

Spotify's New Strategy

Troy Carter duels
Jimmy and Jay Z

Stairway to Copyright Infringement?

Led Zep on trial

POWER PLAYERS 2016

DIPLO'S LAST DANCE?

After minting hits for Biebs and Beyoncé, the genre's kingmaker expands his brand and flips off EDM: 'It's a really lame culture'

The scene's top 40 execs, DJs, tastemakers and gatekeepers

From \$1B to bankruptcy:
Robert Sillerman on the SFX fiasco

June 18, 2016 | billboard.com

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LIVENATION
ENTERTAINMENT

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
62	56	51	Wicked	LUBLIN (N. DIVEL, BURKLI, TWAYNE, HILL, LINDOZ, CANI)	Future	A-1/TREBANDZ/EPIC	51	7
RE-ENTRY	52	52	Really Really	BEHNA GOODE, COLE CLASPER, JESSE WARD	Kevin Gates	BEAD UP/PIEPS ASSOCIATION/ATLANTIC	52	22
66	49	53	The Sound Of Silence	K. CHURCH (P. SIMON)	Disturbed	REPRISE/AWARNER BROS.	42	15
35	45	54	Hype	ED-SHANNON, TERRY BEAT, BUTA, GRAHAM, M. JAMES, P. HERRA, UGEL, COMMERCE	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	33	5
54	53	55	Snapback	S.M.C. ANALLI (M. RAMSEY, T. ROSS, S. B. TURS)	Old Dominion	RCA NASHVILLE	50	19
71	61	56	Uber Everywhere	KE SWISHA (M. DAVIS, K. HAM, NOVIST)	Made in TYO	PRIVATE CLUB/COMMISSION	56	9
64	60	57	My Church	BUS BEE, M. MORRIS (BUS BEE, M. MORRIS)	Maren Morris	COLUMBIA NASHVILLE	50	19
-	99	58	Wake Up	FRENZY BEATZ (W. J. MAXWELL, LUCHICKS)	Fetty Wap	RGF/3000	58	3
76	59	59	I Hate U I Love U	GNASH (G. NASH, O. BRIEN)	gnash Feat. Olivia O'Brien	J. ATLANTIC	59	7
55	57	60	Childs Play	H. SHARON, J. A. GRAHAM, M. JAMES, S. L. TAYNE, M. JAMES, UGEL, ACCORSON, DIVEL, CANI	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	49	5
47	55	61	Still Here	DAZ D. USHEBB (A. GRAHAM, L. C. ART, B. J. USHEBB)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	40	5
70	62	62	Body	R. OODPOP (T. HAZZARD, M. LUCKER, S. SLEDGE, J. P. LILION)	Dreezy Feat. Jeremih	INTERSCOPE	62	11
79	67	63	Church Bells	M. BRIGHT (Z. CROWELL, B. J. BRETT, JAMES, H. BENSEY)	Carrie Underwood	BLAirsta NASHVILLE	63	4
91	77	64	Lights Come On	M. KONIK, B. KELLEY, H. URBAN, JAMES, SCHMIDT, T. ROSS, S. B. TURS, J. WARREN	Jason Aldean	BROKEN BOW	43	8
73	70	65	Wasted Time	G. WELLS, K. URBAN (K. URBAN, G. WELLS, A. ABRAHAM)	Keith Urban	HIT RED/CAPTOL NASHVILLE	64	6
82	74	66	Record Year	LUOYCS (E. CHURCH, L. HYDE)	Eric Church	EMI NASHVILLE	66	7
50	56	67	Grammys	N. SHARON, J. A. GRAHAM, M. JAMES, S. L. TAYNE, M. JAMES, UGEL, ACCORSON, DIVEL, CANI	Drake Feat. Future	YOUNG MONEY/CASH MONEY/REPUBLIC	38	5
81	71	68	Head Over Boots	B. BUTLER, J. PARDI (J. PARDI, L. LAIRD)	Jon Pardi	CAPTOL NASHVILLE	68	14
95	66	69	Messin' Around	J. P. O'NEILL, J. A. GRAHAM, M. JAMES, S. L. TAYNE, M. JAMES, UGEL, ACCORSON, DIVEL, CANI	Pitbull Feat. Enrique Iglesias	M. JES, P. OGDON, RCA	66	5
99	86	70	Unsteady	A. EDONCO, J. GRANT, S. HARRIS, W. S. H. C. HARRIS, L. VINE	X Ambassadors	EDWARD REYNOLDS/INTERSCOPE	70	3
77	68	71	You Don't Own Me	Q. JONES, R. P. GIBBLE (L. MADARA, D. WHITE)	Grace Feat. G-Eazy	RE-GAME MUSIC SOCIETY/RCA	68	5
57	63	72	Mind Reader	M. J. CONES (R. AKINS, B. HAYS, L. P)	Dustin Lynch	BROKEN BOW	57	15
87	78	73	Light It Up	D. P. O. J. B. D. D. D. P. W. P. N. Z. P. J. R. C. S. P. E. R. I. N. H. O. M. B. O. U. R. N. E. T. B. A. D. A. M. A. C. O. N. S. S. W. I. F. I. A. B. O. N. A.	Major Lazer Feat. Myla & Fuse ODG	M. A. D. D. C. E. N. T.	73	12
HOT SHOT DEBUT	74	74	Kill Em With Kindness	ROCKMARA, BENNY BLANCO (A. VIMARCO) (M. JAMES, S. L. TAYNE, H. A. U. D. L. S. G. O. M. I. Z.)	Selena Gomez	REPRISE/CPI	74	1
65	69	75	Think Of You	C. J. OWENS, R. YOUNG (C. YOUNG, C. OWENS, R. HOGE)	Chris Young Duet With Cassadee Pope	RCA NASHVILLE/REPUBLIC NASHVILLE	40	16
80	79	76	Might Not	B. N. BILLIONS (A. BALSARA, E. TAYLOR, B. D. H.)	Belly Feat. The Weeknd	CPI/BILLY'S DEAD/ROC NATION	68	15
59	64	77	With You	N. SHARON, J. A. GRAHAM, M. JAMES, S. L. TAYNE, M. JAMES, UGEL, ACCORSON, DIVEL, CANI	Drake Feat. PARTYNEXTDOOR	YOUNG MONEY/CASH MONEY/REPUBLIC	47	5
67	81	78	Wherever I Go	B. J. F. O. G. E. L. B. U. T. Z. I. N. Z. A. N. C. A. N. E. L. L. A. (B. J. F. O. G. E. L. B. U. T. Z. I. N. Z. A. N. C. A. N. E. L. L. A.)	OneRepublic	MOSLEY/INTERSCOPE	67	3
98	92	79	Noise	K. C. ANNOKE, C. HESNEY (C. HESNEY, T. COPPERMAN, S. C. ANALLI, J. HARDING)	Kenny Chesney	BLU CHAIR/COLUMBIA NASHVILLE	72	8
61	65	80	Feel No Ways	L. L. L. L. M. A. N. J. A. G. A. M. A. M. L. L. L. M. A. M. L. L. S. H. E. R. E. N. D. W. I. R. B. U. R. N. A. D. U. B. L. E. Y. A. M. C. I. A. B. I. N.	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	53	5




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PINK
Just Like Fire

Pink tallies her 15th top 10 on the Billboard Hot 100 as "Just Like Fire" rises 16-10. The track pushes 4-3 on the Digital Songs chart (85,000 downloads sold in the week ending June 2, according to Nielsen Music) and 18-15 on Radio Songs (63 million in audience). It's her first Hot 100 top 10 since "Just Give Me a Reason" (featuring **Nate Ruess**) became her fourth No. 1 in April 2013. "Just Like Fire" is from the soundtrack to *Alice Through the Looking Glass*, released May 27, the day that the movie opened in North American theaters. —GT


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
88	84	81	Law	BIG FRUIT (M. MIVUS, L. CLOP, ONE, T. STEVENS)	Yo Gotti Feat. E-40	COCAINE MUZIK/EPIC	79	8
63	75	82	Formation	M. BICE, W. L. MADE, T. B. KNOWLES, B. L. KNOWLES, K. L. WILLIAMS, A. HOGAN, K. L. BROWN	Beyonce	PARKWOOD/COLUMBIA	10	6
-	96	83	Gold	F. SNOW (D. SINGER, VINE, K. SALLTERS)	Kilara	ATLANTIC	83	2
72	76	84	If It Ain't Love	BLUGA, HIGGS, MANN, BROS.	Jason Derulo	BLUGA-HIGGS-MANN BROS.	67	8
96	88	85	Moolah	JAZZI PHA (J. JONES, P. ALEXANDER)	Young Greatness	QUALITY CONTROL/MOTOWN/CAPTOL	85	8
-	90	86	From The Ground Up	D. SMYTH, B. S. HENDRICKS, D. SMYTHS, S. M. O'NEIL, C. DISTEFANO	Dan + Shay	WARNER BROS. NASHVILLE/WAR	86	2
60	72	87	9	N. SHARON, J. A. GRAHAM, M. JAMES, S. L. TAYNE, M. JAMES, UGEL, ACCORSON, DIVEL, CANI	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	45	5
97	80	88	Faded	A. S. B. A. M. O. R. T. O. F. E. A. R. O. R. G. A. N. I. S. M. O. C. O. P. P. I. G. H. S. O. U. L. C. S. A. E. R. M. U. S. I. C. O. U. T. I. A. R. I. C. A.	Alan Walker	M. O. C. O. P. P. I. G. H. S. O. U. L. C. S. A. E. R. M. U. S. I. C. O. U. T. I. A. R. I. C. A.	80	6
RE-ENTRY	89	89	American Country Love Song	S. M. C. ANALLI, P. COPPERMAN (S. M. C. ANALLI, J. HARDING)	Jake Owen	RCA NASHVILLE	83	2
-	87	90	Youth	B. I. N. S. C. O. R. E. P. L. U. M. S. A. L. L. H. E. W. I. T. S. M. E. L. L. E. T. I. N. S. C. O. R. E. (M. L. A. U. G. R. I. N. O. C. H. U. G. H. E. L. A. S. H. O. R. T.)	Troye Sivan	CAPTOL	23	17
89	89	91	Piece By Piece	G. K. URSTIN, J. H. ALBERT (K. CLARKSON, G. K. URSTIN)	Kelly Clarkson	RS/RCA	8	14
NEW	92	92	Peter Pan	F. G. W. H. T. H. E. A. D. L. E. M. A. S. S. E. Y. (K. B. A. L. L. E. R. I. N. I. N. I. G. W. H. I. T. H. E. A. D. L. E. F. F.)	Kelsea Ballerini	BLACK RIVER	92	1
NEW	93	93	Make You Miss Me	Z. CROWELL, S. M. C. ANALLI (S. HUNTI, O. S. B. O. R. N. E. M. RAMSEY)	Sam Hunt	MCA NASHVILLE	93	1
78	91	94	Kiss It Better	L. B. H. A. S. K. E. P. J. G. L. A. S. S. I. S. N. C. L. A. P. P. F. R. E. N. T. Y.	Rihanna	W. B. S. T. E. L. J. R. O. A. D. P. O. C. N. A. T. I. O. N.	62	9
-	98	95	Hasta El Amanecer	S. A. G. A. W. H. I. T. E. B. L. A. C. K. (M. J. V. I. B. I. A. C. A. N. I. N. E. R. O. C. M. I. N. A. J. D. M. I. D. I. N. A. V. E. L. Z.)	Nicky Jam	LA INDUSTRIA/SONY MUSIC LATIN	95	2
-	97	96	Ophelia	T. H. E. L. U. M. I. N. E. E. R. S. S. P. E. L. I. C. T. (W. S. C. H. A. R. T. Z. I. C. F. R. A. I. T. S.)	The Lumineers	DUAL TONE	66	6
RE-ENTRY	97	97	No Problem	J. A. C. K. I. N. O. N. R. A. S. S. T. R. A. C. I. C. J. B. I. N. N. E. T. T. U. P. P. S. (M. C. A. R. T. I. N. J. A. C. K. S. O. N. C. R. A. I. N. E. C. O. S. T. E. I. N.)	Chance The Rapper Feat. Lil Wayne & 2 Chainz	CHANCE THE RAPPER	86	2
NEW	98	98	Different For Girls	R. C. O. P. P. I. R. M. A. N. (S. M. C. ANALLI, J. HARDING)	Dierks Bentley Feat. Elle King	CAPTOL NASHVILLE	98	1
NEW	99	99	Fix	J. M. O. I. S. D. U. X. T. O. N. L. J. R. A. S. U. R. E. A. S. T. O. K. L. A. S. A.	Chris Lane	BIG LOUD	99	1
NEW	100	100	Sit Still, Look Pretty	N. O. I. S. E. C. A. S. T. I. E. (G. B. A. R. P. E. T. T. A. B. N. E. W. B. I. L. L. M. C. A. M. P. B. E. L. L. S. B. R. U. Z. E. N. A. K.)	Daya	ARTBEATZ	100	1



74

SELENA GOMEZ
Kill Em With Kindness

Gomez's follow-up to the three Hot 100 top 10s off her album *Revival* should continue to grow in streaming following the June 6 premiere of its official video.



100

DAYA
Sit Still, Look Pretty

As she bullets at No. 5 on *The Chainsmokers'* "Don't Let Me Down," **Daya** charts her second song as a lead. Her debut, "Hide Away," hit No. 23 in March.

RE-ENTRY: TRACKS THAT RE-ENTERED THE CHART; NEW: TRACKS THAT ENTERED THE CHART FOR THE FIRST TIME; HOT SHOT DEBUT: TRACKS THAT DEBUTED IN THE TOP 10; CERTIFICATION: GOLD (500,000 COPIES); PLATINUM (1,000,000 COPIES); DIAMOND (2,000,000 COPIES); *STREAMING: TRACKS THAT DEBUTED IN THE CHART BASED ON STREAMING SALES ALONE; **STREAMING: TRACKS THAT DEBUTED IN THE CHART BASED ON STREAMING SALES AND SALES OF PHYSICAL COPIES; SOURCE: BILLBOARD.COM; © 2016 NIELSEN MUSIC. ALL RIGHTS RESERVED.

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THIS WEEK

Volume 128 / No. 16

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33 **Dance Power Players 2016**

The debate over the "future of dance music" is nearly as divisive as Donald Trump. Stars like **Calvin Harris** headline Coachella, a Bieber-resuscitating **Diplo** deserves to be artist of the year, and EDM is a three-letter expletive. But is the bubble really about to burst? Everyone on *Billboard's* third annual ranking has an opinion. Plus: Executive of the year **Pasquale Rotella** of *Insomniac Events*, and a close look inside **Robert Sillerman's SFX** fiasco.

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1 **Drake** claims a chart domination not seen in more than a decade.

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9 An examination of the "Stairway to Heaven" trial, and **Led Zeppelin's** history of amending copyright.

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ON THE COVER

Diplo photographed by **Eric Ryan Anderson** on May 18 along the East River in Brooklyn. Styling by **Coquito Cassiba**. Diplo wears an **Alexander Wang** jacket, **OAK** shirt, **Opening Ceremony** pants and **Vans** sneakers.

For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

This page: Diplo photographed at **ACME Studio** in Brooklyn. Diplo wears a **Theory** shirt, **Versace** suit and **Vans** sneakers.

TO OUR READERS

Billboard will publish its next issue on June 24. For 24-7 music coverage, go to Billboard.com.

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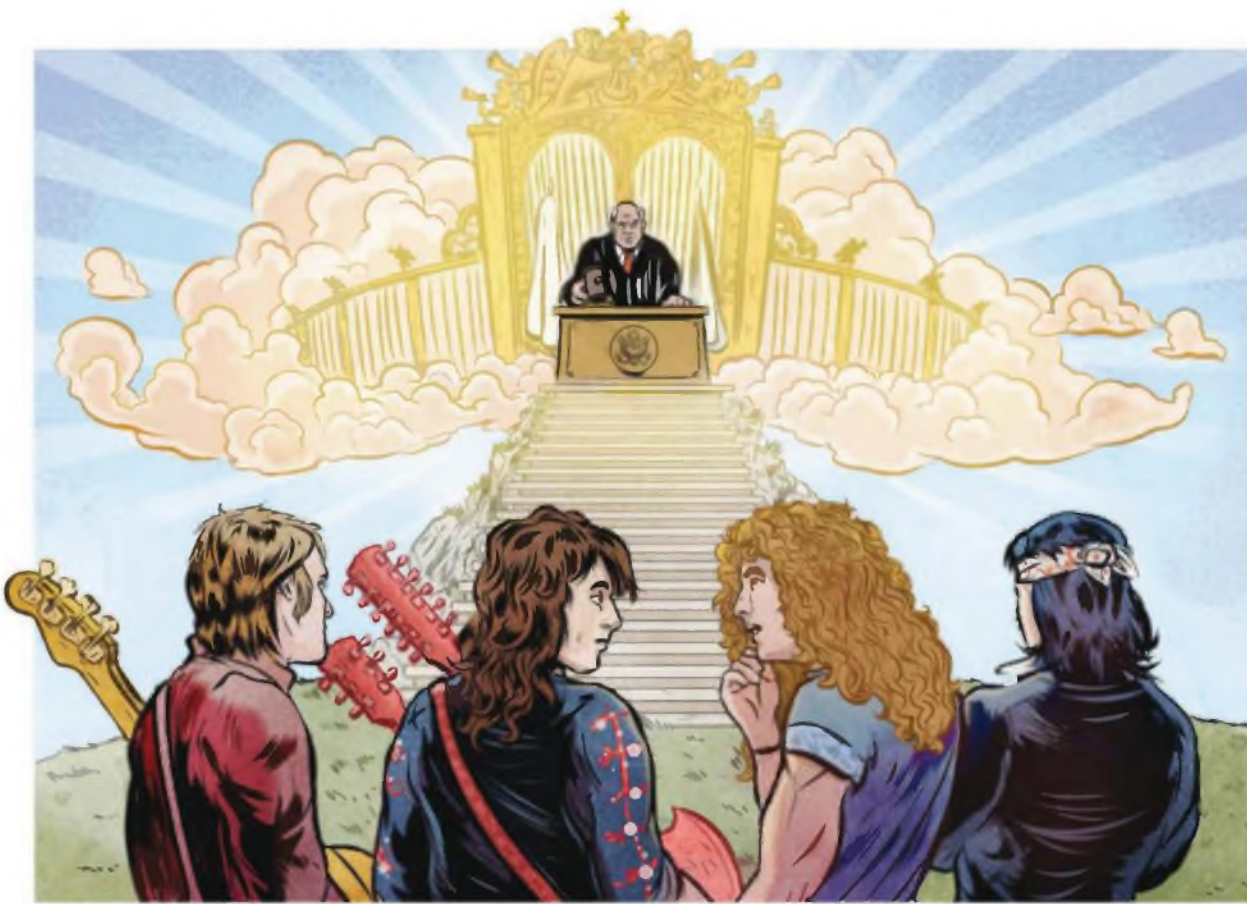
CONGRATS TO OUR 3
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‘STAIRWAY TO HEAVEN’ GETS ITS DAY IN COURT

A LAWYER SAYS THE SONG WAS COPIED FROM SPIRIT’S “TAURUS,” A CLAIM LED ZEPPELIN’S JIMMY PAGE CALLS “RIDICULOUS.” BUT IN THE WAKE OF THE “BLURRED LINES” RULING, ALL BETS ARE OFF

BY ROBERT LEVINE



ON JUNE 14, “STAIRWAY TO Heaven,” Led Zeppelin’s most celebrated anthem and one of rock’s iconic songs, will go on trial in a federal court in Los Angeles. That’s when Francis Alexander Malofiy, a lawyer representing the trust of Randy Wolfe, guitarist for psychedelic band Spirit (who recorded under the nom de rock Randy California), will try to convince a jury that the track was taken from his client’s 1968 song “Taurus.”

As with 2015’s “Blurred Lines”

trial, after which a jury ordered Robin Thicke and Pharrell Williams to pay \$7.4 million (later reduced to \$5.3 million) in damages for infringing Marvin Gaye’s “Got to Give It Up,” the stakes are high. Malofiy has said he is seeking as much as \$40 million, but the statute of limitations caps damages at the money “Stairway” has generated during the past three years. While presumably less than \$40 million, the sum could be substantial: The song has been a rock radio mainstay since its 1971 release and sold 163,000 downloads in the United States in 2015, according to Nielsen Music. Its parent album, colloquially known as *Led Zeppelin IV*, is a cultural touchstone and one of the most popular releases in U.S. history: It has been certified

platinum 23 times, and it sold 115,000 copies in 2015.

The case, filed on behalf of the trustee, Wolfe archivist Michael Skidmore, could tarnish the reputation of Led Zeppelin, which laid the foundation for hard rock and heavy metal but appropriated elements of at least a half-dozen songs without initially crediting their original writers. Through the years, the group has signed legal settlements that give writing credit and royalties to several of those writers, including blues legends Willie Dixon and Howlin’ Wolf. Most recently, in 2012, the band reached a deal with singer-songwriter Jake Holmes, whose 1967 song “Dazed and Confused” has similar lyrics and music to the one Zeppelin recorded (without

THE OVER UNDER



After nine years in Philadelphia, Questlove and The Roots announce a New York edition of its Roots Picnic in October.



Twitter CEO Jack Dorsey loses another executive as head of product Jeff Seibert steps down after less than a year.



In its five weeks at No. 1 on the Billboard 200, Drake’s *Views* earns the five highest streaming tallies ever for an album.

crediting him) on its 1969 debut album.

“What Zeppelin does isn’t songwriting: It’s song-ripping,” says Malofiy, who’s representing a trust set up for Wolfe (who died while saving his son from drowning in 1997). Malofiy — whom a federal judge sanctioned in 2014 for “egregious conduct” in a separate infringement case — casts himself as an outsider facing the music-business establishment. His original complaint lists two causes of action, “Copyright Infringement” and “Right of Attribution: Falsification of Rock N’ Roll History.”

Music executives are watching the “Stairway” case closely, and not only because **Jimmy Page** and **Robert Plant**, the song’s writers, are expected to appear in court. (**Peter J. Anderson** will defend the pair.) As a district court decision currently on appeal, the “Blurred Lines” verdict hasn’t set a legal precedent, but it raised industry awareness of the potential penalties for copyright infringement, as well as the rewards for songwriters and attorneys who successfully bring such cases.

Like the “Blurred Lines” case, this one involves two songs that sound strikingly similar. But both cases involve the copyright on the underlying compositions, so the performance and production style of the recordings shouldn’t matter; it’s expected the jury will hear recorded performances of the sheet music from both songs rather than their released versions. It also will not consider any of Zeppelin’s previous copyright issues.

More significantly, artists can’t copyright basic compositional elements like a beat or a “feel.” Arguably, this includes the arpeggiated chords that open “Stairway.” “The defense for Zeppelin isn’t

that theirs is different,” says cognitive scientist and former music producer **Daniel Levitin**, “but that this is something that has been around for hundreds of years.”

However, there’s no definitive line that separates compositional elements from the way they’re used, and juries can be unpredictable, which is why most song-plagiarism lawsuits ultimately are settled. “A jury may ignore the fact that what’s copied may not be protected by copyright,” says **Howard King**, the partner at King Holmes Paterno & Soriano who defended **Thicke** and **Williams** in their case.

In court, Malofiy also will need to show that Wolfe’s estate has the legal standing to sue (the song’s publisher, Hollenbeck Music, is not suing Led Zeppelin) and that Page and Plant had a reasonable opportunity to hear “Taurus” before writing “Stairway.” Led Zeppelin shared several concert bills with Spirit in the late 1960s and covered its song “Fresh Garbage” in some early shows, and Page said in a deposition that he owns the album that contains “Taurus.” But he also said he doesn’t remember seeing Spirit perform and called the case “ridiculous” in an interview with French paper *Liberation*. (Led Zeppelin and its label, Warner Music, declined to comment for this article.)

Malofiy says he’s not interested in settling the case because he wants to make sure Wolfe gets the recognition he deserves. The court rejected his attribution claim about rock history as “inventive yet legally baseless,” but he may get his place in the record books after all. “It’s up to eight laypeople in a box,” says King. “And they may or may not know anything about music.” ●



Sheeran

Cardle

Ed Sheeran Faces \$20 Million Lawsuit Alleging Song Theft

Ed Sheeran’s 2015 top 10 Billboard Hot 100 single “Photograph” may end up in heavy rotation in a federal courtroom. A \$20 million lawsuit alleges that the song is a “verbatim, note-for-note” copy of a 2009 track authored by two other hitmakers. Song-theft lawsuits are common, but the plaintiffs in this case, **Martin Harrington** and **Thomas Leonard**, have written chart-toppers for **Kylie Minogue** and **Spice Girl Emma Bunton**. The two claim Sheeran and co-writer **Johnny McDaid**’s “Photograph” derives from their 2009 work “Amazing,” which was recorded and released as a single by **Matt Cardle**, the 2010 winner of *The X Factor*.

According to the complaint, filed June 8 in a California federal court, the choruses of “Photograph” and “Amazing” share 39 identical notes (about 70 percent) in pitch, rhythmic duration and placement in a measure. The suit seeks at least \$20 million, estimating what the defendants have made from the song, plus damages.

Notably, attorney **Richard Busch**, whose last big copyright lawsuit was on behalf of the **Marvin Gaye** family over “Blurred Lines,” is representing Harrington and Leonard. That case resulted in a news-making \$5.3 million judgment. Sheeran’s rep had not responded to requests for comment about the suit at press time. —ERIGARDNER



Spotify Invests In Troy Carter

Artist relations take a greater role at the streaming giant with the hiring of Lady Gaga’s former manager



From far left: Carter at South by Southwest in 2015 and with Miguel at the 2014 Pre-Grammy Gala honoring Universal Music Group chairman Lucian Grainge.

In an April interview with *Billboard*, Atom Factory founder/CEO **Troy Carter** insisted that artist management was still a major component of his business, which largely had become known for its focus on technology.

Now, the 43-year-old former manager of **Lady Gaga**, **Miguel** and

John Legend looks to be exiting the representation game entirely, accepting a new job at digital music giant Spotify as global head of creator services. There, he will oversee all artist, songwriter and label relations and report to **Stephan Blom**, Spotify’s New York-based chief strategy and content officer. Carter,

who will remain in Los Angeles, will work in tandem with another new hire: former VH1 president and radio programmer **Tom Calderone**, who signed on in March as global head of Spotify Studios, video and content development.

“Spotify needs relationships at a high level that they currently don’t have,” says a high-ranking insider of what widely is seen as “a good move.”

Spotify, with a paid subscriber base of 30 million, largely has waited out windowing. But with **Jimmy Iovine** and **Jay Z** pushing exclusives at Apple Music and Tidal, respectively, the ability to land big releases and partnerships with high-profile artists has proved to be paramount in the streaming wars. Carter’s tech savvy

and client history are seen as major assets to Spotify’s own initiatives. Atom Factory counts more than 100 investments in next-wave companies and also operates a tech and culture site and accelerator program called Smashd. (**Meghan Trainor**, **Miguel** and **Charlie Puth** are among the artists to have come through Atom Factory’s doors. Trainor now will be managed by **Jeffrey Azoff** and **Tommy Bruce** at Full Stop.) “Troy is going to make things really interesting,” says a source close to the executive (Carter and Spotify declined interview requests). “He’s smart enough to know the future is undetermined and what will differentiate these companies is not set in stone. Hopefully they listen to him.” —GAIL MITCHELL

ROC NATION LAUNCHES NEW LATIN DIVISION

Jay Z's company brings in Romeo Santos to focus on developing and cultivating artists, both in the U.S. and globally

THE COMMERCIAL POTENTIAL of Latin music has received a resounding endorsement with the launch of Roc Nation Latino, a full-service Latin division within Roc Nation. Singer **Romeo Santos**, *Billboard*'s Top Latin Artist of 2014 and 2015, will serve as its CEO, and Santos' longtime manager, **Johnny Marines**, has been named president.

The deal, inked June 8 in Roc Nation's New York offices, makes the company Santos' co-manager alongside Marines. Santos' recording deal with Sony will not be affected.

"This is a tremendous step for Roc Nation," said **Jay Z** in a statement. "We recognize there is a huge Latin market that is part of global culture. We're proud and ready to enter into a true partnership with an individual that intimately lives and knows that culture."

Although Roc Nation also manages **Shakira**, she long has recorded and been marketed as a mainstream act.

Santos, born and raised in the Bronx and bilingual, boasts a catalog of songs that are mainly in Spanish — he has never recorded an English-only track — and achieved stardom initially with his group **Aventura** by evolving bachata, the traditional music of the Dominican Republic.

The strategy has made him a global star. His sales, touring and publishing — he has had 12 top 10s on the Hot Latin Songs chart in the past five years — made Santos one of *Billboard*'s top 40 earners of 2015.

"Now is the right time to partner with a company like Roc Nation," says Marines. "Romeo and I, together with Roc Nation, are serious about helping the Latin music industry grow."

Santos is eager to get started. "I already have artists in sight," he says. "I'm concentrating on bringing in new blood."

—LEILA COBO



Jay Z (left) and Santos on June 8.



From left: Ali, Withers and King in a still from the 2008 *Soul Power* documentary, about the Zaire 74 concert.

In Memoriam

'YOU COULDN'T HARNESS ALI'

Singer Bill Withers remembers his friend, who died at age 74 on June 3

Muhammad Ali and singer-songwriter **Bill Withers** (best known for his '70s hits "Lean on Me," "Ain't No Sunshine" and "Use Me") met in 1967, after the boxer had been stripped of his heavyweight title for refusing service in the U.S. Army. The two became friends, and seven years later Withers was among the artists invited to perform at the Zaire 74 music festival in Africa with **James Brown**, **B.B. King** and others, which preceded the "Rumble in the Jungle" bout between Ali and **George Foreman**. Below, the Rock and Roll Hall of Famer remembers the "positive force of nature" that was Ali.

I became involved in Zaire 74 when **Gary Stromberg**, who had a PR firm, asked me if I wanted to go to Africa for the fight. It was a once-in-a-lifetime spectacle. In the Kinshasa Hilton were people like [author] **Norman Mailer**, [journalist] **George Plimpton**. B.B. King and James Brown — you don't get those kinds of people in the same space too often. It really showed the magic about Ali. The people in Zaire loved him; they followed him around, and he was running his mouth and going on.

We were all out in this big soccer stadium. And rumor had it that in order to make things look good, the government had executed dozens of the best-known pickpockets. It was a big PR thing for **Mobutu [Sese Seko]**, dictator of Zaire from 1965 to 1997, I guess. So we're all walking around, looking on the ground for blood.

I hung out as much as I could with Ali and George [Foreman] both because they flew food in for them — so if I hung around, I got to eat what they ate. I remember walking around with Ali and his brother [**Rahman**] in the middle of the night. And

Ali's father [**Cassius Clay Sr.**] was this great character who would sing "My Way" at the drop of a hat.

Remember, this happened because [promoter] **Don King** had gotten an option from Ali and George to get \$5 million [each] for the fight; the only problem was he didn't have \$10 million. But that was the genius of Don: He found this guy Mobutu in a country that most people had never heard of, who at the time was the sixth-richest man in the world or something. And when you got there, the disparity between opulent wealth and people living in cinderblock houses with no windows ... it was an odd odyssey.

Ali would talk to anybody. I've never seen anyone with the energy to talk that much. He talked all the time. From the guy who parked the cars to **Fidel Castro**, everybody

had some kind of moment with Muhammad Ali. I would see old-time bigots who obviously had issues with his political stance. But after five minutes with Ali, they were fans. You know how you call friends up on the phone? You couldn't

harness Ali. He always was in perpetual motion. It would be like trying to catch a hummingbird in your hands.

The last time I saw Ali was at a book signing, probably in the '90s. He had Parkinson's by then and was speaking very slowly. He wanted me to sit behind him onstage while he answered questions, and women came up to kiss him.

When I said goodbye to him, lo and behold, Parkinson's and all, Ali went into his boxing pose. I said, "My man, still going."

Ali squeezed about as much out of this life as you can. And I'll tell you one thing: He would be loving all this brouhaha about him. If I ran into him, he'd probably say, "Bill Withers, I told you I was the greatest."

—AS TOLD TO GAIL MITCHELL

FROM THE DESK OF

CEO, CID ENTERTAINMENT

Dan Berkowitz

Before Bonnaroo, live music's VIP authority on how \$32,000 "rockstar" packages (with a private golf cart!) are changing touring

BY RAY WADDELL

PHOTOGRAPHED BY GENE SMIRNOV

A PIONEER OF THE VIP, OR "enhanced," concert experience, **Dan Berkowitz** and his CID Entertainment (an acronym for Consider It Dan'd) will soon reach a milestone 10th year in business. No longer the upstart from Philadelphia, where he made his name tailoring jam-band tours for **The Disco Biscuits**, **Umphey's McGee** and **Gov't Mule**, Berkowitz, 37, helped establish the upsell — an evolution that began with premium seats and later added meet-and-greets, combination travel packages and destination concerts.

Overseeing a staff of 70 based out of offices in Philadelphia, Denver and Nashville, Berkowitz has worked with festival clients including Coachella, Desert Trip and Bonnaroo (kicking off its 15th edition on June 9), where luxury packages include "glamping" options like private tents with full catering and Bonnaroo's \$32,500 "Roll Like a Rockstar" package (see sidebar), and such acts as **Kenny Chesney**, **Muse**, **Blake Shelton** and **Kendrick Lamar**, each of whom offers fans opportunities to get closer to the action, through backstage tours, photo ops and sound-check performances.

Berkowitz started out as a roadie, then worked his way up from "auxiliary backup merch guy" to tour manager for The Disco Biscuits in 2004, leaving in 2006 to join promoter Electric Factory Concerts to create travel packages and VIP experiences for marquee events in Philadelphia.

CID launched in 2007, and in 2015 grew to include CID Presents, a boutique end-to-end event production division that offers "uber fans" all-inclusive music destination events with the sun- and sea-drenched sounds of **Luke Bryan**, **Phish** and label Mad Decent (**Major Lazer**, **Diplo**) in



Playa del Carmen and Riviera Maya, Mexico. The VIP operation is a fee-based service business, while CID Presents is set up like a traditional promoter-producer, taking the risk and sharing a percentage of the gross. And thanks to a healthy economy, more consumer demand offers increased revenue opportunity.

Back home in the Society Hill section of Philly, Berkowitz and wife **Deanne**, CID's chief creative officer, live with their son Max, 2, while envisioning far-off locales that would work well with a light show.

How has the VIP market evolved during the past decade?

When we started doing this in 2007, we would call the venue and have to explain what a VIP program was, or explain to a ticketing company what a travel package was. Now, almost every artist has gotten comfortable with the idea of offering

some sort of enhanced type of experience, and almost every festival is offering travel packages. It has become a lot more accepted as part of the fabric of a tour.

Some artists and events are cautious about creating an "us-and-them" environment with VIP areas. How aware are you of that dynamic?

We're really conscious of it. At Bonnaroo, our "Roll Like a Rockstar" viewing area isn't in people's way — it's like 15 rows back and dead center, but it isn't impeding anybody's sightline. Also, no one is walking up to our viewing area and being told they can't get in. Our campground is back in the woods where no one can see it. There's no big neon signs that say "VIP Only, don't come this way." We're being very careful not to impede on the general-admission experience.

