

THE WAR
OVER
EUROVISION

SYLVIA RHONE
Keeping Epic
buzzing after Reid

Billboard

HE'S THE ONE

How hard work and humility (and assists from Drake and Bieber) put **DJ KHALED** on top: 'I don't take nothing for granted'

June 17, 2017 | billboard.com

THANK YOU

SOLD OUT
DODGER STADIUM
LOS ANGELES, CA
MAY 13, 2017

ATTENDANCE - 48,162

From Your Friends:



BILLY JOEL



CONGRATULATIONS TO UNIVERSAL MUSIC GROUP'S BRANDING POWER PLAYERS.

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billboard HOT 100



Post Malone (left) collects his first top 10 single alongside prolific Migos star Quavo.



'Congratulations' To Post Malone On First Top 10 Hit

RAPPER POST MALONE celebrates his first top 10 on the Billboard Hot 100 as "Congratulations" (featuring Quavo) rises 13-10. The track bullets at No. 7 on the Streaming Songs chart with 30 million U.S. streams, up 3 percent in the tracking week, according to Nielsen Music, and soars 24-12 on Digital Song Sales, up 13 percent to 37,000 sold, aided by a 69-cent sale price in the iTunes Store. Malone previously peaked at No. 14 on the Hot 100 with his debut entry, "White Iverson," in January 2016. Both songs are from his debut album, *Stoney*, which arrived at its No. 6 peak on the Billboard 200 in December and has spent its first 25 weeks in the top 25.

Quavo collects his third Hot 100 top 10 as a soloist. He previously reached the region as a featured artist on Drake's "Portland" (also with Travis Scott), which hit No. 9 in April, and on DJ Khaled's "I'm the One," at No. 3 after debuting at No. 1 (May 20). Quavo is one-third of Migos, whose "Bad and Boujee" (featuring Lil Uzi Vert) spent three weeks atop the Hot 100 in January and February. Meanwhile, *Billboard's* Songs of the Summer chart returns, led by Luis Fonsi and Daddy Yankee's "Despacito" (featuring Justin Bieber). The running tally (see Billboard.com) tracks the Hot 100's biggest hits between Memorial Day and Labor Day.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 AG Despacito	Luis Fonsi & Daddy Yankee Feat. Justin Bieber A. TORRES, R. BENOJO, LUIS FONSI, E. ENDR, R. MALAIA, RODRIGUEZ, D. BIEBER, R. JOY, MARY JAMES	UNIVERSAL MUSIC LATIN/RAJ MOND BRAUN/SCHOOBOY/DEJAM/A&L/REPUBLIC	1	20
2	2	2	That's What I Like ▲	Bruno Mars SHAMPOO, PRESS & CURL, STEREOTYPES (BRUNO MARS, P.M. LAWRENCE II, C.B. BROWN, J.E. FAUNT, LEROY KULTIP, R. ROMULUS, J. REEVES, R.C. MCCULLOUGH II)	ATLANTIC	1	20
3	3	3	I'm The One ● DI Khaled	Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne LEIMISSEYOLDI, KH-ALÉD (K.M.KH-ALÉD, BOYD, D. BIEBER, T.O.K. MARSHALL, C.J. BENNETT, D.C. CARTER, N. BALDING, D. PARK, R. BRACKINS, J. JACOBS)	WE THE BEST/DEF JAM/EPIC	1	5
5	4	4	Humble.	Kendrick Lamar MIKE WILL MADE-IT (K.L. DUCKWORTH, M.L. WILLIAMS)	TOP DAWG/AFTERMATH/INTERSCOPE	1	9
4	5	5	Shape Of You ▲	Ed Sheeran STEVE MAC, E. SHEERAN (E.C. SHEERAN, J. MCDAID, S.MCCUTCHEON, K. BURRUSS, T. COTTLE, K. BRIGGS)	ATLANTIC	1	21
7	6	6	SG Mask Off ▲	Future METRO BOOMIN (N.D. WILBURN, L.T. WAYNE)	A-1/FREEBANDZ/EPIC	5	15
9	7	7	Stay	Zedd & Alessia Cara ZEDD, WIKLUND (A. ZASLAVSKY, A. CARACCIOLIO, I. FARMENIUS, L. WIKLUND, S. AARONS, A. FROEN)	DEF JAM/INTERSCOPE	7	14
6	8	8	Something Just Like This ▲	The Chainsmokers & Coldplay THE CHAINSMOKERS (A. TAGGART, A.J. MARTIN, G.R. BERRYMAN, J.M. BUCKLAND, W. CHAMPION)	DISRUPTOR/COLUMBIA	3	15
8	9	9	XO TOUR Liif3	Lil Uzi Vert T.M.B.B., W. LUCAS (S. WOODS)	GENERATION NOW/ATLANTIC	8	10
13	13	10	Congratulations	Post Malone Feat. Quavo FRANK DUKE, METRO BOOMIN (A. POST, L. BELL, A. FEENEY, T.O.K. MARSHALL, L.T. WAYNE, C.A. ROSENJR)	REPUBLIC	10	23

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
53	57	51	The Cure		Lady Gaga	STREAMLINE/INTERSCOPE	39	7
65	60	52	God, Your Mama, And Me		Florida Georgia Line feat. Braxton Grey	BMV/G	52	10
56	55	53	If I Told You		Darius Rucker	CAPITOL NASHVILLE	53	7
51	54	54	Love.		Kendrick Lamar feat. Zacari	TOP DAWG/AFTERMATH/INTERSCOPE	18	7
61	62	55	The Fighter		Keith Urban feat. Carrie Underwood	HIT RED/CAPITOL NASHVILLE	38	17
57	56	56	Black		Dierks Bentley	CAPITOL NASHVILLE	56	17
67	64	57	First Day Out		Tee Grizzley	300	57	9
54	50	58	Heavy		Linkin Park feat. Kiiara	MACHINE SHOP/WARNER BROS.	50	15
71	65	59	Craving You		Thomas Rhett feat. Maren Morris	VALORY	53	9
58	61	60	Portland		Drake feat. Quavo & Travis Scott	YOUNG MONEY/CASH MONEY/REPUBLIC	9	11
-	47	61	Crying In The Club		Camila Cabello	SYCO/EPIC	47	2
64	63	62	1-800-273-8255		Logic feat. Alessia Cara & Khalid	VISIONARY/DEF JAM	47	5
74	68	63	How Not To		Dan + Shay	WARNER BROS. NASHVILLE/WAR	63	9
79	73	64	My Girl		Dylan Scott	CURB	64	6
-	42	65	Strip That Down		Liam Payne feat. Quavo	HAWK/REPUBLIC	42	2
73	72	66	Privacy		Chris Brown	RCA	66	5
81	75	67	Every Time I Hear That Song		Blake Shelton	WARNER BROS. NASHVILLE/WVMN	67	4
83	71	68	You Look Good		Lady Antebellum	CAPITOL NASHVILLE	60	8
68	69	69	Losin Control		Russ	DEMON/RUSS MY WAY/COLUMBIA	62	14
93	90	70	Felices Los 4		Maluma	SONY MUSIC LATIN	70	3
85	78	71	Drinkin' Problem		Midland	BIG MACHINE	71	4
66	70	72	Loyalty.		Kendrick Lamar feat. Rihanna	TOP DAWG/AFTERMATH/INTERSCOPE	14	7
86	81	73	Flatliner		Cole Swindell	WARNER BROS. NASHVILLE/WVMN	73	6
HOT SHOT DEBUT		74	Somethin Tells Me		Bryson Tiller	TRAPSOUL/RCA	74	1
-	77	75	Most Girls		Hailee Steinfeld	REPUBLIC	75	2
-	76	76	Yours If You Want It		Rascal Flatts	BIG MACHINE	76	2
95	74	77	No Promises		Cheat Codes feat. Demi Lovato	300	74	3
-	46	78	Swish Swish		Katy Perry feat. Nicki Minaj	CAPITOL	46	2
-	81	79	Gyalchester		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	29	9
RE-ENTRY		80	Peek A Boo		Lil Yachty feat. Migos	QUALITY CONTROL/MOJOWN/CAPITOL	78	3




17

CHILDISH GAMBINO
Redbone

Six months into its run on the Billboard Hot 100, **Childish Gambino's** highest-charting hit, "Redbone," reaches the top 20 (22-17). The single by the musical alter ego of actor **Donald Glover** rises 23-17 on Radio Songs (49 million in audience, up 18 percent, according to Nielsen Music); 27-19 on Streaming Songs (16 million U.S. streams, up 14 percent); and 35-23 on Digital Song Sales (25,000 sold, up 13 percent). The track tops the Adult R&B chart for a fourth week and enters Mainstream Top 40 at No. 38. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
94	82	81	Thunder		Imagine Dragons	KIDINAKORNER/INTERSCOPE	70	5
76	79	82	Wokeuplikethis*		Playboi Carti feat. Lil Uzi Vert	AWGE/INTERSCOPE	76	5
RE-ENTRY		83	Me Enamore		Shakira	SONY MUSIC LATIN	83	2
77	80	84	Scared To Be Lonely		Martin Garrix & Dua Lipa	STMPD/RCA	76	13
NEW		85	Self-Made		Bryson Tiller	TRAPSOUL/RCA	85	1
-	96	86	Weak		AJR	AIR/BMG/RED ASSOCIATED LABELS	86	4
89	88	87	Good Drank		2 Chainz x Gucci Mane x Quavo	DEF JAM	82	12
NEW		88	Met Gala		Gucci Mane feat. Offset	GUWOP/ATLANTIC	88	1
NEW		89	Don't Get Too High		Bryson Tiller	TRAPSOUL/RCA	89	1
NEW		90	No Such Thing As A Broken Heart		Old Dominion	RCA NASHVILLE	90	1
NEW		91	Run Me Dry		Bryson Tiller	TRAPSOUL/RCA	91	1
75	89	92	Human		Rag'n'Bone Man	BEST LAID PLANS/COLUMBIA	74	6
78	85	93	Hometown Girl		Josh Turner	MCA NASHVILLE	56	14
NEW		94	There For You		Martin Garrix x Troye Sivan	STMPD/RCA	94	1
99	93	95	do re mi		blackbear	BEARTRAP	87	6
59	67	96	Bon Appetit		Katy Perry feat. Migos	CAPITOL	59	4
70	83	97	Element.		Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	16	7
NEW		98	No Longer Friends		Bryson Tiller	TRAPSOUL/RCA	98	1
NEW		99	Butterfly Effect		Travis Scott	GRAND JUSTICE/EPIC	99	1
NEW		100	Strangers		Halsey feat. Lauren Jauregui	ASTRALWERKS/CAPITOL	100	1



33

NIALL HORAN
Slow Hands

The song surges to the top 40 of the Hot 100 and the top 10 (33-10) of the Digital Song Sales chart, up 82 percent to 44,000 sold, aided by a 69-cent sale tag at the iTunes Store.



100

HALSEY FEAT. LAUREN JAUREGUI
Strangers

Jauregui becomes the second member of **Fifth Harmony**, past or present, to appear on the Hot 100 as a soloist following **Camila Cabello** (three visits), who left the group in December.

SALES, AIRPLAY & STREAMING DATA COMPILATION BY NIELSEN MUSIC. *HOT SHOT DEBUT: A new recording or a new release of an existing recording that debuts on the Hot 100 chart. **RE-ENTRY: A recording that has previously been on the Hot 100 chart and returns to the chart after a period of absence. ***NEW: A recording that has never been on the Hot 100 chart before. ****COLUMBIA: A recording that has never been on the Hot 100 chart before. *****SONY MUSIC LATIN: A recording that has never been on the Hot 100 chart before. *****BIG MACHINE: A recording that has never been on the Hot 100 chart before. *****DEF JAM: A recording that has never been on the Hot 100 chart before. *****TRAPSOUL/RCA: A recording that has never been on the Hot 100 chart before. *****REPUBLIC: A recording that has never been on the Hot 100 chart before. *****300: A recording that has never been on the Hot 100 chart before. *****QUALITY CONTROL/MOJOWN/CAPITOL: A recording that has never been on the Hot 100 chart before. *****KIDINAKORNER/INTERSCOPE: A recording that has never been on the Hot 100 chart before. *****SONY MUSIC LATIN: A recording that has never been on the Hot 100 chart before. *****STMPD/RCA: A recording that has never been on the Hot 100 chart before. *****BEARTRAP: A recording that has never been on the Hot 100 chart before. *****GRAND JUSTICE/EPIC: A recording that has never been on the Hot 100 chart before. *****ASTRALWERKS/CAPITOL: A recording that has never been on the Hot 100 chart before. *****A&R/BMG/RED ASSOCIATED LABELS: A recording that has never been on the Hot 100 chart before. *****HAWK/REPUBLIC: A recording that has never been on the Hot 100 chart before. *****WARNER BROS. 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From left: Laurent Brancowitz, Deck D'Arcy, Christian Mazzalai and Thomas Mars of Phoenix photographed May 3 at The VNYL in New York.

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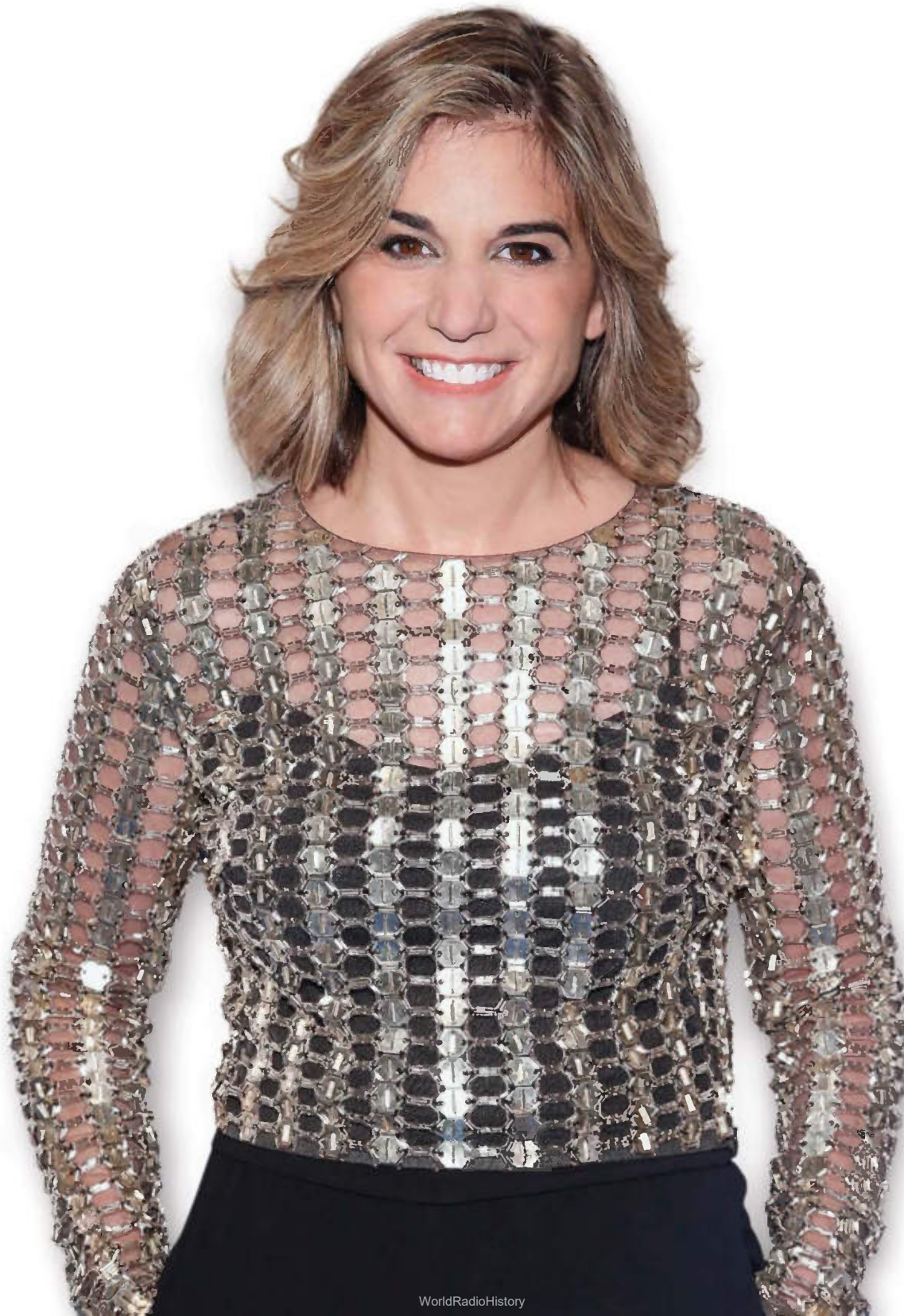
DJ Khaled photographed by Sami Drasin on May 8 at The Fig House in Los Angeles. Styling by Terrell Jones. Khaled wears clothing by Terrell Jones and produced by 5001 Flavors. Shoes by Jordan Brand. Watch an exclusive video of Khaled revealing how he got his famous friends to collaborate on "I'm the One" at Billboard.com.



She Keeps It 100

Congrats, Deb Curtis, on being named one of *Billboard's* Branding Power Players.

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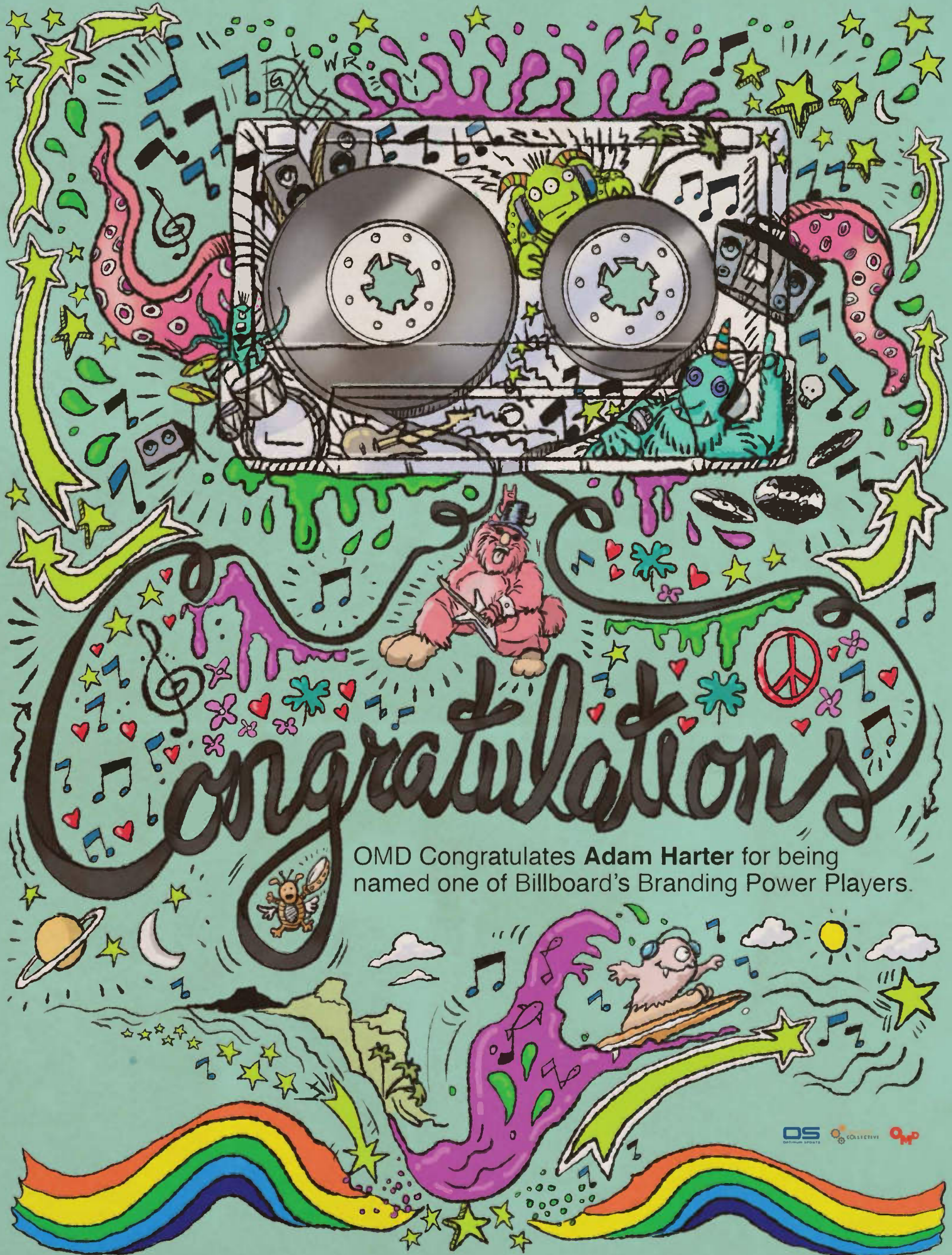
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Epic Sails Through A Storm

After the uncertainty surrounding the Sony Music division in the wake of L.A. Reid's departure, Sylvia Rhone has stepped in. Can she lead a promising roster into the future?

BY GAIL MITCHELL

IT HAS BEEN FOUR WEEKS since Sony Music's new CEO **Rob Stringer** oversaw the abrupt exit of **Antonio "L.A." Reid** from the top job at Epic Records, a bold move that both shocked and impressed the industry amid allegations Reid had sexually harassed a female assistant.

The stakes were high for Epic, which was already in the spotlight: **DJ Khaled** had the No. 1 song on the Billboard Hot 100 with "I'm the One," while **Future** had risen to No. 5 on the chart with "Mask Off." Releases from **Fifth Harmony**, **Camila Cabello** and **Big Boi** were also lined up from a roster of Epic artists sold on Reid's vision. The departure of Reid, known for his big bets on young talent and deep ties within the hip-hop and R&B communities, sparked confusion and worry among several artists he had signed about whether support for their projects would continue, sources told *Billboard*.

But one month later, the

immediate panic has thus far been alleviated as another seasoned leader at Epic — president **Sylvia Rhone**, Reid's No. 2 since 2014 — has stepped up to the plate. Following the recent rollout of new singles by Fifth Harmony ("Down," featuring **Gucci Mane**), Cabello ("Crying in the Club," "I Have Questions") and Big Boi ("Mic Jack," featuring **Adam Levine**), the label is on track to deliver albums from Khaled, **21 Savage** and **French Montana** in the coming weeks, avoiding the

130%

Growth in Epic's revenue generated by streaming in 2016 over the prior year.

delays or roadblocks that some feared following the executive shakeup.

"Everything is on track like it was supposed to be," a manager for one Epic act tells *Billboard*.

"Everything we need is still there. They haven't changed up things like everyone thought they were going to do." As another inside source notes: "It's full steam ahead."

Both Sony and Rhone declined to comment for this story, and Reid hasn't commented since his departure, which neither he nor

Sony explained. However, sources tell *Billboard* that Stringer has been checking in regularly with both Epic's acts and executives, boosting morale and showing his support by attending a recent Future concert in New York, for example.

Meanwhile, Rhone's stabilizing leadership is allowing Stringer to take his time as he determines the future of the storied 64-year-old label and who is best to execute that vision — questions he must answer while he also seeks a leader to replace himself at the helm of Columbia. It's a tall order as record companies grapple with how to adapt and whom to turn to for leadership in a fast-changing media landscape, while music floods the Internet and streaming replaces record sales as the industry's main revenue stream.

There's no question about Rhone's ability to successfully run a major record label, says **Richard Bengloff**, Elektra's former CFO when Rhone served as Elektra Entertainment Group chairman/CEO in the 1990s. Bengloff calls her a "smart and fast study" who understands all facets

Topline

THE OVER UNDER



Capitol Music Group names veteran producer **Dion "No I.D." Wilson**, formerly of Def Jam, executive vp.



A new lawsuit filed in Florida accuses **Suge Knight** of coercing an inebriated **Scott Storch** to give up royalties on a number of hits.



Cher confirms that a musical based on her life and career is heading to Broadway in 2018, with **Jason Moore** (*Pitch Perfect*) to direct.

of the business. While the bulk of Rhone's experience stems from an older era, one source notes that she remains "one of the best operations executives in the business."

The Wharton School graduate broke ground as the first African-American female to head a major label in 1990 as president/CEO of Atlantic's EastWest Records America and marked another milestone in 1994 as the first African-American and first female to become chairman of a major with her ascension to the top job at Elektra. Rhone then segued to a dual role as Motown Records president and Universal Records executive vp from 2004 to 2011. Two years later, she launched Vested in Culture, her joint venture with Epic, and rose to president of Epic in 2014.

Posting steady market-share growth during the last five years, Epic stands at 3.64 percent to date,



Former Fifth Harmony member Cabello has dropped two singles under Rhone's watch.

according to Nielsen Music, up from 2.46 percent in 2013, the year Rhone joined the label. Boosting that growth in 2016 was the streaming-only album *Epic AF*, the brainchild of Epic senior vp commerce **Celine Joshua**, one of many remaining key team members who have fueled Epic's hot streak. The project bundled popular singles by several of its artists (including Khaled's "I Got the Keys") into a

playlist-compilation release that spent four weeks in the top 10 on the Billboard 200, peaking at No. 5, and helped spur No. 1 albums by **Travis Scott** and Khaled that year.

It's a strategy that has continued to deliver for the label: Follow-up *Epic AF (Yellow/Pink)* is No. 11 on the Billboard 200 after peaking at No. 6 in May. Factoring in **A Tribe Called Quest's** No. 1 album late last year and top five sophomore sets by **Meghan Trainor** and Fifth Harmony, Epic's streaming business rose more than 130 percent in 2016 over the previous year, double the U.S. industrywide 68 percent growth in streaming revenue the RIAA recorded in its 2016 year-end report. It's that momentum that Epic

hopes to build on moving forward. For Stringer, having a committed leader steadying the ship in the short term fosters stability and provides Rhone a trial run to prove she can energize and propel the label beyond the projects already in motion. But given Rhone's ties to Sony chairman

and former CEO **Doug Morris**, Stringer might opt to seek fresh blood to put his own stamp on the company.

At the moment, there's no rush to change the new status quo, and that has fostered a sense of optimism among

Rhone's supporters. "I really think Sylvia's about to take [Reid's] spot, and that's a good thing," says one manager, "because she's just as passionate about us as L.A. was." ●

"It's full steam ahead."

—Epic insider on Rhone's strategy

'Stranger Things' Have Happened

As TV soundtracks top the charts, the Primetime Emmys are finally embracing music supervisors

BY MELINDA NEWMAN

For the first time in the Emmy Awards' nearly 70-year history, music supervisors will be recognized for the artistic role they play in crafting the tone of TV programs.

Outstanding music supervision is one of 10 new or amended categories added to the 69th Primetime Emmys, which will air Sept. 17 on CBS. The award will go to a single episode of a series, TV movie or special, and it honors creative contributions through music, including original or pre-existing songs, scores and performances.

Two years ago, the

Emmys admitted music supervisors into the Television Academy as full members for the first time. The Guild of Music Supervisors (GMS) lobbied for both that and the new award, to challenge the notion that they serve primarily as rights-clearing administrators, says music peer group executive committee member **Tracy McKnight**.

The award comes at a time when TV music is resonating strongly with viewers. Since 2015, 12 TV-show soundtracks have landed in the top 30 of the Billboard 200, including two No. 1s: *Empire: Original*

Soundtrack From Season 1 in March 2015 and Disney's *Descendants* in August 2015. And the theme from the hit 2016 Netflix series *Stranger Things*, written by **Kyle Dixon** and **Michael Stein** of the band **SURVIVE**, has tallied more than 3.4 million on-demand audio streams, according to Nielsen Music.

Late last year, several top music supervisors, including McKnight and GMS president **John Houlihan**, made their case for the award before the Emmys' board of governors, arguing that a supervisor's role was

as valuable as Emmy-eligible craftspeople in wardrobe, casting, hair and makeup. "It was nerve-racking, because we knew that there was a culture in the academy to limit the number of Emmy categories, and most requests are shot down," says Houlihan.

For now, supervisors are not eligible to vote for the five other music categories, says musical director/producer **Rickey Minor**, who is one of the music peer group's two governors. "Until we are all educated on how it works,

it makes sense to go slow," he says. "Just because you're a composer or director, that doesn't mean you understand the job of a supervisor."

For the GMS, this is a first step toward broader recognition. Next up is persuading the Academy Awards to invite supervisors to join the music branch as full members. "We are looking for a new era of consideration," says Houlihan. "But we're not antagonistically gunning for [film] membership. We come in peace." ●



The young cast of Netflix's 2016 hit show *Stranger Things*.

7 SUPERVISORS TO WATCH

Season Kent, 13 Reasons Why The emotional, somber music has drawn comparisons to John Hughes' films.

Jen Ross and David Jordan, Empire Fox's rap-label drama remains a leader for its use of licensed source cues and original music.

Zach Cowie and Kerri Drootin, Master of None Aziz Ansari's Netflix show about looking for love casts a diverse musical net.

Liza Richardson, The Leftovers Bold, ironic and bitter, the choices on this drama accent its plot twists.

Nora Felder, Stranger Things The '80s sci-fi thriller won praise for its eerie score and smart covers.

LIVE NATION PROUDLY CONGRATULATES

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& RUSSELL WALLACH

ON BEING NAMED TO BILLBOARD'S TOP BRANDING POWER PLAYERS 2017



Achieving One Love

Ariana Grande's team had 13 days to put together a stadium-size benefit after the May 22 concert bombing. Scooter Braun explains how they did it — and what it meant

BY RICHARD SMIRKE

AFTER THE MAY 22 SUICIDE BOMB attack that killed 22 people following Ariana Grande's concert at England's Manchester Arena, her manager, **Scooter Braun**, wanted to respond by organizing a benefit show. "I was obsessed with it," he says of the idea. At first, Grande wasn't sure when, or even if, she'd be ready to go onstage again. Two days after the attack, though, the singer called Braun and said, "I need to do something," he says. "I tell her [the idea] and she goes, 'OK, I'm in.'"

On June 4, just 13 days after the bombing and one day after a separate attack in London, Grande and Braun, backed by Live Nation, put together One Love Manchester, a stadium show for 55,000 people that featured an all-star lineup of performers, including Grande, **Justin Bieber**, **Katy Perry** and **Miley Cyrus**.

The concert raised \$3 million for the British Red Cross that night alone, and the BBC live telecast of the event became the most popular show of the year in the United Kingdom, according to Overnights. tv. (It was also shown on ABC's Freeform and livestreamed on YouTube and Twitter, among other platforms.) A special benefit rerelease of Grande's "One Last Time," which will support the We Love Manchester Emergency Fund, could reach No. 1 on the U.K. chart. Most important, says Braun, "what we did last night is going to be a kind of symbol of hope" after both the May 22 bombing and the attack in London the night before the show.

"One Love Manchester would not have been possible without Ariana's vision and resilience," says Live Nation CEO **Michael Rapino**. Adds Braun about how the event came together: "You couldn't tell us no."

What were the memorable moments of One Love Manchester for you?

BRAUN The best performance of the night for me was when the show ended, something magical happened. During [Robbie Williams'] set, he kept doing this thing with the crowd, singing,

"Manchester, we're strong. We'll keep singing our song." When the show was over and 55,000 people had to leave, they started singing louder and louder to where it became a roar of people singing "Manchester, we're strong." The city of Manchester was the hero of the show.



Braun

What was the biggest challenge?

Just the doubts and the repetitive noes. "No, there's no way this can happen; we can't pull it off. No, you shouldn't be doing this, it's too soon." We didn't care.

Did you seek any advice beforehand?

It's the music business, so no. But that's the beautiful thing about music: There are no rules. The only rule in the music business, in my opinion, is follow your heart.

During the show, Grande spoke about how meeting the mother of Olivia Campbell,

one of the victims who died in the arena bombing, helped set the show's upbeat tone.

Everyone was very sensitive about paying respect to the victims. We met with 15 of the families, one by one, and Olivia's mom was the last.

She told me what songs were Olivia's favorites and she said we needed to play the hits — "That's what Olivia would have wanted."

What did you say to Grande to help get her through these past two weeks?

I just told her that I'm not going to leave her side. We're all in this together. ●

"I told her that I'm not going to leave her side. We're all in this together."

55,000 people attended the One Love event.



ORLANDO STANDS TALL

A year after the mass shooting at LGBTQ nightclub Pulse, a memorial and a new sense of pride emerge

BY TYLER GRAY

If terror was the intent of the shooter who killed 49 people at the popular Orlando LGBTQ club Pulse on June 12, 2016, he couldn't have chosen a city with a more defiant community.

In the year since the attack, Pulse owner **Barbara Poma** has declined the city's offer to buy her property for \$2.25 million. Instead, she formed the onePULSE Foundation with community leaders, artists and the families of victims, which is helping to raise money for grants, scholarships and an official memorial and museum.

"We need to memorialize this so future generations will know what happened," says Poma, who opened Pulse in 2004 to honor her brother, who died of AIDS. "Otherwise you can't have a voice to create change."

The month of June is when Orlando, a southern oasis for the LGBTQ community, erupts in rainbows for Gay Days, which draws hundreds of thousands of prideful visitors to the area. This year, onePULSE partnered with Gay Days for its 27th edition, adding a renewed sense of purpose. The city itself is planning Orlando Love: Remembering Our Angels, a June 12 event at Lake Eola Park, with Grammy winner **Olga Tañón** and *The Voice* contestant **Sisandra Lewis**, among others.

"People don't realize the families didn't get to see this outpouring of support; they were burying their kids," says Orlando City Commissioner **Patty Sheehan**. "Now, a year later, it's really important for us to show those families what we all saw."

Sheehan, the first openly gay elected official in Central Florida, says the Pulse massacre brought unlikely people together. The senior pastor from First Baptist Church in Orlando, for example, has hosted support groups for victims of the Pulse shooting. "If you had told me a year ago that Pastor would hold my hand, cry and pray with me, I'd have said you were insane," says Sheehan. "Things have changed for the better."

However, memories are still raw for some of the 300-plus survivors. **Ray Rivera**, aka **DJ Infinite**, was spinning on Pulse's patio that night. He has continued to play clubs and onePULSE events around Orlando. "I don't think it has changed me," he says before adding, "But I find myself looking where the exits are, at security."

Poma feels the aftermath more acutely. "[Pulse] will reopen," she says. "That's how we'll know hate doesn't win."

VOLUME



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FROM THE DESK OF

EXECUTIVE VP, UNIVERSAL MUSIC GROUP

Michele Anthony

The veteran label executive, dedicated philanthropist and UJA Music Visionary of the Year on intertwining music and activism

BY ROBERT LEVINE
PHOTOGRAPHED BY DUSTIN COHEN

I'M A CHILD OF THE '60S," SAYS Michele Anthony. "So there's no demarcation between work and philanthropy or activism."

Sitting on a couch in the listening room next to her New York office, Anthony is explaining how her job as executive vp at Universal Music Group connects to her charitable work — chairing the Global Poverty Project's Global Citizen Tickets Initiative, raising money for the women writers retreat Hedgebrook and working with pro-choice organizations. On June 14, Anthony, 61, will be honored for both her philanthropic work and professional accomplishments as Jewish philanthropy organization UJA-Federation of New York's Music Visionary of the Year.

At Universal, Anthony helps manage the company's U.S. labels, global catalog

and brand partnerships operations. She also oversees its U.S. commercial services division, where she assists labels in pursuing new businesses. She has been in the music industry since she was a teenager, starting out by helping her father, **Dee Anthony**, who managed **Tony Bennett** and **Peter Frampton**, among others; he helped bring a wave of British acts to the United States in the 1960s and '70s, including **Joe Cocker** and **Traffic**.

"I literally grew up with bands coming over from England and sleeping on our living room floor," says Anthony. "When I was 13, I'd go to the early show and the late show at the Fillmore East, and my dad would argue about the night's take and then put it in my green-fringed suede bag. Because who would ever look for it there?"

Anthony surprised her father by going

to college — then law school — at the University of Southern California. She represented acts like **Pixies** and **Ozzy Osbourne** at Manatt Phelps Rothenberg & Phillips, then spent over 15 years at Sony Music, where she rose from senior vp domestic operations to president/COO of the label group, leaving in 2006.

Throughout her career, Anthony has worked on charitable causes that connect naturally to her work with music and the feminism that inspired her growing up. "I'm also a child of music," she says with a smile. "And music has always been an instrument of change."

Were you *kvelling* when you found out about the UJA honor?

More like *shpilkes*. The work they're doing is so important that I really want to deliver for them in terms of fundraising. My willingness to accept the award was not based on the fact that it's an industry honor — it's more about the times we're living in. I had just read an article about headstone vandalism at a Jewish graveyard in St. Louis when [Glassnote Records founder] **Daniel Glass** called me about this.

What the UJA does isn't limited to raising awareness about anti-Semitism, of course. And another reason I'm doing this is that I'm also reading in the news about the rollback of programs for vulnerable

"I had the amazing good fortune of being born into the music business," says Anthony, photographed May 19 at Universal Music Group in New York. "It wasn't an industry then. It was my dad and Jerry Moss and Chris Blackwell and Frank Barsalona and Bill Graham."

populations — women, the elderly, kids with special needs. They cut Meals on Wheels!

You're involved in several causes. How do you decide what to take on?

A lot of my philanthropy and activism has come through artists. When I was at Sony, the company created a technology that would show what a child abducted at 3 would look like at 13 and donated it to the National Center for Missing & Exploited Children, and I was on the board of the organization. I've been very blessed to have

Citizen Festival] by reading white papers or petitioning politicians. We extended that to other concerts, making it easy for artists and managers to donate tickets; we just give them two names for will call.

You're also active with Hedgebrook, a retreat for women writers.

Through **Nicole Vandenberg** [Pearl Jam's publicist, who also works on the band's Vitalogy Foundation] I met **Gloria Steinem**, who is a hero of mine. And both Pearl Jam and I began doing different

pants, or having her boss giving her his hotel-room key when they went on a business trip. So my mother and I would read Gloria's articles in *New York* magazine, and those became guiding principles for me.

What did you learn from your father?

My dad managed [Australian singer-songwriter] **Peter Allen**. Peter frequently wrote with **Carole Bayer Sager**, and Carole, **Burt Bacharach** and **Christopher Cross** were working on the theme song to *Arthur*. They got stuck on the hook, so Carole called Peter for help. A few nights later, Peter was flying back to New York from L.A., circling JFK [Airport], and he came up with the line, "When you get caught between the moon and New York City."

When it was time to submit it to the Oscars [for best original song, in 1981], Carole calls Peter and says, "There have never been four writers for an Oscar-winning song; we want to pay you, but would you take your name off it?" Peter said sure, and called my father. My father said no and called Carole — who later told me how much she regretted this — and she asked, "Is there anything we can do to change your mind?" My dad said, "Yeah, you can fucking hum when you get to the chorus." Peter's name stayed on the song, they won the Oscar, and as Peter walked offstage, he handed the statue to my father and said, "This is yours." ●



"I'm a child of music. And music has always been an instrument of change."

Pearl Jam in my life, and we've been on a journey, starting with the West Memphis Three — they got involved in that case in the '90s, and that became something near and dear to my heart.

Also through [Pearl Jam manager] **Kelly Curtis** I met **Hugh Evans**, who started the Global Poverty Project with the goal of ending extreme poverty. He wanted to do a concert in Central Park, and in 2012 we pulled off a first show with **Neil Young**, the **Foo Fighters** and others. And from that first year, when we were begging people, we're now in the position where in 2015 we had **Beyoncé** and **Ed Sheeran**.

