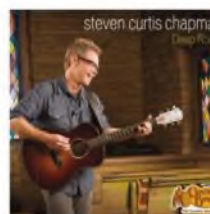
The First LP She Fell In Love With

"The hilarious answer is **'N Sync's No Strings Attached** — such a fun album. The serious one is **Carole King's Tapestry**, after my mom gave it to me."



Her Go-To Album In Tough Times

"**Steven Curtis Chapman** recorded an album with his family called *Deep Roots* [2013] that was initially marketed through Cracker Barrel and then released wide — **Ricky Skaggs** also plays on the record. It came out shortly after my grandfather passed, and when I'd put it on, it was like having a pot of coffee with him."



The Album She Plays For Her 2-Year-Old Daughter, Eisele Kaye

"She is loving **Don Williams** right now. I always play him around the house; he has the nicest, smoothest voice. When I see my daughter it's like looking at myself, only with blue eyes and blonde hair."



Her Favorite Lady Antebellum Song

"When Lady Antebellum recorded 2009's "I Run to You" [off its self-titled debut], there was just something about that track that was bigger than us. I had that same feeling while recording "Thy Will" [the lead single off *Love Remains*], which I wrote after having a miscarriage. Writing it was my first step in healing. Every once in a while, that kind of song comes along." ●





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Chris Cox Club Mix
6. **BLOWIN' IN THE WIND**
Smash Mode Club Mix
7. **LOVE IS ALL AROUND ME**
DJs From Mars Club Mix
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Ralphie Rosario Club Mix
9. **SAN FRANCISCO**
Laura Ford Club Mix
10. **IN THE YEAR 2525**
Maurizio Ruggerio Club Mix

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HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"I'd rather just talk about my work if that's all right."

—TOM HIDDLESTON

The actor responding to Australian reporters' questions about his relationship with Taylor Swift, who accompanied him on his trip Down Under.

"We tried to explain to them that we weren't Metallica, but they insisted that we sign anyway."

—FLEA

The Red Hot Chili Peppers bassist in an Instagram post showing a collection of signed Metallica merchandise, after customs officials in Belarus mistook them for the Bay Area thrashers.

"I've gotten more negative feedback from the Pokemon community than I have from Trump supporters."

—EL-P

The politically outspoken Run the Jewels producer-rapper reacting to backlash against his less-than-enthusiastic tweets about gaming sensation Pokemon Go.

"The tragic death of Prince has had us both rethinking and re-evaluating our lives and priorities. We knew it was time to take action to save our lives."

—CHAKA KHAN

The R&B star explaining why she and her sister are entering rehab to treat an addiction to fentanyl, in a statement to the Associated Press.

"The weapons are scary, but the amount of hatred behind the trigger is the scariest part of all of this."

—ARIANA GRANDE

The singer tweeting about the Dallas sniper shootings, shortly before the release of "Better Days," an anti-gun-violence song on which she is featured.

"When I have a game, he texts me or Snapchats me and we talk."

—KEVIN DURANT

The now-Warriors star explaining his relationship with Drake, who references K.D. on his latest album Views, in an interview with Genius.

"All life does matter, but the reason I say black lives matter is because we are the original people of this world."

—STEVIE WONDER

The legend commenting on the recent incidents of racially motivated violence during a concert in London's Hyde Park.



Neville

Q&A

'WE'RE IN TURMOIL EVERYWHERE'

With his new album, *Apache*, out July 15, New Orleans legend **Aaron Neville**, 75, talks politics, the state of R&B and how his first hit saved him from the streets.

On *Apache* you sing about violence and politics. What compelled you to address such heavy topics? Why did Marvin Gaye make *What's Going On*? I look at all the stuff going on, and it inspired me to write this. It's crazy right now. We're in turmoil everywhere.

Speaking of Marvin Gaye, how has R&B evolved since you got your start?

I don't even know what R&B is anymore. Back in the 1960s, if it was good music, they played it; it didn't have to be the same format as the last song. That was R&B to me.

In 1966 you had your breakthrough hit with "Tell It Like It Is." How did that change things for you?

The first week it sold 50,000 copies, and then it started going up the charts. I was working on the docks and running in the streets back then, and all of a sudden I had a hit record. Something happened where I didn't get paid for the record, but I had no regrets about that. Back then, if I had gotten paid, I might not be here today! —DAN RYS



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Style

*The Gear,
The Looks,
The Trends*

1 NICK FOUQUET Baci Mille felt hat with African beaded band, \$1,175; barneys.com. 2 NICK FOUQUET La Liberation felt hat with paint stroke and feather, \$1,350; nickfouquet.com. 3 PUBLIC SCHOOL wide-brim hat with fringe, price upon request (212-302-1108); publicschoolnyc.com. 4 EUGENIA KIM Theo flax fedora with suede cord, \$215; bergdorfgoodman.com.



FUTURE
The rapper, who is designing his own hat line, in his signature wide-brimmed felt topper.



PHOTOGRAPH/ILLUSTRATION BY TKTKTK

Keep A Cool Head

Wide-brimmed fedoras — a style adopted by rock legends Bob Dylan and Neil Young — get a new dose of character with leather, bead and fringe details

BY SHANNON ADDUCCI
PHOTOGRAPHED BY JAMIE CHUNG



4



Room With A View
 "Hotel on Rivington on the Lower East Side of Manhattan — one of my favorite places in the world."
 (107 Rivington St., New York)



Tea

"I like my tea 'the color of Tom Peel' — Tom is my oldest friend and the bass player in my band and has a particularly great tan all the time. So that's how I like my tea: just a bit of milk and one small sugar."



Jacket

"Recently, I've been wearing a black Saint Laurent leather jacket with fake snakeskin tassels. The tassels are a bit ridiculous, I know, but that's half the reason I love it. Something a little outrageous and unpredictable is always exciting to throw on."
 (Saint Laurent Classic Motorcycle Jacket in black washed leather, \$5,490; ysl.com)



Hat

"There's an Australian brand called Akubra that I like — Gigi at hatWRKS in Nashville stocks them every time I come through."
 (hatWRKS Akubra Sydney Charcoal Open Crown, price upon request; 1027 Eighth Ave. S., Nashville)



Place To Get A Trim

"I go to Joe [Mills] at Joe & Co. in Soho, London. He's a very talented and seasoned pro."
 (22 Peter St., London)

James Bay's Tea, Toppers And Tipple

Since his 2015 debut, *Chaos and the Calm* (Republic), the 25-year-old Brit has shared a stage with The Rolling Stones, opened for Taylor Swift, landed three Grammy Award nominations and traveled around the globe on an 80-show tour that will bring him back stateside on Sept. 19. Though there are his tour bus basics ("At least one guitar, pen and paper. And lighting. I hate neon lighting"), Bay, who never hits the stage without a brimmed hat, opens up to *Billboard* about his favorite things on and off the road.

—SHANNON ADDUCCI



Breakfast

"Cereal. Cereal everywhere, always cereal. Even when I'm at home, I'll have a boiled egg and soldiers [thin toast slices], but cereal is still the best."

"My favorite underwear? That information is classified, way too exciting to share."

Kicks

"My most favorite at the moment are a pair of well-battered, laceless DM boots with a really soft, cushioned foot bed. I found them 'round the corner from a venue we were playing last summer in Ohio. I'd been wearing one type of boot forever and fancied a change, and they were perfect."
 (Dr. Martens Smooth Black Boot, \$130; drmartens.com)



Drink

"I love a cup of tea. But at the other end of the day, a really good Malbec."
 (Alpamanta "Natal" 2013 Malbec, \$12.96; astorwines.com)



Shop

"No. Tom guitars on the famous Denmark Street in London stocks some pretty fantastic stuff, great old and rare instruments."
 (No. Tom Guitars, 6 Denmark St., London)

HOTEL: COURTESY OF HOTEL ON RIVINGTON; BAY: JUSTIN WARE/REX USA; HAT: COURTESY OF HATWRKS; SALON: ANDREW BURVA; CEREAL: TONY GILBERT/GETTY IMAGES; JACKET: COURTESY OF SAINT LAURENT; GUITARS: COURTESY OF ASTOR WINES AND SPIRITS; BOOTS: COURTESY OF DR. MARTENS; STORE: USHUAIA SMITH/NO TOXIC TOURS; HATSET: COURTESY OF SAINT LAURENT.



Recent recognitions

The Hollywood Reporter

- Top Entertainment "Power Lawyer," 2016

Chambers USA

- Media & Entertainment: Copyright & Contract Disputes (New York), 2009-2016
- Intellectual Property: Trademark & Copyright (New York), 2015, 2016

Legal 500

- "Leading Lawyer," Copyright
(one of 12 recognized nationwide), 2015, 2016

Jenner & Block congratulates our Partner Andy Bart on being named a 2016 **billboard** Top Music Lawyer.

We salute Andy, who embodies the best of our rich tradition of excellence and co-chairs our nationally recognized Content, Media & Entertainment practice.

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Dancing Like The Stars... In Heels

Ever wonder how artists spend hours in death-defying shoes? Designers reveal the tricks that make it possible

BY BEE SHAPIRO

FOR POP DIVAS, IT'S ONE THING TO WEAR A SPIKY stiletto while walking the red carpet, and quite another to don them while twerking, jerking and dropping it onstage, night after night.

"It's an athletic feat to perform in high heels," says high-end shoe designer **Stuart Weitzman**, who has created custom-stage footwear for **Beyoncé**, **Taylor Swift**, **Jennifer Lopez** and others. He likens the experience to a gymnast navigating a balance beam — but for hours at a time. "In high heels, there is no balance in the point of the heel, so these musicians train to be performing on the balls of their feet for the entire time."

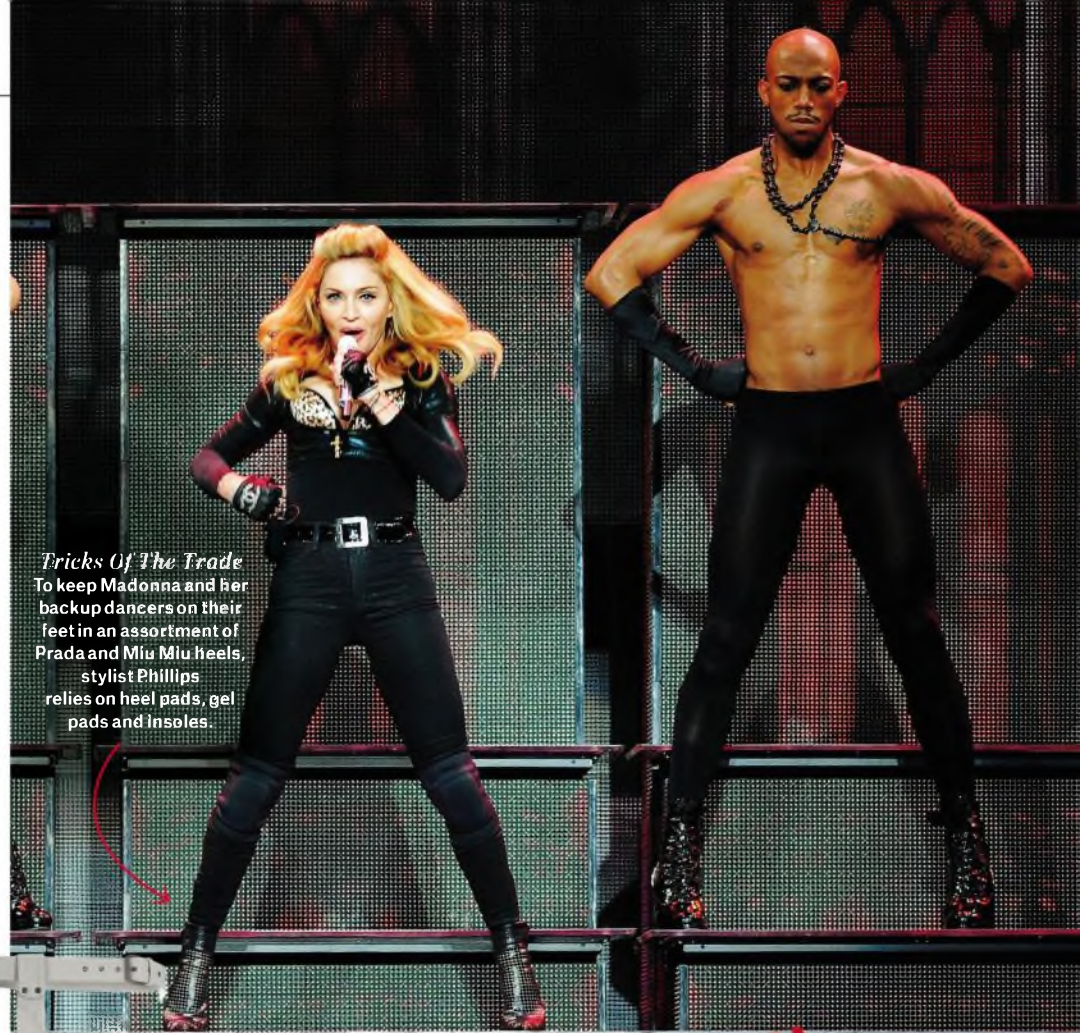
FAD THEM ALL OVER Though Weitzman says the look of the shoe is paramount — for Swift's 1989 Tour, he was given sketches of the costumes and instructed to create styles that complemented them — style can't trump comfort. Accordingly, he adjusts the internal architecture, like adding a hidden latex pad in the ball of the foot for extra cushioning: "It offers the comfort of a platform without the instability."

New York-based celebrity podiatrist **Suzanne Levine** recommends cushioned support with focus also on the arch since lack of structure there can cause the foot to rotate inward. "The shoe should also be lightweight and ideally made of natural materials, like leather, especially if they're doing dance moves," says Levine. "An ankle strap can help with stability."

LOWER THE HEEL HEIGHT "Even the most amazing dancer needs to feel safe," notes **Giuseppe Zanotti**, who has created custom styles for **Rihanna** and **Lady Gaga**. And while Zanotti might add internal platform for comfort, a big platform makes the shoe unstable for movement and is generally avoided.

If the choreography is particularly dynamic, **Dan Caten**, co-founder of DSquared2, will lower the heel height, as he did for **Jennifer Lopez**'s 2015 American Music Awards performance. Levine suggests that performance shoe heel height should be 2.5 to 3.5 inches (typical high heels are 4 to 4.5 inches high). Roomy toe boxes help too, says Levine. Zanotti designed a square-toed mirrored bootie for **Selena Gomez**'s Revival Tour with a sturdy stacked heel.

PRACTICE (AND LACES) MAKES PERFECT **Ariane Phillips**, **Madonna**'s long-time stylist, has relied on Miu Miu and Prada, and has a good sense of what works for the most active sections of the show. Sneakers, naturally, are the most comfortable style, she says. For other cases, "we start with heels we know will work for both Madonna and the dancers." Phillips prefers styles that can be adjusted at the last minute with lacing or buckles and stresses the importance of testing and breaking in shoes at rehearsal, though sometimes even that doesn't help. She recalls a particularly memorable situation for Madge's MDNA Tour: "We put 13 male dancers in high heels," she says. "That was a challenging learning curve for us, and for them!"



Tricks Of The Trade
To keep Madonna and her backup dancers on their feet in an assortment of Prada and Miu Miu heels, stylist Phillips relies on heel pads, gel pads and insoles.



Rubber Soles RiRi Can "Work" In
The star opted for custom pale suede chap-boots by Zanotti for her 2016 Anti World Tour. The Italian footwear designer often grounds his designs with chunky heels and rubber soles, "to make the talent feel more secure when performing," says Zanotti.



Lace-Ups "Pour La Reine"
Though she frequently hits the red carpet in sky-high ready-to-wear Louboutins, Beyoncé had the Parisian footwear connoisseur craft a more dance-friendly nude and mesh lace-up for her Formation World Tour. Below, the designer's sketch, which references white and nude versions of the boot.



Platforms For Action
Swift donned Weitzman boots customized with a low platform and slightly rounded toe that later retailed for \$798 in September 2015.



J.Lo's Heel Change
Lopez wore five different outfits at the 2015 American Music Awards, but the only shoes she danced in were by DSquared2, who lowered the heel height.

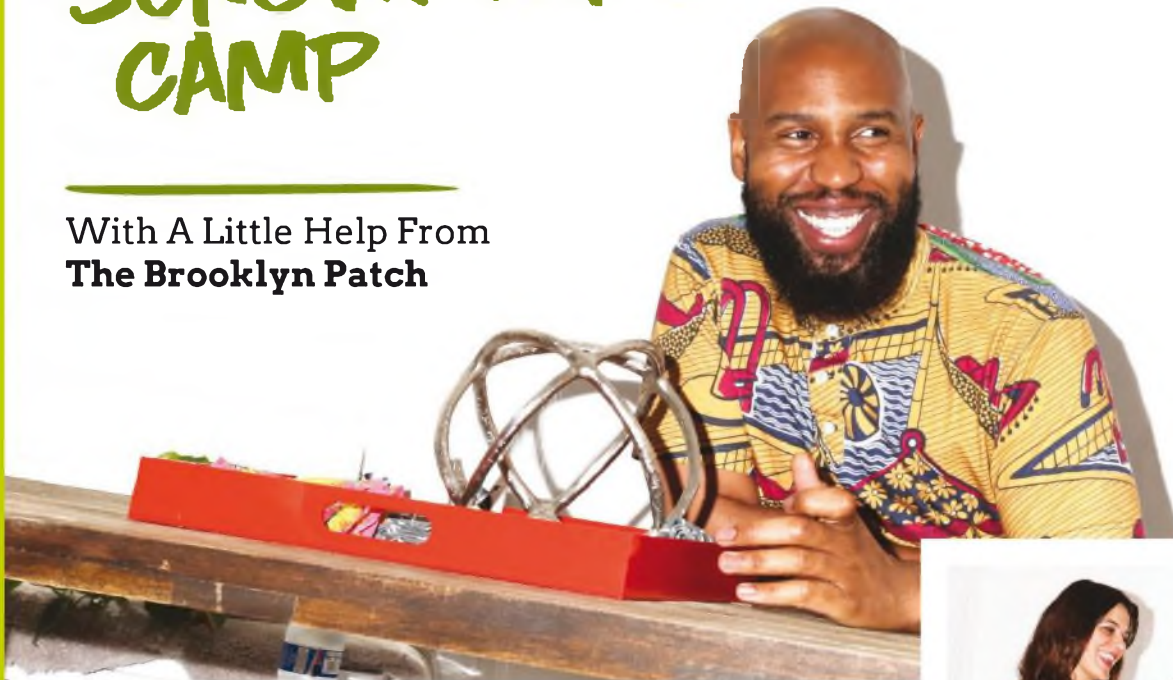


MADONNA: WENDY LO; ALIYAH: STEVE GRANITZ; BEYONCÉ: LARRY BUSACCA/ONYX IMAGES; SWIFT: COURTESY OF LOUISIANA LOPEZ; JEFF KRAVITZ; AMAs 2015: FLORENCE; J.Lo: CHRISTOPHER POLY/ASSETTE IMAGES; BOOT: COURTESY OF GIUSEPPE ZANOTTI; RHIANNA: KEVIN MAZUR/GETTY IMAGES



BMI LAUNCHES INAUGURAL NYC SONGWRITING CAMP

With A Little Help From
The Brooklyn Patch



By **Nick Williams**
Photographed by **Rebecca Smeyne**

Last month, BMI hosted its inaugural New York Songwriters Camp, held inside the cozy walls of the Brooklyn Patch, one of two houses established by SOUR PATCH KIDS to support touring artists. For the event, which was held June 20-24, BMI selected 12 of its emerging songwriters and producers from Los Angeles and New York to occupy the three-story brownstone in Brooklyn. The impetus for the gathering was to stimulate unique bicoastal collaboration, all while helping in the fight to re-establish New York as a creative hub for songwriters.

"I grew up in New York, and the migration of songwriters first began in the '80s, but it has since accelerated," explains Barbara Cane, BMI vp writer/publisher relations, Los Angeles. "L.A. and Nashville are songwriting centers, but there are still pockets and treasures here in New York."

After the rights management group first observed the trend that the city — once an epicenter for pop songwriting — had lost much of its community to rising rents, shuttered studios and an ever-increasing cost of living, it decided to take action. "I happened to know a lot of artists staying at the Patch house and their managers, and I thought, 'Wow, this could be a great opportunity

to team up,'" says BMI assistant vp writer/publisher relations, New York Samantha Cox. "Putting on a writing camp can be expensive, so the Patch really came in and helped it come to fruition. That's what they're here for — to help artists."

During the event, the L.A.-based musicians stayed in the property's four bedrooms, while the New York group visited daily for writing/recording sessions and group events. "It's like *The Real World*," jokes Cox, referencing the home's custom installations and confessional room. "They all walked in and picked their rooms, and were checking out the cabinets in the kitchen," she adds with a laugh. "The accommodations are incredibly generous, and each room has its own vibe and decor." The organization also received support from Gibson, who provided equipment for writers to use in each of their accommodations, in addition to the on-site Patch recording studio.

"There's something about coming into a space that's draped for creativity that is really neat," says New York songwriter and Reservoir signee Mike Campbell, co-writer of A Great Big World's "Say Something" and Daya's "Sit Still, Look Pretty." "I just asked this

morning on the way to breakfast how many people had been to New York to write before, and most said they hadn't. There is writing happening here, and there are writers that are eager and hungry to collaborate, so it's great that BMI could create this opportunity to make it easier for folks to come here and connect with the community that's still here."

The experience was equally inspiring for Los Angeles songwriter and Reach Music Publishing signee Hillary Bernstein, who works alongside top producers and writers including Shea Taylor (Beyoncé's "Love on Top") and Tom Peyton (Pitbull's "Fireball"). "We're like kids in a candy store, literally," she says. "We all walked in, and our eyes were like, 'Oh my God!' Like Mike said, the Patch is very conducive to creativity."

To kick off the camp festivities, BMI invited legendary New York songwriter and former BMI pop songwriter of the year honoree Claude Kelly (Miley Cyrus' "Party in the U.S.A.," Bruno Mars'

"Grenade") to serve as a speaker on day one. "He's a New Yorker, born and raised here, so I think his presence will be inspiring to the New York writers who have decided to stay here and haven't jumped to L.A.," Jessa Gelt, BMI director of writer/publisher relations, Los Angeles tells *Billboard*.

Looking to the future, Kelly hopes the camp will help foster more of its kind in his hometown. "We need help. New York needs help, and it hurts that the studios are closing," he explains. "If we had more of these boutique creative spaces, especially in places like Brooklyn and the Bronx and Queens where it's not as expensive, we can rebuild the community the way it was before." Cane echoes his sentiments: "New York has a rich history. It's the birth of American pop music, which is the roots and foundation of BMI. It's so appropriate to create and integrate our history with a contemporary opportunity like this one." ●



Above left:
Kelly

Below:
**Bernstein (left)
and Campbell**

Above right:
**Cox, Cain and
Gelt (from left)**



SHE'S
SO
UNUSUAL





Trainor photographed
June 22 at 632 on Hudson
in New York. Styling by
Hayley Atkin. Trainor wears
a Self Portrait dress, Via
Spiga boots and Few Moda
earrings. For an exclusive
video of Trainor performing
"Me Too," go to Billboard.com
or Billboard.com/ipad.

by JADA YUAN • *photographed by* MILLER MOBLEY



As a “chubby” teen playing in a family band, **MEGHAN TRAINOR** never dreamed of scoring four top 10 singles of her own and a best new artist Grammy. Now, two years into sudden stardom, she’s redefining “maturity” for young female stars (less skin, more trumpet playing) and creating an approachable role model for girls: “I don’t really have a choice”

Meghan Trainor is one of those famous people who still can't believe she's famous.

So when she spots a 40-something woman lying in wait, grinning at her through the glass doors of New York's Greenwich Hotel, she just makes a mental note.

Who has time for paranoia, anyway?

"Ain't a thing," she says and steps outside, flanked by her publicist, manager, assistant-slash-best-friend JoJo (real name: Jordan Federman) and a single bodyguard. Then the waiting woman makes her move — a dance move.

"You know I'm all about that bass, 'bout that bass!" the woman sings, proudly shaking her own ass to the lyrics of Trainor's ubiquitous curvy-girls empowerment anthem, "All About That Bass." "I thought it was you! You go, girl! Did you lose weight? You look good!"

As soon as she's in the car, Trainor, 22, bursts out laughing. "She scared me, looking in there and staring at me. I was like, 'Eeeeehhhhh!' All she wanted to do was tell me I look good! I feel like someone paid her to do that."

Today, with vibrant red hair and wearing all-black everything, the real-life Meghan Trainor most resembles the vixen she plays, writhing around an industrial future devoid of men, in the video for "No," the lead single from her second album, *Thank You* (released in May), and her fourth Billboard Hot 100 top 10 (it reached No. 3). It's a stark contrast to the blonde, pastel-clad, over-



"I've always asked her, 'Is there somebody black in your family? Because you've got a lot of soul for a white girl from Nantucket.'"

—REID

size-bow-sporting Meghan Trainor from the '50s time-warp video for "All About That Bass," her breakthrough smash, which spent eight weeks leading the Hot 100. In the two short years between those hits, Trainor — who writes or co-writes her own songs — has notched two other No. 1 singles ("Lips Are Movin'" and "Like I'm Gonna Lose You" with John Legend), won the 2016 Grammy for best new artist and two Billboard Music Awards, and saw her debut album, *Title*, and *Thank You* debut at Nos. 1 and 3 on the Billboard 200, respectively.

"I've never met anyone so prolific," says Epic Records chairman/CEO Antonio "L.A." Reid, who signed Trainor in 2014. "People know that she's a hitmaker and that she's cut from a different cloth. But the depth of her talent runs deeper than most."

"I always say, 'I shit hits,'" boasts Trainor, who has also written singles that charted for Jennifer Lopez, Fifth Harmony and Rascal Flatts. "Because they come out so quick I can't even keep up with myself."

Trainor is headed toward Long Island City in Queens, where she will pre-tape a couple of songs for NBC's Fourth of July celebration with the Empire State Building as a backdrop. The coming weeks will be consumed by prepping for her North American tour, which kicks off July 14 and will be the first stage show she has shaped creatively. She had to cancel her last tour partway through to have surgery for a vocal cord hemorrhage, so "I literally had no voice," she says.