How do you account for the different

"My biggest fear is people feeling like, 'You know what? That wasn't worth it,'" says Berkowitz, photographed May 27 at his office in Philadelphia. "That would be the death of us."

demographics and psychographics moving from a Luke Bryan to a Coachella to a Bonnaroo? What do they have in common?

People who love live music. They're not going to Coachella to be seen or do the "Coachella thing." They're leaving their homes, getting on an airplane and coming to a place that maybe they've never been before because they want to see the music.

Some artists are still VIP holdouts — Bruce Springsteen, for instance. Why?

It has to do with what artists are comfortable with. If Bruce Springsteen were to offer an enhanced experience with an exhibit outlining his entire career and a good ticket and some sort of merchandise item, the demand would definitely be there. We've been able to work with artists that wouldn't traditionally offer a program like this because we can prove to them that we're going to deliver a lot of value to fans and provide them with an experience they would have paid more for, that they'll want to do again and again. We're on our fourth year with Kenny Chesney, our fourth with Luke Bryan. We've got a guy coming to 20 "Weird Al" Yankovic shows this tour that came to 12 last tour, we've got people that went to 15 George Strait shows, all VIP.

How involved are artists in planning the VIP offerings?

It ranges. Eric Church and his management are very involved in the experience of the "Outsiders Lounge." On any given night, he'll comment if something looked off, the food didn't look right, whatever. He pays close attention to make sure his fans feel really good about the experience. Some artists are involved in the merchandise we choose, the seat locations, the vibe and

size of the room, and we love that. It's a testament to how much they care about their fans and that they don't take for granted that these people are paying a premium.

Putting on events in Mexico was a major move for CID and came with some risk. What led to that?

It was always the end goal. Literally, I was in high school making up dream festival lineups, thinking about what could possibly happen. I dreamed of throwing a Phish concert on the beach. To bring music people care about to an amazing location, that's the cornerstone of CID Presents. So we went for it. In 2014, we started conversations with artists, and Luke Bryan was the first one to give us a shot. His agent Jay Williams [at William Morris Endeavor] and managers Kerri [Edwards] and Coran [Capshaw of Red Light] believed we could pull it off, and frankly, they put their necks on the line for us.

Is scalping a factor in VIP, and if so, how do you deal with it?

We try our best to curb that. We do will-call when we can; we don't allow name changes

'Roll Like A Rockstar' At Bonnaroo

\$32,500: Lodging for eight for four nights on an entertainment coach parked in a secluded area with a private upscale lounge; three meals a day from a "headliner caterer"; private golf cart shuttle; premium viewing areas; guest passes.

\$15,000: Fully stocked luxury tent with one queen or two twin beds; air-conditioning; stocked mini fridge; "front porch."

\$2,950: A "hard-wall" cabana for two; twin beds; lawn chairs; ice and power.

\$1,598: Two VIP tickets; special shower and restroom facilities with attendants; access to VIP lounges with games, live video feeds of festival performances and free Wi-Fi.

when we suspect anybody of reselling our packages; we set reasonable ticket limits and cancel duplicate orders. But we're not here to punish fans that are buying tickets, through any source. We're doing our best to keep our packages off the secondary market. However, we couldn't sustain any level of service to our guests if we chose to focus on fighting that battle.

The May 25 shooting backstage at New York's Irving Plaza brings to mind the safety and security of such areas. Is it a challenge to keep them secure while giving patrons the access and upscale treatment they pay for?

Safety is our number one priority. Just because someone spent more money on a ticket or a shuttle pass does not mean less attention is paid to security. That said, we do have CID representatives on site at each one of our entrances to ensure that people are being treated with the dignity that all concertgoers deserve. The music is what draws them there, but the people buying the tickets are the ones paying all of our salaries. ●



1 A mural of Berkowitz's "favorite hip-hop artist of all time," The Notorious B.I.G. "Sometimes, when nobody's looking, I hug him," he says. **2** Mementos from Coachella's on-site store. Says Berkowitz: "I love to shop there every year." **3** George Strait-signed cowboy hat and boots. **4** A guitar signed by Blake Shelton. **5** "Golf has been an important part of my life," says Berkowitz, who caddied in high school and college. "It's where I learned to anticipate people's needs. I wish I got to play five times much as I do."

COURTESY OF CID PRESENTS



Pentatonix's Maldonado (right) said yes to longtime boyfriend Lewis after he popped the question in Paris during a stop on the a cappella group's world tour.

NOTED

05-27 →

Rebecca Silverstein exited magazine *The Fader* after a decade to join Songkick as director of publicity.

05-30 →

Pentatonix member **Kirstin Maldonado** and **Jeremy Michael Lewis** shared their engagement on Instagram.

05-31 →

Adele purchased a 6,600-square-foot mansion in Beverly Hills' Hidden Valley community for \$9.5 million. The home, formerly owned by Emmy Awards producer **Don Mischer**, features a pool and a treehouse.

06-01 →



Los Angeles venue The Smell announced its closure after receiving an official notice of demolition from landlord the L&R Group of Companies. Founder **Jim Smith** seeks to relocate to a new space.

Viacom elevated **Chris McCarthy** to president of VH1 and Logo.

06-02 →



Donna Caseine joined Reservoir as senior vp creative and A&R after 20 years with Universal Music Publishing Group.

06-03 →

Italian composer **Ennio Morricone**, 87, signed a new worldwide record deal with Decca Records.

Dutch photographer **Dana Lixenberg** filed a complaint in California federal court against Spotify, stating



Brooks

Garth Brooks signed an exclusive global representation deal with William Morris Endeavor.

Brandon Stosuy announced his exit from *Pitchfork*, where he served as director of editorial operations, to join Kickstarter.

Capitol Music Group's Caroline label appointed **Marni Halpern** to the newly created position of senior vp promotion.

06-04 →

that the streaming service committed copyright infringement by using her photograph of the late **Notorious B.I.G.** without permission.

Vivendi Ticketing acquired SFX Entertainment's event ticketing company, Flavorus, for \$4 million in auction.

Caveman bassist **Jeff Berrall** and his wife, musician **Carrie Ashley Hill**, celebrated the birth of son **James Jasper Berrall**, weighing 8 lbs., in New York. Musician **Domino Kirke** served as doula for the couple.



Berrall with newborn James Jasper.

06-06 →

Rage Against the Machine bassist and founding member **Tim Commerford** signed a worldwide record deal with Earache Records for his band **WAKRAT**.

After 25 years together, **Alejandro Sanz** split with manager **Rosa Lagarrigue**.



Lagarrigue (left) and Sanz

06-07 →

HeartMedia teamed with WeWork on a new audio programming partnership designed for entrepreneurs. Elements will include a live station, a digital studio and a podcast series.

06-08 →

Universal Music Publishing Group appointed **Ana Rosa Santiago** vp Latin music. She previously was with ASCAP for 18 years.

BIRTHDAYS

- | | |
|---------------------------------------|--------------------------------------|
| June 12
Chris Young (31) | June 16
Diana DeGarmo (29) |
| June 13
Rivers Cuomo (46) | Matt Costa (34) |
| David Gray (48) | Ben Kweller (35) |
| June 14
Boy George (55) | June 17
Paulina Rubio (45) |
| June 15
Gary Lightbody (40) | Barry Manilow (73) |
| Ice Cube (47) | June 18
Blake Shelton (40) |
| | Paul McCartney (74) |

LEWIS: PETER TORRES; THE SMELL: SARAH HADDEN/REXUS; STOSUY: TONY COOK; BROOKS: NICK DAMOND/REXUS; CASEINE: WILES DAVIS; MORRICONE: ALBERT L. TORTUGA/GETTY IMAGES; BERRALL: COURTESY OF JEFF BERRALL; SANZ: ARAGO DAZ/REXUS

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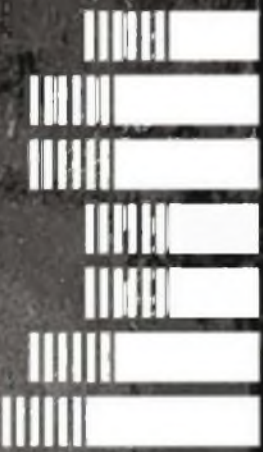


- Design
- Digital/Mobile
- Events/Experiential
- Film
- Innovation
- Integrated Campaign
- Partnerships

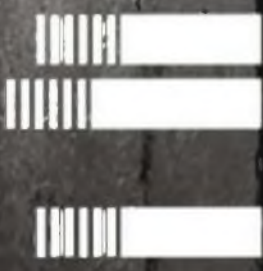
Use of Music



CELEBRATING MUSIC IN ADVERTISING



- Social Good
- Social Media



DEADLINE: JUNE 17TH. For more information, visit cliomusicawards.com or call 212.683.4300.

7

DAYS

on the
SCENE





While the Dixie Chicks' Martie Maguire, Emily Strayer (left) and Natalie Maines (right) spent the majority of their two-hour, 25-song concert steeped in nostalgia, the trio also performed covers of Beyoncé's "Daddy Lessons," The White Stripes' "Seven Nation Army" and Prince's "Nothing Compares 2 U."



Kicking off the American leg of their MMXVI World Tour in Cincinnati on June 1, the Dixie Chicks got political, performing "Goodbye Earl" in front of a defaced picture of presumptive Republican presidential nominee Donald Trump.



1 The Madden-Richie family came out to support Nicole Richie's House of Harlow 1960 x Revolve event in Los Angeles on June 2. From left: brother-in-law Josh Madden; father Lionel Richie; Richie, with husband Joel Madden; and Cameron Diaz with husband Benji Madden. 2 Kendrick Lamar (left) and athlete-of-the-decade honoree Kobe Bryant at Spike TV's 10th annual Guys Choice Awards at Sony Pictures Studios in Culver City on June 4. 3 Before dazzling with a cover of Prince's "Raspberry Beret" at Governors Ball in New York on June 3, Beck reflected on the late icon, who presented him the album of the year Grammy in 2015, telling the crowd that it was one of the "strangest, most amazing moments" of his life. 4 Pharrell Williams en route to his G-Star Raw Fifth Avenue store opening in New York on June 1. 5 From left: Kanye West, Big Sean and 2 Chainz onstage at WQHT (Hot 97) New York's Summer Jam at MetLife Stadium in East Rutherford, N.J., on June 5. 6 Beyoncé, in Givenchy, was honored with the Fashion Icon prize at the CFDA Awards, held at Hammerstein Ballroom in New York on June 6.



BottleRock Music Festival

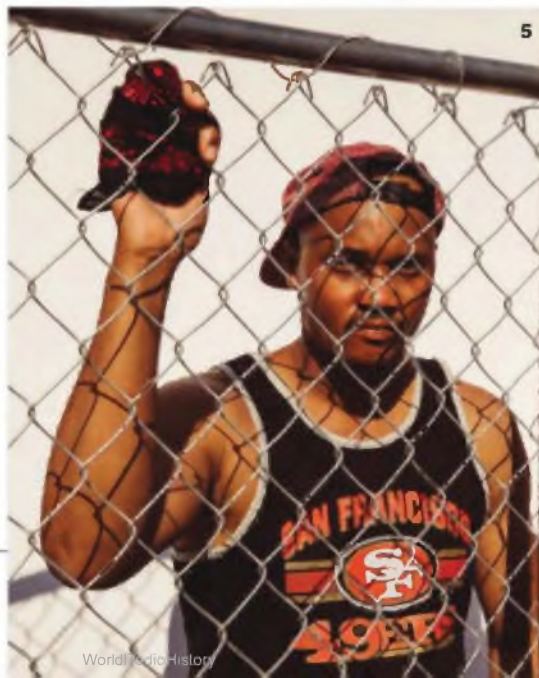
NAPA, CALIF., MAY 27-29

PHOTOGRAPHED BY AUSTIN HARGRAVE

WITH MORE MICHELIN STARS PER CAPITA THAN any other wine region in the world, Napa proved to be the place where, at the fourth annual BottleRock festival, chefs like **Gordon Ramsay** and La Toque's **Ken Frank** received the same rock-star treatment as headliners **Stevie Wonder**, **Florence & The Machine** and **Red Hot Chili Peppers**. At the Williams-Sonoma Culinary Stage, Iron Chef **Masaharu Morimoto** expertly broke down an entire tuna and turned it into sushi with **Green Day's Tre Cool** and **Mike Dirnt** on May 28. The next day, a cook-off between the members of **X Ambassadors** and **MisterWives** was led by chef **Charles Phan** of San Francisco's The Slanted Door, who found X Ambassadors' presentation "lacking" but ultimately declared the competition a draw. As for the music, nearly 120,000 fans came out to catch performances from a diverse lineup ranging from **Ziggy Marley** to **Death Cab for Cutie** to **The Lumineers**. The legendary Wonder, who spoke with *Billboard* moments before running through a three-hour set that included fan favorites like "Superstition" and "Signed, Sealed, Delivered," reflected on his current pop faves. "*Lemonade* is a great piece of work," he said. "[But] if I were to say anything to [**Beyoncé**], I'd say, 'Beyoncé, look. Why don't you get the words written in Braille so every single person can read the lyrics of the music? Make them available.'"

—SHIRA KARSEN

EXCLUSIVE
BILLBOARD
PORTRAITS



Roots Picnic

PHILADELPHIA, JUNE 4



2

1 "I'm just excited about being part of this thing called music, and I thank God every day for that," Wonder told *Billboard*. 2 From left: Wesley Schultz, Neyla Pekarek and Jeremiah Fraites of The Lumineers. When asked which of the members would bounce back best from a hangover, they all agreed on Pekarek. "She probably drinks the most, so she can recover the best," said Schultz with a laugh. 3 From left: William Hehir, Etienne Bowler, Marc Campbell, Mandy Lee (foreground), Jesse Blum and Mike Murphy of MisterWives. 4 From left: Adam Levin, Sam Harris and Casey Harris of X Ambassadors. "We have a lot of darkness inside of us and our music," Levin said at *Billboard*'s photo studio. 5 Son Little. 6 From left: Mario Cuomo, Dominic Corso, Henry Brinner, Grant Brinner and Matt O'Keefe of The Orwells. 7 Christian Zucconi and Hannah Hooper of Grouplove.



4



7

1 Usher, backed by The Roots, headlined the group's ninth annual festival at Penn's Landing on June 4. The rap stalwarts announced they would be expanding the festival to New York in October. "We've always had jam sessions or musical gatherings with friends in club spaces, and the opportunity is there for us to do some other ideas," drummer Ahmir "Questlove" Thompson told *Billboard*. 2 Questlove. 3 Kehlani (left) with Jidenna backstage. 4 Will Smith (left) joined daughter Willow onstage. 5 Lolawolf's Zoe Kravitz. 6 Anderson Paak.



CONGRATULATIONS

deadmau5



**THREE SIX
ZERO**

DEAN WILSON & MARK GILLESPIE

**ON BEING AMONG THE ELITE
DANCE POWER PLAYERS**

**LOVE EVERYONE AT
LAPOLT LAW AND DAVID WEISE & ASSOCIATES**

L
LAPOLT LAW

**D
W&**
ASSOCIATES

DESIGNER, WITHIN REACH

Being in demand ("Everyone knows my face now") is just fine for the 19-year-old "Panda" rapper who was shot at 14 and looked to music as a way out

BY NATALIE WEINER
PHOTOGRAPHED BY DUSTIN COHEN

The Heart

THE PULSE
OF MUSIC
RIGHT NOW

"I got new cousins calling me. It's like, I have a cousin named Nate now," says Designer, photographed May 10 at New York's Space Ibiza, of his instant fame. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

STYLING: TIGER WILSON; HAIR: JAMES LEE; MAKEUP: JESSICA LEE

GOT BROADS IN ATLANTA," THE OPENING line to **Desiigner's** Billboard Hot 100 No. 1 "Panda," is simple, memorable, irresistible — and not totally true. "I've never been to Atlanta," he admits sheepishly. Barely old enough to be called a millennial, the Brooklyn rapper born **Sidney Selby III**, 19, cites a more prosaic inspiration: a girl he met on Facebook. "We never met in person," he says. "She just said she was from ATL, so I was like, 'All right — I got broads in Atlanta.' It's real life, you feel me? I put real-life shit in my songs."

Most of the boastful imagery in "Panda" — women in far-flung cities, "pockets swole" with money, luxury cars — is only just becoming reality for Desiigner: After **Kanye West** sampled it for his *The Life of Pablo* album, "Panda" hit No. 1 on the Hot 100 in April, spending two weeks at the summit (it's now No. 2). On a cloudy late-spring afternoon, Desiigner, who still only has his learner's permit, is perusing cars at BMW's Manhattan showroom with his manager and a Def Jam rep. The song is, after all, inspired by a white BMW X6, whose grill makes it look like a panda (he first noticed the car while playing *Grand Theft Auto V*). Clad in a slim-cut black leather jacket, the 6-foot-5 artist commands attention even without his onstage antics (at South by Southwest, he vomited in the middle of a song — and kept performing).

Though he's new to the charts, Desiigner has been around music his whole life. His grandfather, the first **Sidney Selby**, earned the name "Guitar Crusher" performing with acts like **The Drifters** and **The Isley Brothers**. Time spent in church choir and school plays helped him develop as a performer. "I always saw myself using my voice. I was the ladies' man — I performed 'My Girl' in the cafeteria. I was **David Ruffin** in **The Temptations**," he says, also citing **Jade's** 1992 single "Don't Walk Away" as an early favorite. "I sang for years. I used to sing in the subways — I didn't see no other way out."

"Out" means out of Bedford-Stuyvesant, the Brooklyn neighborhood where Desiigner grew up. He was raised in the Louis Armstrong Houses, a public housing development a short walk from the Marcy Houses — made famous by former tenant **Jay Z** — and the street where **Spike Lee**

filmed *Do the Right Thing* in 1989. Desiigner's block, Lexington Avenue, is also named Timothy Stansbury Jr. Avenue, after a 19-year-old Louis Armstrong resident was killed by police in an accidental shooting in 2004. "It's not the place you really want to be," he says.

Now, however, Bed-Stuy is one of New York's most rapidly gentrifying neighborhoods, and local hustlers, once lionized by Brooklyn legends like **The Notorious B.I.G.**, **Big Daddy Kane** and **Lil Kim**, include realtors flipping million-

dollar brownstones. "Things change," says Desiigner. "When people are like, 'Why are these white people walking around this black hood?,' I'm like, 'Why aren't they?' If it ain't bothering nobody, they can do whatever they want!

They're in the hood to make it better."

Desiigner was shot at age 14 — he's vague on details, but says it compelled him to pursue music with more urgency. Getting advice from his brother-in-law, who told him to "design" his name, and his little sister, who suggested adding the extra "I," he embarked on his rap career. His first trip to the studio produced the now-scrubbed-from-YouTube "Jackie Chan," on which he cheerfully raps unprompted: "I'm chopping the bricks like I'm Jackie Chan."

"Panda" started coming together in late 2014, when a friend came across the beat on YouTube by then-unknown producer **Menace**. "We cooked it up in two days," says Desiigner. He bought the beat for \$200 and self-released the song last December. A few million YouTube views later, West flew him to Los Angeles in late January to play *Pablo's* "Father Stretch My Hands," which incorporates a large chunk of "Panda," in a car outside of LAX, with paparazzi snapping away. Weeks later, he signed to West's G.O.O.D. Music and stood alongside West at Madison Square Garden in New York

as "Panda" became part of one of the year's biggest albums. For the song's video, West and Desiigner did doughnuts in an X6 on the same streets where Desiigner grew up. "The work ethic behind everything Kanye does is crazy," he says. "It's greatness. He told me, 'We're not just rappers, we're artists.'"

Desiigner's out-of-nowhere No. 1 has been controversial in rap circles, though: His deep voice and triplet flow bear an unmistakable resemblance to those of Atlanta hip-hop heir-apparent **Future**. "Nothing bothers me [about the criticism] — it's my funk, it's my style," he says in what has become a standard retort to the questions about their similarities. Future, for his part, sarcastically called less-than-enthused attendees at one of his shows, in Syracuse, N.Y., in April, "Desiigner fans."

Joking or not, Future may have been right: after all, Desiigner's following is growing exponentially. "I can't step outside my house now — everybody knows my face," he says. "I got new cousins calling me. It's like, I have a cousin named Nate now." Meeting girls on Facebook is no longer an option. Desiigner's personal page was shut down when he refused to verify his identity with the site. "They were asking for too much information," he says cryptically. "I got to be more careful and more focused with my surroundings, because everybody wants to reach out to me, and I don't know if it's good or bad."

His enthusiasms mostly are directed toward what's next: His first mixtape, *Trap History Month*; first album, *The Life of Desiigner*; a high school diploma (he's working with a tutor); and his first tour later this year — which, although he's no longer in touch with his muse there, will feature a stop in Atlanta. One other inspiration for his hit hasn't been left behind, however. "I want to do a big donation to the pandas for all the panda lovers out there," says Desiigner. "They're an endangered species — that's real-life shit." ●

Additional reporting by Ben Detrick and Jonathan Peltz.



Desiigner (left) with West in February.

ANIMAL STYLE

"Panda" isn't the first Hot 100 No. 1 with a zoological title — from "Monkey" to "Butterfly," five creatures that made it to the charts



"Karma Chameleon" Culture Club (1984)



"Monkey" George Michael (1988)



"Black Cat" Janet Jackson (1990)



"Butterfly" Crazy Town (2001)



"Dark Horse" Katy Perry featuring Juicy J (2014)

OVERHEARD

BY SELMA FONSECA

Miike Snow's Secret Montauk Show

Despite town officials in East Hampton, N.Y., issuing a new warning to Montauk venues that they can't feature live music this summer without a "cabaret" license, Surf Lodge owner **Jayma Cardoso** — whose lineup of buzzy acts is a big draw — says, "The show must go on," because the acts have been booked for months. On June 5, Cardoso staged a secret concert by the **Andrew Wyatt**

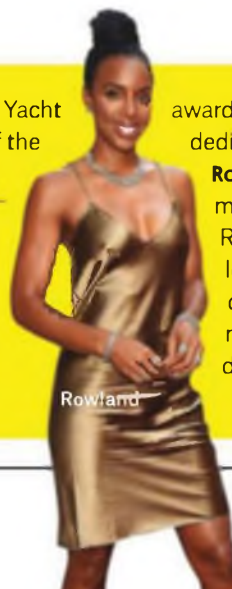


Wyatt

Wyatt-led **Miike Snow** at the Montauk Yacht Club's ballroom, notifying 200 guests of the location just an hour before showtime.

Kelly Rowland Toasts Bey's Mom

A teary **Kelly Rowland** gave props to **Beyoncé's** mom, **Tina Knowles**, at the Women in Excellence Luncheon to benefit the LadyLike Foundation on June 4 in Beverly Hills. Accepting an



Rowland

award for her philanthropic efforts, Rowland dedicated the honor to her late mother, **Doris Rowland Garrison**, and to "my other mommy Tina," who was in the audience. Rowland said that Knowles "forced me to look in the mirror and say, 'You look at that chocolate skin — so pretty...'" She taught me how glorious our skin is, ladies. Don't dim your light for nobody."

Got gossip? Send to tips@billboard.com

PRE-TONYS SPECIAL!

WHO SHOULD BE THE NEXT HAMILTON?

Billboard asked musicians which other political figures should get their own Broadway sendup

BY ROB LEDONNE

Q&A

LIFE BEYOND BURR

Hamilton star Leslie Odom Jr. on the show's Tony nominations (16!) and his new album

BY ERIN STRECKER

Leslie Odom Jr., who plays Aaron Burr in *Hamilton*, is not letting this moment fade. On June 12, he'll walk the red carpet at the Tony Awards, where he's up for best actor in a leading role in a musical, one of *Hamilton*'s record-breaking 16 nominations (icing on its reported \$60 million box-office gross). Just two days prior, Odom, a Broadway/TV veteran (*Smash*, *CSI: Miami*), will drop his self-titled debut album on S-Curve Records. The standards- and cabaret-filled project has been in the works for a while, says the New York native, 34. "I was clear about what to parlay *Hamilton* into. When people asked me what was next, I said, 'Music.' "

What do you want people to feel while listening to this album?

Empathy. Growing up, I'd only ever heard women sing [1956 standard] "The Party's Over." But for me, it felt like something I'd sing to my 12-year-old daughter after her first heartbreak. What can I offer that might comfort her and provide encouragement?

What do you remember about the first time you heard the music for *Hamilton*?

It was the most contemporary score

I'd ever heard. The greatest singers used to cover songs from the theater — like **Louis Armstrong** singing "Hello Dolly." Everybody in theater longs for a return to that day, but nobody could crack it. **Lin-Manuel [Miranda, *Hamilton*'s creator and star] did.** He found a way to make popular music theatrical.

What has been the most surreal moment of *Hamilton*'s success so far?

We did a private concert at the White House. There's part of you that wants to geek out, but the thing I love about this cast is that we do the same performance for third graders as we do for the president. We do the same work.

How are you preparing for the Tonys?

This is a once-in-a-lifetime thing, and I treat it like that. As a black actor, I don't know how many more roles like Burr are going to come along. When I graduated from college, a part like this hadn't been invented. Is it going to take 15 or 20 more years for another one?

Contracts are up for much of *Hamilton*'s cast in July. Some, including Miranda, are reportedly leaving. What's next for you?

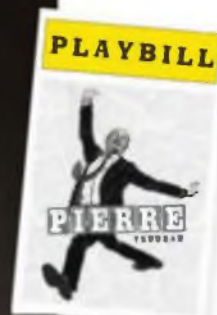
I will probably extend a little longer after my contract is finished. After that, I'm looking forward to touring, but also fitting in time for rest — a little more than we have right now! ●



Kent Jones
"Bill Clinton — he's the gangster of politics!"



Hamilton star Anthony Ramos
"Bernie Sanders lost his first election in high school — who's laughing now? I'm sure he co-wrote Drake's 'Started From the Bottom.' "



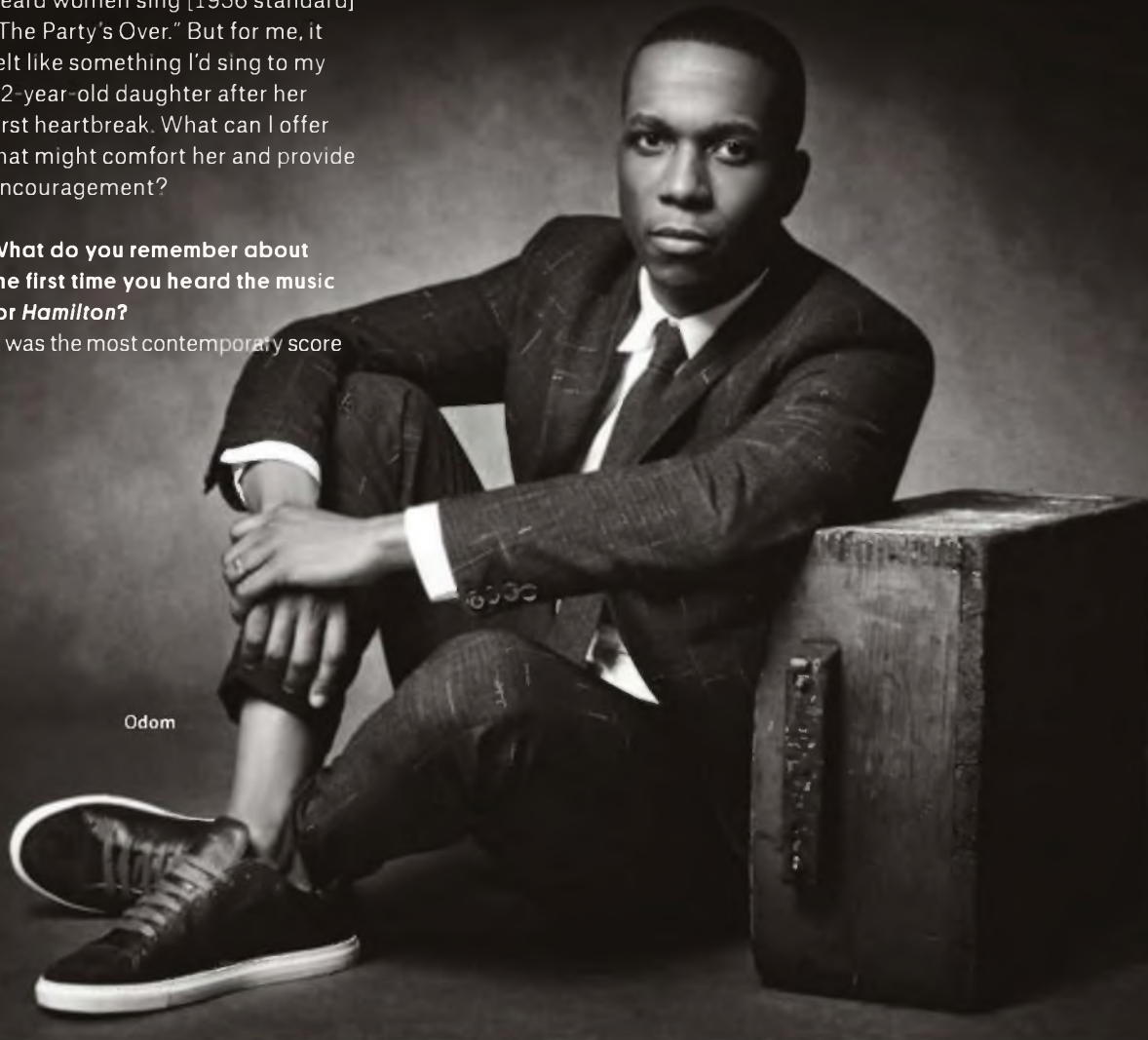
The Strumbellas' Izzy Ritchie
"[Late Canadian Prime Minister] Pierre Trudeau was flamboyant, and he dated Barbra Streisand. He was the coolest political figure of the 1970s."



Fitz & The Tantrums' Noelle Scaggs
"Harriet Tubman taught the true meaning of selflessness and courage."



Jack Garratt
"I want to see Joe Biden: *The Musical* so I can enjoy the rousing ballad in the second act: 'I Promise You, the President Has a Big Stick.' "



Odom

ART: GUY AROCH/GETTY IMAGES; HAIR: FRANKIE HARRINGTON/GETTY IMAGES; MAKEUP: JANE MCCARRON/GETTY IMAGES; ODOM: DAVID NEEDLE/ONYX; JONES: AARON BARNES/GETTY IMAGES; RAMOS: LESTER COHN/GETTY IMAGES; RITCHIE: HALTER MCGONIGAL/GETTY IMAGES; SCAGGS: TIBBIA HUBBARD/GETTY IMAGES; GARRATT: SHANE KEE/GETTY IMAGES

NEIL YOUNG: 'TRUMP IS INTERESTING'

At 70, he has a strange new live album and some surprising political opinions

You never have been shy about talking politics. Do you have a horse in the presidential race?

I'm with Bernie [Sanders] all the way. Hillary [Clinton] definitely has experience, but Bernie's the one I believe. I agree with his message, and my way of thinking is more important to me than whether the media thinks Bernie Sanders has a chance at winning. So many people love him. There's a lot of people like me who are really concerned about the issues — Bernie's the guy for that

We should point out that since you're a Canadian citizen, you'll have an easier time getting out of Dodge if it's Donald Trump.

Well, if it is Trump, I don't know if there'll be room at the border. *(Laughs.)* I don't think much about what it would be like with Trump. It's kind of out of my realm. I hesitate to say too much about him. He's an interesting guy — he has made some totally off-the-wall statements that I don't agree with. But parts of his personality and his upbringing are like George [W.] Bush, inasmuch as you can tell if he really believes what he's saying

Earth [out June 24 on Reprise Records] is a twist on the standard live album, weaving animal and traffic sounds between

the performances. What inspired your approach?

Do you remember [the 1992 film] *Bram Stoker's Dracula*? Do you remember the bat flying through the old city, and how you had its POV — you really didn't see the bat itself? Well, that's what this record is: To fly anywhere on Earth, all you have to do is close your eyes and listen.

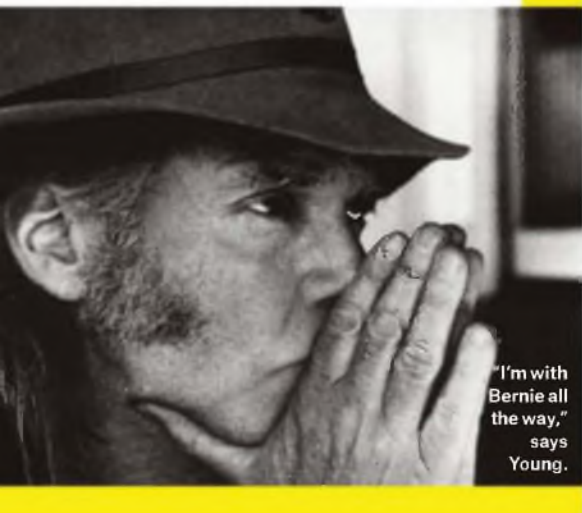
Why use animal sounds?

I always wanted to add ambience on live records. So when I started mixing in the audience [audio], I realized we always feel like we have a herd of animals in the audience — the sounds they make, especially when they're just hooting and hollering. I liked [thinking about] the environments animals come from, so I decided to fade each track from the animals in the arena to the animals outside. It was one of the best times I've had in the studio in years.

One of your passions is audio fidelity, which is why you launched hi-fi music player Pono. Why is it so important right now?

People, especially older people, go, "I wish they'd make music like they used to," when actually it's a technical problem. [MP3s] only deliver 5 percent of what people got when music was really rocking

—GARY GRAFF



"I'm with Bernie all the way," says Young.



Mvula on a London stage in March.

SPOTLIGHT

'I WAS NEVER THE NEXT ADELE'

Eclectic U.K. star Laura Mvula battles anxiety and beefs with label ahead of new record

BY NICK DUERDEN

MUSIC BUSINESS SHIT," SAYS A frowning **Laura Mvula** to explain her lateness to our meeting before sitting down at Albion, a chic diner near her East London apartment. Apologizing, the 30-year-old singer-songwriter removes Jackie O-size sunglasses and places her shaved head in her hands before ordering a glass of champagne. "It has been a day."

From the outside, nothing about Mvula's career seems like it would inspire such angst as she prepares for her highly anticipated sophomore album, *The Dreaming Room*, due June 17 on Columbia. Like her 2013 debut, *Sing to the Moon*, it takes jazz and gospel as its base, adding symphonic segues almost reminiscent of **Björk**. Mvula never aimed for the mainstream, but luminous 2013 single "Green Garden" was a hit in the United Kingdom and the album was rapturously received by critics.

"Listening to my songs being played on the radio next to **Coldplay** and **Rihanna** was very surreal," she says. "People were trying to market me as the next **Adele**. I'm a dark-skinned chick with short hair — I was never the next Adele."

Born and raised in Birmingham, Mvula sang in the church choir, then studied musical composition at university. Desperate to break into music but too timid to try, she worked as a substitute teacher until her husband, Zambian-born classical baritone **Themba Mvula**, encouraged her to post her songs on SoundCloud. A recording deal with RCA

followed, and within a year she was a bona fide pop star; **Prince** declared himself a fan.

But success exacerbated a lifelong struggle with anxiety and depression, which contributed to the end of her marriage in 2015 and made fame difficult to negotiate. She recently moved into her own apartment, but couldn't quite face the prospect of doing so alone. "I have a professional carer staying with me at the moment," she says. "It's just temporary, until I get on my feet."