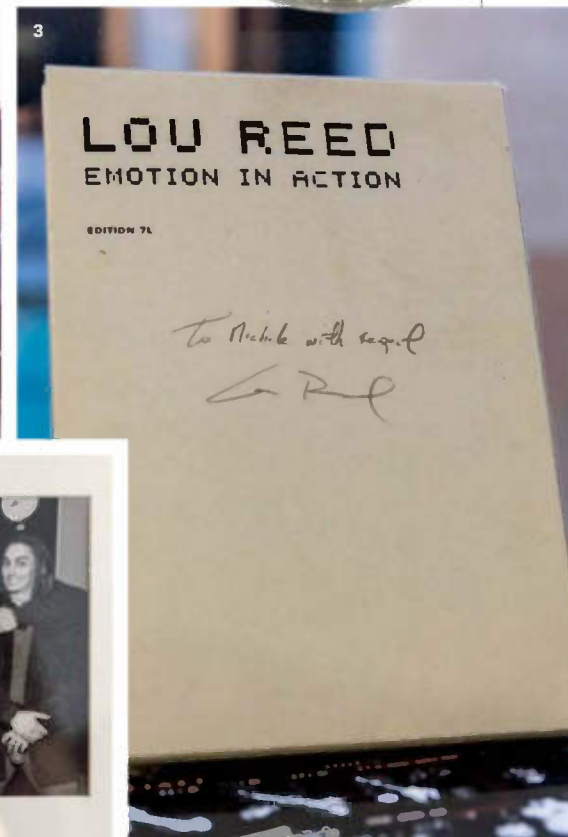
Is that how you became chair of the Global Citizen Tickets Initiative, which gives fans access to tickets if they take action to fight poverty?

Hugh's vision was, let's not give tickets away, let's educate and engage. So fans became eligible to win tickets [to Global

fundraisers with Gloria for pro-choice organizations. A few years later, Gloria and Nicole told me about Hedgebrook, a property that provides women writers with, in the words of **Virginia Woolf**, "a room of one's own." Their tagline is "women authoring change." Together we hosted several fundraisers, which in part helped create their songwriters program; **Brandi Carlile** and **Joanna Newsom** are alums.

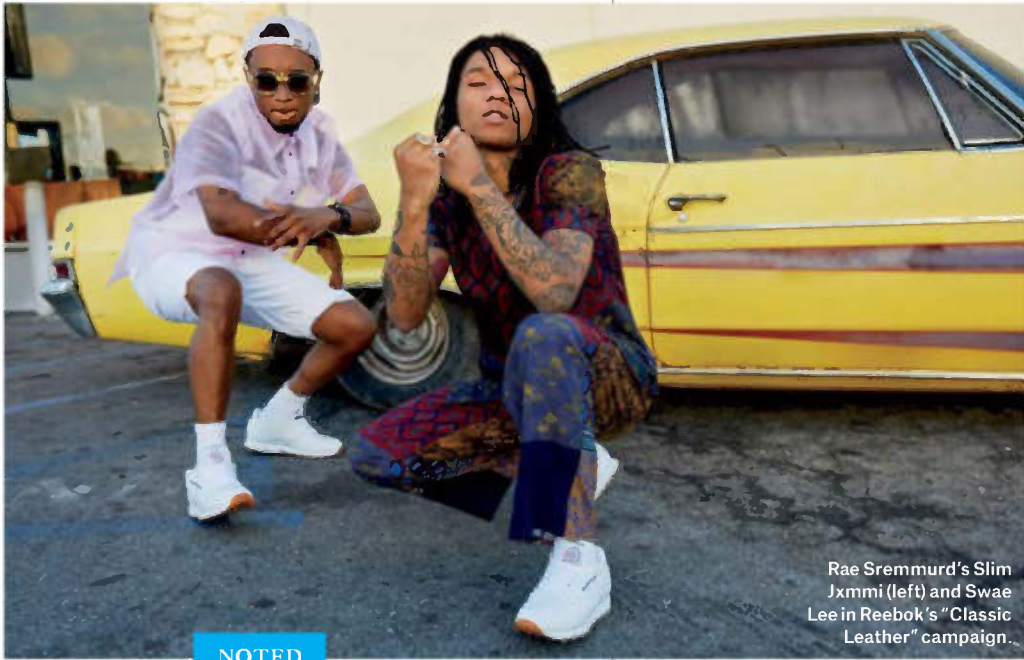
You once said that Steinem and your father are your biggest influences.

If I talk about Gloria, I have to talk about my mother. My parents were divorced, so I would go on the road with my dad but then also watch the indignities that my mom went through in the workforce: getting sent home from work for wearing



1 Pearl Jam gave Anthony the white citrine crystal, which symbolizes abundance, when she came to work at Universal; the black crystal symbolizes protection. **2** "When I was 14, I went to Japan with Humble Pie for three weeks," says Anthony (front, third from right). "It was like *Almost Famous*." **3** "To Michele with respect" — that's pretty big," she says of Lou Reed's note. **4** The Oscar that Allen gave her father. "When I think of protecting artists, that's what this is for." **5** Anthony and former Epic Records A&R rep Michael Goldstone (center) with Pearl Jam and Curtis (left) during the band's first visit to Sony Music's office.





Rae Sremmurd's Slim Jxmmi (left) and Swae Lee in Reebok's "Classic Leather" campaign.

NOTED

05-31
→

T.I. and **Kevin Hart** confirmed that they will executive-produce a scripted, music office-comedy series for Showtime called *The Studio*.

ASCAP appointed **Tony Dunaif** executive vp/head of international affairs.

06-01
→

Damian Marley and Orea Capital acquired a 60 percent stake in marijuana magazine *High Times*, its digital platforms and its Cannabis Cup trade shows.



VH1 Save the Music Foundation, in partnership with Gibson Foundation, commissioned a series of custom Les Paul guitars from **Miley Cyrus**, **Mark Ronson** and others for an auction in October to celebrate the foundation's 20th anniversary.

Country star **Clay Walker** signed with UTA worldwide.

06-02
→

Police evacuated 80,000 attendees at Germany's Rock am Ring music festival in Nürburg after receiving a bomb threat.

Universal Music Publishing Group named **JW Beekman** CFO, worldwide.



Beekman

06-03
→

Longtime music PR veteran **Perry Serpa** (Record Store Day, *The Polyphonic Spree*) joined Tell All Your Friends PR as a principal.



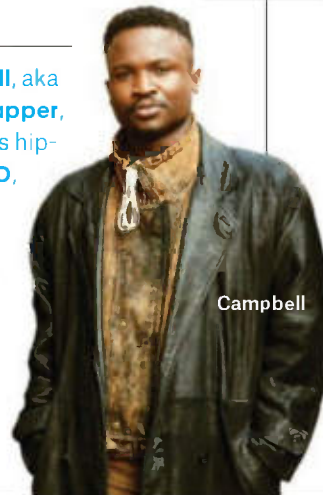
Garcia in 1991.

A guitar owned by late **Grateful Dead** frontman **Jerry Garcia**, nicknamed Wolf, sold for \$1.9 million at auction in Brooklyn.

Imagine Entertainment and White Horse Pictures announced that Oscar winner **Ron Howard** will direct a documentary about Italian tenor **Luciano Pavarotti**.

Jeffrey Campbell, aka **The Educated Rapper**, a member of '80s hip-hop quartet **UTFO**, died of cancer. He was 54.

APA Nashville signed singer-songwriter and *American Idol* alum **Casey James**.



Campbell

06-06
→

HeartMedia president of the national programming group **Tom Poleman** added the title of chief programming officer to his nameplate.

Apple Music global head of consumer marketing **Bozoma Saint John** exited to join Uber as its new chief brand officer, tasked with building a "deeper, more meaningful connection" with customers.



Saint John

American sportswear brand Reebok selected **Rae Sremmurd** to front its latest "Classic Leather" campaign.

Maggie Vail, a veteran of labels Kill Rock Stars and Bikini Kill, joined the nonprofit organization Cash Music as executive director.

Warner Music Group launched Arts Music — a new repertoire division for classical, musical theater, jazz, children's music and film scores — with former Rhino Records executive **Kevin Gore** as president. WMG also announced a joint venture with musical-theater imprint Sh-K-Boom/Ghostlight Records, with **Kurt Deutsch** to continue as president.

Interscope Geffen A&M elevated **Gary Kelly** to executive vp/chief revenue officer at the label, with a directive to focus on playlists.

06-08
→

The Chainsmokers opened a four-day "Memories" pop-up shop in New York, offering new merchandise and a limited run of custom denim jackets from their design director, **Lauren Kessler**.

BIRTHDAYS

- | | |
|--|--|
| June 8
Kanye West (40)
Bonnie Tyler (66) | June 13
Rivers Cuomo (47)
David Gray (49) |
| June 9
Matthew Bellamy (39) | June 14
Boy George (56) |
| June 10
Faith Evans (44)
Kim & Kelley Deal (56) | June 15
Gary Lightbody (41)
Nadine Coyle (32) |
| June 12
John Linnell (58) | June 16
Ben Kweller (36) |

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All the right moves.

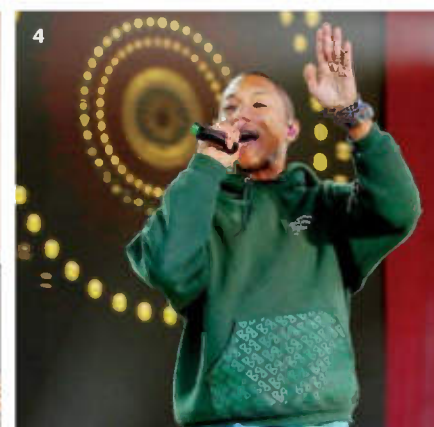
7
DAYS
on the
SCENE



Grande (left) and longtime pal Cyrus duetted on Crowded House's "Don't Dream It's Over" in Manchester on June 4.



1 "Ariana didn't know if she could ever go on stage again," Braun (right), backstage with Bieber, told *Billboard*. "Two days after [the attack] she called me and goes, 'I need to do something.' She was so courageous and I'm incredibly proud of her." 2 "Love conquers fear, and love conquers hate," Perry told the crowd before performing "Part of Me" and "Roar." "This love that you choose will give you strength. It's our greatest power." 3 Horan (left) backstage with Robbie Williams. 4 Pharrell Williams. 5 Gallagher (left) surprised fans with a solo set before bringing out Coldplay's Chris Martin for Oasis' "Live Forever."



One Love Manchester

MANCHESTER, ENGLAND, JUNE 4

PEACE, LOVE AND SOLIDARITY SERVED AS THE rallying cry for One Love Manchester, the benefit concert that **Ariana Grande** and her team, led by manager **Scooter Braun** and backed by Live Nation, produced in just two weeks' time. The star-studded event featured some of the world's biggest stars — including **Marcus Mumford**, **Take That**, **Robbie Williams**, **Niall Horan**, **Pharrell Williams**, **Miley Cyrus**, **Katy Perry**, **Justin Bieber**, **Mac Miller**, **Liam Gallagher**, **Coldplay** and others — in a powerful show of unity to honor the victims of the May 22 terror attack that killed 22 people and injured more than 100 at Grande's *Dangerous Woman* tour

stop in Manchester. A subsequent attack in London on June 3 made what was already an emotionally charged evening even more poignant for the 50,000 people inside Manchester's Emirates Old Trafford cricket ground. "The kind of love and unity you're displaying is the kind of medicine the world needs right now," a clearly moved Grande told the crowd. The three-hour-plus show raised \$3 million for the British Red Cross during the concert alone. "Manchester, I love you so much," Grande added to huge cheers before delivering the night's heart-rending closing number, a striking cover of "Over the Rainbow."

—RICHARD SMIRKE



1 J Balvin at the Neon Desert Music Festival in El Paso, Texas, on May 27. 2 Rihanna and Kareem "Biggs" Burke, co-founder of Jay Z's Roc96, at the Madeworn x Roc96 Pop-Up Event in Los Angeles on May 31. 3 Haute Living celebrated Rick Ross at a bash in Miami on June 1. 4 Josh Groban performed during his Find Your Light Foundation Gala at City Winery in New York on June 5. 5 Halle Berry (left) and Spirit of Chrysalis Award honoree Common at the Chrysalis Butterfly Ball in Los Angeles on June 3. 6 Chloe X Halle at the Ladylike Foundation's annual Women of Excellence Awards Gala in Beverly Hills on June 3. 7 Veteran entertainment attorney and SESAC Visionary Award honoree Jay L. Cooper (left) with SESAC chairman/CEO John Josephson at the SESAC Film & TV Composers Awards held in Santa Monica on May 31. 8 Mya at the Flamingo in Las Vegas on June 3. 9 The CFDA Board of Directors Tribute honored Gloria Steinem, Planned Parenthood president Cecile Richards and Janelle Monáe (from left) at the CFDA Fashion Awards in New York on June 5.



From left: Sony/ATV Music Publishing senior consultant Neil Lasher, Mick Management founder Michael McDonald and Sony/ATV chairman/CEO Martin Bandier at the MusiCares Summer Festival Kickoff Party, which featured sunset performances by The Knocks and MUNA, at Sony in New York on June 1.



1: J BALVIN/GETTY IMAGES; 2: RIHANNA/GETTY IMAGES; 3: RICK ROSS/GETTY IMAGES; 4: JOSH GROBAN/GETTY IMAGES; 5: HALLE BERRY/GETTY IMAGES; 6: CHLOE X HALLE/GETTY IMAGES; 7: JAY L. COOPER/GETTY IMAGES; 8: NEIL LASHER, MICHAEL McDONALD, MARTIN BANDIER/GETTY IMAGES; 9: GLORIA STEINEM, CECELE RICHARDS, JANELLE MONAË/GETTY IMAGES



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NEW YORK, JUNE 2-4



1 Jean-Benoit Dunckel (left) and Nicolas Godin of French duo Air backstage on Randall's Island on June 4. "The American public applaud a lot, so it's cool for us to feel that warmth," Dunckel told *Billboard*. 2 Dua Lipa on June 3. 3 From left: Wu-Tang Clan's Inspectah Deck, GZA and Masta Killa after their 20th-anniversary set on June 3. 4 "[A] festivals, I try to make it the same emotional experience without assuming that everyone knows me," said Tove Lo backstage on June 2. 5 RZA on June 3. 6 Charli XCX on June 2. 7 From left: Jenny Lee Lindberg, Emily Kokal, Theresa Wayman and Stella Mozgawa of Warpaint on June 4.





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BERRY GORDY
JIMMY JAM & TERRY LEWIS
ROBERT LAMM & JAMES PANKOW
MAX MARTIN
SHAWN "JAY Z" CARTER

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ALAN MENKEN
PITBULL
CAROLINE BIENSTOCK

Clockwise from top:
Phoenix's Christian Mazzalai,
Deek D'Arcy, Laurent
Brancowitz and Thomas
Mars photographed May 3 at
The VNYL in New York.

Billboard

THE PULSE
OF MUSIC
RIGHT NOW

FROM PARIS WITH LOVE

When it comes to global politics, French band Phoenix says "the moral compass is broken." Its response? To make its most joyful album to date

BY ROB LeDONNE
PHOTOGRAPHED BY ERIC RYAN ANDERSON

WHAT DOES A HIT SINGLE MEAN TO PHOENIX? “It’s a curse,” says frontman **Thomas Mars**, while sitting next to guitarist **Laurent “Branco” Brancowitz** at Manhattan eatery Doma Na Rohu in the West Village on a cool spring morning. “We don’t chase hits,” continues Mars, “because a successful album can be a gift, but a hit is usually not.”

In the streaming era, where playlist-friendly singles are king and rock groups angle for a top 40 crossover to find casual listeners, Phoenix couldn’t care less whether its new album, *Ti Amo* (out June 9), contains another chart-topping hit like “1901.” The Paris-bred quartet of Mars, Brancowitz, guitarist **Christian Mazzalai** and bassist-keyboardist **Deck D’Arcy** — uniformly warm and soft-spoken, and friends since forming as a garage band in 1996 — spent its first decade as a darling of the ’00s indie blogosphere. With 2009 album *Wolfgang Amadeus Phoenix*, which featured the synth-rock anthems “1901” and “Lisztomania,” Phoenix rose to festival-headliner status. “1901” landed in a Cadillac commercial that aired during Super Bowl XLIV in 2010 and the track topped *Billboard*’s Alternative Songs chart. “When it’s a very good song and hits No. 1? That almost never happens,” says Brancowitz, ruffling the dark hair above his black-rimmed glasses. “When it does, those moments are the most important. It’s almost like a page turning.” By the end of 2010, Phoenix was playing Madison Square Garden in New York and bringing out their pals **Daft Punk** as surprise guests.

The “curse” then of a song like “1901” is that the band likely will never replicate its ubiquity. The deliriously light *Ti Amo* is Phoenix’s second full-length since *Wolfgang*, and like 2013 album *Bankrupt!*, it does not have any smash hits (first single “J-Boy” has reached No. 24 on Alternative Songs). Yet Phoenix is unaffected by such expectations, as is longtime label Glassnote Records. “Phoenix are a romantic rock band whose inspirations come from experiences they have soaking up culture all over the world,” says Glassnote founder **Daniel Glass**. “I would be remiss to impose our beliefs on their process.”

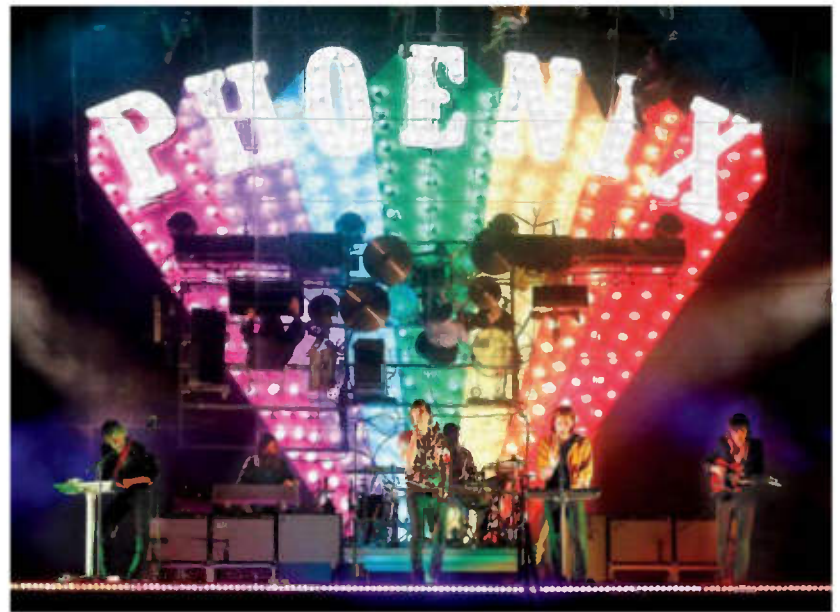
For *Ti Amo*, the group stationed itself at La Gaité Lyrique — a complex in Paris that houses everything from tech startups to performance venues — and crafted the album during regular working hours, after previously recording only at night. Built around dreamy sci-fi synths, the album also serves as a musical tour of Italy; there are lyrical nods to Federico Fellini’s 1960 classic film *La Dolce Vita*, fior de latte gelato and Via Veneto, which Mazzalai describes as “the most famous street in Rome.” Brancowitz says “my father is Italian, and we’ve spent a lot of time there,” but adds that the band treated the country as “a fantasy land — an Italy that never really existed and is more like a safe harbor for our imaginations.”

Ti Amo’s sunnier sound also belies the climate in which it was created. During the recording process, which began in 2014 and wrapped last spring, violent attacks including both the Champs-Élysées street shooting in April and the November 2015

massacre at the Bataclan happened. The January 2015 terrorist attack at the Paris office of satire magazine *Charlie Hebdo* hit closest to home. “A lot of the cartoonists who were killed were people we [followed] when we were kids,” says Mars. “For us, it wasn’t just political — it was people connected to our childhood and pure, innocent memories. It was very traumatizing.”

Mars, who married **Sofia Coppola** in 2011 and has two daughters with the director, says the group recognized that the cheeriness of *Ti Amo* conflicted with the world in which it was conceived. “What was strange is that we did feel we were making a record that was a total contradiction of what was going on,” he says. “We were disconnected, so we did feel a slight sense of guilt at first ... We just had to accept it. Our reaction was spontaneous, and it was like an antidote.”

Ti Amo will be released just weeks after the election of French president **Emmanuel Macron** over far-right candidate **Marine Le Pen**, as well as the May 22 terrorist attack at Manchester Arena in England that left 23 dead. “You can feel that the moral compass is broken,” says Brancowitz. “I went to go see my dermatologist. She’s a very intelligent person; 10 years of study in college. Even she was conveying information that were fake Facebook



Phoenix headlined the second day of the Governors Ball music festival in New York on June 3.

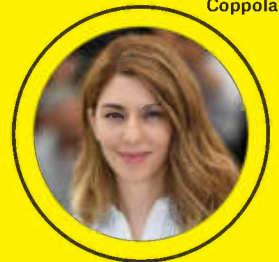
posts.” Yet he also points out that “in dark times, there’s a tradition of happy music,” and the band, which members say is closer than ever, is ready to bring the positivity of *Ti Amo* to the masses.

After headlining spring festivals like Governors Ball and Hangout, the group will play large fests across Europe and likely tour throughout 2018. Phoenix is also enjoying the recent Cannes acclaim of Coppola’s latest film, *The Beguiled*, to which the group contributed new music (see story, below). The band members don’t mind if they’re still headlining arenas years from now, or if they return to the clubs that Phoenix used to play pre-“1901.” Brancowitz likens an intimate club to a church: “You can look at everyone and stand there like a priest.”

“A club,” adds Mars, “is a sacred thing.” ●

THE ‘CREEPY’ SOUNDS OF SOFIA COPPOLA’S *BEGUILED*

Coppola



A low, bass-driven thrum accompanies the final shot of **Sofia Coppola**’s *The Beguiled*, a remake of the 1971 Civil War drama about a Louisiana girls’ boarding school that takes in a wounded Union soldier. Unlike the most memorable music moments of Coppola’s filmography — think *Marie Antoinette* star **Kirsten Dunst** traipsing around Versailles to **Bow Wow Wow**, or **Scarlett Johansson** staring out of her Tokyo hotel room window in *Lost in Translation* as **Squarepusher**’s “Tommib” fills the space —

there are no pop songs here. The music of *The Beguiled* is sparse, filled with eerie tunes that date back to the 1860s (“Lorena,” “Aura Lea”) and accompanied by the distant sound of gunfire. The period piece — which stars **Collin Farrell** and **Nicole Kidman**, and opens wide June 23 — connected with audiences in May at the Cannes Film Festival, where the 46-year-old took home her first best director prize.

“I wanted the movie to be full of tension,” says Coppola. She turned to husband **Thomas Mars** and his band **Phoenix**, who contributed the score to her 2010 film *Somewhere*. “I asked the guys if they would do something minimal and tonal. I liked the idea of having synthesizers to change the mood, but I wanted something that wasn’t going to get too much attention.” For *The Beguiled*’s final scene, the group used a snippet of Italian composer **Claudio Monteverdi**’s “Magnificat,” which Coppola says added a “creepy, lingering feeling.”

When working with Phoenix on a film project, Coppola will first send stills to establish a sense of the scene’s mood before screening the full sequence. “[Mars] will play me a few options, and we’ll see what fits,” she says. “It’s nice to have a musician in the house.” —ALEX SUSKIND



Dunst (right), star of Coppola’s 2006 film *Marie Antoinette*, joins Farrell in *The Beguiled*.

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Publishers: 45th and 3rd Music Publishing Inc., Remy Boy Monty Publishing, RGF Productions, Sony/ATV Tunes LLC, Warner/Chappell Music, Inc., Zooovier

24K MAGIC

Writer: Christopher "Brody" Brown
Publishers: Late 80's Music, Thou Art The Hunger, Warner/Chappell Music, Inc., Westside Independent Publishing

7 YEARS

Writers: Christopher "Brody" Brown, Lukas Forchhammer, Stefan Forrest, Morten Ristorp Jensen, David LaBrel, Morten Pilegaard
Publishers: F*ck You Dave, Halla!Halla! Publishing, Late 80's Music, Lukas Graham Songs, StefMusic, Thou Art The Hunger, Warner/Chappell Music, Inc., Westside Independent Publishing

ANTIDOTE

Writers: Dave Guy, Ebony "Wondagurl" Oshunrinde ^{ASCAP}, Bryan Van Mierlo "Eastbound" ^{ASCAP}
Publishers: BMG, Extraordinaire Music, Songs of Big Deal

CAKE BY THE OCEAN

Writers: Mattman & Robin ^{ASCAP}
Publisher: Warner/Chappell Music, Inc.

CANT STOP THE FEELING!

Writers: Max Martin ^{ASCAP}, Shellback ^{ASCAP}, Justin Timberlake
Publishers: DWA Songs, Kobalt Music Publishing America, Inc., Tennman Tunes, Universal Music Publishing Group

CHEAP THRILLS

Writers: Sia ^{ASCAP}, Greg Kurstin
Publishers: Kurstin Music, Pineapple Lasagne, Sony/ATV Tunes LLC

CLOSER

Writers: Frederic Kennett, Joseph King, Isaac Slade, Drew Taggart
Publishers: Aaron Edwards Publishing, Nice Hair Publishing, Sony/ATV Tunes LLC

COLD WATER

Writers: Justin Bieber, Philip Meckseper ^{ASCAP}, Thomas Wesley Pentz
Publishers: Bieber Time Publishing, I Like Turtles Music, Mad Decent Publishing, SONGS Music Publishing, Universal Music Publishing Group

DANGEROUS WOMAN

Writers: Johan Carlsson ^{ASCAP}, Max Martin ^{ASCAP}
Publisher: Kobalt Music Publishing America, Inc.

DON'T LET ME DOWN

Writer: Drew Taggart
Publishers: Nice Hair Publishing, Sony/ATV Tunes LLC

EX'S AND OH'S

Writer: Dave Bassett
Publishers: Bassett Songs, Sony/ATV Tunes LLC

GOLD

Writers: Rev. Felix Snow, David Benjamin "Campa" Singer-Vine
Publishers: Felix Snow Productions, Indie Pop Music, Sony/ATV Tunes LLC, Warner/Chappell Music, Inc.

HANDS TO MYSELF

Writers: Selena Gomez, Max Martin ^{ASCAP}, Mattman & Robin ^{ASCAP}
Publishers: Kobalt Music Publishing America, Inc., SMG Tunes, Universal Music Publishing Group, Warner/Chappell Music, Inc.

HELLO

Writer: Greg Kurstin
Publishers: Kurstin Music, Sony/ATV Tunes LLC

HERE

Writers: Robert T. Gerongco, Samuel T. Gerongco, Terence Lam ^{ASCAP}
Publishers: Brass North Music, Samety Sam Publishing, Warner/Chappell Music, Inc.

HIDE AWAY

Writers: Scott Bruzenak, Brett McLaughlin, Britten Newbill
Publishers: BMG, Bob Ochoa's Homemade Salsa, Noise Castle III Music Publishing, Sony/ATV Tunes LLC, Tennessee Kid Music

I HATE U, I LOVE U

Writers: Garrett Nash, Olivia O'Brien
Publishers: Olivia O'Brien Publishing, Songs I Wrote Asleep, Sony/ATV Tunes LLC

I TOOK A PILL IN IBIZA

Writer: Mike Posner
Publishers: North Greenway Productions, Sony/ATV Tunes LLC

IN THE NIGHT

Writers: Ahmad "Belly" Balshe ^{ASCAP}, Savan Kotecha, Max Martin ^{ASCAP}, Ali Payami ^{ASCAP}, Peter Svенsson ^{ASCAP}, Abel "The Weeknd" Tesfaye ^{ASCAP}
Publishers: BMG, Kobalt Music Publishing America, Inc., SONGS Music Publishing, Warner/Chappell Music, Inc.

JUST LIKE FIRE

Writers: Oscar Holter ^{ASCAP}, Max Martin ^{ASCAP}, Shellback ^{ASCAP}
Publishers: Kobalt Music Publishing America, Inc., Walt Disney Music Company, Warner/Chappell Music, Inc.

LET IT GO

Writer: Paul Barry ^{ASCAP}
Publisher: Universal Music Publishing Group

LET ME LOVE YOU

Writers: Louis Bell, Justin Bieber, Lumidee Cedeno, Steven "Lenky" Marsden ^{ASCAP}, DJ SNAKE ^{ASCAP}, DJ Teddsmooth
Publishers: 433 Publishing, Bieber Time Publishing, BMG, Cuts of Reach Music, Get Familiar Music, Greensleeves Publishing Limited, Logi, Pay That Fam, Sony/ATV Tunes LLC, Universal Music Publishing Group

LIKE I'M GONNA LOSE YOU

Writers: Meghan Trainor, Justin Weaver
Publishers: Big Yellow Dog Music, MTrain Music, Comman Music, Warner/Chappell Music, Inc.

ME, MYSELF & I

Writers: Christoph Andersson, Gerald "G-Eazy" Gillum, Pete "Merf" Kelleher ^{ASCAP}, Ben Kohn ^{ASCAP}
Publishers: BMG, Christoph Reiner Andersson Publishing, G-Eazy Publishing, Primary Wave Music, Sony/ATV Tunes LLC, Universal Music Publishing Group

MY HOUSE

Writers: Marcos "MAG" Borrero, Johan Carlsson ^{ASCAP}
Publisher: Kobalt Music Publishing America, Inc.

NEEDED ME

Writers: Prince Charles, Adam "Frank Dukes" Faenney ^{ASCAP}, Brittany "Starral" Hazzard, Demus Rachel
Publishers: Almo Music, BMG, Nyan King Music Inc., People Over Planes, Seven Corners, Sony/ATV Tunes LLC, These Are Songs of Pulse, Universal Music Publishing Group

NEVER FORGET YOU

Writers: Astronomyy, Zara Larsson ^{ASCAP}, MNEK ^{ASCAP}
Publishers: Kobalt Music Publishing America, Inc., Sony/ATV Tunes LLC, Warner/Chappell Music, Inc.

ON MY MIND

Writers: Ilya ^{ASCAP}, Savan Kotecha, Max Martin ^{ASCAP}
Publishers: BMG, Kobalt Music Publishing America, Inc., Warner/Chappell Music, Inc.

ONE CALL AWAY

Writers: Frank E, Maurice "Mozella" McDonald, Matt Prime ^{ASCAP}
Publishers: Artist Publishing Group West, J Franks Publishing, Mo Zella Mo Music, Sony/ATV Tunes LLC, Warner/Chappell Music, Inc.

ONE DANCE

Writers: Paul "Nineteen85" Jefferies ^{ASCAP}, Noah "40" Shebib ^{ASCAP}
Publishers: Nyan King Music Inc., Roncesvalles Music Publishing, Sony/ATV Tunes LLC

OUI

Writers: Andrew "Dilla" Bonsu, Khari "Needlz" Cain, Jeremiah Felton, "Kenny Kold"
Publishers: Dry Rain Entertainment, Ghanadon Publishing, Ohaji Publishing, Power Pen Associated Publishing, Universal Music Publishing Group

PANDA

Writer: Adnan "Menace" Khan
Publisher: Stellar Sun Songs

PILLOWTALK

Writers: Joe Garrett ^{ASCAP}, Anthony Hannides, Michael Hannides, Levi Lennox ^{ASCAP}
Publishers: BMG, Sony/ATV Tunes LLC

ROSES

Writer: Drew Taggart
Publishers: Nice Hair Publishing, Sony/ATV Tunes LLC

SAME OLD LOVE

Writers: Mikkel Eriksen, Tor Hermansen
Publisher: Sony/ATV Tunes LLC

SAY IT

Writers: Gordon Chambers, Nicci Gilbert Daniels, Dave Jam Hall
Publishers: Brown Girl Music, Orisha Music, Stone Jam Music, The Night Rainbow Music, Warner/Chappell Music, Inc.

SEND MY LOVE (TO YOUR NEW LOVER)

Writers: Max Martin ^{ASCAP}, Shellback ^{ASCAP}
Publisher: Kobalt Music Publishing America, Inc.

SHUT UP AND DANCE

Writers: Ben Berger, Eli Brose Maiman, Ryan McMahon, Nicholas Petricca, Kevin Ray, Sean Waugaman
Publishers: Anna Sun Music, Benjamin Berger Publishing, Ryan McMahon Publishing, Sony/ATV Tunes LLC, Treat Me Better Tina, Verb To Be Music, Warner/Chappell Music, Inc., What A Raucous Music

SIT STILL, LOOK PRETTY

Writers: Scott Bruzenak, Britten Newbill
Publishers: BMG, Noise Castle III Music Publishing, Tennessee Kid Music

SORRY

Writers: Justin Bieber, BloodPop®, Sonny Moore
Publishers: Bieber Time Publishing, Kobalt Music Publishing America, Inc., Michael Diamond Music, These Are Songs of Pulse, Universal Music Publishing Group

STARBOY

Writers: Doc McKinney ^{ASCAP}, Jason "Daheala" Quenneville ^{ASCAP}, Abel "The Weeknd" Tesfaye ^{ASCAP}, Henry "Cirkut" Walter
Publishers: Cirkut Breaker LLC, Prescription Songs LLC, SONGS Music Publishing, Universal Music Publishing Group

THIS IS WHAT YOU CAME FOR

Writer: Adam Wiles
Publisher: Sony/ATV Tunes LLC

UPTOWN FUNK

Publishers: BMG, Thou Art The Hunger, Warner/Chappell Music, Inc.

WANT TO WANT ME

Writers: Sam Martin, Lindy Robbins
Publishers: Artist Publishing Group West, Hey Kiddo Music, Sam Martin Music Publishing, Warner/Chappell Music, Inc.

WE DON'T TALK ANYMORE

Writers: Selena Gomez, Jacob "JKash" Hindlin
Publishers: Prescription Songs LLC, Rap Kingpin Music, SMG Tunes, Universal Music Publishing Group

WILDEST DREAMS

Writers: Max Martin ^{ASCAP}, Shellback ^{ASCAP}
Publisher: Kobalt Music Publishing America, Inc.

WORK

Writers: Jahron "FARTYNEXTDOOR" Brathwaite ^{ASCAP}, Monte Moir, Allen Ritter, Matthew "Boi-Ida" Samuels, Richie Stephens ^{ASCAP}, Sevn Thomas ^{ASCAP}
Publishers: iDamental Publishing LLC, Avant Garde Music Publishing Inc., Greensleeves Publishing Limited, New Perspective Publishing Inc., Ritter Boy, Sony/ATV Tunes LLC, Universal Music Publishing Group, Warner/Chappell Music, Inc.

WORK FROM HOME

Writers: Joshua "Ammo" Coleman, Alexander Eskeerdo, Dallas Koehlke
Publishers: Aix Music Publishing, BMG, DallasK Music, Each Note Counts, Prescription Songs LLC

BEHIND THE SCENES

'All Eyez' Back On 'Pac

The major players of the new Tupac Shakur biopic break down the film's pivotal moments

BY ADELLE PLATON

"It was like solving a Rubik's Cube," says **L.T. Hutton**, producer of the **Tupac Shakur** biopic *All Eyez on Me*, of bringing the rapper's story to the silver screen amid production delays and a shuffling of directors. It has taken more than 20 years since Shakur's 1996 death for a dramatized depiction of the MC to arrive, but some of its key moments have been obvious since day one. Real-life Shakur collaborator Hutton, director **Benny Boom** and star **Demetrius Shipp Jr.** — who makes his acting debut as Shakur, and whose father was an in-house producer at Death Row Records — pinpoint the major scenes from the movie, which hits theaters on what would have been Shakur's 46th birthday, June 16.

1 TUPAC HEADS TO COURT
Shipp pored over hours of Shakur footage to nail his mannerisms and to gain insight into the rapper's most trying moments. He points to the sequence where Shakur lands in prison on Riker's Island on two counts of sexual abuse stemming from a 1993 incident. "You're going to see a man dealing with life as it comes — not always making the smartest decisions," says the 28-year-old, who scored the role after his father passed his audition tape to Hutton. "You know what Tupac did, but you don't know what Tupac was dealing with at the time he made those choices. You're going to see what was going on."

2 HUSTLING IN THE STUDIO
Death Row Records CEO **Suge Knight** signed Shakur to his roster while the rising star was in jail, leading to many long studio sessions in Los Angeles after he had completed nine months of his prison sentence in 1995. With input from Hutton and Shipp's father, Boom showcased Shakur's work ethic. "We were able to get the insight on the day-to-day at Can-Am studios," says the 45-year-old director. "Pac did three or four records a day when he got out. He'd record and didn't want to mix it [or] hear it back. He was almost recording like he knew that it was going to be over for him, but he wanted to leave his legacy."

3 THE BIGGIE BEEF BOILS OVER
Little is known about Shakur's communication with **The Notorious B.I.G.** (**Jamal Woolard**, reprising his role from the 2009 Biggie biopic *Notorious*) when the East Coast-West Coast feud raged in 1996. The film attempts to show Shakur's humanity when he denies sleeping with Biggie's wife, **Falch Evans** (**Grace Gibson**), to close friend **Jada Pinkett** (**Kat Graham**). "There's a scene where Jada walks in and says, 'What's that about?'" says Hutton. "Tupac answers, 'Listen, it's not like that. What I'm saying is, I used to let him rock at my shows, let him sleep on my couch. I did a lot for him. He owes me more.'"

4 THE DRIVE-BY SHOOTING
Understandably, the most emotional scene was the 1996 Las Vegas incident that led to Shakur's death at 25. "E.D.I. [Mean] from [the Shakur-founded rap group] **Outlawz** was there, and he's actually in the movie, playing himself," says Boom. "I was like, 'Can you play this scene where you're once again telling 'Pac to hold on?' It was tough for everybody — tough for the actors because the shooting was the last thing we did in Vegas, [and] for us as a crew to film that scene because we knew ultimately we had to get there, but we wanted to save it for the end. You feel the emotion in the scene when you see the film. It was deep."



Shipp

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Drag Race's Killer Queens

RuPaul's leading ladies refuse to compromise in a divided world

BY JOE LYNCH
PHOTOGRAPHED BY SAMI DRASIN

In the 25 years since bursting into view with the 1992 single "Supermodel (You Better Work)," RuPaul has continued to bring drag culture to the mainstream with the long-running reality series *RuPaul's Drag Race*, now in its ninth season. In a discussion moderated by Tamar Braxton, past *Drag Race* competitors Mariah Balenciaga, Derrick Barry, Willam Belli, Pandora Boxx and Manila Luzon reflect on RuPaul's cultural impact and Pride Month in the Trump era.

ON MUSIC'S RELATIONSHIP WITH DRAG

DERRICK BARRY Ru's music is so good, whether he's singing as a man or woman, and that's what's empowering. [Without that example], I don't think Adore Delano from *American Idol* would have produced the music he has coming right off the show. It took drag for him to find that voice and be comfortable in that persona.



RuPaul

MANILA LUZON As drag queens, we're so used to being told that we have to lip-sync for our shows. But on *RuPaul's Drag Race*, the audience doesn't even care what song you sing — they're just excited to see us.