Trainor has had a fairy-tale rise: As a teenager she attended songwriting seminars, self-released two albums and signed a publishing deal on her high school lunch break, then recorded a demo of "All About That Bass," which she wrote with producer Kevin Kadish, when no other singers would take it. But her young career hasn't been without its hiccups. The hemorrhage and canceled tour came at a terrible time for a new star seeking to solidify her stardom. Her first-week album sales slid from 238,000 for *Title* to 107,000 for *Thank You*, according to Nielsen Music (although *Title*'s opening week did benefit from a special iTunes promotion). And when she briefly pulled the music video for "Me Too" in May, claiming that her body had been altered to look thinner without her knowledge, some wondered whether it was all a publicity stunt. (It was "not at all" a stunt, she says. "It did get more press, but it wasn't on purpose. The whole thing is embarrassing.")

"At first I was like, 'This is easy!'" says Trainor. "Putting out songs that only go to No. 3 and then fall, I'm like, 'Gosh.' Now I see it's tough to get a No. 1."

Still, "No" and "Me Too," the second single from *Thank You* (top 20 on the Hot 100 and climbing), are bona fide hits that have carefully built on her retro sound and image, advancing it from novelty-tinged doo-wop to more contemporary R&B. As unapologetically — or is it winkingly? — sassy songs, one about dismissing male suitors and the other about loving life as a "dime piece," they can feel a bit like Beyoncé Lite. In fact, Trainor excitedly says she has requested "Beyoncé air fans" on tour, so her hair will whip around just like Queen Bey's at a recent concert she saw.

Of course, no amount of windblown hair will transform Meghan Trainor into 'Yoncé. Trainor admits that she's not much of a dancer, and sassy though they may be, her lyrics aren't groundbreaking so much as they are nostalgic for '90s girl power. But all this obscures — or, perhaps, underlines — Trainor's true significance: as a singer girls can fully identify with. With each new hit (even "No," with its blandly racy video) she sidesteps the trap that ensnares virtually every young female pop star who finds the maturity of her career measured by how alluring she has made herself to men, or hunks she's linked to in the tabloids.

On this tour, at least, Trainor refuses to pander to anyone. What she intends to do is play trumpet — along with piano, guitar, ukulele and percussion. "I'm not good at trumpet," she says, "but I played it from third grade to senior year!" Trainor says the tour will be "really about showing me off as a musician. I just said, 'Put me on every instrument you can find and make it look cool.'"

TRAINOR'S CHOPS HAVE defined her career since the beginning. She spent most of her childhood on Nantucket, a Massachusetts summer destination for the wealthy and preppy, where from the age of 6 she sang at her family's Methodist church with her father, Gary, who played organ and was also a high school marching band teacher. (He's still married to her mom, Kelly; they're now jewelers who run their own shop on the island.) By age 12, she was performing Bob Marley covers at local bars with her family band, Island Fusion, which included her dad, her aunt Lisa and her younger brother, Justin. Once, when Trainor was 13, they opened for Jamaican dancehall reggae king Beenie Man. "His eyes were so bloodshot," recalls Trainor with a laugh. "I remember being like, 'Man, he's tired! Poor guy.'"

When Trainor was 7, Lisa married a Trinidadian soca star, Burton Toney, who



"I don't feel like I work more" than male stars, says Trainor, who wears a Dolce & Gabbana dress, vintage Chanel ring and AMI Clubwear earrings. "I guess glam really adds time. They don't have to put fake eyelashes on, and I do."

introduced his niece to the genre. Trainor pulls out her phone to show me a photo of a gorgeous black man with washboard abs. “I’d show [photos to] people in high school, like, ‘That’s my uncle!’ And they’d be like, ‘What?’” she says. “I always say, ‘I’m Trini to the bone,’ which means you have Trini blood. I don’t. I just wish I did.”

Reid noticed the influence right away. “I’ve always asked her, ‘Is there somebody black in your family? Because you’ve got a lot of soul for a white girl from Nantucket,’” he says.

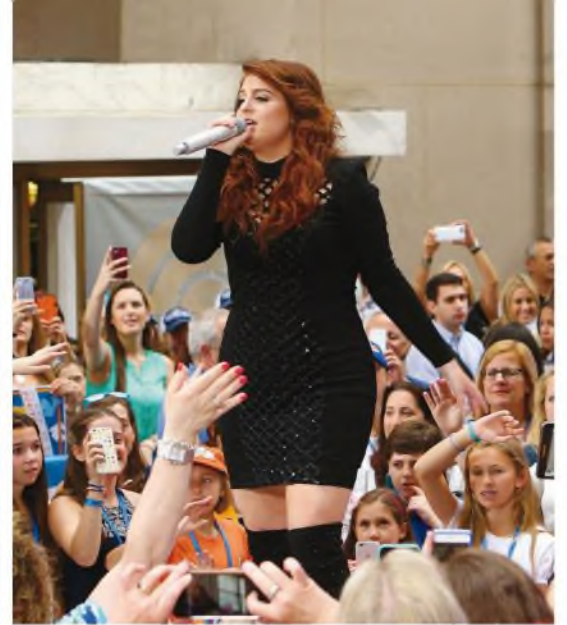
Memphis rapper Yo Gotti, who contributed a verse to Trainor’s “Better,” says, “She’s got that strong voice. To me that’s soul. In Memphis we call it ‘pain.’”

Though a recent MTV.com hot take accused her of affecting a “blaccent” while singing “No,” Trainor tells me she comes by her voice honestly. “It’s the Gary Trainor thing,” she says. “My dad thinks he’s James Brown sometimes. He’s very soulful. He’ll just go, ‘How you doin’, baby?’”

Trainor is utterly at ease with herself as a singer, but she’s not as politically savvy as some stars. While she’s outspoken about LGBTQ rights and gun control (“I think it’s ridiculous that random crazy people can buy guns”), she tunes out whenever anyone brings up the election. “I should be way more aware, and if it was [Clinton] or Trump, I’d definitely vote for her,” she says. “But I’ve never voted and I don’t have any desire to.” On social media, where she commands the millions of followers one would expect, Trainor’s range spans from upbeat to goofy, with little soul baring or soapbox lecturing.

If Trainor indulges few of the prerogatives of modern fame, it may be

“I’ve been writing my whole life,” says Trainor. “I know what fans like, and I know what they want to hear now.” Clockwise, from top left: A still from the retro video for “All About That Bass”; Trainor performing on *Today*; the Beyoncé-fied video for “No.”



because, as she says, “I still don’t feel famous.” Discussing Justin Bieber’s recent decision to take a break from fan meet-and-greets, she says, “I’m nowhere near as famous as him, but I’ve had creepy stuff sent to me. A guy sent, like, a picture of his eye socket and was like, ‘You’re my favorite.’ So I can’t imagine what [Bieber] gets. I mean, even when he vacations and wants to be naked, people are like, ‘I’m going to get that pic.’ I feel for the kid.”

Trainor got into songwriting because she didn’t think they let chubby girls be pop stars, but when Reid signed her — the very day she played him “All About That Bass” on her ukulele — she could finally glimpse the life she had dreamed of since first discovering Britney Spears and Christina Aguilera. “I wrote songs about [my idols] when I was younger,” she says. “That’s the creepiest part.” One was called “Who I Wanna Be,” with lyrics like, “I’ll go to the Grammys holding hands with Adele and the family” and “I’ll write like T-Swift and I’ll do all this — one day.” She has since run into both of those women at awards shows, but hasn’t dared mention the songs. “I met Taylor a couple times,” says Trainor. “She was so sweet to me. She likes kissing my forehead, because she’s so tall.” She has also met Beyoncé twice. “She floats. I feel like she doesn’t walk,” says Trainor. “She told me her daughter likes my music videos. I was like, ‘I’m honored!’”

Trainor recently bought a new home with a pool to share with JoJo and her two brothers — Ryan, 24, who travels with her and does her Instagram videos, and Justin, 20, who’s in film school — but won’t say which Los Angeles neighborhood it’s in because she’s worried about pranksters calling in a SWAT team for a fake emergency. (“Kathy Griffin just told me about Miley Cyrus getting swatted.”) Her inner circle also includes the actress Chloe Grace Moretz, 19. “I really love the girl,” says Moretz. “She’s such a bright soul and really makes me happy.” If Trainor and Moretz are out at red carpet events or getting chased by paparazzi, Moretz says, they’re usually making fun of the situation: “That’s why we get along so

well, because we know how dumb [fame] is, and also why we love what we do.”

When she’s not in the studio, Trainor likes to play ping-pong (“She’s the master,” says Ryan) and watch *It’s Always Sunny in Philadelphia* with her brothers, and *Girls* and *Broad City* with JoJo. She can’t get drunk because if she does she might yell



“It’s not like I’m trying to go out there and be a famous person who’s all about being a role model for curves. I don’t really have a choice.”

and damage her vocal cords again. Her recovery from the surgery, which Sam Smith recommended (“He was like, ‘Just get it done. You’ll feel better, I promise’”), required her to be absolutely silent for five months, and not just for medical reasons. “If you hear your [unhealed voice], you will mentally freak out and be like, ‘I’m broken and dead,’” she says. She coped by painting pottery at Color Me Mine every day and buying a hypoallergenic micro-Maltese puppy, whom she named Biggie. “I freaked out, yup,” she says, laughing. “I would text [my parents] and be like, ‘You know what depression is? Because I finally do, and this is it!’” Wasn’t the silence good for self-reflection? “I don’t know how to meditate,” says Trainor, and when she tried yoga she wasn’t into it. Vocal issues aside, she did recently venture out at 1 a.m. for karaoke with Moretz, who reports that Trainor belted out Whitney Houston and Beyoncé without seeming like a show-off. “She doesn’t intimidate because she’s so welcoming and so open to having a good time,” says Moretz.

INSIDE HER TRAILER AT THE JULY 4 taping, Trainor is getting her hair and makeup done, raving about the popcorn with maple syrup and bacon she ate at dinner and conducting business over the phone with the creative director of her tour (“I want that to be a crowd-participation, hugging-their-friends, ‘Kumbaya’ moment...”). Her manager

Post-‘Squad’ Pioneers

Photos of Trainor and her pal Chloe Grace Moretz get tagged #SquadGoals so often that the duo have started calling themselves “the Anti-Squad Squad”

“We don’t agree with what the word ‘squad’ means,” says Moretz, who first met Trainor in 2015, at KIIS FM’s Jingle Ball in L.A. “She and I, when we were growing up, we both dealt with being left out of a lot of situations and not being invited into people’s friend groups. We just think that squad-specific exclusivity doesn’t go along with what we believe in.” (“None of us are anti-Taylor Swift!” adds Moretz, acknowledging the queen squad leader.)

Says Trainor, who constantly wears a Disneyland sweatshirt she got with Moretz when the two visited the theme park together: “Other celebrity friends, they’re not your best friends because you don’t get to see them, and when you do, you’re like, ‘Oh, hi. Are you exhausted, too?’ Chloe’s just really real.”



Trainor (left) and Moretz.



"I could get a spray tan and show some skin, but I don't want to." Trainor wears a BCBG top and skirt, Eight Fifteen boots, Nocturne earrings and ring, and Charles Albert bracelet.

bursts in to tell her it's go time and that the autistic daughter of an NYPD officer is waiting outside for a hug. "Give me her name," commands Trainor, who then jumps down with open arms. "Hi, Lilliana!"

If Trainor's fans are generous with their love, the men in her life seem less so. *Thank You* mainly consists of I-don't-need-a-man anthems or sad tales of being friend-zoned by a guy she likes. And she doesn't see her perpetually single status changing anytime soon. "I've barely had relationships," she says. "I had one

real one when I was, like, 16 to 18, and the other ones were just meh." Her last boyfriend, a freeloader she wrote about in Lopez's "Ain't Your Mama," broke up with her because he didn't want to date a pop star. She had discovered he hadn't even downloaded "All About That Bass." "I don't care if you hate pop, but support the person you claim you love," says Trainor. "Pay that \$1.29!"

She has since come up with a few requirements for any man she'll date: He has to at least pretend to be a fan, he has to have a job, and, perhaps taking a cue from her parents' 20-year age gap, he's probably going to be at least a decade older than she is. "I tried to have a fling with a 29-year-old, and I thought that was old," she says. "And it wasn't. It was very much like a little boy in the brain. So I'm looking [at] 35 and up." Guys don't usually approach her, and she freaked out the one time she tried Raya, the online dating app for celebrities. "I was on it for a second and I got off. I was like, 'Ugh, I can't do this.' I immediately bail when someone is like, 'Let's meet.' I'm like, 'No. Too scared.'"

(The day Moretz and I talked, she had plans for a bowling double date with her boyfriend, Brooklyn Beckham, Trainor and a man she wanted to set Trainor up with. "I want nothing more than to get her a good guy, but we'll see. So I'm setting her up with everyone good I know.")

For better or worse, Trainor's image

has largely been defined by her "curves," although in truth, it's less that she's curvy like the gravity-defying Nicki Minaj or Kim Kardashian West and more that she's not model-thin like many other stars — and therefore easy for young girls to see themselves in. Still, she's ambivalent about being a spokesperson for body positivity. "I don't really have a choice," she says. "It's not like I'm trying to go out there and be a famous person who's all about being a role model for curves. I mean, if it's helping other people, then that's amazing and I will be that role model."

Trainor's goal for the new album and tour is to model someone who is cool with herself, which might, ironically, be best illustrated by her least cool moment, when she toppled over in sparkly high heels while performing "Me Too" on *The Tonight Show Starring Jimmy Fallon*. She had just finished the song and lay there in shock for a minute before Fallon joined her on the floor and they started laughing. The show let her record the performance again, but when she looked back at it, "I noticed on the second take my face looked really worried, like, 'Do not fall,' and the performance just wasn't as good. So I told them, 'Take the first one, give them the fall, let 'em have it.'" If there's one thing Trainor can't do, even when she sets her mind to it, it's make success look easy. "I was like, 'I'm going to fall eventually,'" she says. "So why not do it here?"

Her Songwriting Highlights

Trainor, who soon will work with the Backstreet Boys, always writes from her own experience — except when she doesn't



Jennifer Lopez, "Ain't Your Mama"
"I've dated a bunch of boys where I had a job and they didn't," she says. "I was like, 'I'm not making crazy money as a songwriter. Pay for a meal!'"



Fifth Harmony, "Suga Mama"
This song "talks all about" freeloading men, says Trainor. "That's another one where I was like, 'This is perfect. I need to be heard.'"



Rascal Flatts, "DJ Tonight"
"It is about meeting a girl in a bar," says Trainor. To the band, "I was like, 'Guys, I've never been hit on at the bar. Do you get a drink? Where do we start?'"

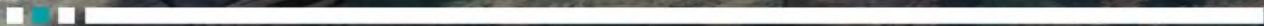


THE BILLBOARD ROUNDTABLE

‘Never Let A Hit Leave

Seven of pop music’s top creatives and influencers pull back the curtain on an increasingly volatile business driven by streams, listeners’ 10-second attention spans and the “Blurred Lines” verdict

BY SHIRLEY HALPERIN and GAIL MITCHELL PHOTOGRAPHED BY CHRISTOPHER PATEY





FROM LEFT Julia Michaels,
Mike Caren, Wendy Goldstein,
Chris Anokute, Kid Kelly,
Ron Perry and Mike Posner
photographed May 31 at
The London West Hollywood
in Beverly Hills. For exclusive
interviews and behind-
the-scenes video, go
to Billboard.com or
Billboard.com/ipad.

The Building'



IN THE MUSIC BUSINESS, THE SINGLE HAS LONG reigned supreme, but these days, it's not about selling downloads or albums by the thousands, but rather registering streams in the hundreds of millions. That means the pressure is on for creators to prove their might beyond a traditional radio hit. Impacting Spotify playlists, Pandora algorithms and grabbing an increasingly elusive listener in a matter of seconds are the orders of the day, with labels, publishers, artists, producers and songwriters vying for a slice of an ever-shrinking pie.

To assess the current state of pop and the market forces that shape it, *Billboard* gathered seven top creatives and influencers for its first Hitmakers Roundtable. The players: Mike Posner, 28, and Julia Michaels, 22, the singer-songwriters behind, respectively, the top five Billboard Hot 100 hits "I Took a Pill in Ibiza" (No. 4) and Selena Gomez's "Good for You" (No. 5); Kid Kelly, SiriusXM vp pop format programming; Ron Perry, 37, SONGS Music Publishing president; and three A&R executives: Mike Caren, 39, Warner Music Group creative officer and Artist Partners Group CEO; Wendy Goldstein, Republic Records executive vp/head of urban A&R; and Chris Anokute, 33, A&R consultant for Epic Records and founder of Young Forever.

The septet, nearly all of whom have worked with one another in some capacity, sat down in the penthouse of the London West Hollywood in Beverly Hills on May 31 to talk shop and trade war stories. From their predictions for the next big trends, to the politics of divvying up writing credits and the chilling effect of 2015's \$5.3 million "Blurred Lines" copyright infringement verdict (which is being appealed), nothing was off limits during the group's two-hour-plus conversation.

How has songwriting changed in the last five to 10 years?

CHRIS ANOKUTE Artists are becoming songwriters, and songwriters are becoming artists. Look at Rihanna's last couple of albums. She's featured as a writer on many songs. On her first three or four albums, she was barely writing on any. I think artists want to take more control over what they want to say, and, obviously, with the royalties that you can make as a songwriter with airplay, it could be in the hundreds of thousands, sometimes millions [of dollars] with a hit record.

JULIA MICHAELS Stylistically, things are becoming cooler. People are trying different things and combining genres. The Weeknd's "Can't Feel My Face" is very experimental. It's pop meets urban meets indie meets alternative.



Is there a difference between a hit record and a smash?

WENDY GOLDSTEIN A record is a smash when other people call and say, "Holy shit! What is that?" With a hit you don't get those calls. A smash is something that changes everything, like "Uptown Funk!"

RON PERRY You can have an urban hit. But until it crosses over to all formats, it's not a smash.

ANOKUTE From a sales standpoint, if you sell more

changes with the times and how innovative they are. Look at Pharrell [Williams]: He's had hits, he's been cold, and he's come back again. It's the same thing with A&R executives, record executives, recording artists, songwriters — that person has to want to fight back, rebound and stay in the game.

MIKE POSNER I've been ice cold. A lot of people considered my career as an artist largely over. Two albums got shelved. But I've made music since I

"A lot of people considered my career as an artist largely over. Two albums got shelved."

—POSNER

than 2.5 million to 3 million singles in America, that's a smash. A lot of platinum records sell 1.3 million copies and are massive hits. They're top five records, but they don't cross over internationally. With records like "Uptown Funk!" or "All About That Bass" that end up selling 4 million to 6 million copies in America and 10 million worldwide, it's very clear those songs are smashes. Your grandma is singing it. If you speak English or not, you know the song. They stop time.

What's the shelf life of a producer or songwriter?

GOLDSTEIN It depends how much that person

was a little kid, and for the majority of that time, I wasn't paid for it. So I will always be making it. I also wrote a lot of songs that other people don't want to sing, like "I Took a Pill in Ibiza." The first line is, "I took a pill in Ibiza to show Avicii I was cool." There's no one I can pitch that to. *(Laughs.)*

ANOKUTE Radio cycles. Right now, programmers at top 40 are leaning more urban or rhythmic. Five years ago, it was all Dr. Luke and Max Martin shiny pop.

MICHAELS Now it's just Max Martin. *(Laughs.)*

Why has Max Martin had such long-standing success?

MIKE POSNER

SINGER-SONGWRITER

Riding high with the No. 4 Hot 100 single "I Took a Pill in Ibiza," Posner, who's signed to Island, has also co-written hits for Maroon 5 ("Sugar") and Justin Bieber ("Boyfriend").

[Grande]. She cut it, and she hated it. So I sent it to [Republic executive vp Rob Stevenson], got Jessie J on it and then sent it to Nicki Minaj. I made them finish the record anyway. And then I was scared to send it to Ari. So I sent it to [Republic Records chairman/CEO] Monte Lipman and said, "Play this for Ariana." When she heard it, she was like, "I want it back."

ANOKUTE I sit on songs all the time. I spend every weekend going through my "Available" folder in my iTunes. I've got tons of songs by writers that I work with that I still love. I just haven't found the right homes for them. A perfect example is "Not That Kinda Girl." I was pitched that song when I was working at Island Def Jam. I had it in mind for three years. I always thought it was a hit. Then I had an opportunity to pitch it to Fifth Harmony and [Epic Records chairman/CEO] L.A. Reid [and executive vp A&R Joey Arbagey]. That song prompted [Epic] to hire me, and it set the tone for their new album. It was the first track they cut.

How much does each of you rely on research at work?

KID KELLY I believe in research after I listen to my instincts.

GOLDSTEIN Research is knowledge; knowledge is power. You have to look at the research to see what people are consuming and gravitating toward. It's not the sole factor in determining the next single, but it definitely gives you a good blueprint. You can see why and where regionally a record is big and in what formats. At Republic we



Grande

WENDY GOLDSTEIN

EXECUTIVE VP/HEAD OF URBAN A&R, REPUBLIC RECORDS

Under her watch, The Weeknd scored two Hot 100 No. 1s, "Can't Feel My Face" and "The Hills," and Ariana Grande's "Dangerous Woman" went top 10 in June.

have used research more than most labels. I think labels are now catching up to where we were 10 years ago.

ANOKUTE I found a record when I was visiting my parents in New Jersey. I was listening to Hot 97 [WQHT] and heard this Kent Jones record. I couldn't find it on iTunes, so I Shazamed it, and it was top 10 in eight markets. I sent my boss an email and said, "This record is not available for

ANOKUTE I've worked with Max. We've had maybe seven No. 1s together, all with Katy Perry. He has always studied American pop music, and he's a very smart businessman. If you look at his MXM camp, he has 25-plus writers; the best musicians, beat guys, drum programmers ... He's the ultimate collaborator. That's why he's still on top, because he knows he can't do it by himself. Max will literally have five, six, seven names on a record as writers because he shares the wealth.

MIKE CAREN His success is about his passion for music. Max is still curious, inquisitive, open-minded and always challenges himself. He doesn't need to do it for the money! (Laughs.)

When you suspect you have a hit, do you hold on to it? Is there an A list and a B list in terms of matching a song with an artist?

POSNER I have an A list that's me and a B list that's everyone else. (Laughs.)

GOLDSTEIN At Republic, we say, "Never let a hit leave the building." If it doesn't fit on [a record] I'm personally working, I'll send it to the other A&R [executives] there.

Wendy, what's the longest you have held on to a song?

GOLDSTEIN It's very rare that you sit on something for a long time — two, three, four years — and pull it back out again. If I think a song is strong, I try to flip it really quick. The best example of that was "Bang Bang." It was written for Ariana



CHRIS ANOKUTE

A&R CONSULTANT, EPIC RECORDS;
FOUNDER, YOUNG FOREVER

The industry veteran is currently enjoying top five Hot 100 success with Fifth Harmony's "Work From Home" featuring Ty Dolla Sign.





RON PERRY

PRESIDENT, SONGS MUSIC PUBLISHING

Perry, who has co-published hits by Lorde, M83, Usher and Tyga, signed rapper Desiigner after hearing his Hot 100 No. 1 "Panda" on New York FM station WQHT (Hot 97).



Desiigner

sale, and it's a hit. Look at the research." It turns out Epic was already talking to DJ Khaled's We the Best label about a potential deal. [Jones is signed to We the Best, and Epic now distributes the label.]

CAREN Theoretically, research is amazing, but as an industry we still have a long way to go. It's like driving a car looking only through your rearview mirror. There is only a limited amount of the population that buys downloads and a very limited percentage of the population that uses Shazam. So you're talking about researching iTunes buyers and Shazamers, not the general public.

PERRY The public does not always react to a record immediately. DNCE's "Cake by the Ocean," which I'm not involved with, did not start out very well. But [Republic Group president] Charlie Walk believed in the record, and that is important.

GOLDSTEIN That's a good point. We put that single out in September and got like 40[radio] adds, which Charlie could do in his sleep. It wasn't really selling and then certain lucky things happened for the song. It had always been a synch favorite, so it wound up on a huge T-Mobile campaign. That really connected the dots for the song.

Given the "Blurred Lines" verdict and the recent case against Led Zeppelin over "Stairway to Heaven," accusations of lifting hooks and plagiarism seem to be more common. Do you have to be more careful

"It's harder now than it's ever been to sell a song, because there's not enough real estate."

—ANOKUTE

about that today?

POSNER That ruling is absolutely detrimental to creativity. From what I understand about Shakespeare — which isn't a lot — there was no copyright law when he was writing. He sampled at will, and it wasn't seen as a bad thing.

GOLDSTEIN Who was The Beatles' biggest influence? Their early records sound exactly like Chuck Berry. They didn't get sued back then for doing music that sounded similar or was inspired by an earlier song. Too many lawyers became involved, and too many people are chasing money. Whether [the case] goes to appeal or not, everyone thinks that they can [sue] now, and that's why it will have a lasting effect.

PERRY When there's less money and fewer hits, [songwriters] start trying to take a piece of everyone else. There used to be more money for the middle market.

ANOKUTE The problem Robin Thicke had was he was drunk and high and —

GOLDSTEIN He did not help the case.

ANOKUTE He was like, "Yeah, I was listening to Marvin Gaye."

GOLDSTEIN Then he threw his producer [Pharrell Williams] under the bus.

ANOKUTE Exactly.

POSNER Tons of people inspire my music, and now when I do an interview, I'm scared to say who they are. I'm scared to give gratitude to the people that, if I hadn't heard their stuff, I wouldn't be able to make music.

Julia, an indie artist named White Hinterland is suing you, Skrillex and others for allegedly stealing a vocal loop of hers without permission for Justin Bieber's "Sorry." But aren't the vocals yours?

MICHAELS Mine, yeah. It's crazy, and Skrillex posted a video on his Instagram where he says, "This is Julia Michaels' a cappella demo of 'Sorry.'" He shows the whole process of how he took my ad libs and made it into a vocal chop [a technique used by such acts as Skrillex and The Chainsmokers in which a section of a vocal track is "chopped," digitally manipulated and used repetitively in a song]. He was like, "If you want to post this, go for it." So I posted it, and Bieber's fans thought I was the one who was suing. I got hate comment after hate comment on my Instagram. It's so crazy that these people are so willing to blindly bash something they know nothing about.

How has the "Blurred Lines" verdict changed the way you do business?

GOLDSTEIN We have an in-house musicologist,

and with any new record, it has to go through this really rigorous system to even get on the release schedule. And sometimes things get by him.

PERRY I was in the studio with Nelly recently, and he sampled himself from a prior song. He said, "It's good." I said, "No, it's not good. There are eight other writers on that song." He said, "But I wrote those words." I told him, "It doesn't matter." We cleared it because we had to.