Mvula threw herself into the writing and recording of her new album, but admits she found the process torturous. "I didn't want to sing about the breakdown of my marriage because I was living it, and I didn't want to face my anxieties."

Finally completing the album brought relief, she says, but then the record company requested she write at least one track that was radio-friendly, which wound up being its first single, "Phenomenal Woman." "There is one way to put the fear of God in me and piss me off at the same time — and that was it," she explains. "I'd spent a lot of time dreaming up the sound for this record, but then there were all these limitations imposed. It's like I had a baby and somebody asked me to chop off its foot."

But now she's mired in arguments with her label about the size of her touring band: She wants bigger, the label smaller. "I spiral downward quite easily," she says with a shrug. "Making music is liberating, especially if I get to do it the way I want to. But I was never an angelic black songstress. I've always been more complicated than that." ●

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

'As a true California girl, I know it's my civic duty AND privilege to go out and VOTE.'

—KATY PERRY

The pop star imploring her 49 million Instagram followers to vote (specifically for Hillary Clinton) in the California primary.

'I'm taking classes at the Harvard Business School — you're never too cool to learn!'

—LL COOL J

The MC tweeting about taking an executive education course (alongside Channing Tatum, Chris Paul and Pau Gasol) in Harvard's business of entertainment, media and sports program.

'The only truth here is that a relationship came to an end and what remains is a huge amount of love and respect.'

—CALVIN HARRIS

The DJ tweeting about his recent breakup with Taylor Swift — and, yes, she retweeted it.



'You put confidence in all our hearts.'

—THE WEEKND

The R&B singer remembering Muhammad Ali on Twitter.

'Call the mayor and have him shut down the block.'

—KANYE WEST

The rapper trying (and failing) to organize a late-night pop-up show in New York after his Governors Ball set was cancelled due to severe weather, as captured on Kim Kardashian's Snapchat.

'I just know if I have to pee, I'm going to pee. I don't care where it's going to be.'

—DOLLY PARTON

The country star talking about North Carolina's controversial "bathroom bill" to CNN Money.

'We're going to set that record straight once and for all: what it really means to rage against the machine.'

—TOM MORELLO

The guitarist telling Bloomberg about new supergroup Prophets of Rage's plan to "cause a ruckus" at the Republican National Convention in July.

Saba



BRAND NEW FACE

CHANCE THE RAPPER'S CHICAGO CO-SIGN

NAME Saba (born Tahj Malik Chandler)

AGE 21 **FROM** Chicago

ROOTS Saba learned to play the piano by tagging along while his father, an aspiring R&B artist named **Chandler**, recorded in his grandfather's basement on the Windy City's West Side. By age 9, says Saba, "it evolved into producing songs myself."

UNEXPECTED INFLUENCES The artist cites 1997 **Notorious B.I.G.** and **Bone Thugs-N-Harmony** collaboration "Notorious Thugs" as the song that "made me a rapper." It's Bone Thugs, though — not B.I.G. — whom Saba says he takes after. "It's a hopeful sound," he insists. "A soulful take on melodic hip-hop."

C-TOWN CONNECTS After meeting fellow Chicago native **Chance the Rapper** at a local open mic, Saba ended up on his breakout 2013 mixtape *Acid Rap*. That led to work on Chance's latest, *Coloring Book* (together, they performed lead single "Angels" on *The Late Show With Stephen Colbert*), as well as **Donnie Trumpet & The Social Experiment's** *Surf*. "People like Chance, who have the spotlight, are spreading it to other Chicago artists," he says. "A lot of the best stuff has yet to be discovered."

NEXT UP Following his single "GPS," which he recorded with his father, Saba is finishing his fourth mixtape. "I hate to say 'My music sounds good' — but I think this is the best music I've ever made."

—NATALIE WEINER

— grace home

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BY SHANNON ADDUCCI
PHOTOGRAPHED BY JAMIE CHUNG

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2 **BARENA** pinstripe blazer, \$800; mrporter.com.
3 **SANDRO** jeans, \$225; mrporter.com. 4 **CARTIER** TANK MC steel and leather watch, \$9,950; cartier.us.
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Gainsbourg
in 1979.



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Chris Cox Club Mix
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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**
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DANCE POWER PLAYERS 2016

It's huge! No, it's dead! No, it's huge! No doubt, the debate over the future of dance music is nearly as divisive as Donald Trump. But this much is clear: Stars like *Calvin Harris* and *Kaskade* are headlining Coachella, a Bieber-resuscitating *Diplo* deserves to be artist of the year, *EDM* is now a three-letter expletive (sorry, Robert Sillerman and SFX shareholders) and — if the bubble really is about to burst — everyone on *Billboard's* *third annual power list* (yes, still mostly bros) has an opinion

ILLUSTRATION BY ANTON PEARSON

Diplo's body might be in New York on this sunny spring afternoon, but he's not exactly operating on the local time zone. Just two nights ago, he was DJ'ing an impromptu afterparty in Shanghai. Yesterday he was in Los Angeles, where he sets down for a few days a month to spend time with his sons — Lockett, 5, and Lazer, 1 — and get some work done. "I lost my passport, did a charity event for some kids with cancer at my home studio, had a meeting with [his label] Mad Decent about merch," he says with an understandably sleepy drawl. "Then I took the red-eye here. I really need to do some yoga."

He's not complaining. For Thomas Wesley Pentz — the 37-year-old DJ, producer and impresario better known as Diplo — his entire life is set up so he never stops moving. As he sees it, this is his moment, and if he slows down for even a minute, he'll begin to kiss it goodbye. In 2015, two of his songs dominated radio and streaming-service playlists while sounding like nothing that had ever come before. Both were super-futuristic, vaguely tropical and built around top 40 hooks that would make Max Martin blush. Their common denominator? Diplo's musical superpowers: a DJ-honed sense of what makes people move and a vast mental catalog of beats and rhythms from all over the world — from the Brazilian baile funk and Bollywood exoticism he mined for his early hits with M.I.A. to the Jamaican dancehall he absorbed as a teenager in Fort Lauderdale, Fla., to the apocalyptic Atlanta trap that powers many of Mad Decent's recent tracks.

With partner Skrillex, Jack U's "Where Are U Now," featuring Justin Bieber, helped Bieber shed his tween-idol baggage thanks to a song

so unimpeachably stylish that even Kanye West couldn't help but adore it. (It has been streamed more than 358 million times and has sold more than 1.7 million copies, according to Nielsen Music.) And his band Major Lazer and DJ Snake's "Lean On" (with vocals by MØ) was even more surprising — an independent release with an unknown Danish vocalist that became an even bigger hit, racking up more than 400 million streams, with 1.7 million copies sold.

Yet another tune from the Major Lazer album, "Light It Up" (featuring Nyla), is rolling into its third straight month on the Billboard Hot 100. "Beyoncé is the only artist I've produced for the last year, because it's more lucrative for us to make our own music now," says Diplo, the words tumbling out of his mouth in a high-velocity mumble, as if his thoughts are moving just a little faster than his lips. "When we put out a song with Beyoncé, cool, we'll get a fee, we'll get some [publishing] splits, but Beyoncé is going to make a billion dollars touring it. If I make a song and it's *my* song, like 'Lean On,' we're going to make money off the synchs, the Spotify *and* we get to headline festivals on it. That's the model I want to explore."

"Diplo has a businessman's mind with a

creative soul," says Scooter Braun, Bieber's manager and a buddy since the two met a decade ago at a music festival in Norway. "He always has said to me, 'You never really know when your moment is going to end, so you've got to seize the moment. His moment just continues — and it's because of that mind-set.'"

This summer, Diplo is bringing Bieber and MØ together on "Cold Water," the lead single of the fourth LP by Major Lazer, his reggae-meets-

EDM-meets-pop-meets-whatever crew. The day before he arrived in New York, Diplo was more than a little surprised when Bieber tweeted about the track, asking when it would be coming out. "That was not planned at all," says Diplo. "I was like, 'F—, I have to tweet back now.' The song isn't really done, but he's excited. It's actually very real. Twitter is the only reason I know he's excited about the song. I don't have his number, so he Twitters at me."

The tune kicks off a campaign, which will build to the album's January 2017 release, that Diplo hopes will help fans view Major Lazer — which also includes Jamaican vocalist Walshy Fire and Trinidadian DJ-producer Jillionaire — as a real band as opposed to a generic maker of Caribbean-tinged Ultra Fest beats. "It's complicated because we just want to do it indie," says Diplo of "Cold

Artist Of The Year

Diplo

Scooter Braun describes the superstar producer who helped remake Bieber as having "a businessman's mind with a creative soul," as the provocateur's hitmaking empire ranges from Beyoncé tracks to branded festivals — and a brutal opinion about EDM: "It's a sinking ship"

By Jonathan Ringen

Photographed by Eric Ryan Anderson on May 18 along the East River in Brooklyn.



Styling by Coquito Cassibba.
Diplo wears an Alexander
Wang jacket, OAK shirt,
Opening Ceremony pants
and Vans sneakers.

For exclusive interviews
and behind-the-scenes
videos with Diplo and other
Dance Power Players,
go to Billboard.com or
Billboard.com/ipad.



"EDM was always a facade," says Diplo. "It was never really a scene." Diplo wears a Margiela shirt and Dolce & Gabbana suit.



1 From left: Skrillex, Diplo and Bieber at the Grammy Awards in February. 2 Diplo onstage in Havana on March 6. 3 Members of Diplo's team in Cuba on March 4. Back row, from left: tour manager Kyle MacKinnon, Diplo, TMWRK's McInnes and Underground Films/TMWRK's Noah Rothman. Front row, from left: Major Lazer videographer Sam Shimizu-Jones and TMWRK's Marawa Ibrahim, Kusatsu, Brodeur and Sara McNeeley. Kneeling: photographer Shane McCauley.

Water.” “And convincing Team Bieber to do that is hard. We don’t need to have some guy tell us, ‘Oh, this is what the market research says.’ I’m on the ground. I see it.”

In March, Major Lazer became the first American act to play a concert in Cuba since Havana and Washington, D.C., reinstated diplomatic relations in 2014. It was a free show at a vast open-air amphitheater across the street from the American Embassy. A sea of people estimated at 400,000 showed up, and were as amped a crowd as Diplo has ever seen.

Munching on take-out spinach and handfuls of M&M’s and pretzels back in New York, he watches as an editor plays footage from an in-progress documentary on a large screen in a downtown Manhattan production company’s editing bay. The goal is to get the movie to the Toronto International Film Festival — but more than that, it’s to make a serious documentary; not just a concert film, but a movie about the culture around the Cuba show. (One character is the main guy behind the distribution of *paquetes* — hard drives packed with music and movies and even things like the Grammy and Oscar ceremonies — to Cubans without access to the Internet.) For Diplo, playing locales like Cuba, or Pakistan, or even Kingston, Jamaica — places that big American acts just never go and where it actually costs him money to do the show — is key. “In Pakistan, people were in tears. I’m not like the Red Cross, but the kids in Pakistan and Cuba want this. It feels like I’m doing something that’s important — I’m helping them create something that wasn’t there before.”

A little more than 10 years ago, Diplo began gaining attention as a Philadelphia-based, Florida-born DJ-producer — mostly through his work with his then-girlfriend Maya Arulpragasam, aka M.I.A., and the underground parties he threw with a friend under the name Hollertronix. He had moved to Philly for college, where he began DJ’ing

“The DJ world is the corniest group of people. We’re not famous for any good reason. It’s a really lame culture.”

and running a side gig selling rare vinyl to East Coast producers like DJ Premier and a young Kanye West. But his roots are in South Florida, where his dad ran a bait shop and his mom worked in a supermarket. “The three things I’d hear were Miami bass, reggae and heavy metal,” he told *Billboard* in 2014. “I still wonder why anyone would listen to any other music.”

Walking from the film company to the offices of his management company, TMWRK, Diplo’s dressed in eye-catching head-to-toe white, from his Major Lazer cap to his Master P hoodie to the Yeezys on his feet. When he gets to TMWRK, which also reps acts including Dillon Francis and Flosstradamus, he holes up for a quick meeting with his co-manager, Andrew McInnes, who runs the company with his Los Angeles-based partner Kevin Kusatsu. (The third member of his management team is New York-based Renee Brodeur.) “The dance music stuff can get vapid — we kind of predate the term ‘EDM,’ and we’re going to postdate it, too,” says McInnes, a smart, affable dude who totally comes across as the Brooklyn dad he’s about to become. “But we’re seeing [Diplo] become the Jay Z or the Diddy of the scene. Or even Dave Grohl — this one guy who has his fingers in so many things and is pushing the genre forward.”

Diplo’s own take on the EDM scene is even harsher. “The DJ world is the corniest f—ing group of people,” he says, shaking his head. “We’re not celebrities, we’re not famous for any

good reason. We’re just ... really lame. Besides people like Dillon Francis, who makes fun of the whole thing, or Calvin Harris, it’s a sinking ship. It’s a really lame culture. I’m sad that I’m part of it, but I play the game.”

As McInnes breaks it down, Diplo Inc. has an impressively vast reach: there’s his packed DJ schedule, recording and performing with Major Lazer and Jack U, radio shows on BBC Radio 1 and Apple Music, songwriting and beatmaking for everyone from Beyoncé to Usher, a publishing company and record label (both called Mad Decent), and the Mad Decent Block Parties, an annual traveling festival that will sell 180,000 tickets this summer. He’s also building a studio on 50 acres he owns in Port Antonio, Jamaica, on the island’s sleepy, stunning Northeastern coast. “I did Snoop’s album there,” says Diplo. Newer moves include a TV and film operation — which is producing the Cuba doc and shopping a *Voice*-style reality show to major networks — and a savvy investment portfolio built around early bets on Tesla and Snapchat. *Forbes* estimates his 2015 income at \$15 million. “Because of who he is, he has a lot of proprietary deal-flow coming to him,” says McInnes. “And he’s smart — he’ll find stuff that we’ve never heard of.” (If you’re looking for tips, Diplo is particularly hot on legal weed: “There’s a couple of companies that are working with weed and music — their business models are awesome.”)

In the nine years since his first major hit, M.I.A.’s “Paper Planes,” Diplo has gone on to produce for an entire MTV Video Music Awards’ worth of artists — from Usher and Chris Brown to Madonna and, especially, Beyoncé. Working with her remains a big deal to Diplo, who is credited on two *Lemonade* tracks: “Hold Up” and “All Night.” “She’s one of the only artists who can culminate a body of work so concisely,” says Diplo. “Nobody does that anymore.” Like everyone else, Diplo heard his tracks in context for the first time on the HBO special. “I was like, ‘Oh f—, this all makes sense.’” (There’s

one other surprising artist he's dying to work with: "I've been stalking [country singer] Sam Hunt. I think he can go multiformat in the Taylor Swift way.")

With the Bieber collaboration, Diplo demonstrated just how valuable his endorsement can be. "Justin came to Vegas one night when I played 'Where Are U Now,'" he says. "He had just turned 21, and he was like, 'Yo, man, I want to thank you, because this is the first time I've ever had adults clap for me. This is like a big deal.' You think about that, and yeah, he was kind of like a clown on a pedestal. People just like picked on him."

"The value goes both ways," says Braun. "Justin brought a massive amplification of what Diplo does. And Diplo brought Justin a level of credibility that we needed at the time."

"I think it's hard because Justin wants to be cool," adds Diplo. "And he's a music fan. He loves pop music just like he loves rap music. We did like five rap songs you'll never hear. And if you were 18 or 19, can have any girl you want, have all the money you want? F—, I would be a lot f—ing crazier than him. I mean, I'm 37, and I'm just finally maturing now."

Of course, you would know a lot of this if you followed Diplo on Twitter or Instagram or Snapchat, where he was an early adopter and a master of the form. His relationship to Snapchat, especially, is a perfect illustration of the holistic, swirling, everything-feeds-everything-else nature of the ever-expanding Diplo Inc. Two years ago, Diplo and his team invested in a round of Snapchat funding — and Diplo's and Snapchat's stars have risen together ever since. "Snapchat's the place where people are hearing and learning about culture," he says. "This hat I'm wearing?" — he points to his head — "It's not even real, it's just a demo. But I put a picture with this hat on Snapchat, and kids are asking, 'Where can I get that?' And if, like, Kendall Jenner puts our music on there? Sales go up immediately. It's crazy."

It's hard to think of many people in the world of music with a better intuitive sense of how to harness the Internet than Diplo. His team has deep relationships with both Spotify and Apple Music — and he always has been pro-streaming, because selling records was never a major part of their business. "I think Spotify has been killing it with playlists," says Diplo. "With Mad Decent we're putting out like 400 songs this year. And we're just doing it because we can find out which are



"I wish I was Beyoncé!" says Diplo. "She does one thing, and that's Beyoncé. I envy that." Diplo wears a Theory shirt, Versace suit and Vans sneakers.

playlist-friendly." His team gets reams of data from the services, which — along with Diplo's ability to road test in-progress work during his DJ sets — gives Mad Decent an unusually large degree of certainty about how far a song like "Lean On" can go. "Radio looks to Spotify for the analytics," says McInnes, "and a company like Spotify is just as happy to work with us as with anyone else."

Still, there's one Internet-driven phenomenon that Diplo might like even more than Snapchat, and his name is Bernie Sanders. The DJ has been a fan since the Vermont senator announced his presidential campaign — and he relates to the 74-year-old candidate as cultural force in surprising ways. "If Hillary [Clinton] was the only candidate, I don't think anyone would care about politics at all," he

says. "[Donald] Trump is actually exciting in a lot of ways, too. But Bernie Sanders is amazing to me because so many young kids learned about politics [through him]. And it was all because of the Internet. The traditional media never gave Bernie Sanders the time of day. But he went viral the same way hip-hop and new dances go viral. And I'm part of that culture."

Like Sanders, Diplo has little interest in backing away from controversy. Partly because of his kids, whom he's raising with his ex-girlfriend Kathryn Lockhart, Diplo insists that he's growing up. But that doesn't mean he's done stirring things up on Twitter, like when he accused David Guetta of ripping off DJ Snake on a recent single. "Guetta's always been so f—ing nice to me, to be honest," says Diplo. "But I'm just into the anarchy of it all." ●



"Labels pay a lot of money for market research. I get it for free. Just give me an afterparty to DJ at." Diplo wears a Helmut Lang shirt.

Executive Of The Year

Pasquale Rotella

As rival SXSW declares bankruptcy, the Insomniac Events CEO founder expands dance's top festival series to new continents

Rotella photographed by Wesley Mann on May 13 at Citi Field in Queens.



In 1992, a scruffy street kid from West Los Angeles intent on reviving the local underground scene threw a rave. Almost 24 years later, that warehouse party and its proprietor, Pasquale Rotella, have grown into Insomniac Events: a worldwide network of 12 music festivals, major club nights, a record label and a partnership with events titan Live Nation — all coordinated by a 140-person full-time staff. Its crown jewel? The iconic Electric Daisy Carnival, now with annual editions in New York and the United Kingdom, as well as the Las Vegas flagship, which will feature more than 250 acts and 400,000 fans at its 20th anniversary June 17-19. Rotella, who's married to reality star Holly Madison, isn't content, though. With EDC India and Japan slated for 2017 on top of recent expansion into Brazil, Mexico and the United Kingdom — and main rival SFX's recent collapse — the 41-year-old's brainchild is fast becoming the first truly global rave empire, with Rotella securely on the throne.

There has been a lot of chatter about the "EDM bubble" popping. What do you see?

"EDM" has been a thing for four, five years. Insomniac has been around for over 20 years — we're not going anywhere. We're selling better this year than we were last. Maybe people are less into that "EDM sound," but they're certainly into house, techno, drum'n'bass and trance. This is one of the most exciting times in dance music history.

What is your view on SFX's spectacular downfall?

I saw it as a Wall Street play — that's why I never did a deal with them. They do some really great events that would be thriving if they weren't attached to the stock market. Raving and Wall Street are different worlds.

What is the new frontier of Insomniac's world expansion? Japan. India. Chile. Those are the markets we're focusing on right now. We just did Brazil; we do Mexico and the U.K. Mexico is the one I'm happiest with right now. The fans there understand it.

Safety at raves continues to be a big concern among politicians and the media. Do you think it's overblown?

Dance music events are some of the safest in the world. Young people do what they do, whether they're on college campuses or at rock shows or multigenre festivals. There are problems, but they're no different than what you see elsewhere. People only pay attention to dance music because we were, until recently, unfamiliar to many who make those calls.

Can you ever get too old to rave? Will you ever retire?

No! Not until I'm dead! You never get too old for rave culture. My mom was dancing on stages at EDC when she was 80! In America, people feel like they're too old to go out and dance. It's good for your mind, body, soul — whatever age you're at. —JEMAYEL KHAWAJA

Stars like Kygo and DJ Snake are breaking streaming records and crossing over new sounds

ARTISTS

Above & Beyond

Jono Grant, 36; Tony McGuinness, 47; Paavo Siljamäki, 33
DJ-producers



After becoming the first British DJs to sell out New York's Madison Square Garden in October 2014, the London-based trance trio embarked on an ambitious world tour to support its new *Acoustic II* album, playing with an 18-piece band and featured vocalists at historic venues like the Sydney Opera House, Royal Albert Hall and Hollywood Bowl (another sellout). Their tastemaking podcast *Group Therapy* reaches 30 million each week.

LESSON LEARN'D Siljamäki: "Bigger isn't always better; quieter is sometimes louder."

Steve Aoki, 38

DJ-producer; CEO, Dim Mak Records; creative director, Dim Mak Collection



Aoki may be throwing cake at his audiences in limited portions these days, but the Los Angeles-based Dim Mak label head remains in constant motion: He launched an apparel line, dropped a single featuring Walk the Moon and is the subject of a surprisingly revealing documentary, *I//*

Sleep When I'm Dead, directed by Justin Krook, which made a splashy premiere at the Tribeca Film Festival in April.

LAST TIME I DANCED MY BUTT OFF "At Harvard: I played the Yafdfest. I applied there for grad school. I didn't think I was going to get in — and I didn't. But I got into Harvard this way!"

Deadmau5, 35

DJ-producer; label head, Mau5trap



In terms of visibility and the ability to steer vital industry conversations, Deadmau5 (real name: Joel Zimmerman) is not only dance music's most opinionated and polarizing figure but also one of its most powerful. The Canadian producer and Mau5trap label head is impossible to ignore: He has publicly beefed with everyone from Kanye West to Disney during the past 12 months and, like it or not, has been one of the genre's loudest voices on issues like streaming, sampling and selling out. But this may be the year focus shifts back to his music. In March, he launched his own radio show on Apple Music's Beats 1, where he has been teasing a new album that's due later in 2016.

DJ Snake, 29

DJ-producer



Ever since "Turn Down for What" broke through in 2014, Snake has been on a remarkably consistent run. Four subsequent singles, which have ranged from trap to tropical to electro-soul, have gone platinum. His 2015 smash "Lean On," with Major Lazer and

Who's That Girl?

Male DJs and producers dominate dance, but lesser-known female singers provide the hooks on most of their biggest songs. Kai, Rozes and Astrid S. discuss what it's like to power a hit when no one knows your name

How has your career changed since you were featured on a dance hit?

KAI So much — especially in the last year. Starting with [Diplo's] "Revolution," people started hearing and seeing my name everywhere. It's still getting cool placements in ads. Recently, the Bernie Sanders campaign [used it]. I had to jump into the deep end really quickly!

ROZES [The feature] has given me more credibility. I've obviously gained fans, though I wouldn't say it has made me famous; it has broadened my horizons.

Do you feel like you've been embraced by the dance community?

ROZES Yeah. I've had so many people hit me up to write for them or sing for them. It's a very

welcoming community. It's just hard because you want to pick and choose the right tracks — you want to still present yourself the way you are as a solo artist.

ASTRID S. I haven't really been in the dance scene. I didn't start off doing dance tracks — I just have songs with a couple of DJs.

KAI Dance producers have a punk-rock attitude to music, and it makes it feel good and right. It's funny — this world is not somewhere I was trying to end up, but ultimately, I do feel that I've been embraced.

Does the dance world have a gender problem?

KAI Music in general has a gender problem. From my experience, it's more in the world of producing. There always has been this quiet belief that producing is a boy's game. That

MØ was the first dance record to break 1 billion views on YouTube. He has spent 35 cumulative weeks at No. 1 on *Billboard's* Hot Dance/Electronic Songs chart since its launch in January 2013 — the most by any artist. A debut LP, set for release on Interscope, is 2016's most anticipated dance album.

Flume, 24

DJ-producer



Flume, aka Sydney native Harley Streten, has been in the spotlight since 2012, when tastemaking Australian label Future Classic released his eponymous debut and his remix of Disclosure's "You & Me" caught fire. But 2016 is shaping up to be his biggest year yet: New single "Never Be Like You" (featuring Kai) is his debut on the *Billboard* Hot 100, now at No. 46. It's from his just-released sophomore LP, *Skin*, which features an impressive range of collaborators (Beck, Vince Staples, Raekwon, Tove Lo, AlunaGeorge and more). Flume will push the project on tour through the end of the year (including a 38-date North American leg, kicking off Aug. 4). **BIGGEST MISCONCEPTION ABOUT DANCE** "That it's not real music because it's not played on an instrument. I played sax for 10 years, but electronic music is appealing to me because there's so much more control — you can take African drums or Amazonian flutes,

The Weird, Wonderful World Of Dance Subgenres



JUNGLE TERROR The brainchild of Skrillex signee Wiwek, its title is literal: animal noises and general chaos blended with the comparatively traditional grime and drum'n'bass rhythms.

Above & Beyond onstage at the 2015 Electric Zoo festival in New York.



Most recently featured on Matoma's "Running Out," Norwegian 19-year-old **Astrid S.** first came to dance on an acoustic Avicii remix.



Pennsylvania native **Rozes**, 23, hit No. 6 on the Hot 100 with a feature on The Chainsmokers' "Roses" — which was named for her.



Toronto's **Kai**, 26, has been featured on songs by Diplo, Jack U and now Flume, whose "Never Be Like You" is climbing the Hot 100.

is so untrue, and it's unfortunate because that mentality has definitely affected me

ASTRID S. Growing up, I'd never heard of any female producers or songwriters. I didn't know you could be a girl and produce, which is terrible. But it's changing; [Susanne Sundfør] just won producer of the year at the Norwegian Grammys [the Spellemann Awards]. It's very important, so girls, like me when I was younger, look at the TV and go, "Oh, I can do this too."

ROZES A lot of things would have opened up to me if I wasn't

this young girl at the bottom of the totem pole — things I try that are hindered by my gender. If I were a guy, I'd get more of the "Yo, bro, you should do this interview with us" kind of thing, and just be best friends with [The Chainsmokers]. It's hard because I don't want to say that I can't get anywhere being a girl — I have. I've gotten very far. It's just slower and it's harder, because people are less likely to give you credit.

Are you worried about being pigeonholed as a dance act?

ROZES Not really. I have a new single coming out — the vibe is dancey, but it's not considered a dance track. I can maintain the fans that I've gotten being an EDM artist featured on an EDM track, but also carry that into the world of alternative pop music. **KAI** It's definitely something I'm aware of. There's this danger: You're fortunate enough to have success, but it's specifically in this genre. Ultimately, the plan always has been to release a body of work on my own, and it's not going to be EDM — that's for sure. —STEVEN J. HOROWITZ

distort them and pitch them down, and get this whole new access to the world of music."

Martin Garrix, 20

DJ-producer; label founder, STMPD
Freed of the contractual confines of Spinnin' Records and MusicAllStars Management after a December 2015 settlement, the 20-year-old Dutch wunderkind launched his own STMPD RCRDS in March and is poised to continue his pop crossover under Scooter Braun's stewardship. A confirmed Justin Bieber collaboration in the works should help his cause, as should a debut album reportedly featuring Avicii, Linkin Park's Mike Shinoda, Ed Sheeran and Bebe Rexha. **BIGGEST WEAKNESS** "When I was young and inexperienced, I was quick to trust others in an industry full of sharks."

David Guetta, 48

DJ-producer
David Guetta won top dance/electronic artist at the 2016 Billboard Music Awards, backed by two collaborative Hot 100 hits, "Hey Mama" (with Nicki Minaj, Afrojack and Bebe Rexha) and "Bang My Head" (with Sia and Fetty Wap). He has another one on the way: "This One's for You," with Swedish "It" girl Zara Larsson, is No. 13 in its third week on Hot Dance/Electronic Songs.

Calvin Harris, 32

DJ-producer
One of dance's most bankable stars, Harris maintains a lucrative Las Vegas residency at Hakkasan and a global endorsement deal with Giorgio Armani, and sources say he commands upwards of \$500,000 for a two-hour festival set (he headlined Coachella in April). Like clockwork, he landed two more Hot 100 hits in the past year: "How Deep Is Your Love" (which peaked at No. 27) and "This Is What You Came For" with Rihanna (now No. 9), a strong contender for song of the summer.

Kaskade, 45

DJ-producer
Growing up in Chicago made Ryan Raddon — the future Kaskade — into a house-music true believer. "I was in this because I loved it," he says. "Twenty years ago, we didn't understand that there was a paycheck on the other side." He certainly understood that during the past year — his last album, *Automatic*, hit No. 2 on Top Dance/Electronic Albums in October 2015; he was the first dance artist to top-bill the Los Angeles Convention Center; and he drew eye-poppingly massive crowds to his headlining sets at Lollapalooza, Coachella and Electric Daisy Carnival in New York and Las Vegas.



DARK DISCO What started as an A-list New York party with A-Trak and Evian Christ behind the decks has become a euphemism for dystopian, industrial but funky house.

BIGGEST MISCONCEPTION ABOUT DANCE

"That we're a bunch of drugged-out buffoons with no musical integrity."

Kygo, 24

DJ-producer



Kygo (born Kyrre Gørvell-Dahl) owes his success to sunbaked synths and slow-mo BPMs more

befitting a luau than a festival main stage or sold-out arena. But in the past year, he has headlined both — including Brooklyn's Barclays Center (which he sold out), Coachella and Ultra Music Festival. He became the fastest artist to reach 1 billion Spotify streams in December 2015 — months before his debut LP, *Cloud Nine* (Sony), arrived in May. The album peaked at No. 1 on Top Dance/Electronic Albums and produced "Firestone," his Hot 100 debut.

DESERT ISLAND DANCE RECORD

"One of the most timeless dance tracks ever made: 'Call Me' by Eric Prydz. I never get sick of it."

Skrillex, 28

DJ-producer; co-founder, OWSLA



2015 will be remembered as the year Skrillex (aka Sonny Moore) became a bona fide hitmaker. The Los Angeles artist collected his seventh and eighth Grammy Awards alongside Diplo for their Jack U album and single "Where Are U Now" (which peaked at No. 8 on the Hot 100), and he co-produced Justin Bieber's Hot 100 No. 1 "Sorry" as well as five other tracks from the star's chart-topping comeback album, *Purpose*. Skrillex's industry impact expanded beyond his production and DJ gigs, from breaking artists like Snails and Valentino Khan on his OWSLA label to directing videos with Chance the Rapper and Hundred Waters. With reported upcoming collabs alongside Bruno Mars, Rick Ross and Florence Welch, the hits should keep on coming.

ADVICE FOR NEWBIES "Be a f—ing kid, break rules, don't care. Don't try to get people's attention. Let your art speak loud and people will find you."

BIGGEST WEAKNESS "Girls, probably. If I'm really feeling a girl, I don't want to work — I want to hang out with her."

The Chainsmokers

Alex Pall, 31; Drew Taggart, 26

DJ-producers



Jokey 2014 track "#Selfie," this New York duo's debut single,

The Down Under Dance Lord

Flume

"I wanted to make music where the beats don't necessarily hit where they should, or the synths don't come in at the right time," says the DJ. "I try to push it just far enough that it sounds different and unsettling, but still somehow makes sense."

Flume photographed by Aaron Richter on May 18 at Miss Lily's in New York.

prompted many to write the pair off as a novelty act. Instead The Chainsmokers have become one of 2016's biggest breakouts, proving their status as hitmakers with "Roses" and "Don't Let Me Down," which cracked the top 10 on the Hot 100 (it's No. 5 on the June 18 chart) and has ruled Hot Dance/Electronic Songs for seven weeks. They also played a well-attended Coachella set featuring guest spots from G-Eazy, Walk the Moon, Third Eye Blind and Tiësto.

LESSON LEARNED Pall: "It's easy to get caught up listening to everyone else, but follow your instincts — because that's what got you to where you are."

Tiësto, 47
DJ-producer



The constantly touring Dutch heavyweight (born Tijs Verwest) is one of dance's most aggressive stars when it comes to branding and technology. In addition to partnerships with T-Mobile, 7Up, SiriusXM and AKG Headphones, he recently signed with Budweiser to sponsor the relaunch of his mobile app, which offers unlimited streaming of his music, exclusive podcast material and soon, sources say, a virtual reality element. Tiësto serves as an adviser to tech startups Splice, Dubset and Doppler, but he still is dropping new music, releasing compilation album *Club Life: Volume Four, New York City* and a joint track with Oliver Heldens ("The Right Song") on his label, Musical Freedom. And that's expanding, too. In April, he announced a sublabel, AFTR:HRS, dedicated to deep house.

GREATEST STRENGTH "I always find new talent to collaborate with, which helps me keep my sound up to date."

BIGGEST WEAKNESS "I overthink things."



Russell Faibisch, 38
Adam Russakoff, 46
Co-founders, Ultra Music Festival



Ultra Music Festival's co-founders had their best year ever, selling out their flagship Miami edition's 165,000 tickets two months prior to the March 18-20 event (earlier than previous years) and adding Brazil



WITCH HOUSE
Coined as a joke by Brooklyn producer Pictureplane, the genre, which often features horror-movie samples and scary sound effects, has been used to describe artists like Crystal Castles and Purity Ring.

and Hong Kong to their international portfolio. The Ultra Worldwide empire now numbers 35 shows in 24 cities, 29 countries and five continents. The only major dance-festival operator to resist the acquisition frenzy of 2013 (Insomnia, sold to Live Nation; ID&T to the now-bankrupt SFX Entertainment), Faibisch says maintaining Ultra's independence "feels as good now as the day we decided to do it."

NO. 1 RULE OF POWER Russakoff: "The path to success is wrought with lessons learned from well-intended mistakes." Faibisch: "Do things for the right reasons the right way with the right people."

Steve Goodgold, 44; Sam Hunt, 36
Agents, The Windish Agency



For a minute, The Windish Agency — a Chicago

booking behemoth whose roster includes Flosstradamus, Jack U and Major Lazer — had gained a reputation for spreading itself too thin. And with a monster client list of artists, perhaps it was well-deserved. But the company acted quickly, reducing its roster to less than 50 acts and establishing strategic partnerships with the Paradigm, AM Only and Coda agencies to ensure clients had the attention and resources they needed. Goodgold and Hunt head up Windish's influential electronic division; the latter helped see through Diplo and Major Lazer's historic March concert in Havana, which drew an estimated 400,000 fans. This summer, another Windish marquee act, Flume, will set off on a 65-stop world tour, which reportedly sold 100,000 tickets in a week.

NO. 1 RULE OF POWER Goodgold: "Be honest and trustworthy. You're only as good as your word."