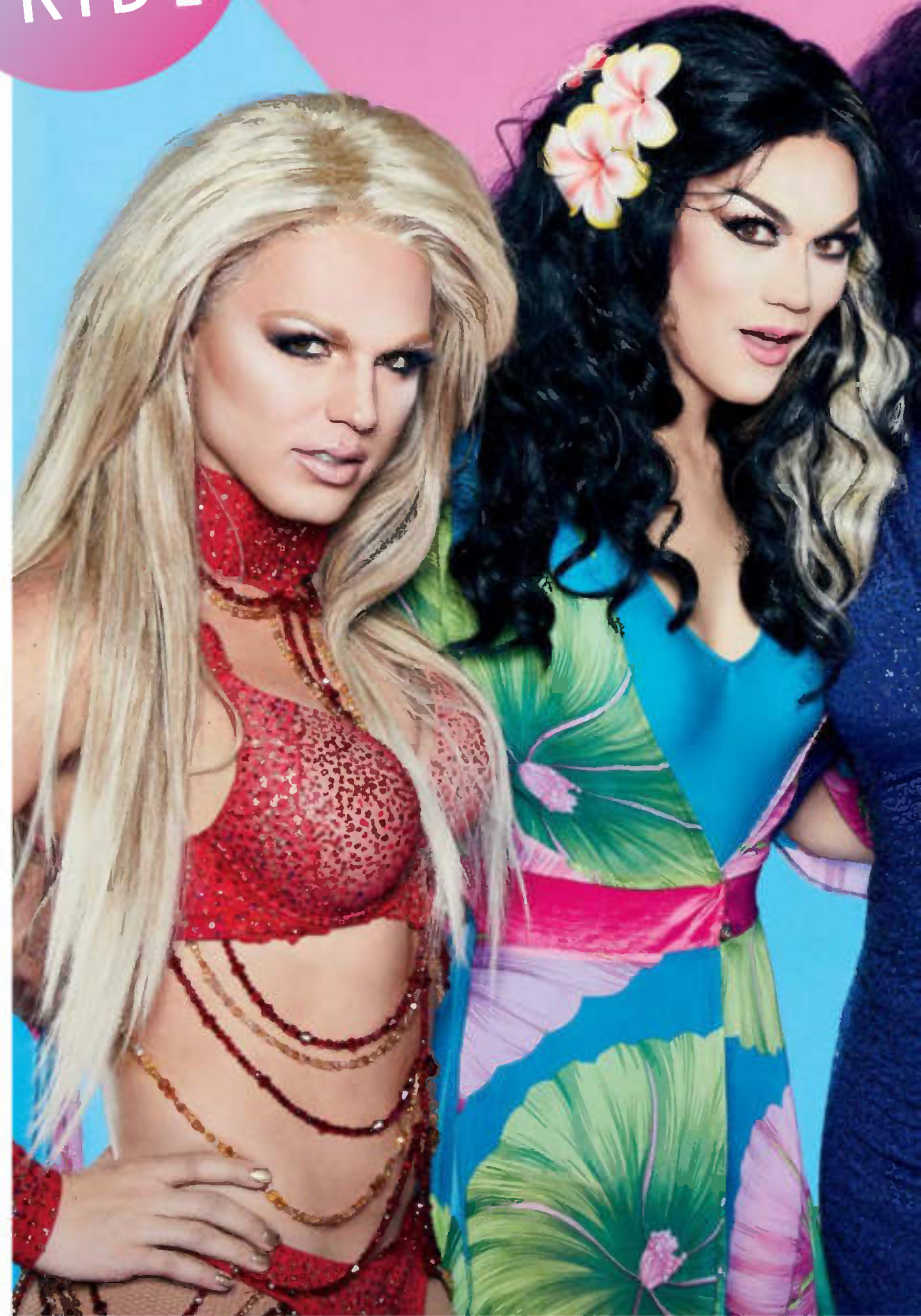
ON BREAKING BOUNDARIES

PANDORA BOXX When RuPaul came out with "Supermodel," you saw drag change. Before, people liked drag and came to shows but they didn't want to admit it. [After] the song, straight people wanted to come because they saw RuPaul on MTV.

MARIAH BALENCIAGA What I love about her is the fact that she came from an eclectic background, so when girls on the show or drag queens or anybody says, "I can't do that, that's not who I am," you can be whoever and whatever the fuck you want to be. Create it. You just have to find the avenue for yourself, and she has done that.

ON WHAT PRIDE MEANS TO THEM IN 2017

BARRY We have to be more visible than ever. I remember telling my fans [after the 2016 tragedy at the Pulse nightclub in Tampa, Fla.] that it is so important for you to be out, vocal and visible right now. I feel like with the Trump administration, it's the same thing. We have to be bigger for this Pride because we are now under a microscope. This is our time to get people united. It has to be universal for us to progress. ●



TAKING PRIDE IN LGBTQ MUSIC HEROES

June is a time to honor the lesbian, gay, bisexual, transgender and questioning community's rich history and highlight its remarkable achievements. To celebrate Pride Month, Billboard asked modern music stars to pen essays about their favorite queer icons, and how their sounds, lyrics and overall images influenced a new era of artistry.

A Great Big World's Chad King



King

The first time I heard **Freddie Mercury** I was in a friend's dorm room, smoking pot, trying to escape the feeling that people were suspicious of my sexuality when **Queen's** "Good Old Fashioned Lover Boy" came on. Never before had I heard or felt that kind of flamboyant fearlessness and unabashed artistry. It was as if every single piece of Freddie was in that performance. He embraced his identity, poured it into his art and gave it life. He was unafraid to share his true self with the world. Instantly, Freddie became one of my biggest inspirations.



Grizzly Bear's Ed Droste



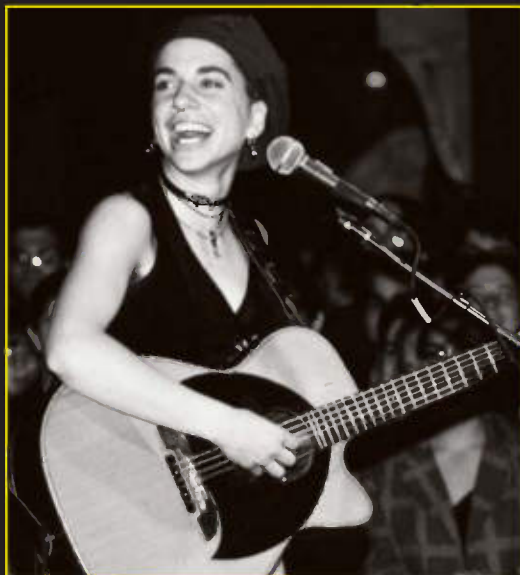
Droste

Even at a young age I had this innate sense of relating to **George Michael** as a homosexual male, without even realizing my own sexuality or him being out. I remember him coming out in 1998 and feeling a sense of relief and ease with my young burgeoning instinct. I was yet to experience anything gay for another year, but in many ways, seeing him step out in the public helped me decide to never hide once I started making music. He gave me the strength to be a gay public figure, and for that, I am so grateful.





From left: Barry, Luzon, Balenciaga, Belli and Boxx photographed May 22 at The Abbey in West Hollywood. Watch their discussion at Billboard.com.



Justin Tranter



Tranter

It's September 1997, the morning after the student-directed AIDS benefit show that I created at my high school. Two girls from the show come up to me and say, "We just wanted to give you a gift to thank you for putting that all together," and they gave me **Ani DiFranco's** *Dilate*. The first song is "Untouchable Face," and my 17-year-old femme queer head exploded! Did she just say "she's not really my type"? A she said she! For a straight person, pronouns in songs don't seem like a big deal, but that's because they're used to hearing songs with the pronouns that make sense to your DNA all day every day. For LGBTQ folks, we've still never heard an artist use same-sex pronouns on the radio. I was in the kind of heaven that only great songs can take a teenager to, and I never wanted to leave.



MELISSA ETHERIDGE: 'DON'T LET FEAR GUIDE YOU'

Since 1988, **Melissa Etheridge** has released 14 studio albums, spawning hits such as "I'm the Only One" and "Come to My Window." The Leavenworth, Kan., native — who came out publicly at the Triangle Ball during President **Bill Clinton's** 1993 inauguration — also has won two Grammys and an Academy Award, and received a star on the Hollywood Walk of Fame. The 56-year-old mother of four reflects on what she would say if she met her younger self today.

"I would first say, 'Don't worry about your hair. Everyone's going to relax about their hair, and it's not going to be an issue.'

"Then I would mostly say, 'Take your time. Be more in the now.' I was such a dreamer and such an 'I got to get to this place' [person] that when I got there I didn't even know I was there. I would say enjoy the journey. Don't let fear guide any of your choices: that either it's never going to happen or it's all going to go away. All that fear is going to fade away quickly. Just stay the course and you'll get there.

"Back in 1993 when I came out, nobody was out, and the ruling thought was that if you come out, you're going to lose your career. Everyone will leave you in droves. I came to a point in my life where it wasn't worth it — that this fear, this thought that if people aren't going to like my music if they know I'm gay, then they're not listening to my music. I just had to believe in myself. I needed to let the fear of being rejected, either publicly or privately, go away. What other people think of me is none of my business. Once I got to that place, it made all the difference in the world."

—AS TOLD TO GARY GRAFF

Visit Billboard.com to read **Pride-themed** letters and essays by **BRITNEY SPEARS**, **SELENA GOMEZ**, **ELTON JOHN** and more.



AND BEST MUSICAL GOES TO...

Two red-hot productions — *Dear Evan Hansen* and *Natasha, Pierre & The Great Comet of 1812* — are the frontrunners in the top race at the Tony Awards (June 11). One is likely to take the torch from *Hamilton* — but which will win the 2017 prize?



A misfit teen finds popularity and viral fame following a classmate's death, but a dark secret threatens to shatter his newfound confidence.

9

WHAT IT'S ABOUT

NOMINATIONS



An immersive take on a chapter of Leo Tolstoy's *War and Peace* that boasts a multicultural cast and electro-pop score.

12

After a year co-starring in *The Book of Mormon*, Ben Platt has become Broadway's biggest new star as the morally questionable Evan. "He owns that role," says book writer Steven Levenson. "There was never any doubt he was our Evan."

LEADING MAN

Josh Groban makes his Broadway debut — in a fat suit, no less — as the hard-drinking, soul-searching Pierre. "He's both a leader and a follower, and that's a delicate balance to strike with [his] level of success," says director Rachel Chavkin.

Benj Pasek and Justin Paul, who won an Oscar for best original song earlier this year for "City of Stars" from *La La Land*.



COMPOSERS



Dave Malloy, a musical theater veteran from Cleveland who's at work adapting another classic, *Moby Dick*.

No. 8, the highest debut of a Broadway cast album since 1961's *Camelot*.

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As Evan's deceased frenemy Connor, Tony nominee Mike Faist is the "absent center of the story," says Levenson. "There's something about Mike that's inviting, but also mysterious."

COMMANDING CO-STAR



Denée Benton lends "philosophy, self-awareness, humor, arrogance and humility" to the romantically challenged Natasha, says Chavkin. "Her soul is enormous. In the end, it really is Natasha's play."

Performed by Evan's mother (Rachel Bay Jones) after the show's climax, "So Big, So Small" gives the audience "a chance to take a collective breath," says Levenson. "It's healing."



TEARJERKER MOMENT

The titular characters finally connect in the show's penultimate number, the aptly titled "Pierre & Natasha," accompanied only by piano. "Some are here for the dance party, and some for romance," says Chavkin.



Like the Netflix hit *13 Reasons Why*, the show encourages dialogue on mental health issues. "People are hungry for that," says Levenson.

WHY IT SHOULD WIN

In light of America's political climate, "a play about selfishness and tiny acts of bravery feels really timely," says Chavkin.

—CURTIS M. WONG

A WAY-TOO-EARLY LOOK AT 2018

A slew of new musicals from Broadway and beyond could be vying for the big prize at next year's Tonys



THE BAND'S VISIT

This alluringly quiet musical — based on the 2008 film about a band of Egyptian musicians who get stranded in a remote Israeli town — was a critical darling when it premiered off-Broadway in 2016. It has a gorgeous score by David Yazbeck, rollicking songs played by a live band and heartbreaking performances from Tony Shalhoub and Katrina Lenk. Casting for the fall's Broadway production isn't yet announced, but if they come back, consider both locks for 2018 nominations.



MEAN GIRLS

Can fetch happen at the Tonys? With showman extraordinaire Casey Nicholaw directing and choreographing, Tina Fey's much-anticipated adaptation of the beloved 2004 movie should spring to life on Broadway next March. Bonus: The score is by Fey's husband, Jeff Richmond, who wrote 30 *Rock*'s zippy background tunes.



FROZEN

Not since *The Lion King* has a Disney stage musical been so eagerly anticipated. Oscar-winning songwriters Bobby Lopez (who also wrote *Avenue Q* and *The Book of Mormon*) and Kristen Anderson-Lopez return to the scene of "Let It Go," with plenty of new songs in tow, for a March 2018 premiere.

2019 CONTENDER?



JAGGED LITTLE PILL

The American Repertory Theater in Cambridge, Mass., is known as a Broadway incubator, so look for the new Alanis Morissette musical, debuting there next May. Diablo Cody wrote the book, and Diane Paulus — who helmed Sara Bareilles' *Waitress* both at ART and on Broadway — directs.

—REBECCA MILZOFF

July 15, 1988

Dear Mom and Dad,

When I grow up I'm going
to work really hard, build
a big company and make
lots of money so I can
take care of you guys
when you are old!

Love,

Your daughter Allison

Allison,

You accomplished everything you said
you would... and more! We are so proud.

Love,
Mom and Dad

P.S. We are old - when
are you going to start
taking care of us?

MEET THE GO-TO GUY FOR ALBUM ART

With psychedelic designs for Tame Impala, Kelis and others, London-based Leif Podhajský has quietly become a virtuoso of LP covers

BY NICK WILLIAMS

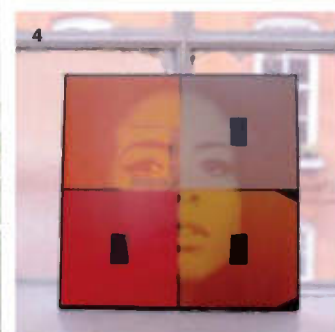
IN ARTIST LEIF PODHAJSKÝ'S EAST LONDON STUDIO, stacks and stacks of colorful vinyl testify to his near decade-long love affair with album artwork. Inspired by J.R.R. Tolkien's illustrations as a child growing up in Byron Bay, Australia, Podhajský grew fascinated with the fantastical album covers of Roger Dean (Yes) and the Hipgnosis collective (Pink Floyd, Led Zeppelin). Now, the 35-year-old is a master of the medium, producing dozens of covers during the past seven years.

In 2009, Tame Impala's manager emailed Podhajský, who specializes in mixed media, to take a crack at the group's debut LP, *Innerspeaker*. It was a "dream job" for Podhajský, who had once snuck into one of the band's sold-out gigs in Melbourne. After relocating to London in 2011, Podhajský took on clients like Lykke Li and Kelis, and his psychedelic-leaning style became a go-to for labels Sub Pop and Modular. Color features heavily in Podhajský's work, thanks to his having synesthesia, a neurological phenomenon where he sees color in sounds. "They say the drugs of the time define the music," he says. "But there has been a huge revival of people exploring consciousness, and my artwork really fit that style of music."

After offering designs to Nike, Ballantine's Whiskey and the Sydney Opera House, Podhajský will launch a line of silk scarves in August and a virtual-reality experience called "Horizons" for Google's Daydream platform: "I try and keep pushing myself to new levels, and keep learning as I go." ●



Podhajský



1 "London Grammar came into the studio, and we chatted about what they had gone through personally and emotionally in writing it," says Podhajský of working with the British pop trio on the cover for the group's LP *Truth Is a Beautiful Thing*, out June 9. "The album photo has a soft, warm quality and also a darkness. This duality really underlines the album perfectly." **2** Podhajský's portfolio includes Tame Impala's *Innerspeaker*, Foals' *Holy Fire* (**3**) and Kelis' *Food* (**4**). **5-6** Podhajský's scarf designs will arrive this August via his shop (shop.leifpodhajsky.com). **7** Interior of his East London studio.

DAD'S BIG DAY

WHEN YOUR FAVORITE MC IS YOUR FATHER

Having a hip-hop icon for a dad makes for a challenge when it comes to Father's Day gift giving. The stars of WETV's *Growing Up Hip-Hop* and *Growing Up Hip-Hop: Atlanta*, the latter of which premiered May 25, reflect on the best present they ever got for Pop.



REGINAE CARTER (LIL WAYNE'S DAUGHTER)

"The best gift I gave my dad was an actual trophy, for being the best dad a girl could ever ask for! I think that's the best award he could receive."



SHANIAH MAULDIN (JERMAINE DUPRI'S DAUGHTER)

"My gifts have always been personal, hand-crafted items. However, if you were to ask my dad what was the best gift he received, he would say me."



VANESSA SIMMONS (REV. RUN'S DAUGHTER)

"There have been tons of gifts over the years, but as I get older I realize the best possible gift I could give is spending quality time together."



ROMEO MILLER (MASTER P'S SON)

"I got him a blinged-out 41mm Audemars Piguet, but I think my father is happy I haven't made him a grandpa yet. That may be the greatest gift."

—STEVEN J. HOROWITZ

THE POWER PLAYER.



Martin Bandier and everyone at **Sony/ATV Music Publishing** congratulate **Brian Monaco** on being named one of this year's **Billboard Branding Power Players.**



Sony/ATV
MUSIC PUBLISHING



BE THE ONE

DJ KHALED'S A PROUD NEW FATHER, SVENGALI BEHIND SONG-OF-THE-SUMMER CONTENDER "I'M THE ONE" (FEATURING EVERYBODY) AND SOCIAL MEDIA MASCOT TO MILLIONS. BUT CAN HE TRANSCEND LIFESTYLE GURU STATUS TO TRULY SHOW THE WORLD, AS HE PROMISES, "WHAT LOVE IS"?

DJ Khaled photographed May 8 at The Fig House in Los Angeles. Styling by Terrell Jones. All clothing by Ecotri Flavors. Shoes by Jordan Brand. Watch video of Khaled explaining how he got Justin Bieber and others onboard for "I'm the One" at E!board.com.

AKA



BY CHRIS MARTINS
PHOTOGRAPHED BY
SAMI DRASIN

recruited A-listers including Rihanna, Drake and Big Sean for *Grateful*, which has already been heralded by two Khaledian mega-collabs: head-nodder “Shining” with Beyoncé and Jay Z (a *Billboard* Rhythmic chart No. 1) and bubbly rap-pop crossover feast “I’m the One,” in which Justin Bieber, Lil Wayne, Chance the Rapper and Quavo from Migos merrily rhyme over what sounds like a dolphin humming dancehall. When the single debuted at No. 1 on the *Billboard* Hot 100, Khaled celebrated on Instagram by putting on swim trunks and the most serious face imaginable, then spraying five bottles of champagne across his lawn.

When I arrive at Khaled’s home, a couple of hours before our snack run, I expect to find him covered in gold chains, floral prints and cocoa butter, getting his hair touched up by a team of stylists as he prunes a fern — you know, Snapchat stuff. Instead, he’s in gray sweat shorts and a white tee (both Polo) with gray socks and black We the Best slides, his only adornment a small diamond pendant that spells “Allah” in Arabian script. He’s in an armchair, neck hunched and eyes locked on his phone. “Make yourself comfortable,” he says distractedly. He then stands up and disappears for 20 minutes. I’m left with a sleepy Siamese cat named Coco, a tray of Ciroc vodkas and the black velvet damask wallpaper last owner Robbie Williams chose for the high-ceilinged anteroom.

Khaled leaves again just 25 minutes into our talk — that time I overhear words like “my lawyer” and, with an irritated edge, “that was early in the process.” His phone never stops buzzing. “The day in the life of a Khaled is crazy, right? This album I’m making is literally impossible,” he says, in what sounds like a boast until

he adds, “clearing samples, dealing with other labels. When you work with these big artists, it’s very delicate. Legally it’s a nightmare.”

Yes, this is the same guy who in November published *The Keys*, a motivational book with chapter headings like “Don’t complain,” “Life is what you make it, so let’s make it” and “Have a lot of pillows,” which is important so you can “rest your greatness.” Looking at his eyes I venture a guess: He hasn’t been resting his greatness. “I don’t sleep a lot,” sample-clearing Khaled admits. But *Keys* Khaled — walking, as always, an unswerving line between cartoonishly inflated and monkishly reverent — quickly cuts in and adds, “If I only get two to four hours of sleep, I want to sleep in the biggest bed ever with the most pillows in the world and the most beautiful view. I remember sleeping on the floor with one sheet and *no* pillow. So I don’t take *nothing* for granted.”

One way to think of *Keys* Khaled is as the living embodiment of sample-clearing Khaled’s triumph over childhood adversity, as the first-generation son of Palestinian immigrants who escaped an Israel-occupied West Bank with \$200 in their pockets. As a kid in New Orleans, he helped his folks hawk clothes out of their van at a flea market. They built the family trade into an “empire” of apparel stores stretching to Orlando, but that collapsed after an IRS audit, forcing teenage Khaled to take on various jobs and hustles to keep them afloat. A stellar work ethic, after all, is the one thing all iterations of Khaled indisputably share.

PICTURE JOHN CUSACK HOLDING a boom box, but with a big-bodied, hirsute man in place of Cusack, and a PA speaker instead of a boom box. This is, essentially, how Khaled won the affection of Justin Bieber and made “I’m the One.” He got the beat from — “Lemme see his name,” says Khaled, checking his phone, “I want to make sure I get it right” — Los Angeles producer Let Me See You (aka Nic Nac). He took out some drums to highlight the groove and suddenly realized he had something worthy of pop’s hook-man of the moment. He and Bieber were longtime pals, but he had been waiting to ask him to collaborate until his own career was on the level, “so I don’t play myself” (a “Major Key” to success). It was early January, his first day in his Beverly Hills mansion, and he made the call. Bieber invited him to his place. “I hung up, jumped in the Rolls and brought a PA just to make sure I presented it right,” says Khaled.

They wound up listening to the track in Bieber’s truck, which, Khaled wonderingly says, “has stars in it, a reclining fur seat, shit like a movie.” The Biebs started bobbing his head. *He liked it.* Bieber said he’d play around with it. Before Khaled could leave, he made him play ground hockey. “I took

DJ KHALED IS DRIVING A GOLF cart down the double yellow line of a road in Beverly Hills, because traffic is snarled and he just wants to get back home to work on his album. People in luxury cars stare as we pass them — though we’re traveling no more than 20 miles per hour, we must seem to be whizzing by. The unseasonably cool May air whips through Khaled’s beard as he coughs and grumbles about the chill. “How often do you fire this puppy up?” I yell. “Every day,” he replies. “Go to Starbucks, get me a pumpkin bread. It’s off the chain.” I glance at the brown paper sack in my lap, the pastry warming my knees through my jeans. The bag is secure. Whew.

Khaled Mohamed Khaled, 41, is a man who appreciates the small things. And — as we return to his recently acquired \$10 million mansion in a gated 90210 community — I’m reminded that Khaled also appreciates the big things. The driveway is crowded with Rolls-Royce Wraiths, one black and one Arabian blue, plus the Escalade he signed for earlier that day (more on that later). There’s nothing middling about the producer’s life or career, the line between which he has been gleefully blurring since he became a Snapchat celebrity/sentient meme in late 2015.

“That’s me being myself,” says Khaled, referring to his outsize online persona. “These artists work with me because I make good music, but also because I have good energy, a good heart and I’m grateful — the special things that God is blessing me with, now the world can see them.”

His grandest blessing is his 7-month-old son Asahd (Arabic for “lion”), who has a tiny motorized Rolls of his own and an executive producer credit on Dad’s other intensely fussed-over creation: his 10th album, *Grateful*, out June 23 on Epic and Khaled’s own We the Best imprint. Khaled

‘HE IS A MODERN-DAY PHILOSOPHER’

Arianna Huffington and Rick Ross on what they value about their friend, DJ Khaled



Why He’s So Popular

Huffington It’s not just about mastering the technology and media young people favor. It’s also his message that resonates: It’s about success, empowerment, confidence, but also about community and the world.

Ross Khaled changed the landscape of rap. He was talking [early on] about collaborations and breaking barriers — West Coast, East Coast, down South. Even if I was beefing with somebody and Khaled took a photo with them, I wouldn’t question his loyalty.

Things We Share

Huffington We have a lot in common in terms of the “Major Keys” about gratitude. And we share a love of pillows.

Ross We’ve shot basketball at my house, and we’ve gambled on basketball. We once went up to \$170,000 — we ran the numbers up extremely high, and then we both milked French Montana for a check.

What He’s Really About

Huffington We walk through life taking so much for granted, and he reminds us of the simple pleasures and simple joys. He is a kind of a modern-day philosopher.

Ross When the gangster era was dominating, he was the only dude who’d jump out the car and say, “My brother!”



"I started taking care of my family damn near 17, 18 years old. I got raised with greatness. And my son is going to be the biggest mogul."

the beating for the song," says Khaled.

Khaled calls this sort of thing "going into their world." "His energy is infectious," says Bieber. "He's got an amazing ear for hits, and when I heard the beat for this track, [Bieber's collaborator] Poo Bear and I decided to jump on and write the hook. Khaled is a good friend and a lot of fun to be around, and when he believes in something, he makes you believe."

Rick Ross, a close friend who has appeared on every Khaled album, puts it this way: "When you answer a call from DJ Khaled, regardless of what time it is, he's screaming like it's 8 a.m. He's excited, he's got this big idea that's much bigger than the last — 'You won't believe this one.' The thing is, he really feels that way. He really loves his music that much."

With Bieber onboard (Khaled's directive: "I want a big, anthemic call-out hook") the names of the would-be MCs came to Khaled all at once. Chance the Rapper was staying in Malibu, eating

"KHALED IS A GOOD FRIEND AND A LOT OF FUN TO BE AROUND, AND WHEN HE BELIEVES IN SOMETHING, HE MAKES YOU BELIEVE."

—BIEBER

barbecue with his family when the DJ showed up. Chance recognized Khaled's vision and was sold. Migos were coming to Los Angeles in mid-January to tape *Jimmy Kimmel Live!*, so Khaled booked a post-show room with them at Westlake Studios (where *Thriller* was made, because the track's melody reminded him of "Human Nature") and Quavo did his verse in five minutes. Then Khaled called Lil Wayne. The two met, famously, when Wayne was 12 and Khaled, 19, was a NOLA record

shop clerk. "He's never told me 'no,'" says Khaled. Weezy knocked it out, and that was it — except Bieber wasn't done. "I'm calling every day like, 'Do you need me to bring you tea? Is the AC good in the house?' Then he sends it. I'm not going to lie. I shed tears."

Critics want Khaled to be J Dilla, in the lab all day, smoked out, dreaming up beats. He does still make actual music (he cites "Shining" and *Grateful's* cut with Rihanna), but more importantly, he masterminds songs-as-events, providing direction, putting the right people in the room, fine-tuning results and dealing with the administrative details after everyone has gone home.

LaTrice Burnette, senior vp of marketing at Epic, calls Khaled a "one-stop shop." Epic president Sylvia Rhone says Khaled gets the best out of his superstar collaborators because he maintains real friendships with them, and adds, "He is an excellent legal dealmaker on top of all of that — one of the sharpest businessmen that I have seen on the creative side of music."

I tell Khaled that there are people who think he doesn't do anything, and he retorts, "Anybody who's confused what Khaled does is an idiot." He's perched on the edge of his cushioned seat, waving his arms, voice echoing. "I produce, I write, I orchestrate. I'm a mogul and one of the biggest DJs you've seen in your life. I'll bust your ass on some turntables. You go to my Miami studio, you'll be blinded by the shining of the [platinum and gold] plaques. What, you think my records get made magically?"

No, I say, but some assume that he lets others do the work, then puts his name on it. "The difference with me is this," says Khaled, suddenly calm. "I show love. I don't hide credit for anybody that works with me. A lot of these producers don't say [who helped them]."

Khaled came of age in the late '80s, break dancing (as Special K), amassing golden-age vinyl and practicing his turntables in the garage. He sold music behind a counter while guys like Wayne peddled mixtapes outside and, after fate brought him to Florida, set himself apart from other DJs by being the most loudly enthusiastic voice on the radio and in the club. Of course he fantasizes about improbable posse cuts and treats musicians like rare collectibles ("I checked a lot of people off with this album," he says). Of course the first thing you see when you walk through his front door is a vintage photo of Nas and Jay Z autographed by both of the once-bitter rivals. Of course it galls him that he still hasn't worked with Eminem. ("It's going to happen one day, I feel it. His lawyer is my lawyer.") He hollers his every accomplishment from the rooftops not only because Khaled is Khaled's biggest fan — Khaled is rap's biggest fan.

EVEN SO, RAP TURNED ITS BACK on Khaled two years ago. “I had people betray me, want me broke,” he says, though he won’t get specific because he has a policy of not speaking about other people unless they’re great. (Khaled refuses to utter Donald Trump’s name or comment on his policies, saying only, “I expect our leaders to lead with love. Obama’s my president.”) But in 2015 Khaled self-released the atypically broody *I Changed a Lot*. He’d broken from Cash Money Records without explanation — Ross has claimed label boss Birdman owes Khaled millions; Khaled insists they’re still pals. He does say he was burned out, and all of his assets were tied up in simply maintaining his career: “I’m putting out all these records, on the road nine months of the year, and what do I have to show for it? A watch?”

Khaled went to his girlfriend, Nicole Tuck, and told her he wanted a child. (They’ve now been together 13 years.) “I said, ‘If this music thing is over tomorrow, I’ll be happy. I just want you, my baby, my swimming pool, my flowers, my jet ski and I’m good. And some barbecue cheeseburgers. I was searching for joy and happiness. I found it [at home]. Now that I’m a father, I’m unstoppable.’”

It’s a moving speech, and while he’s delivering it, he’s signing for the Escalade that pulled up in the drive an hour earlier. Several times Tuck asked Khaled to do this so the man from the dealership could leave, and each time Khaled said, “We spending all this money, he can wait.” Now she’s holding the paperwork in front of him and pointing to the places where his signature goes while he talks to me. How much did he just spend? “No fucking idea.”

Khaled recently set a new rule: He and his family are never to be more than three days apart by car. Khaled, if you don’t know, is terrified of flying. Motivational guru Tony Robbins is trying to help him with this, leaving voice memos every few weeks reminding Khaled he’ll take him up in his jet anytime. For now, Khaled takes a tour bus between homes and responsibilities. Asahd, though, may change that. “He flies private,” says Khaled. “I’m just as stressed out on ground waiting for him, so I might as well be up there.”

Father and son have been otherwise inseparable: in the studio, on red carpets, at the Grammys in matching tuxes, in the “I’m the One” video, at a *Grateful* press conference. Asahd is the cover model for the album and its first three singles. He’s got verified Twitter and Instagram accounts and has been a regular on Khaled’s Snapchat literally since birth. It’s one thing to film yourself watering the lawn while dropping philosophical nuggets about tending to one’s spiritual garden. Likewise to ask your followers for help when you’re lost at sea on a jet ski at night (the incident that made Khaled a viral hit). But it’s another to broadcast your fiancée in labor from beginning to end. “She wasn’t



Clockwise from top: Onstage at Coachella in April; with girlfriend Nicole Tuck and their son Asahd Tuck Khaled at the 2017 Grammys; the video for “I’m the One,” featuring (from left) Lil Wayne, Quavo and Takeoff of Migos (rear), Bieber, Chance the Rapper and Khaled.

the happiest,” Khaled admits. But didn’t he also want to keep that moment for himself?

He leans in very closely: “He’s my son, but when I look at him, he’s my prophet, too. I believe me and Asahd was put on this world to show what love is.”

This would seem to be at odds with Khaled’s presentation of himself as the bottle-popping soul of rap excess. It’s so on the nose that one of his mentors is Sean “Diddy” Combs, Diddy being known less for making music than for mogul-ing (including with his MTV reality show, the only real precursor to commanding millions of followers on Snapchat). Khaled got his break making beats for ballers like Fat Joe, Big Pun and Fabolous, back before bling gave way to name-checking designers as the come-up-signifier of choice. His millennial-friendly update to such signifying was to rebrand it all as a personal affirmation. “I gave the kids a language that’s clear and positive,” he says.

“He has a very natural approach,” says Arianna Huffington, who in December shared a stage with Khaled for a speaking engagement at Columbia University. “It’s rooted in the deeper stoic philosophy of approaching life — to not be overwhelmed by events or defeated by adversity.”

In other words, it’s real in a way that social media usually isn’t. While countless claim to be simultaneously #blessed and #humble, Khaled genuinely seems to be both. Authenticity may be irrelevant to his art (as popular, accomplished and legally fraught

as it is), but it’s crucial to his lifestyle. “We live in a world where so much is fake,” says Robbins. “Even reality television, we all know, is fake. So when you get something raw and real, it strikes a chord with people.”

“I’m about one love,” says Khaled, although you could also call it self-love. That’s what Khaled models, whether he’s unbuttoning his silk shirt to free his belly on *The Wendy Williams Show* or Instagramming at 2 a.m., snuggling Asahd while murmuring, “You wake daddy up any time you want. I love you.”

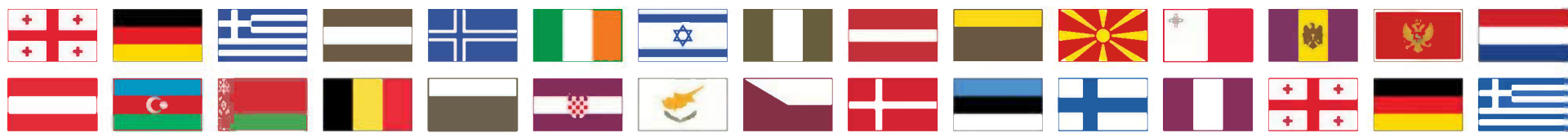
Khaled’s a beacon in this age of contradiction, when being true to one’s self seems more attainable than ever — and our president’s policies flout such freedoms. Khaled’s proudly living large in a time when some would marginalize his demographic. The “they” Khaled frequently invokes — the ones who don’t want you, the dreamer, to “win” or “succeed” — are no joke.

They also do not want Khaled to get props at Starbucks, but this happens three times before we hop into the golf cart with our pumpkin bread: The barista behind the counter throws up metal horns when we walk in; a young mother stops for a selfie near the register; and as we pull away in the cart, a man close to Khaled’s age reaches for a fist bump. I’m reminded of when, back at the house, Khaled paused and asked me, in all earnestness, “Am I a celebrity?” It’s hard to say whether he thinks he has a ways to go — or sees he may have become something more. ●



Khaled advises "the younger moguls out there" to invest in real estate.





Glitter, Glory And Geopolitics

For decades, tens of millions of fans from dozens of nations have watched the Eurovision Song Contest, cheering fringe musical talents and the spirit of inclusivity itself. But in 2017, Russia and Ukraine's Crimean conflict spilled over into the competition, destabilizing a cultural utopia

BY WILLIAM LEE ADAMS



"Julia became a symbolic soldier in Russia's conflict with Ukraine," says Eurovision scholar Dean Vuletic of Samoylova, pictured onstage in Russia in March. "The 2017 contest became a power game." Inset: Eurovision 2017 winner Salvador Sobral of Portugal, with his sister Luisa, who wrote his winning song.



HERE AT THE INTERNATIONAL EXHIBITION CENTER IN KIEV, Ukraine, on the night of the first Eurovision semifinal, nothing seems out of the ordinary — or at least, any stranger than usual. A Greek pop chanteuse stands center stage, singing a dramatic melody as a pair of bare-chested men dance and stomp in a large puddle. A Polish diva, all blond hair and overflowing cleavage, belts about animal rights before a screen showing a digital flock of birds. A buff Montenegrin whips his 3-foot hair extension to the beat of a disco number before tearing off a voluminous skirt to reveal spangled silver leggings. More than 10,000 Euro-pop devotees, speaking a dozen languages, cheer their favorites and wave their nations' flags.

But it is no typical year at Eurovision, global music's most popular kitschfest. The performer who has dominated headlines across the continent for months is not even in the concert hall on this evening in early May. More than 400 miles away, in the Crimean city of Sevastopol, Russia's Julia Samoylova — a 28-year-old with lustrous blond hair and a beatific smile — sits onstage in her wheelchair, flanked by members of Russia's armed forces. In addition to performing her intended Eurovision entry, a saccharine ballad called "Flame Is Burning," she sings of "air saturated with gunpowder" to commemorate Victory Day, a holiday marking the Soviet defeat of the Nazis.

Though she had earned Russia's place at Eurovision two months earlier, Ukrainian authorities had subsequently



banned Samoylova from the competition, citing a performance she had given two years ago in Crimea, the peninsula at the center of a territorial dispute between Ukraine and Russia. The week before the Victory Day concert, Samoylova tells me through a translator that her motives for appearing are purely patriotic. “I’ve been granted a chance to honor the memory of all those who lost their lives,” she says. “It has nothing to do with the Eurovision Song Contest — just coincidence.” But it’s hard not to see Samoylova’s appearance as less innocent — the latest not-so-subtle political provocation from her home country.

Eurovision is best known for its spirit of inclusion and entertainingly over-the-top performers. Created in 1956, it is the mother of all reality shows, a *Miss Universe*-meets-*American Idol* parade of artists who take pride in competing on behalf of their nations. (A jury and viewers from each country vote for songs from nations other than their own.) The televised final regularly draws close to 200 million global viewers (though it has been broadcast in the United States only since 2016, on Logo), and while its winners, who often already have record contracts, only take home a microphone-shaped trophy, they frequently find global success. Past victors include ABBA (1974, with “Waterloo”) and Céline Dion (1988).

I discovered Eurovision in 2007 as a recently transplanted American writer living in London. In reserved Britain, the show’s anything-goes approach felt refreshing and rebellious — my first Eurovision, I cheered for a tinfoil-wearing Ukrainian drag queen. (Later I started *Wiwibloggs*, an independent news site devoted to the competition.)

But the contest has historically served as



Jamala performed at the first Eurovision semifinal in Kiev on May 9.

“ONE THING IS IMPORTANT — ARE YOU HUMAN OR NOT? THAT’S WHY THIS SITUATION BETWEEN UKRAINE AND RUSSIA REALLY UPSETS ME.”

— Ukraine’s Jamala, 2016 Eurovision winner



a lens for more serious subjects, too. With performers from more than 40 countries thrust into close proximity for two weeks, it is a kind of microcosm of Europe and the myriad issues that afflict it. In 2015, Armenia submitted “Don’t Deny,” a song marking the centenary of the Armenian genocide. (It was forced to change the title to “Face the Shadow.”) When Austria’s Conchita Wurst, a bearded drag queen, won in 2014 in the aftermath of Russia’s anti-LGBTQ legislation, Russian politicians called her victory a sign of “moral decay of the West.” In 2000, Israel’s broadcaster of Eurovision disavowed its country’s own act after the group waved Syrian flags.

With all the disruption now afoot on the global stage — from Russia’s possible U.S. election meddling to the groundswell of (ultimately unsuccessful) support for Marine Le Pen in France to, well, President Trump — perhaps it’s not surprising that this year’s Eurovision was destabilized, too.

Eurovision’s diversity arguably makes it far more engaging to watch than any *American Idol* finale — not to mention a beacon for the marginalized groups across the world that, to a large extent, make up its fan base. But as Samoylova learned, it also means that a young woman with spinal muscular atrophy, wishing to sing a song of hope, can find herself in the center of an international fracas — to her embattled home country, a sympathetic representative; to Ukraine, technically at least, a criminal. “Julia became a symbolic soldier in Russia’s conflict with Ukraine,” says Dean Vuletic, a historian and Eurovision scholar at the University of Vienna. “The 2017 contest became a stage on which a real war was waged by other means.”

Running Afoul Of Russia

Moscow and its policies negatively impacted the contest long before this year



◀ 2007, HELSINKI

Ukrainian drag queen Verka Serduchka repeatedly sang “lasha tumbai,” a nonsensical phrase she claimed was Mongolian for “whipped cream.” Russia took offense, claiming it was a mispronunciation of “Russia Goodbye” and an insult after Ukraine’s Orange Revolution. Russia banned Serduchka from entering the country for a year after the performance.



▲ 2009, MOSCOW

Stephane & 3G won Georgia’s Eurovision selection with “We Don’t Wanna Put In,” an apparent dig at Putin after, in 2008, Russia aided separatist forces in Georgia’s South Ossetia. Fearing tensions in Moscow, the European Broadcasting Union banned the song. Georgia withdrew from the contest.



◀ 2014, COPENHAGEN

Following Putin’s introduction of anti-LGBTQ legislation and annexation of Crimea, Russia’s Tolmachevy Sisters competed with the sappy love song “Shine.” The audience unfurled gay pride flags and booed during the duo’s performance and again during the voting results, when the 17-year-old twins broke down in tears. They came in seventh place anyway. —W.L.A.