ANOKUTE If you start with four people in a room writing a song at the same time, copyright law protects it as an even split. But if I started in a room with you, and I only wrote one word, I still own half of the song. I've been in situations where there were three writers in the room, the third writer did nothing, but he or she gets 33 percent.

MICHAELS I had this happen with a song where the guy got 5 percent for literally producing the bridge. And as the song got bigger and bigger he was like, "I want 40 percent." It took three months for us to figure out how to make everybody happy.



JULIA MICHAELS
SINGER-SONGWRITER

One of pop's most wanted, Michaels just signed a record deal with Republic Records and co-wrote four 2015 Hot 100 hits including Selena Gomez's "Good for You" and Justin Bieber's "Sorry."



Bieber

Is it easier or tougher to sell a song?

ANOKUTE It's harder now than it's ever been to sell a song, because there's not enough real estate. There are not enough artists being put out commercially, so most writers and producers want their songs to be cut by artists who are either successful or have some type of radio traction. If you write an album cut for an album that sells a million copies — and tell me five albums that sold a million copies last year — your royalty will be a few thousand dollars. And you have to wait 18 months for that money to come in after that album went platinum. So most songwriters and producers are starving trying to get cuts because there aren't enough singles to go around. The real revenue is in the big radio single because they pay performance royalties, and the big revenue is in a big synch. So now you find a lot of songwriters writing for commercials. I've found a lot of songwriters pitching for *Empire* because at least they knew their music was coming out, they were getting fees and they would make a few dollars on mechanical royalties.

PERRY It's increasingly important for songwriters to pick artists who are going to cut their song as a single and labels that are going to work it in the best way possible. Otherwise, you're going to have a song on an album that just sits there.

ANOKUTE That's unfortunate for us in the A&R position because sometimes I'm fighting with a publisher or a songwriter because I want a song so bad, and they're saying, "Is it going to be a single?" How am I going to tell you that? I don't know yet.

CAREN The people who make those kinds of promises are making them with their fingers crossed behind their backs.

What's the next musical trend?

CAREN I'm looking for fiction. I think back to [David] Bowie, Black Sabbath and Talking Heads ... There was fantasy. And outside of hip-



MIKE CAREN

CREATIVE OFFICER, WARNER MUSIC GROUP; CEO, ARTIST PARTNERS GROUP

Caren's songwriting and production résumé includes "See You Again" by Wiz Khalifa featuring Charlie Puth and "Hey Mama" by David Guetta featuring Nicki Minaj.



time ... to Spotify and sometimes iTunes. I listen on my phone, but I just bought an old iPod with the wheel because I hate listening to an album and [being interrupted by texts]. I try to listen to at least an album a week.

MICHAELS I listen the most when I'm in the car, because living in L.A., you are always in traffic.

ANOKUTE For pleasure, Pandora. I find it's the best way to listen to music without trying to find it. For discovery, Spotify. I tend to go through playlists and other charts to see what's playing. But I'm also a radio consumer. I listen to radio every day. I love Sirius. (*To Kelly*) I have to tell you, I think you guys discover and break a lot of artists. And I love top 40

"triple A," then I upload it to my iPod and listen to it out of the office, while I'm jogging, on my mountain bike or at the beach. And when I meet a talented writer or artist, I say, "Let me raid your hard drive. Pull up all the sessions of things you forgot about or never finished. Make me a flash drive with 300, 400 songs." I'd rather listen to 300 songs for five hours than take five meetings.

What's the song of the summer?

CAREN I'm going to engage in a little wishful thinking and say Charlie Puth and Selena Gomez's "We Don't Talk Anymore."

KELLY Justin Timberlake's "Can't Stop the Feeling!"

PERRY Designer's "Panda."

MICHAELS (*To Posner*) "I Took a Pill in Ibiza" is up there. I'm not normally a person that hears something and is like, "Holy shit. That's amazing." I've only done that twice, with [The Weeknd's] "Can't Feel My Face" and your song.

POSNER (*Blushes*) Right now, I'm listening to Billie Eilish. She has a song called "Ocean Eyes." I play it over and over. I heard she's 14 years old. I can't believe how good she is.

ANOKUTE I don't think it's a summer song, but it's been on my playlist for probably six months and I'm obsessed with it. It's this kid, Gnash. The song is "I Hate U, I Love U." I think it'll be one of the biggest records of the year. ●

"The way people are hearing music now ... you have to grab that person in seven to 15 seconds."

—GOLDSTEIN

hop there is not as much of that as there used to be. I would also like to hear more musicianship. It used to be the lead guitarist was just as important as the lead vocalist.

KELLY Songs will get shorter, and the intros to those songs will get shorter. A lot just start with vocals.

GOLDSTEIN Yeah, the way people are hearing music now — whether it's on their phones or Snapchat — you have to grab that person in seven to 15 seconds. It definitely has an effect on production.

CAREN Songs used to have much fewer words in them. The average hit song in 1968 had 160 words. The average song now is more than 300. It probably has a lot to do with hip-hop.

How do you listen to music?

POSNER I listen on my headphones most of the

radio: KIIS-FM, Power 106 [KPWR] and KROQ. I've never been the type of consumer to buy albums.

KELLY When it comes to emerging stuff, I'll have it burned onto a CD, and then I'll play it in my car because I think that's mostly where the SiriusXM audience is right now. I like to drive around with it and get that vibe. When I'm home, I have Sonos ... I stream music as well. I have Amazon Prime and an Echo, so I'll just say, "Alexa, play me a song."

CAREN Every Thursday night at 9 p.m., when iTunes turns over, I listen to all the new releases — hip-hop, pop, alternative, songwriter. I listen to Hits 1 with my kids. They love it. But my favorite is, if somebody I respect, like Mike or Julia, sends me songs, I put them on a playlist that I call



KID KELLY

VP POP FORMAT PROGRAMMING, SIRIUSXM

A top tastemaker and an on-air personality on SiriusXM's Hits 1 channel, Kelly broke Daya's "Hide Away" and Taylor Swift in the pop format.



On Day

Marni floral print crepe maxi dress, \$1,870; netaporter.com
Sigerson Morrison Marita sandal, \$475; sigersonmorrison.com
Pat Areias sterling silver belt buckle, \$720, leather belt, \$120, sterling silver cuff, \$575, and earrings, \$225; patareias.com
Joseph DuMouchelle vintage turquoise rings, from \$250; josephdumouchelle.com
Peyote Bird Shadowbox turquoise ring, \$295, and turquoise and coral ring, \$330; peyotebird.com
Vintage Elsa Peretti for Tiffany & Co. silver bone cuff, stylist's own
Day's own headscarf
Pendleton Los Ojos blanket, \$399; pendleton-usa.com



Artists photographed June 9-10 at the Bonnaroo Music and Arts Festival in Manchester, Tenn. For exclusive interviews and a behind-the-scenes video of artists recounting what makes or breaks festivals for them, go to Billboard.com or Billboard.com/ipad.

THE FEST DRESSED LIST

Before hitting the stage at Bonnaroo's 15th anniversary in rural Tennessee last month, five of the weekend's buzziest acts shared their all-time most memorable festival moments while modeling this season's bohemian-inspired looks

PHOTOGRAPHED BY AUSTIN HARGRAVE • STYLED BY SHANNON ADDUCCI

ANDRA DAY The singer recalls that time one wrong move at Sasquatch Festival had her exposing more than just her athletic vocal range



Amid the tie-dye and body paint smattered across the dusty fields in Manchester, Tenn., where fans have camped out at the Bonnaroo Music and Arts Festival for the past 15 years, Andra Day stands with a glamorously knotted head scarf in the 92-degree heat without so much as breaking a sweat. She's a foil to the festival-girl archetype. "I'm very particular but very thrifty at the same time," says Day, 31, of her rockabilly-meets-Billie Holiday style.

Festivals, though, which the Grammy-nominated vocalist is attending and playing for the first time ("I couldn't afford to go to them when I was growing up"), haven't made maintaining the aesthetic too easy.

While running through a track from her 2015 debut, *Cheers to the Fall* (Warner Bros.), the San Diego-raised singer suddenly found herself overexposed. "I went into a squatting position while I was singing at the Sasquatch Festival [in George, Wash.], and in literally one rip my denim jumpsuit busted open from my knee up across my crotch and then up across my stomach. All of a sudden it was like, 'Whoa!'" she recalls with a laugh. "Eventually my keyboard player, who was looking around like, 'What do I do?,' handed me his jacket and I tied it across myself. Fortunately it stayed on for the rest of the show."



On Laessig (left)

Christina Economou camo brocade Brigitta dress, \$662; christina-economou.com
Lulu Frost Patti convertible necklace, \$375; lulufrost.com
Alain Mikli matte sunglasses, \$375; iloristyle.com
Laessig's own rings

On Wolfe

Christina Economou camo brocade open-back top, \$302; christina-economou.com
Mignon Gavigan hand-beaded fringe Ansley necklace, \$725; mignonnegavigan.com
Alain Mikli matte sunglasses, \$375; iloristyle.com
Wolfe's own rings

LUCIUS Just when the band thought performing with one of the most iconic rockers was a trip, Joaquin Phoenix showed up



fter two-and-a-half years on the road following the success of its 2013 debut, folk-pop five-

piece Lucius uncorked all of the tensions and struggles that arose from its newly minted life of nomadism and poured them into its sophomore full-length, *Good Grief* (Mom + Pop). Released in March, the album concludes with co-lead singers Jess Wolfe and Holly Laessig, who met at Berklee College of Music, harmonizing that "dusty trails can lead you to a golden road."

Among the many gilded ones they've landed on while touring: singing with Mavis Staples and collaborating with Jeff Tweedy, David Byrne and My Morning Jacket's Jim James. Perhaps most epic, though, was the 2015 Newport Folk Festival. "[Holly and I] were asked to sing with Roger Waters," says Wolfe, 31, who is married to percussionist Dan Molad. "It was one of those things where you imagine this person for your whole entire life and you imagine them as this hero, and all of a sudden you're a part of their experience and they're a part of yours."

The surrealism took on a new dimension for guitarist Andrew Burri, 32. (Peter Dinklage also plays guitar in Lucius.) "I was backstage [at Newport] drinking beers with Joaquin Phoenix, and it was so *much fun*," he exclaims. "That guy knows how to slam them down."



On Lalish (from left)
 Bruta embroidered shirt,
 \$144; bruta.eu
 Frame L'Homme jeans, \$229;
 neimanmarcus.com
 Giuseppe Zanotti
 Design boots, \$1,175;
 giuseppezanottidesign.com

On Molad
 Dolce & Gabbana
 embroidered shirt, \$1,495;
 dolcegabbana.it
 Rag & Bone Standard Issue
 resin jeans, \$185;
 eastdane.com
 Christian Louboutin
 Brian flat boots, \$1,195;
 christianlouboutin.com

On Laessig
 Valentino lace gown, \$12,500,
 and volcano inlay jacket,
 \$26,000; valentino.com
 Giuseppa Zanotti Design
 fringe boots, \$1,150;
 giuseppezanottidesign.com
 Lulu Frost Daisy earrings,
 \$175; lulufrost.com
 Effy Jewelry diamond
 and gold rings, from \$1,913;
 effyjewelry.com
 Dana Rebecca Designs
 diamond and gold rings,
 from \$550;
 danarebeccadesigns.com

On Wolfe
 Alice & Olivia embroidered
 Merill gown, \$1,298;
 shopbop.com

Mignonne Gavigan
 Madeline earrings, \$225;
 mignonnegavigan.com
 Sigerson Morrison
 Quella sandals, \$395;
 sigersonmorrison.com
 Kismet by Milka rose gold and
 diamond rings, from \$1,100;
 kismetbymilka.com
 EF Collection diamond
 and gold rings, from \$835;
 efcollection.com

On Burri
 Givenchy chain-trimmed shirt,
 \$690; mrporter.com
 Frame L'Homme skinny jeans,
 \$199; bergdorfgoodman.com
 Jimmy Choo Pablo boots,
 \$1,075; jimmychoo.com
 Pat Areias sterling silver belt
 buckle, \$400, and alligator belt,
 \$480; patareias.com
 Eugenia Kim velour felt
 Emmanuelle hat, \$415;
 eugeniakim.com

On Bridges

Coach 1941 plaid polo collar henley, \$250, and workwear leather jacket, \$1,400; coach.com
Rideau black wool trousers, \$315; ri-deau.com
David Yurman Petrvs gold lion signet ring, \$1,000, and Petrvs gold horse signet ring, \$1,200; davidyurman.com
Bridges' own rings

LEON BRIDGES Neither wind, a local wildfire or an official set cancellation could stop the artist from singing at Sasquatch

This is what I love most about festivals," declares Leon Bridges before cracking a wry grin. Outside of the tent where the 27-year-old singer with an old-school sound and moves to match sits, a row of portable toilets is being refreshed without warning (Bonnaroo has only 200 flushable ones on-site for its nearly 80,000 attendees). "At first I thought it was some weird dish," he jokes, reaching for the red bandana hat's always tucked in his back pocket to help combat sweat and, in this case, stench. But in between the blur of last night's show in St. Louis — one among an exhaustive year of touring he has done in support of his 2015 debut, *Coming Home* (Columbia) — the Texas native must have forgotten it.

Bridges, who was busing tables and washing dishes at two restaurants to help support his mother not too long ago, never had camped out at a music festival, let alone heard of them, before playing *South by Southwest* in 2015. And for him, the most inspiring of all the variables has proved to be the weather. "The coolest one we've ever done was Sasquatch [in George, Wash.]. The show was canceled because of heavy winds," he recalls. "So I took my acoustic guitar and backup singer and we went out to the lawn where all the fans were — we just posted up and played a couple of songs. It was definitely more impactful than the amplified set would have been, and by far one of my favorite moments."

A photograph of Garrett Børns sitting on a lemonade stand sign. The sign is white with a green border and features the text "Fresh Squeezed Lemonade" in a stylized font. Børns is wearing a black velvet jacket with colorful button embroidery, light blue denim jeans, and black boots. He is holding a pair of sunglasses and looking towards the camera. The background is a bright, sunny outdoor setting with green grass and trees.

Fresh Squeezed
Lemonade

BØRNS After hopping a fence, the “Electric Love” singer found himself smack dab in the middle of a midsummer night’s dream

In the three years since Garrett Børns, known as Børns, was shackled up in a Los Angeles treehouse where he penned the songs that would land him a record deal with Interscope, he has nabbed a Twitter endorsement from Taylor Swift, been embraced by Gucci creative director Alessandro Michele and built a fan base that he says “throws silk shirts, love poems, crystals and essential oils onto the stage for me.” He also has hit the festival circuit, hard. At Coachella he overheard people saying they wanted to catch his set (“I was half naked backstage changing and they didn’t know who I was, which was a trip”), and at Down the Rabbit Hole in Holland, he ate smoked trout that had been fished out of a lake right before his eyes (“The artist catering was unreal”).

None of those, however, compare with one that the long-haired crooner crashed as a fan in his Michigan home state. “It was midnight when my friend and I decided to get in my Volvo station wagon and drive out to it. We didn’t have tickets so we had to crawl beneath some fences, hop some barbed wire and all of a sudden it was like... a total jamboree,” the 24-year-old says with a smile. “There was an abandoned barn where people were dancing and hippies were running around, and we stayed up until 5 a.m. drinking wine. Eventually I passed out on the side of the road in my Volvo while my friend slept in a field under a tree. We drove home in the pouring rain the next morning and thought, ‘Did we just hallucinate?’ It felt like a lucid dream, like we had been dropped into a psychedelic tea party.”

On Børns

Gucci button-embroidered velvet corduroy jacket, \$7,580, silk crepe shirt with scarf, \$880, and superbleached washed denim pants, \$630; gucci.com
Christian Louboutin black leather Roadie flat boots, \$1,195; christianlouboutin.com
Pat Areias sterling silver belt buckle, \$680, and bridle leather strap, \$65; patareias.com
David Yurman Petrus gold lion signet ring, malachite Chevron ring and tiger’s eye Chevron ring, \$1,000 each; davidyurman.com
Morgenthal Frederics acetate Amelia sunglasses, \$435; morgenthalfrederics.com
Wendy Mignot Tahitian pearl necklaces, \$650 each; wendymignot.com
Joseph DuMouchelle antique carved bone necklace, \$1,200; josephdumouchelle.com

On Roddick (left)
Saint Laurent distressed
denim shirt, \$690;
mrporter.com
Public School twill pants,
\$450; barneys.com

On James
Megan James original silk
James' own tent trench coat
Vivsim Sublig T-shirt, \$360;
featurelv.com
Issey Miyake Homme Plisse
pleated trousers, \$345;
fwr.com
Satya Twena indigo fedora,
\$488; satyatwena.com
Dennis Hogan silver
necklace, \$2,200;
peyotebird.com
Pamela Love Tribal Spike
earring, \$248;
pamelalove.com
Kismet by Milka rose
gold earring, \$506;
kismetbymilka.com
Paka Paka gold rings,
from \$565; pakapaka.com
James' own rings

PURITY RING The duo's hangout at 2015's Pygmalion Festival was like the birthday party no one (minus one-half of Run the Jewels) attended

Before vocalist Megan James and instrumentalist Corin Roddick, who make up Canadian electronic group Purity Ring, landed on festival bills, they scoured them. "You really looked at the schedule and made sure you were going to be able to catch every band you wanted to see because you might never get the chance to see them again," says Roddick, 25. "I think there's a wall of mysticism at festivals," adds James, 28. "I remember seeing Patrick Wolf walking around at a festival 10 years ago and I remember this feeling of awe that existed because of the space between the ground and the stage."

These days, the run-ins are a bit more personal for the artists, who released their second full-length, *Another Eternity* (4AD), in February. "We played a festival in Champaign, Illinois, and [Run the Jewels] went on after us," recalls James, who also designs and sews the pair's onstage looks. "Our bus was parked behind the stage and I told everyone that I was going to invite Killer Mike and El-P onto the bus to hang out. Killer Mike was like, 'I'm too tired. I'm going home,' but El-P came on the bus... except everyone left. There was literally no one on it. (*Laughs.*) He comes on the bus and I'm like, 'Well, this is the bus. Do you want some water or something?'" Just before taking a shot of Tennessee moonshine and wandering into the crowd until it's their turn to hit the stage at 12:30 a.m., Roddick chimes in: "She was stoked to party, but no one else came through!" —BROOKE MAZUREK



Backstage Pass

Top Music Lawyers 2016

Guiding the deal that will earn \$750 million for Michael Jackson's heirs, John Branca leads the roster of 41 of the top legal minds in the business





"We're very involved as business and strategic advisers with our clients," says Branca, photographed July 5 in Beverly Hills.

LAWYER OF THE YEAR

JOHN BRANCA, 65

Partner, Ziffren Brittenham

A

A CONSULTATION WITH THE MUSIC industry's top lawyer might run you only about \$6 if you happen to be at the Beverly Glen Deli when John Branca gets there in the morning. Branca makes the seven-minute drive to the low-key eatery, just south of Mulholland Drive, from his home in Beverly Park, the gated Beverly Hills enclave where he has lived for the past 21 years, and where his neighbors include Sumner Redstone, Rod Stewart and Mark Wahlberg. "It's good to be the poorest guy in the neighborhood," he jokes.

The poorest guy in that neighborhood still drives to breakfast in a \$300,000 Rolls-Royce Wraith, though if you're picking up his breakfast tab it won't run you much: \$2.95 for the Cheerios Branca favors, and an additional \$2.95 for some fresh blueberries.

"It's like my office," says Branca of the Beverly Glen Deli, where on any given day he'll see Brian Wilson or veteran manager Howard Kaufman. "I'm shocked they don't charge me rent."

Of course, if they did, he can afford it. Branca, a divorced father of three, has long combined rock'n'roll swagger — as a teenager, he played in a Sunset Strip garage band that opened for The Doors — with a dangerously sharp business acumen. The mid-March announcement that the Sony Corporation will acquire the Michael Jackson estate's 50 percent interest in Sony/ATV Music Publishing for \$750 million caps a stunning revival for the estate, for which Branca has served as co-executor, along with John McClain, since Jackson's death in 2009. At that point, the estate carried debts of more than \$500 million. When the Sony buyout gets expected final approval from European regulators later in 2016 or early in 2017, the estate will pay off some \$250 million in debts and be left with more than \$500 million cash on hand. That's a better than \$1 billion turn around.

Among those assisting with the Sony buyout were Joel Katz of Greenberg Traurig — co-counsel to the Jackson estate — investment banker Dave Dunn at Shot Tower Capital, Howard Weitzman of Kinsella Weitzman Iser Kump & Aldisert, and Sony's corporate lawyer Wallace Christner at Venable.

"He knows how to close deals," says Sony/ATV chairman/CEO Martin Bandier of Branca. And "he's a real guy's guy. He loves sports. He loves music."

As the head of the music department at Ziffren Brittenham, Branca's clients include Simon Cowell, Barry Gibb, Rick Rubin, Enrique Iglesias and Santana, and he oversees a team that works with Beyoncé, Justin Timberlake, Blake Shelton and Selena Gomez, among others. "We're very involved as business and strategic advisers with our clients to help them maximize their income, establish a business plan and help grow it," says Branca.

It was Branca who encouraged Jackson to buy ATV Music in 1985, then a 4,000-song collection that controlled the rights to the Lennon-McCartney catalog, as well as songs by Bruce Springsteen, Elvis Presley, Little Richard and The Rolling Stones, among others. Paul McCartney could have taken ownership of his songs but deemed the price — \$47.5 million — too steep. Jackson and Branca did not.

They were right. Jackson put up \$15 million and borrowed the balance of \$32.5 million. When Sony and ATV merged in 1995, Jackson received \$110 million for his 50 percent stake in the new entity, more than doubling his initial investment. In constant dollars, that initial investment would be \$106 million in 2016, making Sony's \$750 million acquisition of Jackson's stake a seven-time return. And that's not counting the steady annual payouts that totaled nearly \$400 million. "Our investment banker Shot Tower Capital analyzed Michael's return on the Sony/ATV investment," says Branca. "It averaged in excess of 30 percent per annum from inception in 1985 to sale."

When Sony triggered a buy-sell clause in the Sony/ATV contract in October 2015, it surprised both Branca and Bandier. "It was completely unexpected," says Branca, who felt "a little blindsided."

But finding possibilities in the unexpected is one of Branca's skills. "We had an opportunity to diversify the holdings of the Jackson estate that would ultimately be for the benefit of Michael's kids," he says.

The estate will maintain a strong position in the music publishing business, retaining Jackson's own copyrights in Mijac Music, as well as a 10 percent stake in EMI Music Publishing. "We can turn over a lot of cash to the beneficiaries and stay invested in the music business," says Branca. "I am pleased with the result."

And his fees? They'll pay for an extra serving of blueberries.

—JOE LEVY

MUSIC GROUPS

JEFFREY HARLESTON, 55

General counsel/executive vp business and legal affairs

NICOLA LEVY, 43

Global head of business affairs, digital, Universal Music Group



Harleston, who was promoted in the past year to a global role at UMG, struck a major deal in January for a multiterritory license with SoundCloud to drive revenue from the online audio distribution site. “We were able to find common ground with a service that has a lot of user-generated content and negotiate adequate compensation for the artists and labels,” says the Los Angeles resident and father of four. Collaborating with him on the pact was the United Kingdom-based Levy, who, in the middle of closing the “intense deal,” was also busy relocating to UMG’s Santa Monica base with her husband and two sons. “Our goal,” says Levy, “is to make sure the digital ecosystem is growing while giving consumers more access to music.”

Below: Apple’s Jackson (left) joined Davis in the attorney’s court-side seats at a New York Knicks game. Bottom: Diana Ross accompanied Frankenheimer at The Spirit of Music Awards in New York.

PAUL ROBINSON, 58

Executive vp/general counsel, Warner Music Group



In May, WMG announced streaming had become the company’s largest recorded-music revenue source, “and only five quarters ago it was our smallest,” notes Robinson, a father of two who in 2016 marks a decade with WMG, where he’s involved in both recorded music and publishing. The Manhasset, N.Y., resident played a key role in the policy, announced in February, to share with artists the proceeds of any future sale of the equity WMG holds in streaming services Spotify and Deezer. “I see that as all a part of encouraging artists to be as happy about streaming as we are.”

JULIE SWIDLER*

Executive vp business affairs/general counsel, Sony Music Entertainment



Swidler estimates that she and Dennis Kooker, Sony’s president of global digital business, tallied 50 meetings in 2016 with artist managers, attorneys and business managers of Sony acts to ensure “they understand how they get paid on all digital services; how we, as Sony, have been paying our artists for almost a decade; and how we see the future.” The Manhattan resident and mother of three

“Our goal is to make sure the digital ecosystem is growing while giving consumers more access to music.”
— Levy

says, “When everyone has the same information, it makes a more even playing field.” Supporting that goal is Sony’s recent creation of a new online portal that enables its artists and managers to analyze each artist’s sales and streaming activity and royalties.

TALENT

DOUG DAVIS, 44

Founder/owner, The Davis Firm



Davis is a seasoned attorney, cancer survivor, philanthropist, art collector and, yes, son of Clive — but perhaps the title he values most is “trusted friend.” “This is a business built on relationships and some clients and colleagues I’ve known almost all my life,” he says of the likes of rapper Lil Jon, producer Swizz Beatz and Apple executive Larry Jackson, just three of the clients his firm represents. With his famed father, the New York-based Davis produces the pre-Grammy Awards gala, the hottest ticket in town. Does he ever get to enjoy the bash? “This year — when members of Nirvana reunited with Beck on vocals for David Bowie’s ‘The Man Who Sold the World’ — I did!”



JOHN T. FRANKENHEIMER, 70

Partner/chair, music industry practice/ chairman emeritus, Loeb & Loeb



When Superfly Events sold a controlling interest in Bonnaroo Music and Arts Festival in 2015 to Live Nation, Frankenheimer advised Superfly on the deal. (Sources value the festival, in full, north of \$100 million.) In 2016, he continues as legal counsel for Superfly and has advised BMG Publishing and Glassnote Entertainment.



“I’m focused on what’s the next thing that we can do that will be innovative, successful and open up a corridor that perhaps wasn’t there before,” says the five-decade industry veteran and father of two.