LAST TIME I DANCED MY BUTT OFF Hunt: "I never dance — ask my wife."

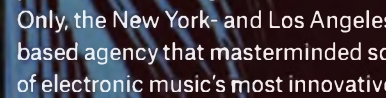
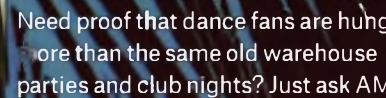
Neil Moffitt, 49
CEO, Hakkasan Group



The ever-burgeoning spectacle of Las Vegas nightlife has been the most visible expression of EDM's gigabuck status, and no one has done more to raise the stakes than Moffitt. Hakkasan Group boasts the strip's most dominant portfolio of megaclubs ever, which includes its namesake, the still-sparkling OMNIA and Jewel, a brand-new undertaking at ARIA. Moffitt's grip on Vegas is so strong that he spent much of 2015 fighting off claims of monopoly in court after purchasing competing

nightclubs Light and Daylight. That issue since has been resolved, and Moffitt sits comfortably atop an empire of 14 nightclubs and 14 high-end restaurants. And if rumors are true, a Hakkasan Hotel is also on the way. **BIGGEST WEAKNESS** "As Hakkasan Group grows, it does at times take me away from what's cutting edge. I'm not as close to the pulse as I once was, but I entrust a team that stays on top of trends."

Paul Morris, 44
President/CEO, AM Only
Lee Anderson, 34
Vp East Coast/agent, AM Only
Matt Rodriguez, 42
Vp West Coast/agent, AM Only



Need proof that dance fans are hungry for more than the same old warehouse parties and club nights? Just ask AM Only, the New York- and Los Angeles-based agency that masterminded some of electronic music's most innovative recent tours including Dirtybird BBQ, Disclosure's Wild Life series and the infamous Full Flex Express, a concert run that traveled by train to eight Canadian cities in July 2015 and counted Skrillex, Diplo and ASAP Ferg as its cargo. The company's 200-plus client list includes Zedd, Annie Mac and Porter Robinson, and it recently established partnerships with the Paradigm and Windish agencies.

ADVICE FOR NEWBIES Anderson: "Always be willing to walk away from a deal."

Gary Richards, 45
CEO, HARD Events



Richards (who moonlights as DJ-producer Destructo) was Los Angeles dance music's biggest promoter in the early 1990s (older fans might remember the notorious Rave America on New Year's Eve in 1992). After a stint in the record biz, he returned to promotion with HARD in 2007, as a surging Los Angeles dance scene went national. Now in its ninth year, flagship event HARD Summer, often called a hipster alternative to the candy-rave extravagance of Electric Daisy Festival, is exploding: The 2015 edition, with Jack U and The Weeknd, reportedly doubled in size from 2014, selling 135,000 tickets.

LAST TIME I DANCED MY BUTT OFF "[Record label] Boys Noize had a release party at some crazy underground warehouse — you had to wear a ski mask to get in. The DJ was playing a lot of Prince."

Jonathan Schwartz, 33
Partner, TAO/Strategic Group
Jason Strauss, 42
Noah Tepperberg, 40
Co-owners, TAO/Strategic Group



Claiming four of the top 10 revenue-generating nightclubs in the country (Marquee Las Vegas, TAO Las Vegas, LAVO NY and LAVO Las Vegas) to the tune of a combined \$180 million to \$200 million in 2015, TAO/Strategic Group continues its dominance. That total doesn't even account for other Billboard Boxscore top 100 club holdings like Marquee NY and PHD at the Dream Downtown (both \$15 million to \$20 million) or Avenue (\$10 million to \$15 million).

NO. 1 RULE OF POWER Tepperberg: "Return every message and email you get on the day you get them — every single day."

Hunter Williams, 38
Agent, Creative Artists Agency



As head of CAA's electronic music division, Williams, who is based in Nashville, steered some of the biggest-selling tours and most innovative shows of 2015, including The Chainsmokers' sold-out 33-city sweep and Pretty Lights' Takeover, a festival-style camping weekend for fans in Telluride, Colo. Many of his most successful acts take cues from the jam band community, forgoing gigs at festivals and clubs altogether. "Outsiders see electronic music as a one-sided industry," says Williams, "but it has so much more depth than they realize."

LAST TIME I DANCED MY BUTT OFF "Last Saturday listening to LTJ Bukem's March 2016 Soundcrash Mix."

Joel Zimmerman, 37
Partner/head of electronic music, William Morris Endeavor



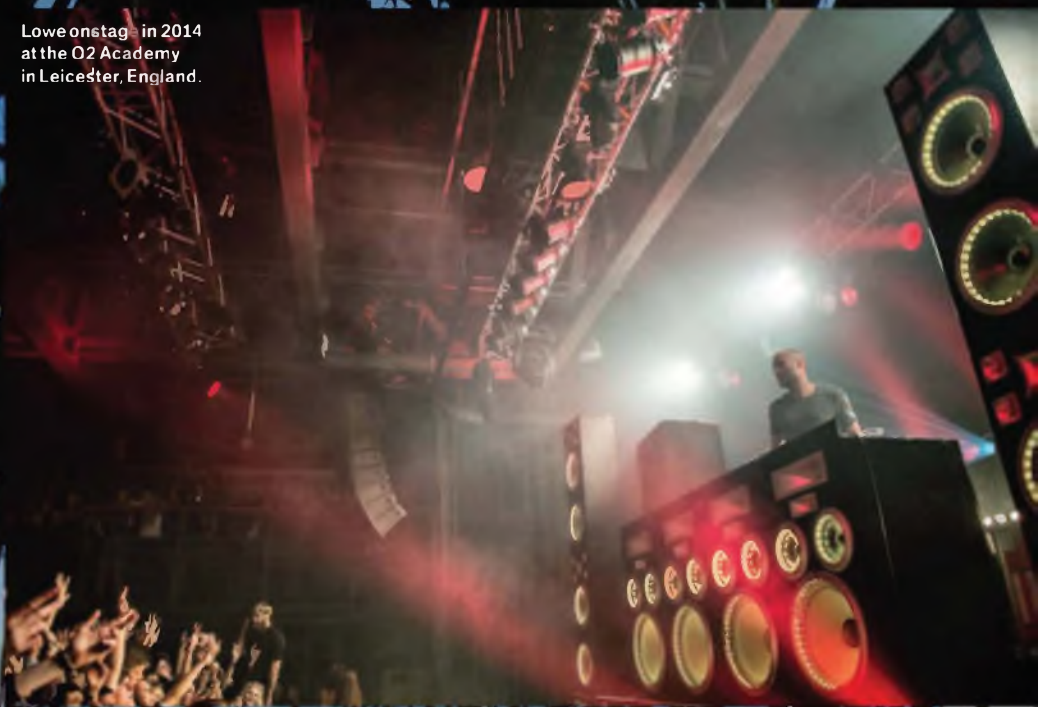
Zimmerman helped pioneer Vegas clubs and corporate mega-fests as a goldmine for DJs, including clients Calvin Harris, Deadmau5 and Kaskade. And now, he's bullish about the backlash: a wave of boutique events catering to specific subsets of dance music ("one-stage stuff"). Zimmerman also is involved with noise-making dance-related films like Steve Aoki's documentary *I'll Sleep When I'm Dead* and the Netflix-financed *XOXO*, due later this year.

DANCE'S BIGGEST CHALLENGE IN 2016 "Outsiders looking in."



VOMIT STEP
Coined by Montreal artist Snails, this bass-heavy subgenre takes dubstep and adds a layer of intense, in-your-face synthesizers.

Lowe onstage in 2014 at the O2 Academy in Leicester, England.



GAMING-KEEPERS

From label heads to radio stars to tech geeks, these curators help the best dance music get to its most devoted fans

Julie Adenuga, 27
DJ, Beats 1

Zane Lowe, 42

Creative director/DJ, Beats 1



Well-known in Britain, Lowe and Adenuga now reach a global audience of 13 million as two of three "anchor DJs" at Apple's online radio station. (Rap stalwart Ebro Darden is the third.) Lowe, now based in Los Angeles, made his name on BBC Radio 1 before being recruited to steer Beats 1 as creative director and lead personality (his interviews with stars like Drake make headlines). Adenuga, meanwhile, was a voice on Rinse FM, a pirate station gone legit, and has London underground cred — her brothers are grime stars Skepta and JME. Through the pair, electronic music has a privileged place on one of the world's largest new platforms.

Kathryn Frazier, 46
Owner/CEO, Biz 3; co-owner, OWSLA



One of dance music's most powerful marketers, Frazier runs Biz 3, a publicity and artist management firm with clients such as Alesso, Baauer, Chromeo

and Bassnectar. She also co-runs Skrillex's OWSLA imprint as its marketing/PR expert and self-described "den mother." Last August, Frazier landed Diplo and Skrillex's Jack U project a pivotal piece in *The New York Times*, raising their profiles with a new audience.
PROUDEST MOMENT Jack U playing the 2016 Grammys. "It's incredible when you see artists you've worked with since they started making music reach that level."

Geronimo, 49
Senior director/head of electronic dance programming, SiriusXM



With American terrestrial radio mostly ignoring dance music, Geronimo (born Jonathan Broth) is an on-air host, as well as head of EDM at the satellite giant, who programs the genre's cutting edge. Right now, that's "house, whether it's deep house or tropical house," he says. "Big-room EDM is not as in-demand as it was."
LAST TIME I DANCED MY BUTT OFF "To CeCe Peniston's 'Finally' at a wedding in Lambertville, New Jersey."

Neil Jacobson, 39
Executive vp/president of A&R/management, Interscope Geffen A&M



"Nobody knows what a hit is, and you can't predict it," says Jacobson, who, nonetheless, has shown enviable instincts when it comes to developing talent: Interscope's DJ Snake scored five hits on the Hot 100 in the last year. Jacobson also is riding high after the Grammys, where his management client Jeff Bhasker was named producer of the year. Next up, highly anticipated

A photograph of Stephanie LaFera and Kaskadee standing in a record store. Stephanie is on the left, wearing a black sleeveless top and olive green pants, with her arms crossed. Kaskadee is on the right, wearing a dark blue jacket and dark pants, with his hands in his pockets. They are standing in front of a large metal pillar and wooden shelves filled with vinyl records.

The Survivors

Stephanie LaFera and Kaskadee

"I don't know how many articles I have to read about 'Is dance music over?'" says LaFera, who got her start in the game more than two decades ago managing DJ-producer Kaskadee. "It has gotten ridiculous."

LaFera and Kaskadee photographed by Christopher Patey on May 4 in Santa Monica.



The Crossover Kings

The Chainsmokers and Adam Alpert

"Dance music has influenced every single hit of the last two or three years," says Alex Pall of The Chainsmokers, who have scored a string of smash singles with the help of manager Alpert. "It's time the award shows realize that and give dance the recognition it deserves."

From left: Alpert, Drew Taggart and Pall photographed by Rainer Hosch on April 21 at the Absolut Elyx House in Los Angeles.



albums from AlunaGeorge and Snake. **NO. 1 RULE OF POWER** "Power is a result — it should not be an intention."

Craig Kallman, 51
Chairman/CEO, Atlantic Records

Gina Tucci, 33
Head of A&R, Big Beat Records; senior director A&R, Atlantic Records



It has been a big year for Big Beat, the dance-dedicated

Warner imprint relaunched by founder Kallman in 2010. Managed by Tucci, the label recently celebrated "Hey Mama," David Guetta's biggest hit to date; more than 790 million streams for Galantis' *Pharmacy*; and Jack U's Grammy-winning debut. Despite Kallman's broader responsibilities at Atlantic, Tucci says her team is "in his office several times a day, playing music and bouncing ideas. We can tell by his face if it's a go."

LAST TIME I DANCED MY BUTT OFF Tucci: "At the We Are Family Foundation benefit in April, to Nile Rodgers and Chic jamming with Bone 9."

Austin Kramer, 3
Global head of electronic music and culture, Spotify



Kramer spent eight years with SiriusXM before packing off to Spotify in April 2015. During the past

year, Kramer says he "dove headfirst into making sure electronic was properly represented on Spotify," growing the platform's dance footprint to more than 14 million followers on dozens of key playlists. He has turned ElectroNOW, his flagship playlist, into a fledgling event brand, booking Deadmau5 and Kaskadee for a Miami Music Week party.

BIGGEST MISCONCEPTION ABOUT DANCE "That it's a fad. House has been around a lot longer than that three-letter acronym."

Alexander Ljung, 34
Founder/CEO, SoundCloud

Eric Wahlforss, 36
Founder/chief technology officer, SoundCloud



Ljung and Wahlforss have continued to challenge the

status quo of streaming, culminating in the March launch of SoundCloud Go, a subscription service that allows ad-free access to 125 million tracks — including unsigned and derivative works — for \$9.99 a month. "It's aligning the whole

industry around this view that DJ'ing and remixing are a key part of music and monetization," says Wahlforss. "That's something that is now being embraced as opposed to discouraged."

Annie Mac, 37
DJ, BBC Radio 1

Pete Tong, 57
DJ, BBC Radio 1; founder, FFRR Records, International Music Summit, WME's dance division



Meet Britain's top dance tastemakers; Tong has moved

from DJ to mogul during his 25-year career, and his BBC Radio 1 cohort Mac is blazing trails of her own. Tong's BBC show *Essential Mix* is nearing its 750th episode, his FFRR label has earned starmaking cred (Disciples, Matoma), his All Gone events brand hosts festival stages around the world and his International Music Summit conference is growing, he manages these projects from his desk as co-founder of William Morris Endeavor's dance division. Meanwhile, the heavily touring Mac has her own festival: The second *Lost & Found* took place in May in Malta, where she headlined alongside Disclosure.

Around The World In A Rave: 4 Far-Flung Festivals

Whether the site is Coachella or Cambodia, destination dance parties are a modern-day pilgrimage for music's die-hards

Fusion Festival

Lärz, Germany (June 29-July 3)



WHAT IT IS Often referred to as the "German Burning Man," this five-day music, arts and counterculture festival draws tens of thousands to see its taste-making lineup, announced on-site. The event's home, a former Soviet military airfield, operates year-round as an anti-capitalist commune.

ON THE WAY A night in electronic music mecca Berlin is just a two-hour drive away. Pregame by keeping things classic at the legendary Berghain, or mix it up with industrial club newcomer ://about:blank.

PRO TIP Along with your personalized ticket (organizers are cracking down on scalpers), you'll need a tent for camping and an open mind: Clothing is optional!

Les Dunes Electroniques

Ont Jemal, Tunisia (fall 2016)



WHAT IT IS Ever wanted to rave on Tatooine? The *Star Wars* set where they shot Luke Skywalker's home planet is not only still standing, it hosts a dance festival featuring a range of local and international talent — despite Tunisia's recent political upheaval and violence.

ON THE WAY You'll probably be flying into Tunis, so you'd be remiss not to explore the ruins of Carthage, a UNESCO World Heritage site located less than 10 miles north of the capital city.

PRO TIP Come prepared for some light cosplay with fellow sci-fi nerds: Dust off your Darth Vader mask and unsheathe your lightsaber.

Magnetic Fields

Jaipur, India (Dec. 9-11)



WHAT IT IS Entering its third year at Jaipur's magnificent Alsisar Mahal royal palace, this whimsical festival's highlights include a tea party by the palace pool, stargazing sessions on the rooftop and a treasure hunt. The lineup centers on one-off collaborations, like the groundbreaking Indian and Pakistani joint showcase in 2015.

ON THE WAY Fly into Delhi and road trip through "The Pink City" of Jaipur to the deserts of Jaisalmer, the holy lake of Pushkar and back through Agra to see the Taj Mahal.

PRO TIP For those disinclined to rough it, lodging is available in the luxurious palace itself, or in a cluster of nomadic Bedouin tents with its own Desert Oasis Disco.

Wonderfruit Festival

Pattaya, Thailand (Dec. 15-18)



WHAT IT IS Hidden in the endless rice fields a half hour outside Bangkok, this eco-friendly festival attracts a glamorous expat crowd with global artists like Rhye and The Lucent Dossier Experience, and food options sourced from an on-site organic farm.

ON THE WAY Get some calm before the storm with a visit to The Sanctuary of Truth just outside Pattaya, a jaw-dropping all-wooden temple filled with intricate Hindu and Buddhist carved motifs.

PRO TIP Toast at one of the festival's hidden gems: world-famous mixologist Shingo Gokan's secret drink shack, where offbeat cocktails feature locally sourced ingredients. —MATT MEDVED and ALLIE SILVER

Patrick Moxey, 49
President/CEO, Ultra Music

David Waxman, 45
GM/senior vp/president of A&R,
Ultra Records



When Moxey and Waxman began working together in

2000, Ultra was still an indie, and its 2016 superstar Kygo was just 9 years old. This past year, the Norwegian DJ-producer (who is signed to Ultra parent company Sony) had the year's best sales week on the Top Dance/Electronic Albums chart, and Ultra had its biggest international hit with Felix Jaehn's remix of OM's "Cheerleader," which *Billboard* named 2015's Song of the Summer.

DESERT ISLAND DISC Moxey: Kraftwerk's *Trans-Europe Express*

been working with Bieber and Ed Sheeran and became the youngest DJ to close out the Ultra Music Festival. Fellow clients Steve Angello and The Knocks released albums this past year as well.

ADVICE FOR NEWBIES Braun: "Make great music first."

Mark Gillespie, 35; Dean Wilson, 48
Co-founders, Three Six Zero Group



On Gillespie and Wilson's watch, longtime client Calvin Harris

became Coachella's first-ever DJ headliner and reunited with Rihanna for new hit "This Is What You Came For." Another star they handle, Deadmau5, struck partnerships with Ultra Worldwide and live-streaming platform Twitch. Their Three Six Zero firm has expanded beyond its dance roots, adding acts like Frank Ocean, Korn and Jessie Ware and partnering with Roc Nation to bolster its film, TV and digital footprints.

Kevin Kusatsu, 36; Andrew McInnes, 32
Co-founders, TMWRK; producers, Mad Decent Block Party, Fools Gold Day Off



Despite the implosion of former parent company SFX,

Kusatsu and McInnes had a superlative year. The duo extricated themselves from Robert Sillerman's bankrupt company and independently released Major Lazer's smash "Lean On," which reached No. 6 on the Hot 100. They also helped Major Lazer become the first major U.S. act to play Cuba since relations thawed, co-managed Jack U and added Cashmere Cat and What So Not to a roster that already features Diplo, Dillon Francis and ILoveMakonnen.

NO. 1 RULE OF POWER McInnes: "Never say more than you have to."

Stephanie LaFera, 36
CEO/owner, Little Empire Music



The Atlanta native began managing bands in high school before entering the rave scene during college, handing out fliers and road-tripping to New Orleans for James "Disco Donnie" Estopinal Jr.'s storied bashes. She has steered Kaskadee's career for 20 years, and 2015 and 2016 arguably have been his biggest yet: He headlined Coachella and Lollapalooza, and his 2015 stand at San Francisco's Pier 70 was Boxscore's top dance/electronic gig, grossing \$1,244,473 and drawing 20,071 fans. Meanwhile, LaFera's other star client,

Galantis, ruled Top Electronic/Dance Albums with sophomore set *Pharmacy*.
LIFE LESSON "Don't freak out."

Ash Pournouri, 34
Founder, At Night Management, Connected Artists, PRMD Music/Publishing



Despite Pournouri's star client Avicii announcing his retirement from touring at age 26, it was still a big year

for the charismatic manager and entrepreneur: He added Axwell + Ingrosso to his roster; his PRMD label logged its first international hit with Deorro's "Five More Hours"; and he partnered with Spotify CEO Daniel Ek to establish Symposium Stockholm, a conference exploring creativity, technology and music.

LIFE LESSON "Everything happens for a reason — but sometimes the reason is you're stupid and make bad decisions."

Myles Shear, 23
Founder, Golden Hare Group



Shear helped propel his clients Kygo and Thomas Jack — two unknowns in 2014 — to Justin Bieber-approved crossover stardom, along with the tropical house genre they popularized. His stewardship over Kygo paid off in particular: The producer sold out Brooklyn's Barclays Center and saw all those SoundCloud and Spotify streams pay off for debut LP *Cloud Nine*, which had the top sales week for a dance album so far in 2016.

ADVICE FOR NEWBIES "Seek advice but go with your gut. Only you know the answer."

Tim Smith, 41
Founder, Blood Company



With a "good people, good vibes" motto and a background overseeing metal and hardcore bands (including longtime client Skrillex's old group From First to Last), Smith speaks the language of the musical eclectics he manages. Jack U won two Grammys for its self-titled debut album, while Skrillex's six contributions to Justin Bieber's *Purpose* helped the singer rediscover radio success and find new artistic credibility. Smith also oversaw high-profile album rollouts for clients Zedd and Boys Noize.

NO. 1 RULE OF POWER "Don't be evil."

Reporting by Megan Buerger, Jemayel Khawaja, Kerri Mason, Michaelangelo Matos and Matt Medved.

The movers and shakers behind superstars like Diplo, Skrillex, Calvin Harris and more

MANNA
CHIPS

Adam Alpert, 36
CEO, Disruptor Management/Records, Selector Songs



Helping The Chainsmokers overcome the novelty stigma of breakout hit "#Selfie" was a tall task, but Alpert made it look easy. One of dance's savviest managers doubles as an expert A&R rep, overseeing The Chainsmokers' follow-up top 10s "Roses" and "Don't Let Me Down." It was Alpert's idea to have rising teen pop star Daya, who landed her own top 20 hit "Hideaway" in 2015, sing on the latter. Alpert's smarts come as no surprise to Sony Music boss Doug Morris, who signed a management/label joint venture with him, Disruptor, in 2014.

ADVICE FOR NEWBIES "Put out content consistently. If a consumer isn't listening to you, they're listening to someone else."

Scooter Braun, 34
Founder, SB Projects

Michael George, 27
Artist manager, SB Projects



Braun's creative alliance with Jack U reinvigorated the career of client Justin Bieber, who won his first Grammy for "Where Are U Now" and topped the charts with the Skrillex-produced "Sorry." Under George's guidance, Martin Garrix has



FUTURE BASS
This nebulous, decade-old descriptor, sometimes described as "happy trap," is synth-heavy and uptempo with a huge emphasis (unsurprisingly) on the low end.



DJ Afrojack (left) and Sillerman at the NASDAQ MarketSite in New York in 2013.

EDM's Sickest Drop: Sillerman And The SFX Fiasco

In his first interview since the dance-music giant filed for bankruptcy in February, the former CEO says of the casualties, "I don't begrudge them their anger," and claims "there are no easy answers" to explain how a venture once valued at \$1 billion is now trading at just over 1 cent per share *By Robert Levine*

On Jan. 9, 2012, the veteran dance-festival promoter James "Disco Donnie" Estopinal Jr. walked into Robert F.X. Sillerman's midtown Manhattan office to discuss the dance music business and walked out part of a venture that would change it immeasurably. A serial media-industry entrepreneur, Sillerman was best-known at the time for buying up concert promoters under the rubric of SFX Entertainment and, in 2000, selling them to the radio giant Clear Channel — since rebranded as iHeartMedia — in a deal worth \$4.4 billion. His latest venture wasn't that much different. Sillerman told Estopinal he planned to round up festivals and businesses focused on EDM (blanket shorthand for "electronic dance music"). Estopinal agreed to sell Disco Donnie Presents and become part of Sillerman's new company, as well as to help identify

and approach other potential acquisitions.

With musical tastes that run to Bob Dylan and Paul Simon, the bald and gangly Sillerman, then 63, struck Estopinal as an unlikely figure to invest in dance music. But the promoter also quickly grasped that his new collaborator, who made *Forbes'* 400 list in 2005 with a net worth of \$975 million, wasn't like most media moguls. Before Estopinal left, Sillerman offered his hand, saying, "You have to shake this hand because I masturbate with that one." Estopinal also was impressed with his new partner's ambition. "I asked how much we'd have to spend on acquisitions," he remembers. "He said, 'A billion dollars.' I said, 'When do I start?' And he said, 'As soon as you walk out the door.'"

Sillerman revived the SFX Entertainment name — a scramble of three of his initials — for

his new venture, and during the next 18 months acquired or agreed to acquire eight companies at an aggregate cost of approximately \$350 million in cash and stock, including the online EDM download store Beatport (for \$58.6 million) and Dutch festival promoter ID&T (\$130 million), which produces Tomorrowland, one of the foremost EDM festivals in the world. SFX later acquired more promoters, as well as ticketing startups Paylogic and Flavorus and the digital marketing company Fame House, creating a vertically integrated EDM giant that it began preparing for an initial public offering. According to its 2013 prospectus, SFX's international portfolio of companies generated \$242 million in revenue in 2012, with losses of \$49 million. On Oct. 9, 2013, when SFX version 2.0 went public, it had a market value of more than \$1 billion.

Then came the sickest drop in the history of dance music: During the past two-and-a-half years, SFX's stock price fell from \$13 to just over 1 cent a share, or an approximate valuation of \$1.24 million. In February, the company filed for Chapter 11 bankruptcy and Sillerman, who at various times owned between a third and 40 percent of the business, stepped down as CEO. (He remains chairman of its board.)

All of SFX's festivals save TomorrowWorld and Stereosonic will take place as scheduled, and a U.S. bankruptcy judge has created a \$15 million "artist carve-out" to ensure performers don't get stiffed. But it remains to be seen what kind of company will emerge from the wreckage — and who will run it. (Mike Katzenstein of FTI Consulting is serving as SFX's chief restructuring officer and interim CEO.) SFX laid off 36 employees in April; a month later, Beatport let go of more than 40, about half its staff, and cut all operations except its core digital download store.

Sillerman may no longer be running SFX, but he's convinced the company will reboot. "There's no question," he says by phone from the SFX office he will eventually vacate, "that four years later, this is a sustainable genre."

Albeit an unsteady one. After five years of explosive growth and climbing DJ fees, there's a growing industry debate over whether the EDM bubble has burst. At least seven festivals — including two produced by SFX — have been canceled for 2016, and though Ben Turner, a founder of the 8-year-old International Music Summit EDM conference, contends the industry is evolving, not collapsing, he predicts "a big implosion" of mid-tier DJ fees in Las Vegas.

It's hard to say whether this contraction played a role in SFX's nosedive, but it's clear Sillerman helped inflate the EDM economy by growing too fast and paying too much for the companies he acquired and the DJs he employed. "That's Sillerman's MO," says a former SFX employee. "Make everyone an offer they can't refuse."

"It's easy to say that in hindsight," says Sillerman when asked if he overpaid. "We bought companies based on what we anticipated — that we could bring in incremental sources of revenue." Without a serious strategy to leverage SFX's scale in a significant way, however, the company wasn't worth more than the sum of its parts. "They thought they had a plan to make one plus one equal three," says the former SFX employee. "But there was never a point at which the company was functional."

Sillerman says "there are no easy answers" to explain SFX's collapse, but he admits he made mistakes, such as underestimating the importance of individual events and promoters as opposed to performers. He knows some promoters are angry, and "I don't begrudge them their disappointment and anger because I'm disappointed and angry, too," he says.

He is rarely so serious: Sillerman drops more



"You have to shake this hand because I masturbate with that one." Sillerman told Estopinal when they met.



The crowd at the Tomorrowland festival, held in Belgium in July 2013.

f-bombs than *Entourage*'s Ari Gold and revels in a frat-boy sense of humor rare in 68-year-old chief executives. (Asked to confirm the comment he made before shaking Estopinal's hand, Sillerman replies that, in fact, he masturbates with both hands.) He speaks in a raspy voice, the result of a 2001 struggle with tongue cancer, and he takes nutrition through a feeding tube because he lost the ability to swallow. Now, he says, he feels fine, although given the ill will that SFX's bankruptcy has generated, he adds, "Maybe it would be easier if I said, 'I feel terrible. Woe is me.'"

Just four years earlier, Sillerman looked unassailable. He grew up in Riverdale, in the Bronx — his father was in the radio business — and made his first fortune buying and selling radio stations beginning in the '80s. He then

turned \$2.5 billion spent acquiring regional concert promoters and merging them into a national live-events company — the first SFX — into \$4.4 billion when he sold it to Clear Channel. (In 2005, Clear Channel spun off that division, which has since become concert-biz behemoth Live Nation.) "He gambled big and he won," says Dennis Arfa, Billy Joel's longtime agent, who worked with Sillerman at the time. "He was a game-changer."

The deal made Sillerman seriously wealthy. He and his wife, Laura, live in a five-story townhouse on New York's Upper East Side that they bought from HBO CEO Richard Plepler and own property in Southampton with a three-hole golf course. He also found success on Broadway when he invested in and executive-produced his friend Mel Brooks' smash musical adaptation of his 1968 film comedy, *The Producers*. Other Sillerman ventures haven't fared as well, however. His effort to build an upscale golf resort in Anguilla failed, and CKX, a company he founded in 2005 that bought *American Idol* producer 19 Entertainment and the licensing and merchandising rights to Elvis Presley's likeness, among other assets, was sold for half its onetime value. Even the first SFX wasn't nearly as solid as it looked: Two years after Clear Channel bought SFX, it wrote down 75 percent of its value.

"I don't know what happened after we sold it to them," says Sillerman. "We were on a rocket ride, and they changed a bunch of things."

Or, perhaps, it's easier to assemble an empire than it is to run one.

How fast did SFX move? Estopinal says that following his meeting with Sillerman in January 2012, he flew home to New Orleans, where that night, he ran into A.J. Niland and Bennett Drago, the co-founders of festival producer Huka Entertainment. Niland remembers Estopinal convinced him to fly to New York that weekend for an important meeting — he wouldn't say with whom. "We walk in," recalls Niland, "and Bob is wearing a T-shirt that says 'F— You, You F—ing F—' and a hat that you'd get at a souvenir shop that made it look like he had spiky blond hair."

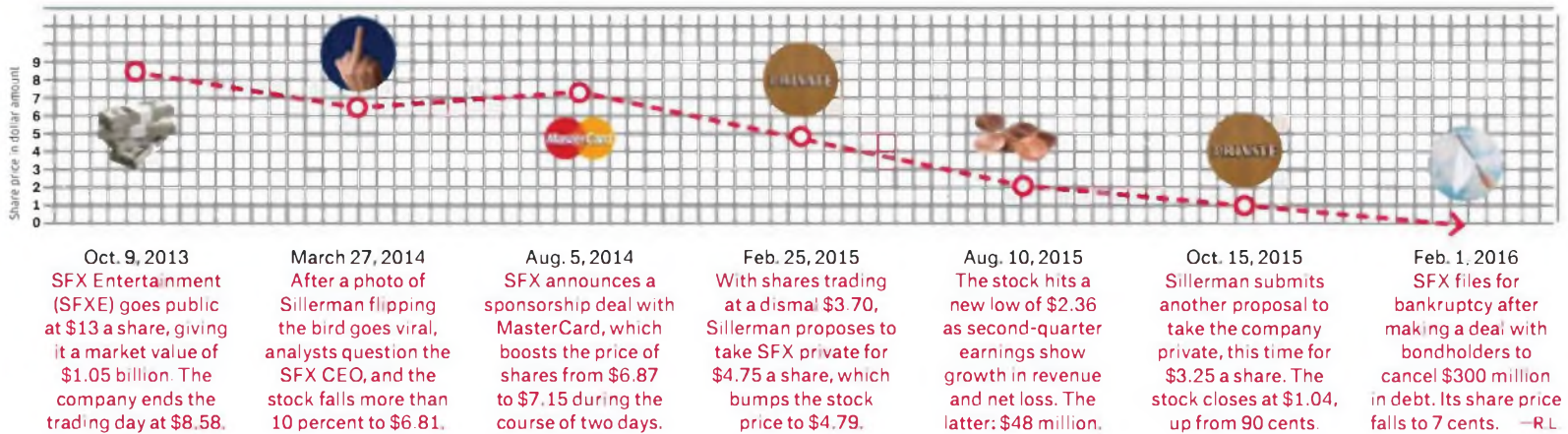
By the end of 2012, says Niland, Sillerman and his new partners had identified more than a dozen companies he wanted to buy and signed contracts with at least some of them.

In January 2013, Sillerman sent an email to the founders of the companies SFX was acquiring, inviting them to New York in March for a party where they would get their checks and, the next day, attend a strategy meeting. In February, the party was postponed for a few weeks — then delayed again. Around this time, Niland had a disagreement with SFX executives, and he and his partners extricated themselves from their deal to sell Huka. In retrospect, says Niland, it was one of the best decisions he ever made.

Before Sillerman, dance music wasn't thought of as big business. Promoters had deep roots in

Dancing With Disaster

A timeline of the decline of EDM titan SFX, which went public in 2013 at \$13 a share and landed in bankruptcy court less than two-and-a-half years later



local scenes, and large festivals grew organically out of small ones. That changed when SFX started paying top dollar for promoters — sometimes significantly more than industry-standard valuations — usually in a combination of cash and equity. When SFX began bidding to buy festivals, so did Live Nation, driving up prices. And as festivals competed for top DJ talent, booking fees rose — especially when Las Vegas clubs upped the ante. “DJ prices were out of control,” says promoter John Dimatteo, who runs the Electric Adventure festival in Atlantic City, N.J.

In 2013, the future looked promising for EDM and SFX. That December, two months after going public, the company announced a sponsorship deal with Anheuser-Busch estimated to be worth \$25 million for the coming year. Deals with T-Mobile and MasterCard followed, proving Sillerman right that big brands would pay SFX to help reach young consumers. Eager to generate growth, SFX had its promoters start new festivals, but former staffers say SFX didn’t do enough to coordinate the operations of its promoters — that it ran less like an EDM empire than a series of festival fiefdoms. “He created this very large organization that was based in New York, but the heads of its businesses were all over the world — Amsterdam, Belgium, Germany, Australia — and they never were made to fall into line for any centralization,” says the former SFX employee. “He couldn’t convince anyone to do anything.”

Wall Street wasn’t exactly enthralled either. A few days before a March 2014 earnings call, images of Sillerman flipping the bird and grabbing his crotch as he deplaned from a private jet to attend Miami’s Ultra Music Festival went viral, and during the teleconference a Deutsche Bank analyst asked Sillerman if he wanted to explain his actions. “We understand that you’re something of a nontraditional CEO,” said the analyst. “We’re just trying to make sure you’re still sane.” Sillerman said his performance was an inside joke, but after the call, SFX’s share price dropped more than 10 percent. Culture clashes were the least of SFX’s



A lone festivalgoer took a breather amid the crowds at Tomorrowland 2015 in Belgium.

problems. The growth Sillerman expected never materialized, and by the end of 2014 SFX’s stock had fallen to \$3.29 a share. He invested more capital — initially by purchasing stock. SFX came under pressure to generate revenue and show results to Wall Street, and in March 2015, the EDM download store Beatport launched a free streaming service, even though it didn’t have licensing deals for the dance music that the major labels distributed. Despite sponsorship from T-Mobile, the service never took off and eventually added to SFX’s losses.

A month later, ID&T head Duncan Stutterheim stepped down. “That was a big sign things were going bad,” says an employee of an SFX promoter. He wasn’t the only one. As SFX stock declined, the company lost key staffers, including Mike Bindra and Laura De Palma, who founded Made Event, producer of the successful Electric Zoo festival. Since few of those companies owned physical assets like permanent concert venues, those founders and their connections were a large part of what SFX had acquired.