IN EUROVISION TRADITION, EACH YEAR'S winning country becomes the next year's host, and so it went with Ukraine. In 2016, Jamala — a glamorous 33-year-old Muslim known for her sophisticated fashion and electro-pop sound — took home the crown at the competition in Stockholm. With lyrics like “When strangers are coming, they come to your house, they kill you all and say, ‘We’re not guilty, not guilty,’” her winning song, “1944,” told the story of Josef Stalin’s expulsion of Crimean Tatars that year, including Jamala’s own great-grandmother. As Jamala tells me outside her dressing room at this year’s contest, “It’s about our historical background. We made some mistakes, but we are a new generation, and we can’t do this in the future.”

Russian political leaders perceived “1944” as a comment on the country’s nationalist agitations under Putin, and onlookers guessed that Russia might sit out the 2017 contest in protest. But on March 12, Russian broadcaster First Channel revealed it had chosen Samoylova to represent the country. She had risen to fame on *Faktor A* — Russia’s version of *The X Factor* — and performed at the 2014 Paralympic Games in Sochi. Following the announcement, Samoylova assures me that “the only thing worrying me is my weak English. Also the thought that I absolutely need to perform well to be worthy of the choice Russia made.”

Ten days later, Ukrainian security officials banned Samoylova from entering the country. Since spring of 2014, after Russia annexed the Ukrainian territory of Crimea and ensuing skirmishes on the eastern border displaced at least 1.4 million Ukrainians, Ukraine and Russia have effectively been at war. By entering Crimea in 2015, Samoylova had breached Ukrainian law. Russia could still compete at Eurovision, authorities said, but only with an artist “who did not violate Ukrainian legislation.” The European Broadcasting Union, which oversees Eurovision, condemned Ukraine’s actions but offered a workaround: Samoylova could perform via satellite. Russia’s state broadcaster refused.

Knowingly or not, Russia had created the perfect PR storm: selecting a disabled singer who fit Ukraine’s chosen 2017 theme, “Celebrate Diversity,” but who had also broken its law. The host country — which, unlike Russia, had not been recently booed at Eurovision — was cast as the aggressor. A Samoylova performance could have given visibility to a group too often treated as invisible; instead, her absence only highlighted Moscow’s most likely less-than-altruistic motives. The EBU rebuked Ukraine. “We



On the same day as the first Eurovision semifinal, Samoylova sang in Sevastopol, Crimea, for Russia’s Victory Day.

“I GO ONSTAGE IN DIFFERENT PLACES — THIS IS MY JOB. I HAD NO IDEA THAT THE [CRIMEA] CONCERT WOULD CAUSE SUCH A REACTION.”

— *Samoylova, Russia’s 2017 Eurovision contestant*

had a promise in writing and orally from the prime minister down that everyone was welcome at the song contest,” says Frank-Dieter Freiling, chairman of the EBU’s Eurovision Song Contest Reference Group, which governs the contest. “We were disappointed Ukraine didn’t live up to their word.”

In late April, competitors from 42 countries descend on Kiev for the first Eurovision rehearsals, amid extra-tight security prompted by ongoing terrorist activity in Europe. (Weeks earlier, an ISIS recruit had driven a hijacked truck into a crowd at a Stockholm department store, killing five.) “There is always a risk that someone with a different agenda is taking aim at the song contest,” Freiling tells me. Inside, we watch rehearsals as security guards prowl, carrying clubs.

IN THE END, NEITHER SECURITY ISSUES NOR THE UKRAINE-Russia standoff dampen the spectacle. At the first semifinal on May 9, contestants ranging from Sweden’s Robin Bengtsson (who sings while dancing on a treadmill) to Azerbaijan’s Dihaj (joined onstage by a man wearing a horse head, voguing on a ladder) shimmy onto the mammoth stage, with its 11,000 square feet of LED screens. Twenty-six acts ultimately advance to the final, including one of the bookies’ favorites — bohemian Portuguese singer Salvador Sobral. Four days later, the grand finale unfurls in predictably dazzling form. During the voting interval, Jamala performs her new single, “I Believe in U” (“The ‘U’ is for



Ukraine,” she tells me); during the opening bars, a Ukrainian stalker mounts the stage and flashes the audience.

Ultimately, it’s the quietest competitor who takes the prize: Portugal’s Sobral, singing a delicate, jazz-inflected tune called “Amar Pelos Dois” (Love for Two). Sobral, like Samoylova, came equipped with a sympathetic backstory: His sister, Luísa, wrote “Amar Pelos Dois” for him, and he had had to skip rehearsals owing to a serious heart condition. In a year when cynicism nearly overwhelmed Eurovision, his minimalist performance — he sings softly, alone on a bare stage — feels like a throwback to the Eurovision of old, when music mattered more than machinations.

But political intrigue has a way of resurfacing after the contest. Two days after Sobral’s win, speaking at an economic summit in Beijing, Vladimir Putin defended his country’s decision to stay out of the competition. “I believe that our agencies involved in that process did the right thing,” he says. “From my point of view, the current authorities in Kiev are unable to host events of this kind.”

Eurovision has but one line of defense where its integrity is concerned: the EBU’s Reference Group, which on June 12 will meet to decide whether it will punish the Ukrainian and Russian broadcasters. “We want to make sure no one is using the song contest for their own political interests,” says Freiling, adding that this year turned into a “propaganda war on both sides.”

Though she didn’t perform, Samoylova may still be a winner: Thanks to the publicity, she has won scores of new fans and boosted the visibility of physically challenged performers — all while representing a country that Human Rights Watch has cited for mistreatment of disabled children. “The news that I could not come to the contest hurt me, but I never give up, never,” she tells me. “I would like to say to all the people — with physical challenges or without them — believe in yourselves, never give up and make your dream come true.”

The day after Eurovision, a popular talk show on Russia’s First Channel airs a special, *Blacklist for Eurovision*, devoted to Samoylova’s recent travails. The host and commentators describe their disgust over her treatment, but the artist herself, who wears a rhinestone between her eyebrows, remains serene. “The participants were wonderful — Eurovision is always a celebration,” she says. “To be honest, there were not so many memorable songs.” She smiles demurely as the host turns the conversation to 2018. “Now we know for sure,” he announces. “Julia will represent Russia in Portugal.” ●

GREGG ALLMAN'S BROTHERLY LOVE

The co-author of Allman's autobiography remembers sitting with the Southern rock great as he struggled with his health — and took solace in the ever-present spirit of his long-departed sibling and bandmate, Duane

BY ALAN LIGHT

WHEN GREGG ALLMAN'S devoted manager, Michael Lehman, spoke to me about working with Gregg on his autobiography, I was skeptical. I had written a few stories about Gregg before and knew he was a reluctant interview — he could be serious and thoughtful, but was far from a life-of-the-party raconteur.

Our first session was set for sometime in the spring of 2011, less than a year after Gregg's liver transplant. And then, before we met up, he suffered another medical emergency — this time going Code Blue in the hospital after blood had seeped into his lungs. Still, Michael assured me that Gregg wanted to proceed with the book.

We first sat down in northern Florida, where Gregg had gone to rest and recover. He needed a walker to move around, and he looked old and very fragile. As soon as I turned the recorder on, he told me about a vision he'd had while he was unconscious in the hospital: a dream in which he came to a bridge, and someone with long hair — his late brother, Duane, he assumed — stood on the other side. Gregg decided that it wasn't time to go across. The dream was eerie, and it ended up providing the prologue to the book that was eventually titled *My Cross to Bear*.

Soon enough, Gregory — what he preferred to be called; to him, "Gregg Allman" was a brand — returned to his home outside Savannah, Ga. Every few weeks we would sit on the couch and talk; he was often proudly wearing the purple psychedelic booties that his mother, already in her 90s, had knitted for him. His beloved "house manager," Judy, kept the coffee on and meticulously laid out the dozens of pills he needed to take to maintain his immune system. No matter what he was recounting — his father's murder when he was just 2 years old, the years of substance abuse, the bandmates he had lost along the way — he would

perk up when his two little puffball pups would skitter into the room.

It was stunning how present Duane seemed to be in Gregg's mind. He would bring him up constantly — he had notes from Duane framed on the walls of the house, and he emphasized that the Allman Brothers Band was Duane's vision and would always be Duane's group. Maybe it isn't surprising that 40 years after his death, his brother was still so important to Gregg; think about what it must feel like to go out night after night fronting the Allman Brothers Band when you're the only living Allman Brother. Gregg clearly felt some kind of survivor's guilt, but Duane's memory also seemed to give him a drive and a purpose for his musical gift.

Make no mistake: As laid-back as he was, Gregg was competitive when it came to music. He understood the group's legacy in helping to create both the Southern rock and jam band movements, but he bristled at any comparisons to Lynyrd Skynyrd or the Grateful Dead — as far as he was concerned, the Allman Brothers were in another league.

Gregg had a hard time slowing down. He would take me out to his garage and show off his motorcycles, dreaming of being able to get back in the saddle and open one up on the highway. But as I drove away from the house, I would see him and Judy in my rearview mirror, climbing onto bicycles for a careful lap around the block, gradually building back his strength.

I don't know when Gregg said the words that come near the end of *My Cross to Bear*, but I sure do remember him saying them. "When it's all said and done, I'll go to my grave and my brother will greet me, saying, 'Nice work, little brother — you did all right.'"

He damn sure did. He walked through so many fires that we all started to suspect that he was unstoppable. Now that time has inevitably caught the Midnight Rider, I'm honored and grateful that I got to be along for part of the ride. ●



Gregg (left) and Duane Allman in Muscle Shoals, Ala., in October 1970.

Allman onstage at California's Long Beach Arena in March 1972, a few months after the death of his brother.





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From your Warner Music family





Branding Power Players 2017

These are the 57 executives driving the \$2.1 billion business of partnering marketers with superstars — led by Citi's Jennifer Breithaupt, whose latest moves include tapping Katy Perry (and Nugget, her poodle)

EXECUTIVE OF THE YEAR

JENNIFER BREITHAUPT*
GLOBAL CONSUMER CHIEF MARKETING OFFICER, CITI

WHEN GUNS N' ROSES GUITARIST SLASH HEADLINED A BENEFIT for the Greater Los Angeles Zoo Association in May, many fans experienced the show without being there, thanks to virtual reality. "It's a big area of focus for the next-generation [of] fan experience," says Citi's Jennifer Breithaupt, architect of the "Backstage With Citi" concert series, a partnership with Live Nation and NextVR, a leader in broadcasting live events in virtual reality.

An innovator in creating music happenings to drive customer loyalty, Breithaupt is *Billboard's* branding executive of the year, having led Citi to its most successful year in music branding since the launch of the Citi Private Pass program more than a decade ago. On her watch, ticket revenue rose 34 percent and total tickets sold increased 20 percent in 2016 over the previous year.

Beyond the Slash VR experience, her deals drove exclusive ticketing and cardmember experiences for more than half of the past year's top 100 tours, including Guns N' Roses, Coldplay, Luke Bryan, Dave Matthews and Selena Gomez. She also continued Citi's title sponsorship of NBC's *Today* Concert Series, with more than 30 performances.

"Jennifer has been widely recognized as a leader in her field," says Citi Global Cards CEO Jud Linville, who announced Breithaupt's promotion in April to global consumer chief marketing officer for Citi.

One of Breithaupt's most notable moves this year was tapping Katy Perry and her poodle Nugget for Citi's first global TV spot, for the company's Double Cash campaign. In February, she also launched Citi Sound Vault, a live-music program curated exclusively for cardholders that debuted during Grammy Week with performances by Beck, The Chainsmokers, Metallica and Sting.

Breithaupt aims to drive Citi's music marketing to greater heights. "2016 was the most successful year we have had from an entertainment standpoint," she says, "and 2017 is on track to beat last year."

—WILLIAM CHIPPES

CONSUMER BRANDS

MIKE BELCHER, 49
VP MARKETING AND BRAND PARTNERSHIPS, T-MOBILE



Securing the naming rights in 2016 to Las Vegas' hottest new arena and sponsoring Justin Bieber's Super Bowl LI ad, as well as his U.S. summer stadium tour, are helping T-Mobile build brand awareness — and its customer base. Belcher says the telecom company has added more than 1 million customers in each of 16 consecutive fiscal quarters, including 8 million new customers last year alone. "We look for talent that, like our brand, is bold and disruptive," he says. "Artists want to partner with us; they're coming to us with ideas."

JOE BELLIOTTI, 43
HEAD OF GLOBAL ENTERTAINMENT, COCA-COLA



Coca-Cola, through multiple music-branding moves, kicked off 2016 with its first new tagline in seven years, "Taste the Feeling," powered by an original song by Avicii and Conrad Sewell that collected

Breithaupt hung out backstage with Metallica at the Hollywood Palladium in Los Angeles during the Grammy Week launch of the Citi Sound Vault. From left: Lars Ulrich, Kirk Hammett, Breithaupt, James Hetfield and Robert Trujillo.

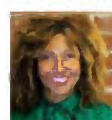
48 million Spotify streams. Coke products have been covered with lyrics from 75 songs by artists including Selena Gomez (who drew 4.4 million likes for an Instagram shot of her lyric-wrapped bottle). And Belliotti also launched the livestreaming platform Coke Music TV, on Facebook Live, which has amassed 3.5 million viewers for more than 50 original broadcasts. "Music," he says, "could actually outpace sports spending for brands in the future."

BRAD BENTLEY, 41
EXECUTIVE VP MARKETING, AT&T ENTERTAINMENT GROUP



Bentley led AT&T's multiyear deal with Taylor Swift, giving the company access to exclusive video, including February's AT&T-sponsored, pre-Super Bowl program featuring Swift, The Chainsmokers and Sam Hunt. The show followed the November launch of the premium-content-driven DirecTV Now app, which drew 200,000 subscribers in its first 30 days. (A pending merger with Time Warner would bring more customers under the AT&T umbrella.) "We want to deliver experiences consumers can't get anywhere else," says Bentley. "Music is a great way to do that."

ERIN CHIN, 39
GROUP BRAND DIRECTOR, PROXIMO SPIRITS



Nielsen measured a 9 percent spike in overall growth for 1800 Tequila in 2016 after Chin infused the two-century-old brand with hip-hop culture. The "Back to the Block" series (through partnership with *Billboard*) showcased Travis Scott, Wale, G-Eazy and Mike Will Made-It returning to their hometowns, while visual artists like Enoch Perez created limited-edition bottles. Chin also helped plug Octave Minds' "Tap Dance" (featuring Chance the Rapper) into the brand's "Just Refined Enough" campaign.

DEBORAH CURTIS*
VP GLOBAL EXPERIENTIAL MARKETING AND PARTNERSHIPS, AMERICAN EXPRESS



Amex cardholders, through deals struck by Curtis, got presale offers this year to tours by Kendrick Lamar, The xx and J. Cole, following 2016 exclusives for Beyoncé, Justin Bieber, Drake, Kanye West

and Rihanna. Curtis this year also expanded Amex's Coachella activation with customer experiences delivered through the Coachella app (including the pop-up American Express Platinum House at the Parker Hotel in Palm Springs, Calif.). Says Curtis: "We surrounded the festival and made it an extraordinary experience that we're extremely proud of."

RAISSA GERONA, 34
CHIEF BRAND OFFICER, REVOLVE
MICHAEL MENTE, 36
CO-FOUNDER/CEO, REVOLVE



The online fashion retailer Revolve (in a partnership with *Billboard*) staged its second #REVOLVEfestival April 14-16 in Palm Springs, Calif. "Music, like fashion, connects people, and we are continuously trying to make deeper connections with our customers and fans," says Gerona. The festival's Epic Records-curated lineup included Migos, Rick Ross, 21 Savage, A\$AP Ferg, Lil Jon and Slim Jxmmi of Rae Sremmurd. "Not to mention," adds Mente, "Drake hosted a secret private party to close out the weekend, complete with a five-hour DJ set." For Revolve, says Mente, "the week that followed was our most successful sales week to date, ever."

ADAM HARTER, 45
VP MARKETING, CULTURAL



Bentley (left) struck a deal for Swift to perform at a pre-Super Bowl concert sponsored by AT&T.

CONNECTIONS, PEPSICO NORTH AMERICAN BEVERAGES



Harter scored a marketing triple play in the past year with the Sound Drop emerging-artist program, the return of the Pepsi Zero Sugar Super Bowl Halftime Show and the use of music from John Legend, among others, for the launch of Pepsi's LIFEWTR brand. "Sound Drop has had as much as a 160 percent positive impact on artist sales," says Harter of the campaign, which has boosted Lukas Graham, Alessia Cara, Tinashe, Jidenna and Bebe Rexha.

MARCEL MARCONDES, 41
U.S. CHIEF MARKETING OFFICER, ANHEUSER-BUSCH



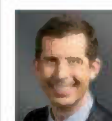
Bud Light's sponsorship of Lady Gaga's Dive Bar Tour included three events streamed through Facebook Live. "The key element we take into consideration is authenticity," says Marcondes. "Lady Gaga is a great example, because she wanted a project to go back to where everything started, playing in bars." Marcondes (who inherited the Gaga campaign in his new role) oversaw Budweiser's "Born the Hard Way" Super Bowl spot, which has gotten more than 28 million YouTube views.

RAJA RAJAMANNAR, 55
CHIEF MARKETING AND COMMUNICATIONS OFFICER, MASTERCARD



Rajamannar led MasterCard's largest push into music in 2016 in more than 20 countries. That included 40-plus concerts produced exclusively for cardholders, activations at more than 200 events including the Grammy Awards, "priceless" opportunities (artist meet-and-greets, red carpet access) and partnerships with Robbie Williams and Juanes. "The biggest challenge is not just making consumers feel good, but making consumers act," says Rajamannar, who reports that MasterCard has seen increased frequency of use and spending by its cardholders.

JEREMY TUCKER, 41
VP MARKETING COMMUNICATIONS AND MEDIA, NISSAN NORTH AMERICA



After a movie tie-in last year with *Rogue One: A Star Wars Story* to market its Nissan Rogue, Tucker turned from



Another Mic Drop.

Boom. Congrats to Citi's Jennifer Breithaupt on being named Billboard's Branding Executive of the Year. We can't wait for your encore.





The team behind the partnership deal with Forever 21, from left: Khalid's agent Cara Lewis, Khalid, his manager Courtney Stewart of Right Hand Music Group and Allen, at the MAC Presents and C Lewis Group offices in New York.

the galaxy to a country superstar. He struck a deal for the Nissan Titan full-sized pickup truck to sponsor Blake Shelton's current Doing It to Country Music Tour. "We have a great relationship with Blake, which started through our sponsorship of *The Voice*," says Tucker. "Country music resonates with our Nissan Titan fans in an unbelievable way."

BRANDING AGENCIES

MARCIE ALLEN, 43
PRESIDENT, MAC PRESENTS



When H&M debuted its biggest ad spend of 2016 for its collaboration with Paris fashion house Kenzo, Chance the Rapper was the face of the global campaign — thanks to the brand-partnership savvy of Allen and MAC Presents (and partners at C Lewis Group). Whether pairing The Rolling Stones with Citi in 2013, Imagine Dragons with Southwest Airlines in 2015 or Khalid with Forever 21 this summer, Allen assures all "are getting the best end of the deal." But her proudest recent accomplishment? Allen received a distinguished alumna honor in March for her career and philanthropy from her alma mater, Harpeth Hall, the independent, women's college-prep school in Nashville.

BRUCE FLOHR, 50
FOUNDING PARTNER, GREENLIGHT/
LIVE NATION STUDIOS; CHIEF STRATEGY
OFFICER/EXECUTIVE VP CREATIVE, RED
LIGHT MANAGEMENT
DOMINIC SANDIFER, 47
PRESIDENT/FOUNDING PARTNER,
GREENLIGHT/LIVE NATION STUDIOS



Flohr and Sandifer and their partner, Red Light Management

founder Coran Capshaw, sold a majority stake in Greenlight to Live Nation in May 2016, allowing them to tap the clout of the concert giant's sponsorship division. Their work with Logitech's UE Boom wireless Bluetooth speakers since 2012 helped put UE among the top three brands in global market share. And citing Greenlight's mission to "create culture instead of one-off marketing campaigns," Sandifer points to the firm's work with Spotify on the series *Music Happens Here* that bowed on the streaming service in February as part of a 360 initiative with Live Nation partner Hilton. In the works: a humorous, nonmusical campaign titled *Safeties First* to highlight eight-year client Hyundai's partnership with the NFL.

ADAM OWETT*
PRESIDENT, ARCADE CREATIVE GROUP/
SONY MUSIC ENTERTAINMENT



At Arcade, an advertising agency within Sony Music Entertainment, Owett professes two passions: "music and delivering meaningful campaigns for brands." Among the events that he staged worldwide in 2016 for the launch of Ford's Platinum Edition Explorer, SUVs rolled into New York's Grand Central Terminal with Foreigner blasting from their premium Sony sound systems. Says Owett: "The music industry may, in many respects, have deeper data and more compelling insights at its disposal than many brands do."

ELENA SOTOMAYOR, 45
EXECUTIVE VP MARKETING, HENRY/CMN



Sotomayor has connected brands with Hispanic consumers for more than 20 years. At Henry, the new branding arm of Henry Cardenas' concert and event promoter CMN, she's moving beyond traditional music and sports sponsorships to more extensive deals. Recent campaigns include a three-year agreement with Bank of America to increase engagement with Hispanics in communities on Marc Anthony's tour. "The road to success must go through the music fan," says Sotomayor, whose team brought in \$5 million to CMN in 2016.

ALLISON STATTER, 37
CO-FOUNDER/CO-CEO, BLENDED
STRATEGY GROUP



As her company marks its second anniversary on July 1, Statter cites partnerships she has created for Revlon (with Ciara and Gwen Stefani), DirecTV (with Jon Bon Jovi), Muller Yogurt (Nicole Scherzinger) and American Family Insurance (Jennifer Hudson). "My biggest professional accomplishment," she says, "was growing BSG to be a reputable business for both brands and talent."

TALENT AGENCIES

BRITTANY BALBO, 37
AGENT, UNITED TALENT AGENCY
JEREMY ZIMMER, 59
CEO, UNITED TALENT AGENCY



Working with Balbo, UTA's branding superstar DJ Khaled has collected some 17 million social media followers to the benefit of branding partners like Apple,

BROOKLYNTM

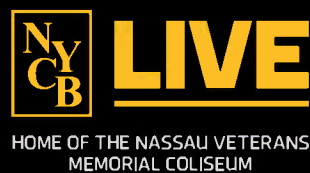
SPORTS & ENTERTAINMENT

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BILLBOARD BRANDING POWER PLAYER

With new venues and emerging businesses,
Brooklyn Sports & Entertainment CEO Brett Yormark has provided a tremendous
platform for both rising artists and global superstars to reach their fans.

Thank you Brett, for your vision and leadership.



T-Mobile and Ford. “The days of traditional sponsorship and advertising are gone,” says Balbo. Every division of UTA has experienced growth year-to-date, says Zimmer, but the agency’s CEO is most proud of a nonfiscal move. In February, UTA canceled its pre-Oscars party in favor of a rally supporting free speech and donated \$250,000 to the ACLU. “We’re in a time that demands our generosity and awareness,” says Zimmer.

BRANDON FRANKEL, 32
SENIOR VP BRAND PARTNERSHIPS AND CREATORS INITIATIVE, PARADIGM TALENT AGENCY



Frankel has racked up frequent-flyer miles in pursuit of branding opportunities for his clients, traveling to Mumbai with Major Lazer for the opening ceremonies of the Indian Premier League cricket finals and to a mall in Moscow with Yung Lean for a Calvin Klein campaign. Paradigm’s creators initiative is reaching out for brand opportunities to “non-traditional talent,” he says, from gamers to YouTube stars. “We’re pairing creative people with the things they love.”

KEVIN GELBARD, 48
MUSIC BRAND PARTNERSHIPS AGENT, CREATIVE ARTISTS AGENCY



During the past year, Gelbard’s team closed more than 220 deals for CAA’s clients, a 10 percent increase over the year before. His work included partnering Carrie Underwood and Carnival Cruise Line to benefit Operation Homefront’s charitable initiatives for veterans and securing OneRepublic’s headlining slot on the Honda Civic Tour — the agency’s sixth act on the tour in seven years. The key to successful artist-and-brand partnerships, says Gelbard, is “finding the right messaging that works for everybody.”

CAROL GOLL, 43
PARTNER/HEAD OF GLOBAL BRANDED ENTERTAINMENT, ICM PARTNERS



To find the right partners for ICM artists, Goll dives deep, talking with them about their brand preferences, personal allegiances and philanthropic connections. The effort has yielded a multiyear deal for Cyndi Lauper and Novartis Pharmaceuticals highlighting her psoriasis struggle and a 2016 deal with Xbox for video-game fan



MATT RINGEL, 47
EXECUTIVE VICE PRESIDENT, RED LIGHT MANAGEMENT; MANAGING PARTNER, NEW ERA MEDIA AND MARKETING



Ringel had a feeling that Luke Bryan would welcome a brand tie-in with the Chevrolet Silverado: The country star featured the pickup truck onstage in concert and on his YouTube channel before any branding deal existed. The partnership that Ringel subsequently struck with Bryan was one of 135 deals for Red Light/New Era in the past year. “It all starts with a creative idea,” he says. “We helped build a partnership between Luke Bryan and Chevrolet, a brand that has been in his family for generations.”

Fetty Wap. For clients, it is all about “leveraging commercials, endorsements and brand affiliations to help build careers.”

TODD JACOBS, 37
SHARI LEWIN, 31
PARTNERS/ENDORSEMENTS AGENTS, WILLIAM MORRIS ENDEAVOR



The value of brand deals offered to WME artists totaled more than \$180 million in 2016, up 39 percent over 2015, says Jacobs. “It’s our strongest year,” he adds, citing Selena Gomez’s partnerships with Coca-Cola and Verizon, The Weeknd’s with H&M and Alicia Keys’ with Levi’s. Focusing on country music, Lewin paired Brad Paisley with Nationwide Insurance, Jason Aldean with *Field & Stream*, Garth Brooks with AT&T and Blake Shelton with Nissan as a tour sponsor.

ARTIST MANAGEMENT

JULES FERREE, 34
HEAD OF BRAND PARTNERSHIPS, SB PROJECTS



After connecting T-Mobile with Justin Bieber for a branded finale at the 2015 American Music Awards, Ferree and SB Projects had the mobile-phone company on speed dial for their clients. They connected again with T-Mobile for a commercial last fall featuring Ariana Grande’s then-future No. 1 hit “Side by Side” as well as Bieber’s spot for Super Bowl LI and as sponsor of his U.S. stadium tour. T-Mobile, says Ferree, “loves to push the boundaries just like we do.”

Castelli (right) was joined by Becky G at the 2014 iHeartRadio Fiesta Latina festival presented by Sprint at The Forum in Inglewood, Calif.

MEDIA

TIM CASTELLI, 49
PRESIDENT OF NATIONAL SALES, MARKETING AND PARTNERSHIPS, IHEARTMEDIA



For the market-leading broadcaster and digital media company, iHeartMedia’s Castelli has directed brand tie-ins with Macy’s Rising Star talent search and brought top acts (Pitbull, Ed Sheeran) to the Honda Stage. Castelli reports revenue growth in every quarter back to 2013, crediting campaigns that respect the needs of brands and artists. “There has to be input and mutual respect on all sides of the partnership,” he says.

ANDY COHN, 43
PRESIDENT, THE FADER



The Fader’s web traffic rose by 165 percent last year, says Cohn, thanks to “highly curated quality journalism and meaningful content experiences.” Such as? An award-winning Mykki Blanco video, an original co-branded YouTube series and a Webby Award-nominated short doc with Grimes. No wonder, then, that Drake chose the Fader Fort, a perennial music-branding stronghold at South by Southwest, for a surprise show in March 2016, staged to announce his album *Views*, which debuted a month later atop the Billboard 200.

LIVE

MAUREEN FORD, 53
PRESIDENT OF NATIONAL AND FESTIVAL SALES, LIVE NATION



CONGRATULATIONS

BRAD BENTLEY

Executive Vice President & Chief Marketing Officer at AT&T, Entertainment & Internet Services

JENNIFER BREITHAAPT

Global Consumer Chief Marketing Officer, Citi

DEBORAH CURTIS

Vice President, Global Sponsorships & Experiential Marketing, American Express

ADAM HARTER

VP Marketing & Cultural Connections, Pepsi Beverages North America

MARCEL MARCONDES

U.S. Vice President of Marketing, Anheuser-Busch InBev

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RUSSELL WALLACH, 51
PRESIDENT OF MEDIA AND SPONSORSHIP,
LIVE NATION ENTERTAINMENT



Wallach moved Jägermeister, a brand linked with metal and mosh pits, into EDM festivals, including New York's Electric Daisy Carnival, through Haus 56, a branded treehouse-like experience that created "thousands of sharable moments," he says. "It's how brands want their stories told." Ford's team works with 900 brands including an elite — and growing — tier that spends over \$1 million annually. She has launched new virtual reality partnerships with Twitter, Hulu and NextVR. "We have to continue to innovate," she says, "to meet fans wherever they consume music."

STEW HEATHCOTE, 46
ANDREW KLEIN, 47
SENIOR VPS GLOBAL PARTNERSHIPS, AEG



Heathcote's AEG division increased sales 15 percent in 2016 thanks to deals like the naming rights for the Microsoft Theater at LA Live. With American Express, says Heathcote, "a large, multilayered international deal" included a Coachella app with cardholder rewards. Klein went high-tech to help AEG's Panorama Festival stand out in the crowded New York market. He partnered with HP to create The Lab, "an interactive playground" for festivalgoers. "We even had a subway on a LED board where you could spray-paint" digital graffiti," he says. "It was so successful, we took it to Coachella and made it bigger."

DAMON WHITESIDE, 43
CHIEF MARKETING OFFICER, COUNTRY
MUSIC ASSOCIATION



Thirty top acts collaborated on "Forever Country," the all-star medley celebrating the CMA's 50th anniversary, which bowed at No. 1 on *Billboard's* Hot Country Songs chart last September. The song not only raised awareness of the CMA's milestone ahead of its awards show on Nov. 2 but also raised money for music education. "It was one of the biggest accomplishments of my entire career," says Whiteside.

BRETT YORMARK, 50
CEO, BROOKLYN SPORTS &
ENTERTAINMENT



Barclays Center has celebrated its Brooklyn roots with events like a tribute to hometown hero The Notorious B.I.G. at a recent Nets home game. But under Yormark, the Brooklyn Sports & Entertainment brand has expanded to Long Island with NYCB LIVE, the Nassau Veterans Memorial Coliseum presented by New York Community Bank, and to Manhattan through a deal with AEG Presents to buy the Webster Hall nightclub. On Yormark's wish list: "Taylor Swift. We've had nearly every major artist but her perform at Barclays."

STREAMING

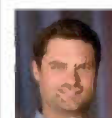
SETH FARBMAN, 48
CHIEF MARKETING OFFICER, SPOTIFY



As brands like Starbucks, Gatorade and Coca-Cola reach out to Spotify's 100 million users (and 50 million paid

subscribers), Farbman notes that the streaming giant's campaigns, featuring the likes of Katy Perry and Migos, also have tapped distinctly nondigital media, from billboards to transit ads. "Even though we're a born-on-the-internet, digital company," says Farbman, "we find that out-of-home media reinforces what Spotify does by creating a sense of community through a shared love of music."

RYAN REDINGTON, 36
DIRECTOR, AMAZON MUSIC



As competition for streaming exclusives intensified in the past year, Amazon Music scored a coup: Country megastar Garth Brooks signed an estimated eight-figure deal to stream his full catalog exclusively with the Seattle-based company. The partnership dovetailed with the launch of Amazon Music's Prime Unlimited. The deal includes a TV campaign starring Brooks and was months in the making. "Any time we have an opportunity to do a deal with the No. 1-selling solo artist of all time," says Redington, "you want to spend a lot of time getting that right."

BOZOMA SAINT JOHN, 40
HEAD OF GLOBAL CONSUMER
MARKETING, ITUNES/APPLE MUSIC



Before Saint John departed this month for Uber, she drove marketing campaigns starring Drake and Taylor Swift, plus high-profile streaming exclusives with DJ Khaled, Chance the Rapper and Frank Ocean, that boosted Apple Music to 20 million subscribers during the last year. But the forward-looking Saint John had also transitioned into various "music-adjacent video projects" with content from Harry Styles, Sean "Diddy" Combs and Clive Davis. "There's a bigger music story than just singles and albums," says Saint John.

JOHN TRIMBLE, 53
CHIEF REVENUE OFFICER, PANDORA



As Pandora joined the fray of on-demand music streaming services, Trimble's focus remained on the company's bread and butter: ad-supported internet radio. He oversaw the launch of three new initiatives to give Pandora's advertising partners more tools to engage with its 81 million monthly active users, growing ad revenue 15 percent in Pandora's 2016 fiscal



Yormark (center) honored Billy Joel (right) with a commemorative gift as Joel played a final show at Nassau Veterans Memorial Coliseum in 2015. Joel returned in April 2017 to reopen the renovated arena, rechristened NYCB LIVE.

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year and surpassing \$1 billion in ad revenue for the first time. “The key in the digital space is innovation,” says Trimble, “and the opportunities are endless.”

PUBLISHING

RON BROITMAN, 48
EXECUTIVE VICE PRESIDENT/HEAD OF SYNCHRONIZATION, WARNER/CHAPPELL MUSIC, WMG MASTERS



Broitman reports that his team is delivering record-setting results for synch placement. Warner Music Group’s filings with the Securities and Exchange Commission back his claim, showing that publishing synch revenue grew to \$58 million in the first six months of the company’s fiscal year that ended March 31 — a 5.6 percent increase over the same period a year earlier. (Master synch revenue for the recorded-music operation, which Broitman also oversees, is not broken out.) “Our role,” he says, “is to value the use of music properly.”

TOM EATON, 47
SENIOR VP MUSIC FOR ADVERTISING, UNIVERSAL MUSIC PUBLISHING GROUP



Moments after the all-star tribute to Prince aired during the Grammy Awards on Feb. 12, the artist’s song “Nothing Compares 2 U” appeared in a commercial for the Google Pixel phone. “We had just obtained the right for Prince’s publishing catalog,” says Eaton. The spot featured a montage of artists and fans singing the song and, although Universal has not released specific figures for the placement, Eaton calls it an “artistic and financial success.”

BRIAN MONACO, 45
PRESIDENT/GLOBAL CHIEF MARKETING OFFICER, SONY/ATV MUSIC PUBLISHING



Sony/ATV scored no fewer than 10 songs in ads for Super Bowl LI, including three placements for halftime-show performer Lady Gaga (for Pepsi, Tiffany & Co. and the National Geographic channel’s *Genius* trailer) and the use of The Temptations’ “My Girl” in an Amazon Echo spot. “The synchs showed the diversity of our catalog,” says Monaco. He acknowledges the challenge of balancing the goals of all involved when a song appears in an ad, ensuring

that “everyone wins — the publisher, the label, the artist and the brand.”

MUSIC SUPERVISION

ANDREW KAHN, 35
FOUNDER/MUSIC SUPERVISOR, GOOD EAR MUSIC SUPERVISION



As a former Apple music supervisor at TBWA Media Arts Lab, Kahn helped scout many of the most iconic songs of the iPhone/iPad/iPod era under Steve Jobs. Independent since 2011, his three-person synch shop scored a record \$6.3 million in revenue from clients including Google Pixel, Michelin, Honda, General Mills and more freelance work with Apple. “We’ve had a great year — over 60 synchs with 30 brands,” says Kahn. “But I’m especially happy about working with [the music of] artists we’re truly fans of: Beyoncé, Kendrick Lamar, Nina Simone, Chance the Rapper and lots more.”

JOSH RABINOWITZ, 52
EXECUTIVE VICE PRESIDENT/DIRECTOR OF MUSIC, TOWNHOUSE



For more than a decade, Rabinowitz has helped brands like Pantene, Gillette, Volvo and the NFL produce memorable music-laden commercials, including the 2016 Cannes Lions gold winner “Super Bowl Babies” (a reworked take on Seal’s “Kiss From a Rose” for the NFL). But last summer he took on a broader role as head of music for TownHouse, a cross-agency production unit of ad agency WPP, which spends a record \$19.4 billion on advertising worldwide. TownHouse booked more than 500 music jobs in 2016 alone. “We’re most proud of doing really good work at a high level,” says Rabinowitz, “and paying music fees to real musicians.”

RECORD LABELS

CLAUDIA BUTZKY*
SENIOR VP GLOBAL BRAND PARTNERSHIPS, RCA RECORDS



Butzky has spent the past year seeking brand partnerships for newer acts and product placements in music videos (at \$5,000 to \$500,000 per deal). But “my biggest challenge has been educating partners” on how to boost both brand awareness and artist profiles, she says. Recent alliances have included Khalid



Sony/ATV chairman/CEO Martin Bandier (left) and Lady Gaga (center) shared a moment with Monaco at Gaga’s family holiday party at New York’s Ludlow Hotel.

with Forever 21 and Pentatonix with Lego. Butzky notes the clout of RCA’s roster in calling on major brands. “If I say, ‘I have new music from Justin Timberlake, Foo Fighters, Pink, Kesha and Miley Cyrus,’ I’m getting a call back.”

LORI FELDMAN*
EXECUTIVE VP BRAND PARTNERSHIPS AND CREATIVE SYNCH LICENSING, WARNER BROS. RECORDS

LIZ LEWIS, 39
VP CREATIVE SYNCH LICENSING FOR ADVERTISING AND GAMING, WARNER BROS. RECORDS



Andra Day’s hit “Rise Up” has sold 588,000 downloads (according to Nielsen Music) but was never a big single on radio. “So this was all about brand partnerships and some publicity,” says Feldman, who placed the soulful track in spots ranging from a Beats by Dre ad with Selena Williams before the U.S. Open to an AT&T salute to military veterans. Lewis nurtured another young artist, Spencer Ludwig, and landed his song “Diggy” in Target’s fall fashion campaign. “My passion is helping break new artists,” says Lewis, “and getting that synch for Spencer really helped to jumpstart his debut album.”

JENNIFER FROMMER*
SENIOR VP CREATIVE CONTENT, COLUMBIA RECORDS



Bringing experience from a brand partnership role at Condé Nast, Frommer came to Columbia Records last year. She has since been involved in John Legend’s Super Bowl spot for Pepsi’s LIFEWTR brand and also helped place Rag’n’Bone Man’s breakout hit, “Human,” with some 20 separate synchs. Brands are

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looking beyond superstars, she notes. “They’re much more apt to take a chance with a developing artist and to work on things that come from a creative place.”

QUE GASKINS, 51
EXECUTIVE VP STRATEGIC MARKETING AND BRAND PARTNERSHIPS, DEF JAM RECORDINGS



Gaskins, who came to Def Jam in August 2016 from his own branding agency, has every partnership angle covered: app development, brand collaborations, artist endorsements, product placements and events like the Def Jam Halloween Party hosted by Designer and Teyana Taylor. Events alone, he reports, “have generated over \$1.2 million in brand sponsorships, garnered over 100 million media impressions and over 100 million eyeballs via social media engagement.”

CAMILLE HACKNEY, 46
EXECUTIVE VP BRAND PARTNERSHIPS AND COMMERCIAL LICENSING, ATLANTIC RECORDS; HEAD OF THE GLOBAL BRAND PARTNERSHIPS COUNCIL, WARNER MUSIC GROUP
BRAD RAINS, 40
SENIOR VP BRAND PARTNERSHIPS AND COMMERCIAL LICENSING, ATLANTIC RECORDS



“I get a lot of satisfaction helping artists, particularly early in their careers, to bring their music to the masses,” says Hackney, who has a reputation as a must-meet executive for new Atlantic signings. She recently linked rising label stars Lizzo and Kehlani with brands like Condé Nast, Walgreen’s, Google Play, Make Up for Ever, Samsung and Budweiser. Rains, who placed Saint Motel’s “Move” in an Uber campaign, echoes that strategy: “It’s always amazing to pull in something for Bruno Mars or Ed Sheeran,” he says, “but what has always excited me is getting younger bands their bigger looks.”