GARY L. GILBERT, 69

Partner/co-chairman, entertainment and media practice

L. LEE PHILLIPS, 78

Senior partner, Manatt, Phelps & Phillips



Gilbert’s client roster is deep and varied. The Long Beach, Calif., native has worked with the Dixie Chicks on their current world tour, expanded Manatt’s EDM practice (the firm represents Diplo and Mad Decent), gained new business with British partners and tapped Manatt’s new digital experts for clients like a nascent video channel. “I didn’t know if I had the expertise before,” he says of the digital sector. “Now we have the team.” For Phillips, this summer brings the return to the road of Barbra Streisand, a client for 45 years, after he negotiated her deal with Live Nation. For Don Henley and Steve Perry, he has worked on publishing pacts with Irving Azoff’s Global Music Rights and renewed publishing or performing rights agreements for Burt Bacharach, Paul Anka and Jerry Lieber’s estate. The Santa Barbara resident is optimistic about digital music’s future. “When the dust settles five years from now,” he predicts, “there [will be] much more money than there was before.”

ERIC GREENSPAN, 66

Partner

AARON ROSENBERG, 39

Partner, Myman Greenspan Fineman Fox Rosenberg & Light



Greenspan, who promoted campus concerts while an undergraduate at Duke University by the likes of The Grateful Dead, The Allman Brothers and The Beach Boys, was backstage again in 2016. Many of his top clients — Dead and Co., Red Hot Chili Peppers, Prophets of Rage and Guns N’ Roses members Slash and Duff McKagan — went out on tour. “I’m a lawyer; I don’t have to go to shows,” says Greenspan. “But that’s the reason I do this.” Rosenberg was part of the team involved in the 2015 resurgence of client Justin Bieber with his hit album *Purpose*. “It was a team led by Justin himself and, of course, Scooter Braun, and it covered all areas, the album and the world tour. It’s been extremely rewarding.” Based along with Greenspan in

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AND TO JOHN BRANCA,
2016'S TOP MUSIC LAWYER OF THE YEAR.



JOHN BRANCA



DAVID LANDE

BEST WISHES FROM ALL OF US AT
ZIFFREN BRITTENHAM LLP

L.A., the father of a 1-year-old son also counts Jennifer Lopez, Meghan Trainor, Jason Derulo, John Legend and Diane Warren among his clients. In the wake of the Orlando, Fla., nightclub attack, Rosenberg oversaw legal work to launch the all-star charity single “Hands” with Britney Spears, Pink, Selena Gomez and others.

ELLIOT GROFFMAN, 62
 Founding partner, **Carroll, Guido & Groffman**



Groffman, who guided the Windish Agency in summer 2015 into its partnership with Paradigm Talent Agency, counts super manager Coran Capshaw, Dave Matthews Band and Pearl Jam among his many clients. With Frankheimer, he advised Superfly Events in its sale of a controlling interest in the Bonnaroo festival to Live Nation. A Greenwich Village resident and father of two, Groffman says one of the greatest problems facing the music business is the move by record labels to demand rights to more revenue streams from artists — while acts need independence and control over their careers. “We need to find a balance,” he says.

ALLEN GRUBMAN, 73
 Partner

KENNY MEISELAS, 59
 Partner/head of music department,
Grubman Shire & Meiselas



Although Grubman still counts Bruce Springsteen, Madonna, Billy Joel and Elton John among his clients, the Brooklyn native also is advising a newer superstar — Spotify — as he diversifies his firm. Amid the debates over digital music, says Grubman, ultimately “the streaming companies will do well, record companies will do well, artists will do well.” And he intends to be at the center of talks to make that happen. “I consider myself a brilliant negotiator,” he says. Meiselas, who is marking 25 years at the firm, advises The Weeknd, Nicki Minaj, Usher and Lady Gaga, among others. But the father of four is pushing beyond music. Gaga and Usher boast lead film roles (in *A Star Is Born* and *Hands of Stone*, respectively); Future, who scored three No. 1 albums on the Billboard 200 between August 2015 and February 2016, narrated a Beats commercial; and Priyanka Chopra received rave reviews for her starring turn in *Quantico*.



“When I got into the music business, I was told, ‘It will take you 10 years to become a player.’”

— Jones

Right: manager **Rebecca Lambrecht Warfield**, **Tyler and LaPolt** (from left). Below: **Kenny Chesney** (left) and **Katz**. Bottom: **Meiselas** (left) with **Gaga**.

Even Meiselas landed a TV show: He’s an executive producer of ABC’s *Notorious*, about the intersection of media and criminal justice. “Both systems,” he says, “are equally dysfunctional.”

RUSSELL A. JONES JR., 66
 Principal, **Law Offices of Russell A. Jones Jr. & Anjlee Khurana**



Long before he was representing Garth Brooks, Trisha Yearwood, Tim McGraw and Toby Keith, New Orleans native Jones spent time as a river guide, a hotel clerk in Switzerland, a banjo player in a bluegrass band and a deputy sheriff. “When I got into the music business, I was told by somebody very wise, ‘It will take you 10 years to become a player. It will take you 10 years to really become a part of it,’” says Jones of his adopted Nashville music community. Brooks, who has been a client for nearly 30 years, has Jones working on his extended tour, which launched in 2014 and played New York’s Yankee Stadium July 8-9.

JOEL KATZ, 72
 Chair, global media and entertainment practice
BOBBY ROSENBLUM, 47
 Co-chair, Atlanta entertainment and media practice, **Greenburg Traurig**



Atlanta-based Katz works on the largest of deals. As co-counsel to the Michael Jackson estate, he collaborated with John Branca on the sale of the estate’s share of Sony/ATV Music Publishing. His negotiating savvy in 2015 kept Big Machine Label Group part of Universal Music Group — and gave Big Machine founder Scott Borchetta ownership of Republic Nashville. The Bronx native and father of two is the go-to attorney for executives’ contracts, including “the current leadership of Sony Music Nashville,” he says. And his latest international venture brought AEG in to book and run the Queen Elizabeth Sports Center and Thomas A. Robinson stadium in Nassau, the Bahamas. Rosenblum’s recent deals included a new agreement for CBS to air the Grammy Awards (which drew 25 million viewers in February) and pacts between SoundCloud and the major labels and publishers. A leading expert in digital rights, the Atlanta native and father of two is negotiating for the Digital Media Association in setting streaming rates with music publishers. His mantra: “We try to make deals happen, and we speak the language of tech and music.”



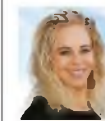
DAVID LANDE, 49
 Senior partner, **Ziffren Brittenham**



A former tour manager and accountant, Lande this past year was Beyoncé’s adviser in negotiating terms with Live Nation for her blockbuster worldwide stadium tour and also restructured Queen Bey’s agreement with Columbia Records. “Whereas records and publishing don’t drive as much revenue as touring does, they’re still very much an awareness and promotional driver,” says Lande. “And clients still have a need to focus on that area.” The Philadelphia native and father of three also negotiated a deal for Justin Timberlake to executive-produce the *Trolls* soundtrack on J.T.’s own Villa 40 Records in conjunction with RCA and DreamWorks. The album will include Timberlake’s Billboard Hot 100 chart-topping song of the summer, “Can’t Stop the Feeling!”



DINA LAPOLT, 50
 President, **LaPolt Law**



LaPolt, whose clients include Steven Tyler, Deadmau5 and the estate of Tupac Shakur, most recently restructured the management team of Fifth Harmony, paving the way for the group’s hit album 7/27. “My rule of thumb [for clients] is never sign anything [but] an autograph for a fan, unless I say it’s OK,” she quips. When not advocating for her own clients, the mother of 3-year-old twins speaks up for the rights of all artists; she serves as an adviser to the Grammy Creators Alliance and Songwriters of North America (SONA), which seeks fair compensation for creators in the digital age.

W. MICHAEL MILOM, 73
 Partner, **Milom Horsnell Crow Rose Kelley**



While he advises established acts like Luke Bryan, John Prine, Alabama and Hank Williams Jr., as well as rising star Kelsea Ballerini, Nashville-based Milom says the greatest issue facing the music business is



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“the loss of our ‘middle class’ of artists and songwriters.” The grandfather of five looks beyond the debate over payment rates for digital services to a broader “devaluation of music and those who create it. The essence of the problem is cultural and won’t change quickly — if at all.”

DONALD PASSMAN, 69

Partner, **Gang Tyre Ramer & Brown**



Passman cites attorney-client privilege in declining to divulge specifics about recent deals but says he has “been involved with some good-size stuff” of late. Not surprising, considering that the Beverly Hills resident represents such superstar clients as Taylor Swift and Adele, both of whom made waves in the digital music business in the past year. “I like being able to come up with a completely different model of how to do something or go into an area where nobody’s ever been,” says Passman, the author of the must-read *All You Need to Know About the Music Business*, now in its ninth edition. “Those are the exciting parts” of the law.

PETER PATERNO, 65

Partner, **King, Holmes, Paterno & Soriano**



Paterno negotiated Dr. Dre’s producer deal for the 2015 N.W.A biopic *Straight Outta Compton*, and he represented ’90s pop-punk hitmakers Offspring for the sale of its song catalog to Round Hill Music for some \$35 million, a deal announced in January. It looks like he’ll have an even busier year ahead with his new client Kanye West, helping to set up the Life of Pablo Tour of arenas for the superstar rapper. “Everything he does is interesting,” says the New York native, who grew up in Orange County, Calif. West, he adds, “has got 20 different things going on at any given time.”



Harvard Law School (left) and UCLA Law School claim the largest number of alumni among the industry’s leading attorneys.

Top Schools Of The Top Music Lawyers

Where the savviest attorneys in the business earned their law degrees

HARVARD LAW SCHOOL

Cambridge, Mass.

Founded 1817

Tuition and fees \$58,242

Alumni Horacio Gutierrez, Donald Passman, Bobby Rosenblum, Aaron Rosenberg

UCLA LAW SCHOOL

Los Angeles

Founded 1949

Tuition and fees \$45,284

Alumni John Branca, John T. Frankheimer, Gary L. Gilbert, Peter Paterno

BENJAMIN N. CARDOZO SCHOOL OF LAW

New York

Founded 1976

Tuition and fees \$54,895

Alumni Mark Levinsohn, Julie Swidler

BROOKLYN LAW SCHOOL

Brooklyn

Founded 1901

Tuition and fees \$1,526 (per credit)

Alumni Peter Brodsky, Allen Grubman

COLUMBIA LAW SCHOOL

New York

Founded 1858

Tuition and fees \$62,700

Alumni Andrew Bart, Russell Frackman

CORNELL LAW SCHOOL

Ithaca, N.Y.

Founded 1887

Tuition and fees \$59,900

Alumni Patrick Donnelly, L. Lee Phillips

FORDHAM UNIVERSITY SCHOOL OF LAW

New York

Founded 1905

Tuition and fees \$54,116

Alumni Doug Davis, Paul Robinson

NEW YORK UNIVERSITY SCHOOL OF LAW

New York

Founded 1835

Tuition and fees \$59,330

Alumni Clara Kim, Christine Lepera

UC BERKELEY SCHOOL OF LAW

Berkeley, Calif.

Founded 1894

Tuition and fees \$48,679

Alumni Scott Edelman, Jeffrey Harleston

UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW

Los Angeles

Founded 1900

Tuition and fees \$58,022

Alumni Henry Gradstein, Howard Weitzman

UNIVERSITY OF PENNSYLVANIA LAW SCHOOL

Philadelphia

Founded 1790

Tuition and fees \$58,918

Alumni David Lande, Stuart Rosen

Sources: U.S. News & World Report



Dre (left) and Paterno, who negotiated Dre’s producer deal for the film *Straight Outta Compton*.

LESLIE JOSÉ ZIGEL, 53

Chair, entertainment law group,

Greenspoon Marder



Zigel is a key player in Latin music, with a roster that includes Pitbull, Carlos Vives, Maluma and reggaeton artist Wisin (for whom he negotiated his role as a judge on Univision reality show *La Banda*). An attorney who plays jazz bass, Zigel joined Greenspoon Marder in January with plans to bring national stature to the Miami firm’s entertainment law group. To do so, he’s representing both acts and rising companies, such as the music tech startup Joox Music. “They launched in November,” says the Miami Beach

resident, “and have had over 1.5 million users and more than 150,000 registered users in their first four months.”

MUSIC PUBLISHING

PETER BRODSKY, 52

Executive vp business and legal affairs,

Sony/ATV Music Publishing



In 2016, Brodsky has been dealing with the regulatory agencies that will decide whether to approve Sony’s acquisition of the Michael Jackson estate’s share of Sony/ATV. That’s in addition to the Manhattan resident’s efforts, on several

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fronts, to seek higher rates for Sony/ATV writers from streaming music services. “As a result of what we have done,” he says, “there is increased awareness of how important the issue is, among artists and songwriters who might not have been engaged” in the discussion.

DAVID KOKAKIS, 43

Executive vp/head of business legal affairs, business development and digital,

Universal Music Publishing Group



Kokakis has helped lead efforts by UMPG to improve compensation for songwriters for digital use of their work. Beyond the royalty battles in the ASCAP and BMI rate courts and other venues, Kokakis has closed UMPG deals with Apple Music, Genius, SoundCloud and Musical.ly. The Manhattan native, who now lives in Marina Del Rey, Calif., also has handled negotiations with songwriter-artists including Nicki Minaj, DNCE, Nick Jonas, Maroon 5, Jeff Bhasker and R.E.M. “It’s clear,” he says of UMPG, “that we are shaping the industry in ways that will benefit our songwriters in years to come.”

SCOTT McDOWELL, 48

Senior vp/head of legal and business affairs,

Warner/Chappell Music Publishing



Warner/Chappell saw a legal setback in early 2016 in a case that will let “Happy Birthday” leave the company’s catalog and enter the public domain. But in June McDowell celebrated the music publisher’s victory in the “Stairway to Heaven” suit, after a jury ruled Robert Plant and Jimmy Page did not plagiarize the rock classic. The Chicago native coordinated Warner/Chappell’s defense in the case. “The decision,” he says, “was great for us and for copyright in general.”

STREAMING

PATRICK DONNELLY, 54

Executive vp/general counsel, **SiriusXM**



SiriusXM’s \$210 million settlement in 2015 with record companies over its use and payment for sound recordings created before 1972 “was good for the industry and bought us peace with the major labels,” says Donnelly. “We want a fair system where everybody pays artists,” adds the New Jersey resident and father of three. But unlike SiriusXM, terrestrial radio in the United States makes no royalty payments to recording acts, under existing law. “There are historical anachronisms [in the

“We’re due for a major revision of the Copyright Act, which should make this a more fair and equitable system.”

— Donnelly

copyright law] which need to be corrected,” says Donnelly. “I think we’re due for a major revision of the Copyright Act, which should make this a more fair and equitable system.” Or at least require terrestrial radio to pay the same royalties as satellite radio.

HORACIO GUTIERREZ, 51

General counsel, **Spotify**



After 17 years at Microsoft, in April Gutierrez joined Spotify, which now has more than 100 monthly million users, 30 million of whom are paying subscribers. The world’s most popular streaming service has had problems paying mechanical royalties (owed to songwriters and publishers), which has resulted in a class-action lawsuit and a separate \$30 million settlement with the National Music Publishers’ Association. “Mechanical royalties are very important,” says Gutierrez, a native of Venezuela and father of three, who worked on intellectual property issues during his long tenure at Microsoft. “We’re very focused on ensuring there are outcomes that benefit everyone.”

LITIGATION

ANDREW BART, 61

Partner, **Jenner & Block**



Bart’s twin victories in the past year — one in defense of Jay Z in a sampling case and another that led to the demise of streaming service Grooveshark — were only the latest in a string of wins for the veteran litigator. “It’s still fun, because it’s not a cookie-cutter business,” says Bart, the father of two teenage sons who lives on the Upper West Side of Manhattan. The Grooveshark case yielded some \$420 million in estimated damages, based on 2,807 copyrighted songs found on the company’s servers. “The ultimate health of the industry depends on having rates that are reasonable enough to pay artists,” says Bart. “Grooveshark perverted that.”

RICHARD BUSCH, 50

Partner/head of intellectual and entertainment property sections, **King & Ballou**



Busch is best known for his 2015 victory in the “Blurred Lines” case, in which a jury awarded Marvin Gaye’s heirs \$7.4 million after finding that Pharrell Williams and Robin Thicke copied part of Gaye’s “Got to Give It Up.” (A judge subsequently reduced the award to \$5.3 million). Now, the Nashville-based father of three is representing songwriters Martin Harrington and Thomas Leonard in a case that alleges Ed

Sheeran’s hit “Photograph” is copied from their 2009 song “Amazing.” “I’m approached every day about these [types of] cases,” says Busch. “And we only take the cases that we think we can win.”

SCOTT EDELMAN, 57

Partner/co-chair, media, entertainment and technology practice group, **Gibson, Dun & Crutcher**



Like many others, Edelman’s three teenage daughters reacted with compassion and outrage to Kesha’s allegations that she had been sexually abused by Dr. Luke (Lukasz Gottwald), who has denied her charges. But Edelman represents Sony Music Entertainment, which owns Dr. Luke’s Kemosabe Records. So, despite the feelings of his daughters, it was his job to convince a New York judge that Kesha’s suit should not invalidate her record contract — even while Adele, Taylor Swift and others backed calls to #FreeKesha. The case “provided a platform for a discussion about the importance of thinking critically, not accepting everything you read,” says Edelman, a veteran trial attorney who has represented Apple, Universal Pictures and BMI. “Then I saw my daughters having those discussions with their friends.”

RUSSELL FRACKMAN, 70

Partner

CHRISTINE LEPERA*

Partner/co-chair, entertainment and IP litigation practice group,

Mitchell Silberberg & Knupp



Frackman is one of the top entertainment and intellectual property litigators in the country, and his most recent victories — winning some \$300 million for the major labels in actions against SiriusXM and Pandora over payment of royalties for pre-1972 recordings — is just part of his ongoing battle to protect intellectual property online. The father of two, who recently celebrated his 46th anniversary as an attorney (and his 35th wedding anniversary), says litigation today is “much more contentious ... and much less efficient. Resolving a dispute and settling potential litigation before it’s even filed is frequently the best for a client.” His colleague Lepera has defended Dr. Luke (Lukasz Gottwald) against Kesha’s efforts to break her record contract as part of her sexual abuse claim against the producer. (Rulings against some of Kesha’s claims are now under appeal.) A New Jersey native who lives on Manhattan’s West Side, Lepera scored not one but two big trial wins in 2015. She vindicated Timbaland and several other

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defendants in a nearly decade-long copyright suit over Jay Z's hit "Big Pimpin'" and won a complex case on behalf of music publisher Protoons, affirming its rights to Run-D.M.C.'s music. "It's not just about being the best lawyer you can be," she says. "It's about knowing the business and being able to represent your clients in the context of their business concerns as well as their legal concerns."

HARVEY GELLER, 57
Of Counsel, **Carlton Fields**



With a history of copyright litigation for major labels that dates back to his 2001 victory over Napster, Geller remained on the front lines this past year. "I kept up the battle," says the married L.A. native whose work (with Henry Gradstein, below) for The Turtles established that SiriusXM and Pandora must pay royalties for their streaming of pre-1972 recordings. "The rights still have only been confirmed at the district court level. You really need an appellate ruling to weigh in" to affirm the lower court's opinion. The former UMG counsel says the issue facing the industry is perception. "Music has been devalued to where it's now a commodity rather than a piece of art."

HENRY GRADSTEIN, 60
Partner, **Gradstein & Marzano**



In 2014, Gradstein (along with Harvey Geller, above) helped The Turtles argue for royalties for their pre-1972 recordings, laying the groundwork for similar copyright claims by major labels for other artists. The New York-born, California-based attorney is now involved in class-action suits against Spotify, claiming the service streamed recordings for which it did not have licenses. "At a minimum rate of \$200 per composition, for every million songs [on Spotify] that's \$200 million owed," says Gradstein, who sees more licensing issues on the horizon. "The laws have always been there, but it remains to be seen how newer streaming services are going to make sure they're in compliance."

MARK LEVINSOHN, 59
Founder, **Levinsohn Associates**



Levinsohn is one of the most prominent transactional attorneys in music, representing companies like Kobalt Music, artists like DJ Premier and a variety of investors looking to buy song publishing catalogs. In 2015, the father of two guided the heirs of Marvin Gaye to work with King & Ballou litigator Richard Busch

"There's an important movement for fair payment to songwriters and artists."
— Levinsohn

Below: Sammataro with client Prince Royce (right). Right: Weitzman (left) accompanied client Ozzy Osbourne at a 1986 press conference.



— and ultimately to a legal victory worth \$5.3 million in damages when a jury decided that Pharrell Williams and Robin Thicke wrote "Blurred Lines" by copying part of Gaye's "Got to Give It Up." "There's an important movement for fair compensation to songwriters and artists," says Levinsohn, who left a 15-lawyer firm to found his own company in 2010. "The issues that come up all involve the allocation of money to artists and songwriters."

JAMES SAMMATARO, 42
Managing partner, Miami, **Stroock & Stroock & Lavan**



Fans of such Latin stars as Jennifer Lopez and Alejandro Sanz saw all-star lineups perform in the past year at Calibash in Los Angeles, Megaton Mundial in New York and Grand Slam Party Latino — and they have Sammataro to thank. The father of three is a go-to advisor and litigator in Latin music and negotiated deals for each of those high-profile shows, organizing them with an eye toward the bottom line and the unanticipated glitches. "When you line up concerts," he says, "you're always dealing with last-minute unforeseen close-to-catastrophe events."

HOWARD WEITZMAN, 76
Partner, **Kinsella Weitzman Iser Kump & Aldisert**



Working alongside John Branca and John McClain, co-executors of the Michael Jackson estate, in 2016 Weitzman played a key role in the sale of the estate's interest in Sony/ATV Music Publishing. The Pacific Palisades, Calif., resident notes that the deal will help clear "millions of dollars in debt" from the estate, allowing it to diversify its holdings, "all for the benefit of Michael Jackson's children" (Prince, 19; Paris, 18; and Prince Michael "Blanket" Jackson II, 14). Weitzman also watches out for the interests of another pop superstar, Justin Bieber, whether dealing with paparazzi scrapes or copyright claims.

PERFORMING RIGHTS

CLARA KIM, 52
Executive vp/general counsel, **ASCAP**



For two years ASCAP and BMI awaited the U.S. Department of Justice's revisions of decades-old rules that govern how those performance-rights organizations operate. In June, the DOJ declined to make those

changes, while also shaking up established song licensing practices. It's a move that will undermine "stability and efficiency in the public performance marketplace," says Kim, who lives in Manhattan's West Village. She now must advise ASCAP on its legal response to the DOJ's decision. "We will pursue all of our options to protect our members' creative rights and the value of their music," she says — while continuing to close the licensing and membership deals that helped ASCAP clear \$1 billion in revenue in 2015.

DENNIS LORD*
Executive vp/president creative and business affairs, **SESAC**



"If everybody's a little unhappy, it's probably a good deal," is one of Lord's mantras, and he would know, from his own negotiations both as an attorney and a songwriter. (The Franklin, Tenn., resident wrote Travis Tritt's 1989 hit "Country Club," among others.) That experience has helped Lord ink big deals for SESAC with Green Day and Sony Pictures Entertainment, finalize its acquisition of the Harry Fox Agency and push its gross collections past \$400 million. "Trying to take credit for things is juvenile," says Lord. "It's a team effort."



STUART ROSEN, 57
Senior vp/general counsel, **BMI**



Rosen points to BMI's victory over Pandora in rate court, boosting the royalties it collects for songwriters, as a highlight of the past year. But the low point of 2016 came in late June with the Department of Justice's decision to not revise the decades-old rules that govern all aspects of how ASCAP and BMI operate. The decision shows the DOJ "was not interested in modernizing" the song licensing process for the digital music age, says Rosen. The Brooklyn native is now reviewing BMI's options "to ensure we continue to meet the needs of our songwriters, composers and publishers." ●

Contributors Rich Appel, Ed Christman, Leila Cobo, Ashley Cullins, Andy Gensler, Gary Graff, Shirley Halperin, Steve Knopper, Rob Levine, Joe Levy, Gail Mitchell, Melinda Newman, Cathy Applefeld Olson, Mitchell Peters, Alex Pham, Deborah Evans Price, Craig Rosen, Ray Waddell, Deborah Wilker, Chris Willman

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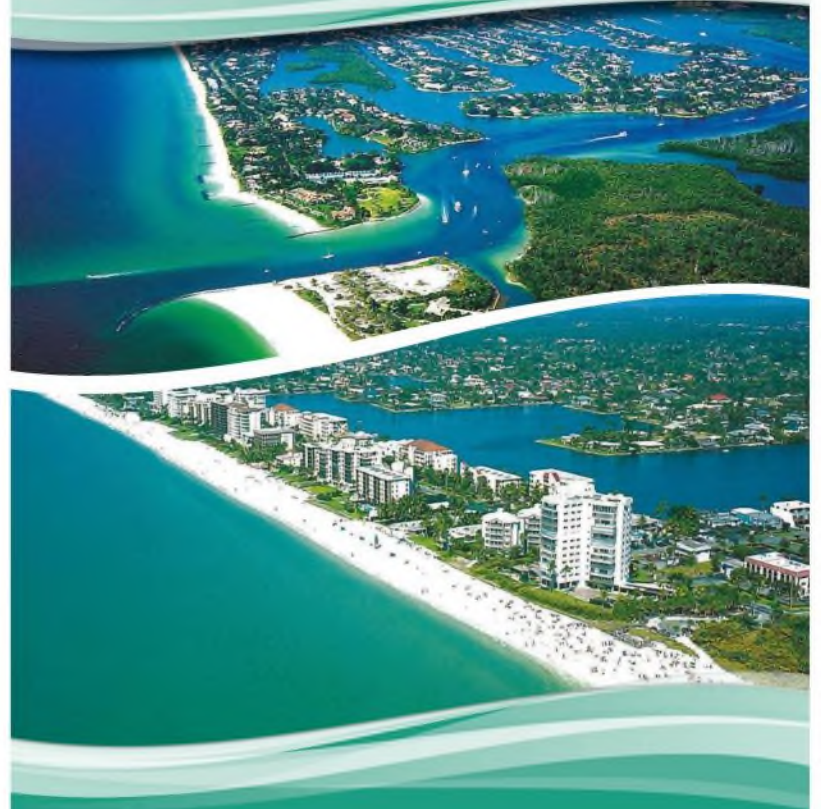
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To our friend and colleague,
Billboard's Top Music Lawyer Of The Year

JOHN BRANCA

John, your incredible experience, passion, and dedication to the music industry are extraordinary.
Congratulations from Zia Modabber and all your friends at Katten.

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EVENTS & HAPPENINGS

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BACK TO THE BLOCK

WASHINGTON, D.C. | JUNE 9, 2016

Billboard and 1800® Tequila have partnered to bring fans Back to the Block — an exclusive content and concert series featuring today's hottest hip-hop artists paying homage to their hometowns. The third installment of the four-part series featured a special performance from seasoned rapper Wale in his hometown of Washington, D.C.