By then, Sillerman was trying to take SFX private. In May 2014, he agreed to pay \$5.25 a

share for outstanding stock, which put pressure on short sellers — of which there were many — and stalled a further slide. “I identified the mistakes we made, and thought I had a fix for them,” says Sillerman. When he withdrew the offer in August, investors speculated he couldn’t arrange financing. In fact, “it was because the performance of the company continued to decline,” he says. After he unsuccessfully attempted to take the company private for a second time in the fall, SFX filed for bankruptcy on Feb. 1. Sillerman says he is “disappointed” by the outcome. “There were great people we worked with and people who lost money, and I don’t like that,” he says.

As the 2016 festival season begins, SFX has shrunk from 650 employees at its peak to approximately 500, while holding the equivalent of an EDM yard sale. In April, it agreed to auction off three companies that it owned. On May 27, Universal Music Group announced that it had acquired Fame House in a deal worth \$1.4 million; on June 7, SFX revealed that Vivendi was the high bidder at \$4 million for Flavorus.

An auction for Beatport was scheduled, then suspended. Instead, on May 10, the company was stripped to its core. “They had already cut all of the fat, so they went all the way into bone,” says a former Beatport employee.

Estopinal is still running his festivals, as are other promoters SFX bought, with considerable independence but also some uncertainty. “Some of them are trying to buy their companies back,” says the former SFX employee. “No one wants to be part of anything called ‘SFX’ anymore.”

Sillerman, whose attitude toward doubters might be best summarized by those 2014 photos of him flipping the bird, is now running DraftDay Fantasy Sports, and says he’s working on a startup (which he won’t discuss) while watching SFX’s progress. “When the company emerges from bankruptcy, it will be a robust and successful enterprise,” he says. “But it will be different.” The dance music business won’t be the same either. ●

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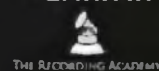
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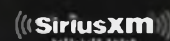
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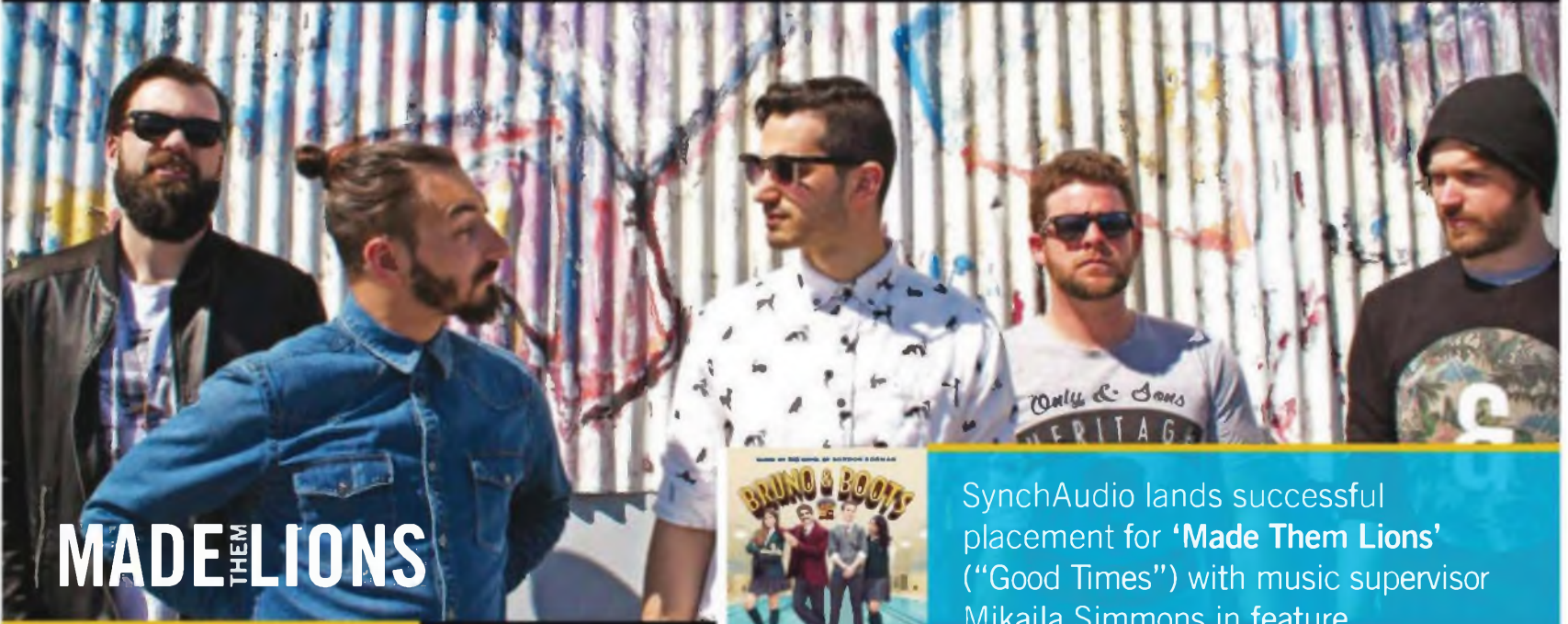


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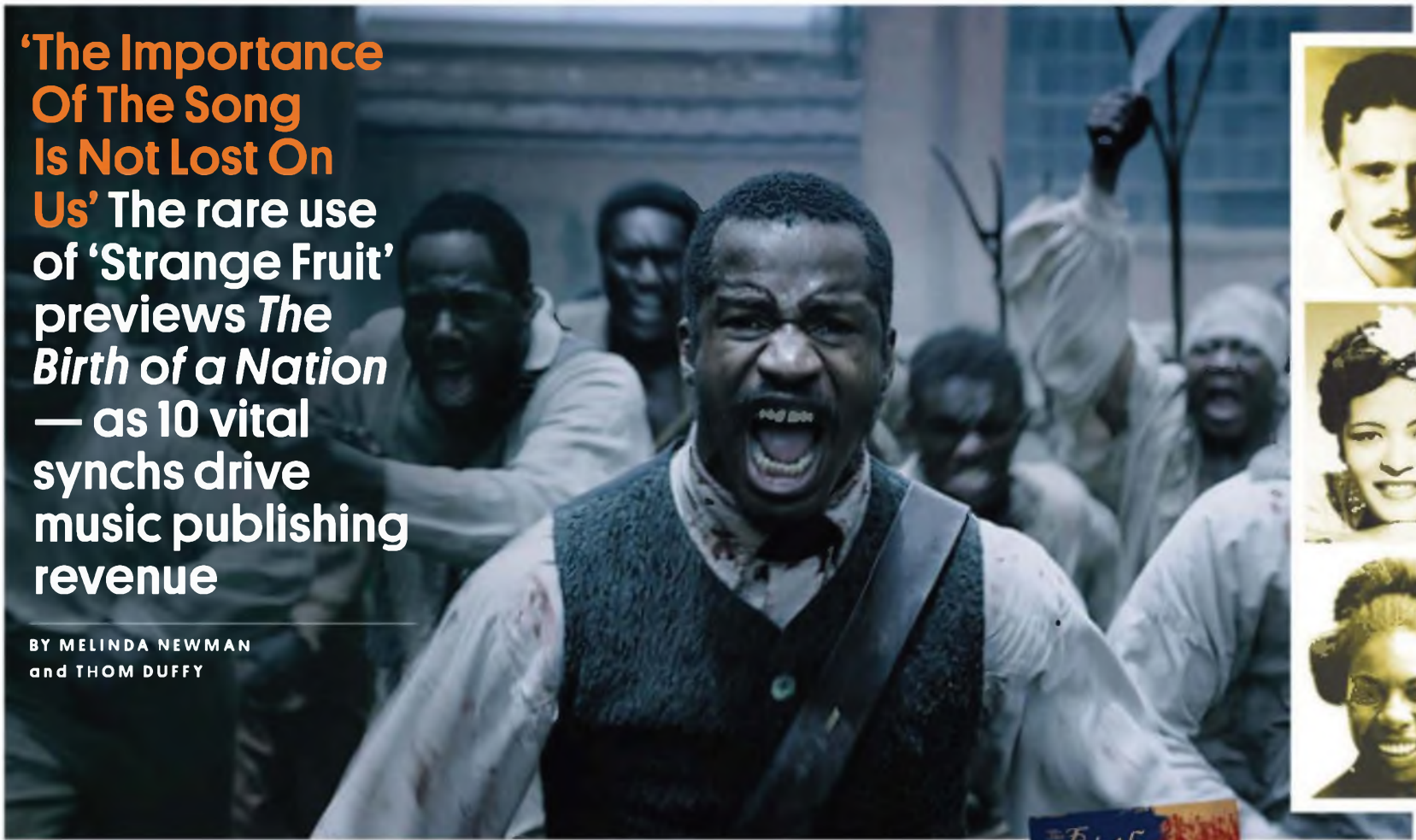
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'The Importance Of The Song Is Not Lost On Us' The rare use of 'Strange Fruit' previews *The Birth of a Nation* — as 10 vital synchs drive music publishing revenue

BY MELINDA NEWMAN
and THOM DUFFY



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THE SONG IS ONE OF THE MOST HAUNTING in American history. "Strange Fruit," recorded in 1939 by Billie Holiday, was written by New York poet-activist Abel Meeropol after seeing a photograph of a 1930 lynching — "black body swinging in the Southern breeze," he wrote.

"Strange Fruit," which *Time* named as the song of the century in 1999, now is heard in the preview promoting the October release of the slave-revolt movie *The Birth of a Nation*, distributed by Fox Searchlight Pictures. It is a rare example of a synchronization license for use of the song, says Miles Feinberg, executive vp at Music Sales Corp., which owns rights to the work.

"The importance of the song is certainly not lost on us," says Feinberg. "It contributed to the civil rights movement, so we've been very protective of it."

Feinberg reports that licensing requests for "Strange Fruit" have increased in recent years. His theory? "The song captures an anger and feeling of injustice that's appearing in American culture right now," he says. But Music Sales Corp.

turns down most requests, he adds, saying that few match the prestige of the tune.

One opportunity, however, that captured the song's spirit arose after director-actor Nate Parker premiered *The Birth of a Nation* at the Sundance Film Festival in January. Music supervisor Maura Duval Griffin solicited songs for its trailer, seeking music that was "dark and menacing, but with elevated lyrics about race struggles and history." She referenced Kanye West's 2013 track "Blood on the Leaves," which itself had sampled Nina Simone's 1965 version of "Strange Fruit."

In fact, West's request to license "Strange Fruit" was one of the few times that Music Sales Corp. approved sampling of the song. The publisher suggested use of Simone's version for the film preview as well, since it is "a little bit darker and more menacing" than Holiday's original, says Feinberg.

With few suitable licensing opportunities available for "Strange Fruit," the song "is not a big money earner," says Feinberg. "But it is an incredible one to have in your catalog."

More often, synch deals — the use of music in films and TV, as well as advertising and video games — drive significant revenue. The licensing of "Strange Fruit" is just one of the most notable recent examples of synch licensing, which is now a \$202.9 million business in the United States, according to 2015 figures from global music trade organization IFPI. And the United States accounts for 57 percent of the \$355 million generated by synch deals worldwide.



Portraying Nat Turner's 1831 slave uprising, *The Birth of a Nation* is promoted by a preview featuring "Strange Fruit." The iconic song was first recorded by Holiday (inset center) and written by Meeropol (top), with a 1965 version by Simone (bottom) used in the trailer.

Music publishers don't reveal terms of individual deals and synch fees can vary widely, based on factors including the popularity of the song, the medium in which the music will appear, the duration of the piece and the geographic scope of the deal. A copyright used in a trailer may earn \$30,000 to \$100,000, while an ad typically may earn \$50,000 to \$500,000.

Below, songwriters and music publishers highlight for *Billboard* 10 of the newest, buzziest synch deals in U.S. and international markets.

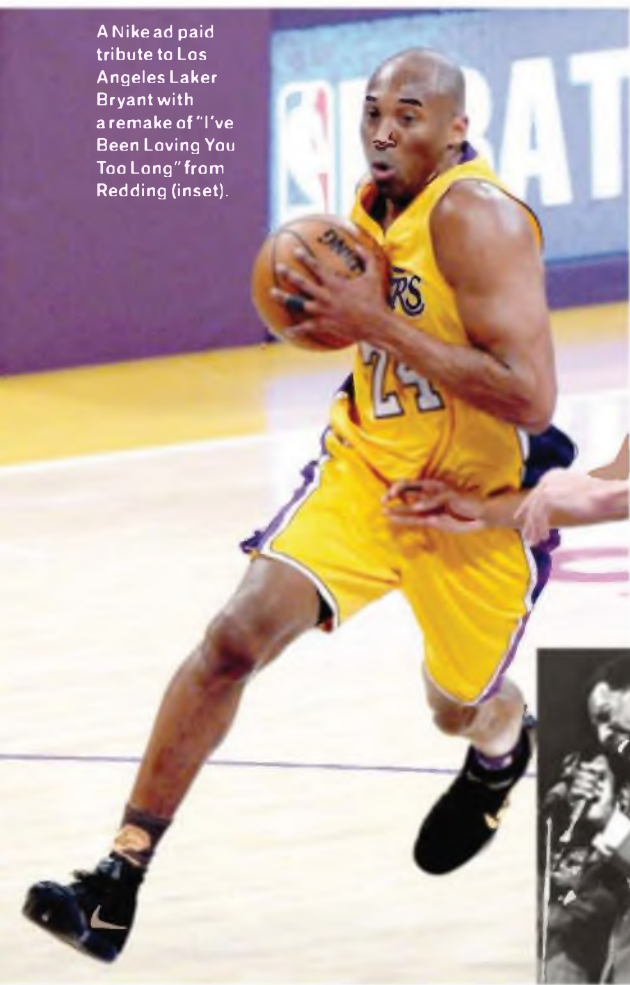


Warren

'I Was Here' Goes Everywhere

Written by Oscar and Grammy Award winner Diane Warren, "I Was Here" makes a key appearance in the new Susan Sarandon film *The Meddler* (Sony Pictures Classics) that opened in April. But the song, about leaving a personal legacy and in part inspired by the events of 9/11, has been licensed widely since Beyoncé recorded it in 2011 for her album 4. (Beyoncé's video of the track was filmed at the United Nations in New York in honor of World Humanitarian Day.) The song,

A Nike ad paid tribute to Los Angeles Laker Bryant with a remake of "I've Been Loving You Too Long" from Redding (inset).



and former Lakers coach Phil Jackson — each affectionately and hilariously singing good riddance to Bryant. Titled "The Conductor," the ad features a rewrite of the Otis Redding classic "I've Been Loving You Too Long," licensed by Universal Music Publishing Group, which reports 6.6 million views of the spot. "The song is a deep cut in the Otis Redding catalog that connects people to the feeling of loving and letting go," says Suzanne Moss, vp creative licensing at UMPG. "We are constantly mining our song catalogs to generate new interest [in] hidden gems."

Bullying 'Hurts' Dance artist Mika, who has credits as a songwriter for Madonna, among others, collaborated with Reservoir Music writer-producer team The Nexus (David Sneddon and James Bauer-Mein) for the track "Hurts" on his 2015 album, *No Place in Heaven*. The song then took on a second life after Mika saw the film *Un Bacio (A Kiss)* from Italian director Ivan Cotroneo with a depiction of teenage bullying, a theme of the song. He and Cotroneo teamed up on a video of a remix of "Hurts" that has been viewed 1.2 million times on YouTube. The song then was added to the trailer and credits of the movie before its release in Italy in February.



published by Warren's own Realsongs, also was heard during the 2011 FIFA Women's World Cup Final, in a Ron Howard-directed PSA for the Boys & Girls Clubs of America and on an album to benefit victims of the 2013 typhoon in the Philippines, among other placements. "It is one of the best songs I have ever written," says Warren, quoting her lyrics, "and hopefully will be 'something to remember, so they won't forget, I was here, I lived, I loved, I was here.'"



Fragrance With 'Power'

Paco Rabanne's ongoing use of Kanye West's "Power" in spots for its Invictus fragrance is one reason the superstar rapper increasingly is focused on synch opportunities for both his catalog and current hits, according to Brian Monaco, executive vp/worldwide head of advertising, film and TV at Sony/ATV Music Publishing. One advertisement in the Invictus series has earned 15 million views on Facebook since it debuted in 2013. The partnership, says Monaco, "is a perfect fit between a real powerhouse in music and fashion and one of the world's most iconic and luxury brands."

A Soulful Farewell Debuting on the evening of Kobe Bryant's final game for the Los Angeles Lakers on April 13, a Nike ad opens with its iconic swoosh on the leaping shoe of the controversial player and a crowd chanting "Kobe sucks!" The spot features cameos by NBA rival Paul Pierce, Lakers president Jeanie Buss

Drive The Jewels Just a sample of the pounding, distorted beat in "Blockbuster Night, Pt. 1" from rap duo Run the Jewels was all Audi wanted to use to showcase its Quattro model in ads shown worldwide. The song, published by Royalty Network, was pitched to Audi in Germany by its subpublisher, Iagem Music. "It was a perfect example of how two active publishers could work together," says Royalty Network president Frank Liwall. "Initially the placement was for a regional spot but was expanded to the world after [Audi] realized how well the song and brand matched."

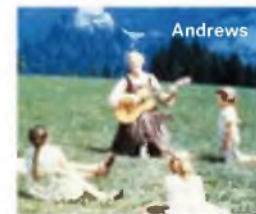


'Pirates' On Campus

For music to accompany a spring 2016 fashion video for Swedish retailer H&M that featured David Beckham (which has notched more than 3.6 million YouTube views), ad agency Ohlogy reached deep into the catalog of Warner/Chappell Music to find "Pirates," a little-known work composed by Max Steiner for the soundtrack to the 1944 film *The Adventures of Mark Twain*. But missing was the sheet music, which was needed to rerecord the instrumental piece. A two-week search led to its discovery in a library at the University of Southern California. The Warner Bros. Archive at USC, created in 1977, contains scores and other records for the studio dating back to 1918.

The Hills Are Still Alive Another vintage soundtrack, albeit far better known, has been

revived to accompany ads for Toyota by the advertising agency Dentsu Japan through a deal with Iagem Music, which represents the works of Richard Rogers and Oscar Hammerstein II. "The story and impact of *The Sound of Music* is so familiar around the world that Toyota built a whole campaign around the story," says Iagem Music president Jason Jordan. "The ad was shot in Salzburg, Austria" — the original setting for the story — "and features references to key characters in the musical," including Maria von Trapp portrayed by Julie Andrews.



Vive Le Weezer Weezer's song "Island in the Sun" only reached No. 57 on *Billboard's* Hot Digital Songs chart in 2008. But Wixen Music is extending a multiyear deal for the track's use by La Banque Postale in France, a subsidiary of the French national postal system, in a campaign created by M&C Saatchi Gad with subpublisher Strictly Confidential France. "Becoming a brand-identity song has resulted in fees paid in excess of seven figures," says Wixen president/CEO Randall Wixen. Among other users of the Weezer tune are Carnival Cruise Line and Sandals Resorts.



The Face Of Nikon Radical Face, aka the Florida-raised indie artist Ben Cooper, debuted at No. 6 on the April 16 Heatseekers Albums chart with *The Family Tree Presents: The Leaves*

One album track, "Welcome Home," has carried Cooper's music around the world in the past six years, through its use as the theme of the "I Am Nikon" ad campaign, which features low-key, entrancing sounds set to visually spectacular images. First released in Germany in 2007 on the Radical Face album *Ghost*, "Welcome Home" was licensed in 2010 to Nikon by the Bicycle Music Company, which is part of Concord Bicycle Music. The "I Am Nikon" North American campaign is due to launch in the near future, while Cooper has just staged a sold-out tour.



Don't Worry, Collaborate A song by a Norwegian rap duo featuring vocals from a Seattle R&B singer that entered the Official U.K. Singles chart has become a successful synch for a Korean automaker, thanks to the efforts of a German ad agency and a music publisher based in Los Angeles. Madcon's "Don't Worry," featuring Ray Dalton, became a modest hit in the United Kingdom (hitting No. 54 in September 2015) and was chosen by German ad agency Nitro for a Hyundai campaign that aired in nine European markets. Brandon Schott, director of synchronization and licensing for olé, the independent music publisher that represents Madcon, calls the deal "a true collaborative venture." ●

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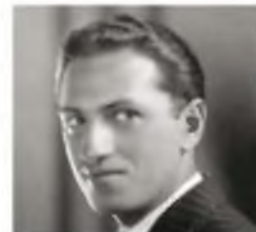
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IN RE: § CHAPTER 11
CURTIS JAMES JACKSON, III §
DEBTOR. § CASE NO. 15-21233

NOTICE OF DEADLINE FOR FILING PROOFS OF CLAIM

PLEASE TAKE NOTICE that on July 13, 2015 (the "Petition Date"), Curtis James Jackson, III, a/k/a "Fifty Cent" (the "Debtor") filed a voluntary petition for relief under Chapter 11 of the Bankruptcy Code with the United States Bankruptcy Court for the District of Connecticut at 450 Main Street, Hartford, Connecticut 06103.

PLEASE TAKE FURTHER NOTICE that any person or entity, including, without limitations, each individual, partnership, joint venture, corporation, limited liability company, estate, trust and/or governmental unit that was not listed on Debtor's schedules filed on August 3, 2015 and/or February 24, 2016 or who did not have actual notice of the Debtor's Chapter 11 Case prior to November 3, 2015 that asserts a Claim (as defined in the Bankruptcy Code) against the Debtor for payment of any indebtedness or obligation incurred by the Debtor on or before the Petition Date must file with the Bankruptcy Court a Proof of Claim on or before **June 23, 2016**.

Such Claim must include at a minimum (i) the name of the holder of the Claim, (ii) the amount of the Claim, and (iii) the basis of the Claim. **FAILURE TO TIMELY AND PROPERLY FILE AND SERVE THE CLAIM ON OR BEFORE JUNE 23, 2016 SHALL RESULT IN THE CLAIM BEING FOREVER BARRED AND DISCHARGED.** A Proof of Claim form can be obtained at the United States Courts website: <http://www.uscourts.gov/FormsandFees/Forms/BankruptcyForms.aspx> or at any bankruptcy clerk's office. Completed Proofs of Claim should be submitted to the United States Bankruptcy Court for the District of Connecticut, Abraham Ribicoff Building, 450 Main Street, 7th Floor, Hartford, CT 06103. **Please note all claims must be signed and all false claims are subject to criminal penalties under federal law.**

YOU SHOULD CONSULT WITH AN ATTORNEY IF YOU HAVE ANY QUESTIONS REGARDING THIS NOTICE, INCLUDING WHETHER YOU SHOULD FILE A CLAIM FOR PAYMENT OF A DEBT.

Billboard Artist 100

June 18
2016
billboard



NO. 9
Justin Timberlake

Timberlake rises 10-9 on the Artist 100 as his single "Can't Stop the Feeling!" crowns the Radio Songs, Adult Top 40 and Mainstream Top 40 airplay charts (see story, opposite page).


WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	101
2	4	2	BEYONCE	PARKWOOD/COLUMBIA	2	99
67	63	3	DIERKS BENTLEY	CAPTOL NASHVILLE/UMGN	3	48
5	6	4	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	100
6	5	5	RIHANNA	WESTBURY ROAD/ROC NATION	2	97
24	16	6	FIFTH HARMONY	SYCO/EPIC	6	63
27	3	7	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	101
8	2	8	ARIANA GRANDE	REPUBLIC	1	99
7	10	9	JUSTIN TIMBERLAKE	RCA	5	55
11	9	10	ADELE	XL/COLUMBIA	1	70
3	8	11	MEGHAN TRAINOR	EPIC	1	99
10	11	12	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	59
21	25	13	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	23
9	12	14	DESIIGNER	G.O.O.D./DEF JAM	6	12
16	19	15	SELENA GOMEZ	INTERSCOPE/JGA	2	88
13	13	16	LUKAS GRAHAM	WARNER BROS.	5	18
17	14	17	THE WEEKND	XO/REPUBLIC	1	86


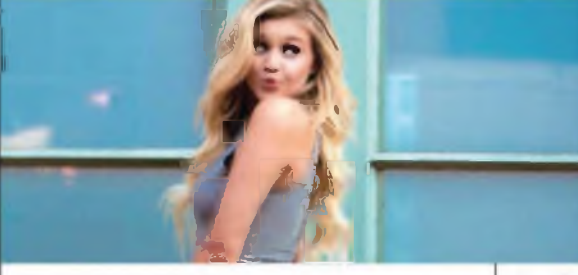
WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
32	24	18	P!NK	RCA	18	25
18	18	19	FUTURE	A-1/FREEBANDZ/EPIC	1	46
23	21	20	THE CHAINSMOKERS	D'US RUPTOR/COLUMBIA	19	27
22	26	21	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	101
15	20	22	TAYLOR SWIFT	BIG MACHINE/BMLG	1	97
47	47	23	SHAWN MENDES	ISLAND	2	69
19	22	24	MIKE POSNER	ISLAND	15	18
34	29	25	THOMAS RHETT	VALORY/BMLG	7	70
31	30	26	FETTY WAP	RCF/300/AG	3	69
36	38	27	G-EAZY	G-EAZY/RVG/EPG/RCA	8	31
20	23	28	ZAYN	RCA	1	19
35	33	29	LUKE BRYAN	CAPTOL NASHVILLE/UMGN	1	101
29	31	30	BRYSON TILLER	TRAPSOUL/RCA	10	36
39	27	31	DNCE	REPUBLIC	21	25
4	7	32	PRINCE	NPG/WARNER BROS.	1	9
41	28	33	SIA	MONKEY PULZ/E/RCA	5	101
NEW		34	FLUME	FUTURE CLASSIC/MGM + POP	34	1

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, streaming activity and from other music sources tracked by Nielsen Music and for interaction or social networking sites, as compiled by Mediabase and Billboard. See charts legends on Billboard.com for complete chart and explanation. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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TIMBERLAKE: ONYAHN NICHSTRAND/GETTY IMAGES; GATES: JEFF FORNEY/3HETE; OSTFELD: ILLIANES; CHANCE-THE-RAPPER: KING SHAW/REX USA; JACCAU: EX/COLOSSEUM; BALLEEN: N/COURTESY OF BLACK RIVER ENTERTAINMENT; BOTTLEME...
 TOM O'LEARY

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
50	44	35	CALVIN HARRIS	FLY EYE/COLUMBIA	9	68
37	37	36	FLO RIDA	POE BOY/ATLANTIC/AG	11	64
33	39	37	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	3	51
38	42	38	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	32
52	34	39	DISTURBED	REPRISE/WARNER BROS.	5	27
12	36	40	KEITH URBAN	MIT RED/CAPITOL NASHVILLE/UMGN	8	62
49	49	41	RUTH B	COLUMBIA	41	11
NEW	42	42	THE MONKEES	RHINO	42	1
45	43	43	DAYA	ART BEATZ	42	29
46	48	44	SAM HUNT	MCA NASHVILLE/UMGN	5	99
43	45	45	JAMES BAY	REPUBLIC	37	19
NEW	46	46	THRICE	VAGRANT/BMG	46	1
	61	47	KENT JONES	EPIDEMIC/W/ THE BEST/EPIC	47	5
25	50	48	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	87
40	51	49	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	88
48	46	50	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	62
26	62	51	CHANCE THE RAPPER	CHANCE THE RAPPER	26	3
						
81	72	52	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	101
53	54	53	TIM MCGRAW	MCGRAW/BIG MACHINE/BMG	10	80
57	60	54	MAROON 5	222/INTERSCOPE/IGA	1	101
64	53	55	CHRIS BROWN	RCA	1	101
55	58	56	ALESSIA CARA	EP/DEF JAM	15	41
42	55	57	JEREMIH	MICK SCHULTZ/DEF JAM	30	96
59	56	58	TY DOLLA \$IGN	ATLANTIC/AG	36	19
51	41	59	NICK JONAS	SAFEHOUSE/ISLAND	11	71
56	64	60	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	32
68	80	61	METALLICA	BLACKENED/WARNER BROS.	22	51
62	70	62	THE LUMINEERS	DUALTONE	1	9
76	78	63	ERIC CHURCH	EMI NASHVILLE/UMGN	8	100
94	81	64	ZAC BROWN BAND	JOHN VAVRATOS/SOUTHERN GROUND/BMG/REPUBLIC	1	87
	76	65	MICHAEL JACKSON	MJ/EPIC	25	75
50	59	66	ED SHEERAN	ATLANTIC/AG	1	101
	15	67	ERIC CLAPTON	BUSHBRANCH/SURFDOG	15	7
79	79	68	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	49
RE-ENTRY	69	69	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	76
77	67	70	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	65

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
75	73	71	KATY PERRY	CAPITOL	6	101
82	84	72	JASON ALDEAN	BROKEN BOW/BMG	1	93
70	66	73	OLD DOMINION	RCA NASHVILLE/SMN	29	34
65	75	74	ZARA LARSSON	RECORD COMPANY TEN/EPIC	61	14
60	69	75	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	85
61	71	76	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	99
84	88	77	ELLE KING	RCA	14	45
						
91	85	78	ONE DIRECTION	SYCO/COLUMBIA	2	101
72	82	79	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	78
	89	80	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	100
NEW	81	81	CATFISH AND THE BOTTLEMEN	ISLAND/CAPITOL	81	1
NEW	82	82	LACUNA COIL	CENTURY MEDIA	82	1
74	83	83	RACHEL PLATTEN	COLUMBIA	12	58
66	77	84	BRUNO MARS	ATLANTIC/AG	10	99
	99	85	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	78
85	87	86	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	38	63
86	90	87	BEBE REXHA	WARNER BROS.	48	21
RE-ENTRY	88	88	MELANIE MARTINEZ	ATLANTIC/AG	29	6
69	91	89	ONEREPUBLIC	MOSLEY/INTERSCOPE/IGA	6	56
RE-ENTRY	90	90	FALL OUT BOY	DCD2/ISLAND	2	87
90	94	91	MNEK	DIGITAL TEDDY/VIRGIN/INTERSCOPE/IGA	83	10
	98	92	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	73	16
80	93	93	TROYE SIVAN	CAPITOL	11	27
RE-ENTRY	94	94	5 SECONDS OF SUMMER	MIOR HEY/CAPITOL	1	58
28	65	95	JENNIFER NETTLES	BIG MACHINE/BMG	28	3
RE-ENTRY	96	96	KELSEA BALLERINI	BLACK RIVER	52	20
						
78	92	97	KELLY CLARKSON	19/RCA	5	47
RE-ENTRY	98	98	HALSEY	ASTRALWORKS	4	36
RE-ENTRY	99	99	YO GOTTI	COCAINE MUIZIK/EPIC	10	23
54	74	100	DEMI LOVATO	SAFE HOUSE/ISLAND/HOLLYWOOD	3	71



JT, Catfish 'Ride' High

Justin Timberlake pushes 10-9 on the Billboard Artist 100, up by 8 percent in overall activity. Radio airplay accounts for his greatest share of chart points (32 percent) as his single "Can't Stop the Feeling!" flies to the top of three airplay charts. "Feeling" rises 2-1 on the all-genre Radio Songs chart (149 million in audience, up 12 percent, according to Nielsen Music), reaching No. 1 in just its fifth week and making the speediest sprint to the top since Adele's "Hello" (four weeks, 2015). Among males, "Feeling" makes the fastest trip to No. 1 on Radio Songs in nearly 25 years, since Michael Jackson's "Black or White" set the record with a three-week climb in 1991. (Among all acts, Mariah Carey tied the mark with "I'll Be There," which also needed just three weeks to rule in 1992.) "Feeling" concurrently climbs 3-1 in its fifth week on both Adult Top 40 and Mainstream Top 40. On the former chart, the song ties "Hello" for the fastest flight ever to the summit. On the latter, it completes the quickest climb to No. 1 by a lead male since Nelly's "Over and Over," featuring Tim McGraw (four weeks, 2004).

Meanwhile, Catfish & The Bottlemen (above) enter the Artist 100 at No. 81. The bow is driven by new set *The Ride*, which arrives as the Welsh alternative band's first top 10 on Top Rock Albums, starting at No. 3 with a career-best 13,000 sold.