GUSTAVO LOPEZ, 46
GM/EXECUTIVE VP, UNIVERSAL MUSIC LATIN ENTERTAINMENT



The L Festival is a Latin music event, held for the second time in March in Pico Rivera, Calif., with stars Marco Antonio Solís, Juanes, Daddy Yankee and

Luis Fonsi. But unlike other festivals it’s not the creation of a promoter but a label, Universal Music Latin Entertainment, as part of Lopez’s work transforming UMLE with new ventures and branding deals. Citing partnerships like Juanes with MasterCard and J Balvin with Pepsi, Lopez says that the festival “allows us to create the relationships.”

NAOMI MCMAHON, 34
SENIOR VP STRATEGIC MARKETING AND BRAND PARTNERSHIPS, UNIVERSAL MUSIC GROUP USA
MIKE TUNNICLIFFE, 56
EXECUTIVE VP BUSINESS DEVELOPMENT AND PARTNERSHIPS, UNIVERSAL MUSIC GROUP USA



Tunnicliffe came from Saatchi & Saatchi to launch UMG’s in-house branding agency in 2015 and has attracted blue-chip companies like Honda, M&M’s, Kellogg’s, American Airlines and Marriott. In the past year, his 25-person team (and their label counterparts) created 21 brand partnerships featuring 94 UMG acts, including Shawn Mendes. For Mendes’ tour for his album *Handwritten*, McMahon’s team linked the singer with the launch of Paper Mate Inkjoy Gel Pens. “It was a natural partnership and fit,” she says. The key, adds Tunnicliffe, is “creating authentic programs that really connect with fans.”

NICK PACELLI, 36
SENIOR VP STRATEGIC MARKETING AND PARTNERSHIPS, REPUBLIC RECORDS



Before joining Republic in 2015, Pacelli helped launch the Made in America Festival, wedding Jay Z-curated lineups to Budweiser in a union that has endured since 2012. Now, he’s creating partnerships for The Weeknd and Ariana Grande. “Specifically, I help artists understand the media value behind a brand,” says Pacelli. He guided the creation of the 2017 Coachella Hyde Away — a two-day showcase for such Republic up-and-comers as Post Malone and Hailee Seinfeld — with record attendance by brand partners.

DANIEL SENA*
HEAD OF STRATEGIC MARKETING, INTERSCOPE RECORDS



Lewis (left) got a hug from Jason Derulo backstage at MTV’s Times Square studio.



Sena was Interscope’s point person for Lady Gaga’s partnership with Bud Light for her Dive Bar Tour, preceding the release of her album *Joanne*, and Rae Sremmurd’s ambassadorship for Puma. But his most attention-grabbing move was the June launch of Interscope’s own Electric Sky Wine brand, in single-serve plastic bottles sold at music festivals and select retailers. “It dawned on me,” says Sena, “to invest in our own proprietary brands [to create revenue to] reinvest back in music.”

ERIC WONG, 41
EXECUTIVE VP/GM, ISLAND RECORDS



As the top executive at Island Records, Wong has broad responsibilities. But key among them is to “help close” partnership deals, he says. Wong set the stage for Bon Jovi’s No. 1 Billboard 200 debut with *This House Is Not for Sale* through a Tidal partnership that included seven exclusive tracks and listening parties. He had Shawn Mendes pair up with Paper Mate for the “Spread Joy, Not Smears” program. The social media-driven campaign leveraged the artist’s close relationship with his fans, as he challenged them to write more notes #IRL — and share them using the hashtag #SpreadJoy.

CONTRIBUTORS Rich Appel, Cathy Applefeld Olson, Steve Baltin, Dave Brooks, Dean Budnick, William Chipps, Ed Christman, Leila Cobo, Frank DiGiacomo, Chuck Dauphin, Adrienne Gaffney, Andy Gensler, Gary Graff, Andrew Hampp, Steven J. Horowitz, Steve Knopper, Kerri Mason, Gail Mitchell, Melinda Newman, Chris Payne, Adelle Platon, Dan Rys, Colin Stutz, Andrew Unterberger

METHODOLOGY
Branding Power Players were chosen by editors weighing a variety of factors, including but not limited to such metrics as chart performance, touring grosses and ticket sales, social media impressions and radio and TV audiences reached; company growth; career trajectory; reputation among peers; and overall impact in the music marketing industry during the past 12 months.

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Beyond Concerts, From Bubble Pools To Drake Night

This year's annual Event & Arena Marketing Conference honors the clever and innovative strides that venues are making as they vie for marketing distinction (and dollars)

BY DEBORAH WILKER

WHICH NORTH American venues had the most successful (and wackiest) promotions during the past year? The annual Event & Arena Marketing Conference, set in Tulsa, Okla., June 14-17, will salute outstanding efforts in marketing, publicity and sponsorship integration during its awards luncheon. From resourceful campaigns costing just a few hundred dollars to immersive exhibits and celebrity-assisted viral moments, venues throughout North America will be recognized for their unique efforts over the last year. These buildings are among this year's finalists.

MARKETING CAMPAIGN FINALISTS

THE BEACH

Amalie Arena, Tampa, Fla.

CAPACITY 21,500

When Penny Vinik, wife of Jeff Vinik, owner of the NHL's Tampa Bay

Lightning, discovered an art exhibit called "The Beach" in Washington, D.C., in 2015, she had the Vinik Family Foundation bring it to Tampa. A year later, the 15,000-square-foot installation occupied the floor of Amalie Arena for three weeks in August — and was free of charge to attendees. Comprising 1.2 million recyclable, antimicrobial white balls, the immersive exhibit, created by New York design firm Snarkitecture, welcomed visitors to lose themselves in the "waves" and attracted reams of media attention and 100,000 visitors. "We wanted to do something for Tampa Bay," says Amalie Arena senior manager of event marketing Angela Lanza.

KELLOGG'S TOUR OF GYMNASTICS CHAMPIONS PROMOTION WITH AMERICAN GIRL

Chaifetz Arena, St. Louis

CAPACITY 10,600

With gold-medal stars Simone Biles, Laurie Hernandez and Gabby Douglas, the Kellogg's Tour of Gymnastics Champions made its way to 36 cities in 2016, including

Chaifetz Arena in St. Louis, where an imaginative third-party promotion with a local American Girl retail store helped the venue land a whole new audience. Partnering with the store and local media, the venue gave away more than a dozen event-themed dolls (valued at \$120 each), racking up Facebook likes from young fans. Additional dolls also were a big draw in group-sales promotions and for patients at St. Louis Children's Hospital. "American Girl came to the table," says Lindsay Gjerde, the building's director of marketing. "They gave us 20 dolls, which really helped us expand our typical budget."

CIRQUE DREAMS HOLIDAZE

Allied Integrated Marketing on behalf of Cirque Dreams and the Shubert Theatre, Boston

CAPACITY 1,600

For its first-ever play in the Boston market, the long-running Cirque Dreams Holiday Tour "needed a strategy," says Barb King, whose work with Allied Integrated Marketing differentiated the colorful tour from other holiday fare. The Cirque Dreams shows, from South Florida producer Neil Goldberg, have long been known for their Broadway-meets-sideshow splash, but, says King, "Boston is very busy at Christmas. It's tough to cut through." Aligning with local food bank Project Bread and partnering with the local CBS station for Faneuil Hall's annual tree lighting helped Cirque Dreams Holiday exceed expectations, leading to six shows total.

The "Beach" exhibit at Amalie Arena in Tampa, Fla.





Drake (left) and Toronto Raptors president Masai Ujiri during Drake Night at the Air Canada Centre in 2016.

PUBLICITY CAMPAIGN FINALISTS

DRAKE NIGHT

Maple Leaf Sports & Entertainment/Air Canada Centre, Toronto
CAPACITY 19,800

When Drake uses a lint roller at an NBA game, you can count on a social media firestorm. The response from the Toronto Raptors was perfect: A week after the April 2014 incident, the team was handing out Drizzy-branded rollers

as part of a #NoLint campaign sponsored by Bounce. It's such nimble thinking that continues to propel the team's annual Drake Night, held every fall. This season's Nov. 16 sold-out game between the Raptors and the Golden State Warriors featured a 20-minute press conference from the superstar MC and unique merchandise for fans of his OVO imprint (including lint rollers), earning more than 172 million media impressions globally on a \$2,000 budget.

BREAKFAST WITH NEW KIDS ON THE BLOCK

Frank Erwin Center, Austin
CAPACITY 17,900

To increase visibility for the New Kids on the Block/Paula Abdul/Boyz II Men Total Package Tour, the Frank Erwin Center teamed up with Austin eatery Torchy's Tacos for a NKOTB-themed breakfast that Erwin staffers hand-delivered to media all over town, costing just \$287.49 total. The promotion proved quite effective, as many in the targeted

media had been teenagers during the boy band's heyday and were happy to hype the concert both on-air and on social media. The campaign even scored a tweet from NKOTB's Donnie Wahlberg to his 1.3 million followers.

#RUPPTURNS40

Rupp Arena/Lexington Center, Lexington, Ky.
CAPACITY 23,500

To mark the 40th anniversary of Rupp Arena, the building's marketing team wanted to be both reverential and sentimental. One thing they didn't want was to be "egotistical," says Paul Hooper, marketing manager for Lexington Center Corp. "We wanted to make it more about the community." To hit that note, the arena's #RuppTurns40 campaign asked fans to share memories of their favorite Wildcats games and concerts; created posters, cups and jackets with a nostalgic bent; and produced a 16-page commemorative section in the *Lexington Herald Leader*.

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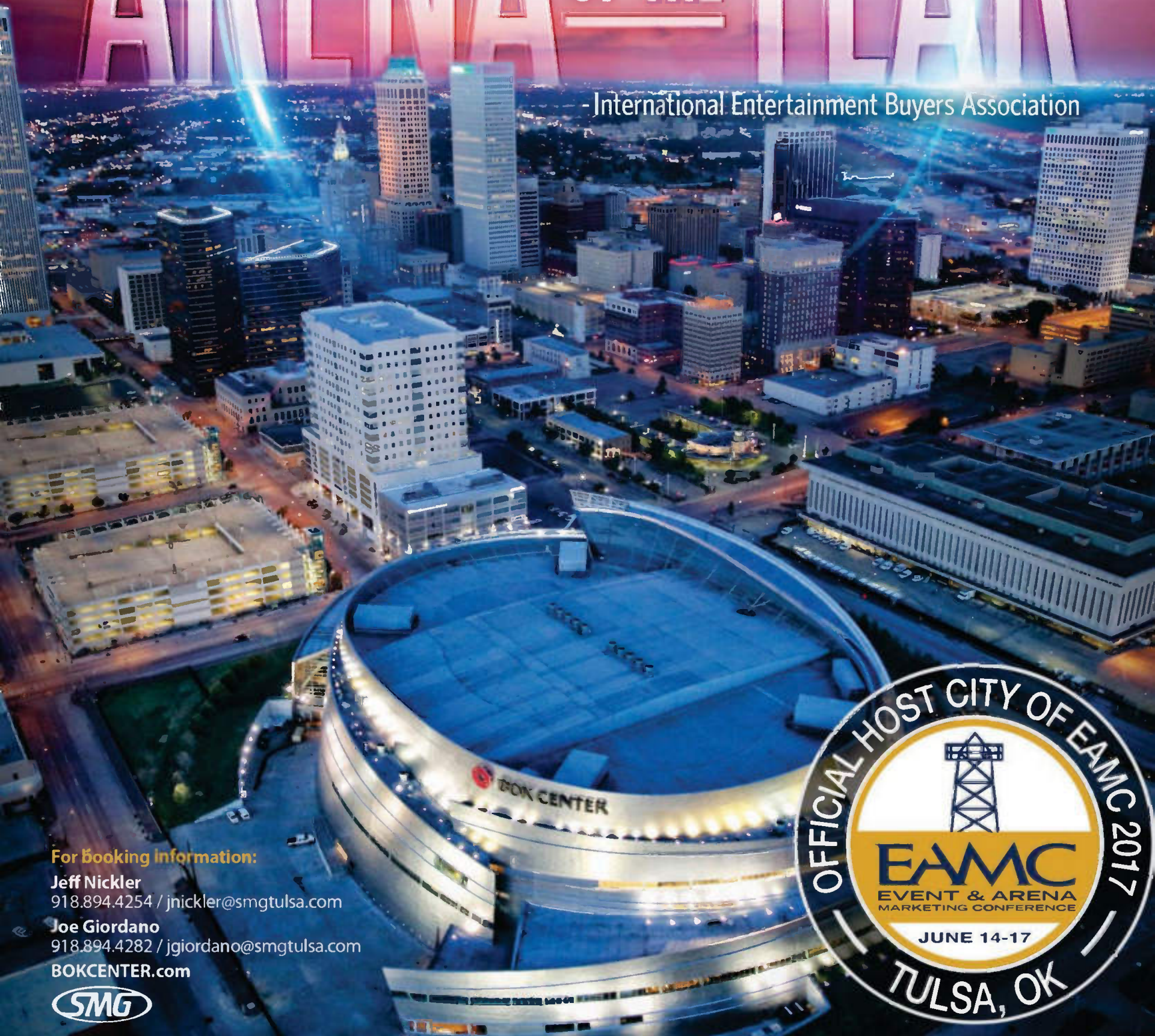
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MOLSON COORS DRAUGHT DECK

Maple Leaf Sports & Entertainment/Air Canada Centre, Toronto
CAPACITY 19,800

When the Molson Coors Draught Deck opened last fall, it didn't just increase beer sales inside the Air Canada Centre by 10 percent, it also created a new place to hang out. The building previously lacked a pub-type gathering place that

Interior of the Molson Coors Draught Deck.



fans could patronize. "The Draught Deck has changed the atmosphere here," says Jeff Deline, vp global partnerships for Maple Leaf Sports & Entertainment. Built like an upscale beer garden, the high-spirited bar features two bowl-facing

suites, live music and communal high-top tables. The venue split the \$2.8 million cost with Molson, a partnership that has been renewed until 2026.

THE NEW ERA DESIGN LAB

AEG Global Partnerships/Staples Center, Los Angeles
CAPACITY 20,000

At the New Era Design Lab inside the Staples Center, "every fan has their own canvas," says Nick Baker, senior vp global partnerships for AEG. Popular cap maker New Era and live entertainment giant AEG teamed up in 2016 for the 3,160-square-foot retail space (dubbed the New Era D-Lab), where fans, pro athletes and entertainers can design personalized, commemorative caps. The deal came about quickly after Baker took a chance by emailing New Era CEO Chris Koch last year. A few months later, they were up and running. The Buffalo, N.Y.-based manufacturer of classic team caps — established in 1920 — was attractive for the many Staples Center

fans who wore the brand as children. Says Baker: "It resonates."

RAISING CANE'S INVITES YOU TO WWE LIVE AT STATE FARM ARENA

State Farm Arena, Hidalgo, Texas
CAPACITY 6,800

When the Baton Rouge, La.-based Raising Cane's fast food restaurant expanded to Texas' Rio Grande Valley last year, it decided to move quickly to gain market share. A partnership with State Farm Arena to promote a January play by WWE served all three entities. Customers who joined the chicken-finger chain's Caniac Club were entered to win WWE tickets and merchandise packs. More than 750 people signed up, and State Farm now hosts two WWE events annually. As always for Raziel Cano, marketing director of the building, events are uniquely promoted in the United States and in Mexico, just five miles south. "There is no other venue near us with this," says Cano. "We draw from two countries in about a 180-mile radius." ●

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LITTLE THINGS

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"and they say she's in the class A Team, stuck in her daydream"

GIVE ME LOVE

"Give a little time to me or burn this out, we'll play hide and seek to turn this around"

STRIP THAT DOWN
you know, I love it, when the music's loud but comin' strip that down for me"

LEGO HOUSE

"I'm gonna pick up the pieces and build a Lego house... if things go wrong we can knock it down"

DON'T

"Don't f*** with my love, that heart is so cold..."

I SEE FIRE

"If this is to end in fire, then we should all burn together... watch the flames climb high into the night"

SING

"I need you darling, come on set the tone. If you feel you're falling, won't you let me know"

PHOTOGRAPH

"We keep this love in a photograph, we made these memories for ourselves"

SHAPE OF YOU

"Every day discovering something brand new, I'm in love with the shape of you"

GALWAY GIRL

"She played the fiddle in an Irish band, but she fell in love with an English man"

CASTLE ON THE HILL
"And I miss the way you make me feel, and it's the sunset over the hill, castle on the hill"

THINKING OUT LOUD
"People fall in love in mysterious ways, maybe just the touch of a hand"

Ed Sheeran

2017 Songwriters Hall of Fame
Hal David Starlight Award Winner

Love,
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COLD WATER

"And if you feel you're sinking, I will jump right over into the cold, cold water for you"

LAY IT ALL ON ME

"Let my love in, let my love in, lay your heart on me. If you're hurting, if you're hurting, lay it on me."



Jay Z (center) will be the first rapper inducted into the Songwriters Hall of Fame, joined by Babyface (left) and Pitbull.

Love, Money And Winning Over Whitney

As they await a night of honor at the Songwriters Hall of Fame gala, Berry Gordy, Babyface, Pitbull, Ed Sheeran and others share stories behind their beloved songs

BY CATHY APPLEFELD OLSON

AMID MUSICAL TRIBUTES and heartfelt speeches, the Songwriters Hall of Fame on June 15 in New York will induct its 48th roster of all-star writers, including Motown founder Berry Gordy; Kenneth “Babyface” Edmonds; Jimmy Jam & Terry Lewis; Chicago’s Robert Lamm, Peter Cetera and James Pankow; and Max Martin, whose 22 No. 1 hits on the Billboard Hot 100 is surpassed only by Paul McCartney and John Lennon.

Shawn Carter, aka Jay Z, will be the first rapper inducted in the hall’s history. Alan Menken will be honored with the Johnny Mercer Award, named for one of the founders of the hall of fame. The inaugural Global Ambassador Award will be presented to Pitbull, celebrating a songwriter-artist whose music crosses cultural boundaries.

Caroline Bienstock, president/CEO of Carlin America, a leading independent music publisher, will receive the Abe Olman Publishers Award, the same honor that her father, Carlin America founder Freddy Bienstock, received in 1996. “When he was receiving the award,”

she recalls, “his relationship with James Brown was such that James came and performed for him at the ceremony.”

Ed Sheeran, whose “Shape of You” set a record by spending its first 21 weeks in the top five of the Billboard Hot 100, will receive the Hal David Starlight Award. “Ed is undoubtedly one of today’s most prolific and effective songwriters,” says SHOF president/CEO Linda Moran. “[He] is a most worthy and ideal honoree.”

What inspired Sheeran’s first hit, “The A Team”? Or Gordy’s Motown breakthrough “Money (That’s What I Want)”? Or Chicago’s classic “Saturday in the Park”? Ahead of their hall of fame induction, these writers and others offer the stories behind the songs.

KENNETH “BABYFACE” EDMONDS

“I’m Your Baby Tonight”

RECORDED BY Whitney Houston
CHART PEAK No. 1, Billboard Hot 100;
Dec. 1, 1990



“‘I’m Your Baby Tonight’ was the first one written for Whitney. It was written without meeting her. But I

certainly was thinking about what she would sing when I wrote it. That was an incredible moment, being able to play the song for her for the first time — and having her like it. I wasn’t nervous. I don’t have an ego when it comes to placing songs. If someone doesn’t like something, I’m fine with that. I’ll try to find something they do like. And I’ll push myself until I figure out how to be a part of the project. With Whitney, you didn’t know what she was going to like. But I was very happy she did like it. It was one of those feelings of, like, ‘I just won something.’”

BERRY GORDY

“Money [That’s What I Want]”

RECORDED BY Barrett Strong
CHART PEAK No. 23, Billboard Hot 100;
April 18, 1960



“When I started out, all I wanted to do was write some songs, make some money and get some girls — not necessarily in that order — which was not unlike the majority of the guys in my neighborhood. Most of my early songs were written on some kind of truth of my own situation. For example, when I was broke, I needed money, so I wrote: ‘The best things in life are free, but you can give them to the birds and bees. I need money...’ Barrett Strong recorded ‘Money,’ and it became a big hit. A few years later, The Beatles recorded it, then The Rolling Stones... and I made even more money!”

JIMMY JAM

“That’s the Way Love Goes”

RECORDED BY Janet Jackson
CHART PEAK No. 1 [eight weeks],
Billboard Hot 100; May 15, 1993



“I wanted to do a track that was hip-hop-inspired but had the chord structures and verses and bridges and additional things songwriters would do. ‘That’s the Way Love Goes’ ended up being that song. I couldn’t wait to play it for Janet. So, I play for her what I think is this amazing track and she goes, ‘Yeah, it’s OK.’ I said, ‘What do you mean, it’s OK?’ So I left it. If a track doesn’t speak to the artist, it’s not worth doing. We were going to take a Christmas break. I made her a cassette of everything we were working on to take with her, and I put the track on it. Two weeks later, she came back into the studio and said, ‘I want to work on that track. I love it.’”

TERRY LEWIS

"What Have You Done for Me Lately"

RECORDED BY Janet Jackson

CHART PEAK No. 4, Billboard Hot 100; May 17, 1986



"We were playing some music for Janet Jackson's A&R person at the time, John McClain — pretty much [all of] the *Control* album. Then we started playing some stuff [including this song] for what we were thinking was going to be the first Jam & Lewis album, for a group we had called The Secret. John said, 'I need that on Janet's album.' And we were like, 'No, man, this is for our album.' In the studio the next day, we had the song playing in the background. Janet popped her head in the door and said, 'Who's that? Who's it for?' And I said, 'I guess it'll be for you if you like it.' She said, 'I like it.'"

ALAN MENKEN

"Under the Sea"

RECORDED FOR *The Little Mermaid* [soundtrack]

CHART PEAK No. 32, Billboard 200; Feb. 24, 1990 [album]



"It was incredibly unusual to have that kind of a song be an Oscar-winning song at that time. They tended to be more pop tunes attached to a big movie. So that was transformative. [Co-writer Howard Ashman and] I had seen some artwork for the film. But in general, we come in not only as songwriters but as musical theater dramatists. Whatever progress the writers and animators have made, we're going to take that story and reshape it so it supports [the songs] in the most effective way possible. Our job is to get in there before they go any further and restructure. For instance, the decision to have Sebastian be a Caribbean crab — as opposed to a stuffy English crab — was in service of a song."

ROBERT LAMM

"Saturday in the Park"

RECORDED BY Chicago

CHART PEAK No. 3, Billboard Hot 100; Sept. 23, 1972



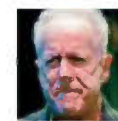
"'Saturday in the Park' is a prime example of how I take from what I experience in the world. It was written as I was looking at footage from a film I shot in Central Park [in New York], over a couple of years, back in the early '70s. As I watched it, I jotted down some ideas based on what I was seeing and had experienced. It was really kind of that peace and love thing that happened in Central Park, and in many parks all over the world, perhaps on a Saturday, where people just relax and enjoy each other's presence, and the activities we observe and the feelings we get on a day like that."

JAMES PANKOW

"Just You 'n' Me"

RECORDED BY Chicago

CHART PEAK No. 4, Billboard Hot 100; Dec. 8, 1973



"This is a song dealing with a former relationship. We had had a lovers' quarrel. She locked herself in the bathroom

LEWIS: TERRY WATTS/GETTY IMAGES; MENKEN: HALEY McBRIDE/REX USA; LAMM: JIM SPELLMAN/REX USA; PANKOW: ANDREW CONGERTY IMAGES



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ROBERT LAMM
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JAMES PANKOW

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**THE SONGWRITERS
HALL OF FAME**

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THE 2017 SONGWRITERS HALL OF FAME INDUCTEES AND HONOREES

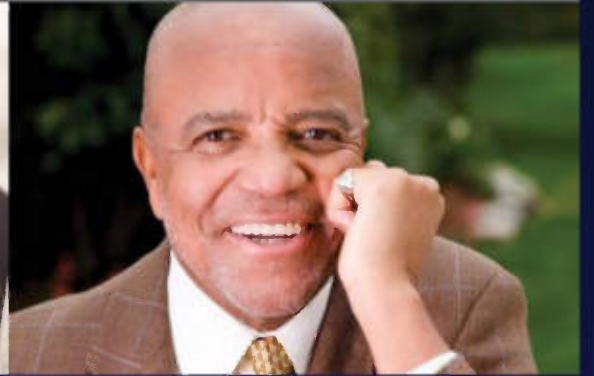
INDUCTEES



SHAWN "JAY Z" CARTER



KENNETH "BABYFACE" EDMONDS



BERRY GORDY



JIMMY JAM & TERRY LEWIS



ROBERT LAMM & JAMES PANKOW
(p/k/a CHICAGO)



MAX MARTIN

HONOREES

ALAN MENKEN
JOHNNY MERCER AWARD

CAROLINE BIENSTOCK
ABE OLMAN PUBLISHER AWARD

PITBULL
GLOBAL AMBASSADOR AWARD

ED SHEERAN
HAL DAVID STARLIGHT AWARD



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and wouldn't come out; she was crying hysterically. I said, 'Open the bathroom door, we have to talk.' I counted to 10 and came through the door. The look on her face freaked me out. I backed out of the bathroom, and I saw my piano down the hall. I went right to the piano and sat down and 'You are my love and my life, you are my inspiration' came out of me. 'Just You 'N' Me' poured out of me. Usually when I write, I come up with an idea and fill in the blanks in stages. This was a moment of clarity I've never experienced before or after. It remains a special event in my songwriting experience."

PITBULL

"Give Me Everything"
RECORDED BY Pitbull [featuring Ne-Yo, Afrojack and Nayer]
CHART PEAK No. 1, Billboard Hot 100;
 July 9, 2011



"It's a song that gave me the chance to take my life from a negative to a positive. I was in the studio with Afrojack, and



he played a track with a caveat, saying, 'This song may be ahead of its time, and people may not understand this record.' So I told him to play it, and I said, 'That's it, that's the song.' Ne-Yo came in, and I wrote the hook. Once I heard Ne-Yo's part, I ran up and down the hallway, saying, 'We have a hit on our hands!'"

"I often find the best songs come in 20 minutes," says Sheeran (right).

ED SHEERAN

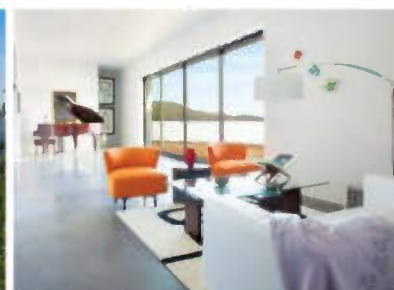
"The A Team"
RECORDED BY Ed Sheeran
CHART PEAK No. 16, Billboard Hot 100;
 Jan. 12, 2013



"It was 2009, and I was doing local gigs around London. One of my friends was running a center in East London to feed the homeless over Christmas. He said, 'Come and be the entertainment.' So I went and ended up chatting with this girl named Angel. I was 18 and hadn't really seen that much of the world. I grew up in the countryside. Seeing hard drug addiction was a pretty eye-opening thing. ['White lips, pale face/Breathing in snowflakes/Burnt lungs, sour taste,' wrote Sheeran.] I was living at a student house in Chingford, about an hour away from London. I remember getting back and writing it and recording the demo on iMovie, because I didn't have anything else to record it on. It came very quickly; it was a 20-minute song. I often find the best songs come in 20 minutes." ●

SHEERAN: LINDA WOODRUP/POPSMUSIC/GETTY IMAGES; PITBULL: GUSTAVO CABALLER/GETTY IMAGES; SHEERAN: HEADSHOT OF MAHEVEY/IMMAGI

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Billboard Artist 100


June 17
2017
billboard



NO. 5 THE BEATLES


The Fab Four reach a new high on the Artist 100 (after previously peaking at No. 14) as the 50th-anniversary reissue of *Sgt. Pepper's Lonely Hearts Club Band* sparks the iconic album's re-entry at No. 3 on the Billboard 200 (see pages 84 and 86).



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
4	3	1	#1 BRUNO MARS	ATLANTIC/AG	1	141
						
3	2	2	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	124
			RE-ENTRY BRYSON TILLER	TRAPSOUL/RCA	3	74
5	4	4	ED SHEERAN	ATLANTIC/AG	1	147
			RE-ENTRY THE BEATLES	APPLE/CAPITOL/UME	5	25
9	10	6	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	152
7	5	7	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	153
6	7	8	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	84
11	13	9	SHAWN MENDES	ISLAND	1	121
8	9	10	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	79
12	12	11	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	121
10	11	12	FUTURE	A-1/FREEBANDZ/EPIC	1	98
1	6	13	HARRY STYLES	ERSKINE/COLUMBIA	1	9
65	78	14	SHAKIRA	SONY MUSIC LATIN/RCA	14	38
17	16	15	DJ KHALED	WE THE BEST/EPIC	3	49
20	20	16	SAM HUNT	MCA NASHVILLE/UMGN	5	146
18	18	17	MIGOS	QUALITY CONTROL/300/AG	1	34

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
23	17	18	ALESSIA CARA	EP/DEF JAM	12	91
19	22	19	THE WEEKND	XO/REPUBLIC	1	138
87	89	20	LIL YACHTY	QUALITY CONTROL/MOTOWN/CAPITOL	20	41
38	31	21	HALSEY	ASTRALWERKS	4	77
22	25	22	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	16	48
15	27	23	MILEY CYRUS	RCA	15	60
30	34	24	POST MALONE	REPUBLIC	20	49
24	28	25	JAMES ARTHUR	COLUMBIA	21	22
						
39	36	26	LUIS FONSI	UNIVERSAL MUSIC LATINO/UMLE	26	9
37	51	27	NIALL HORAN	NEON HAZE/CAPITOL	11	33
41	35	28	DADDY YANKEE	EL CARTEL/CAPITOL LATIN/UMLE	28	7
35	33	29	BRETT YOUNG	BMLG	28	26
28	29	30	JULIA MICHAELS	REPUBLIC	22	17
21	26	31	RIHANNA	WESTBURY ROAD/ROC NATION	2	149
	1	32	LINKIN PARK	MACHINE SHOP/WARNER BROS.	1	24
25	21	33	SELENA GOMEZ	INTERSCOPE/IGA	2	129
2	23	34	ZAC BROWN BAND	SOUTHERN GROUND/ELEKTRA/AG	1	109

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Mediabase and Billboard. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

THE BEATLES: JOHN DOMINGO/GETTY IMAGES; MARS: KAI 7 FENG; ARTHUR: MATTHEW MCINTYRE/GETTY IMAGES; URBAN: ETHAN MILLER/GETTY IMAGES; SIA: MARY ELLEN MATTHEWS; SHAGGY 2 DOPE: VELLISA FOSSU/PHOTOVOICE MEDIA GROUP/GETTY IMAGES; AYO & TEO: GREGG DEGUIRE/WIREIMAGE.COM
 This week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and social networking sites as compiled by our Big Social. See our Charts Legend on billboard.com/biz for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
48	47	35	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	153
14	8	36	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	8	34
72	79	37	GUCCI MANE	GUWOP/ATLANTIC/AG	6	34
29	37	38	ADELE	XL/COLUMBIA	1	122
24	39	39	KATY PERRY	CAPITOL	6	147
36	39	40	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	53
33	32	41	METALLICA	BLACKENED	2	103
5	44	42	CHILDISH GAMBINO	GLASSNOTE	7	40
4	40	43	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	111
NEW		44	THE ALLMAN BROTHERS BAND	PEACH	44	1
26	38	45	MAROON 5	222/INTERSCOPE/IGA	1	153
46	52	46	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	114
						
52	57	47	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	64
53	49	48	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	105
54	55	49	FLORIDA GEORGIA LINE	BMLG	1	153
42	53	50	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	105
56	48	51	ZEDD	INTERSCOPE/IGA	17	41
44	54	52	KHALID	RIGHT HAND/RCA	28	13
47	50	53	KODAK BLACK	DOLLAZ N DEALZ	6	22
-	15	54	RASCAL FLATTS	BIG MACHINE/BMLG	15	9
6	62	55	TAYLOR SWIFT	BIG MACHINE/BMLG	1	149
83	30	56	ARIANA GRANDE	REPUBLIC	1	151
51	58	57	JUSTIN TIMBERLAKE	RCA	5	107
40	66	58	MALUMA	SONY MUSIC LATIN	40	8
43	64	59	CALVIN HARRIS	FLY EYE/COLUMBIA	9	114
69	74	60	MICHAEL JACKSON	MJJ/EPIC	25	121
64	68	61	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	153
61	69	62	THOMAS RHETT	VALORY/BMLG	7	122
76	65	63	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	63	8
58	67	64	BIG SEAN	G.O.O.D./DEF JAM	2	95
55	76	65	CHRIS BROWN	RCA	1	147
90	56	66	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	143
68	61	67	KYGO	ULTRA/RCA	40	16
60	63	68	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	55	13
59	71	69	RAE SREMMURD	EAR DRUMNER/INTERSCOPE/IGA	5	117
71	81	70	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	144

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	42	71	CAMILA CABELLO	SYCO/EPIC	29	28
78	87	72	SIA	MONKEY PUZZLE/RCA	5	153
						
80	94	73	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	152
86	86	74	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	111
73	82	75	J. COLE	DREAMVILLE/ROC NATION	1	112
66	73	76	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	17	28
49	80	77	LOGIC	VISIONARY/DEF JAM	2	15
74	75	78	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	86
-	96	79	FRENCH MONTANA	COKE BOYS/BAD BOY/EPIC	79	2
82	90	80	JON PARDI	CAPITOL NASHVILLE/UMGN	28	33
-	70	81	BEYONCE	PARKWOOD/COLUMBIA	2	150
68	88	82	KYLE	INDIE-POP	37	19
70	83	83	RUSS	DIEMON/RUSS MY WAY/COLUMBIA	23	7
77	92	84	TRAIN	COLUMBIA	14	24
27	14	85	SOUNDGARDEN	A&M/UME	14	3
RE-ENTRY		86	MIRANDA LAMBERT	VANNER/RCA NASHVILLE/SMN	6	69
RE-ENTRY		87	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	38	11
75	93	88	CLEAN BANDIT	ATLANTIC/AG	30	39
85	85	89	LADY ANTEBELLUM	CAPITOL NASHVILLE/UMGN	6	37
RE-ENTRY		90	MARTIN GARRIX	STMPD RCRDS/RCA	88	7
RE-ENTRY		91	OLD DOMINION	RCA NASHVILLE/SMN	29	56
84	59	92	LIAM PAYNE	REPUBLIC	59	4
-	98	93	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	93	4
RE-ENTRY		94	LYNYRD SKYNYRD	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	72	4
RE-ENTRY		95	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	127
NEW		96	SHAGGY 2 DOPE	PSYCHOPATHIC	96	1
						
NEW		97	AYO & TEO	COLUMBIA	97	1
RE-ENTRY		98	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	78
RE-ENTRY		99	JOURNEY	NOMOTA	81	6
16	72	100	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/IGA	11	26



Ayo & Teo Clock Debut

Ayo & Teo (above) debut on the Billboard Artist 100 at No. 97, powered by their breakout single, "Rolex," which ascends to the top 10 of Hot R&B/Hip-Hop Songs (14-10) and the top 20 of the Billboard Hot 100 (31-20) following the May 26 arrival of its official video. Streaming marks the bulk of Artist 100 points (81 percent) for the duo as "Rolex" resurges to the Streaming Songs chart's top 10 (13-10, after reaching No. 9 on April 1), up 21 percent to 22.4 million U.S. streams in the week ending June 1, according to Nielsen Music. The Ann Arbor, Mich.-based brothers — Ayleo and Mateo Bowles — first gained attention as dancers in the videos for Usher's "No Limits" and Chris Brown's "Party." Atop the Artist 100, Bruno Mars reigns for the first time in more than three months, although he has spent the most time in the chart's top five — 23 weeks — of any act in 2017. (Ed Sheeran, at No. 4, follows with 21 top five frames so far this year.) Mars lifts 3-1 with an 8 percent gain in overall activity, with radio airplay being the greatest contributor (30 percent), as "That's What I Like" rules the Radio Songs chart for a fifth week (165 million in audience in the week ending June 4). Mars could soon scale the chart with another hit: "Versace on the Floor" is the newly released third single from 24K Magic, following the title track and "That's What I Like." —Gary Trust

Billboard 200

June 17
2017
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
	1	BRYSON TILLER	TRAPSOU/ RCA	True To Self	1	1
	2	KENDRICK LAMAR	TOP DAWG/ AFTERMATH/ INTERSCOPE/ IGA	DAMN.	1	7
RE	3	THE BEATLES	APPLE/ CAPITOL/ UME	Sgt. Pepper's Lonely Hearts Club Band	1	195
	4	DRAKE	YOUNG MONEY/ CASH MONEY/ REPUBLIC	More Life	1	11
NEW	5	LIL YACHTY	QUALITY CONTROL/ MOTOWN/ CAPITOL	Teenage Emotions	5	1
	6	ED SHEERAN	ATLANTIC/ AG	Divide	1	13
	7	BRUNO MARS	ATLANTIC/ AG	24K Magic	2	28
	8	CHRIS STAPLETON	MERCURY NASHVILLE/ UMG	From A Room: Volume 1	2	4
NEW	9	VARIOUS ARTISTS	UNIVERSAL MUSIC LATIN/ UMLE	Summer Latin Hits 2017	9	1
	10	HARRY STYLES	ERSKINE/ COLUMBIA	Harry Styles	1	3
	11	VARIOUS ARTISTS	EPIC	EPIC AF (Yellow/Pink)	6	5
NEW	12	GUCCI MANE	GLWOP/ ATLANTIC/ AG	Droptopwop	12	1
	13	POST MALONE	REPUBLIC	Stoney	6	25
	14	MIGOS	QUALITY CONTROL/ 300/ AG	Culture	1	18
NEW	15	SHAKIRA	SONY MUSIC LATIN	El Dorado	15	1
	16	SOUNDTRACK	GUARDIANS OF THE GALAXY: VOL. 2: AWESOME MIX VOL. 2	Marvel/Hollywood	4	6
	17	FUTURE	A-1/ FREEBANDZ/ EPIC	FUTURE	1	15
	18	SOUNDTRACK	WALT DISNEY	Moana	2	28
	19	KHALID	RIGHT HAND/ RCA	American Teen	9	13
	20	THE CHAINSMOKERS	DISRUPTOR/ COLUMBIA	Memories... Do Not Open	1	8
	21	THE WEEKND	XO/ REPUBLIC	Starboy	1	27
	22	LOGIC	VISIONARY/ DEF JAM	Everybody	1	4
	23	SHAWN MENDES	ISLAND	Illuminate	1	36
	24	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ ATLANTIC/ AG	Hamilton: An American Musical	3	88
	25	PLAYBOI CARTI	AWGE/ INTERSCOPE/ IGA	Playboi Carti	12	7
	26	KODAK BLACK	DOLLAZ N DEALZ/ ATLANTIC/ AG	Painting Pictures	3	9
	27	DRAKE	YOUNG MONEY/ CASH MONEY/ REPUBLIC	Views	1	57
	28	TRAVIS SCOTT	GRAND Hustle/ EPIC	Birds In The Trap Sing McKnight	1	39
	29	CHRIS STAPLETON	MERCURY NASHVILLE/ UMG	Traveller	1	90
	30	LINKIN PARK	MACHINE SHODDY/ WARNER BROS.	One More Light	1	2
	31	ZAC BROWN BAND	SOUTHERN GROUND/ ELEKTRA/ AG	Welcome Home	2	3
	32	RUSS	DIEMON/ RUSS MY WAY/ COLUMBIA	There's Really A Wolf	7	4
	33	SOUNDTRACK	VILLA 40/ DREAMWORKS/ RCA	Trolls	3	36
	34	VARIOUS ARTISTS	RCA	The RCA-List, Vol 5	27	6
	35	CHILDISH GAMBINO	MDI/ GLASSNOTE	Awaken, My Love!	5	26
	36	BIG SEAN	G.O.O.D./ DEF JAM	I Decided.	1	17
	37	VARIOUS ARTISTS	SONY MUSIC/ UNIVERSAL/ UME	NOW 62	11	4
	38	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	Marvel/Hollywood	1	97
NEW	39	THE ALLMAN BROTHERS BAND	POLYDOR/ UME	A Decade Of Hits 1969-1979	39	1
	40	BRETT YOUNG	BMLG	Brett Young	18	16
	41	TWENTY ONE PILOTS	FUELED BY RAMEN/ AG	Blurryface	1	107
	42	FUTURE	A-1/ FREEBANDZ/ EPIC	HNRXX	1	14
	43	SOUNDTRACK	UNIVERSAL STUDIOS/ ARTIST PARTNERS GROUP/ ATLANTIC/ AG	The Fate Of The Furious: The Album	10	7
	44	CHANCE THE RAPPER	CHANCE THE RAPPER	Coloring Book	8	55
	45	MACHINE GUN KELLY	EST/ 19XX/ BAD BOY/ INTERSCOPE/ IGA	bloom	8	3
	46	RIHANNA	WEST BURY ROAD/ ROC NATION	ANTI	1	71
	47	FLORIDA GEORGIA LINE	BMLG	Dig Your Roots	2	40
	48	KEITH URBAN	HIT RED/ CAPITOL NASHVILLE/ UMG	Ripcord	4	56
	49	PARAMORE	FUELED BY RAMEN/ AG	After Laughter	6	3
	50	BRYSON TILLER	TRAPSOU/ RCA	TRAPSOU	8	88