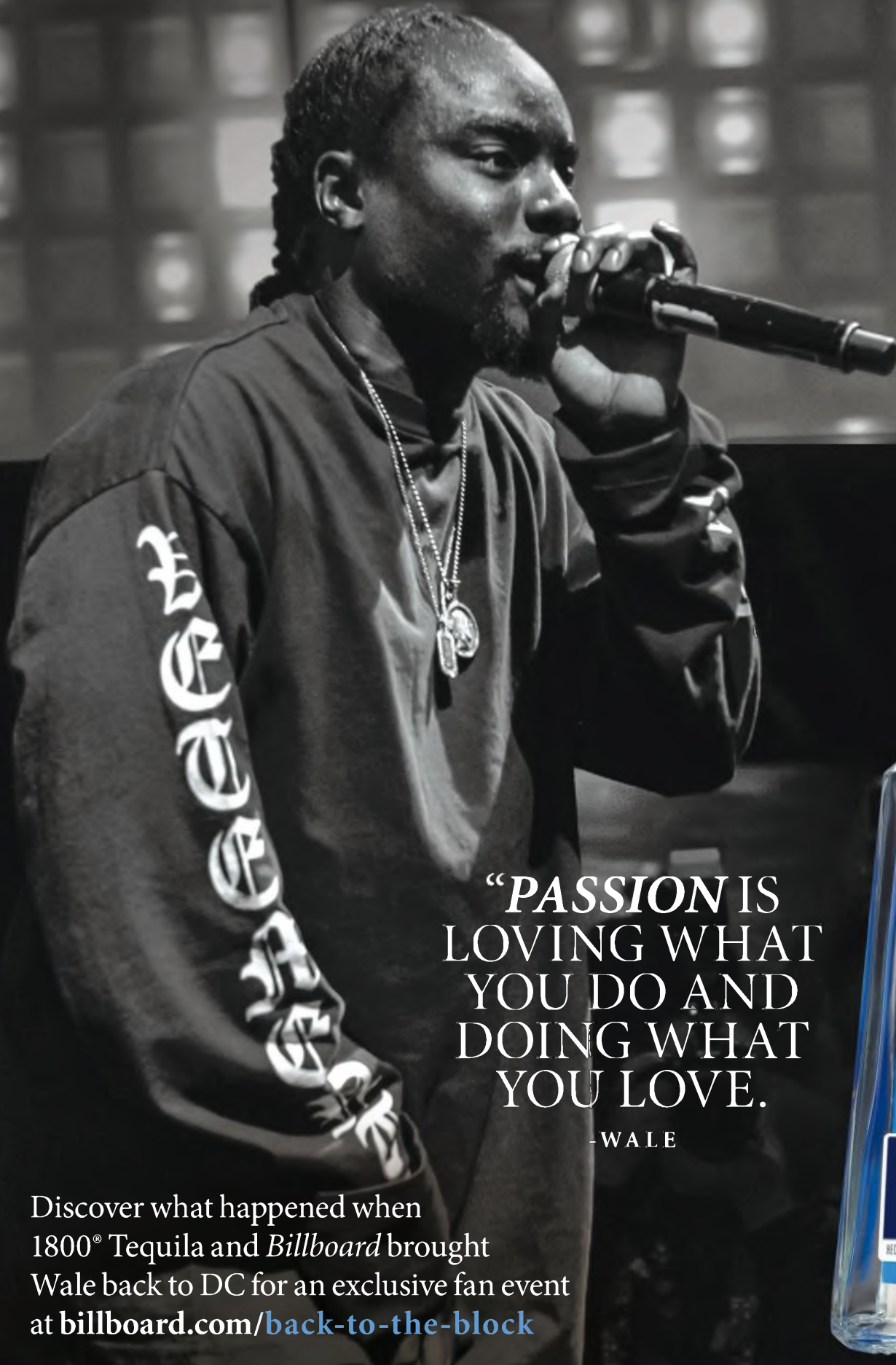


1. Wale performed a mixture of old and new hits, including his latest single, "My P.Y.T."
2. Wale took the stage to a packed house of hometown fans.
3. Fans posed for pictures in the branded photobooth and socially shared them using the #1800backtotheblock hashtag.
4. Fans enjoyed specialty 1800® cocktails throughout the event.
5. DJ Alizay, whom Wale credits for breaking his career, opened the show.

1800 & billboard
PRESENT

BACK TO THE BLOCK

Wale



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LOVING WHAT
YOU DO AND
DOING WHAT
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-WALE



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Wale back to DC for an exclusive fan event
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Billboard Artist 100

July 23
2016
billboard



NO. 1
Blink-182

The veteran alt-rock act blasts onto the Artist 100 at No. 1 as new album *California* launches atop the Billboard 200 and Top Album Sales charts (see pages 79 and 80).

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
	NEW	1	BLINK-182	VIKING WIZARD EYES/BMG	1	1
1	1	2	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	106
3	2	3	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	64
4	3	4	RIHANNA	WESTBURY ROAD/ROC NATION	2	102
6	5	5	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	105
5	4	6	BEYONCE	PARKWOOD/COLUMBIA	2	104
8	6	7	ADELE	XL/COLUMBIA	1	75
	NEW	8	MAXWELL	COLUMBIA	8	1
7	7	9	MEGHAN TRAINOR	EPIC	1	104
9	8	10	JUSTIN TIMBERLAKE	RCA	5	60
10	9	11	ARIANA GRANDE	REPUBLIC	1	104
16	13	12	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	106
27	25	13	TAYLOR SWIFT	BIG MACHINE/BMLG	1	102
15	11	14	SIA	MONKEY PUZZLE/RCA	5	106
34	28	15	SHAWN MENDES	ISLAND	2	74
17	12	16	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	106
11	19	17	SELENA GOMEZ	INTERSCOPE/IGA	2	93

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
24	17	18	FUTURE	A-1/FREEBANDZ/EPIC	1	51
14	14	19	FIFTH HARMONY	SYCO/EPIC	6	68
19	20	20	P!NK	RCA	16	30
13	16	21	DESIGNER	G.O.O.D./DEF JAM	6	17
18	18	22	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	15	32
25	21	23	CALVIN HARRIS	FLY EYE/COLUMBIA	9	73
21	24	24	THE WEEKND	XO/REPUBLIC	1	91
29	27	25	FETTY WAP	RGF/300/AG	3	74
20	22	26	PRINCE	NPG/WARNER BROS.	1	14
38	34	27	DNCE	REPUBLIC	21	30
33	30	28	KENT JONES	EPIDEMIC/WE THE BEST/EPIC	28	10
26	31	29	THOMAS RHETT	VALOR/BMLG	7	75
23	23	30	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	106
44	26	31	BRYSON TILLER	TRAPSOUL/RCA	10	41
2	15	32	RED HOT CHILI PEPPERS	WARNER BROS.	2	4
30	32	33	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	28
48	48	34	JAMES BAY	REPUBLIC	34	24



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.legends@billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BLINK-182: WILLY T. SWIFT; MIKE COPPOLA/GETTY IMAGES; DANCE: HEVIN WINTER/GETTY IMAGES; SWINDELL: WARNER MUSIC; NASHVILLE: DOGG: PARAS GRIFFIN/GETTY IMAGES; LARSSON: JOHNNY NUZZI/REXUS; KIIARA: JIMMY DONOVAN

This week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, with on-demand activity data from cellular music sources tracked by Nielsen Music and an interaction on social networking sites as compiled by Melt. See Chart's Legend on Billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ALBUM/STREAMING & SONG DATA COMPILED BY niall nelson Music

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
46	35	35	DAYA	ART BEATZ	35	34
49	45	36	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	93
45	42	37	SAM HUNT	MCA NASHVILLE/UMGN	5	104
43	43	38	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/JAG	10	67
35	33	39	MIKE POSNER	ISLAND	15	23
50	49	40	G-EAZY	G-EAZY/RVVG/BPG/RCA	8	36
37	37	41	LUKAS GRAHAM	WARNER BROS.	5	23
31	39	42	ZAYN	RCA	1	24
40	40	43	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	37
42	29	44	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	3	56
47	46	45	RUTH B	COLUMBIA	40	16
RE-ENTRY	46	46	FERGIE	WILL.I.AM/INTERSCOPE/IGA	46	12
67	56	47	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	54
89	44	48	DJ KHALED	WE THE BEST/EPIC	34	6
54	55	49	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	92
						
57	59	50	MICHAEL JACKSON	MJ/EPIC	25	80
73	61	51	METALLICA	BLACKENED/WARNER BROS.	22	56
39	36	52	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	53
76	77	53	RACHEL PLATTEN	COLUMBIA	12	63
59	54	54	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/JAG	3	37
60	38	55	DISTURBED	REPRISE/WARNER BROS.	5	32
53	58	56	ERIC CHURCH	EMI NASHVILLE/UMGN	8	105
32	47	57	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	67
41	41	58	NICK JONAS	SAFEMOUSE/ISLAND	5	76
52	53	59	FLO RIDA	POE BOY/ATLANTIC/JAG	11	69
61	67	60	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BMG/REPUBLIC	1	92
64	62	61	JASON ALDEAN	BROKEN BOW/BMG	1	98
65	65	62	COLDPLAY	PARLOPHONE/ATLANTIC/JAG	4	70
63	63	63	CHRIS BROWN	RCA	1	106
28	52	64	JON PARDI	CAPITOL NASHVILLE/UMGN	28	3
58	73	65	TIM MCGRAW	MCGRAW/BIG MACHINE/BMG	10	85
70	64	66	KATY PERRY	CAPITOL	6	106
55	50	67	MAROON 5	222/INTERSCOPE/IGA	1	106
83	83	68	KELSEA BALLERINI	BLACK RIVER	52	25
85	95	69	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	21
RE-ENTRY	70	70	MARIO BAUTISTA	KASST AGENCY/WARNER LATINA	60	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	100	71	LOGIC	DEF JAM	7	5
71	71	72	ED SHEERAN	ATLANTIC/JAG	1	106
56	70	73	THE LUMINEERS	DUALTONE	1	14
78	80	74	FLUME	FUTURE CLASSIC/MOM + POP	34	6
51	51	75	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	106
69	75	76	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	17	11
RE-ENTRY	77	77	SNOOP DOGG	DOGGYSTYLE/EONE	31	12
						
98	92	78	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	82
-	94	79	SEAN PAUL	VP/ATLANTIC/JAG	79	2
62	69	80	ALESSIA CARA	EP/DEF JAM	15	46
77	90	81	CHANCE THE RAPPER	CHANCE THE RAPPER	26	8
72	82	82	ONEREPUBLIC	MOSLEY/INTERSCOPE/IGA	6	61
91	81	83	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	81
74	87	84	JEREMIH	MICK SCHULTZ/DEF JAM	30	101
NEW	85	85	LIL UZI VERT	GENERATION NOW/ATLANTIC/JAG	85	1
NEW	86	86	KIIARA	ATLANTIC/JAG	86	1
92	96	87	OLD DOMINION	RCA NASHVILLE/SMN	29	38
87	60	88	WIZ KHALIFA	ROSTRUM/ATLANTIC/JAG	2	104
97	89	89	MELANIE MARTINEZ	ATLANTIC/JAG	29	11
88	93	90	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	83
79	79	91	TY DOLLA \$IGN	ATLANTIC/JAG	36	24
RE-ENTRY	92	92	BRUNO MARS	ATLANTIC/JAG	10	103
90	97	93	ZARA LARSSON	RECORD COMPANY TEN/EPIC	61	19
						
22	84	94	YG	PUSHAZ INK/CTE/DEF JAM	22	24
-	85	95	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	102
93	99	96	ELLE KING	RCA	14	50
-	86	97	FALL OUT BOY	DCD2/ISLAND	2	89
84	68	98	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	103
-	72	99	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	93
RE-ENTRY	100	100	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	17	23



Kiiara Strikes 'Gold'

Kiiara (above) continues to shine on the *Billboard* charts, as the electronic/pop singer-songwriter debuts on the Artist 100 at No. 86, powered largely by her hit debut single, "Gold." The song rises to new heights on the *Billboard* Hot 100 (63-54), the *Mainstream Top 40* airplay chart (27-24) and the audio subscription services-based *On-Demand Songs* survey (35-31, with 4.5 million on-demand U.S. clicks in the week ending July 7, according to Nielsen Music). "Gold" also debuts at No. 32 on the *Digital Songs* chart, up by 66 percent to 26,000 downloads sold. The track crowned the *Billboard* + *Twitter Emerging Artists* chart dated April 9.

On the *Billboard* 200, the 21-year-old from *Wilmington, Ill.* (born *Kiara Saulters*) reaches the chart's upper half with her debut EP, *Low Ki* *Savage* (114-78; 8,000 equivalent album units, up 24 percent).

Atop the Artist 100, **Blink-182** vaults in at No. 1, with 94 percent of its chart points from album sales, as its first LP in five years, *California*, arrives at No. 1 on the *Billboard* 200 and *Top Album Sales* (172,000 copies sold). The group is the first rock act to top the Artist 100 (which launched in July 2014) in nearly three months, since **The Lumineers** crowned the April 30 chart. Only one other rock-based act has led the Artist 100 in 2016: **David Bowie** posthumously debuted atop the Jan. 30 ranking, following his Jan. 10 death.

—Gary Trust

Billboard 200

July 23
2016
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 BLINK-182 YOUNG MONEY/CASH MONEY/REPUBLIC	California	1	1
1	2	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	10
NEW	3	MAXWELL COLUMBIA	blackSUMMERS'night	3	1
2	4	BEYONCÉ PARKWOOD/COLUMBIA	Lemonade	1	11
4	5	TWENTY ONE PILOTS FUELED BY RAMEN/JAG	Blurryface	1	60
5	6	RIHANNA WESTBURY ROAD/ROCK NATION	ANTI	1	24
7	7	ADELE XL/COLUMBIA	25	1	33
6	8	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/JAG	Hamilton: An American Musical	3	41
8	9	VARIOUS ARTISTS EPIC	Epic AF	8	3
15	10	GG BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	7
10	11	MEGHAN TRAINOR EPIC	Thank You	3	8
12	12	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	43
13	13	ARIANA GRANDE REPUBLIC	Dangerous Woman	2	7
14	14	SIA MONKEY PUZZLE/RCA	This Is Acting	4	23
11	15	BRYSON TILLER TRAPSOUL/RCA	TRAPSOUL	8	41
NEW	16	LOGIC DEF JAM	Bobby Tarantino	16	1
9	17	RED HOT CHILI PEPPERS WARNER BROS.	The Getaway	2	3
17	18	JUSTIN BIEBER SCHOOLBOY/RAIMOND BRAUN/DEF JAM	Purpose	1	34
18	19	KEVIN GATES BREADWINNERS ASSOCIATION/ATLANTIC/JAG	Islah	2	23
16	20	KANYE WEST GOOD/DEF JAM	The Life Of Pablo	1	14
19	21	FIFTH HARMONY SYCO/EPIC	7/27	4	6
NEW	22	DESIGNER GOOD/DEF JAM	New English	22	1
22	23	THOMAS RHEYT VALOR/BMLG	Tangled Up	6	41
20	24	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	8
25	25	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	45
29	26	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	3	89
28	27	FUTURE A-1/J-FREE BANDZ/EPIC	EVOL	1	22
30	28	MELANIE MARTINEZ ATLANTIC/JAG	Cry Baby	6	47
32	29	G-EAZY G-EAZY/RVC/BPG/RCA	When It's Dark Out	5	31
31	30	TWENTY ONE PILOTS FUELED BY RAMEN/JAG	Vessel	21	99
24	31	SELENA GOMEZ INTERSCOPE/JG4	Revival	1	39
50	32	COLE SWINDELL WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	9
26	33	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Black	2	6
NEW	34	GRACE REGIME MUSIC SOCIETE/RCA	FMA	34	1
35	35	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/JAG	Death Of A Bachelor	1	25
34	36	PRINCE NPG/WARNER BROS./RHINO	The Very Best Of Prince	1	51
36	37	FLUME FUTURE CLASSIC/MOM + POP	Skin	8	6
64	38	MAREN MORRIS COLUMBIA NASHVILLE/SMN	Hero	5	5
21	39	NICK JONAS SAFEHOUSE/ISLAND	Last Year Was Complicated	2	4
NEW	40	SNOOP DOGG DOGGYSTYLE/EPIC	Coolaid	40	1
23	41	RADIOHEAD XL	A Moon Shaped Pool	3	8
41	42	THE LUMINEERS DUATONE	Cleopatra	1	13
42	43	FETTY WAP R3F/300/JAG	Fetty Wap	1	41
3	44	THE AVETT BROTHERS AMERICAN/REPUBLIC	True Sadness	3	2
45	45	CHARLIE PUTZ ARTIST PARTNERS GROUP/ATLANTIC/JAG	Nine Track Mind	6	23
39	46	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Kill The Lights	1	48
43	47	FUTURE A-1/J-FREE BANDZ/EPIC	DS2	1	51
61	48	CARRIE UNDERWOOD 19/RISTA NASHVILLE/SMN	Storyteller	2	37
70	49	DNCE REPUBLIC	Swaay (EP)	46	30
63	50	JAMES BAY REPUBLIC	Chaos And The Calm	15	68

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
37	51	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	9
44	52	DRAKE & FUTURE A-1/J-FREE BANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	42
47	53	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	74
46	54	J. COLE DREAMVILLE/ROCK NATION/COLUMBIA	2014 Forest Hills Drive	1	83
48	55	DISTURBED REPRISE/WARNER BROS.	Immortalized	1	46
74	56	X AMBASSADORS RID/NARCDRNER/INTERSCOPE/JG4	VHS	7	54
33	57	YG PUSHARZ INK/CTE/DEF JAM	Still Brazy	6	3
120	58	PS RACHEL PLATTEN COLUMBIA	Wildfire	5	27
40	59	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	11	3
NEW	60	AMERICAN AUTHORS DIRTY CANVAS/ISLAND	What We Live For	60	1
49	61	LUKAS GRAHAM WARNER BROS.	Lukas Graham	3	14
53	62	TAYLOR SWIFT BIG MACHINE/BMLG	1989	1	89
81	63	COLDPLAY PARLOPHONE/ATLANTIC/JAG	A Head Full Of Dreams	2	31
58	64	HALSEY ASTRALwerks	Badlands	2	45
56	65	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	175
54	66	RUTH B COLUMBIA	The Intro (EP)	52	18
76	67	ADELE XL/COLUMBIA	21	1	281
67	68	ED SHEERAN ATLANTIC/JAG	X	1	107
57	69	MIKE POSNER ISLAND	At Night, Alone.	12	9
62	70	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/JME	NOW That's What I Call Country, Volume 9	29	4
78	71	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	37
59	72	ZAYN RCA	Mind Of Mine	1	15
89	73	KELSEA BALLERINI BLACK RIVER	The First Time	31	51
65	74	ALESSIA CARA EP/DEF JAM	Know-It-All	9	34
83	75	BOR MARLEY AND THE WAILERS TUFF GONG/ISLAND/JME	Legend: The Best Of...	5	425
75	76	JEREMIH MICK SCHOULTZ/DEF JAM	Late Nights: The Album	42	31
85	77	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	2	36
114	78	KIARA ATLANTIC/JAG	Low Kii Savage (EP)	78	13
80	79	MEGHAN TRAINOR EPIC	Title	1	78
73	80	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	143
71	81	LAUREN DAIGLE CENTRICITY/CAPITOL/CMG	How Can It Be	30	61
102	82	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/JME	NOW 58	7	10
88	83	JOURNEY COLUMBIA/CLEGENT	Journey's Greatest Hits	10	416
91	84	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Obsessed	8	5
NEW	85	SILENT PLANET SOLID STATE	Everything Was Sound	85	1
100	86	OLD DOMINION RCA NASHVILLE/SMN	Meat And Candy	16	35
166	87	GUNS N' ROSES GEFFEN/JME	Greatest Hits	3	360
68	88	PAUL SIMON CONCORD	Stranger To Stranger	3	5
84	89	FLO RIDA ROE BOY/ATLANTIC/JAG	My House (EP)	14	66
107	90	BEYONCÉ PARKWOOD/COLUMBIA	Beyonce	1	130
60	91	TROYE SIVAN CAPITOL	Blue Neighbourhood	7	31
96	92	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	4	184
103	93	ZAC BROWN BAND ROADS/SOUTHERN GROUND/ATLANTIC/JAG	Greatest Hits So Far...	20	80
127	94	METALLICA BLACKENET/WARNER BROS.	Metallica	1	386
98	95	SHAWN MENDES ISLAND	Handwritten	1	65
90	96	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/RCA	good kid, m.A.A.d city	2	193
99	97	ZAC BROWN BAND SOUTHERN GROUND/JOHN VARVATOS/BMLG/REPUBLIC	JEKYLL + HYDE	1	63
112	98	QUEEN ROEYALTY	Greatest Hits I II & III: The Platinum Collection	48	45
108	99	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Anything Goes	1	91
101	100	TIM MCGRAW MCGRAW/BIG MACHINE/BMLG	Damn Country Music	5	31



Blink-182 Interrupts Drake's Views

After a nine-week run at No. 1, **Drake's Views** is bumped from the Billboard 200's top slot thanks to the new *California* album by **Blink-182**. The latter debuts at No. 1 with 186,000 equivalent album units earned in the week ending July 7, according to Nielsen Music. Of that sum, 172,000 were pure album sales.

Blink-182's reign — and *Views'* vacation from the top — may be short: Industry forecasters expect *Views* to return to the top after a one-week absence. In the meantime, Blink-182 celebrates its second No. 1 album — more than 15 years after its first, 2001's *Take Off Your Pants and Jacket*.

With *California's* launch of 172,000 sold, the band secures the third-largest sales week for a rock album in 2016. It trails only the debuts of **David Bowie's Blackstar** (174,000) and **Radiohead's A Moon Shaped Pool** (173,000).

California is the group's first without its co-founder, singer-guitarist **Tom DeLonge**, who departed in 2015. **Alkaline Trio's Matt Skiba** has since stepped in for him. *California* was led by the single "Bored to Death," which hit No. 1 on the Alternative Songs chart dated July 9. It's Blink-182's first No. 1 on the list since 2004. —*Keith Caulfield*

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
109	101	G-EAZY	G-EAZY/RVC/BPG/RCA	These Things Happen	3	104
104	102	MAJOR LAZER	MAD DECENT	Peace Is The Mission	12	57
163	103	BLINK-182	GEFFEN/INTERSCOPE/UMG	Greatest Hits	6	31
106	104	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	104	6
NEW	105	CHELSEA GRIN	RISE	Self Inflicted	105	1
95	106	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 57	7	21
123	107	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	69
93	108	SAM SMITH	CAPITOL	In The Lonely Hour	2	108
115	109	RED HOT CHILI PEPPERS	WARNER BROS.	Greatest Hits	18	91
105	110	EMINEM	WE B/SHADY/ATLANTIC/INTERSCOPE/UMG	The Eminem Show	1	275
116	111	KYGO	ULTRA/RCA	Cloud Nine	11	8
113	112	DAYA	ANTI/BEAT2	Daya (EP)	67	35
121	113	GNASH	JJ/AG	us	102	12
92	114	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	82
128	115	PRINCE AND THE NEW POWER GENERATION	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	1	111
149	116	MICHAEL JACKSON	EPIC/LEGACY	Thriller	1	268
132	117	FALL OUT BOY	DEB/ISLAND	American Beauty / American Psycho	1	77
111	118	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	1	152
51	119	GREEN DAY	REPRISE/WARNER BROS.	International Superhits!	40	33
141	120	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Born To Die	2	232
137	121	CHRIS BROWN	RCA	Royalty	3	29
NEW	122	VARIOUS ARTISTS	DUCK/REPRISE/RHINO	Eric Clapton And Guests: Crossroads Revisited.	122	1
130	123	ONE DIRECTION	SYCO/COLUMBIA	Made In The A.M.	2	34
NEW	124	MAGIC!	LATINUM/RCA	Primary Colours	124	1
122	125	2PAC	AMARU/DEF JAM ROW/INTERSCOPE/UMG	Greatest Hits	3	150
140	126	CARRIE UNDERWOOD	19/RCA NASHVILLE/SMN	Greatest Hits: Decade #1	4	83
NEW	127	ROY WOODS	DINO SOUND/WARNER BROS.	Waking At Dawn	127	1
135	128	THE BEATLES	APPLE/CAPITOL/UMG	1	1	232
145	129	SIMON & GARFUNKEL	COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	136
156	130	LOGIC	DEF JAM	The Incredible True Story	3	34
55	131	VAN HALEN	WARNER BROS./RHINO	1984	2	80
181	132	MICHAEL JACKSON	EPIC/LEGACY	Off The Wall	3	190
152	133	CHRIS YOUNG	RCA NASHVILLE/SMN	I'm Comin' Over	5	34
124	134	IMAGINE DRAGONS	KIDWORLD/REPRISE/INTERSCOPE/IGA	Night Visions	2	201
110	135	VOLBEAT	REPUBLIC	Seal The Deal & Let's Boogie	4	5
RE	136	TIM MCGRAW	CORB	Number One Hits	27	113
97	137	JOEY + RORY	FARHOUSE/GAITHHER/CAPITOL CMG	Hymns	4	21
161	138	GREEN DAY (CLEARWATER REVIVAL)	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	276
139	139	HOZIER	RUBYNWORKS/COLUMBIA	Hozier	2	92
179	140	LOGIC	VISIONARY/DEF JAM	Under Pressure	4	33
126	141	KALEO	ELEKTRA/ATLANTIC/AG	A / B	16	4
RE	142	BON JOVI	MERCURY/UMG	Slippery When Wet	1	116
162	143	LIL DICKY	CMJN	Professional Rapper	7	36
182	144	DAVID BOWIE	JONES/TIN TORRETTO/PARLOPHONE/RHINO	Best Of Bowle	4	49
157	145	RAE SREMMURD	EARDRUM/INTERSCOPE/IGA	SremmLife	5	79
118	146	JON BELLION	VISIONARY/CAPITOL	The Human Condition	5	4
150	147	BIG SEAN	G.O.D./DEF JAM	Dark Sky Paradise	1	72
136	148	THE 1975	IRIBY HIT/HIT/INTERSCOPE/IGA	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	19
RE	149	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	71
147	150	SIA	MONEY PUZZLE/RCA	1000 Forms Of Fear	1	100


LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
133	151	EMINEM	SHADY/ATLANTIC/INTERSCOPE/IGA	Curtain Call: The Hits	1	297
144	152	MAROON 5	222/INTERSCOPE/IGA	V	1	97
146	153	YO GOTTI	COCAINE/MUZIK/EPIC	The Art Of Hustle	4	20
RE	154	JOHNNY CASH	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash	5	230
94	155	MUMFORD & SONS WITH BAABA MAAL...	GENTLEMEN OF THE ROAD/GLASSNOTE	Johannesburg	9	3
158	156	SUBLIME	GASLINE ALLEY/MCA/GEFFEN/UMG	Sublime	13	139
195	157	EAGLES	ASYLUM/ELECTRA/RHINO	Their Greatest Hits 1971-1975	1	198
86	158	TOM PETTY AND THE HEARTBREAKERS	MCA/UMG	Greatest Hits	5	215
185	159	BLOOD ORANGE	DOMINO	Freetown Sound	159	2
180	160	PANIC! AT THE DISCO	DECAY/DANCE 7/DEELED BY/RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	79
155	161	THE WEEKND	3001/PUBLIC	Trilogy	4	123
187	162	KENNY CHESNEY	BNA/SMN	Greatest Hits II	3	115
184	163	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	untitled unmastered.	1	18
RE	164	GREEN DAY	REPRISE/WARNER BROS.	American Idiot	1	136
164	165	LYNYRD SKYNYRD	GEFFEN/WHY/UMG	Family	142	45
186	166	DEMI LOVATO	SAFEMOUSE/ISLAND/HOLLYWOOD	Confident	2	38
192	167	BRUCE SPRINGSTEEN	COLUMBIA	Greatest Hits	1	41
RE	168	AC/DC	COLUMBIA/RS&A	Back In Black	4	270
117	169	VARIOUS ARTISTS	SIDONE/UMG	2016 Warped Tour Compilation	117	2
66	170	DISTURBED	REPRISE/WARNER BROS.	Ten Thousand Fists	1	82
RE	171	EAGLES	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	173
188	172	TWENTY ONE PILOTS	TWENTY ONE PILOTS	twenty one pilots	141	5
190	173	MICHAEL JACKSON	MJ/EPIC/LEGACY	Bad	1	162
27	174	SOUNDTRACK	HBO/WATERPOWER	Game Of Thrones: Music From The HBO Series Season 6	27	2
38	175	J BALVIN	CAPITOL LATIN/UMG	Energia	38	2
153	176	BEYONCÉ	MUSIC CO-OP/COLUMBIA	I Am... Sasha Fierce	1	117
RE	177	ELTON JOHN	ROKETT/UMG	Greatest Hits 1970-2002	12	115
175	178	TY DOLLA \$IGN	ATLANTIC/AG	Free TC	14	33
176	179	BRUNO MARS	ELEKTRA/AG	Doo-Wops & Hooligans	3	283
173	180	THE CHAINSMOKERS	DIGIPLO/SONY/COLUMBIA	Bouquet (EP)	31	36
178	181	A\$AP ROCKY	52/52 W/AL DWIDE/POLO GROUNDS/RCA	AT.LONG.LAST.A\$AP	1	57
160	182	EMINEM	WE B/SHADY/ATLANTIC/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	136
RE	183	JENNIFER NETTLES	BIG MACHINE/BMG	Playing With Fire	10	7
199	184	KATY PERRY	CAPITOL	Teenage Dream	1	228
134	185	CASE/LANG/VEIRS	ANTI/EPITAPH	Case/Lang/Veirs	33	3
154	186	FITZ AND THE TANTRUMS	DANGEROUS/DEF JAM	Fitz And The Tantrums	17	4
189	187	J. COLE	ROC-A-FELLA/COLUMBIA	Born Sinner	1	71
167	188	NATHANIEL RATELFF & THE NIGHT SWEATS	STAZ/CONCORD	Nathaniel Rateliff & The Night Sweats	17	46
198	189	VARIOUS ARTISTS	DWLSA	OWSLA World Wide Broadcast	40	19
RE	190	PINK	LAFACE/UMG/RCA	Greatest Hits... So Far!!!	5	112
197	191	BRETT ELDRIDGE	ATLANTIC/PYRAM	Illinois	3	31
148	192	EMINEM	WE B/SHADY/ATLANTIC/INTERSCOPE/IGA	Recovery	1	240
RE	193	THE NOTORIOUS B.I.G.	BAD BOY/RHINO	Greatest Hits	1	59
183	194	KANYE WEST	ROC-A-FELLA/DEF JAM	Graduation	1	88
200	195	NIRVANA	SUB POP/UMG/GEFFEN/UMG	Nevermind	1	327
143	196	PAUL MCCARTNEY	IMP/CONCORD	Pure McCartney	15	4
196	197	2 CHAINZ	DEF JAM	ColleGrove	4	17
RE	198	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	1	203
RE	199	METALLICA	MEGAFORCE/BLACKENED/WARNER BROS.	Ride The Lightning	48	56
NEW	200	SARA WATKINS	NEW WEST	Young In All The Wrong Ways	200	1



22

DESIGNER
New English

A dozen albums in the top 25 of the Billboard 200 this issue largely are powered by streams, including the debuting *New English* by **Designer**. It starts at No. 22 with 16,000 equivalent album units earned in the week ending July 7, according to Nielsen Music, with streams comprising 56 percent of that sum. Other titles in the top 25 with more than half their units coming from streams include **Kanye West's** *The Life of Pablo* (No. 20) and **Bryson Tiller's** *Trap Soul* (No. 15). —K.C.



34

GRACE
FMA

In the same week the album's single "You Don't Own Me" hits a new peak on the Billboard Hot 100 (rising 75-58), the 19-year-old singer's debut album starts with 12,000 units (6,000 of them traditional album sales).



58

RACHEL
PLATTEN
Wildfire

The album climbs to its highest rank (120-58) since the March 5 chart (when it was No. 56) thanks to reaction following **Platten's** July 1 performance on NBC's *Today*. The set rises with a 59 percent unit gain.

Jay Z's 'Spiritual' Makes Lofty Bow

Jay Z (below) gains his second entry as a lead artist on the Billboard + Twitter Top Tracks chart with "Spiritual," which debuts at No. 4. (The chart launched in May 2014.) The rapper distributed the track through Tidal on July 7 in response to the shooting deaths of **Alton Sterling** and **Philando Castile**.

"I made this song a year or so ago, I never got to finish it," wrote Jay Z in a post that accompanied the track's release. "I'm saddened and disappointed in THIS America — we should be further along."

Just below "Spiritual" is Jay Z's superstar wife **Beyoncé** with "Freedom" (featuring **Kendrick Lamar**). The song rallies 38-5 and earns a new peak after she performed it a cappella and asked for a moment of silence during a July 7 concert in Glasgow, Scotland.

Meanwhile, **Ariana Grande** claims her fifth No. 1 hit on the chart as "Into You" steps 3-1. The bubbly cut rises in the wake of its video earning a Vevo certification on June 6 for surpassing 100 million views worldwide. And **Shawn Mendes**' "Ruin" blasts onto the survey at No. 3, nabbing the week's highest debut. The singer-songwriter premiered the track on July 7 before debuting it live the next day on NBC's *Today*. "Ruin" previews the pop star's sophomore studio album, *Illuminate*, due Sept. 23.

—Trevor Anderson



Social

July 23 2016

billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WEEKS ON CHART
3	1	INTO YOU	Ariana Grande	10
19	2	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	20
NEW	3	RUIN	Shawn Mendes	1
NEW	4	SPIRITUAL	Jay Z	1
38	5	FREEDOM	Beyoncé Feat. Kendrick Lamar	3
18	6	M.I.L.F.\$	Fergie	2
17	7	WORK	Rihanna Feat. Drake	24
5	8	PANDA	Designer	9
6	9	ONE DANCE	Drake Feat. WizKid & Kyla	14
12	10	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	35
RE	11	SOMEBODY ELSE	The 1975	2
RE	12	ALL THE WAY UP	Fat Joe, Remy Ma & Jay Z Feat. French Montana & Infared	2
8	13	PILLOWTALK	Zayn	24
13	14	COMPANY	Justin Bieber	24
23	15	SORRY	Justin Bieber	38
21	16	FIRE	BTS	7
22	17	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	18
RE	18	LOVE YOURSELF	Justin Bieber	34
35	19	COME AND SEE ME	PARTYNEXTDOOR Feat. Drake	4
31	20	KISS IT BETTER	Rihanna	8
29	21	NEEDED ME	Rihanna	14
NEW	22	MONEY LONGER	Lil Uzi Vert	1
NEW	23	I GOT THE KEYS	DJ Khaled Feat. Jay Z & Future	1
15	24	ALL IN MY HEAD (FLEX)	Fifth Harmony Feat. Fetty Wap	6
10	25	WILD	Troye Sivan Feat. Alessia Cara	11
11	26	NEVER BE LIKE YOU	Flume Feat. Kai	3
26	27	ALONE	Marshmello	2
33	28	HELLO	Adele	38
7	29	HEATHENS	twenty one pilots	4
1	30	HISTORY	One Direction	26
14	31	TREAT YOU BETTER	Shawn Mendes	6
37	32	CHEAP THRILLS	Sia Feat. Sean Paul	18
RE	33	THAT PART	Schoolboy Q Feat. Kanye West	3
27	34	KILL EM WITH KINDNESS	Selena Gomez	9
RE	35	LUSH LIFE	Zara Larsson	3
RE	36	SHE KNOW WHAT SHE DOIN'	Aaron Carpenter	2
47	37	WE DON'T TALK ANYMORE	Charlie Puth Feat. Selena Gomez	11
28	38	STRESSED OUT	twenty one pilots	29
4	39	FAMOUS	Kanye West	7
NEW	40	WELCOME TO THE SHOW	Adam Lambert Feat. Laleh	1
RE	41	CONTROLLA	Drake	5
24	42	LIKE I WOULD	Zayn	15
16	43	SAVE ME	BTS	8
32	44	CAN'T STOP THE FEELING!	Justin Timberlake	9
36	45	HYMN FOR THE WEEKEND	Coldplay	25
9	46	HAIR	Little Mix Feat. Sean Paul	16
NEW	47	MAMACITA	Tinie Tempah Feat. WizKid	1
2	48	SLEDGEHAMMER	Rihanna	2
30	49	RIDE	twenty one pilots	3
20	50	SORRY	Beyoncé	8

billboard + EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WEEKS ON CHART
1	1	SING ME TO SLEEP	Alan Walker	6
NEW	2	FRIENDS	Francis and the Lights Feat. Bon Iver & Kanye West	1
14	3	QUISIERA	CNCO	2
6	4	YOU DON'T OWN ME	Grace Feat. G-Eazy	12
12	5	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	6
19	6	BE THE ONE	Dua Lipa	36
4	7	BONBON	Era Istrefi	3
25	8	HEY	Fais Feat. Afrojack	13
5	9	CAROLINE	Amine	6
16	10	GOLD	Kiiara	27
8	11	HOTTER THAN HELL	Dua Lipa	10
15	12	DANCING ON MY OWN	Calum Scott	16
7	13	HOW TO LOVE	Cash Cash Feat. Sofia Reyes	11
NEW	14	RIISING WATER	James Vincent McMorrow	1
RE	15	TAN FACIL	CNCO	12
23	16	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Nile Rodgers	9
33	17	SPIRITS	The Strumbellas	24
9	18	LOSIN CONTROL	Russ	13
29	19	PERMISSION	Ro James	23
11	20	CROSSFIRE	Stephen	30
43	21	FINAL SONG	MO	9
26	22	BODY	Dreezy Feat. Jeremih	23
18	23	THERE'S A GIRL	Trent Harmon	3
38	24	MIGHT NOT	Belly Feat. The Weeknd	30
24	25	WAT U MEAN (AYE, AYE, AYE)	Dae Dae	7
21	26	THINKING OF YOU	Mabel	2
22	27	MILLIONAIRE	Cash Cash & Digital Farm Animals Feat. Nelly	4
42	28	EASY LOVE	Sigala	9
46	29	MOOLAH	Young Greatness	15
36	30	LOCATION	Khalid	4
50	31	YOU AND ME	Marc E. Bassy Feat. G-Eazy	10
RE	32	HELL OF A GIRL	Grace	3
45	33	CAPSIZE	Frenship & Emily Warren	3
40	34	ALL MY FRIENDS	Snakehips Feat. Tinaste & Chance The Rapper	38
NEW	35	BREAKIN' OUTTA HELL	Airbourne	1
41	36	REALITY	Lost Frequencies Feat. Janieck Devy	26
RE	37	UNDERNEATH	Brandyn Burnette	2
44	38	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	19
32	39	REALLY GOT IT	Jerreau	4
30	40	ALASKA	Maggie Rogers	4
20	41	HOW I FEEL	Roy Woods	3
49	42	BREATHE	Seeb Feat. Neev	4
39	43	BEAUTIFUL LIFE	Lost Frequencies Feat. Sandro Cavazza	6
RE	44	FIX	Chris Lane	12
47	45	AM I WRONG	Anderson .Paak Feat. Schoolboy Q	13
RE	46	HOLDING BACK	SG Lewis Feat. Gallant	2
37	47	APPLE PIE	FIESTAR	5
RE	48	SINCERELY	Stephen	3
27	49	FEELS	Kiiara	18
NEW	50	ARIGATO	Julie Bergan	1



Ciara Ties The Knot, Rises On Social 50

The marriage of **Ciara** (above) to NFL quarterback **Russell Wilson** on July 6 spurs her return to the Social 50, re-entering at No. 28 after a major leap in Instagram and Twitter reactions.

In all, the R&B singer gained 1,163 percent in Twitter retweets (70,000 total in the tracking week ending July 10, according to Next Big Sound) and 316 percent in Instagram comments after posting pictures from her wedding. One tweet, a picture proclaiming "We are The Wilsons," received 51,000 retweets and 110,000 likes on Twitter through July 12.

Rising 16-2 on the chart is **Mario Bautista**, who reaches a new peak after debuting at No. 3 on the June 25 chart. The pop singer jumps 389 percent in Twitter mentions and 173 percent in retweets — overall weekly totals of 1.6 million and 786,000, respectively.

Bautista achieves the gains, much like he did upon his debut, after a blitz campaign for retweets from his 1.8 million (and counting) followers on the social media service. He released his debut album, *Aqui Estoy*, in June.

After laying low on Instagram for almost three weeks in the wake of her breakup with **Calvin Harris**, **Taylor Swift** returned to the platform, posting 11 images during the tracking week. That sudden jump in activity helps yield a 21-3 rise on the Social 50 for the star, with a 2,915 percent gain in Instagram likes.

—Kevin Rutherford

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	JUSTIN BIEBER SCHOOL OF ROYALS/REPUBLIC	294
16	2	MARIO BAUTISTA KASST AGENCY/WARNER LATINA	5
21	3	TAYLOR SWIFT BIG MACHINE/REPUBLIC	294
3	4	ARIANA GRANDE REPUBLIC	190
14	5	SHAWN MENDES ISLAND	81
10	6	SELENA GOMEZ INTERSCOPE/IGA	292
7	7	CAMILA CABELLO SYCO/EPIC	24
9	8	JACOB SARTORIUS T3	5
4	9	BEYONCE PARKWOOD/COLUMBIA	291
17	10	FIFTH HARMONY SYCO/EPIC	59
11	11	CHRIS BROWN RCA	267
12	12	ZAYN RCA	24
5	13	RIHANNA WESTBURY ROAD/ROC NATION	283
6	14	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	293
15	15	5 SECONDS OF SUMMER HIG HEY/CAPITOL	120
29	16	SNOOP DOGG DOGGYSTYLE/EPIC	259
2	17	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	284
49	18	JACOB WHITESIDES DOUBLE U/BMG	42
8	19	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	281
18	20	MILEY CYRUS RCA	222
26	21	TROYE SIVAN CAPITOL	59
36	22	JENNIFER LOPEZ MONDRIAN/EPIC	280
RE	23	JOHN LEGEND GOLD/EPIC	6
23	24	TWENTY ONE PILOTS FUELED BY RAMEN/AG	17
20	25	SHAKIRA SONY MUSIC LATIN/RCA	288
27	26	KATY PERRY CAPITOL	294
13	27	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	269
RE	28	CIARA EPIC	48
25	29	MARTIN GARRIX SCHOLBOY/RAYMOND BRAUN/DEF JAM	104
24	30	CALVIN HARRIS FLY EYE/COLUMBIA	49
RE	31	THE WEEKND XO/REPUBLIC	52
28	32	ZENDAYA MOLEWOOD	100
33	33	ONE DIRECTION SYCO/COLUMBIA	243
19	34	LUCY HALE DMG NASHVILLE	106
42	35	MEGHAN TRAINOR EPIC	60
31	36	BRITNEY SPEARS RCA	253
50	37	JUSTIN TIMBERLAKE RCA	257
22	38	ADELE XL/COLUMBIA	210
37	39	HALSEY ASTRALwerks	21
NEW	40	FERGIE WILL JAM/INTERSCOPE/IGA	1
RE	41	CHANCE THE RAPPER UNSIGN'D	8
30	42	G-EAZY G-EAZY/RVG/BPG/RCA	26
NEW	43	YG PUSHHAZ/INAK/DEF JAM	1
RE	44	FUTURE A-1/7 RE/BANDZ/EPIC	33
RE	45	LITTLE MIX SYCO/COLUMBIA	104
35	46	AVERY WILSON RCA	19
RE	47	DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	218
39	48	LALI SONY MUSIC ARGENTINA	4
RE	49	50 CENT G UNIT	147
48	50	COLDPLAY PARLOPHONE/ATLANTIC/AG	165

Pop/Rhythmic/Adult

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MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 DON'T LET ME DOWN DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	17
3	2	ONE DANCE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	13
2	3	CAN'T STOP THE FEELING! DREAMWORKS/RCA	Justin Timberlake	10
6	4	GG CHEAP THRILLS MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	14
5	5	THIS IS WHAT YOU CAME FOR WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	11
4	6	DANGEROUS WOMAN REPUBLIC	Ariana Grande	18
7	7	RIDE FUELED BY RAMEN/RRP	twenty one pilots	12
10	8	JUST LIKE FIRE WALT DISNEY/RCA	P!nk	13
8	9	LET IT GO REPUBLIC	James Bay	20
11	10	CLOSE SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Tove Lo	16
9	11	WORK FROM HOME SYCO/EPIC	Fifth Harmony Feat. Ty Dolla \$ign	20
13	12	DON'T MIND EPIDEMIC/WWE THE BEST/EPIC	Kent Jones	8
12	13	I TOOK A PILL IN IBIZA ISLAND/REPUBLIC	Mike Posner	25
14	14	ME TOO EPIC	Meghan Trainor	8
16	15	TREAT YOU BETTER ISLAND/REPUBLIC	Shawn Mendes	5
17	16	LOST BOY COLUMBIA	Ruth B	19
20	17	SEND MY LOVE (TO YOUR NEW LOVER) XL/COLUMBIA	Adele	7
23	18	ALL IN MY HEAD (FLEX) SYCO/EPIC	Fifth Harmony Feat. Fetty Wap	4
21	19	NEVER BE LIKE YOU FUTURE CLASSIC/NOVA + POP	Flume Feat. Kai	15
19	20	TOOTHBRUSH REPUBLIC	DNCE	7
22	21	WE DON'T TALK ANYMORE ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	6
24	22	SIT STILL, LOOK PRETTY ARTBEATZ	Daya	13
18	21	KILL EM WITH KINDNESS INTERSCOPE	Selena Gomez	10
27	24	GOLD ATLANTIC	Kiara	7
25	25	WHEREVER I GO MOSLEY/INTERSCOPE	OneRepublic	7

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	GG CAN'T STOP THE FEELING! DREAMWORKS/RCA	Justin Timberlake	10
2	2	LOVE YOURSELF SCHOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	24
3	3	ONE CALL AWAY ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth	25
4	4	STITCHES ISLAND/REPUBLIC	Shawn Mendes	38
5	5	7 YEARS WARNER BROS.	Lukas Graham	21
7	6	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	45
6	7	EX'S & OH'S RCA	Elle King	43
8	8	HELLO XL/COLUMBIA	Adele	38
10	9	JUST LIKE FIRE WALT DISNEY/RCA	P!nk	12
9	10	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	51
11	11	CAKE BY THE OCEAN REPUBLIC	DNCE	19
12	12	SEND MY LOVE (TO YOUR NEW LOVER) XL/COLUMBIA	Adele	9
13	13	PIECE BY PIECE 157/RCA	Kelly Clarkson	19
14	14	BRAND NEW APTLY NAMED/CAPITOL	Ben Rector	15
16	15	LOST BOY COLUMBIA	Ruth B	8
15	16	HUMBLE AND KIND MCGRAW/BIG MACHINE	Tim McGraw	10
18	17	SLEDGEHAMMER WESTBURY ROAD/ROC NATION	Rihanna	2
20	18	CHEAP THRILLS MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	3
19	19	WHEREVER I GO MOSLEY/INTERSCOPE	OneRepublic	7
17	20	OVER AND OVER AGAIN GLOBAL MUSIC RECORDINGS	Nathan Sykes Feat. Ariana Grande	8
22	21	PILLOWTALK RCA	Zayn	5
25	22	UNSTEADY KIDINA KORNER/INTERSCOPE	X Ambassadors	2
24	23	SO ALIVE WARNER BROS.	Goo Goo Dolls	10
30	24	A GOOD HEART MERCURY/ISLAND/REPUBLIC	Elton John	5
23	25	I TOOK A PILL IN IBIZA ISLAND/REPUBLIC	Mike Posner	8

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 DON'T MIND EPIDEMIC/WWE THE BEST/EPIC	Kent Jones	11
4	2	NEEDED ME WESTBURY ROAD/ROC NATION	Rihanna	13
2	3	DON'T LET ME DOWN DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	15
3	4	ONE DANCE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	14
8	5	THIS IS WHAT YOU CAME FOR WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	10
10	6	GG CONTROLLA YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8
9	7	SORRY PARKWOOD/COLUMBIA	Beyonce	10
5	8	CAN'T STOP THE FEELING! DREAMWORKS/RCA	Justin Timberlake	10
11	9	FOR FREE YOUNG MONEY/CASH MONEY/REPUBLIC/WWE THE BEST/EPIC	DJ Khaled Feat. Drake	5
7	10	ALL THE WAY UP TEROR SQUAD/RNG/EMPIRE RECORDINGS	Cal Joe, Remy Ma & Jay Z Feat. French Montana & Infared	14
6	11	PANDA G.O.O.D./DEF JAM	Designer	16
12	12	DRIFTING G-EAZY/RVG/BPG/RCA	G-Eazy Feat. Chris Brown & Tory Lanez	11
13	13	ALL IN MY HEAD (FLEX) SYCO/EPIC	Fifth Harmony Feat. Fetty Wap	5
14	14	MY PYT MAYBACH/ATLANTIC	Wale	5
16	15	JUST ALLI! THICK (SHE JURY) RECORDS	Trinidad James Feat. Mykhal & Lil Dicky	9
17	16	DOPE GRAND HUSTLE/ROC NATION	T.I. Feat. Marsha Ambrosius	6
15	17	WORK FROM HOME SYCO/EPIC	Fifth Harmony Feat. Ty Dolla \$ign	19
18	18	NO LIMIT RCA	Usher Feat. Young Thug	4
19	19	YOU & ME REPUBLIC	Marc E. Bassy Feat. G-Eazy	6
21	20	WHY YOU ALWAYS HATIN? PUSHHAZ/INAK/DEF JAM	YG Feat. Drake & Kamaiyah	5
22	21	REALLY REALLY BREAD WINNERS ASSOCIATION/ATLANTIC	Kevin Gates	6
26	22	CHEAP THRILLS MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	3
24	23	FATHER STRETCH MY HANDS PT. 1 G.O.O.D./DEF JAM	Kanye West	4
31	24	I GOT THE KEYS WWE THE BEST/EPIC	DJ Khaled Feat. JAY Z & Future	2
25	25	BAD INTENTIONS CAPITOL	Niykee Heaton	5

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	GG CAN'T STOP THE FEELING! DREAMWORKS/RCA	Justin Timberlake	10
2	2	JUST LIKE FIRE WALT DISNEY/RCA	P!nk	13
3	3	SEND MY LOVE (TO YOUR NEW LOVER) XL/COLUMBIA	Adele	12
7	4	GG CHEAP THRILLS MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	10
5	5	I TOOK A PILL IN IBIZA ISLAND/REPUBLIC	Mike Posner	19
4	6	CAKE BY THE OCEAN REPUBLIC	DNCE	32
6	7	LOST BOY COLUMBIA	Ruth B	21
9	8	BRAND NEW APTLY NAMED/CAPITOL	Ben Rector	25
12	9	RIDE FUELED BY RAMEN/RRP	twenty one pilots	11
10	10	7 YEARS WARNER BROS.	Lukas Graham	26
11	11	WHEREVER I GO MOSLEY/INTERSCOPE	OneRepublic	9
13	12	UNSTEADY KIDINA KORNER/INTERSCOPE	X Ambassadors	17
14	13	DON'T LET ME DOWN DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	10
15	14	SO ALIVE WARNER BROS.	Goo Goo Dolls	13
17	15	ME TOO EPIC	Meghan Trainor	9
18	16	HYMN FOR THE WEEKEND PARLOPHONE/ATLANTIC	Coldplay	9
16	17	MY HOUSE POI BOY/ATLANTIC	Flo Rida	19
19	18	HELL NO CABIN 24/REPUBLIC	Ingrid Michaelson	10
24	19	WE DON'T TALK ANYMORE ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	6
22	20	DANGEROUS WOMAN REPUBLIC	Ariana Grande	14
21	21	PILLOWTALK SYCO/EPIC	Zayn	18
20	22	WORK FROM HOME SYCO/EPIC	Fifth Harmony Feat. Ty Dolla \$ign	16
26	23	THIS IS WHAT YOU CAME FOR WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	7
25	24	SPIRITS GLASSNOTE	The Strumbellas	12
23	25	BETTER PLACE COLUMBIA	Rachel Platten	14

SOCIAL 50: The week's most active artists on social networks (based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram; reactions and conversations across Twitter, YouTube and Instagram; and views to an artist's YouTube page), as measured by Next Big Sound. MAINSTREAM TOP 40: The week's most popular songs, based on a combination of sales and streaming activity. RHYTHMIC: The week's most popular songs, based on a combination of sales and streaming activity. ADULT CONTEMPORARY: The week's most popular songs, based on a combination of sales and streaming activity. ADULT TOP 40: The week's most popular songs, based on a combination of sales and streaming activity. CHARTS: See charts legend on billboard.com for complete rules and explanations. All Rights Reserved. © 2016, Prometheus Global Media, LLC and Nielsen Music, LLC. All Rights Reserved.