—Gary Trust

SOCIAL DATA
 SALES DATA COMPILED BY
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Billboard 200

June 18
2016
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPROVING/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 5 WKS DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	5
NOT SHOT DEBUT	2	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Black	2	1
4	3	BEYONCE PARADE/COLUMBIA	Lemonade	1	6
NEW	4	FIFTH HARMONY SYCO/EPIC	7/27	4	1
3	5	BLAKE SHELTON WARNER BROS. NASHVILLE/WARN	If I'm Honest	3	2
2	6	ARIANA GRANDE REPUBLIC	Dangerous Woman	2	2
5	7	RIHANNA ▲ ROCKAWAY/ROCK NATION	ANTI	1	19
NEW	8	FLUME FUTURE/ASPIRE/DEF JAM • POP	Skin	8	1
9	9	ADELE ▲ XL/COLUMBIA	25	1	28
10	10	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/VAG	Blurryface	1	55
8	11	MEGHAN TRAINOR EPIC	Thank You	3	3
NEW	12	KEVIN GATES BREAD WINNERS ASSOCIATION/VAG	Murder For Hire II	12	1
13	13	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	38
NEW	14	THE MONKEES GROUNDSWELL	Good Times!	14	1
NEW	15	THRICE VACANT/BLDG	To Be Everywhere Is To Be Nowhere	15	1
12	16	PRINCE ▲ EPIC/WARNER BROS./RHINO	The Very Best Of Prince	1	46
26	17	GG G-EAZY ● G-EAZY/INTERSCOPE/EPIC/RCA	When It's Dark Out	5	26
16	18	ORIGINAL BROADWAY CAST ● HAMILTON UPTOWN/LAURENCE/UMGN	Hamilton: An American Musical	11	36
15	19	KEVIN GATES ● BREAD WINNERS ASSOCIATION/VAG	Islah	2	18
14	20	JUSTIN BIEBER ▲ SOLARWORLD/REPUBLIC/DEF JAM	Purpose	1	29
19	21	KANYE WEST GOOD MUSIC/ROCKWELL/DEF JAM	The Life Of Pablo	1	9
23	22	BRYSON TILLER ▲ TRAPSOUL	TRAPSOUL	8	36
18	23	KEITH URBAN HIT RECORD/CAPITOL NASHVILLE/UMGN	Ripcord	4	4
22	24	THE WEEKND ▲ RQR/REPUBLIC	Beauty Behind The Madness	1	40
21	25	SIA MONEY PUZZLE/RCA	This Is Acting	4	18
28	26	LUKAS GRAHAM WARNER BROS.	Lukas Graham	3	9
29	27	THOMAS RHETT MERCURY	Tangled Up	6	36
NEW	28	CATFISH AND THE BOTTLEMEN BLANCKT/EPIC	The Ride	28	1
6	29	ERIC CLAPTON BRIDGEWOOD/ATLANTIC	I Still Do	6	2
33	30	FUTURE A-1/3/5/6/BAND/EPIC	EVOL	1	17
28	31	COLE SWINDELL WARNER BROS. NASHVILLE/WARN	You Should Be Here	6	4
17	32	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	3
NEW	33	LACUNA COIL CENTURY MEDIA	Dellrium	33	1
34	34	DISTURBED REPUBLIC/WARNER BROS.	Immortalized	1	41
35	35	SAM HUNT ▲ MERCURY NASHVILLE/UMGN	Montevallo	3	84
31	36	VARIOUS ARTISTS SOFT MUSIC/UNIVERSAL/UMI	NOW 58	7	5
37	37	THE LUMINEERS DUATONE	Cleopatra	1	8
32	38	PRINCE AND THE REVOLUTION ▲ NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	1	106
43	39	MELANIE MARTINEZ ATLANTIC/VAG	Cry Baby	6	42
42	40	FETTY WAP ▲ RGF/300/VAG	Fetty Wap	1	36
39	41	DRAKE & FUTURE ▲ A-1/3/5/6/BAND/EPIC/YOUNG MONEY/CASH MONEY/REPUBLIC	What A Time To Be Alive	1	37
40	42	MIKE POSNER REPUBLIC	At Night, Alone.	12	4
46	43	FUTURE ● A-1/3/5/6/BAND/EPIC	DS2	1	46
35	44	ZAYN RCA	Mind Of Mine	1	10
38	45	SELENA GOMEZ ● INTERSCOPE/RCA	Revival	1	34
50	46	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	69
53	47	J. COLE ▲ DEARBORN/ROCK NATION/COLUMBIA	2014 Forest Hills Drive	1	78
54	48	PANIC! AT THE DISCO DISCORDED/REVENANT/VAG	Death Of A Bachelor	1	20
96	49	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Kill The Lights	1	43
59	50	VARIOUS ARTISTS J/9/18	OWSLA World Wide Broadcast	40	14

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPROVING/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
41	51	TAYLOR SWIFT ▲ BIG MACHINE/UMIG	1989	1	84
52	52	RUTH B COLUMBIA	The Intro (EP)	52	13
NEW	53	REAL FRIENDS FEARLESS/CONCORD	Home Inside My Head	53	1
64	54	FLO RIDA POE BOY/ATLANTIC/VAG	My House (EP)	14	61
62	55	TWENTY ONE PILOTS ● FUELED BY RAMEN/VAG	Vessel	21	94
56	56	HALSEY ● ASTRO/REPUBLIC	Badlands	2	40
57	57	JAMES BAY ● REPUBLIC	Chaos And The Calm	15	63
65	58	JEREMIH ● MERCURY NASHVILLE/UMGN	Late Nights: The Album	42	26
59	59	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	170
60	60	BLAKE SHELTON WARNER BROS. NASHVILLE/WARN	Reloaded: 20 #1 Hits	5	32
61	61	DNCE REPUBLIC	Swaay (EP)	46	25
30	62	JENNIFER NETTLES BIG MACHINE/UMIG	Playing With Fire	10	3
63	63	ALESSIA CARA ● EPIC/DEF JAM	Know-It-All	9	29
64	64	PS KENDRICK LAMAR ▲ GOOD MUSIC/ROCKWELL/DEF JAM	untitled unmastered.	1	13
65	65	FIFTH HARMONY ● SYCO/EPIC	Reflection	5	42
66	66	ED SHEERAN ▲ ATLANTIC/VAG	X	1	102
72	67	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	138
74	68	ADELE ▲ XL/COLUMBIA	21	1	276
71	69	CARRIE UNDERWOOD ● 19TH AVENUE NASHVILLE/UMGN	Storyteller	2	32
63	70	KYGO MERCURY	Cloud Nine	11	3
NEW	71	RO JAMES MERCURY	Eldorado	71	1
72	72	TIM MCGRAW COLUMBIA/REPUBLIC	Damn Country Music	5	26
73	73	THE GOO GOO DOLLS WARNER BROS.	Greatest Hits, Volume One: The Singles	33	20
69	74	TROYE SIVAN CAPITOL	Blue Neighbourhood	7	26
87	75	BEYONCE ▲ PARADE/COLUMBIA	Beyonce	1	125
60	76	MEGHAN TRAINOR ▲ EPIC	Title	1	73
89	77	KENDRICK LAMAR ▲ GOOD MUSIC/ROCKWELL/DEF JAM	good kid, m.A.A.d city	2	188
79	78	PRINCE MERCURY NASHVILLE/UMGN	Ultimate	6	13
83	79	BOB MARLEY AND THE WAILERS ▲ RUFF GUN/REPUBLIC	Legend: The Best Of...	5	420
84	80	JOEY + RORY BARBHOUS/EPIC/ATLANTIC/UMGN	Hymns	4	16
81	81	X AMBASSADORS KIDMADPNER/INTERSCOPE/RCA	VHS	7	49
82	82	BOB DYLAN COLUMBIA	Fallen Angels	7	2
83	83	RADIOHEAD RL	A Moon Shaped Pool	3	4
85	84	MAJOR LAZER MERCURY	Peace Is The Mission	12	52
81	85	OLD DOMINION RCA NASHVILLE/UMGN	Meat And Candy	16	30
86	86	ERIC CHURCH EMI NASHVILLE/UMGN	Mr. Misunderstood	2	31
76	87	LAUREN DAIGLE CENTRICITY/ATLANTIC/UMGN	How Can It Be	30	56
78	88	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/VAG	Nine Track Mind	6	18
89	89	MUDCRUTCH REPUBLIC/WARNER BROS.	2	10	2
90	90	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/VAG	Greatest Hits So Far...	20	77
91	91	THE NOTORIOUS B.I.G. A&R/AVYCARE	Greatest Hits	1	57
164	92	LOGIC REPUBLIC	The Incredible True Story	3	29
48	93	PIERCE THE VEIL FEARLESS	Misadventures	4	3
NEW	94	DARIO DARIO	Alpha (EP)	94	1
90	95	G-EAZY ● G-EAZY/INTERSCOPE/EPIC/RCA	These Things Happen	3	99
96	96	SHAWN MENDES ▲ ISLAND	Handwritten	1	60
97	97	JOURNEY ▲ COLUMBIA/LEGACY	Journey's Greatest Hits	10	411
NEW	98	DEATH ANGEL BUCKLE UP/REPUBLIC	The Evil Divide	98	1
96	99	QUEEN ▲ GREATEST HITS I & II: THE PLATINUM COLLECTION	Greatest Hits I & II: The Platinum Collection	48	40
103	100	FLORIDA GEORGIA LINE ▲ REPUBLIC NASHVILLE/UMGN	Here's To The Good Times	4	179



Fifth Harmony Hits New High

As **Dierks Bentley** makes waves at No. 2 on the Billboard 200 with a career-high peak and sales week (see story, page 69), girl group **Fifth Harmony** also makes news, as the quintet's *7/27* launches at No. 4 – the act's highest-charting album. Further, the group notches its first week in the top 10 of the Billboard Artist 100 as it climbs 16-6 with a 128 percent gain in overall activity.

7/27 – named after the day on which the vocal act formed (July 27, 2012) – flies in with 74,000 equivalent album units earned in the week ending June 2, according to Nielsen Music. Of that sum, 49,000 were traditional album sales. While neither figure is a career-best for the group (prior release *Reflection* holds that distinction, with 80,000 units and 62,000 in sales), *7/27* nabs 5H's highest placing on the Billboard 200. *Reflection* topped out at its debut rank, No. 5, while the act's first charting set, the EP *Better Together*, reached No. 6 in 2013.


The new album's arrival follows lead single "Work From Home" (featuring **Ty Dolla Sign**) reaching No. 4 on the Billboard Hot 100 (a rank it holds again on the June 18 list). It's the highest-charting single by a pop girl group since Sept. 23, 2006, when **The Pussycat Dolls'** "Buttons" peaked at No. 3. In addition, "Work From Home" spent two weeks at No. 1 on the Mainstream Top 40 airplay chart, marking the first song by a girl group to top the tally since "Buttons" led for a pair of weeks, on Sept. 9 and 16, 2006.

—Keith Caulfield

SALES DATA COMPILED BY THE FACTORY MUSIC. THE WEEK'S MOST POPULAR ALBUMS, ACCORDING TO ALBUM SALES, AUDIO AND VISUAL STRATEGIC, AND DIGITAL SALES OF TRACKS FROM ALBUMS, ACCORDING TO NIELSEN MUSIC. SEE CHARTS. LISTEN TO BILLBOARD.COM FOR COMPLETE CHARTS AND EXPLANATIONS. © 2016. PROMOTIONS: GLOBAL MUSIC, LLC AND NIELSEN. ALL RIGHTS RESERVED.

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WEEKS ON CHART
93	101	COLDPLAY ● (ATLANTIC)	A Head Full Of Dreams	2	26
77	102	PRINCE & THE NEW POWER GENERATION ● (WARRNER BROS./RHINO)	1999	7	160
104	103	FLORIDA GEORGIA LINE ▲ (REPUBLIC NASHVILLE/DMLG)	Anything Goes	1	86
108	104	ZAC BROWN BAND ● (SOUTHERN GROUNDSOUND/REPUBLIC)	JEKYLL + HYDE	1	58
97	105	YO GOTT! ● (COCAINE MOUTH/EPK)	The Art Of Hustle	4	15
100	104	ONE DIRECTION ▲ (SYRACUSE)	Made In The A.M.	2	29
109	107	KELSEA BALLERINI ● (MUSIC MONKEYS)	The First Time	31	46
94	108	SAM SMITH ▲ (CAPTIVA)	In The Lonely Hour	2	103
NEW	109	ARCHITECTS ● (EPITAPH)	All Our Gods Have Abandoned Us	109	1
144	110	EMINEM ▲ (SHADY/REPUBLIC/INTERSCOPE/UMI)	Curtain Call: The Hits	1	292
123	111	ASAP FERG ● (S&P WORLDWIDE/POLO GROUNDS/RCA)	Always Strive And Prosper	8	6
110	112	GUNS N' ROSES ▲ (Geffen/UMI)	Greatest Hits	3	355
107	113	CHRIS BROWN ● (A&R)	Royalty	3	24
108	114	NICKI MINAJ ▲ (MONEY/REPUBLIC)	The Pinkprint	2	77
106	115	THE CHAINSMOKERS ● (CASH MONEY/REPUBLIC)	Bouquet (EP)	31	31
120	116	THE BEATLES ● (APPLE/CAPITOL/UMI)	1	1	227
102	117	GNASH ● (JUG)	uS	102	7
113	118	KENDRICK LAMAR ▲ (TOP DAWG/REPUBLIC/INTERSCOPE/UMI)	To Pimp A Butterfly	1	64
119	119	HOZIER ▲ (RUBY/REPUBLIC)	Hozier	2	87
114	120	FALL OUT BOY ▲ (American Beauty / American Psycho) (DISCLOSURE)	American Beauty / American Psycho	1	72
115	121	DAYA ● (ARTIST)	Daya (EP)	67	30
NEW	122	LIL UZI VERT ● (ATLANTIC)	Lil Uzi Vert vs. The World	122	1
124	123	CARRIE UNDERWOOD ▲ (19/ARISTA NASHVILLE/S&M)	Greatest Hits: Decade #1	4	78
137	124	LUKE BRYAN ▲ (CAPITOL NASHVILLE/UMI)	Crash My Party	1	147
132	125	IMAGINE DRAGONS ▲ (REPUBLIC/INTERSCOPE/UMI)	Night Visions	2	196
117	126	YOUNG THUG ● (300/ATLANTIC)	Silme Season 3	7	10
133	127	2PAC ● (A&M/REPUBLIC/INTERSCOPE/UMI)	Greatest Hits	3	145
126	128	MAROON 5 ▲ (DISCLOSURE)	V	1	92
RE	129	K. MICHELLE ● (ATLANTIC)	More Issues Than Vogue	2	7
131	130	RACHEL PLATTEN ● (COLUMBIA)	Wildfire	5	22
118	131	CHRIS YOUNG ● (RCA NASHVILLE/S&M)	I'm Comin' Over	5	29
136	132	BIG SEAN ▲ (GOOD/DEF JAM)	Dark Sky Paradise	1	67
103	133	GWEN STEFANI ● (REPUBLIC/UMI)	This Is What The Truth Feels Like	1	11
149	134	LANA DEL REY ▲ (REPUBLIC/INTERSCOPE/UMI)	Born To Die	2	227
102	135	ELLE KING ● (RCA)	Love Stuff	26	58
135	136	2 CHAINZ ● (DEF JAM)	ColleGrove	4	13
130	137	METALLICA ● (BLACKHEART/WARRNER BROS.)	Metallica	1	381
112	138	ELLIE GOULDING ● (CHERRY TREE/INTERSCOPE/UMI)	Delirium	3	30
148	139	KIIARA ● (ATLANTIC)	Low Kii Savage (EP)	139	8
150	140	ASAP ROCKY ● (S&P WORLDWIDE/POLO GROUNDS/RCA)	AT.LONG.LAST.A\$AP	1	53
106	141	VARIOUS ARTISTS ● (UNIVERSAL/REPUBLIC/LEGACY)	NOW 57	7	17
5	142	RAE SREMMURD ● (DISCLOSURE)	SremmLife	5	74
107	143	KANYE WEST ▲ (RCA/REPUBLIC)	Graduation	1	84
154	144	AC/DC ● (COLUMBIA/SONY)	Back In Black	4	266
194	145	CHILDISH GAMBINO ● (GLASSNOTE)	Because The Internet	7	103
138	146	TY DOLLA \$IGN ● (ATLANTIC)	Free TC	14	28
142	147	THE WEEKND ▲ (R&B/REPUBLIC)	Trilogy	4	118
148	148	SIA ● (MONEY/REPUBLIC)	1000 Forms Of Fear	1	95
151	149	RED HOT CHILI PEPPERS ▲ (WARRNER BROS.)	Greatest Hits	18	86
171	150	TOM PETTY AND THE HEARTBREAKERS ● (MCLENNAN)	Greatest Hits	5	210

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION	Title	PEAK POS.	WEEKS ON CHART
185	151	DAVID BOWIE ▲ (COLUMBIA/REPUBLIC/LEGACY)	Best Of Bowie	4	44
NEW	152	MILES DAVIS & ROBERT GLASPER ● (COLUMBIA/BLUE NOTE/LEGACY)	Everything's Beautiful	152	1
153	153	NATHANIEL RATELFF & THE NIGHT SWEETS ● (STALK/CONCORD)	Nathaniel Rateliff & The Night Sweats	17	41
154	154	CREEDENCE CLEARWATER REVIVAL ▲ (FANTASY/CONCORD)	Chronicle The 20 Greatest Hits	22	271
RE	155	KENNY CHESNEY ▲ (BNA/S&M)	Greatest Hits II	3	111
182	156	EMINEM ▲ (WEBCAST/REPUBLIC/INTERSCOPE/UMI)	Recovery	1	235
RE	157	EMINEM ▲ (WEBCAST/REPUBLIC/UMI)	The Marshall Mathers LP	1	171
139	158	THE 1975 ● (Epic/RED WAGON SLEEP FOR YOU ARE SO BEAUTIFUL YET SO UNWARE OF IT) (CAPTIVA)	1975	1	14
RE	159	SIMON & GARFUNKEL ● (COLUMBIA/LEGACY)	Playlist: The Very Best Of Simon & Garfunkel	159	9
RE	160	BILLY JOEL ▲ (COLUMBIA/LEGACY)	The Essential Billy Joel	15	67
RE	161	LIL DICKY ● (CASH)	Professional Rapper	7	31
171	162	EAGLES ● (ASYLUM/LESTER/AMG)	Their Greatest Hits 1971-1975	1	194
166	163	EAGLES ▲ (WABASH/AT&T/MCA/REPUBLIC)	The Very Best Of The Eagles	3	170
RE	164	SUBLIME ▲ (REPUBLIC/LEGACY/UMI)	Sublime	13	135
146	165	BRUNO MARS ▲ (A&M)	Doo-Wops & Hooligans	3	278
163	166	FIVE FINGER DEATH PUNCH ● (PROSPECT PARK)	Got Your Six	2	39
161	167	TRAVIS SCOTT ● (GRAND/REPUBLIC)	Rodeo	3	39
157	168	PANIC! AT THE DISCO ● (TOP WEIRD TO LIVE TOO RARE TO DIE) (CASH MONEY/REPUBLIC)	Too Weird To Live, Too Rare To Die!	2	74
RE	169	DEFTONES ▲ (MAYBE/REPUBLIC)	White Pony	3	39
147	170	ARIANA GRANDE ▲ (REPUBLIC)	My Everything	1	85
NEW	171	VARIOUS ARTISTS ● (SONY MUSIC/REPUBLIC/UMI)	Now That's What I Call A Workout 2016	171	1
165	172	EMINEM ▲ (WEBCAST/REPUBLIC/INTERSCOPE/UMI)	The Marshall Mathers LP 2	1	131
173	173	J. COLE ▲ (REPUBLIC/COLUMBIA)	Born Sinner	1	67
RE	174	50 CENT ▲ (SHADY/REPUBLIC/INTERSCOPE/UMI)	Get Rich Or Die Tryin'	1	102
199	175	LOGIC ● (VISIONARY/DEF JAM)	Under Pressure	4	30
162	176	GRACE ● (REGIME MUSIC SOCIETY/RCA)	Memo (EP)	162	4
169	177	MERLE HAGGARD ● (CAPITOL NASHVILLE/UMI)	20 Greatest Hits	75	7
179	178	MICHAEL JACKSON ▲ (A&M)	Off The Wall	3	186
186	179	DEMI LOVATO ● (CAPITOL NASHVILLE/UMI)	Confident	2	33
RE	180	MICHAEL JACKSON ▲ (A&M/LEGACY)	Number Ones	13	217
RE	181	JOHNNY CASH ▲ (COLUMBIA NASHVILLE/LEGACY/AMERICA/S&M/UMI)	The Legend Of Johnny Cash	5	226
103	182	EMINEM ● (WEBCAST/REPUBLIC/INTERSCOPE/UMI)	The Eminem Show	1	270
RE	183	LIL WAYNE ▲ (CASH MONEY/REPUBLIC)	Tha Carter III	1	148
189	184	DUSTIN LYNCH ● (REPUBLIC)	Where It's At	8	14
111	185	SOUNDTRACK ● (EMPIRE ORIGINAL SOUNDTRACK SEASON 2, VOLUME 2) (SONY CLASSICAL/COLUMBIA)	Empire: Original Soundtrack Season 2, Volume 2	26	5
186	186	FIVE FINGER DEATH PUNCH ● (PROSPECT PARK)	The Wrong Side Of Heaven... Volume 1	2	102
140	187	STURGILL SIMPSON ● (ATLANTIC)	A Sailor's Guide To Earth	3	7
RE	188	KANYE WEST ▲ (RCA/REPUBLIC)	My Beautiful Dark Twisted Fantasy	1	64
177	189	JUSTIN TIMBERLAKE ▲ (RCA)	The 20/20 Experience (2 Of 2)	1	66
RE	190	THE LUMINEERS ▲ (DUALTONE)	The Lumineers	2	116
186	191	ELTON JOHN ▲ (REPUBLIC)	Greatest Hits 1970-2002	12	113
192	192	ASAP ROCKY ● (S&P WORLDWIDE/POLO GROUNDS/RCA)	Long Live.A\$AP	1	75
172	193	NIRVANA ● (GEP/REPUBLIC)	Nevermind	1	323
RE	194	KID CUDI ● (DREAM ON/G.O.D./REPUBLIC)	Man On The Moon: The End Of Day	4	97
RE	195	DRAKE ▲ (YOUNG MONEY/CASH MONEY/REPUBLIC)	Thank Me Later	1	93
20	196	ISSUES ● (R&B)	Headspace	20	2
RE	197	MICHAEL JACKSON ▲ (MCA/LEGACY)	Bad	1	159
190	198	MEEK MILL ● (MAYBACK/ATLANTIC)	Dreams Worth More Than Money	1	35
199	199	CORINNE BAILEY RAE ● (REPUBLIC)	The Heart Speaks In Whispers	31	3
RE	200	TWENTY88 ● (G.O.D./DEF JAM)	TWENTY88	5	8




4

BEYONCÉ
Lemonade

Beyoncé's *Lemonade* becomes the diva's sixth million-selling album, as the set sold another 56,000 copies in the week ending June 2, according to Nielsen Music. That brings *Lemonade*'s total sum to 1.05 million. All six of Beyoncé's solo studio albums have surpassed 1 million in sales, and all of them also debuted at No. 1 on the Billboard 200. Her biggest seller is her 2003 debut, *Dangerously in Love*, with 5 million sold. Beyoncé's total solo album sales stand at 17.2 million.


—K.C.



1

DRAKE
Views

How big is *Views* on streaming services? This issue, its tracks racked up 137.5 million streams (totaling 92,000 streaming-equivalent album units), more streams than the Nos. 2-9 albums combined.



17

G-EAZY
When It's Dark Out

The album rebounds up the list after it was sale-priced and promoted in the iTunes Store for \$5.99. The set rallies 26-17 with 22,000 units (up 34 percent) and 9,000 in pure album sales (surging 204 percent).

Monkees Swing In With Good Times!

Hey, hey, it's **The Monkees!** The veteran group nabs its highest-charting album since 1968 on the Billboard 200 as *Good Times!* debuts at No. 14.

The set, which is the act's first studio album since 1996 (and first recorded without the late **Davy Jones**, who died in 2012), launches with 23,000 equivalent album units earned in the week ending June 2, according to Nielsen Music. Of that sum, 22,000 were in pure album sales — the group's biggest sales week since Nielsen Music began tracking data in 1991. (The robust number lands the set at No. 6 on the Top Album Sales chart.)

The Monkees last charted higher on the Billboard 200 in 1968, when *The Birds, The Bees & The Monkees* peaked at No. 3. *Good Times!* is the band's 16th charting album. It previously logged five top 10s, with its first four releases all reaching No. 1 in 1966 and 1967.

The new album commemorates the 50th anniversary of the group's formation in 1965 and the debut of its eponymous, Emmy Award-winning TV show in 1966. The album sports new songs written by **Rivers Cuomo**, **Noel Gallagher**, **Paul Weller** and **Ben Gibbard**. Those tracks join recently completed songs that date back to the '60s, by some of the writers who penned the Monkees' biggest hits, including **Neil Diamond**, **Carole King**, **Gerry Goffin**, **Tommy Boyce** and **Bobby Hart**.

—Keith Caulfield



Album Sales

June 18
2016
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
HOT 100 DEBUT	1	DIERKS BENTLEY	CAPITOL/WASHVILLE/JUMGA	Black	1
3	2	BEYONCÉ	PARKWOOD/COLUMBIA	Lemonade	6
3	3	BLAKE SHELTON	RED/BIRD'S NASHVILLE/UMG	If I'm Honest	2
NEW	4	FIFTH HARMONY	REPUBLIC	7/27	1
5	5	DRAKE	REPUBLIC/WENTZ CASH MONEY/REPUBLIC	Views	5
NEW	6	THE MONKEES	REPUBLIC	Good Times!	1
2	7	ARIANA GRANDE	REPUBLIC	Dangerous Woman	2
NEW	8	THRICE	TO BE EVERYWHERE IS TO BE NOWHERE VAGRAM/UMG	To Be Everywhere Is To Be Nowhere	1
NEW	9	KEVIN GATES	BREAD WINNERS ASSOCIATION/JAG	Murder For Hire II	1
5	10	ADELE	XL/COLUMBIA	25	28
10	11	PRINCE	NPG/WARNER BROS./RHINO	The Very Best Of Prince	46
NEW	12	FLUME	FUTURE CLASSIC/MOV + POP	Skin	1
11	13	CHRIS STAPLETON	MERCURY NASHVILLE/UMG	Traveller	39
8	14	MEGHAN TRAINOR	REPUBLIC	Thank You	3
3	15	ERIC CLAPTON	REPUBLIC	I Still Do	2
NEW	16	CATFISH AND THE BOTTLEMEN	REPUBLIC	The Ride	1
NEW	17	LACUNA COIL	REPUBLIC	Delirium	1
13	18	VARIOUS ARTISTS	REPUBLIC	NOW 58	5
16	19	ORIGINAL BROADWAY CAST	REPUBLIC	Hamilton: An American Musical	36
15	20	PRINCE AND THE NEW POWER GENERATION	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	34
14	21	KEITH URBAN	REPUBLIC	Ripcord	4
24	22	TWENTY ONE PILOTS	REPUBLIC	Blurryface	55
19	23	RIHANNA	WESTWOOD/ROCK NATION	ANTI	18
21	24	COLE SWINDELL	REPUBLIC	You Should Be Here	4
NEW	25	REAL FRIENDS	REPUBLIC	Home Inside My Head	1
83	26	G-EAZY	REPUBLIC	When It's Dark Out	26
33	27	JOEY + RORY	REPUBLIC	Hymns	16
26	28	DISTURBED	REPUBLIC	Immortalized	39
6	29	BOB DYLAN	COLUMBIA	Fallen Angels	2
32	30	KEVIN GATES	BREAD WINNERS ASSOCIATION/ATLANTIC/JAG	Islah	18
17	31	JENNIFER NETTLES	BIG MACE/WIRE/BMG	Playing With Fire	3
30	32	THE LUMINEERS	DUJALTON	Cleopatra	8
35	33	PRINCE	NPG/WARNER BROS./RHINO	Ultimate	13
7	34	MUDCRUTCH	REPUBLIC/WARNER BROS.	2	2
RE	35	THE GOOD GOOD DOLLS	REPUBLIC	Greatest Hits, Volume One: The Singles	20
NEW	36	DARIO	REPUBLIC	Alpha (EP)	1
NEW	37	DEATH ANGEL	REPUBLIC	The Evil Divide	1
29	38	PRINCE	NPG/WARNER BROS./RHINO	1999	7
18	39	RADIOHEAD	REPUBLIC	A Moon Shaped Pool	4
RE	40	KENDRICK LAMAR	TOP DAWG/ATLANTIC/INTERSCOPE/JAG	untitled unmastered.	12
NEW	41	RO JAMES	BOSTON/REPUBLIC	Eldorado	1
NEW	42	ARCHITECTS	REPUBLIC	All Our Gods Have Abandoned Us	1
23	43	PIERCE THE VEIL	REPUBLIC	Misadventures	3
39	44	LAUREN DAIGLE	CENTIMETER/CAPITOL/UMG	How Can It Be	48
42	45	PANIC! AT THE DISCO	DECOY/REPUBLIC	Death Of A Bachelor	20
34	46	JUSTIN BIEBER	REPUBLIC	Purpose	29
31	47	TAYLOR SWIFT	REPUBLIC	1989	84
22	48	VARIOUS ARTISTS	REPUBLIC	NOW 57	17
43	49	THOMAS RHETT	REPUBLIC	Tangled Up	36
49	50	SAM HUNT	REPUBLIC	Montevallo	84

HEATSEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	PUP	SIDEONE DUMMAY	The Dream Is Over	1
NEW	2	MYCAH	WELLSPRING	Diamond In The Rough	1
NEW	3	MISTAH FAB	FAENA ATTA/TEMPRE DI CORDHOS	Son Of A Plmp, Part II	1
NEW	4	LIL UZI VERT	ATEART/UMG	Lil Uzi Vert Vs. The World	1
NEW	5	ZACH SEABAUGH	SPIN RECORDS/HIGHWAY	Zach Seabaugh (EP)	1
RE	6	DVSN	OTD SOUND/WARNER BROS.	Sept. 5th	4
NEW	7	KRISTIN KONTROL	SUB POP	X-Communicate	1
NEW	8	THE HOTELIER	THEY ENGINE	Goodness	1
NEW	9	CANA'S VOICE	SIGHTSON/PLG	This Changes Everything	1
NEW	10	BIG THIEF	SADDLE CREEK	Masterpiece	1
NEW	11	KATATONIA	REXUS/UMG	The Fall Of Hearts	2
NEW	12	CAR SEAT HEADREST	REPUBLIC	Teens Of Denial	2
NEW	13	CHARLES BRADLEY	REPUBLIC	Changes	9
NEW	14	PAUL GILBERT	REPUBLIC	I Can Destroy	1
NEW	15	MARK BATTLES	REPUBLIC	Before The Deal	1
NEW	16	VINNIE CARUANA	REPUBLIC	Survivor's Gullit	1
NEW	17	NOTHING	REPUBLIC	Tired Of Tomorrow	3
NEW	18	ERIC BELLINGER	REPUBLIC	Eventually	1
NEW	19	COREY KENT WHITE	REPUBLIC	Long Way	1
NEW	20	HARPER AND MIDWEST KIND	REPUBLIC	Show Your Love	2
NEW	21	FRANK CATALANO/IMMY CHAMBERLIN	REPUBLIC	God's Gonna Cut You Down	1
NEW	22	FROST	REPUBLIC	Falling Satellites	1
NEW	23	THE JELLY JAM	REPUBLIC	Profit	1
NEW	24	GRUESOME	REPUBLIC	Dimensions Of Horror	2
NEW	25	TRISHA PAYTAS	REPUBLIC	Daddy Issues (EP)	1

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	MILES DAVIS & ROBERT GLASPER	REPUBLIC	Everything's Beautiful	1
1	2	GREGORY PORTER	REPUBLIC	Take Me To The Alley	4
2	3	FRANK SINATRA	REPUBLIC	Ultimate Sinatra	59
4	4	FRANK CATALANO/IMMY CHAMBERLIN	REPUBLIC	God's Gonna Cut You Down	34
5	5	WILLIE NELSON	REPUBLIC	Summer Time: Willie Nelson Sings Gershwin	14
20	6	BILL EVANS WITH EDIE GOMEZ AND JACK DEAN HEITZ	REPUBLIC	Some Other Time	7
3	7	SNARKY PUPPY	REPUBLIC	Culcha Vulcha	5
NEW	8	CATALANO/CHAMBERLIN/SANBORN	REPUBLIC	Bye Bye Blackbird	1
RE	9	TOMMY EMMANUEL	REPUBLIC	It's Never Too Late	12
6	10	ESPERANZA SPALDING	REPUBLIC	Emily's D+Evolution	13
8	11	KAMASI WASHINGTON	REPUBLIC	The Epic	57
RE	12	DIANA PANTON	REPUBLIC	I Believe In Little Things	3
13	13	SOUNDTRACK	REPUBLIC	Miles Ahead	9
13	14	CLINGING VIO TRIO MEETS PAT METHENY	REPUBLIC	Clinging Vio Trio Meets Pat Metheny	4
RE	15	JESSY J	REPUBLIC	My One And Only One	6
9	16	DEJOHNETTE/COLTRANE/GARRISON	REPUBLIC	In Movement	4
18	17	RENE MARIE	REPUBLIC	Sound Of Red	3
22	18	SNARKY PUPPY	REPUBLIC	Family Dinner: Volume 2	14
19	19	BWB	REPUBLIC	bwb	6
17	20	BILL CHARLAP TRIO	REPUBLIC	Notes From New York	9
NEW	21	MATT WILSON'S BIG HAPPY FAMILY	REPUBLIC	Beginning Of A Memory	1
15	22	YELLOWJACKETS	REPUBLIC	Cohearence	6
23	23	FRANK SINATRA	REPUBLIC	Ultimate Sinatra: The Centennial Collection	50
RE	24	ELIANE ELIAS	REPUBLIC	Made In Brazil	12
RE	25	JAMISON ROSS	REPUBLIC	Jamison	2



Davis Makes 'Beautiful' Debut

Jazz great **Miles Davis** notches his highest-charting album since 1986 on the Billboard 200 as his collaborative effort with **Robert Glasper**, *Everything's Beautiful*, debuts at No. 152. It is Davis' highest-charting set since *Tutu* peaked at No. 141 on Nov. 15 and 22 of that year.

The new album, produced by Glasper, reworks material by Davis (including outtakes) from his Columbia Records catalog and blends them with contributions from artists like **Bilal**, **Ledisi**, **Stevie Wonder**, **Erykah Badu** and **John Scofield**.

The new album also debuts at No. 1 on the overall Jazz Albums chart and the Contemporary Jazz Albums chart. (The overall list combines contemporary and traditional jazz albums.) The set is both Davis' and Glasper's third No. 1 on the Contemporary Jazz Albums chart. Glasper last led the list for 13 weeks in 2013 and 2014 with *Black Radio 2*, while Davis previously topped the chart with 1992's *Doo-Bop*.

While the new album doesn't crack the Traditional Jazz Albums chart, it should be noted that Davis has logged an impressive catalog of hits on the list. Since the chart launched in 1967, 10 of his albums — including the iconic, Grammy Award-winning *Bitches Brew* — have reached No. 1. That album also remains Davis' only top 40-charting set on the Billboard 200, reaching No. 35 in 1970.

—K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUM, AS WELL AS DEVELOPING ALBUMS, HEATSEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUM BY NEW OR DEVELOPING ACTS. ARTISTS: ARTISTS WHOSE ALBUMS APPEARED ON THE TOP 100 OF THE BILLBOARD 200 OR THE BILLBOARD ALBUMS CHART. CERTIFICATION: RIAA. COLUMBIA: COLUMBIA RECORDS; CAPITOL: CAPITOL RECORDS; CONCORD: CONCORD RECORDS; DECCA: DECCA RECORDS; EMI: EMI RECORDS; GEMINI: GEMINI RECORDS; JAG: JAG RECORDS; JAZZ: JAZZ ALBUMS; MCA: MCA RECORDS; NPG: NPG RECORDS; RE: REPUBLIC RECORDS; REPUBLIC: REPUBLIC RECORDS; RHINO: RHINO RECORDS; SIDEONE: SIDEONE DUMMAY; SPIN: SPIN RECORDS; UMG: UNIVERSAL MUSIC GROUP; WARNER: WARNER BROS. RECORDS; WENTZ: WENTZ CASH MONEY; XL: XL RECORDS.



Pusha T & Jay Z's Top 10 Arrival

Pusha T (below) scores his first top 10 hit on *Billboard + Twitter Top Tracks* as "Drug Dealers Anonymous" debuts at No. 8. The rapper, who is also president of G.O.O.D Music, dropped the Jay Z-featured track on May 31. "Dealers" previews Pusha's forthcoming studio album, *King Push: The Darkest Before Dawn: The Prelude*, which debuted at No. 20 on the *Billboard 200* in January.

Meanwhile, Shawn Mendes' "Treat You Better" blasts in at No. 1 on *Top Tracks*, giving the singer his second leader on the list after "Life of the Party" reigned for one week in August 2014. The star teased the song on Twitter for a week, culminating in an acoustic performance uploaded to his account one day before the studio version's June 3 arrival. "Better" previews Mendes' upcoming sophomore album, due this fall.

In addition, six new entries from *Fifth Harmony*'s album *i/27* enter *Top Tracks*: "I Lied" (No. 18), "Dope" (No. 21), "Squeeze" (No. 24), "Gonna Get Better" (No. 25), "No Way" (No. 28) and "Scared of Happy" (No. 32). In addition, the set's lead single, "Work From Home," holds at No. 5, and "Write on Me" (No. 13) and "The Life" (No. 16) score re-entries. The nine tracks each benefit from individual Twitter posts, in which the quintet detailed the songs' meanings. Meanwhile, *i/27* debuts at No. 4 on the *Billboard 200* (see page 64).