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
	51	JAMES ARTHUR	COLUMBIA	Back From The Edge	39	30
	52	SAM HUNT	MCA NASHVILLE/ UMG	Montevallo	3	136
	53	XXXTENTACION	BAD VIBES FOREVER/ EMPIRE RECORDINGS	Revenge	44	3
	54	J. COLE	DREAMVILLE/ ROC NATION	4 Your Eyez Only	1	25
	55	RASCAL FLATTS	BIG MACHINE/ BMLG	Back To Us	11	2
	56	MICHAEL JACKSON	EPIC/ LEGACY	The Essential Michael Jackson	46	199
	57	RAE SREMMURD	EAR DRUMMER/ INTERSCOPE/ IGA	Sremmlife 2	4	42
	58	GORILLAZ	PARLOPHONE/ WARNER BROS.	Humanz	2	5
	59	KENDRICK LAMAR	TOP DAWG/ AFTERMATH/ INTERSCOPE/ IGA	good kid, m.A.A.d city	2	240
	60	ARIANA GRANDE	REPUBLIC	Dangerous Woman	2	54
	61	EMINEM	WEB/ AFTERMATH/ INTERSCOPE/ UME	The Eminem Show	1	322
	62	BOB MARLEY AND THE WAILERS	TUFF GONG/ ISLAND/ UME	Legend: The Best Of...	5	472
	63	ADELE	XL/ COLUMBIA	25	1	80
	64	BLACKBEAR	BEAR TRAP	digital druglord	14	6
	65	LIL UZI VERT	GENERATION NOW/ ATLANTIC/ AG	Lil Uzi Vert Vs. The World	37	53
	66	THE CHAINSMOKERS	DISRUPTOR/ COLUMBIA	Collage (EP)	6	30
	67	THE WEEKND	XO/ REPUBLIC	Beauty Behind The Madness	1	92
	68	SOUNDTRACK	WALT DISNEY	Beauty And The Beast (2017)	3	12
	69	ED SHEERAN	ATLANTIC/ AG	X	1	154
	70	6LACK	LVNR/ INTERSCOPE/ IGA	FREE 6LACK	34	24
	71	DRAKE	YOUNG MONEY/ CASH MONEY/ REPUBLIC	Take Care	1	222
NEW	72	SHAGGY 2 DOPE	PSYCHOPATHIC	F.T.F.O.M.F.	72	1
	73	THOMAS RHETT	VALORY/ BMLG	Tangled Up	6	88
	74	BRUNO MARS	ELEKTRA/ AG	Doo-Wops & Hooligans	3	326
	75	PANIC! AT THE DISCO	DC2/ FUELED BY RAMEN/ AG	Death Of A Bachelor	1	72
	76	NAV	XO/ REPUBLIC	NAV	24	14
	77	J. COLE	DREAMVILLE/ ROC NATION/ COLUMBIA	2014 Forest Hills Drive	1	130
	78	SOUNDTRACK	DC/ ATLAS/ WATER TOWER/ ATLANTIC/ AG	Suicide Squad: The Album	1	43
	79	ZPAC	AMARU/ DEATH ROW/ INTERSCOPE/ UME	Greatest Hits	3	193
	80	KANYE WEST	G.O.O.D./ DEF JAM	The Life Of Pablo	1	60
	81	JUSTIN BIEBER	SCHOOL BOY/ RAYMOND BRAUN/ DEF JAM	Purpose	1	81
	82	SOUNDTRACK	UNIVERSAL STUDIOS/ ILLUMINATION/ REPUBLIC	Sing	8	25
	83	TEE GRIZZLEY	300/ AG	My Moment	44	8
	84	ZAC BROWN BAND	ROAR/ SOUTHERN GROUND/ ATLANTIC/ AG	Greatest Hits So Far...	20	121
	85	SOUNDTRACK	UNIVERSAL STUDIOS/ REPUBLIC	Fifty Shades Darker	1	16
	86	JOHN MAYER	COLUMBIA	The Search For Everything	2	7
	87	JOURNEY	COLUMBIA/ LEGACY	Journey's Greatest Hits	10	463
	88	EMINEM	SHAD/ AFTERMATH/ INTERSCOPE/ IGA	Curtain Call: The Hits	1	343
	89	HALSEY	ASTRALWERKS	Badlands	2	92
	90	TREY SONGZ	ATLANTIC/ AG	Tremaine The Album	3	10
	91	LIL UZI VERT	GENERATION NOW/ ATLANTIC/ AG	The Perfect LUV Tape	55	42
	92	FUTURE	A-1/ FREEBANDZ/ EPIC	DS2	1	98
	93	QUEEN	HOLLYWOOD	Greatest Hits	11	273
	94	KANE BROWN	ZONE 4/ RCA NASHVILLE/ SMN	Kane Brown	10	26
	95	PS	SIMON & GARFUNKEL	Simon And Garfunkel's Greatest Hits	5	154
	96	YFN LUCCI	LUCCI/ THINK IT'S A GAME	Long Live Nut	27	9
NEW	97	DANZIG	EVILIVE/ NUCLEAR BLAST	Black Laden Crown	97	1
	98	FLEETWOOD MAC	WARNER BROS./ RHINO	Rumours	1	225
	99	JON PARDI	CAPITOL NASHVILLE/ UMG	California Sunrise	11	48
	100	PAPA ROACH	ELEVEN SEVEN	Crooked Teeth	20	2



Tiller Is Tops, Halsey Up Next

Bryson Tiller notches his first No. 1 on The Billboard 200, as his second studio effort, *True to Self*, debuts atop the tally. The set earned 107,000 equivalent album units in the week ending June 1, according to Nielsen Music. Of that sum, 47,000 were in traditional album sales — all from downloads.

True to Self was released a month earlier than its expected June 23 street date, and is the follow-up to Tiller's debut set, *Trapsoul*. The latter peaked at No. 8 on the chart in January 2016, and helped Tiller finish that year as *Billboard's* top new artist. *Trapsoul* has earned 1.6 million equivalent album units, of which 441,000 are in traditional album sales.

True to Self was supported mostly by streaming equivalent albums (57,000) and traditional album sales. The remainder of its bow came from track equivalent albums (2,000).

The CD version of *True to Self* is still scheduled for a June 23 release.

On the upcoming June 24-dated *Billboard 200*, another artist is aiming to capture her first No. 1: Halsey. The singer-songwriter is on course to bow atop the chart with her second full-length studio album, *Hopeless Fountain Kingdom*, according to industry forecasters. Sources suggest it could earn around 110,000 units in the week ending June 8.

The new set follows Halsey's full-length debut, *Badlands*, which bowed and peaked at No. 2 on the Sept. 19, 2015-dated chart, with 115,000 units earned in its first week. —Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
108	101	DRAKE ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	121
114	102	PNB ROCK	EMPIRE RECORDINGS/ATLANTIC/AG	GTTM: Goin Thru The Motions	28	20
129	103	CREEDENCE CLEARWATER REVIVAL ◆	FANTASY/SONY	Chronicle The 20 Greatest Hits	22	317
101	104	LUKE BRYAN ▲	CAPITOL, NASHVILLE/UMGN	Kill The Lights	1	95
104	105	METALLICA ◆	BLACKENED/WARNER BROS.	Metallica	1	433
106	106	SOUNDGARDEN ▲	AS&M/UMI	Superunknown	1	80
99	107	IMAGINE DRAGONS ▲	KID NAKORNER/INTERSCOPE/IGA	Night Visions	2	244
NEW	108	FOREIGNER	ATLANTIC/RHINO	40: Forty Hits From Forty Years - 1977-2017	108	1
109	109	ZARA LARSSON	RECORD COMPANY TEN/EPIC	So Good	26	11
112	110	MIRANDA LAMBERT	VANNER/RCA NASHVILLE/SMN	The Weight Of These Wings	3	28
120	111	JASON ALDEAN	MONUMENT/BROKEN BOW/BMG	They Don't Know	1	38
91	112	RICK ROSS	MAYBACH/EPIC	Rather You Than Me	3	11
128	113	TWENTY ONE PILOTS ▲	FUELED BY RAMEN/AG	Vessel	21	146
123	114	KEVIN GATES ▲	BREADWINNERS ASSOCIATION/ATLANTIC/AG	Islah	2	70
51	115	METALLICA ▲	BLACKENED	Hardwired...To Self-Destruct	1	28
127	116	ZI SAVAGE & METRO BOOMIN ●	SILAS/HTER GANG	Savage Mode	23	46
119	117	THE LUMINEERS ●	DUALTONE	Cleopatra	1	60
139	118	SIA ▲	MONKEY PUZZLE/RCA	This Is Acting	4	70
141	119	THE BEATLES ◆	APPLE/CAPITOL/UMI	1	1	275
105	120	MARY J. BLIGE	CAPITOL	Strength Of A Woman	3	5
122	121	DRAKE ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	189
117	122	SOUNDTRACK	SUMMIT/INTERSCOPE/IGA	La La Land	2	25
153	123	GUNS N' ROSES ▲	GEPFEN/UMI	Greatest Hits	3	401
130	124	VARIOUS ARTISTS	EPIC	Epic Lit (Version 3)	38	14
125	125	ALESSIA CARA ▲	EP/DEF JAM	Know-It-All	9	81
111	126	BEYONCE ▲	PARKWOOD/COLUMBIA	Lemonade	1	58
145	127	U2	ISLAND/INTERSCOPE/UMI	The Joshua Tree	1	113
131	128	KEHLANI	TSUNAMI MOB/ATLANTIC/AG	SweetSexySavage	3	18
107	129	WALE	MAYBACH/ATLANTIC/AG	SHINE	16	5
159	130	THE BEATLES ◆	APPLE/CAPITOL/UMI	Abbey Road	1	218
142	131	BRUNO MARS ▲	ATLANTIC/AG	Unorthodox Jukebox	1	174
134	132	GUCCI MANE	GUWOP/ATLANTIC/AG	The Return Of East Atlanta Santa	16	24
17	133	BLINK-182	VIRING WIZARD EYES/BMG	California	1	23
146	134	DIERKS BENTLEY ●	CAPITOL, NASHVILLE/UMGN	Black	2	51
135	135	BRANTLEY GILBERT	VALORY/BMG	The Devil Dont Sleep	2	18
148	136	ORIGINAL BROADWAY CAST RECORDING	AUTUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG	Dear Evan Hansen	8	12
162	137	FLORIDA GEORGIA LINE ▲	BMLG	Here's To The Good Times	4	225
147	138	LADY GAGA	STREAMLINE/WARNER/SCDPE/IGA	Joanne	1	32
118	139	LINKIN PARK ◆	WARNER BROS.	[Hybrid Theory]	2	168
37	140	AUDIOSLAVE ▲	INTERSCOPE/EPIC/UMI/LEGACY	Audioslave	7	103
130	141	MELANIE MARTINEZ ▲	ATLANTIC/AG	Cry Baby	6	94
136	142	KENDRICK LAMAR ▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	110
108	143	THE NOTORIOUS B.I.G.	BAD BOY/RHINO	Greatest Hits	1	83
140	144	RED HOT CHILI PEPPERS ▲	WARNER BROS.	Greatest Hits	18	132
144	145	FRANK OCEAN	BOYS DON'T CRY	Blonde	1	41
RE	146	THE ALLMAN BROTHERS BAND	POLYDOR/MERCURY/CHRONIC/ES/UMI	At Fillmore East	13	48
149	147	BLAKE SHELTON ●	WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	54
156	148	SAM SMITH ▲	CAPITOL	In The Lonely Hour	2	155
154	149	G-EAZY ▲	G-EAZY/RVC/BPG/RCA	When It's Dark Out	5	78
157	150	ADELE ◆	XL/COLUMBIA	21	1	328

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
151	151	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/AG	Artist	70	34
178	152	ERIC CHURCH ●	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	82
153	153	COLE SWINDELL ●	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	54
152	154	IMAGINE DRAGONS ●	KID NAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	69
164	155	JON BELLION	VISIONARY/CAPITOL	The Human Condition	5	45
176	156	LUKE BRYAN ▲	CAPITOL, NASHVILLE/UMGN	Crash My Party	1	194
161	157	DRAKE & FUTURE ▲	A 1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	88
169	158	FETTY WAP ▲	RGF/300/AG	Fetty Wap	1	87
152	159	JOHNNY CASH ▲	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash	5	263
165	160	LANA DEL REY ▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	278
NEW	161	JUSTIN TOWNES EARLE	NEW WEST	Kids In The Street	161	1
188	162	LADY GAGA ▲	STREAMLINE/KONLIVE/CHERRY TREE/INTERSCOPE/IGA	The Fame	2	189
171	163	NICKY JAM	LA INDUSTRIAL/SONY MUSIC LATIN	Fenix	28	18
138	164	JOEY BADA\$\$	PRO ERA/CINEMATIC	All-Amerikkkan Bada\$\$	5	8
165	165	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	Hero	5	52
186	166	EMINEM ▲	WEBB/SHADWAF/TERMATH/INTERSCOPE/IGA	Recovery	1	281
180	167	CHARLIE PUTH ▲	ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	68
183	168	TRAIN	CRUSH MUSIC/SUNKEN FOREST/COLUMBIA	A Girl A Bottle A Boat	8	18
169	169	KELSEA BALLERINI ●	BLACK RIVER	The First Time	31	98
167	170	NIRVANA ◆	SUB POP/GG/GEFFEN/UMI	Nevermind	1	364
171	171	MERCYME	FAIR TRADE/PLG	Lifer	10	9
196	172	ELTON JOHN ▲	CHRONIC/ES/ROCKE/ISLAND/MERCURY/UMI	Rocket Man: Number Ones	9	75
RE	173	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You (EP)	151	10
185	174	THE WEEKND ▲	XO/REPUBLIC	Trilogy	4	168
199	175	AC/DC ◆	COLUMBIA/LEGACY	Back In Black	4	290
170	176	LORD HURON	IAMSOUND	Strange Trails	23	10
RE	177	EAGLES ◆	ASYLUM/ELECTRA/RHINO	Their Greatest Hits 1971-1975	1	214
197	178	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	Pawn Shop	17	13
RE	179	TOM PETTY AND THE HEARTBREAKERS ◆	MCA/UMI	Greatest Hits	5	222
189	180	VARIOUS ARTISTS	ATLANTIC/AG	This Is A Challenge	93	23
RE	181	SHAWN MENDES ▲	S. AND	Handwritten	1	109
RE	182	CHILDISH GAMBINO ●	GLASSNOTE	Because The Internet	7	126
RE	183	CARRIE UNDERWOOD ▲	19ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	125
RE	184	EMINEM ▲	WEBB/SHADWAF/TERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	174
RE	185	PINK FLOYD ◆	PINK PLEDGE/LEGACY	The Dark Side Of The Moon	1	928
197	186	BEYONCE	PARKWOOD/COLUMBIA	Beyonce	1	175
100	187	NICKI MINAJ ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	121
RE	188	EAGLES ▲	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	191
RE	189	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	83
RE	190	KANYE WEST ▲	ROCA-FELLA/DEF JAM	Graduation	1	122
RE	191	TAYLOR SWIFT ▲	BIG MACHINE/BMLG	1989	1	130
168	192	WILLIE NELSON	LEGACY	God's Problem Child	10	5
116	193	BARRY MANILOW	ST. LEITTO/DECCA/VLG	This Is My Town: Songs Of New York	12	4
RE	194	THE ROLLING STONES ◆	ABKCO	Hot Rocks 1964-1971	4	267
RE	195	BEYONCE ▲	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	155
RE	196	SUBLIME ▲	GASOLINE/ALL E/W/MCA/GEFFEN/UMI	Sublime	13	146
RE	197	FOO FIGHTERS	ROSWELL/RCA	Greatest Hits	11	127
RE	198	RAE SREMMURD ▲	EAR DRUMMER/INTERSCOPE/IGA	SremmLife	5	122
RE	199	LED ZEPPELIN ▲	SWAN SONG/ATLANTIC/RHINO	Mothership	7	221
194	200	LOGIC ●	VISIONARY/DEF JAM	Under Pressure	4	62

FOREIGNER 108

FOREIGNER 40

1977 • FORTY HITS FROM FORTY YEARS • 2017

Foreigner's new best-of, 40, celebrating the act's 40th anniversary (it formed in 1976), bows at No. 108. It's the band's 11th hits set to chart out of its 20 total entries. The act scored its first top 10 album almost exactly 40 years ago, when its self-titled debut rose 12-10 on the June 18, 1977-dated chart. The album peaked at No. 4, and launched three top 20 hits on the Billboard Hot 100: "Feels Like the First Time" (No. 4), "Cold As Ice" (No. 6) and "Long, Long Way From Home" (No. 20). —K.C.

23 **SHAWN MENDES**
Illuminate

The former No. 1 album rebounds (18,000 units earned in the week ending June 1, according to Nielsen Music; up 25 percent) thanks to a concert ticket/album-bundle sale redemption promotion.

40 **BRETT YOUNG**
Brett Young

Young's self-titled set returns to the top 40 for the first time since its debut (March 4; No. 18), as the album's "In Case You Didn't Know" spends a second week at No. 1 on Country Airplay.

Sgt. Pepper Returns

The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* returns to the Billboard 200, re-entering at No. 3 with 75,000 units earned in the week ending June 1, according to Nielsen Music (up 2,062 percent). Of that sum, 71,000 were in traditional album sales (up 3,889 percent). It is the highest rank for the former No. 1 album since Dec. 30, 1967, when the set also placed at No. 3.

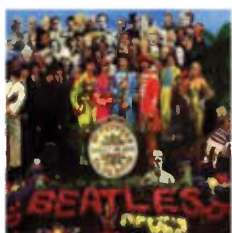
Sgt. Pepper is the biggest-selling LP of the week, re-entering at No. 1 on the Top Album Sales chart.

The album bounces back onto the tallies courtesy of its 50th-anniversary edition, released May 26. It was reissued in a variety of configurations, some including a bevy of bonus tracks. It spent 15 weeks atop the list in 1967 — the most weeks at No. 1 for any of The Beatles' 19 chart-topping albums.

The re-entry also grants The Beatles their highest rank on the Billboard 200 in more than 16 years.

The band has been absent from the top three since March 10, 2001, when the greatest-hits album *1* was No. 3. (The album previously spent eight weeks at No. 1.) *Sgt. Pepper* was last on the Billboard 200 on Jan. 23, 2016. It notched its last week in the top 10 on Feb. 3, 1968.

On the Vinyl Albums chart, the set re-enters the list at No. 1 with 11,000 sold. That's the biggest sales frame for a Beatles album on vinyl since Nielsen Music began tracking sales in 1991. —Keith Caulfield



Album Sales

June 17
2017
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
RE	1	#1 THE BEATLES	Apple/Capitol/UMe	<i>Sgt. Pepper's Lonely Hearts Club Band</i>	18
HOT SHOT DEBUT	2	BRYSON TILLER	TRAPSOUL/RCA	<i>True To Self</i>	1
	3	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	<i>From A Room: Volume 1</i>	4
	4	SOUNDTRACK	MARVEL/HOLLYWOOD	<i>Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2</i>	6
NEW	5	LIL YACHTY	QUALITY CONTROL/MOTOWN/CAPITOL	<i>Teenage Emotions</i>	1
NEW	6	SHAKIRA	SONY MUSIC LATIN	<i>El Dorado</i>	1
	7	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	<i>DAMN.</i>	7
	8	HARRY STYLES	ERSKINE/COLUMBIA	<i>Harry Styles</i>	3
	9	BRUNO MARS	ATLANTIC/AG	<i>24K Magic</i>	27
	10	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMe	<i>NOW 62</i>	4
	11	SOUNDTRACK	MARVEL/HOLLYWOOD	<i>Guardians Of The Galaxy: Awesome Mix Vol. 1</i>	134
	12	SOUNDTRACK	WALT DISNEY	<i>Moana</i>	27
	13	ED SHEERAN	ATLANTIC/AG	<i>Divide</i>	13
	14	ZAC BROWN BAND	SOUTHERN GROUNDWATER/AG	<i>Welcome Home</i>	3
	15	LINKIN PARK	MACHINE SHOP/WARNER BROS.	<i>One More Light</i>	2
	16	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	<i>Traveller</i>	90
NEW	17	GUCCI MANE	GUWOP/ATLANTIC/AG	<i>Droptopwop</i>	1
NEW	18	SHAGGY 2 DOPE	PSYCHOPATHIC	<i>F.T.F.O.M.F.</i>	1
	19	RASCAL FLATTS	BIG MACHINE/BMG	<i>Back To Us</i>	2
	20	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	<i>Hamilton: An American Musical</i>	87
	21	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	<i>Trolls</i>	35
NEW	22	DANZIG	EVILIVE/NUCLEAR BLAST	<i>Black Laden Crown</i>	1
NEW	23	THE ALLMAN BROTHERS BAND	POLYDOR/UMe	<i>A Decade Of Hits 1969-1979</i>	1
	24	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	<i>Ripcord</i>	55
	25	PARAMORE	FUELED BY RAMEN/AG	<i>After Laughter</i>	3
RE	26	SHAWN MENDES	ISLAND	<i>Illuminate</i>	23
	27	GORILLAZ	PARLOPHONE/WARNER BROS.	<i>Humanz</i>	5
	28	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	<i>Memories...Do Not Open</i>	8
	29	SOUNDTRACK	WALT DISNEY	<i>Beauty And The Beast (2017)</i>	12
	30	MARY J. BLIGE	CAPITOL	<i>Strength Of A Woman</i>	5
NEW	31	JUSTIN TOWNES EARLE	NEW WEST	<i>Kids In The Street</i>	1
	32	LOGIC	VISNARY/DEF JAM	<i>Everybody</i>	4
	33	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	<i>Sing</i>	24
NEW	34	THE ALLMAN BROTHERS BAND	POLYDOR/MERCURY/WEHRONICS/UMe	<i>At Fillmore East</i>	1
	35	JOHN MAYER	COLUMBIA	<i>The Search For Everything</i>	7
	36	SIMON & GARFUNKEL	COLUMBIA/LEGACY	<i>Simon And Garfunkel's Greatest Hits</i>	24
	37	METALLICA	BLACKENED/WARNER BROS.	<i>Hardwired...To Self-Destruct</i>	27
	38	METALLICA	BLACKENED/WARNER BROS.	<i>Metallica</i>	402
	39	BRETT YOUNG	BMG	<i>Brett Young</i>	16
	40	BARRY MANILOW	STILETTO/DECCA/VLG	<i>This Is My Town: Songs Of New York</i>	5
	41	BEYONCÉ	PARKWOOD/COLUMBIA	<i>Lemonade</i>	57
	42	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	<i>NOW 61</i>	18
	43	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	<i>Blurryface</i>	106
	44	WILLIE NELSON	LEGACY	<i>God's Problem Child</i>	5
	45	BOB MARLEY AND THE WAILERS	TUFF-GONG/ISLAND/UMe	<i>Legend: The Best Of...</i>	327
NEW	46	ALESTORM	NAPALM	<i>No Grave But The Sea</i>	1
	47	PAPA ROACH	ELEVEN SEVEN	<i>Crooked Teeth</i>	2
	48	U2	ISLAND/INTERSCOPE/UMe	<i>The Joshua Tree</i>	10
NEW	49	FOREIGNER	40: Forty Hits From Forty Years - 1977-2017	<i>40: Forty Hits From Forty Years - 1977-2017</i>	1
	50	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMe	<i>NOW That's What I Call A Workout 2017</i>	11

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 ALESTORM	NAPALM	<i>No Grave But The Sea</i>	1
	2	MO3	MO3 MEDIA	<i>Gangsta Love, Part I</i>	13
	3	GG	SCALE THE SUMMIT	<i>In A World Of Fear</i>	2
	4	SLOWDIVE	DEAD OCEANS	<i>Slowdive</i>	4
NEW	5	MAYSA	SHANACHIE	<i>Love Is A Battlefield</i>	1
	6	MO3	MO3 MEDIA	<i>4 Indictments</i>	29
NEW	7	FREE THROW	TRIPLE CROWN	<i>Bear Your Mind</i>	1
	8	SAM GROW	OLE RED DOT/OLE	<i>The Blame (EP)</i>	2
	9	THE EMPTY POCKETS	MT POCKETS	<i>The Ten Cent Tour</i>	2
NEW	10	BILL FRISELL/THOMAS MORGAN	ECM/VLG	<i>Small Town</i>	1
	11	RAG'N'BONE MAN	BEST LAID PLANS/COLUMBIA	<i>Human</i>	16
NEW	12	RJMRLA	400 SUMMERS	<i>MrLA</i>	1
NEW	13	MOONCHILD	TRU THOUGHTS	<i>Voyager</i>	1
NEW	14	II TONE	BLACK RAIN	<i>New Direction: My World Overcometh</i>	1
NEW	15	IN HEARTS WAKE	UMFD/RISE	<i>Ark</i>	1
RE	16	MONEYBAGG YO	BE GREAT/COCAINE MUZIK	<i>Heartless</i>	10
RE	17	MAGGIE ROGERS	DEBAB SOUND/CAPITOL	<i>Now That The Light Is Fading (EP)</i>	6
NEW	18	PIECES OF A DREAM	SHANACHIE	<i>Just Funkin' Around</i>	1
NEW	19	SIGRID	ISLAND	<i>Don't Kill My Vibe (EP)</i>	1
RE	20	MIDLAND	BMLG	<i>Midland (EP)</i>	3
NEW	21	PET SYMMETRY	POLYVINYL	<i>Vision</i>	1
NEW	22	JONATAN SANCHEZ	GERENCIA360	<i>Necesito Una Companera (EP)</i>	1
NEW	23	DJ WESTNILE	DI WES/TMILE	<i>Trill Is Trill</i>	1
RE	24	LP	VAGRANT/BMG	<i>Lost On You</i>	3
RE	25	BISHOP BRIGGS	TELEPOR/ISLAND	<i>Bishop Briggs (EP)</i>	2

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
RE	1	#1 THE BEATLES	Apple/Capitol/UMe	<i>Sgt. Pepper's Lonely Hearts Club Band</i>	60
	2	SOUNDTRACK	MARVEL/HOLLYWOOD	<i>Guardians Of The Galaxy: Awesome Mix Vol. 1</i>	85
	3	HARRY STYLES	ERSKINE/COLUMBIA	<i>Harry Styles</i>	3
NEW	4	JOHN MAYER	COLUMBIA	<i>The Search For Everything</i>	1
RE	5	DAVID BOWIE	ISO/COLUMBIA	<i>No Plan (EP)</i>	2
NEW	6	JUSTIN TOWNES EARLE	NEW WEST	<i>Kids In The Street</i>	1
	7	BOB MARLEY AND THE WAILERS	TUFF-GONG/ISLAND/UMe	<i>Legend: The Best Of Bob Marley And The Wailers</i>	131
RE	8	SOUNDTRACK	CAPITOL/UMe	<i>Labyrinth</i>	2
	9	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	<i>From A Room: Volume 1</i>	4
	10	PINK FLOYD	PINK FLOYD/LEGACY	<i>The Dark Side Of The Moon</i>	25
	11	FLEETWOOD MAC	WARNER BROS./RHINO	<i>Rumours</i>	61
RE	12	SOUNDGARDEN	ASG/UMe	<i>Badmotorfinger</i>	2
	13	THE BEATLES	APPLE/CAPITOL/UMe	<i>Abbey Road</i>	240
	14	AMY WINEHOUSE	REPUBLIC	<i>Back To Black</i>	119
NEW	15	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	<i>Memories...Do Not Open</i>	1
	16	ED SHEERAN	ATLANTIC/AG	<i>Divide</i>	12
	17	CHILDISH GAMBINO	MCDJEL/ASSNOTTE	<i>Awaken, My Love!</i>	2
	18	GORILLAZ	PARLOPHONE/WARNER BROS.	<i>Humanz</i>	5
	19	MAC DEMARCO	CAPTURED TRACKS	<i>This Old Dog</i>	4
	20	PANIC! AT THE DISCO	DECAYDANCE/FUELED BY RAMEN	<i>A Fever You Can't Sweat Out</i>	3
RE	21	MICHAEL JACKSON	EPIC/LEGACY	<i>Thriller</i>	39
RE	22	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	<i>good kid, m.A.A.d city</i>	38
	23	SLOWDIVE	DEAD OCEANS	<i>Slowdive</i>	4
	24	MILES DAVIS	COLUMBIA/LEGACY	<i>Kind Of Blue</i>	119
	25	SOUNDTRACK	SUMMIT/INTERSCOPE/IGA	<i>La La Land</i>	18



Allman Saluted On Charts

Following the death of Gregg Allman (above) on May 27, two Allman-related titles pop onto the Billboard 200. The Allman Brothers Band's *A Decade of Hits* bows at No. 39 (with 13,000 equivalent album units in the week ending June 1, according to Nielsen Music; up 601 percent) and *At Fillmore East* returns at No. 146 (5,000 units; up 1,811 percent).

Allman, who died of complications from liver cancer, saw his collected album sales (solo and with the band) rise 793 percent in the week ending June 1, climbing from 3,000 to 23,000 sold. On Top Album Sales, *Decade* and *Fillmore* debut at Nos. 23 and 34, respectively (with 6,000 and 4,000 sold).

Further, Allman's digital song sales grew from 1,000 to 62,000 (up 5,222 percent), and his on-demand audio and video streams vaulted from 2.3 million to 14.3 million (up 537 percent).

Elsewhere on the charts, Linkin Park's *One More Light* drops from No. 1 to No. 15 on Top Album Sales, the second-largest percentage decline for a No. 1 debut since the chart launched in 1991. It falls 89.6 percent, eroding from a start of 96,000 to 10,000. The collapse is owed to how its first week was amplified by a concert ticket/album bundle sale redemption promotion for the act's tour. The largest second-week sales drop belongs to Bon Jovi's *This House Is Not for Sale* in 2016, which fell 91.7 percent (128,000 to 11,000). Bon Jovi's first week also was boosted by a ticket/album offer. —K.C.

ALLMAN: LYNN GOLDSMITH/ZUMA PRESS

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES, DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR RE-ENTERING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE R&B/HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE ELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. THESE ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. VINYL ALBUMS: THE WEEK'S TOP-SELLING VINYL ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM/BI FOR COMPLETE RULES AND EXPLANATIONS. © 2017, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC INC. ALL RIGHTS RESERVED.

FIFTH HARMONY: SANTIAGO FELIPE/GETTY IMAGES; ANITTA: MARCO SANTANA/GETTY IMAGES

Fifth Harmony's 'Down' Debuts

The first single from Fifth Harmony (below) as a quartet, "Down" (featuring Gucci Mane), debuts at No. 2 on Billboard + Twitter Top Tracks following its June 2 release. The song marks the girl group's ninth top 10 on the chart, which launched in June 2014, and ties "Work From Home" and "Write on Me" as Fifth Harmony's highest debut. Notably, many Fifth Harmony fans on Twitter noticed production similarities between "Down" and "Home," so much so that "Home" re-enters the chart's top 10, surging 49-9. "Home" also gains after the group performed it with "Down" on ABC's *Good Morning America* on June 2.

Another "Down"-titled track keeps Fifth Harmony from No. 1, as Liam Payne's "Strip That Down" (featuring Quavo) leaps 4-1 for a second overall week on top, following its No. 1 debut two weeks ago. "Strip" rebounds after its music video release on June 1. The dance-centered clip has darted to more than 5.5 million worldwide views on YouTube through June 6.

Meanwhile, former Fifth Harmony member Camila Cabello also doubles up in the top 10, first as a featured artist on Major Lazer's No. 4 debut, "Know No Better" (along with Travis Scott and Quavo). The tune is the title track to Major Lazer's EP, which the EDM trio dropped June 1 with no advance warning. The song's official lyric video has raced to over 3.9 million global views on YouTube. Cabello also ranks in the top 10 with "Crying in the Club," which remains at No. 7. —Trevor Anderson

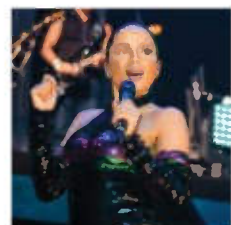


Social/Streaming

June 17
2017
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
4	1	STRIP THAT DOWN	Liam Payne Feat. Quavo	3
NEW	2	DOWN	Fifth Harmony Feat. Gucci Mane	1
2	3	SLOW HANDS	Niall Horan	5
NEW	4	KNOW NO BETTER	Major Lazer Feat. Travis Scott, Camila Cabello & Quavo	1
9	5	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	19
5	6	SIGNAL	TWICE	3
7	7	CRYING IN THE CLUB	Camila Cabello	3
NEW	8	LONELY	SISTAR	1
40	9	WORK FROM HOME	Fifth Harmony Feat. Ty Dolla \$ign	45
8	10	DON'T WANNA CRY	SEVENTEEN	2
12	11	NOT TODAY	BTS	16
NEW	12	PARADINHA	Anitta	1
NEW	13	PERFECT PLACES	Lorde	1
3	14	STRANGERS	Halsey Feat. Lauren Jauregui	2
NEW	15	RUN	Foo Fighters	1
RE	16	NOW OR NEVER	Halsey	2
NEW	17	HOPELESS	Halsey Feat. Cashmere Cat	1
28	18	SHAPE OF YOU	Ed Sheeran	22
RE	19	LAST YOUNG RENEGADE	All Time Low	2
NEW	20	BABY	ASTRO	1
27	21	SIGN OF THE TIMES	Harry Styles	9
NEW	22	SUA CARA	Major Lazer Feat. Anitta & Pablo Vittar	1
40	23	THE CURE	Lady Gaga	8
10	24	MALIBU	Miley Cyrus	4
NEW	25	IT'S EVERYDAY BRO	Jake Paul Feat. Team 10	1
NEW	26	WAY BACK	Travis Scott	1
17	27	BAD LIAR	Selena Gomez	3
RE	28	LIE	BTS	6
NEW	29	THE WAY I ARE (DANCE WITH SOMEBODY)	Bebe Rexha Feat. Lil Wayne	1
NEW	30	WALL OF GLASS	Liam Gallagher	1
NEW	31	EVERYTHING NOW	Arcade Fire	1
RE	32	STAY	Zedd & Alessia Cara	9
20	33	SWISH SWISH	Katy Perry Feat. Nicki Minaj	3
NEW	34	4 AM	2 Chainz Feat. Travis Scott	1
RE	35	BUTTERFLY EFFECT	Travis Scott	2
NEW	36	SORRY	Halsey	1
25	37	CRAZY IN LOVE	SEVENTEEN	2
NEW	38	GOOD TIMES	All Time Low	1
RE	39	MILLION REASONS	Lady Gaga	28
16	40	FIRE	BTS	43
NEW	41	PERFECT PINT	Mike WILL Made-It	1
45	42	BIG FISH	Vince Staples	3
30	43	HUMBLE.	Kendrick Lamar	10
11	44	MASK OFF	Future	11
50	45	I'M THE ONE	DJ Khaled	6
35	46	ATTENTION	Charlie Puth	7
18	47	SWITCH	Iggy Azalea Feat. Anitta	3
4	48	BEAUTIFUL	MONSTA X	9
NEW	49	ALL THE SMOKE	21 Savage	1
31	50	THAT'S WHAT I LIKE	Bruno Mars	16

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	DON'T WANNA CRY	SEVENTEEN	2
2	2	CRAZY IN LOVE	SEVENTEEN	2
3	3	NO PROMISES	Cheat Codes Feat. Demi Lovato	10
8	4	MAMA	Jonas Blue Feat. William Singe	5
NEW	5	UNFUUCK THE WORLD	Prophets Of Rage	1
32	6	ALL AROUND THE WORLD	Mura Masa Feat. Designer	3
7	7	LOVE	DEAN Feat. Syd	3
NEW	8	HOBGLOBIN	CLC	1
5	9	MY I	SEVENTEEN	2
36	10	PRETTY U	SEVENTEEN	2
NEW	11	HIGHLIGHT	SEVENTEEN	1
10	12	HUMAN	Rag'n'Bone Man	26
11	13	JUDAS	Fozzy	5
NEW	14	MEOW MEOW	CLC	1
9	15	SOMETHING DIFFERENT	Why Don't We	6
NEW	16	I BUILT A FRIEND	Alec Benjamin	1
NEW	17	LIGHTS ON	H.E.R.	1
RE	18	WASTED YOUTH	Fletcher	12
16	19	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	53
NEW	20	ENJOY YOUR SLAY	Ice Nine Kills	1
18	21	CALL ON ME	Starley	30
21	22	SEPTEMBER SONG	JP Cooper	38
NEW	23	BEAUTIFUL	SEVENTEEN	1
NEW	24	JAM	Pell	1
25	25	CHEGUEI	Ludmilla	5
14	26	LOVE LETTER	SEVENTEEN	2
12	27	ULTRALIFE	Oh Wonder	10
RE	28	SILENCE SPEAKS	While She Sleeps Feat. Oli Sykes	14
NEW	29	RIGHT NOW	Snakehips Feat. ELHAE, D.R.A.M. & H.E.R.	1
RE	30	REMINDING ME	Shawn Hook Feat. Vanessa Hudgens	6
44	31	CHASE ME	Danger Mouse Feat. Run The Jewels & Big Boi	2
NEW	32	LOVE N HENNESSY	A.CHAL	1
RE	33	NOTHING TO LOSE	VASSY	2
17	34	AMSTERDAM	Nothing But Thieves	5
46	35	1 NIGHT	Mura Masa & Charli XCX	12
23	36	WATERFALL	Stargate Feat. P!nk & Sia	13
15	37	CAN'T BELIEVE	Kranium Feat. Ty Dolla \$ign & WizKid	3
NEW	38	DON'T WANT YOU BACK	Baker mat Feat. Kiesza	1
42	39	DON'T LEAVE	Snakehips & MO	21
24	40	THE LINE	RAYE	3
29	41	THE OCEAN	Mike Perry Feat. Shy Martin	33
48	42	LOVE\$ICK	Mura Masa Feat. A\$AP Rocky	35
26	43	SAY MY NAME	Tove Styrke	5
39	44	PERMISSION	Ro James	69
37	45	D (HALF MOON)	Dean Feat. Gaeko	27
22	46	UNRAVEL ME	Sabrina Claudio	2
13	47	LIGHT	San Holo	6
50	48	WEARING NOTHING	Dagny	2
47	49	U-RITE	THEY.	3
RE	50	CHAIN BREAKER	Zach Williams	9



Anitta's American Launch

Brazilian pop singer Anitta (above) reaches her best rank yet on the Social 50 chart, leaping 44-15 after the release of her new single "Paradinha." The 24-year-old, who recently was introduced to a larger American audience as the featured performer on Iggy Azalea's "Switch," rises in all metrics, most prominently 634 percent in YouTube subscribers and 101 percent in Instagram reactions in the week ending June 1, according to Next Big Sound.