Country

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2016
billboard

HOT COUNTRY SONGS™									
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL					
1	1	1	H.O.L.Y.	PLATINUM	Florida Georgia Line	1	11		
3	2	2	CHURCH BELLS		Carrie Underwood	2	15		
4	3	3	LIGHTS COME ON		Jason Aldean	3	15		
9	6	4	RECORD YEAR		Eric Church	4	21		
6	7	5	HEAD OVER BOOTS		Jon Pardi	5	39		
8	4	6	WASTED TIME		Keith Urban	4	15		
2	5	7	HUNTIN', FISHER & LOVIN' EVERY DAY		Luke Bryan	2	19		
12	12	8	PETER PAN		Kelsea Ballerini	8	16		
11	10	9	FROM THE GROUND UP		Dan + Shay	9	22		
7	8	10	T-SHIRT		Thomas Rhett	3	30		
15	13	11	MAKE YOU MISS ME		Sam Hunt	11	29		
14	14	12	AMERICAN COUNTRY LOVE SONG		Jake Owen	12	18		
10	9	13	SOMEWHERE ON A BEACH		Dierks Bentley	1	25		
17	16	14	AG FIX		Chris Lane	14	29		
16	15	15	NOISE		Kenny Chesney	14	16		
5	11	16	HUMBLE AND KIND		Tim McGraw	1	25		
24	19	17	SHE'S GOT A WAY WITH WORDS		Blake Shelton	17	7		
21	18	18	DIFFERENT FOR GIRLS		Dierks Bentley Featuring Elle King	18	6		
13	17	19	CAME HERE TO FORGET		Blake Shelton	2	18		
22	20	20	NIGHT'S ON FIRE		David Nail	20	42		
20	21	21	MY CHURCH		Maren Morris	5	26		
23	22	22	IT ALL STARTED WITH A BEER		Frankie Ballard	22	30		
25	24	23	CASTAWAY		Zac Brown Band	23	11		
26	23	24	WITHOUT A FIGHT		Brad Paisley Featuring Demi Lovato	23	9		
-	46	25	IF I TOLD YOU		Darius Rucker	25	2		
27	25	26	YOU LOOK LIKE I NEED A DRINK		Justin Moore	24	28		
31	27	27	VACATION		Thomas Rhett	27	9		
29	29	28	MIDDLE OF A MEMORY		Cole Swindell	27	9		
28	28	29	ROCK ON		Tucker Beathard	26	14		
30	30	30	RUNNING FOR YOU		Kip Moore	26	24		
33	32	31	IT DON'T HURT LIKE IT USED TO		Billy Currington	31	14		
34	34	32	SLEEP WITHOUT YOU		Brett Young	32	11		
32	33	33	UNLOVE YOU		Jennifer Nettles	24	23		
35	35	34	I MET A GIRL		William Michael Morgan	33	28		
47	44	35	BOS MERCEDES		Maren Morris	35	5		
39	40	36	SONG FOR ANOTHER TIME		Old Dominion	36	4		
36	38	37	PARACHUTE		Chris Stapleton	31	13		
37	39	38	21 SUMMER		Brothers Osborne	35	15		
40	41	39	LOVIN' LATELY		Big & Rich Featuring Tim McGraw	39	19		
44	37	40	WANNA BE THAT SONG		Brett Eldredge	34	7		
41	42	41	I KNOW SOMEBODY		LoCash	41	6		
45	43	42	LIVIN' THE DREAM		Drake White	41	12		
38	36	43	THY WILL		Hillary Scott & The Scott Family	33	11		
-	31	44	SEEMIN' RED		Dustin Lynch	31	2		
46	45	45	TUXEDO		Clare Dunn	45	10		
-	49	46	MAKE YOU MINE		High Valley	46	2		
49	50	47	WASN'T THAT DRUNK		Josh Abbott Band With Carly Pearce	47	8		
50	48	48	SOBER SATURDAY NIGHT		Chris Young Featuring Vince Gill	48	4		
RE-ENTRY	-	49	SOUTHERN BOY		Jordan Rager With Jason Aldean	41	8		
-	26	50	EVERYBODY WE KNOW DOES		Chase Rice	26	2		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
2	1	#1 GG BLAKE SHELTON	PLATINUM	If I'm Honest	7				
1	2	CHRIS STAPLETON		Traveller	62				
8	3	COLE SWINDELL		You Should Be Here	9				
3	4	VARIOUS ARTISTS		Now That's What I Call Country, Volume 9	4				
10	5	PS MAREN MORRIS	PLATINUM	Hero	5				
4	6	DIERKS BENTLEY		Black	6				
5	7	KEITH URBAN		Ripcord	9				
13	8	CARRIE UNDERWOOD		Storyteller	37				
6	9	JON PARDI		California Sunrise	3				
7	10	JOEY + RORY		Hymns	21				
9	11	THOMAS RHETT		Tangled Up	41				
12	12	SAM HUNT		Montevallo	89				
11	13	LUKE BRYAN		Kill The Lights	48				
15	14	DAN + SHAY		Obsessed	5				
16	15	ERIC CHURCH		Mr. Misunderstood	36				
17	16	JENNIFER NETTLES		Playing With Fire	8				
18	17	TIM MCGRAW		Damn Country Music	35				
20	18	KELSEA BALLERINI		The First Time	60				
19	19	BLAKE SHELTON		Reloaded: 20 #1 Hits	37				
22	20	OLD DOMINION		Meat And Candy	35				
23	21	ZAC BROWN BAND		JEKYL & HYDE	63				
24	22	CHRIS YOUNG		I'm Comin' Over	34				
21	23	STURGILL SIMPSON		A Sailor's Guide To Earth	12				
14	24	RANDY TRAMS		On The Other Hand: All The Number Ones	10				
27	25	LOCASH		Fighters	3				



Aldean Shines; Ballerini Moves Swiftly

Jason Aldean (above) achieves his 15th No. 1 on Country Airplay as "Lights Come On," the launch single from his upcoming seventh studio album, rises 2-1, up by 4 percent to 50 million audience impressions, according to Nielsen Music. "Lights" expands Aldean's span of Country Airplay leaders to more than 10 years: "Why" became his first No. 1 on May 27, 2006.

On Hot Country Songs, Florida Georgia Line's "H.O.L.Y." leads for a 10th week. With the pair's debut, "Cruise," having ruled for a record 24 weeks in 2012 and 2013, FGL is the first act to earn two No. 1 runs of double-digit weeks, dating to the chart's 1958 inception as an all-encompassing genre songs ranking.

Concurrently on Hot Country Songs, Kelsea Ballerini becomes the first female soloist to send her first three charted titles (promoted to country radio) from a debut album to the top 10 since Taylor Swift nearly a decade ago (in 2006 and 2007), as "Peter Pan" ascends 12-8. The song follows "Love Me Like You Mean It," which climbed to No. 5 in June 2015, and "Dibs" (No. 7, February); both songs crowned Country Airplay.

"To be able to have my first three songs be heard like they have has been more than I can ask for as a new songwriter and artist," Ballerini tells *Billboard*. "As far as being the first since Taylor... I'm so proud to follow in the footsteps of one of my favorite artists and friends." —Jim Asker

COUNTRY DIGITAL SONGS™									
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART				
		IMPRINT/PROMOTION LABEL							
2	1	#1 LIGHTS COME ON	PLATINUM	Jason Aldean	15				
3	2	CHURCH BELLS		Carrie Underwood	15				
4	3	H.O.L.Y.		Florida Georgia Line	11				
1	4	WASTED TIME		Keith Urban	15				
5	5	RECORD YEAR		Eric Church	23				
7	6	GG FIX		Chris Lane	31				
6	7	NOISE		Kenny Chesney	16				
8	8	HEAD OVER BOOTS		Jon Pardi	41				
11	9	FROM THE GROUND UP		Dan + Shay	23				
12	10	AMERICAN COUNTRY LOVE SONG		Jake Owen	19				
13	11	MAKE YOU MISS ME		Sam Hunt	20				
16	12	PETER PAN		Kelsea Ballerini	17				
14	13	YOU LOOK LIKE I NEED A DRINK		Justin Moore	36				
15	14	NIGHT'S ON FIRE		David Nail	49				
17	15	IT ALL STARTED WITH A BEER		Frankie Ballard	34				
18	16	RUNNING FOR YOU		Kip Moore	38				
19	17	WITHOUT A FIGHT		Brad Paisley Feat. Demi Lovato	9				
21	18	SHE'S GOT A WAY WITH WORDS		Blake Shelton	6				
20	19	CASTAWAY		Zac Brown Band	15				
22	20	DIFFERENT FOR GIRLS		Dierks Bentley Feat. Elle King	7				
23	21	ROCK ON		Tucker Beathard	18				
24	22	I MET A GIRL		William Michael Morgan	40				
25	23	IT DON'T HURT LIKE IT USED TO		Billy Currington	23				
26	24	LOVIN' LATELY		Big & Rich Feat. Tim McGraw	27				
28	25	I KNOW SOMEBODY		LoCash	22				

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Sales data as compiled by Nielsen Music and streaming activity data by other music sources tracked 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. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

Christian/Gospel

July 23
2016
billboard

HOT CHRISTIAN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	#1 TRUST IN YOU		Lauren Daigle	1
			(S.MARURY (L. DAIGLE, S.MARURY, M.R. FARREN))		(CENTRICITY)	47
7	4	2	EYE OF THE STORM		Ryan Stevenson Featuring GabeReal	2
			(B.FOWLER (R.STEVENS, B.FOWLER))		(GOTE)	17
3	2	3	THY WILL		Hillary Scott & The Scott Family	2
			(R.SKAGGS, B.HERMS (H.SCOTT, E.J.WEIS, B.AND, B.HERMS))		(HIS/EMI NASHVILLE/CAPITOL CMG)	11
4	3	4	GOD IS ON THE MOVE		7eventh Time Down	3
			(LESKELIN (M.HOWARD, C.WILLIAMS, LESKELIN, T.WOOD))		(BEG/TOOTH & NAIL)	26
5	5	5	OCEANS (WHERE FEET MAY FAIL) ▲		Hillsong UNITED	1
			(M.C.HISLETT (M.CROCKER, L.HOUSTON, S.LIGHTHELM))		(HILLSONG/SPARROW/CAPITOL CMG)	147
6	7	6	MOVE (KEEP WALKIN')		tobyMac	5
			(C.STEVENS, T.OBYMAC (T.MCKEEHAN, B.FOWLER, C.STEVENS))		(FOREFRONT/CAPITOL CMG)	24
9	9	7	BREATHE		Jonny Diaz	6
			(C.COPELIN (J.DIAZ, J.L.SMITH, J.WOOD))		(CENTRICITY)	34
2	6	8	GOOD GOOD FATHER		Chris Tomlin	1
			(R.COOPERMAN (L.B.M.BARRETT, T.BROWN))		(SIX STEPS/SPARROW/CAPITOL CMG)	41
8	8	9	TELL YOUR HEART TO BEAT AGAIN		Danny Gokey	2
			(B.HERMS (B.HERMS, M.WEST, R.PHILIPS))		(BMG)	31
11	10	10	CHRIST IN ME		Jeremy Camp	10
			(B.HERMS (J.CAMP, B.HERMS))		(STOLEN PRIDE/SPARROW/CAPITOL CMG)	22
12	12	11	PRICELESS		for KING & COUNTRY	11
			(TODD CASHNOLTER (FOR KING & COUNTRY (S.MALBONE, J.SMALLBONE, S.MOSLEY, J.JORDAN, M.BENNETT)))		(FERVENT/WORD-CURB)	15
19	20	12	FEEL INVINCIBLE		Skillet	2
			(B.HOWES (J.COOPER, S.MOSLEY))		(ATLANTIC/WORD-CURB)	7
14	13	13	DEAR YOUNGER ME		MercyMe	13
			(B.GOVERDORF (A.B.MALBONE, S.CHELCHER, J.DOHAN, S.HAFFER, B.GRAU, D.A.GARIBOLDI))		(F&F TRACK)	9
10	11	14	DIAMONDS		Hawk Nelson	8
			(C.WEDGEWORTH (J.INGRAM, M.BRONLEWEE, J.STEINGARD))		(FAIR TRADE)	25
18	15	15	EVER BE		Aaron Shust	15
			(E.KASH (K.HELLIGENTHAL, G.WILSON, C.DREYER, B.STRAND))		(CENTRICITY)	23
16	17	16	NEVER TOO FAR GONE		Jordan Feliz	16
			(C.WEDGEWORTH (J.FELIZ, J.INGRAM, C.WEDGEWORTH))		(CENTRICITY)	16
15	19	17	FIERCE		Jesus Culture Featuring Chris Quillala	15
			(LEONARDSON (C.QUILLALA, J.SILVERBERG, M.L.C.FIELDS))		(JESUS CULTURE/SPARROW/CAPITOL CMG)	26
17	18	18	YOUR LOVE AWAKENS ME		Phil Wickham	14
			(P.KIPLEY (P.WICKHAM, C.QUILLALA))		(FAIR TRADE)	17
20	22	19	HAPPINESS		NEEDTOBREATHE	5
			(DOSTHEWORLD (M.RINEHART, N.RINEHART))		(ATLANTIC/WORD-CURB)	14
21	21	20	WHEN I'M WITH YOU		Citizen Way	20
			(S.MOSLEY (B.CALMOUN, J.CALMOUN, S.MOSLEY))		(FAIR TRADE)	22
NEW	21	21	HARD LOVE		NEEDTOBREATHE	21
			(L.EVINE, NEEDTOBREATHE (N.RINEHART, N.RINEHART))		(ATLANTIC/WORD-CURB)	1
13	16	22	IF WE'RE HONEST		Francesca Battistelli	9
			(LESKELIN (F.BATTISTELLI, L.PARDO, M.E. REED))		(FERVENT/WORD-CURB)	26
27	25	23	WHAT YOU WANT		Tenth Avenue North	23
			(J.INGRAM, C.WEDGEWORTH (M.DOWNEY, J.INGRAM, C.WEDGEWORTH))		(RE UNION/PLG)	7
24	23	24	THE GOD I KNOW		Love & The Outcome	21
			(S.MOSLEY (MUNROE, M.D.CONNOR (J.KING, C.RADEMAKER, S.MOSLEY (MUNROE)))		(WORD-CURB)	12
23	24	25	SPARROWS		Jason Gray	23
			(J.L.SMITH (J.GRAY, M.L.E.FELDES, J.L.SMITH))		(CENTRICITY)	14

HOT GOSPEL SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	#1 WANNA BE HAPPY?		Kirk Franklin	1
			(K.FRANKLIN, S.SMARTIN (K.FRANKLIN, A.GREEN))		(FO YO SOUL/RE/A INSPIRATION)	45
2	2	2	PUT A PRAISE ON IT		Tasha Cobbs Featuring Kierra Sheard	2
			(M.WITCHELL (T.COBB (T.COBB)))		(MOTOWN GOSPEL)	33
5	6	3	BETTER		Hezekiah Walker	3
			(C.LAWRENCE, H.WALKER (J.LAYBORN, H.WALKER, C.HATCHER))		(AZUSA/EDNE)	18
3	4	4	YOU'RE BIGGER		Jekalyn Carr	3
			(A.EARR (A.J.CARR))		(LUNJEA)	17
4	3	5	MADE A WAY		Travis Greene	3
			(GREENE, J.WAYLOR (T.GREENE))		(RE/A INSPIRATION)	30
8	7	6	SPIRIT BREAK OUT		William McDowell Feat. Trinity Anderson	6
			(W.MCDOWELL (C.BOGAN III (B.BRYANT, L.HELLEBRON, M.D.HILL, T.HUGHES))		(DELIVERY ROOM/EDNE)	25
6	5	7	123 VICTORY		Kirk Franklin	2
			(K.FRANKLIN, S.SMARTIN (K.FRANKLIN, L.PARKER))		(FO YO SOUL/RE/A INSPIRATION)	34
7	8	8	THE ANTHEM		Todd Dulaney	4
			(D.J.KIMBROUGH, T.DULANEY (N.SEELEY, J.HUNT, L.WEBBER))		(EDNE WORSHIP/EDNE)	42
9	10	9	IT'S ALRIGHT, IT'S OK		Shirley Caesar Feat. Anthony Hamilton	9
			(S.BROWN (S.J.RUMBLE, E.S.BROWN))		(LIGHT)	21
10	11	10	BE LIKE JESUS		Deitrick Haddon	8
			(D.HADDON, M.HODGE (D.HADDON))		(RELEVE/DIVISIONS/EDNE)	23
11	9	11	#YDIA		Zacardi Cortez	9
			(L.B.HOSKINS (L.B.HOSKINS, J.JENKINS, S.SANDERS))		(BLACKSMOKE/WORL DWIDE)	13
13	12	12	YOU		Jermaine Dolly	12
			(J.DOLLY, J.W.BOYD (J.DOLLY, J.W.BOYD))		(BY ANY MEANS NECESSARY)	22
12	13	13	IT WILL BE ALRIGHT		Alexis Spight	12
			(J.JONES (J.JONES, A.NEVES))		(URCLE G)	20
14	14	14	LIVE		Marvin Sapp	9
			(A.MUNDSEY (M.L.SAPPS, JONES))		(RE/A INSPIRATION)	24
15	15	15	BE LIFTED		Micah Stampley	14
			(M.STAMPLEY, J.WILLIAMS (M.STAMPLEY))		(INTERFACE)	8
16	16	16	I WON'T BE DEFEATED		Damon Little	15
			(D.LITTLE (D.LITTLE))		(LITTLE WORLD/BLACKSMOKE/WORL DWIDE)	9
20	17	17	I NEED YOU		Donnie McClurkin	17
			(D.MCCLURKIN (D.MCCLURKIN))		(RE/A INSPIRATION)	13
19	18	18	BLESS THE LORD		Anthony Brown & group therAPy Feat. Doretha "Dod" Sampson	18
			(A.BROWN, J.SAVAGE (A.J.BROWN))		(KEY OF A/AMANTYSCOT)	15
22	20	19	SPEAK THE WORD		Tina Campbell Featuring Teddy Campbell	19
			(M.CAMPBELL (T.CAMPBELL, T.CAMPBELL))		(GEE TREE)	5
18	19	20	I'LL JUST SAY YES		Brian Courtney Wilson	18
			(A.WILSON (B.C.WILSON, A.WILSON))		(MOTOWN GOSPEL)	10
23	22	21	OVERFLOW (LET YOUR SPIRIT)		Bryan Andrew Wilson Feat. Roderick Giles & Grace	20
			(B.A.WILSON, B.R.BROWN (B.A.WILSON))		(BRYAN'S SONGS/IE)	4
17	24	22	ONE WAY		Tamela Mann	14
			(E.DAWKINS, K.C.KNIGHT (E.DAWKINS, K.C.KNIGHT))		(TILYMANN)	23
21	21	23	JUST TO KNOW HIM		Charles Jenkins & Fellowship Chicago Feat. Byron Cage	21
			(C.JENKINS, R.EAST (C.JENKINS, R.EAST))		(INSPIRED PEOPLE)	10
24	23	24	THE WAY THAT YOU LOVE ME		Jonathan McReynolds	23
			(JENKER, HARMONY, C.KELLY (C.J.HARMONY, C.KELLY))		(TENNILAH/LIGHT)	6
RE-ENTRY	25	25	CHASING ME DOWN		Israel & New Breed Feat. Tye Tribbett	18
			(A.WILSON, L.HOUGHTON (L.HOUGHTON, A.WILSON, M.HOUGHTON))		(RGM NEW BREED/RE/A INSPIRATION)	7

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 SILENT PLANET	Everything Was Sound	1		
		(SOLID STATE)				
2	2	LAUREN DAIGLE	How Can It Be	66		
		(CENTRICITY/CAPITOL CMG)				
1	3	JOEY + RORY	Hymns	22		
		(FARMHOUSE/GAITHER/CAPITOL CMG)				
NEW	4	HOUSE OF HEROES	Colors	1		
		(BC MUSIC)				
4	5	MERCYME	Welcome To The New	99		
		(FAIR TRADE/PLG)				
3	6	FOR KING & COUNTRY	Run Wild, Live Free, Love Strong	95		
		(FERVENT/WORD-CURB)				
8	7	CASTING CROWNS	A Live Worship Experience	34		
		(BEACH STREET/REUNION/PLG)				
9	8	TOBYMAC	This Is Not A Test	48		
		(FOREFRONT/CAPITOL CMG)				
10	9	VARIOUS ARTISTS	WOW Hits 2016	41		
		(PLG/WORD-CURB/CAPITOL CMG)				
7	10	THOUSAND FOOT KRUTCH	Exhale	3		
		(TFR/THE FUEL)				
12	11	NF	Therapy Session	11		
		(CAPITOL CMG)				
15	12	GG BETHEL MUSIC	Have It All: Live At Bethel Church	17		
		(BETHEL/PLG)				
5	13	JEREMY CAMP	I Will Follow	74		
		(STOLEN PRIDE/SPARROW/CAPITOL CMG)				
16	14	JORDAN FELIZ	The River	11		
		(CENTRICITY/CAPITOL CMG)				
14	15	JESUS CULTURE	Let It Echo	25		
		(JESUS CULTURE/SPARROW/CAPITOL CMG)				
11	16	DANNY GOKEY	Hope In Front Of Me	87		
		(BMG/PLG)				
17	17	FRANCESCA BATTISTELLI	If We're Honest	116		
		(FERVENT/WORD-CURB)				
19	18	THIRD DAY	Lead Us Back: Songs Of Worship	71		
		(ESSENTIAL/PLG)				
22	19	ELEVATION WORSHIP	Here As In Heaven	22		
		(ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG)				
24	20	VARIOUS ARTISTS	WOW Hits: 20th Anniversary	16		
		(WORD-CURB/SONY MUSIC/PLG)				
25	21	BIG DADDY WEAVER	Beautiful Offerings	41		
		(FERVENT/WORD-CURB)				
23	22	NF	Mansion	67		
		(CAPITOL CMG)				
20	23	CASTING CROWNS	Thrive	125		
		(BEACH STREET/REUNION/PLG)				
18	24	BETHEL MUSIC	We Will Not Be Shaken	77		
		(BETHEL/PLG)				
13	25	KEITH & KRISTYN GETTY	Facing A Task Unfinished	3		
		(GETTY MUSIC/CAPITOL CMG)				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 WILLIAM MURPHY	Demonstrate	2		
		(RE/A INSPIRATION/RE/A)				
2	2	VARIOUS ARTISTS	WOW Gospel 2016	23		
		(MOTOWN GOSPEL/WORD-CURB/RE/A INSPIRATION/RE/A)				
4	3	SHIRLEY CAESAR	Fill This House	6		
		(LIGHT/EONE)				
5	4	KIRK FRANKLIN	Losing My Religion	35		
		(FO YO SOUL/RE/A)				
9	5	GG ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	51		
		(KEY OF A/AMANTYSCOT/TASES)				
6	6	TASHA COBBS	One Place: Live	46		
		(MOTOWN GOSPEL/CAPITOL CMG)				
10	7	TODD DULANEY	A Worshipers Heart	12		
		(EDNE WORSHIP/EDNE)				
11	8	WILLIAM MCDOWELL	Sounds Of Revival: Live	24		
		(DELIVERY ROOM/EDNE)				
7	9	TRAVIS GREENE	The Hill	36		
		(RE/A INSPIRATION/RE/A)				
RE	10	BRI (BRIANA BABINEAUX)	Keys To My Heart	14		
		(MARDUS BOONE/TYSCOT/TASES)				
12	11	J MOSS	GFG: Reload	12		
		(P&I&M)				
14	12	VARIOUS ARTISTS	WOW Gospel 2015	75		
		(MOTOWN GOSPEL/WORD-CURB/RE/A INSPIRATION/RE/A)				
13	13	CHARLES BUTLER & TRINITY	Make It	5		
		(ANIMATED SOUNDS/EDNE)				
NEW	14	NATE BEAN & 4GIVEN	Hymns & Devotionals: Unplugged	1		
		(G.FAVORED/DREAM GOSPEL/DREAM/CAPITOL CMG)				
19	15	THE MIGHTY CLOUDS OF JOY	The Very Best Of Volume 2	9		
		(MOTOWN GOSPEL/CAPITOL CMG)				
24	16	CHICAGO MASS CHOIR	We Give You Praise	8		
		(NEW HAVEN/PLG)				
25	17	LIVRE	Jericho: Tribe Of Joshua	7		
		(M&K/RED ASSOCIATED LABELS)				
23	18	MARVIN SAPP	You Shall Live	58		
		(RE/A INSPIRATION/RE/A)				
22	19	DEITRICK HADDON	Masterpiece	34		
		(RELEVE/DIVISIONS/EDNE)				
RE	20	CHARLES JENKINS & FELLOWSHIP CHICAGO	Any Given Sunday	67		
		(INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG)				
RE	21	JONATHAN MCREYNOLDS	Life Music: Stage Two	41		
		(TENNILAH/LIGHT/EDNE)				
8	22	MYRON BUTLER & LEVI	On Purpose	4		
		(MOTOWN GOSPEL/CAPITOL CMG)				
21	23	VARIOUS ARTISTS	Billboard #1 Gospel Hits	74		
		(EDNE)				
RE	24	VARIOUS ARTISTS	Maranatha! Music: Top			