—Trevor Anderson



Social

June 18 2016

billboard

billboard • TOP TRACKS™				PRESENTED BY
LAST WEEK	THIS WEEK	TITLE	Artist	WEEKS ON CHART
NEW	1	TREAT YOU BETTER	Shawn Mendes	1
1	2	DAGEROUS WOMAN	Ariana Grande	14
NEW	3	NOTHING IS PROMISED	Mike Will Made It Feat. Rihanna	1
11	4	ONE DANCE	Drake Feat. WizKid & Kyla	9
5	5	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla Sign	15
3	6	NO PROBLEM	Chance The Rapper Feat. Lil Wayne & 2 Chainz	3
4	7	SAVE ME	BTS	3
NEW	8	DRUG DEALERS ANONYMOUS	Pusha T Feat. Jay Z	1
10	9	CAN'T STOP THE FEELING!	Justin Timberlake	4
NEW	10	STILL BRAZY	YG	1
2	11	INTO YOU	Ariana Grande	5
9	12	FIRE	BTS	2
RE	13	WRITE ON ME	Fifth Harmony	4
12	14	PANDA	Designer	4
20	15	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	30
RE	16	THE LIFE	Fifth Harmony	3
RE	17	THAT PART	Schoolboy Q Feat. Kanye West	2
NEW	18	I LIED	Fifth Harmony	1
37	19	PILLOWTALK	Zayn	19
9	20	SORRY	Justin Bieber	33
NEW	21	DOPE	Fifth Harmony	1
8	22	COMPANY	Justin Bieber	19
18	23	WORK	Rihanna Feat. Drake	19
NEW	24	SQUEEZE	Fifth Harmony	1
NEW	25	GONNA GET BETTER	Fifth Harmony	1
25	26	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	13
27	27	7 YEARS	Lukas Graham	17
NEW	28	NO WAY	Fifth Harmony	1
RE	29	EXCHANGE	Bryson Tiller	2
30	30	GET IT BABY	Tito Jackson	2
26	31	LOVE YOURSELF	Justin Bieber	30
NEW	32	SCARED OF HAPPY	Fifth Harmony	1
RE	33	THIS IS WHAT YOU CAME FOR	Calvin Harris Feat. Rihanna	2
24	34	I JUST WANNA DANCE	Tiffany	3
NEW	35	WOW	Beck	1
16	36	LIKE I WOULD	Zayn	10
39	37	HYMN FOR THE WEEKEND	Coldplay	20
17	38	NEEDED ME	Rihanna	11
RE	39	KISS IT BETTER	Rihanna	6
32	40	HAIR	Little Mix Feat. Sean Paul	11
33	41	NO	Meghan Trainor	14
RE	42	MISERY	Gwen Stefani	2
4	43	SEND MY LOVE (TO YOUR NEW LOVER)	Adele	3
35	44	HELLO	Adele	33
38	45	STRESSED OUT	twenty one pilots	24
42	46	KILL EM WITH KINDNESS	Selena Gomez	4
34	47	CHEAP THRILLS	Sia Feat. Sean Paul	13
RE	48	BLACK MAGIC	Little Mix	33
RE	49	SORRY	Beyonce	4
RE	50	DOPE	BTS	13

billboard • EMERGING ARTISTS™				PRESENTED BY
LAST WEEK	THIS WEEK	TITLE	Artist	WEEKS ON CHART
NEW	1	SING ME TO SLEEP	Alan Walker	1
9	2	WHAT'S IT GONNA BE?	Shura	2
2	3	HOW TO LOVE	Cash Cash Feat. Sofia Reyes	6
10	4	GOLD	Kilara	22
11	5	PERMISSION	Ro James	18
12	6	BE THE ONE	Dua Lipa	31
1	7	MOOLAH	Young Greatness	10
NEW	8	HELP ME RUN AWAY	St. Lucia	1
NEW	9	BEAUTIFUL LIFE	Lost Frequencies Feat. Sandro Cavazza	1
14	10	YOU DON'T OWN ME	Grace Feat. G-Eazy	7
6	11	HEY	Fals Feat. Afrojack	8
5	12	UBER EVERYWHERE	MadeinTYO	14
10	13	SPIRITS	The Strumbellas	19
15	14	BODY	Dreezy Feat. Jeremih	18
NEW	15	YOUTH	Manlia Killa Feat. Satika	1
18	16	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Mike Rodgers	4
20	17	HOTTER THAN HELL	Dua Lipa	5
NEW	18	CAROLINE	Amine	1
22	19	FINAL SONG	MO	4
27	20	DANCING ON MY OWN	Calum Scott	11
30	21	REALITY	Lost Frequencies Feat. Janieck Devy	21
NEW	22	I LOVE YOU ALWAYS FOREVER	Betty Who	1
NEW	23	STILL IN LOVE	JAHKOY	1
17	24	WAY DOWN WE GO	Kaleo	14
23	25	ALL MY FRIENDS	Snakehips Feat. Tinasthe & Chance The Rapper	33
12	26	YOU AND ME	Marc E. Bassy Feat. G-Eazy	5
24	27	WAT U MEAN (AYE, AYE, AYE)	Dae Dae	2
16	28	MIGHT NOT	Belly Feat. The Weeknd	25
RE	29	SURPRISE YOURSELF	Jack Garratt	6
28	30	EASY LOVE	Sigala	4
33	31	THE GIRL IS MINE	99 Souls Feat. Destiny's Child & Brandy	14
NEW	32	OUT OF MY SYSTEM	Younggr	1
RE	33	CONQUEROR	AURORA	15
32	34	HURTS SO GOOD	Astrid S	5
29	35	ALONE	Marshmello	4
RE	36	MIRROR	FIESTAR	5
NEW	37	KEEP YOU IN MIND	Guordan Banks	1
RE	38	HOLD	Dabin & Daniela Andrade	5
NEW	39	WINTERBREAK	MUNA	1
RE	40	FRAGILE	Prince Fox Feat. Hailee Steinfeld	4
RE	41	TAN FACIL	CNCO	11
40	42	SHOW ME LOVE	Sam Feldt Feat. Kimberly Anne	7
RE	43	LOVE AGAIN	Ta-ku Feat. JMSN & Sango	3
RE	44	BLKJUPTR	Smino	2
NEW	45	STADIUM POW WOW	A Tribe Called Red Feat. Black Bear	1
45	46	CROSSFIRE	Stephen	26
35	47	FALL TOGETHER	The Temper Trap	6
RE	48	BBY LOVE	Majid Jordan Feat. Drake	33
NEW	49	UNIQUE	GoldLink Feat. Anderson .Paak	1
NEW	50	PERFECT STRANGERS	Jonas Blue Feat. J.P. Cooper	1



Mendes Gets 'Better'

Shawn Mendes (above) zooms up the *Social 50* chart 11-2, matching his peak on the list (first and last reached on the list dated Jan. 23). The boost comes after he released his new single, "Treat You Better," on June 3. It's the lead track from his anticipated second album. Mendes had a 323 percent gain in overall points on the tally, for the tracking week ending June 5.

Mendes counted down the days leading up to the new single's release by sharing a number of short clips of the track on Instagram and Twitter. He also held a Twitter video Q&A on June 2, answering fan questions as he neared the debut of the single on Apple's Beats 1 Radio and its midnight commercial release.

Also, a tweet on June 5 — that Mendes was "missing Ed (Sheeran)" these days — led fans to speculate that the two possibly had forthcoming new music together, and gathered 43,000 likes alone. According to Next Big Sound, Mendes had a surge in Twitter reactions, gaining 772,000 (up 1,270 percent) as well as a gain in Instagram likes and comments, gathering 73 million reactions on the platform (up 133 percent). On Vine, where the artist first gained a following, Mendes collected 59,000 likes and revines (up 56 percent). —Emily White

HOT LATIN SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONWRITER)	Artist IMPRINT/PROMOTION LABEL	DEBUT POS.	WEEKS ON CHART
3	1	1	#1 HASTA EL AMANECER SAGA WHITE BLACK (IN MEMORIA CHARRINO, MENA, LIZMORA VELEZ)	Nicky Jam LA INDUSTRIA/SONY MUSIC LATIN	1	21
1	2	2	DUELE EL CORAZON CARITAJAY (TUBET, W. PINE, RA. VILCHETTI, RAQUEL SANCHEZ, ANDRÉS VILLALBA, JUAN RAMIRO, J. BALVIN, L. GARCIA)	Enrique Iglesias Featuring Wisin Z100/SONY MUSIC LATIN	1	7
2		3	BOBO RAMPEZ (SARFEL, LA. OSORIO BALVIN, APRI MO GARCIA, CLAUDIO ROSA, RAMPEZ, SARFEL)	J Balvin CAPITOL/SONY MUSIC LATIN	2	4
		4	LA BICICLETA CARLOS VIVES, SHAKIRA, L.F. OCHOA (C. VIVES, A. CASTRO, SHAKIRA)	Carlos Vives & Shakira SONY MUSIC LATIN	4	1
4	4	5	GINZA SAYANU (SILVA, OSORIO BALVIN, RAMPEZ, SARFEL, CLAUDIO ROSA, SAYANU, HOPPE, LAPRINHO GABRIEL)	J Balvin CAPITOL/SONY MUSIC LATIN	1	46
5	5	6	EL PERDEDOR CEYRIN ROSARIO EL GEMO VILLALBA, AGUSTIN SIMONETTI, JOAQUIN DURAN, MALUMA, JOE NEWMAN (LA. GARCIA)	Maluma SONY MUSIC LATIN	5	13
8	7	7	ENCANTADORA FALLI (V. GUILLE, MALAVE, L. ROSA, CANTORINA, LA. GARCIA, B. BARRERA, I. RIVIS, ROSADO)	Yandel SONY MUSIC LATIN	3	33
6	8	8	SOLO CON VERTE S. LIZARRAGA (H. PALENCIA, C. SANCHEZ)	Banda Sinaloense MS de Sergio Lizarraga LIZOS	2	30
7	9	9	OBSESIONADO ALEXANDER "SHERIDAN" (S. J. P. RIVIS, P. VILLALBA, CLAUDIO ROSA, HOPPE, S. VILLALBA, B. BARRERA, I. RIVIS, ROSADO)	Farruko CAPITOL/SONY MUSIC LATIN	4	20
7	6	10	ANDAS EN MI CABEZA W. GARCIA (J. A. RAMIREZ, PEREZ J. M. VA. MENDOZA, DONA TULLO, LA. ROSADO, J. SANCHEZ, SANCHEZ, SANCHEZ)	Chino & Nacho Feat. Daddy Yankee MUSICA FAMILIAR	6	15
11	11	11	CICATRICES L. LUNA DIAZ (L. DIAZ, R. AZARON, F. DIAZ)	Regulo Caro DEL	11	10
11	12	12	SG ME VA A PESAR REZAMACHO (F. FADO (H. PALENCIA, C. SANCHEZ, G. ABRERA, INZURZA)	La Arrolladora Banda el Limón de Rene Camacho DISA/UMILE	11	6
10	10	13	HASTA QUE SE SEQUE EL MALECON MADRID FOREVER (O. ROMAN, W. BANDO, P. RICO, Y. L. M. VILLALBA)	Jacob Forever SONY MUSIC LATIN	10	23
18	13	14	AG ME VAS A EXTRAMAR S. LIZARRAGA (H. PALENCIA, C. SANCHEZ)	Banda Sinaloense MS de Sergio Lizarraga LIZOS	13	5
16	17	15	ESPERO CON ANSIAS R. VALBUENA (A. GONZALEZ)	Remmy Valenzuela SONY MUSIC LATIN	15	9
15	18	16	SI NO ES CONTIGO L. GONZALEZ, SANCHEZ (S. J. DIAZ, L. HAZUB, F. VALBUENA)	Banda El Recodo de Cruz Lizarraga MUSICA FAMILIAR	15	13
13	15	17	TAN FACIL WISIN (M. A. RAMIREZ, CARLOS OLIVERA, D. J. L. MORENO, L. LUNA, P. TORRES, BE. ANNE, CLAUDIO ROSA)	CNCO SONY MUSIC LATIN	5	17
14	16	18	PRESTAMELA A MI L. DIAZ (L. HAZUB, F. VALBUENA)	Calibre 50 AN DALUZ/SONY MUSIC LATIN	8	16
19	19	19	DEL NEGOCIANTE L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Los Plebes del Rancho de Ariel Camacho DEL	11	25
21	20	20	PICKY PREDIRADOR (I. MIRANDA, V. DELGADO, J. THAM, M. ZAS, M. PONDRO)	Joey Chinlo Featuring Akon & Mohombi CAPITOL/SONY MUSIC LATIN	20	24
32	25	21	AY MI DIOS PRO PRO (L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	IamChino Featuring Pitbull, Yandel & Chacal SONY MUSIC LATIN	21	7
17	14	22	EMBRIAGAME CHINLO (L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Zion & Lennox MUSICA FAMILIAR	11	17
26	23	23	CORAZON ACELERAO BORR (L. MORENO, L. LUNA, A. D. MIELA, L. OPEZ, SOTO, J. RIVERA, CLASSO)	Wisin SONY MUSIC LATIN	21	11
29	27	24	DG YA ME ENTERE F. FADO (H. PALENCIA, C. SANCHEZ, G. ABRERA, INZURZA)	Reik & Nicky Jam SONY MUSIC LATIN	24	5
22	24	25	NO LO HICE BIEN L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Los Plebes del Rancho de Ariel Camacho DEL	20	15
24	26	26	QUE CARO ESTOY PAGANDO L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Los Plebes del Rancho de Ariel Camacho DEL	18	18
38	36	27	ME ESTA GUSTANDO ALIZARRAGA (S. J. DIAZ, L. HAZUB, F. VALBUENA)	Banda Los Recoditos DISA/UMILE	27	5
		28	LA CARRETERA D. J. ORLA, L. CASTAÑEDA (C. R. ROSAS, D. SANCHEZ)	Prince Royce SONY MUSIC LATIN	21	2
39	31	29	SHAKY SHAKY DJ URBA, ROMÉ (D. J. AYALA, RODRIGUEZ)	Daddy Yankee EL CARTEL	29	5
27	34	30	NADIE COMO TU RIVERA (D. J. O. SERRANO)	Banda Clave Nueva de Max Peraza TALENT MUSIC GROUP/SONY MUSIC LATIN	22	17
22	30	31	NOT A CRIME (NO ES ILEGAL) P. VA. MENDOZA (S. J. DIAZ, L. HAZUB, F. VALBUENA)	Play-N-Skillz x Daddy Yankee SONY MUSIC LATIN	21	8
34	38	32	FUISTE MIA G. DEJITZ (G. DEJITZ)	Gerardo Ortiz BAD SIN/D. U. SONY MUSIC LATIN	20	11
33	37	33	TODO O NADA A. OLIVAS (A. OLIVAS)	Alfredo Olivas SAMUARO/SONY MUSIC LATIN	33	3
25	28	34	DESDE ESA NOCHE L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Thalia Featuring Maluma SONY MUSIC LATIN	16	16
28	29	35	UNA EN UN MILLON M. P. RAMOS (M. PALENCIA, C. SANCHEZ, G. ABRERA, INZURZA)	Alexis & Fido SONY MUSIC LATIN	23	12
35	32	36	BIEN SERVIDA M. P. RAMOS (M. PALENCIA, C. SANCHEZ, G. ABRERA, INZURZA)	Los Glez Featuring Diego Herrera REMIEX	32	6
31	33	37	LA OCASION DJ LULIAN & Mumbo Kings Presentan: De La Ghetto Feat. Arcangel X Ozuna X Anuel DJ LULIAN & MUMBO KINGS (L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Jencarlos Featuring Lennox SONY MUSIC LATIN	30	12
30	35	38	BABY L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Tito "El Bambino" SONY MUSIC LATIN	37	8
37	39	39	SHALALA L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Tito "El Bambino" SONY MUSIC LATIN	37	8
		40	ELLA Y YO M. P. RAMOS (M. PALENCIA, C. SANCHEZ, G. ABRERA, INZURZA)	Pepe Quintero Feat. Farruko x Anuel Aa x Tempo x Bryant Myers x Almighty SONY MUSIC LATIN	40	4
		41	BAILA COMIGO L. M. MAGAÑA (L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Juan Magan Featuring Luciana UNIVERSAL MUSIC LATIN/UMILE	41	2
41	43	42	YA LO SUPERE L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Los Plebes del Rancho de Ariel Camacho DEL	41	11
NEW		43	A DONDE VOY M. P. RAMOS (M. PALENCIA, C. SANCHEZ, G. ABRERA, INZURZA)	Coscuíuela Featuring Daddy Yankee SONY MUSIC LATIN	43	1
		44	ALGO CONTIGO M. P. RAMOS (M. PALENCIA, C. SANCHEZ, G. ABRERA, INZURZA)	Gente de Zona MUSICA FAMILIAR	40	2
43	44	45	RUMBO A MAZA S. SANCHEZ, J. AYON (S. SANCHEZ, AYON)	Los Titanes de Durango TITANES	43	11
NEW		46	EL GUITARRERO L. ALVAREZ (C. ESTRADA, MORENO)	Jullion Alvarez y Su Norteno Banda Featuring El Coyote FOGONISA/UMILE	46	1
NEW		47	IMAGINAR P. SANCHEZ (L. GUILLE, MALAVE, L. ROSA, CANTORINA, LA. GARCIA, B. BARRERA, I. RIVIS, ROSADO)	Victor Manuel + Yandel RIVA	47	1
49	47	48	EL MENTADO L. GONZALEZ, TERRAZAS (D. A. MIELA, L. OPEZ, L. DEL VILLAR)	Los Plebes del Rancho de Ariel Camacho DEL	42	10
NEW		49	POR HABER SIDO MIA L. LUNA DIAZ (L. DIAZ)	Noel Torres GERENCIA 360/SONY MUSIC LATIN	49	1
44	46	50	PERO SIN ENAMORARSE L. OJEDA (L. OJEDA)	Jesus Ojeda y Sus Parientes DESCOS SOL/SONY MUSIC LATIN	35	14

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTOR LABEL	Title	WEEKS ON CHART	
1	1	GG KANY GARCIA	SONY MUSIC LATIN	Limónada	2	
2	2	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO	DEL/SONY MUSIC LATIN	Recuerdos del Corazón	13	
3	3	JUAN GABRIEL	FOGONISA/UMILE	Los Duo 2	25	
4	4	GENTE DE ZONA	MUSICA FAMILIAR	Visualízate	6	
5	5	JULLION ALVAREZ Y SU NORTEÑO BANDA	FOGONISA/UMILE	Lecciones Para el Corazón	44	
6	6	JUAN GABRIEL	FOGONISA/UMILE	Los Duo	69	
7	7	JULLION ALVAREZ Y SU NORTEÑO BANDA	FOGONISA/UMILE	Mis Músicos, Hoy Mis Amigos	8	
8	8	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	LIZOS	Que Bendición	17	
9	9	SELENA	DISA/UMILE	Lo Mejor de...	62	
10	10	VARIOUS ARTISTS	SONY MUSIC LATIN	Las Bandas Románticas de América 2016	19	
15	11	VARIOUS ARTISTS	SONY MUSIC LATIN	Dance Latin # 1 Hits	6	
16	12	JOAN SEBASTIAN	MUSICA FAMILIAR	Mis Numero 1... Gracias Por Tanto Amor	17	
13	13	GG MALUMA	SONY MUSIC LATIN	Pretty Boy Dirty Boy	31	
14	14	AVENTURA	SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	5	
11	15	REMMY VALENZUELA	SONY MUSIC LATIN	Con Tololoche	4	
23	16	VARIOUS ARTISTS	SONY MUSIC LATIN	We Love Disney	7	
20	17	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	DEL/SONY MUSIC LATIN	Hablemos	30	
21	18	CALIBRE 50	SONY MUSIC LATIN	Lo Mejor de	66	
13	19	THALIA	SONY MUSIC LATIN	Latina	4	
19	20	PITBULL	SONY MUSIC LATIN	Dale	46	
25	21	VARIOUS ARTISTS	SONY MUSIC LATIN	Las Mas Chidas 2016	6	
18	22	VARIOUS ARTISTS	SONY MUSIC LATIN	Mujeres Que Hicieron Historia	5	
17	23	VARIOUS ARTISTS	SONY MUSIC LATIN	20 Corridos Bien Perrones, Vol. 4	5	
24	24	LOS ANGELES AZULES...	SONY MUSIC LATIN	Juntos Por La Cumbia	20	
28	25	ANA GABRIEL	SONY MUSIC LATIN	Mi Regalo, Mis Numero 1...	55	



'Bicicleta' Rides In At No. 1

"La Bicicleta," the new track by Carlos Vives and Shakira, debuts at No. 1 on Latin Airplay, scoring the second chart-topping entrance this year (Enrique Iglesias' "Duele el Corazon" [featuring Wisin] was the first, on the May 7 list.) The collaboration arrives with 17 million audience impressions in the week ending June 5, according to Nielsen Music. The entry is Vives' third No. 1 start, following his 2014 hit "El Mar de Sus Ojos" and his 2012 song "Volvi a Nacer." Shakira notches her second crowning bow, following her No. 1 debut as the featured act on Maná's "Mi Verdad" (Feb. 28, 2015). Vives earns his 12th No. 1 overall, and Shakira, her 11th.

On the airplay/streaming/sales hybrid chart Hot Latin Songs, "La Bicicleta" arrives at No. 4, aided by 7,000 downloads sold in the week ending June 2. The first-week sales cause the track to also bow at No. 1 on Latin Digital Songs.

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WEEKS ON CHART		
NEW	1	GG LA BICICLETA CARLOS VIVES & SHAKIRA	SONY MUSIC LATIN	1		
	2	DUELE EL CORAZON ENRIQUE IGLESIAS FEAT. WISIN	SONY MUSIC LATIN	7		
1	3	BOBO CAPITOL/SONY MUSIC LATIN	J Balvin	4		
	4	HASTA EL AMANECER LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam	20		
4	5	ME VA A PESAR LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA/UMILE	6		
8	6	CICATRICES DEL	Regulo Caro	9		
	7	SI NO ES CONTIGO BANDA EL RECODO DE CRUZ LIZARRAGA	MUSICA FAMILIAR	11		
	8	EL PERDEDOR SONY MUSIC LATIN	Maluma	12		
	9	HASTA QUE SE SEQUE EL MALECON SONY MUSIC LATIN	Jacob Forever	16		
12	10	CORAZON ACELERAO SONY MUSIC LATIN	Wisin	11		
	11	TAN FACIL SONY MUSIC LATIN	CNCO	14		
	12	OBSESIONADO CAPITOL/SONY MUSIC LATIN	Farruko	20		
	13	ESPERO CON ANSIAS FOGONISA/UMILE	Remmy Valenzuela	7		
22	14	ME VAS A EXTRAMAR BANDA SINALOENSE MS DE SERGIO LIZARRAGA	LIZOS	3		
17	15	AY MI DIOS SONY MUSIC LATIN	IamChino Feat. Pitbull, Yandel & Chacal	7		
21	16	NADIE COMO TU TALENT MUSIC GROUP/SONY MUSIC LATIN	Banda Clave Nueva de Max Peraza	17		
13	17	PRESTAMELA A MI AN DALUZ/SONY MUSIC LATIN	Calibre 50	17		
15	18	BRONCHE DE ORO REMIEX	La Trakalosa de Monterrey	21		
	19	EMBRIAGAME SONY MUSIC LATIN	Zion & Lennox	16		
14	20	ANDAS EN MI CABEZA MALHETE/UMILE	Chino & Nacho Feat. Daddy Yankee	14		
23	21	YA ME ENTERE SONY MUSIC LATIN	Reik & Nicky Jam	5		
29	22	ME ESTA GUSTANDO DISA/UMILE	Banda Los Recoditos	3		
30	23	BIEN SERVIDA REMIEX	Los Glez Feat. Diego Herrera	7		
41	24	SHALALA ON FIRE	Tito "El Bambino"	9		
37	25	TODO O NADA SAMUARO/SONY MUSIC LATIN	Alfredo Olivas	5		

Meanwhile, Nicky Jam's "Hasta el Amanecer" continues to climb the all-genre Billboard Hot 100, rising 98-95 in his second week. Streams of the song reach a new high, logging 2.9 million weekly plays (up 2 percent in the frame ending June 2). The track concurrently spends a 12th week at No. 1 on Hot Latin Songs, with points earned only from the Spanish version of the track. (There also is an English mix titled "With You Tonight.")

Jam also contributes to Reik's climb on Hot Latin Songs, with activity from a newly released urban remix of "Ya Me Entere" powering a 27-24 lift. The song earns Digital Gainer honors, increasing 91 percent (to 1,000 downloads), with 57 percent of its sales owed to the remix. Reik hits its highest peak on the chart since 2011, when "Tu Mirada" reached No. 18.

—Amaya Mendizabal

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SONGS ARE RATED BY CURRENT WEEK'S AIRPLAY IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE RATED BY CURRENT WEEK'S SALES AS MEASURED BY NIELSEN MUSIC. SONGS ARE RATED BY CURRENT WEEK'S STREAMING AS MEASURED BY NIELSEN MUSIC. SONGS ARE RATED BY CURRENT WEEK'S SALES AS MEASURED BY NIELSEN MUSIC. SONGS ARE RATED BY CURRENT WEEK'S STREAMING AS MEASURED BY NIELSEN MUSIC. SONGS ARE RATED BY CURRENT WEEK'S SALES AS MEASURED BY NIELSEN MUSIC. SONGS ARE RATED BY CURRENT WEEK'S STREAMING AS MEASURED BY NIELSEN MUSIC.

Christian/Gospel

June 18
2016
billboard

WEEKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WEEKS ON CHART
1	1	1	TRUST IN YOU P.J. ADRIAN (L. DAIGLE, R. MADBURY, M. FARRER)		Lauren Daigle CENTRICITY	1	42
2	3	2	TELL YOUR HEART TO BEAT AGAIN B. HERMS (B. HERMS, M. WEST, R. PHILLIPS)		Danny Gokey BMG	2	26
5	5	3	GOD IS ON THE MOVE JESHELE (M. HOWARD, C. WILLIAMS, J. ESKELIN, J. WOOD)		7eventh Time Down BIC/TOOTH & NAIL	3	21
3	6	4	OCEANS (WHERE FEET MAY FAIL) ▲ M.G. CHS (L.T.T.) (M. HICKER, L. HOUSTON, S. LIGHTS)		Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1	142
8	8	5	MOVE (KEEP WALKIN') C.S.TEVENS, T. MAC (L. JACKERMAN, B. FOWLER, C.S.TEVENS)		tobyMac FOREFRONT/CAPITOL CMG	5	19
6	6	6	BREATHE C. COPELIN (J. DIAZ, L.L. SMITH, J. WOOD)		Jonny Diaz CENTRICITY	6	29
7	7	7	GOOD GOOD FATHER R. COPPERMAN (L.R.M. BARR, E.T.T. BROWN)		Chris Tomlin SIXTEEN/SPARROW/CAPITOL CMG	1	36
9	9	8	THY WILL R. SKAGGS, B. HERMS (H. SCOTT, E.J. JONES, B. HERMS)		Hillary Scott & The Scott Family HST/EMI BLSH/MLL/CAPITOL CMG	6	6
10	10	9	DIAMONDS L. J. EDGEMOND (S. INGRAM, M. BRONLEWE, J. STERGARD)		Hawk Nelson F&F TRADE	8	20
11	12	10	CHRIST IN ME B. HERMS (L. CAMP, B. HERMS)		Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	10	17
9	11	11	IF WE'RE HONEST JESHELE (F. BATTISTELLI, L. L. PARRIS, M. E. REED)		Francesca Battistelli F&F TRADE/WORD-CURB	9	21
13	14	12	EYE OF THE STORM R. BOWLER (D. STEVENSON, B. ADRIAN)		Ryan Stevenson Featuring GabeReal GOTEE	12	12
2	13	13	FEEL INVINCIBLE B. HOWES (L.L. EDGEMOND, S. HUGLEY)		Skillet ATLANTIC/WORD-CURB	2	2
23	15	14	SAVIOR'S SHADOW S. HERNDON (L.L. ALEXANDER, R. L. STEVART, B. SHELTON)		Blake Shelton WARNER BROS. BLSH/MLL/WORD-CURB	14	6
15	18	15	YOUR LOVE AWAKENS ME P. FLETCHER (S. PETERSON, J. J. LALAN)		Phil Wickham FAIR TRADE	15	12
13	16	16	SLOW DOWN L. STEVENSON (B. BOND, M. B. STEVENSON)		Nichole Nordeman SPARROW/CAPITOL CMG	2	5
17	19	17	NEVER TOO FAR GONE L. STEVENSON (L. STEVENSON, J. INGRAM, J. STERGARD)		Jordan Feliz CENTRICITY	17	11
18	18	18	EVERYTHING COMES ALIVE L. STEVENSON (L. STEVENSON, J. INGRAM, J. STERGARD)		We Are Messengers WORD-CURB	13	20
1	17	19	EVER BE L. STEVENSON (L. STEVENSON, J. INGRAM, J. STERGARD)		Aaron Shust CENTRICITY	16	18
19	20	20	FIERCE L. STEVENSON (L. STEVENSON, J. INGRAM, J. STERGARD)		Jesus Culture Featuring Chris Quilala STOLEN PRIDE/SPARROW/CAPITOL CMG	19	21
24	22	21	PRICELESS R. SKAGGS (P. J. ADRIAN, L. J. EDGEMOND, S. HUGLEY, J. INGRAM, J. STERGARD)		for KING & COUNTRY WARRIOR BROS.	21	10
30	25	22	DEAR YOUNGER ME M. MERCYME (M. MERCYME, J. COOPER, J. COOPER, M. SHUTT, B. BARR, D.A. GARR, J.B. GARDNER)		MercyMe FAIR TRADE	22	4
20	23	23	WHEN I'M WITH YOU L. STEVENSON (L. STEVENSON, J. INGRAM, J. STERGARD)		Citizen Way FAIR TRADE	20	17
16	24	24	REMEMBER Passion Feat. Brett Younker & Melodie Malone L. STEVENSON (L. STEVENSON, J. INGRAM, J. STERGARD)		Passion Feat. Brett Younker & Melodie Malone WARRIOR BROS./FAIR TRADE	16	19
21	25	25	THE GOD I KNOW S. PUGLIESE (C. MURPHY, M. J. CONNOR (J. KING, C. RADMAKER, S. MOSLEY, C. MURPHY)		Love & The Outcome WARRIOR BROS.	21	7

WEEKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WEEKS ON CHART
1	1	1	WANNA BE HAPPY? K. FRANKLIN (K. FRANKLIN, J. J. JONES, B. HERMS, J. GREEN)		Kirk Franklin FO YO SOUL/RECA/INSPIRATION	1	40
2	2	2	PUT A PRAISE ON IT T. COBBS (T. COBBS, K. FRANKLIN, J. GREEN)		Tasha Cobbs Featuring Kierra Sheard MOTOWN GOSPEL	2	28
3	3	3	123 VICTORY K. FRANKLIN (K. FRANKLIN, J. GREEN)		Kirk Franklin FO YO SOUL/RECA/INSPIRATION	2	29
6	5	4	MADE A WAY T. GREEN (T. GREEN)		Travis Greene RECA/INSPIRATION	4	25
4	4	5	THE ANTHEM T. DULANEY (T. DULANEY, H. SHELLEY, J. HUNT, L. WEBBER)		Todd Dulaney EONE WORSHIP/EONE	4	37
6	6	6	YOU'RE BIGGER J. CARR (J. CARR)		Jekalyn Carr SONAL	6	12
13	9	7	SPIRIT BREAK OUT W. MCDOWELL (W. MCDOWELL, B. BRYANT, L. HELLER, B. HENNING, M. H. LOUL, L. HUGHES)		William McDowell Feat. Trinity Anderson DELIVERY ROOM/EONE	7	20
10	7	8	BETTER H. WALKER (L. JAYBOHN, M. H. ALGER, G. MATCHER)		Hezekiah Walker AZUSA/EONE	7	13
7	4	9	I'M YOURS C. J. CASEY (C. J. CASEY)		Casey J MARQUEE BROS./INSPIRO	5	40
12	12	10	LIVE M. SAPP (M. SAPP, S. JONES)		Marvin Sapp RECA/INSPIRATION	9	19
11	11	11	#YDIA Z. CORTEZ (Z. CORTEZ, J. JENKINS, F. SANDERS)		Zacardi Cortez BLACKSMOKE/INSPIRO	9	8
9	10	12	BE LIKE JESUS D. HADDON (D. HADDON)		Deitrick Haddon RECA/INSPIRATION	8	18
15	13	13	IT'S ALRIGHT, IT'S OK S. CAESAR (S. CAESAR, L. STEVENSON)		Shirley Caesar Feat. Anthony Hamilton SONAL	13	16
18	17	14	IT WILL BE ALRIGHT A. SPIGHT (A. SPIGHT, J. GREEN)		Alexis Spight RECA/INSPIRATION	14	15
20	18	15	I WON'T BE DEFEATED D. LITTLE (D. LITTLE)		Damon Little LITTLE WORLD/BLACKSMOKE/ANDORWORLD	15	4
14	16	16	ONE WAY T. MANN (T. MANN)		Tamela Mann THE MANN	14	18
16	15	17	YOU J. DOLLY (J. DOLLY, J. BOYD)		Jermaine Dolly BY ANY MEANS RECORDS	15	17
17	14	18	BE LIFTED M. STAMPLEY (M. STAMPLEY)		Micah Stampley NEVER A	14	3
22	19	19	I'LL JUST SAY YES B. WILSON (B. WILSON, A. WILSON)		Brian Courtney Wilson MOTOWN GOSPEL	19	5
21	20	20	BLESS THE LORD A. BROWN (A. BROWN)		Anthony Brown & Group Therapy Feat. Doretha Sampson KEY OF AFRICA/INSPIRO	20	10
24	22	21	JUST TO KNOW HIM C. JENKINS (C. JENKINS, B. EAST)		Charles Jenkins & Fellowship Chicago Feat. Byron Cage INSPIRO	21	5
19	21	22	I NEED YOU D. M. CLURKIN (D. M. CLURKIN)		Donnie McClurkin RECA/INSPIRATION	17	8
23	24	23	THANK YOU THANK YOU JESUS P. GRAY, JR. (P. GRAY, JR., G. GARY, JR.)		Chicago Mass Choir NEW HAVEN	18	18
24	24	24	THE WAY THAT YOU LOVE ME J. McREYNOLDS (J. McREYNOLDS)		Jonathan McReynolds TEN HILL/LIGHT	24	2
RE-ENTRY	25	25	CHASING ME DOWN I. & N. BREED (I. & N. BREED)		Israel & New Breed Feat. Tye Tribbett ACM/N1 & BAY/EONE/INSPIRATION	23	3

LAST WEEK	THIS WEEK	ARTIST	Title	WEEKS ON CHART
1	1	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	17
2	2	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	61
4	3	VARIOUS ARTISTS P. GARDNER/CURB/CAPITOL CMG	WOW Hits 2016	36
7	4	GG TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	43
3	5	NF CAPITOL CMG	Therapy Session	6
6	6	MATTHEW WEST SPARROW/CAPITOL CMG	Live Forever	52
8	7	BETHEL MUSIC BETHLEHEM	Have It All: Live At Bethel Church	12
NOT SHOT DEBUT	8	ESHON BURGUNDY RECA/INSPIRATION	The Passover	1
9	9	JORDAN FELIZ CENTRICITY/CAPITOL CMG	The River	6
12	10	JESUS CULTURE JESUS CULTURE/SPARROW/CAPITOL CMG	Let It Echo	20
NEW	11	CANA'S VOICE STOWTOWN/PLG	This Changes Everything	1
14	12	VARIOUS ARTISTS WOW Hits: 20th Anniversary	11	
20	13	FOR KING & COUNTRY WARRIOR BROS./WORD-CURB	Run Wild Live Free Love Strong	90
11	14	DANNY GOKEY BMG	Hope In Front Of Me	82
10	15	MERCYME FAIR TRADE/PLG	Welcome To The New	94
19	16	BETHEL MUSIC BETHLEHEM	We Will Not Be Shaken	72
13	17	FRANCESCA BATTISTELLI F&F TRADE/WORD-CURB	If We're Honest	111
17	18	ELEVATION WORSHIP ELEVATION WORSHIP/RECA/INSPIRATION	Here As In Heaven	17
18	19	NF CAPITOL CMG	Mansions	62
20	20	JEREMY CAMP STOLEN PRIDE/SPARROW/CAPITOL CMG	I Will Follow	69
22	21	NEWSBOYS FAIR TRADE/PLG	Love Riot	13
16	22	CASTING CROWNS STOLEN PRIDE/SPARROW/CAPITOL CMG	Thrive	120
RE	23	JASON CRABB RECA/INSPIRATION	Whatever The Road	15
23	24	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Empires	54
27	25	STEVEN CURTIS CHAPMAN WARRIOR BROS.	Worship And Believe	13

LAST WEEK	THIS WEEK	ARTIST	Title	WEEKS ON CHART
3	1	VARIOUS ARTISTS WOW Gospel 2016	WOW Gospel 2016	18
5	2	KIRK FRANKLIN FO YO SOUL/RECA	Losin' My Religion	30
7	3	ANTHONY BROWN & GROUP THERAPY KEY OF AFRICA/INSPIRO	Everyday Jesus	46
4	4	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	41
6	5	TRAVIS GREENE RECA/INSPIRATION	The Hill	31
21	6	GG BRI (BRIANA BABINE ALDI) MARQUEE BROS./INSPIRO	Keys To My Heart	10
8	7	WILLIAM MCDOWELL DELIVERY ROOM/EONE	Sounds Of Revival: Live	19
1	8	LIVRE MOTOWN GOSPEL/ASSOCIATED LABELS	Jericho: Tribe Of Joshua	2
9	9	TODD DULANEY EONE WORSHIP/EONE	A Worshipers Heart	7
23	10	JONATHAN MCREYNOLDS RECA/INSPIRATION	Life Music: Stage Two	37
4	11	MICAH STAMPLEY NEVER A	To The King...Vertical Worship: Live	2
11	12	VARIOUS ARTISTS WARRIOR BROS./RECA/INSPIRATION	WOW Gospel 2015	70
16	13	JONATHAN NELSON TERRACE BLVD/INSPIRO	Fearless	11
14	14	THE MIGHTY CLOUDS OF JOY MOTOWN GOSPEL/SONAL	The Very Best Of Volume 2	4
13	15	TIM BOWMAN JR. LIFE'S IN A STRIP (GROUP)/MOTOWN GOSPEL/CAPITOL CMG	Listen	4
20	16	VARIOUS ARTISTS BILLBOARD #1 GOSPEL HITS	Billboard #1 Gospel Hits	69
17	17	CASEY J MARQUEE BROS./INSPIRO	The Truth	57
24	18	VARIOUS ARTISTS MARQUEE BROS./INSPIRO	Marquee Bros. Top 25 Gospel Phrase Songs	29
25	19	DEITRICK HADDON RECA/INSPIRATION	Masterpiece	30
22	20	(CHARLES) JENKINS & FELLOWSHIP (CHICAGO) WARRIOR BROS./MOTOWN GOSPEL/CAPITOL CMG	Any Given Sunday	64
19	21	MARVIN SAPP RECA/INSPIRATION	You Shall Live	53
RE	22	CHICAGO MASS CHOIR NEW HAVEN/PLG	We Give You Praise	6
NEW	23	SHIRLEY CAESAR LIGHT/EONE	Fill This House	1
16	24	BRIAN COURTNEY WILSON MOTOWN GOSPEL/CAPITOL CMG	Worth Fighting For	57
RE	25	ERICA CAMPBELL MY BLOCK/EONE	Help 2.0	57



7eventh Time Down's First No. 1

Christian rock band 7eventh Time Down (above) notches its first No. 1 on Christian Airplay as "God Is on the Move" climbs 2-1 (11 million audience impressions, up 5 percent, according to Nielsen Music). The song, the title track from the group's third album, is 7eventh Time Down's second Christian Airplay top 10. "Just Say Jesus" hit No. 5 in 2014.