The chart rise comes after Anitta promoted her May 26 appearance with Azalea on *The Tonight Show Starring Jimmy Fallon*, plus her own new track, her latest foray into Spanish-language material ("Switch," meanwhile, is her first English release.) She previously climbed to No. 19 earlier this year (Jan. 28).

Meanwhile, in the same week that Post Malone scores his first top 10 on the Billboard Hot 100 ("Congratulations," No. 10), the rapper also debuts on the Social 50 at No. 37. He's up 428 percent in Twitter reactions and 235 percent in Twitter followers. During the tracking week, Post Malone got into a Twitter back-and-forth with fellow rapper Starlito, who called Malone's use of the term "saucing" in his breakthrough hit "White Iverson" "exploitive" in an interview with *HipHopDX*.

Closer to the top of the chart, Justin Bieber rises 3-2 with a 60 percent increase in Instagram reactions. Fans reacted to Bieber sharing humorous photos of his chipped tooth, plus a preview of his SoftBank commercials in Japan in which he suits up as a ninja.

—Kevin Rutherford



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Country

June 17
2017
billboard

HOT COUNTRY SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 BODY LIKE A BACK ROAD		Sam Hunt	18
	2	2	IN CASE YOU DIDN'T KNOW ▲		Brett Young	39
	3	3	HURRICANE ●		Luke Combs	40
	4	4	GOD, YOUR MAMA, AND ME ▲		Florida Georgia Line Featuring Backstreet Boys	24
	5	5	AG IF I TOLD YOU		Darius Rucker	42
	6	6	THE FIGHTER		Keith Urban Featuring Carrie Underwood	24
	7	7	BLACK ●		Dierks Bentley	30
	8	8	CRAVING YOU		Thomas Rhett Featuring Maren Morris	10
	9	9	HOW NOT TO		Dan + Shay	34
	10	10	DIRT ON MY BOOTS ●		Jon Pardi	37
	11	11	MY GIRL		Dylan Scott	43
	12	12	EVERY TIME I HEAR THAT SONG		Blake Shelton	16
	13	13	YOU LOOK GOOD		Lady Antebellum	20
	14	14	DRINKIN' PROBLEM		Midland	13
	15	15	FLATLINER		Cole Swindell	22
	16	16	SG YOURS IF YOU WANT IT		Rascal Flatts	21
	17	17	NO SUCH THING AS A BROKEN HEART		Old Dominion	12
	18	18	DG SMALL TOWN BOY		Dustin Lynch	15
	19	19	MY OLD MAN		Zac Brown Band	18
	20	20	SOMEBODY ELSE WILL		Justin Moore	20
	21	21	WHAT IF'S		Kane Brown Featuring Lauren Alaina	26
	22	22	ANY OL' BARSTOOL		Jason Aldean	26
	23	23	SPEAK TO A GIRL		Tim McGraw & Faith Hill	11
	24	24	EITHER WAY		Chris Stapleton	4
	25	25	IT AIN'T MY FAULT		Brothers Osborne	19
	26	26	DO I MAKE YOU WANNA		Billy Currington	19
	27	27	FOR HER		Chris Lane	28
	28	28	TIN MAN		Miranda Lambert	10
	29	29	SOMETHIN' I'M GOOD AT		Brett Eldredge	14
	30	30	MORE GIRLS LIKE YOU		Kip Moore	15
	31	31	I COULD USE A LOVE SONG		Maren Morris	11
	32	32	HEARTACHE ON THE DANCE FLOOR		Jon Pardi	4
	33	33	EVERY LITTLE THING		Carly Pearce	7
	34	34	THEY DON'T KNOW		Jason Aldean	3
	35	35	MAKIN' ME LOOK GOOD AGAIN		Drake White	15
	36	36	BROKEN HALOS		Chris Stapleton	7
	37	37	RING ON EVERY FINGER		LOCASH	12
	38	38	ROUND HERE BUZZ		Eric Church	8
	39	39	THE WAY I TALK		Morgan Wallen	15
	40	40	LOSING SLEEP		Chris Young	3
	41	41	ASK ME HOW I KNOW		Garth Brooks	2
	42	42	HOT SHOT DEBUT FIX A DRINK		Chris Janson	1
	43	43	LAST TIME FOR EVERYTHING		Brad Paisley	7
	44	44	RE-ENTRY FIVE MORE MINUTES		Scotty McCreery	2
	45	45	RE-ENTRY A GIRL LIKE YOU		Easton Corbin	9
	46	46	RE-ENTRY GREAT LOVE STORY		LANCO	11
	47	47	NEW JUST A PHASE		Adam Craig	1
	48	48	BOY		Lee Brice	2
	49	49	HAPPY PEOPLE		Little Big Town	12
	50	50	RE-ENTRY MISSING		William Michael Morgan	2

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 CHRIS STAPLETON		From A Room: Volume 1	4	
5	2	CHRIS STAPLETON ▲		Traveller	109	
3	3	ZAC BROWN BAND		Welcome Home	3	
4	4	BRETT YOUNG		Brett Young	16	
5	5	FLORIDA GEORGIA LINE		Dig Your Roots	40	
7	6	KEITH URBAN ▲		Ripcord	56	
9	7	SAM HUNT ▲		Montevallo	120	
2	8	RASCAL FLATTS		Back To Us	2	
10	9	THOMAS RHETT ▲		Tangled Up	88	
11	10	ZAC BROWN BAND		Greatest Hits 50 Far...	97	
13	11	KANE BROWN		Kane Brown	26	
15	12	JON PARDI		California Sunrise	50	
12	13	MIRANDA LAMBERT		The Weight Of These Wings	28	
14	14	JASON ALDEAN		They Don't Know	38	
18	15	LUKE BRYAN ▲		Kill The Lights	95	
17	16	DIERKS BENTLEY ●		Black	53	
16	17	BRANTLEY GILBERT		The Devil Dont Sleep	18	
20	18	FLORIDA GEORGIA LINE ▲		Here's To The Good Times	122	
19	19	BLAKE SHELTON ●		If I'm Honest	54	
27	20	ERIC CHURCH ●		Mr. Misunderstood	83	
21	21	COLE SWINDELL ●		You Should Be Here	56	
25	22	LUKE BRYAN ▲		Crash My Party	129	
29	23	JOHNNY CASH ▲		The Legend Of Johnny Cash	123	
24	24	MAREN MORRIS		Hero	52	
26	25	KELESEA BALLERINI ●		The First Time	107	



Hunt's 'Road' Goes On

"Body Like a Back Road" by Sam Hunt (above) expands its dominion atop the Hot Country Songs chart to 17 weeks. The song ties Thomas Rhett's "Die a Happy Man," which first led the list dated Nov. 14, 2015, for the longest reign by a solo male in more than 55 years — since Leroy Van Dyke's "Walk on By" ruled for 19 weeks in 1961 and 1962, marking the longest command for a song by a male soloist. "Body" concurrently tops both Country Streaming Songs and Country Digital Song Sales for a 17th week. It rules the former with 16.2 million U.S. streams in the week ending June 1, according to Nielsen Music, and the latter with 50,000 downloads sold. On Country Airplay, where it led for three weeks (May 6, 13 and 20), "Road" rolls its 10th week in the top five, holding at No. 3 with 40 million in audience. "Body" also continues its pop crossover, rising 18-16 on the Adult Top 40 airplay chart and 29-27 on Mainstream Top 40.

Atop Country Airplay, Brett Young's "In Case You Didn't Know" leads for a second week, increasing by 2 percent to 471 million impressions. Meanwhile, Kenny Chesney's "All the Pretty Girls" debuts at No. 54 (1.2 million). The fourth single from his *Cosmic Hallelujah* LP marks his 86th appearance on Country Airplay, a sum that trails only George Strait's 98 and Garth Brooks' 87.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 IN CASE YOU DIDN'T KNOW	Brett Young	26		
5	2	GG IF I TOLD YOU	Darius Rucker	46		
3	3	BODY LIKE A BACK ROAD	Sam Hunt	18		
4	4	HURRICANE	Luke Combs	33		
6	5	HOW NOT TO	Dan + Shay	36		
7	6	GOD, YOUR MAMA, AND ME	Florida Georgia Line Feat. Backstreet Boys	21		
2	7	BLACK	Dierks Bentley	30		
8	8	EVERY TIME I HEAR THAT SONG	Blake Shelton	16		
10	9	CRAVING YOU	Thomas Rhett Feat. Maren Morris	10		
9	10	MY GIRL	Dylan Scott	40		
11	11	YOURS IF YOU WANT IT	Rascal Flatts	22		
12	12	THE FIGHTER	Keith Urban Feat. Carrie Underwood	17		
13	13	YOU LOOK GOOD	Lady Antebellum	20		
14	14	FLATLINER	Cole Swindell	21		
15	15	DRINKIN' PROBLEM	Midland	19		
16	16	SOMEBODY ELSE WILL	Justin Moore	32		
18	17	NO SUCH THING AS A BROKEN HEART	Old Dominion	13		
17	18	MY OLD MAN	Zac Brown Band	18		
20	19	DO I MAKE YOU WANNA	Billy Currington	28		
19	20	SPEAK TO A GIRL	Tim McGraw & Faith Hill	11		
22	21	IT AIN'T MY FAULT	Brothers Osborne	21		
21	22	FOR HER	Chris Lane	35		
23	23	MORE GIRLS LIKE YOU	Kip Moore	16		
25	24	SMALL TOWN BOY	Dustin Lynch	13		
26	25	EVERY LITTLE THING	Carly Pearce	12		

HOT COUNTRY SONGS: The week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming, weekly, each by artist, music sources tracked by Nielsen Music. Songs are certified as current hits are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, as compiled by Nielsen Music, based on multi-metric consumption (airplay, traditional album sales, track equivalent album, and streaming equivalent album). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

ANDY GRAMMER



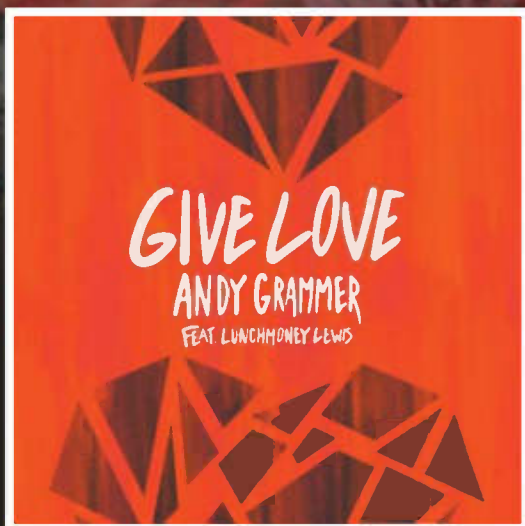
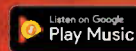
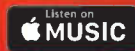
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THE NEW SINGLE

FEAT. LUNCHMONEY LEWIS

THE FOLLOW UP TO THE PLATINUM HIT "FRESH EYES"

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BELMONT STAKES (6/10)



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BOSTON POPS (7/3&4)



@ANDYGRAMMER

Rock

June 17
2017
billboard

HOT ROCK SONGS™									
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL				
1	1	1	#1 10 WKS AGO	AG SG	BELIEVER MATTMAN & ROBIN (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATT, M. ANGLIM, J. GRANT, J. JONES)	Imagine Dragons	1	18	
2	2	2			HEAVY M. SHINDO, B. DELSON, M. SHINDO, B. DELSON, J. BENNINGTON, J. MICHAELS, J. TRANTER	Linkin Park Featuring Kiiara	2	16	
3	3	3				twenty one pilots	1	50	
4	4	4				Imagine Dragons	4	6	
5	5	5				Rag'n'Bone Man	4	27	
6	6	6				Lord Huron	5	9	
7	7	7				Portugal. The Man	7	13	
8	8	8				The Revivalists	8	27	
9	9	9				The Allman Brothers Band	9	1	
10	10	10				Imagine Dragons	5	4	
11	11	11				Paramore	6	7	
12	12	12				Soundgarden	5	3	
13	13	13				Lana Del Rey Featuring The Weeknd	4	7	
14	14	14				Ocean Park Standoff	12	12	
15	15	15				Foo Fighters	15	1	
16	16	16				Audioslave	7	3	
17	17	17				Electric Light Orchestra	12	4	
18	18	18				Fleetwood Mac	7	4	
19	19	19				Bleachers	16	9	
20	20	20				The Allman Brothers Band	20	1	
21	21	21				The Allman Brothers Band	21	1	
22	22	22				Papa Roach	15	15	
23	23	23				Cold War Kids	17	17	
24	24	24				Sir Sly	24	10	
25	25	25				The Gregg Allman Band	25	1	
26	26	26				Muse	23	2	
27	27	27				Bastille	27	16	
28	28	28				NEEDTOBREATHE	24	7	
29	29	29				The Lumineers	15	38	
30	30	30				Cage The Elephant	22	18	
31	31	31				Gorillaz Featuring Popcaan	5	10	
32	32	32				Stone Sour	32	2	
33	33	33				Weezer	17	9	
34	34	34				John Mayer	13	7	
35	35	35				Kings Of Leon	20	12	
36	36	36				HAiM	13	5	
37	37	37				alt-J	19	7	
38	38	38				Fall Out Boy	7	6	
39	39	39				Volbeat	39	4	
40	40	40				Seether	25	14	
41	41	41				DREAMERS	33	12	
42	42	42				Unspoken	42	7	
43	43	43				Zach Williams	43	1	
44	44	44				Lana Del Rey	2	14	
45	45	45				MISSiO	18	17	
46	46	46				Paramore	16	4	
47	47	47				Metallica	28	3	
48	48	48				Gorillaz Featuring D.R.A.M.	9	9	
49	49	49				Royal Blood	45	3	
50	50	50				Rise Against	26	3	

TOP ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
1	1	#1 1 WKS AGO	AG SG	THE BEATLES Set, Pepper's Lonely Hearts Club Band	1				
2	2			SOUNDTRACK Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	6				
3	3			LINKIN PARK MACHINE SHOP/WARNER BROS.	2				
4	4			SOUNDTRACK Guardians Of The Galaxy: Awesome Mix Vol. 1	112				
5	5			THE ALLMAN BROTHERS BAND A Decade Of Hits 1969-1979	1				
6	6			TWENTY ONE PILOTS FUELED BY RAMEN/AG	107				
7	7			PARAMORE FUELED BY RAMEN/AG	3				
8	8			GORILLAZ PARLOPHONE/WARNER BROS.	5				
9	9			PANIC! AT THE DISCO DEATH OF A BACHELOR	72				
10	10			SOUNDTRACK Suicide Squad: The Album	43				
11	11			JOHN MAYER COLUMBIA	7				
12	12			JOURNEY COLUMBIA/LEGACY	19				
13	13			QUEEN HOLLYWOOD	10				
14	14			GG SIMON & GARFUNKEL COLUMBIA/LEGACY	9				
15	15			DANZIG EVILIVE/NUCLEAR BLAST	1				
16	16			FLEETWOOD MAC WARNER BROS./RHINO	19				
17	17			PAPA ROACH ELEVEN SEVEN	2				
18	18			CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	19				
19	19			METALLICA BLACKENED/WARNER BROS.	19				
20	20			SOUNDGARDEN A&M/UMe	3				
21	21			IMAGINE DRAGONS KIDNAKORNER/INTERSCOPE/IGA	132				
22	22			FOREIGNER ATLANTIC/RHINO	1				
23	23			TWENTY ONE PILOTS FUELED BY RAMEN/AG	40				
24	24			METALLICA BLACKENED	28				
25	25			THE LUMINEERS DUALTONE	60				

ROCK AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART					
		IMPRINT/PROMOTION LABEL							
1	1	#1 10 WKS AGO	AG SG	BELIEVER Imagine Dragons	18				
2	2			WISH I KNEW YOU The Revivalists	50				
3	3			FEEL IT STILL Portugal. The Man	12				
4	4			BLAME Bastille	20				
5	5			LOVE IS MYSTICAL Cold War Kids	18				
6	6			HUMAN Rag'n'Bone Man	27				
7	7			HIGH Sir Sly	10				
8	8			SOMETHING JUST LIKE THIS The Chainsmokers & Coldplay	14				
9	9			RUN Foo Fighters	1				
10	10			REVEREND Kings Of Leon	12				
11	11			DON'T TAKE THE MONEY Bleachers	10				
12	12			LET YOU DOWN Seether	13				
13	13			DIG DOWN Muse	3				
14	14			COLD COLD COLD Cage The Elephant	20				
15	15			SONG #3 Stone Sour	5				
16	16			HELP Papa Roach	15				
17	17			SHOW YOURSELF Mastodon	12				
18	18			BLACK ROSE Volbeat	11				
19	19			SWEET DISASTER DREAMERS	19				
20	20			THE VIOLENCE Rise Against	6				
21	21			NOW THAT WE'RE DEAD Metallica	6				
22	22			LIGHTS OUT Royal Blood	7				
23	23			IN COLD BLOOD alt-J	9				
24	24			FEELS LIKE SUMMER Weezer	10				
25	25			ONE OF US New Politics	8				



The Foo Fighters Fight Back

Foo Fighters (above) return to the *Billboard* charts with "Run," the lead single from the band's upcoming ninth studio album. The track debuts at No. 9 on Rock Airplay, earning 5 million audience impressions in just four days (dating to its June 1 release), according to Nielsen Music, marking the best debut on the chart since **Green Day** also launched at No. 9 with "Bang Bang" (Aug. 27, 2016). "Run" also bows at No. 1 on Hard Rock Digital Song Sales with one day of sales (7,000), and at Nos. 23 and 24 on the Alternative and Mainstream Rock airplay charts, respectively. The song marks the Foo's 32nd entry on Alternative, tying the band with Green Day for the fourth-most all-time entries, after **U2** (41), **Pearl Jam** (38) and **Red Hot Chili Peppers** (33).

One Direction's **Harry Styles** makes his first foray into the Triple A airplay chart, as "Sign of the Times" debuts at No. 30. Is it shocking to see a boy band member break through at a primarily rock-driven format, albeit with a track reminiscent of '70s prog rock? Not necessarily, says **Emily McIntosh**, program director of KGSR Austin, which spun "Sign" 32 times in the tracking week. "Harry surprised us all with a song that shook the conventional boy band-member-goes-solo aesthetic."

Meanwhile, following **Gregg Allman's** death on May 27, four songs on which he played populate Top Rock Songs, led by **The Allman Brothers Band's** 1970 classic "Midnight Rider" at No. 9 (3.2 million U.S. streams, up 56 percent; and 11,000 downloads sold, up 947 percent). —Kevin Rutherford

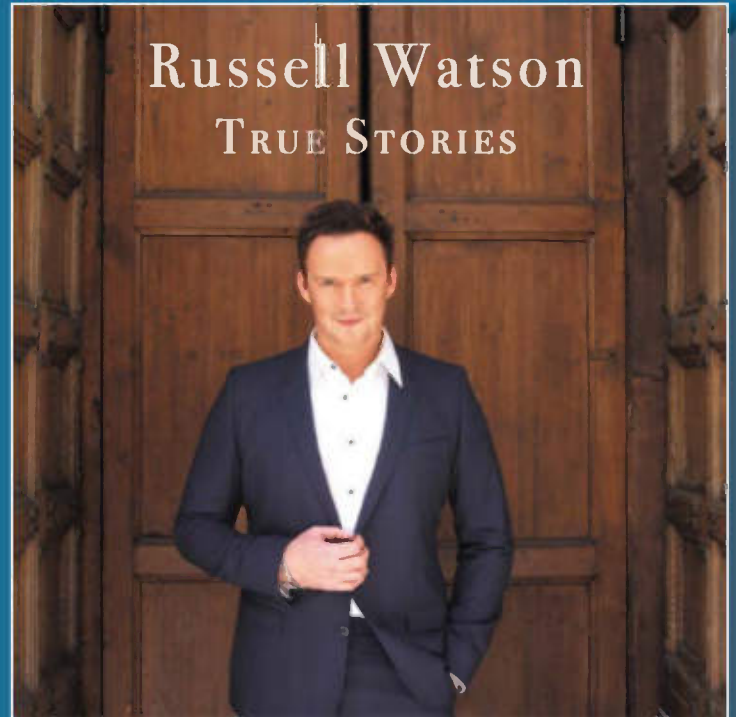
HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC; SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR AS RE-ENTRIES IF THEY WERE PREVIOUSLY ON THE CHART. THE WEEK'S MOST POPULAR ROCK ALBUMS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMUSICBIZ. ALL RIGHTS RESERVED.

FOD RECORDS IS PROUD OF OUR Chart Breakers!!



Russell Watson “Now And Forever”

#28* Billboard Mainstream AC
#25* Mediabase Mainstream AC



The RUA “Fire And Lies”

#33* Billboard Adult Top 40
#34* Mediabase Hot AC

R&B/Hip-Hop

June 17
2017
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 THAT'S WHAT I LIKE SHAMPO PRESS & CURLESTER/STREPTON (BRUNO MARS)/LAWRENCE K.C. (BROWN)/LEFALUT/ROBYN J.	Bruno Mars ATLANTIC	1	25
2	2	2	AG I'M THE ONE DI KHALED FEAT. JUSTIN BIEBER, QUAVO, CHANCE THE RAPPER & LIL WAYNE LEFALUT/ROBYN J. (KHALED)/K.MARSHALL, Q.K. (BIEBER), Q.K. (MARSHALL), KENNETH J. (JAY-Z), R. (BIEBER)	Di Khaled WE THE MUSIC/JAY-Z	1	5
3	3	3	HUMBLE. MIKE WILL MADE-IT (K.L. DUCKWORTH, M.L. WILLIAMS)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	1	9
4	4	4	SG MASK OFF METRO BOOMIN (N. D. WILBURN, L. TWAYNE)	Future A-1/FREEBANDZ/EPIC	3	15
5	5	5	XO TOUR LLIF3 TM88, J.W. LUCAS (S. WOODS)	Lil Uzi Vert GENERATION NOW/ATLANTIC	5	10
6	6	6	CONGRATULATIONS FRANK OCEAN, METRO BOOMIN (A. POSTL, BELL, A. PEENY, Q.K. MARSHALL, L. TWAYNE, C. A. ROSENRIE)	Post Malone Featuring Quavo REPUBLIC	6	25
7	7	7	ISPY PORTLOEGE, KALE, HARVEY, YOUNG, JAY-Z, JAY-Z, PORTLOEGE, KALE	KYLE Featuring Lil Yachty INDIE-POP/QUALITY CONTROL/MOTOWN/CAPITOL/ATLANTIC	3	23
14	10	8	REDBONE D.G. LOVER, L. GORANSSON	Childish Gambino MCDI/GLASSNOTE	8	27
11	11	9	DG UNFORGETTABLE MIG WILL MADE-IT (P. DUBB, A. COLEMAN, JR., D. D. MOPOLI, OS. S. XARCHAKOS)	French Montana Feat. Swae Lee CDE BOYS/RAD SOYER	9	8
15	14	10	ROLEX BLISS, D. BACKPACK K. MILLER (J. MILLER), T. SHARRIEFF, P. ALEXANDER, A. BOWLES, M. BOWLES	Ayo & Teo COLUMBIA	10	17
9	9	11	LOCATION SYNSENSE, SMASH, DAVID, BIGGIE, TUNJI ICE (D. ROBINSON, S. CRUGGESS, D. JIMNEZ, B. BURTI, D. G. A. GONZALES)	Khalid RIGHT HAND/RCA	8	22
8	8	12	DNA. MIKE WILL MADE-IT (K.L. DUCKWORTH, M.L. WILLIAMS)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	3	7
10	12	13	PASSIONFRUIT N. ROUGES (A. GRAHAM, N. ROUGES)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	5	11
12	13	14	SLIDE CALVIN HARRIS FEATURING FRANK OCEAN & MIGOS CALVIN HARRIS (CALVIN HARRIS, FRANK OCEAN, Q.K. MARSHALL, K. CEPHUS)	Migos FLY EYE/COLUMBIA	12	14
13	15	15	TUNNEL VISION METRO BOOMIN, J. LUELLEN, C. BEATZ (D. O'NEAL, L. TWAYNE, J. L. LUELLEN, G. DOMRINGER, G. DOMRINGER)	Kodak Black DOLLAZ N DEEZ/ATLANTIC	4	15
16	16	16	T-SHIRT MURDA, B. RACKLE, E. XL (T.Q.K. MARSHALL, K. CEPHUS, K. BALL, J.L. ROSSER, B. RACKLEY)	Migos QUALITY CONTROL/300	11	20
17	17	17	SWANG P-NASTY (A. J. S. BROWN, K. L. BROWN, P. R. S. LAUGHTER)	Rae Sremmurd EAR DRUMMER/INTERSCOPE	13	25
18	18	18	DROWNING J.SWEET (D. O'NEAL, J.SWEET)	A Boogie Wit da Hoodie Featuring Kodak Black HIGHBRIDGE THE LABEL/ATLANTIC	18	10
19	19	19	SLIPPERY DE LO, G. PARKER (T. Q. MARSHALL, K. CEPHUS, K. BALL, J. L. ROSSER, D. O'NEAL, J. PARKER, R. DAVIS)	Migos Featuring Gucci Mane QUALITY CONTROL/300	18	12
20	20	20	BOTH METRO BOOMIN, J. LUELLEN (R. DAVIS, A. GRAHAM, L. TWAYNE, J. L. LUELLEN)	Gucci Mane Featuring Drake GUWOP/ATLANTIC	16	24
21	21	21	EVERYDAY WE LIT LJAMES (LJAMES, R.L. BENNETT, R.H. ALLEN)	YFN Lucci Featuring PnB Rock THINK IT'S A GAME	21	8
22	22	22	MAGNOLIA PIERRE BOURNE (J. CARTER, J. JENKS)	Playboi Carti AWGE/INTERSCOPE	22	5
23	23	23	LOOK AT ME! A.J. BANKS (J. D. O'NEAL, A.J. BANKS)	XXXTENTACION XXXXTENTACION/BAD VIBES FOREVER/EMPIRE RECORDINGS	18	17
24	24	24	LOVE. TAYLOR SWIFT (TAYLOR SWIFT, J. L. LINDSEY, J. LINDSEY, J. LINDSEY, J. LINDSEY, J. LINDSEY, J. LINDSEY)	Kendrick Lamar Featuring Zacari TOP DAWG/AFTERMATH/INTERSCOPE	10	7
25	25	25	FIRST DAY OUT HELLUVA (T. WALLACE, M. MC. RAFFALE)	Tee Grizzley 300	25	9
26	26	26	PORTLAND MURDA, BEATZ (Q.K. MARSHALL, K. CEPHUS, K. BALL, J. L. ROSSER, G. DOMRINGER, G. DOMRINGER)	Drake Featuring Quavo & Travis Scott YOUNG MONEY/CASH MONEY/REPUBLIC	6	11
29	26	27	1-800-273-8255 LOGIC, A.I.X (SIR R.B. HALL, I.J.A. VATORY, A. CARACCIOLLO, K. ROBINSON)	Logic Featuring Alessia Cara & Khalid V.I.S.O.NARY/DEF JAM	21	5
34	31	28	PRIVACY D.A. DOMAN (E. M. BROWN, D.L. DOMAN, J.S.T. EWART)	Chris Brown RCA	28	5
32	29	29	LOSIN CONTROL RUSS (RUSS)	Russ DIEMON/RUSS MY WAY/COLUMBIA	28	16
30	30	30	LOYALTY. MURDA, BEATZ (Q.K. MARSHALL, K. CEPHUS, K. BALL, J. L. ROSSER, G. DOMRINGER, G. DOMRINGER)	Kendrick Lamar Featuring Rihanna TOP DAWG/AFTERMATH/INTERSCOPE	7	7
31	31	31	SOMETHIN TELLS ME T. MINUS (B. TILLER, P. A. COLEMAN, JR.)	Bryson Tiller TRAPSQU/L/RCA	31	2
40	34	32	GVALCHESTER HBEATZ (A. GRAHAM, M. MEEY, M. MOREZ, R. BROOKS)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	15	11
43	40	33	PEEK A BOO RICKY RACKS (LIL YACHTY, R. HARRELL, K. CEPHUS, K. BALL, J. L. ROSSER, Q.K. MARSHALL)	Lil Yachty Featuring Migos QUALITY CONTROL/MOTOWN/CAPITOL	33	7
35	32	34	WOKEUPLIKETHIS* PIERRE BOURNE (J. CARTER, S. WOODS, J. JENKS)	Playboi Carti Featuring Lil Uzi Vert AWGE/INTERSCOPE	32	5
37	35	35	SELF-MADE NES (B. TILLER, P. A. COLEMAN, JR., D. D. MOPOLI, OS. S. XARCHAKOS)	Bryson Tiller TRAPSQU/L/RCA	35	1
37	35	36	GOOD DRANK M.G. DEAN (T. EPPS, M.G. DEAN, R. DAVIS, T.Q. K. MARSHALL)	2 Chainz x Gucci Mane x Quavo DEF JAM	34	15
NEW	NEW	37	MET GALA NOT LISTED (NOT LISTED)	Gucci Mane Featuring Offset GUWOP/ATLANTIC	37	1
NEW	NEW	38	DON'T GET TOO HIGH NES (B. TILLER, P. A. COLEMAN, JR.)	Bryson Tiller TRAPSQU/L/RCA	38	1
NEW	NEW	39	RUN ME DRY BOI1DA, A. RITTER (B. TILLER, M. SAMUELS, A. RITTER)	Bryson Tiller TRAPSQU/L/RCA	39	1
39	37	40	DO RE MI A. GOLDSTEIN (M. MUSTO, A. GOLDSTEIN)	blackbear BEATRAP	37	6
33	33	41	ELEMENT. SOLNWAIVE (K.L. DUCKWORTH, H. NACHE, M. SPEARS)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	9	7
NEW	NEW	42	NO LONGER FRIENDS SWIFF D (B. TILLER, S. THORNTON, C. BROCKMAN, C. KEYS, N. STEWART)	Bryson Tiller TRAPSQU/L/RCA	42	1
NEW	NEW	43	BUTTERFLY EFFECT MURDA, BEATZ, F. LEONE (TRAVIS SCOTT, S.L.L. INDSTROM)	Travis Scott GRAND HUSTLE/EPIC	43	1
38	41	44	NEIGHBORS J.L. COLE (J.L. COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	8	10
38	41	45	GET RIGHT WITCHA MURDA, BEATZ (T.Q. MARSHALL, K. CEPHUS, K. BALL, S.L.L. INDSTROM, X. DOTSON)	Migos QUALITY CONTROL/300	29	6
43	43	46	NOBODY ELSE BUT YOU A. SAAK (T. A. NEVERSON, A. SAAK)	Trey Songz ATLANTIC	43	2
44	43	47	GO FLEX CHARLIE HANDSOME, R. KUDO (A. POST, CHARLIE HANDSOME, J. KALAI, R. KUDO)	Post Malone REPUBLIC	43	6
44	43	48	NO FRAUDS MURDA, BEATZ, C. BEATZ (D. TAMARA, D. CARTER, A. GRAHAM, B. HAZARD)	Nicki Minaj, Drake & Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC	8	11
NEW	NEW	49	WE BOTH KNOW NES (B. TILLER, P. A. COLEMAN, JR., R. S. KELLY)	Bryson Tiller TRAPSQU/L/RCA	49	1
NEW	NEW	50	BLOWING SMOKE WONDAGURL, FRANCIS GOTHEAT (B. TILLER, E. OSHUN, R. INDE, F. B. NGUYEN, N. TRAN)	Bryson Tiller TRAPSQU/L/RCA	50	1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 BRYSO TILLER TRAPSQU/L/RCA	True To Self	1		
1	2	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/GA	DAMN.	7		
2	3	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	11		
NEW	4	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	Teenage Emotions	1		
3	5	BRUNO MARS ATLANTIC/AG	24K Magic	28		
4	6	VARIOUS ARTISTS EPIC AF (YELLOW/PINK)	EPIC AF (Yellow/Pink)	5		
NEW	7	GUCCI MANE GUWOP/ATLANTIC/AG	Droptopwop	1		
6	8	POST MALONE REPUBLIC	Stoney	25		
5	9	MIGOS QUALITY CONTROL/300/AG	Culture	18		
7	10	FUTURE A-1/FREEBANDZ/EPIC	FUTURE	15		
8	11	KHALID RIGHT HAND/RCA	American Teen	13		
10	12	THE WEEKND XO/REPUBLIC	Starboy	27		
9	13	LOGIC V.I.S.O.NARY/DEF JAM	Everybody	4		
11	14	PLAYBOI CARTI AWGE/INTERSCOPE/GA	Playboi Carti	7		
12	15	KODAK BLACK DOLLAZ N DEEZ/ATLANTIC/AG	Painting Pictures	9		
15	16	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	57		
16	17	TRAVIS SCOTT GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	39		
14	18	RUSS DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	4		
17	19	CHILDISH GAMBINO MCDI/GLASSNOTE	Awaken, My Love!	26		
18	20	BIG SEAN G.O.D./DEF JAM	I Decided.	17		
20	21	FUTURE A-1/FREEBANDZ/EPIC	HNRXX	14		
23	22	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	19		
22	23	SOUNDTRACK UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	The Fate Of The Furious: The Album	7		
13	24	MACHINE GUN KELLY ESTIMOTE, B. BEATZ (D. TAMARA, D. CARTER, A. GRAHAM, B. HAZARD)	bloom	3		
24	25	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	70		

HOT R&B SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	27		
3	2	REDBONE MCDI/GLASSNOTE	Childish Gambino	27		
2	3	LOCATION RIGHT HAND/RCA	Khalid	26		
4	4	PASSIONFRUIT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11		
5	5	SLIDE FLY EYE/COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	14		
8	6	PRIVACY RCA	Chris Brown	10		
7	7	LOSIN CONTROL DIEMON/RUSS MY WAY/COLUMBIA	Russ	17		
18	8	SOMETHIN TELLS ME TRAPSQU/L/RCA	Bryson Tiller	3		
NEW	9	SELF-MADE TRAPSQU/L/RCA	Bryson Tiller	1		
NEW	10	DON'T GET TOO HIGH TRAPSQU/L/RCA	Bryson Tiller	1		
NEW	11	RUN ME DRY TRAPSQU/L/RCA	Bryson Tiller	1		
10	12	DO RE MI BEATRAP	blackbear	8		
NEW	13	NO LONGER FRIENDS TRAPSQU/L/RCA	Bryson Tiller	1		
11	14	NOBODY ELSE BUT YOU ATLANTIC	Trey Songz	12		
NEW	15	WE BOTH KNOW TRAPSQU/L/RCA	Bryson Tiller	1		
NEW	16	BLOWING SMOKE TRAPSQU/L/RCA	Bryson Tiller	1		
9	17	ROLLIN FLY EYE/COLUMBIA	Calvin Harris Feat. Future & Khalid	3		
15	18	REMINDER XO/REPUBLIC	The Weeknd	27		
NEW	19	YOU GOT IT TRAPSQU/L/RCA	Bryson Tiller	1		
12	20	SELFISH A-1/FREEBANDZ/EPIC	Future Feat. Rihanna	14		
13	21	SHINING WE THE BEST/EPIC	Di Khaled Feat. Beyonce & Jay Z	16		
NEW	22	STAY BLESSED TRAPSQU/L/RCA	Bryson Tiller	1		
NEW	23	IN CHECK TRAPSQU/L/RCA	Bryson Tiller	1		
NEW	24	SET IT OFF TRAPSQU/L/RCA	Bryson Tiller	1		
NEW	25	HIGH STAKES TRAPSQU/L/RCA	Bryson Tiller	1		



French Montana Flies Into Top 10

"Unforgettable" by French Montana (above) lifts 11-9 on Hot R&B/Hip-Hop Songs, giving him his fourth top 10 and first as a lead artist since 2012. That year, his "Pop That" (featuring Rick Ross, Drake and Lil Wayne) surged to No. 2. The new peak for "Unforgettable," which features Rae Sremmurd's Swae Lee, comes with across-the-board gains, rising 17 percent in all-genre radio audience to 24 million in the week ending June 4, according to Nielsen Music, and a 3 percent rise in U.S. streams to 19.8 million for the week ending June 1. "Unforgettable" also claims the chart's Digital Gainer award, blasting 41 percent week over week to 20,000 downloads.