Dance/Electronic

July 23
2016
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	GG DON'T LET ME DOWN	▲	The Chainsmokers Feat. Daya	1
2	2	2	AG THIS IS WHAT YOU CAME FOR		Calvin Harris Feat. Rihanna	2
4	4	3	DG NEVER BE LIKE YOU		Flume Featuring Kai	3
3	3	4	NEVER FORGET YOU	▲	Zara Larsson & MNEK	1
5	5	5	MIDDLE	▲	DJ Snake Featuring Bipolar Sunshine	3
6	6	6	LIGHT IT UP		Major Lazer Featuring Nyla & Fuse ODG	6
7	7	7	FADED		Alan Walker	7
8	8	8	NO MONEY		Galantis	8
9	9	9	FAST CAR		Jonas Blue Featuring Dakota	7
10	10	10	SEX		Cheat Codes x Kris Kross Amsterdam	10
12	12	11	THE OCEAN		Mike Perry Featuring Shy Martin	11
11	11	12	THIS ONE'S FOR YOU		David Guetta Featuring Zara Larsson	11
15	14	13	THIS GIRL		Kungs vs Cookin' On 3 Burners	13
19	18	14	ALONE		Marshmello	14
18	15	15	PERFECT STRANGERS		Jonas Blue Featuring JP Cooper	15
26	17	16	HOW TO LOVE		Cash Cash Featuring Sofia Reyes	16
14	16	17	I WANNA KNOW		Alesso Featuring Nico & Vinz	13
-	18	18	BONBON		Era Istrefi	13
46	42	19	SG LET ME HOLD YOU (TURN ME ON)		Cheat Codes & Dante Klein	19
22	22	20	CANDYMAN		Zedd & Aloe Blacc	12
-	21	21	FALSE ALARM		Matoma & Becky Hill	21
17	20	22	TALK		DJ Snake Featuring George Maple	13
30	30	23	GYAL YOU A PARTY ANIMAL		Charly Black	23
24	33	24	GOLDEN LIGHT		Madden Featuring 6AM	24
23	25	25	SING ME TO SLEEP		Alan Walker	18
16	24	26	KILL THE LIGHTS		Alex Newell, Jess Glynne & DJ Cassidy With Nile Rodgers	15
20	28	27	BRING BACK THE SUMMER		Rain Man Featuring OLY	20
21	23	28	INSIDE OUT		The Chainsmokers Featuring Charlee	13
13	19	29	SUMMER NIGHTS		Tiesto Featuring John Legend	13
35	35	30	KEEP IT MELLO		Marshmello Featuring Omar LinX	25
37	43	31	KINGS OF SUMMER		ayokay Featuring Quinn XCII	31
39	36	32	LIVIN' FOR YOUR LOVE (YOUR LOVE)		Rosabel Feat. Jeanie Tracy	32
27	31	33	RAGING		Kygo Featuring Kodialine	16
25	32	34	TAKES MY BODY HIGHER		Shoffy Featuring Lincoln Jesser	19
41	39	35	ONLY		tyDi & Olivia Somerlyn	35
32	27	36	BACK 2 U		Steve Aoki & Boehni Featuring WALK THE MOON	23
31	34	37	CARRY ME		Kygo Featuring Julia Michaels	18
38	29	38	MILLIONAIRE		Cash Cash & Digital Farm Animals Feat. Nelly	22
36	41	39	TEARS		Clean Bandit Featuring Louisa Johnson	25
42	37	40	IS IT LOVE		3LAU Featuring Yeah Boy	25
50	45	41	BAILAR		Deorro Featuring Elvis Crespo	41
29	26	42	GENERATION WHY		ZHU	26
34	44	43	ALL FOUR WALLS		Gorgon City Featuring Vaults	29
HOT SHOT DEBUT		44	SUMMER		Marshmello	44
RE-ENTRY		45	PARADISE		Benny Benassi & Chris Brown	21
49	49	46	HEY		Fals Featuring Afrojack	24
-	46	47	TRUMPETS		Sak Noel, Salvi, Sean Paul	46
NEW		48	LET IT GO		NERVO Featuring Nicky Romero	48
40	40	49	THE GLITTERING GUTTER		Billie Ray Martin	40
-	50	50	GIVE ME YOUR LOVE		Sigala Feat. John Newman & Nile Rodgers	44

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	GG VARIOUS ARTISTS		Now That's What I Call A Workout 2016	29	
1	2	DJ SHADOW		The Mountain Will Fall	2	
4	3	FLUME		Skin	6	
5	4	BASSNECTAR		Unlimited	3	
NEW	5	VARIOUS ARTISTS		Majestic: Chapter 3	1	
18	6	JAMES BLAKE		The Colour In Anything	9	
6	7	KYGO		Cloud Nine	8	
NEW	8	METRONOMY		Summer 08	1	
7	9	THE CHAINSMOKERS		Bouquet (EP)	37	
3	10	CASH CASH		Blood, Sweat & 3 Years	2	
10	11	ALINA BARAZ & GALIMATIAS		Urban Flora (EP)	60	
9	12	KAYTRANADA		99.9%	9	
15	13	VARIOUS ARTISTS		Monstercat 027: Cataclysm	5	
NEW	14	SOUNDTRACK		Furi	1	
11	15	MAJOR LAZER		Peace Is The Mission	58	
25	16	MARSHMELLO		Joytime	3	
17	17	JAMIE XX		In Colour	55	
NEW	18	NITE-FUNK		Nite-Funk (EP)	1	
14	19	SOUNDTRACK		We Are Your Friends	23	
20	20	SKRILLEX & DIPLO		Skrillex And Diplo Present Jack U	72	
12	21	SOUNDTRACK		The Martians: Songs From	19	
RE	22	CARAVAN PALACE		<www>	13	
RE	23	YEARS & YEARS		Communion	31	
RE	24	GALANTIS		Pharmacy	27	
21	25	CAPITAL KINGS		II	29	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	GG THIS IS WHAT YOU CAME FOR	Calvin Harris Feat. Rihanna	11		
2	2	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	19		
4	3	ONE DANCE	Drake Feat. WizKid & Kyla	12		
5	4	BRING BACK THE SUMMER	Rain Man Feat. OLY	9		
3	5	FADED	Alan Walker	14		
6	6	CAN'T STOP THE FEELING!	Justin Timberlake	10		
9	7	THE RIGHT SONG	Tiesto & Oliver Heldens Feat. Natalie La Rose	22		
7	8	NEVER BE LIKE YOU	Flume Feat. Kai	18		
8	9	I WANNA KNOW	Alesso Feat. Nico & Vinz	13		
13	10	CHEAP THRILLS	Sia Feat. Sean Paul	6		
14	11	ALONE	Marshmello	5		
10	12	NO MONEY	Galantis	7		
16	13	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Nile Rodgers	10		
22	14	RIDE	twenty one pilots	7		
15	15	I TOOK A PILL IN IBIZA	Mike Posner	24		
19	16	PARADISE	Benny Benassi & Chris Brown	9		
24	17	THINKING ABOUT YOU	Axwell & Ingresso	4		
11	18	BLACKOUT	Tritonal Feat. Steph Jones	15		
21	19	DON'T MIND	Kent Jones	4		
18	20	HEY	Fals Feat. Afrojack	15		
20	21	SEX	Cheat Codes x Kris Kross Amsterdam	6		
17	22	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	18		
30	23	NEED YOU	Dillon Francis & NGHTMRE	4		
27	24	CLOSE	Nick Jonas Feat. Tove Lo	12		
25	25	BROKEN RECORD	Krewella	4		



'Can't Stop' Timberlake

Justin Timberlake (above) jets to the top of Dance Club Songs with "Can't Stop the Feeling" (3-1), his sixth No. 1. It's his first leader since 2008, when he was featured with **Timbaland on Madonna's** chart-topping "4 Minutes"; he last reigned as a lead artist with "LoveStoned" in 2007. Timberlake rules the chart without the aid of officially commissioned remixes. However, versions from **Barry Harris, Fenix** and **Erick Decks**, among many others, have helped bring the song to club crowds.

Calvin Harris earns top Airplay Gainer honors on Hot Dance/Electronic Songs with "This Is What You Came For," featuring **Rihanna** (No. 2), which drew 107 million all-format radio audience impressions (up 7 percent) in the tracking week, according to Nielsen Music. It bullets at No. 5 on Radio Songs while also ruling Dance/Mix Show Airplay for a sixth week. The collab, up 5-4 on the Billboard Hot 100, also tops Dance/Electronic Streaming Songs for a third week (16.4 million U.S. streams, up 3 percent). "This" became Rihanna's 25th No. 1 (second only to Madonna's 46) and Harris' fourth on the July 9 Dance Club Songs chart.

Shifting to Dance/Mix Show Airplay, **Sia** sails to her fifth top 10 — and first as a lead artist — with "Cheap Thrills," featuring **Sean Paul** (13-10). Of her four prior top 10s, she rose highest when she was featured on **David Guetta's** "Titanium" (No. 2, 2012).

On Top Dance/Electronic Albums, **Metronomy** debuts at No. 8 with *Summer 08* (1,000 copies sold). The U.K. group's other charted title, *Love Letters*, also entered (with 2,000 sold) and peaked at No. 8 in 2014. —Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, sales data as compiled by Nielsen Music. Songs are certified as current if they are newly-released titles, or songs receiving airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen Music. Albums are certified as current if they are less than 18 months old or newer than 18 months old and are currently being promoted. DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, sales data as compiled by Nielsen Music. 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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	GG CAN'T STOP THE FEELING! DREAMWORKS/RC/A	Justin Timberlake	8
4	2	LIVIN' FOR YOUR LOVE (YOUR LOVE) CARRILLO	Rosabel Feat. Jeanie Tracy	9
2	3	I WANNA KNOW REFUNGE/DEF JAM	Alesso Feat. Nico & Vinz	12
1	4	THIS IS WHAT YOU CAME FOR WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	10
9	5	GG KISS IT BETTER WESTBURY ROAD/ROC NATION	Rihanna	7
6	6	ONLY GLOBAL SOUNDSYSTEM	tyDi & Olivia Somerlyn	10
11	7	CLOSE SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Tove Lo	9
14	8	HOW MANY F**KS PRETTY MESS	Erika Jayne	7
12	9	NO! THE LIGHTS HBO/BIG BEAT/ATLANTIC	Alex Newell, Jess Glynne & DJ Cassidy With Nile Rodgers	12
5	10	THIS IS FOR MY GIRLS AOL/MOTOWN/CAPITOL	Various Artists	10
22	11	NEEDED ME WESTBURY ROAD/ROC NATION	Rihanna	4
18	12	LEY IT GO ULTRA	NERVO Feat. Nicky Romero	6
8	13	THE GLITTERING GUTTER SWEET FEET/SONENSTAHN	Billie Ray Martin	8
13	14	WILD THINGS EY/DEF JAM	Alessia Cara	8
21	15	DRINK THE NIGHT AWAY TAZMANIA	Lee Dagger Feat. Bex	7
7	16	ONE NIGHT IN HEAVEN SMISHERCRAFT	Toy Armada & DJ Calind Feat. Inaya Day	12
16	17	FADED NOCOPYRIGHTSOUNDS/MER MUSIC/ULTRA/RC/A	Alan Walker	12
23	18	SUNRISE 617	Joe Bermudez Feat. Louise Carver	7
10	19	CHEAP THRILLS MONKEY PUZZLE/RC/A	Sia Feat. Sean Paul	12
25	20	TELL ME WE'RE OK ALLIANCE	DJ Hardwerk Feat. Akon	5
28	21	LIKE I WOULD RC/A	Zayn	4
26	22	MESSIN' AROUND M.R./305/POLO GROUNDS/RC/A	Pitbull Feat. Enrique Iglesias	5
19	23	ALL FOUR WALLS VIRGIN/PRIORITY/CAPITOL	Gorgon City Feat. Vaults	9
29	24	BODY HIGH ROSTRUM	Mike Taylor	6
30	25	SWEET DREAMS AUDACIOUS/CHERRY TREE	JX Riders Feat. Skylar Stecker	4
17	26	WITHOUT YOU FDD	The Rua	9
37	27	SPECIAL PIAS	Lorenzo Spano Feat. Liz Hill	4
32	28	SAVE IT RADIKAL	Salt Ashes	5
24	29	ONE DANCE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	10
35	30	ME TOO EPIC	Meghan Trainor	5
34	31	NO MONEY BIG BEAT/ATLANTIC/RRP	Galantis	5
38	32	DUELE EL CORAZON SONY MUSIC LATIN	Enrique Iglesias Feat. Wisin	4
15	33	HYMN FOR THE WEEKEND PARLOPHONE/ATLANTIC	Coldplay	13
41	34	I DON'T SEE EM I.A.M.SR	SR	3
44	35	INTO YOU REPUBLIC	Ariana Grande	3
33	36	HOW LONG 418	Jason Sobin	5
31	37	STRIKE ME DOWN RADIKAL	Dasco Feat. Crystal Monee	8
45	38	TRY IT DARID	Dario	3
20	39	T.U.T.P. (TURN UP THE PARTY) RADIKAL	DirtyFreqs • Vassy	14
49	40	HOLIDAY HOUSEWORKS/MONITOR	DJ Antoine Feat. Akon	3
39	41	REALITY INVESTO	Nick Martin Feat. Lauren Bennett	10
50	42	GOOD THINGS AMUSE/A SOUND	After Romeo	3
36	43	DON'T LET ME DOWN DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	16
42	44	BLACK SILK STOCKINGS M.E. JANE	Jane Badler	4
27	45	YOU STOP BREAKIN' MY HEART SHEENA/TRINA	Anderson & Thatcher Feat. Pepper Mashay	11
NOT SHOT DEBUT	46	OUT THERE BLY AGAIN	Kristine W	2
NEW	47	DO IT RIGHT KOPG/SPIN/NIN	Martin Solveig	2
NEW	48	FADE G.O.O.D./DEF JAM	Kanye West	2
43	49	TRUE COLORS INTERSCOPE	Zedd & Kesha	6
48	50	AIN'T YOUR MAMA MUSICIAN/EPIC	Jennifer Lopez	6

BOXSORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscore data is submitted to Bob Allen at bob.allen@billboard.com. The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Boxscore

July 23
2016
billboard

LEGEND

● Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oró).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multi-platinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multi-platinum level.

Awards

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Publishing song index available on Billboard.com/biz.

Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$28,810,200 (\$20,348.194) \$120.35/\$63.71	COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA, REEF WEMBLEY STADIUM, LONDON JUNE 15-16, 18-19	303,985 FOUR SELLOUTS	SJM CONCERTS
2	\$19,358,100 (\$13,672.317) \$91.89	THE STONE ROSES, PUBLIC ENEMY ETIHAD STADIUM, MANCHESTER, ENGLAND JUNE 15, 17-19	227,921 FOUR SELLOUTS	SJM CONCERTS
3	\$8,998,967 (\$8,259,835) \$130.74/\$43.58	BRUCE SPRINGSTEEN & THE E STREET BAND STADIO SAN SIRO, MILAN JULY 2-3	52,323 TWO SELLOUTS	BARLEY ARTS PROMOTION
4	\$4,634,450 \$229.179/\$115/\$45	KENNY CHESNEY, MIRANDA LAMBERT, BIG & RICH, OLD DOMINION LINCOLN FINANCIAL FIELD, PHILADELPHIA JUNE 25	48,322 50,676	MESSINA TOURING GROUP/ AEG LIVE
5	\$4,627,472 \$134.50/\$49.50	BILLY JOEL, CHARLIE PUTH PNC PARK, PITTSBURGH JULY 1	39,500 SELLOUT	LIVE NATION
6	\$3,495,589 \$259.25/\$184.25/ \$108.75/\$48.25	KENNY CHESNEY, MIRANDA LAMBERT, SAM HUNT, OLD DOMINION HEINZ FIELD, PITTSBURGH JULY 2	47,111 48,577	MESSINA TOURING GROUP/ AEG LIVE
7	\$3,111,732 (\$2,590,440 KRONER) \$169.09/\$88.35	BRUCE SPRINGSTEEN & THE E STREET BAND ULLEVAAL STADION, OSLO JUNE 29	30,283 SELLOUT	LIVE NATION
8	\$3,069,710 \$250.175/\$140/\$55	MARIAH CAREY THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JUNE 7, 10-11, 14, 17-18, 21, 24-25	30,319 38,660 NINE SHOWS	CAESARS ENTERTAINMENT, AEG LIVE
9	\$2,998,285 (\$5,203,823 PESOS) \$249.83/\$16.29	CHAYANNE AUDITORIO NACIONAL, MEXICO CITY MAY 31, JUNE 1, 3-4	37,761, 38,488 FOUR SHOWS ONE SELLOUT	OCESA-CIE
10	\$1,938,195 \$250/\$50	STING & PETER GABRIEL UNITED CENTER, CHICAGO JULY 9	14,257 SELLOUT	LIVE NATION
11	\$1,773,450 (\$1,242,380) \$392.55/\$78.51	ROD STEWART TULLOCH CALLEDONIAN STADIUM, INVERNESS, SCOTLAND JUNE 18	15,072 SELLOUT	CUFFS & TAYLOR
12	\$1,749,720 (\$1,197,785) \$401.72/\$138.78	ROD STEWART BRUNTON PARK, CARLISLE, ENGLAND JUNE 21	14,131 SELLOUT	CUFFS & TAYLOR
13	\$1,543,089 (\$2,004,750 CANADIAN) \$192.43/\$38.49	STING & PETER GABRIEL BELL CENTRE, MONTREAL JULY 5	15,253 SELLOUT	LIVE NATION, EVENKO
14	\$1,341,340 \$250/\$45	STING & PETER GABRIEL DCU CENTER, WORCESTER, MASS. JULY 2	10,288 SELLOUT	LIVE NATION
15	\$1,260,860 (\$860,726) \$73.24/\$51.27	MANIC STREET PREACHERS, SUPER FURRY ANIMALS LIBERTY STADIUM, SWANSEA, WALES MAY 28	20,268 SELLOUT	SJM CONCERTS
16	\$1,253,130 \$110/\$30	STING & PETER GABRIEL MARLUS AMPHITHEATRE, MILWAUKEE, WIS. JULY 10	20,601 SELLOUT	LIVE NATION, SUMMERFEST
17	\$1,202,547 (\$2,210,320 PESOS) \$249.04/\$16.24	CHAYANNE AUDITORIO TELMEX, GUADALAJARA, MEXICO MAY 24-25	13,011 16,302 TWO SHOWS	OCESA-CIE
18	\$1,191,951 \$136/\$106/\$76/\$42	DIXIE CHICKS, ANDERSON EAST, JOSH HERBERT JIFFY LUBE LIVE, BRISTOW, VA. JUNE 25	17,742 21,297	LIVE NATION
19	\$1,180,250 (\$803,965) \$110.10/\$91.02	ROD STEWART CAPITAL FM ARENA, NOTTINGHAM, ENGLAND JUNE 23	7,854 SELLOUT	AEG LIVE
20	\$1,120,765 \$250/\$45	STING & PETER GABRIEL PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. JUNE 30	11,398 SELLOUT	LIVE NATION
21	\$1,065,448 \$145/\$95/\$65/\$36	JOURNEY, THE DOOBIE BROTHERS, DAVE MASON CEXA ENERGY PAVILION, DALLAS MAY 20	19,501 SELLOUT	LIVE NATION
22	\$1,030,490 (\$1,340,090 CANADIAN) \$101.31/\$55.17	DIXIE CHICKS, ANDERSON EAST, JOSH HERBERT ROGERS ARENA, VANCOUVER JULY 7	12,870 14,463	LIVE NATION
23	\$978,804 \$125/\$89/\$69/\$24	SELENA GOMEZ, DNCE, BAHARI STARPLES CENTER, LOS ANGELES JULY 8	13,942 SELLOUT	LIVE NATION
24	\$974,534 \$150/\$110/\$59.50/\$30	JOURNEY, THE DOOBIE BROTHERS, DAVE MASON IRVINE MEADOWS AMPHITHEATRE, IRVINE, CALIF. MAY 12	13,457 SELLOUT	LIVE NATION
25	\$953,226 \$90/\$74.50/\$64.50/\$40	THE STONE ROSES, RODRIGO Y GABRIELA MADISON SQUARE GARDEN, NEW YORK JUNE 30	12,842 SELLOUT	LIVE NATION
26	\$944,246 \$145/\$110/\$65/\$38.50	JOURNEY, THE DOOBIE BROTHERS, DAVE MASON CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS MAY 21	15,550 SELLOUT	LIVE NATION
27	\$890,788 \$136.95/\$106.95/ \$66.95/\$32	JOURNEY, THE DOOBIE BROTHERS, DAVE MASON MIDFLORIDA CREDIT UNION AMPHITHEATRE, TAMPA JUNE 10	15,873 18,187	LIVE NATION
28	\$884,863 \$70/\$60/\$50/\$30	FLORIDA GEORGIA LINE, COLE SWINDELL, THE CADILLAC THREE, KANE BROWN BANK OF NEW HAMPSHIRE PAVILION, GILFORD, N.H. JUNE 24-25	16,885 TWO SELLOUTS	IN-HOUSE
29	\$877,604 \$142/\$106/\$72/\$37	JOURNEY, THE DOOBIE BROTHERS, DAVE MASON AK-CHIN PAVILION, PHOENIX MAY 14	16,136 18,088	LIVE NATION
30	\$862,988 \$132/\$102/\$62/\$37	JOURNEY, THE DOOBIE BROTHERS, DAVE MASON PNC MUSIC PAVILION, CHARLOTTE JUNE 4	17,238 SELLOUT	LIVE NATION
31	\$831,768 \$59.75/\$25	FLORIDA GEORGIA LINE, COLE SWINDELL, THE CADILLAC THREE, KANE BROWN BBBT PAVILION, CAMDEN, N.J. JULY 9	24,294 SELLOUT	LIVE NATION
32	\$807,153 \$59.75/\$25	FLORIDA GEORGIA LINE, COLE SWINDELL, THE CADILLAC THREE, KANE BROWN XFINITY THEATRE, HARTFORD, CONN. JULY 7	24,454 SELLOUT	LIVE NATION
33	\$798,062 \$59.75/\$25	FLORIDA GEORGIA LINE, COLE SWINDELL, THE CADILLAC THREE, KANE BROWN KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. JUNE 18	24,790 SELLOUT	LIVE NATION
34	\$782,857 \$81.50/\$30.25	KENNY CHESNEY, OLD DOMINION KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. JUNE 30	19,946 24,740	MESSINA TOURING GROUP/ AEG LIVE
35	\$756,673 \$129.95/\$79.95/ \$49.95/\$29.95	JOURNEY, THE DOOBIE BROTHERS, DAVE MASON SPRINT CENTER, KANSAS CITY, MO. MAY 28	10,115 12,125	LIVE NATION



Coldplay Scores Year's Biggest Boxscore

British rock band **Coldplay** (above) heads up the latest slate of Boxscores with the highest-grossing concert engagement of 2016: a four-show run at Wembley Stadium in London that took in \$28.8 million in revenue from 303,985 fans. With box-office sales reported by promoter SJM Concerts, the four sold-out performances in June surpass the previous top grosser: **Bruce Springsteen's** two performances at Dublin's Croke Park that logged a \$19.2 million take in late May.

The Stone Roses also surpass Springsteen's two former 2016 record sum with four shows at Etihad Stadium in the British band's hometown of Manchester that racked up \$19.3 million in sales, topping **The Boss' Croke Park** stint by \$130,000 to become the second-highest grossing concert of the year. With a total of 227,921 sold seats, the reunited band's four shows featured different opening acts each night as well as a guest slot for **Public Enemy** at all performances.

Also landing on the chart (at No. 25) is **The Stone Roses' only** stateside concert, a June 30 sellout at New York's Madison Square Garden. The Live Nation-produced event registered 12,842 sold tickets with revenue reaching \$953,226. The band also played the T in the Park festival in Scotland on July 8 and Dublin's Marlay Park on July 9.

—Bob Allen

30 DAYS

REWINDING THE CHARTS

17 Years Ago BEYONCÉ FIRST SAW NO. 1

The diva-in-training topped the Billboard Hot 100 for the first time as part of Destiny's Child, a quartet formed by her father

LONG BEFORE *LEMONADE*, BEYONCÉ explored the themes of self-confidence and gender equality as the lead singer of Destiny's Child, co-writing the girl group's pay-what-you-owe anthem "Bills, Bills, Bills." And on July 17, 1999, the track became the first of its four No. 1 singles on the Billboard Hot 100.

Initially a quartet, the Houston-based act — Beyoncé, LaTavia Roberson (both 17 when the song topped the chart), LeToya Luckett and Kelly Rowland (who were 18) — was overseen by Mathew Knowles, Beyoncé's father and the

foursome's manager. Blending R&B and pop with potent girl-power lyrics, Destiny's Child's first success was with its eponymous 1998 debut album, which spawned the No. 3 Hot 100 hit "No, No, No." "Bills" was the first single off its follow-up, *The Writing's on the Wall*, which yielded a second No. 1, "Say My Name."

However, with success came internal strife. In 2000, Luckett and Roberson left after clashing with the senior Knowles over finances and other matters, and filed multiple lawsuits. They were replaced by Farrah Franklin, who departed after five

months, and Michelle Williams. As a trio, Destiny's Child racked up even more chart successes, including its first No. 1 on the Billboard 200 in 2001, *Survivor*, and six more Hot 100 top 10s (two of them No. 1s), with "Independent Women, Pt. I" the group's longest-reigning chart-topper: 11 weeks in 2000 and 2001.

The threesome disbanded to pursue solo projects before reuniting for a fourth LP, *Destiny Fulfilled*, in 2004. Despite a farewell performance at the 2006 NBA All-Star Game, it performed together when Beyoncé headlined the Super Bowl XLVII halftime show in 2013. As a solo artist, Beyoncé has racked up six No. 1 albums and five No. 1 singles. *Forbes* recently named her and husband Jay Z the highest-paid celebrity couple of 2016 with estimated earnings of \$107.5 million. —TREVOR ANDERSON

From left: Beyoncé, Roberson, Luckett and Rowland, the original members of Destiny's Child, in 1999.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	2	11	BILLS, BILLS, BILLS ★ SHEKESPEARE (K. BRIDGES & MATHEW KNOWLES) / LUCKETT & BRIDGES	DESTINY'S CHILD 1 week at No. 1	1
2	1	1	IF YOU HAD MY LOVE ▲	JENNIFER LOPEZ	1
3	3	3	LAST KISS ★	PEARL JAKI	2
4	12	61	GENIE IN A BOTTLE ★	CHRISTINA AGUILERA	4
5	4	2	LIVIN' LA VIDA LOCA ▲	REDBY MARTIN	1

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2016

NASHVILLE POWER PLAYERS

Billboard's second annual Nashville Power Players issue will showcase the leaders in Nashville's music scene. This feature package will include a power list of the 50 most important music people in Nashville, plus a photo portfolio featuring the top artists, songwriters, musicians, publicists, power couples and more.

Advertise in this issue and reach the people who are creating excitement and making news in Nashville, the country music industry and beyond.

COVER DATE 8/6

ON SALE 7/29 | **AD CLOSE** 7/21 |

MATERIALS DUE 7/22

CONTACT

Lee Ann Photoglo
615.376.7931 | laphotoglo@gmail.com

Cynthia Mellow
615.352.0265 | cmellow@comcast.net

Aki Kaneko
323.525.2299 | aki.kaneko@billboard.com



SPECIAL ISSUE

COVER DATE | AUG. 6, 2016

Editorial content subject to change.
Luke Bryan photographed by Austin Hargrave.

CONGRATULATIONS TO **WAR** ON SELLING OUT THE GREEK THEATRE!



HERE'S TO MANY MORE YEARS TO COME

YOUR FRIENDS AT **GOLDENVOKE** AND **SMG**