Hillary Scott, frontwoman of country group Lady Antebellum, achieves her first No. 1 in the Christian genre as "Thy Will" rises 4-1 on Christian Digital Songs (5,000 sold). The ballad is the launch single from Hillary Scott & The Scott Family's forthcoming Love Remains album. The group includes Scott's mother, Linda Davis, father, Lang Scott, and younger sister Rylee Scott. The album was produced by Ricky Skaggs.

Meanwhile, Jeremy Camp's "Christ In Me" enters the Hot Christian Songs top 10 (12-10). The move is spurred by the track's 34-24 jump on Christian Digital Songs (2,000 sold, up 9 percent) and its 6-5 lift on Christian Airplay (8 million impressions, up 8 percent). Camp earns his 20th Hot Christian Songs top 10 (a sum that includes six No. 1s), a run that began with "I Still Believe," which reached No. 5 in 2003 (shortly after the chart's launch). He's the fourth act to reach 20 top 10s: Chris Tomlin leads with 24, followed by Casting Crowns (22) and MercyMe (21). --Jim Asker

Dance/Electronic

June 18
2016
billboard

HOT DANCE/ELECTRONIC SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WEEKS ON CHART		
1	1	1	TR DON'T LET ME DOWN	PLATINUM	The Chainsmokers Feat. Daya	1	17		
2	2	2	AG THIS IS WHAT YOU CAME FOR	PLATINUM	Calvin Harris Feat. Rihanna	2	6		
3	3	3	NEVER FORGET YOU		Zara Larsson & MNEK	1	36		
4	4	4	MIDDLE		DI Snake Featuring Bipolar Sunshine	3	33		
5	5	5	SG NEVER BE LIKE YOU	PLATINUM	Flume Featuring Kai	5	19		
6	6	6	ROSES		The Chainsmokers Featuring Rozes	1	51		
7	7	7	LIGHT IT UP		Major Lazer Featuring Nyla & Fuse ODG	6	28		
8	8	8	FADED		Alan Walker	8	21		
12	10	9	NO MONEY		Kygo Feat. Nyla & MNEK	9	9		
9	10	10	FAST CAR		Jonas Blue Featuring Dakota	7	21		
11	11	11	DG SEX	PLATINUM	Cheat Codes x Krls Kross Amsterdam	11	14		
10	12	12	STAY		Kygo Feat. Nyla & MNEK	8	26		
13	16	13	THIS ONE'S FOR YOU		David Guetta Featuring Zara Larsson	13	3		
21	18	14	I WANNA KNOW		Alesso Featuring Nico & Vinz	14	9		
17	15	15	RUNNING OUT		Matoma & Astrid S	14	26		
16	17	16	RAGING		Kygo Feat. Kodaline	16	9		
28	22	17	KILL THE LIGHTS		Alex Newell, Jess Glynne & DJ Cassidy With Nile Rodgers	17	7		
RE-ENTRY	18	18	SMOKE & RETRIBUTION		Flume Featuring Vince Staples & Kicka	18	6		
25	21	19	TAKES MY BODY HIGHER		Shofly Feat. Lincoln Jesser	19	12		
24	19	20	CANDYMAN		Zedd & Aloe Blacc	12	14		
20	20	21	INSIDE OUT		The Chainsmokers Featuring Charlee	13	9		
30	27	22	UNDER THESE LIGHTS		Xenla Ghali	22	6		
18	2	23	CARRY ME		Kygo Feat. Julia Michaels	18	3		
43	24	24	LA LA LAND		DVBBS & Shaun Frank Feat. Delaney Jane	24	9		
40	28	25	IS IT LOVE		3L AU Feat. Yeah Boy	25	5		
20	24	26	I'M IN CONTROL		AlunaGeorge Feat. Popcaan	18	19		
HOT SHOT DEBUT	27	27	TEARS		Clean Bandit Feat. Louisa Johnson	27	1		
29	25	28	ALONE		Marshmello	25	3		
NEW	29	29	WALL F*CK		Flume	29	1		
NEW	30	30	LOSE IT		Flume Feat. Vic Mensa	30	1		
NEW	31	31	TINY CITIES		Flume Feat. Beck	31	1		
39	40	32	HOW TO LOVE		Cash Cash Feat. Sofia Reyes	21	5		
30	33	33	KINGS OF SUMMER		ayokay Feat. Quinn XCII	33	3		
30	34	34	HEY		Fals Feat. Afrojack	24	12		
47	35	35	T.U.T.P. (TURN UP THE PARTY)		DirtyFreqs + Vassy	35	3		
33	31	36	PARADISE		Benny Benassi & Chris Brown	21	9		
34	32	37	BRING BACK THE SUMMER		Rain Man Feat. OLY	32	5		
41	36	38	CARE		R3hab & Felix Snow Feat. Madi	36	5		
NEW	39	39	GVAL YOU A PARTY ANIMAL		Charly Black	39	1		
NEW	40	40	ALL FOUR WALLS		Gorgon City Feat. Vaults	40	1		
26	34	41	SO HAPPY		Tony Moran Feat. Jason Walker	25	7		
NEW	42	42	ONE NIGHT IN HEAVEN		Toy Armada & DJ Grind Feat. Inaya Day	42	1		
29	43	43	BACK 2 U		Steve Aoki & Boehm Feat. WALK THE MOON	29	2		
35	38	44	KEEP IT MELLO		Marshmello Feat. Omar Linx	25	14		
36	37	45	GOLDEN LIGHT		Madden Feat. 6AM	36	3		
44	42	46	THE RIGHT SONG		Tiesto + Oliver Heldens Feat. Natalie La Rose	22	13		
NEW	47	47	CLEAR		Pusher Feat. Mothica	47	1		
NEW	47	48	HEADING HOME		Gryffin Feat. Josef Salvat	22	18		
RE-ENTRY	49	49	SWEET LOVIN'		Sigala Feat. Bryn Christopher	43	8		
41	50	50	NOW THAT I'VE FOUND YOU		Martin Garrix Feat. John & Michel	21	9		

TOP DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WEEKS ON CHART				
NEW	1	FLUME	FUTURE CLASSIC/MOM - POP	Skin	1				
1	2	VARIOUS ARTISTS	Now That's What I Call A Workout 2016		24				
3	3	KYGO	ULTRA/RC/A	Cloud Nine	3				
4	4	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Bouquet (EP)	32				
5	5	KAYTRANADA		99.9%	4				
6	6	JAMES BLAKE	THE COLOUR IN ANYTHING		4				
7	7	KREWELLA	COLUMBIA	Amunition (EP)	2				
8	8	ALINA BARAZ & GALIMATIAS	ULTRA	Urban Flora (EP)	55				
11	9	MAJOR LAZER	ULTRA	Peace Is The Mission	53				
NEW	10	GOLD PANDA	GOOD LUCK AND DO YOUR BEST		1				
9	11	BRIAN ENO	THE SHIP		5				
RE	12	CHARLI XCX	VROOM VROOM (EP)		3				
16	13	SOUNDTRACK	WE ARE YOUR FRIENDS		19				
RE	14	PURITY RING	ANOTHER ETERNITY		64				
NEW	15	HOLY FUCK	CONGRATS		1				
12	16	3OH3	NIGHT SPORTS		3				
15	17	PET SHOP BOYS	SUPER		9				
24	18	DISCLOSURE	CARACAL		36				
14	19	CARAVAN PALACE	<JWW_AWW>		9				
RE	20	JOHN CARPENTER	JOHN CARPENTER'S LOST THEMES II		6				
RE	21	ZEDD	TRUE COLORS		42				
22	22	SKRILLEX & DIPLO	SKRILLEX AND DIPLO PRESENT JACK U		67				
RE	23	GALANTIS	PHARMACY		24				
20	24	ARMAN VAN BUUREN	A STATE OF TRANCE 2016		4				
29	25	JAMIE XX	IN COLOUR		51				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART					
2	1	TR THIS IS WHAT YOU CAME FOR	Calvin Harris Feat. Rihanna	6					
1	2	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	14					
3	3	LIGHT IT UP	Major Lazer Feat. Nyla & Fuse ODG	16					
7	4	ONE DANCE	Drake Feat. WizKid & Kyla	7					
10	5	CAN'T STOP THE FEELING!	Justin Timberlake	5					
11	6	NEVER BE LIKE YOU	Flume Feat. Kai	13					
9	7	FADED	Alan Walker	9					
6	8	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla Sign	13					
5	9	I TOOK A PILL IN IBIZA	Mike Posner	19					
4	10	WORKING FOR IT	ZHU x Skrillex x THEY	17					
11	11	THE RIGHT SONG	Tiesto + Oliver Heldens Feat. Natalie La Rose	17					
12	12	HEY	Fals Feat. Afrojack	10					
14	13	I WANNA KNOW	Alesso Feat. Nico & Vinz	8					
19	14	BLACKOUT	Tritonal Feat. Steph Jones	10					
21	15	BRING BACK THE SUMMER	Rain Man Feat. OLY	4					
14	16	CATCH ME	Yellow Claw & Flux Pavilion Feat. Naaz	14					
32	17	GG WITH YOU	Cedric Gervais Feat. Jack Wilby	4					
17	18	GIVE ME YOUR LOVE	Shaggy Feat. John Newman & Nile Rodgers	5					
15	19	PARADISE	Benny Benassi & Chris Brown	4					
24	20	WILD THINGS	Alessia Cara	5					
18	21	STAY	Kygo Feat. Maty Noyes	16					
13	22	NEVER FORGET YOU	Zara Larsson & MNEK	13					
20	23	ME, MYSELF & I	G-Eazy x Bebe Rexha	16					
NEW	24	BACK 2 U	Steve Aoki & Boehm Feat. WALK THE MOON	1					
30	25	DYING FOR YOU	Oto Knows Feat. Lindsey Stirling & Alex Auk	5					



Flume Sets Sales Mark

Flume (above) flies in at No. 1 on Top Dance/Electronic Albums with his second album, *Skin*. Its 18,000 sold, according to Nielsen Music, is the most in a week for a title in 2016, besting the 17,000 that *Kygo's Cloud Nine* sold in its first frame (June 4). Flume (real name: **Harley Streten**) reached No. 12 on the list in 2014 with his self-titled debut. The Australian downtempo DJ also boasts five tracks on Hot Dance/Electronic Songs, led by "Never Be Like You" (featuring Kai) at No. 5. The top Streaming Gainer drew 6.8 million U.S. streams in the tracking week, up 17 percent. It also sold 16,000 downloads (and has sold 204,000 since its release).

Shifting to Dance/Mix Show Airplay, **Rihanna** and **Calvin Harris** pad their leads as the acts with the most and second-most No. 1s in the chart's 13-year history as "This Is What You Came For" (by Harris featuring Rihanna) rises 2-1. Rihanna earns her 12th leader and Harris his 10th. **David Guetta** and **Madonna** follow with seven No. 1s each. On Dance Club Songs, **Xenia Ghali** notches her first No. 1 with "Under These Lights" (2-1), boosted by remixes from **DJLW**, **Knappy** and **Dramos**, among others. The Greek female DJ tells *Billboard*, "Honestly, I can't believe it. It feels like I am dreaming. The fact that ["Under"] is No. 1 is beyond anything I ever expected and a massive honor. I'm just a girl who loves making, producing and playing music." —Gordon Murray

CIBELLE MALINOWSKI
HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, AS MEASURED BY BILLBOARD AIRPLAY, STREAMING AND SALES DATA AS COMPILED BY NIELSEN MUSIC. CERTIFICATIONS: RIAA. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS MEASURED BY BILLBOARD AIRPLAY, STREAMING AND SALES DATA AS COMPILED BY NIELSEN MUSIC. CERTIFICATIONS: RIAA. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY TRACKS, AS MEASURED BY BILLBOARD AIRPLAY, STREAMING AND SALES DATA AS COMPILED BY NIELSEN MUSIC. CERTIFICATIONS: RIAA. PHOTOGRAPHY: JEFFREY MAYER/GETTY IMAGES

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE (P/RIN/T/PROMOTION/LABEL)	Artist	WKS. ON CHART
2	1	UNDER THESE LIGHTS FLORIAN TRAPP	Xenia Ghali	12
3	2	CHEAP THRILLS MONKEY PROMUSIC	Sia Feat. Sean Paul	6
4	3	WILL THE LIGHTS WOLFE BEATMUSIC	Alex Newell, Jess Glynne & DJ Cassidy with Nile Rodgers	7
5	4	HYMN FOR THE WEEKEND MAGNUM RECORDS	Coldplay	8
10	5	GG THIS IS WHAT YOU CAME FOR WESTWOOD BROADCAST/WASHINGTON SPECIALS/COLUMBIA	Calmum feat. Rihanna	4
7	6	T.U.T.P. (TURN UP THE PARTY) RADICAL	DirtyFreqs • Vassy	8
12	7	I WANNA KNOW WOLFE BEATMUSIC	Alesso Feat. Nico & Vinz	6
1	8	COMING OVER MAGNUM RECORDS/COLUMBIA	Dillon Francis & Kygo Feat. James Hensley	11
15	9	FADED ROCKTOP RIGHTS/SOUNDS/MEB MUSIC/R/ULTRA/RCA	Alan Walker	6
16	10	ONE NIGHT IN HEAVEN SWISS RECORDS	Tony Amadi & DJ Grand feat. Inaya Day	6
11	11	SO HAPPY SUGAR HOUSE/JASON WALKER/MR. TANMAN	Tony Moran Feat. Jason Walker	10
18	12	THIS IS FOR MY GIRLS MAGNUM RECORDS	Various Artists	4
9	13	DON'T LET ME DOWN MAGNUM RECORDS/COLUMBIA	The Chainsmokers Feat. Daya	10
13	14	SMILE MAGNUM RECORDS	Sheila Gordhan	14
21	15	YOU STOP BREAKING MY HEART TEINIA MUSIC/EA	Andreas & Thelma Feat. Pepper Mashay	5
16	16	BULLETPROOF ULTRA	NERVO Feat. Harrison Miya	9
27	17	ALL FOUR WALLS VIRGIN/PRIOR/PIRELLA GÖTTSCHE LOWE	Gorgon City Feat. Vaults	3
35	18	CAN'T STOP THE FEELING! DE LA MUNDRES/RCA	Justin Timberlake	3
24	19	F.U.B. VANGUARD/CONCORD	Clairy Browne	6
19	20	NO GOOD CASA ROSSA	Joe Maz & Scotty Boy Feat. Krista Richards	10
18	21	THE GLITTERING GUTTER SONNENSTRAHL/SWEET FEET	Billie Ray Martin	3
18	22	ONE DANCE YOUNG MONEY/CASA VINO/IRIS/PUBLIC	Drake Feat. WizKid & Kyla	4
3	23	COLORS MAGNUM RECORDS	Halsey	6
13	24	ONLY SUNNY BOMBER	tyDi & Olivia Somerlyn	4
20	25	FEEL THIS WAY GETTING AWAKE/ARTIST	Philip George & Dragonette	12
22	26	GET ON UP MUSIC ELECTRONIC	Artois feat. Next Step & Special Guest Kathy Sledge	11
18	27	LIVIN' FOR YOUR LOVE CARL BAL	Rosabel With Jeanne Tracy	3
17	28	CLOSE SAFE HOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Tove Lo	3
34	29	REALITY INVESTIQ	Nick Martin Feat. Lauren Bennett	4
17	30	MUSIC FEELS BETTER J220	Alexa Aronson Feat. Snoop Dogg	8
28	31	UNWRITTEN AQUACIDUS	Veronica Bravo Feat. Dave Aude	9
29	32	YORK FROM HOME SINGLES	Fifth Harmony Feat. Ty Dolla Sign	9
11	33	ALL MY FRIENDS MAGNUM RECORDS	Snakships Feat. Tinshe & Chance The Rapper	12
42	34	WILD THINGS ENERGY JAM	Alessia Cara	2
41	35	WITHOUT YOU R&B	The Rua	3
36	36	STRUT (FIERCE) HEBUS	Che'Neille	7
31	37	WORK WESTBURY BROADCAST/NATION	Rihanna Feat. Drake	15
14	38	ONE NIGHT BYS/GLOBAL GROOVE	WTS Feat. Gia	15
43	39	COCAINE & WHISKEY THE WHISKEY	Jason Dottley	3
47	40	STRIKE ME DOWN RADICAL	Dasco Feat. Crystal Monee	2
40	41	I TOOK A PILL IN IBIZA ISLAND/REPUBLIC	Mike Posner	12
NEW	42	KISS IT BETTER MAGNUM RECORDS/WASHINGTON SPECIALS/COLUMBIA	Rihanna	1
NEW	43	HOW MANY F**KS PRETTY MISS	Erika Jayne	1
NEW	44	DRINK THE NIGHT AWAY TAZARABIA	Lee Dagger Feat. Bex	1
36	45	BLINDFOLDS FBI MUSIC/EMPIRE	Rilan Feat. Naz Tokio	10
49	46	LET ME HIT IT DOCKA	Docka Feat. Snoop Dogg	6
39	47	WALKING ON A DREAM THE SLEEPS/BEATMUSIC/ROCKTOP RIGHTS/SOUNDS/MEB MUSIC/R/ULTRA/RCA	Empire Of The Sun	24
48	48	MIDDLE DISHMINT/MUSIC	DJ Snake Feat. Bipolar Sunshine	17
45	49	IMAGINE (2016) PEACEMAN	Slr Ivan	4
NEW	50	SUNRISE 617	Joe Bermudez Feat. Louise Carver	1

BOXSCORE

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LEGEND

- Bullets indicate titles with greatest weekly gains.
- Album Charts**
 - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
 - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
 - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multiplatinum 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 multiplatinum 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)

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CONCERT GROSSES				
	GROSS PER TICKET PRICE	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$19,228,100 (\$12.20/\$25) \$19.22/ \$122.95/\$103.39/\$67.07	BRUCE SPRINGSTEEN & THE E STREET BAND CROKE PARK, DUBLIN MAY 27, 29	160,188 TWO SELLOUTS	AIKEN PROMOTIONS
2	\$11,809,700 (\$6,373.09/\$5 PLSOS) \$2422/\$70.63	PAUL MCCARTNEY ESTADIO UNICO CIUDAD DE LA PLATA, BUENOS AIRES MAY 17, 19	97,721 100,024 TWO SHOWS	146 TIME FOR FUN
3	\$11,279,890 \$305/\$45	BEYONCÉ, RAE SREMMURD, DJ SCRATCH SOLDIER FIELD, CHICAGO MAY 27-28	89,270 TWO SELLOUTS	LIVE NATION
4	\$9,251,527 (\$6,373.70) \$181.44/ \$137.89/\$123.38/\$79.83	BRUCE SPRINGSTEEN & THE E STREET BAND WEMBLEY STADIUM, LONDON JUNE 5	68,696 SELLOUT	LIVE NATION
5	\$7,683,545 \$500/\$250/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MAY 17-18, 20-21, 24, 27-28, 31, JUNE 1, 3-4	46,706 11 SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
6	\$6,014,054 (\$5,363.088) \$179.01/ \$109.90/\$89.71/\$72.89	BRUCE SPRINGSTEEN & THE E STREET BAND CAMP NOU, BARCELONA MAY 14	64,865 SELLOUT	DOCTOR MUSIC PRODUCTIONS, BIGTOURS
7	\$6,008,698 \$310/\$52.50	BEYONCÉ, DJ KHALED GILLETTE STADIUM, FOXBOROUGH, MASS. JUNE 3	48,304 SELLOUT	LIVE NATION
8	\$5,785,157 (\$3,957.720) \$182.72/ \$138.86/\$109.63/\$80.40	BRUCE SPRINGSTEEN & THE E STREET BAND ETIHAD STADIUM, MANCHESTER, ENGLAND MAY 25	48,614 50,000	LIVE NATION
9	\$5,563,435 \$280/\$45	BEYONCÉ, DJ KHALED LINCOLN FINANCIAL FIELD, PHILADELPHIA JUNE 5	47,223 SELLOUT	LIVE NATION
10	\$5,359,310 (\$4,802.325) \$128.34/ \$106.02/\$89.78/\$72.54	BRUCE SPRINGSTEEN & THE E STREET BAND ESTADIO SANTIAGO BERNABEU, MADRID MAY 21	55,695 SELLOUT	DOCTOR MUSIC PRODUCTIONS, BIGTOURS
11	\$5,314,504 (\$4,125.50) \$182.63/ \$138.80/\$109.58/\$80.36	BRUCE SPRINGSTEEN & THE E STREET BAND HAMPDEN PARK, GLASGOW, SCOTLAND JUNE 1	45,330 SELLOUT	LIVE NATION
12	\$4,523,864 (\$3,316.210) \$181.46/ \$137.91/\$108.88/\$79.84	BRUCE SPRINGSTEEN & THE E STREET BAND RICOH ARENA, COVENTRY, ENGLAND JUNE 3	36,588 SELLOUT	LIVE NATION
13	\$4,440,554 (\$5,782,490 CANADIAN) \$234.22/\$14.56	BEYONCÉ, DJ SCRATCH ROGERS CENTRE, TORONTO MAY 25	45,009 SELLOUT	LIVE NATION
14	\$4,303,620 (\$6,919,200 PESOS) \$242.18/\$70.62	PAUL MCCARTNEY ESTADIO MAR DO ALBERTO KEMPEZ, CÓRDOBA, ARGENTINA MAY 15	40,017 49,613	146 TIME FOR FUN
15	\$4,174,270 \$305/\$45	BEYONCÉ, DJ DRAMA TCF BANK STADIUM, MINNEAPOLIS MAY 23	37,203 SELLOUT	LIVE NATION
16	\$3,927,805 \$255/\$45	BEYONCÉ, JERMAINE DUPRI HEINZ FIELD, PITTSBURGH MAY 31	36,325 SELLOUT	LIVE NATION
17	\$3,839,494 (\$3,431.929) \$128.66/ \$89.50/\$87.26/\$72.72	BRUCE SPRINGSTEEN & THE E STREET BAND ESTADIO DE ANOETA, SAN SEBASTIÁN, SPAIN MAY 17	41,100 SELLOUT	DOCTOR MUSIC PRODUCTIONS, BIGTOURS
18	\$3,347,575 \$250/\$145/\$75/\$20	KENNY CHESNEY, MIRANDA LAMBERT, JAKE OWEN, OLD DOMINION AT&T STADIUM, ARLINGTON, TEXAS JUNE 4	46,273 MESSINA TOURING GROUP/AEG LIVE	
19	\$3,214,350 (\$2,280.325) \$105.72/\$63.43	MUSE, NOTHING BUT THIEVES, PHANTOGRAM MANCHESTER ARENA, MANCHESTER, ENGLAND APRIL 8-9	37,777 38,058 TWO SHOWS	SIM CONCERTS
20	\$2,475,354 \$225/\$125/\$75/\$29	KENNY CHESNEY, MIRANDA LAMBERT, SAM HUNT, OLD DOMINION PAPA JOHN'S CARDINAL STADIUM, LOUISVILLE, KY. MAY 28	42,448 45,500	MESSINA TOURING GROUP/AEG LIVE
21	\$1,672,407 \$265/\$35	KIIS FM WANGO TANGO: ARIANA GRANDE, ZAYN, DEMI LOVATO & OTHERS SUNSHINE CENTER, CARSON, CALIF. MAY 14	21,227 SELLOUT	G.O. DENVOCE/AEG LIVE, HEARTMEDIA
22	\$1,540,050 (\$1,090.665) \$155.32/\$70.60	JEFF LYNNE'S ELO, THE FEELING MANCHESTER ARENA, MANCHESTER, ENGLAND APRIL 10	13,508 13,523	LIVE NATION
23	\$1,394,470 (\$984.317) \$140.25/\$35.42	LITTLE MIX, NATHAN SYKES, JAGMAC MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 24, APRIL 7	28,047 28,403 TWO SHOWS ONE SELLOUT	SIM CONCERTS
24	\$1,159,230 (\$88,888.800 PESOS) \$128.98/\$21.50	SIN BANDERA MOVISTAR ARENA, SANTIAGO MAY 19-20	20,522 22,808 TWO SHOWS	146 TIME FOR FUN
25	\$1,121,200 (\$1,459,163 CANADIAN) \$249.92/\$51.87	CARRIE UNDERWOOD, EASTON CORBIN, THE SWON BROTHERS AIR CANADA CENTRE, TORONTO MAY 28	17,499 SELLOUT	AEG LIVE
26	\$1,092,885 \$500/\$325/\$275/\$95	THE WHO THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MAY 29	4,103 SELLOUT	AEG LIVE, CAESARS ENTERTAINMENT
27	\$1,044,316 \$104/\$84	WASON ALDEAN, A THOUSAND HORSES MORGAN'S SUN ARENA, UNCASVILLE, CONN. APRIL 29-30	10,524 TWO SELLOUTS	LIVE NATION
28	\$1,036,047 \$85/\$75/\$40.50	DAVE MATTHEWS BAND AARON'S AMPHITHEATRE AT LAKEWOOD, ATLANTA MAY 28	18,782 18,920	LIVE NATION
29	\$1,028,181 \$79.50/\$46	CARRIE UNDERWOOD, EASTON CORBIN, THE SWON BROTHERS ALL STATE ARENA, ROSEMONT, ILL. MAY 17	15,761 SELLOUT	AEG LIVE
30	\$1,016,187 \$85/\$75/\$40.50	DAVE MATTHEWS BAND PNC MUSIC PAVILION, CHARLOTTE MAY 27	18,356 18,881	LIVE NATION
31	\$968,109 (\$675.040) \$141.98/\$35.85	5 SECONDS OF SUMMER, JESSARAE, DON BROCO MANCHESTER ARENA, MANCHESTER, ENGLAND APRIL 22-23	17,604 20,580 TWO SHOWS	SIM CONCERTS
32	\$907,410 \$46/\$46	CARRIE UNDERWOOD, EASTON CORBIN, THE SWON BROTHERS FIRST NIAGARA CENTER, BUFFALO, NY. MAY 24	14,355 SELLOUT	AEG LIVE
33	\$899,597 \$85/\$75/\$40.50	DAVE MATTHEWS BAND GEXA ENERGY PAVILION, DALLAS MAY 14	15,628 20,054	LIVE NATION
34	\$893,650 \$79.75/\$39.75	LUKE BRYAN, LITTLE BIG TOWN, DUSTIN LYNCH ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. JUNE 3	11,619 SELLOUT	LIVE NATION
35	\$846,010 \$75/\$55	JASON ALDEAN, THOMAS RHETT, A THOUSAND HORSES, DEE JAY SILVER MERRIWEATHER POST PAVILION, COLUMBIA, MD. MAY 7	14,307 16,772	I.M.P.



The Boss Rocks Europe

Following a successful trek through the United States and Canada during the first four months of 2016, **Bruce Springsteen** (above) hits the chart with the first eight dates reported from his 11-week sweep through European cities. With performances planned in 24 markets on the continent, the rock legend kicked off the second leg of The River Tour on May 14 at the 99,000-seat Camp Nou in Barcelona, the largest stadium in Europe.

Earning the top ranking is his two-show stint at Croke Park in Dublin, with 160,188 tickets sold for concerts on May 27 and 29. The \$19.2 million take from both performances is the top-grossing concert engagement of 2016 so far, but ranks fourth among the highest grosses ever reported at the 82,000-seat venue. The \$28 million that hometown band U2 earned during 2009's 360° Tour remains the stadium's top gross, followed by its 2005 Vertigo Tour with \$21 million and **One Direction's** \$20 million in 2014. However, all those totals were from three-show runs. Springsteen played only two nights, which gives him the highest per-show average — just exceeding \$9.6 million — edging out the 360° Tour by less than \$9,000.

The River Tour's first leg through North America that ran from Jan. 16 to April 25 took in \$76 million from 36 shows at 33 arenas with an overall attendance count logged at 581,619. Altogether since its January launch, the tour's combined gross now stands at \$135 million from 11 million sold seats. —Bob Allen

10 Years Ago SHAKIRA'S BIG GAMBLE WON HER A NO. 1 HIT

Convinced "Hips Don't Lie" was a game-changer, the singer persuaded Sony to rerelease her album with the single added

"IT WAS AN UNCONVENTIONAL SONG. One that almost didn't get released," says Shakira of her 2006 hit "Hips Don't Lie."

Five years after she scored her first top 10 Billboard Hot 100 hit, "Whenever, Wherever," the Colombian singer's second English-language album, 2005's *Oral Fixation, Vol. 2*, got off to a rocky start when the lead single, "Don't Be Bothered," stalled at No. 42 on the chart.

Instead of choosing a second single from the album, Shakira went back into the studio and, working with former Fugee Wyclef Jean, co-wrote a new track,

"Hips Don't Lie," that embraced her roots, "cumbia and typical Colombian folkloric instrumentation," she tells *Billboard*.

Shakira, then 29, was so confident with the results that, she says, "I called up the head of my record label [Sony] and told him, 'I've never made a request like this, but you need to recall all the albums I've just released and repackage them to include this new song. It's a song that's going to change everything.'"

The LP, with "Hips Don't Lie" added, was rereleased on March 28, 2006, and Shakira's prediction proved true.

Vol. 2 vaulted from No. 98 to No. 6 on the Billboard 200 dated April 15, and the sensual "Hips Don't Lie" did even better. The single, which was heavily based on Jean's 2004 solo track "Dance Like This," became both artists' first (and, to date, only) Hot 100 No. 1 when it topped the June 17 chart. It sold 1.4 million downloads that year, according to Nielsen Music, and was nominated for a Grammy Award. For Shakira, the song's success was "validation that I didn't have to sacrifice any part of what makes me different to connect with a global audience."

Shakira, who has two sons with Spanish soccer player Gerard Pique, has since released three more studio albums. She has served as a judge on NBC's *The Voice*, lent her voice to the 2016 hit animated film *Zootopia* and, for three years running, reigned as the most-liked woman on Facebook.

—TREVOR ANDERSON and LEILA COBO

REWINDING
THE
CHARTS

Shakira and Jean performed "Hips Don't Lie" at the 2006 Billboard Latin Music Conference & Awards in Miami.

THE WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	9	16	12	#1 GREATEST GAIMER DIGITAL HIPS DON'T LIE	J. SALINAS O. SALINAS & WYCLEF JEAN	Shakira Featuring Wyclef Jean	1
2	1	1	1	RIDIN'	J. SALINAS O. SALINAS, IN. SERIBU, J. SALINAS O. SALINAS & HERDE ROSO	Chamillionaire Featuring Krayzie Bone	1
3	3	8	1	PROMISCUOUS	TIMBALAND, DANJA & FURTADO T. B. MOSLEY, HILLS T. CLAYTON	Nelly Furtado Featuring Timbaland	1
4	24	26	1	IT'S GOIN' DOWN	WEEZ, J. ROBINSON & WOODS	Yung Joc	3
5	2	3	1	BAD DAY	MURKIN, J. DANSON & POWERS	Darrel Power	4

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