Elsewhere, Lil Yachty collects his first top five release on Top R&B/Hip-Hop Albums as *Teenage Emotions* bows at No. 4 with 46,000 equivalent album units earned. The LP, released through Quality Control Music/Motown/Capitol Records, also arrives at No. 4 on the Billboard 200, giving Motown its first top 10 album on the chart in over two years, since Ne-Yo's *Non-Fiction* debuted at No. 5 in February 2015. Plus, on Hot R&B Songs, Bryson Tiller owns 12 of the chart's 25 positions as tracks from his *True to Self* album dominate the list. Among the dozen entries are three top 10s: "Something Tells Me" (No. 8), "Self-Made" (No. 9) and "Don't Get Too High" (No. 10), which bumps the singer to six top 10 hits overall. Meanwhile, *True to Self* opens atop the Billboard 200, a career first for Tiller. —Trevor Anderson

HOT R&B/HIP-HOP SONGS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. ALBUMS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. CHARTS: THE WEEK'S MOST POPULAR R&B SONGS, RANKED BY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY BY CELLITE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMINENT MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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HOT LATIN SONGS™									
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS ON CHART		
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL				
1	1	1	#1 DG AG SG DESAPACITO		Luis Fonsi & Daddy Yankee Feat. Justin Bieber	1	20		
		2	FELICES LOS 4		Maluma	2	6		
2	2	3	CHANTAJE		Shakira Featuring Maluma	1	31		
	6	4	ME ENAMORE		Shakira	4	8		
6	5	5	SUBEME LA RADIO		Enrique Iglesias Featuring Descemer Bueno, Zion & Lennox	2	14		
4	4	6	EL AMANTE		Nicky Jam	2	20		
9	7	7	ESCAPATE CONMIGO		Wisin Featuring Ozuna	7	10		
7	8	8	ADIOS AMOR		Christian Nodal	4	30		
8	9	9	REGGAETON LENTO (BAILEMOS)		CNCO	6	34		
11	12	10	DEJA VU		Prince Royce & Shakira	4	15		
10	11	11	AHORA DICE		Chris Jeday Presenta J Balvin, Ozuna & Arcangel	10	10		
12	10	12	SIGO EXTRANADOTE		J Balvin	9	18		
16	15	13	TU FOTO		Ozuna	13	5		
15	14	14	SIEMPRE TE VOY A QUERER		Calibre 50	5	26		
13	13	15	HEROE FAVORITO		Romeo Santos	2	16		
19	18	16	HEY DJ		CNCO & Yandel	16	8		
14	16	17	SI TU NOVIO TE DEJA SOLA		J Balvin Featuring Bad Bunny	14	13		
20	19	18	LA ROMPE CORAZONES		Daddy Yankee X Ozuna	18	10		
	20	19	PARA QUE LASTIMARME		Gerardo Ortiz	19	9		
18	17	20	MI 45		El Fantasma	17	18		
	24	21	LAS ULTRAS		Calibre 50	21	6		
23	21	22	ENCANTO		Don Omar Featuring Sharlene Taule	21	10		
22		23	DURMIENDO EN EL LUGAR EQUIVOCA		La Adictiva Banda San Jose de Mesillas	21	12		
24	25	24	SE DEFIENDE		La Septima Banda	24	11		
35	29	25	QUE ME HAS HECHO		Chayanne Featuring Wisin	25	6		
36	31	26	ELLA ES MI MUJER		Banda Carnaval	26	5		
		27	PERRO FIEL		Shakira Featuring Nicky Jam	27	1		
17	22	28	HEY MA		Pitbull & J Balvin Featuring Camila Cabello	5	12		
29	27	29	UN APLAUSO		Edwin Luna y La Trakalosa de Monterrey	27	8		
31	26	30	BAILAME		Nacho	26	6		
32	28	31	SERIA UN ERROR		Regulo Caro	28	14		
26	30	32	ES TUVO MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	14	15		
27	33	33	NO TE HAGAS		Bad Bunny x Jory Boy	27	11		
28	36	34	SI UNA VEZ (IF I ONCE)		Play-N-Skillz Feat. Frankie J And Wisin & Leslie Grace or Becky G & Kap G	22	14		
34	32	35	MI TESORO		Zion & Lennox Featuring Nicky Jam	32	8		
33	40	36	ALGUIEN ROBO		Sebastian Yatra Featuring Nacho & Wisin	31	11		
47	42	37	¡OJALA QUE ME OLVIDES		La Arrolladora Banda El Limon de Rene Camacho	37	3		
30	35	38	AL FILO DE TU AMOR		Carlos Vives	18	19		
		39	MI RELIGION		Yandel	39	1		
38	37	40	NO QUIERE ENAMORARSE		Ozuna Featuring Daddy Yankee	37	8		
		41	QUIEREME		Jacob Forever Featuring Farruko	41	1		
39	34	42	LA ULTIMA VEZ		Anuel AA x Bad Bunny	34	3		
43	39	44	SOY PEOR		Bad Bunny	35	15		
		43	GENTE DE ACCIONAR		Grupo Codiciado	39	4		
		45	TRAP		Shakira Featuring Maluma	45	1		
42	44	46	ME REHUSO		Danny Ocean	36	6		
44	41	47	MAS QUE AYER		Arcangel x De La Ghetto	41	7		
41	45	48	TE VAS		Ozuna	31	19		
48		49	SI NO VUELVES		Gente de Zona	42	6		
		50	Y ME PREGUNTO		Julion Alvarez y Su Norteno Banda	50	1		

TOP LATIN ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
	1	#1 VARIOUS ARTISTS		Summer Latin Hits 2017	1				
	2	SHAKIRA		El Dorado	1				
1	3	NICKY JAM		Fenix	19				
2	4	J BALVIN		Energia	49				
	5	JULION ALVAREZ Y SU NORTEÑO BANDA		Ni Diab!o Ni Santo	1				
	6	BANDA EL RECCDO DE CRUZ LIZARRAGA		Ayer y Hoy	1				
4	7	MALUMA		Pretty Boy Dirty Boy	76				
5	8	ROMEO SANTOS		Formula: Vol. 2	114				
7	9	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	48				
8	10	CNCO		Primera Cita	40				
11	11	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		En Vivo: Guadalupe - Monterrey	72				
	12	ENRIQUE IGLESIAS		Sex And Love	97				
	13	CALIBRE 50		En Vivo: Auditorio Telmex	2				
14	14	SELENA		Ones	88				
13	15	LILICES CHAIDEZ Y SUS PLEBES		Andamos En El Ruedo	32				
42	16	GG MANA		Exiliados Es La Bahia: Lo Mejor de Mana	95				
6	17	PRINCE ROYCE		FIVE	14				
16	18	ZION & LENNOX		Motivan2	29				
15	19	SELENA		Amor Prohibido	161				
17	20	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		Que Bendición	69				
	21	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO		Recuerden Mi Estilo	65				
19	22	VARIOUS ARTISTS		Milenarios: Los Exitos de Una Nueva Generacion	12				
21	23	VARIOUS ARTISTS		Festival 2017: El Festival Mas Grande de La Musica Latina	11				
20	24	J BALVIN		La Familia	73				
22	25	ARIEL CAMACHO		Para Siempre: Duetos, Vol. 1	14				

LATIN ALBUM SALES™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
	1	#1 SHAKIRA		El Dorado	1				
	2	BANDA EL RECCDO DE CRUZ LIZARRAGA		Ayer y Hoy	1				
	3	JULION ALVAREZ Y SU NORTEÑO BANDA		Ni Diab!o Ni Santo	1				
	4	JONATAN SANCHEZ		Necesito Una Companera (EP)	1				
5	5	VARIOUS ARTISTS		Dance Latin #1 Hits 2.0: Los Exitos del Momento	9				
3	6	JUANES		Mis Planes Son Amarte	3				
	7	YOMIL Y EL DANY		Ambidiestros	1				
10	8	PRINCE ROYCE		FIVE	14				
9	9	EDNITA NAZARIO		Una Vida	5				
8	10	RICARDO ARJONA		Circo Soledad	6				
	11	YULISSA GIRON		Florcita Bonita	9				
	12	LABERINTO		Mis Numero 1... Dorado	4				
7	13	OLGA TANON		Olga Tanon y Punto	3				
	14	OSCAR ATHIE		Amiga Veneno	2				
12	15	JOSE LUIS RODRIGUEZ EL PUMA		Inmenso	6				
	16	REVOLVER CANNABIS		La Ruleta Sigue Girando	1				
	17	VARIOUS ARTISTS		Summer Latin Hits 2017	1				
	18	JUANA MOLINA		Halo	4				
15	19	ARIEL CAMACHO		Para Siempre: Duetos, Vol. 1	15				
24	20	JUAN GABRIEL		Los Duo 2	77				
	21	GRUPO PEGASSO		20 Pegamix	1				
21	22	CNCO		Primera Cita	40				
	23	CHARLIE ZAA		Celebracion	1				
16	24	NICKY JAM		Fenix	19				
27	25	ANTONIO AGUILAR		Aventurero	4				



Shakira Scores Big Sales

Shakira scores the biggest sales week for a Latin album in more than two years, as her new effort, *El Dorado*, bows at No. 1 on Latin Album Sales with 20,000 copies sold in the week ending June 1, according to Nielsen Music. That's the largest sales frame for a Latin album since Gerardo Ortiz's *Hoy Más Fuerte* launched at No. 1 on the June 5, 2015-dated chart with a handful of copies more (still rounding to 20,000).

El Dorado arrives at No. 1 on the Latin Pop Albums chart (29,000 equivalent album units earned), as well, scoring the singer her seventh No. 1 on the list. Shakira now holds the record for most No. 1s on Latin Pop Albums among women; she was previously tied with Thalía, who has six. Shakira also tallies her eighth top 10 on the Top Latin Albums chart, as *El Dorado* debuts at No. 2. Ahead of Shakira is the *Summer Latin Hits 2017* compilation, which bows atop the chart with 37,000 units.

El Dorado concurrently charts five titles on the Hot Latin Songs chart. The quintet of tracks is led by "Chantaje," featuring Maluma, placing the highest at No. 3, and "Me Enamoré" at No. 4. Shakira has now charted 39 entries on Hot Latin Songs, the second-most among female soloists in the chart's history. Ednita Nazario holds the record with 53.

Over on the Regional Mexican Albums chart, Julián Álvarez y Su Norteño Banda notch their fifth No. 1 and ninth top 10 on the chart with *Ni Diab!o Ni Santo*. The act earned its first No. 1 in 2012 with *En Vivo*. The group now ties Calibre 50 for the most No. 1s on the chart this decade among groups.

—Xander Zellner

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. *HOT LATIN SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RATED AS NEWLY RELEASED, RE-RELEASED, OR AS CURRENT. **HOT LATIN ALBUMS: THE WEEK'S MOST POPULAR CURRENT LATIN ALBUMS, AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RATED AS NEWLY RELEASED, RE-RELEASED, OR AS CURRENT. ***HOT LATIN ALBUMS: THE WEEK'S MOST POPULAR CURRENT LATIN ALBUMS, AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS, SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RATED AS NEWLY RELEASED, RE-RELEASED, OR AS CURRENT. © 2017 PROMOTIONS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 WHAT A BEAUTIFUL NAME	M.G. CHISLETT, J. HOUSTON, B. JIGER, T. WOOD (B. FIELDING, B. JIGER, T. WOOD)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	1	36
	2	2	BLESSINGS	PLUSS (I. MOORE, A. HOGAN, M. N. SIMMONS, A. SWOOP, T. W. GRIFFIN JR.)	Lecrae Featuring Ty Dolla \$ign REACH/COLUMBIA	2	18
	3	3	EVEN IF	D. GARDA, B. GLOVER (B. MILLARD, D. A. GARCIA, B. G. OVERT, T. TIMMONS, C. LEWIS)	MercyMe FAIR TRADE	1	17
	4	4	HOME	E. CASH (C. TOMLIN, E. CASH, S. M. CASH)	Chris Tomlin SIX STEPS/SPARROW/CAPITOL CMG	4	20
	5	5	OH MY SOUL	M. A. MILLER (M. HALL, B. HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	5	17
	6	6	HILLS AND VALLEYS	C. BUTLER, B. MILLIGAN, J. SAPP (T. WELLS, C. BUTLER, J. L. SMITH)	Tauren Wells REUNION/PLG	6	19
	7	7	I HAVE THIS HOPE	J. INGRAM, P. MABURY (M. DONOHUE, J. INGRAM, K. OWEN)	Tenth Avenue North REUNION/PLG	5	22
	8	8	UNFINISHED	B. G. LOVER, C. WEDGEWORTH (B. G. LOVER, C. WEDGEWORTH)	Mandisa SPARROW/CAPITOL CMG	8	13
	9	9	LOVE BROKE THRU	C. STEVENS, T. OBYMAC (T. MCKEE, H. M. C. STEVENS, B. MILLARD, B. FOWLER)	tobyMac FOREFRONT/CAPITOL CMG	3	37
	10	10	CHAIN BREAKER	J. L. SMITH (J. L. SMITH, M. L. C. FIELDS, Z. WILLIAMS)	Zach Williams ESSENTIAL/PLG	1	51
	11	11	FORGIVEN	E. CASH (D. ROWDER, E. CASH)	Crowder SIX STEPS/SPARROW/CAPITOL CMG	10	23
	12	12	BELOVED	C. WEDGEWORTH (J. FELIZ, C. WEDGEWORTH, P. DUNCAN)	Jordan Feliz CENTRICITY	12	22
	13	13	FEARLESS	J. PARDO (J. MURRAY, J. PARDO)	Jasmine Murray FAIR TRADE	12	4
	14	14	THE COMEBACK	B. HERMS (D. G. OKEY, J. SILVERBERG, C. JAMES)	Danny Gokey BMG	14	7
	15	15	THE CURE	C. STEVENS (C. MATTHEWSON, J. LOWRY, C. STEVENS)	Unspoken CENTRICITY	15	17
	16	16	OLD CHURCH CHOIR	C. WEDGEWORTH (Z. WILLIAMS, E. HULSE, C. WEDGEWORTH)	Zach Williams ESSENTIAL/PLG	16	6
	17	17	BULLETPROOF	C. STEVENS, B. FOWLER (B. CALHOUN, J. CALHOUN, C. STEVENS, B. FOWLER)	Citizen Way FAIR TRADE	17	6
	18	18	WONDER	M. G. CHISLETT, J. HOUSTON (J. HOUSTON, M. CROCKER)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	13	3
	19	19	BROKEN THINGS	P. KIPLEY (I. HOUSER, J. L. PRUIS, M. WEST)	Matthew West SPARROW/CAPITOL CMG	19	4
	20	20	KING OF MY HEART	S. MDSLEY (J. M. McMILLAN, S. McMILLAN)	Kutless BEC/TOOTH & NAIL	17	20
	21	21	CLEAN	B. HERMS (N. GRANT)	Natalie Grant CURB	17	15
NEW		22	SHADOW STEP	M. G. CHISLETT, J. HOUSTON (J. HOUSTON, M. G. CHISLETT)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	22	1
	23	23	BE THE CHANGE.	J. CROSBY (B. NICOLE, E. J. CROSBY, J. M. CHAELS)	Britt Nicole CAPITOL/CAPITOL CMG	22	7
	24	24	THRONE ROOM	J. EDWARDS (L. SWEAT, J. SOTER, M. L. C. FIELDS, A. WALKER, SMITH)	Kim Walker-Smith JESUS CULTURE/SPARROW/CAPITOL CMG	18	12
	25	25	ALL THAT MATTERS	C. WEDGEWORTH (C. DIXON, B. GLOVER, C. WEDGEWORTH)	Colton Dixon 19/5/SPARROW/CAPITOL CMG	17	21

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
NEW		1	#1 I'M BLESSED	L. SWEAT, J. SOTER, M. L. C. FIELDS, A. WALKER, SMITH (L. SWEAT, J. SOTER, M. L. C. FIELDS, A. WALKER, SMITH)	Charlie Wilson HILLSONG/SPARROW/CAPITOL CMG	1	1
	2	2	YOU DESERVE IT	J. J. HAIRSTON (D. BLOOM, C. VAUGHN, P. D. REED, J. J. HAIRSTON)	J.J. Hairston & Youthful Praise JAMES TOWN/EGNE	1	42
	3	3	JOY	V. MITCHELL (P. BARRETT, T. BROWN)	VaShawn Mitchell VMA/MOTOWN GOSPEL	2	42
	4	4	CHANGE ME	M. BUTLER (T. CLAY)	Tamela Mann TILLYMANN	4	11
	5	5	HANG ON	J. D. SHEARD, J. D. STARKS (D. STARKS)	GEI Featuring Kierra Sheard KAREW	3	37
	6	6	WORK IT OUT	T. TRIBBETT II (T. TRIBBETT II, G. JORDAN)	Tye Tribbett MOTOWN GOSPEL	4	29
	7	7	VICTORY BELONGS TO JESUS	M. LEWIS, T. DULANEY (T. DULANEY)	Todd Dulaney EGNE WORSHIP/EGNE	3	39
	8	8	THE CALL	S. L. BYRDS, J. EDLINS (L. M. DAVIS, S. L. BYRDS)	Isabel Davis GLOBAL MINISTRY/UNIC L G	8	14
	9	9	COME AND KNOCK ON OUR DOOR	M. WILCHER (J. DOLLY, M. WILCHER)	Jermaine Dolly DARKCHILD GOSPEL/BY ANY MEANS NECESSARY	9	10
	10	10	KEPT BY HIS GRACE	T. SNEED, H. JOHNSON, JR. (H. JOHNSON, JR.)	Troy Sneed EMTOW GOSPEL	9	12
	11	11	PRAY AND DON'T WORRY	D. BRYANT (D. BRYANT, H. HARRIS, R. JOHNSON, D. BRYANT)	GI BGA	10	21
	12	12	TAKE ME TO THE KING	B. APPLEBERRY (K. FRANKLIN)	Chris Blue REPUBLIC	1	3
	13	13	TRUST IN YOU	A. J. BROWN, J. SAVAGE (A. J. BROWN)	Anthony Brown & group therAPY KEY OF A/FAIR TRADE/YSOT	7	8
	14	14	I GOT OUT	B. POPIN, A. LEWIS (B. POPIN, S. POPIN, A. LEWIS)	Bryan Popin FLAYD/LITTLE BOY WONDER	13	12
	15	15	FIX ME	A. WILKINSON (A. WILKINSON, L. HOUGHTON, T. BOWMAN, JR.)	Tim Bowman Jr. LIFESYLE MUSIC GROUP/MOTOWN GOSPEL	9	26
	16	16	YOU WAITED	T. GREENE (T. GREENE)	Travis Greene RCA INSPIRATION/PLG	4	3
	17	17	I FORGIVE ME	A. LEWIS (L. FORTUNE, A. LEWIS)	James Fortune & FIYA FIYA WORLD/EGNE	16	15
	18	18	I NEED YOU TO BREATHE	L. B. HOSKINS (L. B. HOSKINS, T. DON, K. D. HOSKINS, L. B. HOSKINS, S. B. WILLIAMS)	Earnest Pugh PIAN	14	13
	19	19	SEE YOU AGAIN	NOT LISTED (NOT LISTED)	Anthony Evans SHERMAN JAMES	19	2
	20	20	EVERLASTING GOD	A. WILKINSON (W. H. MURPHY III)	William Murphy RCA INSPIRATION/PLG	18	6
	21	21	OPTIMISTIC	JIMMY JAM, T. S. LEWIS, G. D. HINES (G. D. HINES, J. S. HARRIS III, T. S. LEWIS)	The Sounds Of Blackness PERSPECTIVE/AM/JUM	9	20
	22	22	LORD YOU ARE GOOD	T. GALBERTH, B. JONES (T. GALBERTH)	Todd Galberth REDEMPTION WORSHIP	18	20
	23	23	A BILLION PEOPLE	D. HADDON, M. HODGE (D. HADDON)	Deitrick Haddon & Hill City Worship Camp DHV/ISONS/EGNE	19	7
	24	24	GOD HELD ME	L. B. HOSKINS (L. B. HOSKINS, C. FORTUNE, J. FORTUNE)	Zacardi Cortez BIADISMOKE	19	5
NEW		25	BETTER DAYS	LIL RONNIE (M. JOHNSON, L. JOHNSON, F. WALKER)	Le'Andria Johnson RCA INSPIRATION	21	5

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 MERCYME FAIR TRADE/PLG	Lifer	9		
HOT SHOT DEBUT	2	JOSH BALDWIN BETHEL	The War Is Over	1		
	3	MANDISA SPARROW/CAPITOL CMG	Out Of The Dark	2		
	4	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	113		
	5	SKILLET HEAR IT LOUD/ATLANTIC/WORD-CURB	Unleashed	43		
NEW	6	THE LETTER BLACK EMP	Pain	1		
	7	NF CAPITOL CMG	Therapy Session	58		
	8	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	33		
	9	SKILLET ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	159		
	10	REBA MCKENTIRE ROCKIN' R/NASH ICON/BMG/CAPITOL CMG	Sing It Now: Songs Of Faith & Hope	17		
	11	GG SOUNDTRACK ATLANTIC/WORD-CURB	The Shack	14		
	12	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL/PLG	There Is A Cloud	11		
	13	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	95		
	14	NEEDTOBREATHE ATLANTIC/WORD-CURB	HARD LOVE	46		
	15	CHRIS TOMLIN SIX STEPS/SPARROW/CAPITOL CMG	Never Lose Sight	32		
	16	CASTING CROWNS BEACH STREET/REUNION/PLG	The Very Next Thing	37		
	17	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL/WORD-CURB	Here As In Heaven	69		
	18	THE FRATERNITY / PRIESTLY FRATERNITY OF ST. PETER DE MONTFOR/SONY CLASSICAL/SONY MASTERWORKS	Requiem	3		
	19	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	23		
	20	CHRIS TOMLIN SIX STEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	97		
	21	NF CAPITOL CMG	Mansion	97		
	22	FOR KING & COUNTRY FERVENT/WORD-CURB	RUN WILD. LIVE FREE. LOVE STRONG.	142		
	23	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	69		
	24	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion	196		
	25	HILLARY SCOTT & THE SCOTT FAMILY HST/EMI NASHVILLE/CAPITOL CMG	Love Remains	44		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 TAMELA MANN TILLYMANN	One Way	38		
	2	VARIOUS ARTISTS MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/PLG	WOW Gospel 2017	18		
	3	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	83		
	4	TAMELA MANN TILLYMANN	Best Days	170		
	5	J.J. HAIRSTON & YOUTHFUL PRAISE JAMES TOWN/EGNE	You Deserve It	12		
	6	CECE WINANS PURESPRINGS GOSPEL/THIRTY TIGERS	Let Them Fall In Love	17		
	7	GG KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	94		
	8	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	92		
	9	KIRK FRANKLIN FO YO SOUL/RCA/PLG	Losing My Religion	82		
	10	TODD DULANEY EGNE WORSHIP/EGNE	A Worshipers Heart	59		
	11	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	98		
	12	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	168		
	13	JERMAINE DOLLY DARKCHILD GOSPEL/BY ANY MEANS NECESSARY	The Dolly Express	2		
NEW	14	SHERWIN GARDNER FLOW MASTERS/YSOT/GODDIPATH	Greater	1		
	15	ANTHONY EVANS SHERMAN JAMES	Back To Life	15		
	16	YOLANDA ADAMS ELEKTRA/ATLANTIC/AG	The Best Of Me	66		
	17	DONNIE MCCLURKIN RCA INSPIRATION/PLG	The Journey (Live)	41		
	18	WILLIAM MCDOWELL DELIVERY/EGNE/EGNE	Sounds Of Revival, Part Two	13		
	19	ANTHONY BROWN & GROUP THERAPY KEY OF A/VMAN/YSOT/GODDIPATH	Everyday Jesus	97		
	20	WILLIAM MURPHY RCA INSPIRATION/PLG	Demonstrate	49		
NEW	21	DANA FIELDS FIELDS OF FAVOR	A Personal Experience	1		
RE	22	PRESHEA HILLIARD SOUNDPEAK	The Glory Experience	5		
	23	MARY MARY MY BLOCK/COLUMBIA/SONY MUSIC	Mary Mary	108		
RE	24	HEZEKIAH WALKER RCA INSPIRATION/PLG	Azusa: The Next Generation	85		
	25	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	88		



Wilson Bows At No. 1

"I'm Blessed" by Charlie Wilson (above) debuts atop the Hot Gospel Songs chart, which blends airplay, sales and streaming data, marking both Wilson's and featured artist T.I.'s first appearances on the survey. The collaboration is from Wilson's album *In It to Win It*, which debuted at No. 7 on the Billboard 200 in the March 11 issue, giving Wilson his fourth top 10. "Blessed" is fueled by radio airplay and 452,000 U.S. streams in the week ending June 1, according to Nielsen Music. The song is now being promoted to gospel radio, following a No. 1 reign on the Adult R&B airplay chart; after topping that tally for two weeks in April, it holds in the top 10 on June 4.

On Top Christian Albums, *The War Is Over*, the first solo album from Bethel Music worship leader Josh Baldwin, arrives at No. 2 with 3,000 equivalent album units earned. Baldwin, who joined the musical arm of Bethel Church in 2014, regularly leads Sunday worship at Bethel's home base in Redding, Calif. Finally, Christian hard-rock band *The Letter Black* scores its highest arrival and rank on Top Christian Albums as third full-length *Pain* premieres at No. 6 (3,000). The Pennsylvania group previously reached the top 10 with debut album *Hanging On by a Thread*, which opened at its No. 10 peak in 2010. —Jim Asker

JOHNNY LOUIS/FILMMAGIC

TOP CHRISTIAN ALBUMS: TOP CHRISTIAN ALBUMS; TOP CHRISTIAN SONGS: TRACKED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC; HOT GOSPEL SONGS: TRACKED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC; HOT GOSPEL ALBUMS: TRACKED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC; HOT GOSPEL SONGS: TRACKED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC; HOT GOSPEL ALBUMS: TRACKED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

sundance NEXT FEST

THEATRE AT ACE HOTEL
AUGUST 10–13

MUSIC ELECTRIC GUEST • LIZZO
SLEIGH BELLS
BITCH • DINA **MOVIES**
GENTE-FIED • GOLDEN EXITS
GOOK • LEMON • L.A. TIMES
RESERVOIR DOGS
& **MISCHIEF** OUTSIDE
EATS & DRINKS
SPECIAL GUEST APPEARANCES
A PRETTY GOOD **COLLIDE**
F—ING TIME



#NEXTFEST
SUNDANCE.ORG/NEXT

Dance/Electronic

June 17
2017
billboard

HOT DANCE/ELECTRONIC SONGS™						
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 AG STAY Zedd, M. LUND (A. TAZI, A. J. L. S. A. S. C. A. C. C. O. D. I. F. A. R. M. E. N. U. S. I. W. A. L. I. N. G. S. A. R. R. O. N. S. A. F. R. O. K. I. N. G. S. O. P. E.	Zedd & Alessia Cara DEF JAM/INTERSCOPE	1	15
1	2	2	SOMETHING JUST LIKE THIS ▲ THE CHAINSMOKERS (A. TAGGART, C. A. J. MARTIN, G. R. BERRYMAN, J. M. BUCKLAND, W. C. HAMPTON)	The Chainsmokers & Coldplay DISRUPTOR/COLUMBIA	1	15
3	3	3	IT AIN'T ME KYGO, ANDREW WATT (KYGO, A. WOTMAN, B. L. E. E. A. T. A. M. P. O. S. I. S. G. O. M. E. Z)	Kygo x Selena Gomez ULTRA/RCA/INTERSCOPE	2	16
4	4	4	#1 DG SLIDE CALVIN HARRIS (CALVIN HARRIS, FRANK OCEAN, J. TOK, MARSHALL, K. C. E. P. H. U. S.)	Calvin Harris Feat. Frank Ocean & Migos FLY EYE/COLUMBIA	4	15
6	5	5	CLOSER ▲ THE CHAINSMOKERS, S. E. FRANK LOUIS THE CHILD (A. TAGGART, S. C. FRANK, J. KENNETH, J. FRANGONE, J. SLADE, J. KING)	The Chainsmokers Featuring Halsey DISRUPTOR/COLUMBIA	1	45
5	6	6	ROCKABYE ▲ CLEAN BANDIT FEATURING SEAN PAUL & ANNE-MARIE PATTERSON, M. J. RALPH, STEVE MAC (PATTERSON, M. J. RALPH, STEVE MAC, CLUTCHER, O. N. A. M. A. L. I. S. S. P. H. E. N. T. I. Q. U. E. S.)	Clean Bandit Featuring Sean Paul & Anne-Marie BIG BEAT/ATLANTIC/RRP	2	32
7	8	7	PARIS ▲ THE CHAINSMOKERS (A. TAGGART, K. ERIKSSON, J. HAGGSTAM)	The Chainsmokers DISRUPTOR/COLUMBIA	1	21
9	9	8	LET ME LOVE YOU ▲ DJ SNAKE FEATURING JUSTIN BIEBER DJ SNAKE, ANDREW WATT (W. S. E. G. R. G. A. R. C. H. I. N. E. J. I. D. B. E. R. A. W. O. T. M. A. N. A. T. A. M. P. O. S. I. S. G. O. M. E. Z)	DJ Snake Featuring Justin Bieber DJ SNAKE/INTERSCOPE	2	43
11	10	9	NO PROMISES CHEAT CODES FEATURING DEMI LOVATO T. E. D. A. H. L. A. L. E. F. F. T. E. D. A. H. L. J. F. O. O. T. E. (A. L. E. F. F. T. E. D. A. H. L. J. F. O. O. T. E. L. O. V. A. T. O)	Cheat Codes Featuring Demi Lovato 300	9	9
-	7	10	SWISH SWISH KATY PERRY FEATURING NICKI MINAJ DUKE DUMONT (KATY PERRY, DUKE DUMONT, ST. HUNTS, B. T. H. A. Z. Z. A. R. D. P. I. M. S. L. E. G. G. E. T. M. A. R. I. A. L. J. E. A. R. O.)	Katy Perry Featuring Nicki Minaj CAPTOL	7	2
10	11	11	#1 SG SCARED TO BE LONELY MARTIN GARRIX, VALLEY GIRL, MARTIN GARRIX, L. O. V. E. T. I. N. C. A. M. P. A. R. A. D. S. H. E. A. R. E. K. E. N. D. I. N. G. O. N. T. I.	Martin Garrix & Dua Lipa STMPD RECORDS/RCA	9	18
HOT SHOT DEBUT		12	THERE FOR YOU MARTIN GARRIX, K. L. O. O. K. C. L. A. S. S. I. C. (MARTIN GARRIX, S. W. L. L. E. T. O. R. (D. E. A. N. B. R. A. N. B. U. R. E. S. S. E. S. T. H. O. M. A. S. S. M. A. L. G. E. L. I. N. G.))	Martin Garrix x Troye Sivan STMPD RECORDS/RCA	12	1
12	13	13	SYMPHONY CLEAN BANDIT FEATURING ZARA LARSSON PATTERSON, M. J. RALPH, CHATTO (PATTERSON, M. J. RALPH, CHATTO, B. E. R. A. S. M. C. C. U. C. H. E. R. O. N. A. M. A. L. I. S. S. P. H. E. N. T. I. Q. U. E. S.)	Clean Bandit Featuring Zara Larsson RECORD COMPANY/TEMPERIT/ATLANTIC	11	11
8	12	14	ROLLIN CALVIN HARRIS (CALVIN HARRIS, N. D. W. I. L. B. U. R. N. K. R. O. B. I. N. S. O. N.)	Calvin Harris Featuring Future & Khalid FLY EYE/COLUMBIA	8	3
13	14	15	FIRST TIME KYGO, D. V. A. S. E. N. O. Z. E. J. U. L. T. M. A. N. H. M. E. N. I. E. J. A. V. A. S. H. A. R. I. C. H. A. C. H. A. N. J. A. L. I. S. C. H. J. G. O. U. L. D. I. N. G.	Kygo & Ellie Goulding ULTRA/INTERSCOPE/RCA	9	5
14	15	16	CALL ON ME ▲ P. M. O. N. E. Y. (S. H. O. P. E., P. H. A. D. A. M. S.)	Starley LOUDER THAN LIFE/EPIC	9	14
22	16	17	MAMA JONAS BLUE FEATURING WILLIAM SINGE JONAS BLUE (G. J. R. O. B. I. N. E., D. R. E. W. E. T. T., R. O. M. A. N. S.)	Jonas Blue Featuring William Singe JONAS BLUE/CAPTOL	16	4
17	20	18	YOU DON'T KNOW ME JAX JONES FEATURING RAYE L. J. O. N. D. S. T. R. A. N. G. R. A. Y. A. L. L. G. R. E. N. I. N. M. E. R. C. I. A. M. M. E. R. P. E. R. P. O. X. O. R. S. P. O. Y. O. U. L. I. B. E. N. E. T. T. L. U. S. S. O. M. A. E. N. E. K. E. P. H. A. U. D.	Jax Jones Featuring RAYE POLYDOR/ATLANTIC/INTERSCOPE	13	20
15	17	19	THE ONE THE CHAINSMOKERS (A. TAGGART, E. W. S. C. H. W. A. R. T. Z. S. H. A. R. R. I. S.)	The Chainsmokers DISRUPTOR/COLUMBIA	10	10
18	19	20	MOVING ON MARSHMELLO (MARSHMELLO)	Marshmello JOYTIME COLLECTIVE	18	4
19	21	21	RUN UP MAJOR LAZER FEAT. PARTYNEXTDOOR & NICKI MINAJ D. P. L. J. R. B. L. E. N. D. E. R. S. T. A. R. G. A. T. E. (J. A. B. R. A. H. I. M. T. E. M. P. E. N. T. Z. H. A. L. L. E. N. B. I. T. H. A. Z. Z. A. R. D. P. I. M. S. L. E. G. G. E. T. M. A. R. I. A. L. J. E. A. R. O.)	Major Lazer Feat. PARTYNEXTDOOR & Nicki Minaj MINI JET	9	18
21	23	22	SHOOTING STARS J. G. L. A. S. S. C. S. T. R. A. C. E. Y. (J. G. L. A. S. S. C. S. T. R. A. C. E. Y.)	Bag Raiders BANG GANG 125/MODULAR/INTERSCOPE	11	15
20	22	23	BREAK UP EVERY NIGHT THE CHAINSMOKERS (A. TAGGART, S. C. FRANK, J. KENNETH, J. FRANGONE, J. SLADE, J. KING)	The Chainsmokers DISRUPTOR/COLUMBIA	12	8
33	18	24	YOUNG THE CHAINSMOKERS (A. TAGGART, P. H. A. N. N. A. L. T. B. I. R. D. S. J. A. C. O. B. S. J. Y. O. U. N. G.)	The Chainsmokers DISRUPTOR/COLUMBIA	18	8
26	25	25	FEEL GOOD GRYFFIN AND ILLENIUM FEATURING DAYA G. R. Y. F. F. I. N. I. L. L. E. N. I. U. M. (G. R. Y. F. F. I. N. I. L. L. E. N. I. U. M., L. L. E. R. N. B. A. S. N. A. N.)	Gryffin And Illenium Featuring Daya DARKROOM/INTERSCOPE	17	13
16	24	26	I LOVE YOU AXWELL & INGRESSO FEATURING KID INK A. X. W. E. L. L. S. I. N. G. R. E. S. S. O. (A. X. W. E. L. L. S. I. N. G. R. E. S. S. O. P. O. N. T. A. R. E. S. A. F. A. R. I. R. R. Z. A. S. T. E. N. K. E. R.)	Axwell & Ingresso Featuring Kid Ink AXWELL/REFUNE/DEF JAM	15	16
NEW		27	MORE THAN YOU KNOW AXWELL & INGRESSO A. X. W. E. L. L. S. I. N. G. R. E. S. S. O. (A. X. W. E. L. L. S. I. N. G. R. E. S. S. O. P. O. N. T. A. R. E. S. A. F. A. R. I. R. R. Z. A. S. T. E. N. K. E. R.)	Axwell & Ingresso AXWELL/REFUNE/DEF JAM	27	1
30	26	28	LIGHT MY BODY UP DAVID GUETTA FEAT. NICKI MINAJ & LIL WAYNE D. A. V. I. D. G. U. E. T. T. A. (D. A. V. I. D. G. U. E. T. T. A. F. E. A. T. N. I. C. K. I. M. I. N. A. J. & L. I. L. W. A. Y. N. E.)	David Guetta Feat. Nicki Minaj & Lil Wayne WHAT A MUSIC/ATLANTIC/RRP	13	11
23	29	29	HEATSTROKE CALVIN HARRIS FEAT. YOUNG THUG, PHARREL WILLIAMS & ARIANA GRANDE CALVIN HARRIS (CALVIN HARRIS, P. L. W. I. L. L. I. A. M. S., B. T. H. A. Z. Z. A. R. D.)	Calvin Harris Feat. Young Thug, Pharrell Williams & Ariana Grande FLY EYE/COLUMBIA	13	9
28	31	30	ANDROMEDA GORILLAZ FEATURING D.R.A.M. G. O. R. I. L. L. A. Z. (T. H. E. T. W. I. T. C. H. E. T. O. N. E. R. K. A. B. A. K. A. (D. A. L. B. A. R. N. S. M. M. A. S. S. E. N. B. U. R. G. S. M. I. T. H.))	Gorillaz Featuring D.R.A.M. PARLOPHONE/WARNER BROS.	16	10
43	34	31	YOU'RE NOT ALONE SCOTTY BOY & LIZZIE CURIOUS S. S. C. H. R. O. E. R. L. Z. I. E. C. U. R. I. O. U. S. (T. K. E. L. L. E. T. T. R. T. A. Y. L. O. R. F. I. R. T. H.)	Scotty Boy & Lizzie Curious 418	31	4
32	32	32	MY TYPE THE CHAINSMOKERS FEATURING EMILY WARREN THE CHAINSMOKERS (A. TAGGART, E. W. S. C. H. W. A. R. T. Z. S. H. A. R. R. I. S.)	The Chainsmokers Featuring Emily Warren DISRUPTOR/COLUMBIA	14	8
44	42	33	IT WON'T KILL YA THE CHAINSMOKERS FEATURING LOUANE THE CHAINSMOKERS (A. TAGGART, S. M. A. R. T. I. N. A. S. G. O. V. E. R. E.)	The Chainsmokers Featuring Louane DISRUPTOR/COLUMBIA	24	8
42	35	34	BACK 2 LOVE DAVE AUDE & JYMIE D. A. U. D. E. (D. A. U. D. E., J. L. W. I. L. S. O. N.)	Dave Aude & JYMIE AUDACIOUS	34	4
-	27	35	OK ROBIN SCHULZ FEATURING JAMES BLUNT R. O. B. I. N. S. C. H. U. L. Z. (R. O. B. I. N. S. C. H. U. L. Z. F. E. A. T. J. A. M. E. S. B. L. U. N. T.)	Robin Schulz Featuring James Blunt TOWERS OF LONDON/ATLANTIC/RRP	27	2
NEW		36	STAY WITH YOU CHEAT CODES & CADE T. E. D. A. H. L. (T. E. D. A. H. L., C. C. L. A. R. S. O. N.)	Cheat Codes & Cade 300	36	1
31	30	37	HUNTER GALANTIS G. A. L. A. N. T. I. S. (G. A. L. A. N. T. I. S. F. E. A. T. T. R. E. D. (T. K. A. R. S. O. N. L. I. B. E. R. T. O. U. R. I. N. G. J. O. N. S. A. C. K. L. E. R. O. N. W. I. L. S. O. N. S. K. I. T. G. E. R. A. L. D. W. I. L. S. O. N.))	Galantis BIG BEAT/ATLANTIC/RRP	21	4
-	25	38	TIRED ALAN WALKER FEATURING GAVIN JAMES A. L. A. N. W. A. L. K. E. R. (A. L. A. N. W. A. L. K. E. R. F. E. A. T. G. A. V. I. N. J. A. M. E. S.)	Alan Walker Featuring Gavin James MER MUSIC/RCA	28	2
NEW		39	KNOW NO BETTER MAJOR LAZER FEATURING TRAVIS SCOTT, CAMILA CABELLO & QUAVO D. P. L. J. R. B. L. E. N. D. E. R. S. T. A. R. G. A. T. E. (J. A. B. R. A. H. I. M. T. E. M. P. E. N. T. Z. H. A. L. L. E. N. B. I. T. H. A. Z. Z. A. R. D. P. I. M. S. L. E. G. G. E. T. M. A. R. I. A. L. J. E. A. R. O.)	Major Lazer Featuring Travis Scott, Camila Cabello & Quavo MAD DECENT	39	1
35	36	40	BLOODSTREAM THE CHAINSMOKERS THE CHAINSMOKERS (A. TAGGART, J. M. B. U. C. K. L. A. N. D., W. C. H. A. M. P. T. O. N.)	The Chainsmokers DISRUPTOR/COLUMBIA	15	8
39	43	41	NOVA AHRIX A. H. R. I. X. (A. L. E. G. G. E. B. E. E. N.)	Ahrix AHRIX	24	10
34	37	42	FALLING ALESSO (A. L. I. N. D. I. A. D., K. I. N. G. R. O. S. S. O.)	Alessso ALESSO/DEF JAM	28	17
40	38	43	DON'T SAY THE CHAINSMOKERS FEATURING EMILY WARREN THE CHAINSMOKERS (A. TAGGART, E. W. S. C. H. W. A. R. T. Z. S. H. A. R. R. I. S.)	The Chainsmokers Featuring Emily Warren DISRUPTOR/COLUMBIA	19	8
38	40	44	LINE OF SIGHT ODESZA FEATURING WYNNE & MANSIONAIR O. D. E. S. Z. A. (O. D. E. S. Z. A. F. E. A. T. W. Y. N. N. E. & M. A. N. S. I. O. N. A. I. R.)	ODESZA Featuring WYNNE & Mansionair FOREIGN FAMILY COLLECTIVE/COUNTER	23	6
27	33	45	NEW FACE PSY P. S. Y. G. G. H. Y. U. N. G. W. O. O. (P. S. Y. G. G. H. Y. U. N. G. W. O. O., L. R. C. A. M. P. B. E. L. L. M. R. O. S. S. C. W. O. N. G. W. O. N. D. H. O. B. B. S.)	PSY YG	27	3
NEW		46	CALL ME NEIKED FEATURING MIMI N. E. I. K. E. D. (N. E. I. K. E. D. F. E. A. T. M. I. M. I.)	NEIKED Featuring MIMI POLYDOR/CASABLANCA/REPUBLIC	46	1
-	50	47	TURN IT DOWN FOR WHAT STONEBRIDGE FEATURING SERI N. O. T. L. I. S. T. E. D. (N. O. T. L. I. S. T. E. D.)	StoneBridge Featuring Seri STONE BOY	47	2
45	41	48	HONEST THE CHAINSMOKERS THE CHAINSMOKERS (A. TAGGART, A. M. A. E. S. M. D. O. U. G. L. A. S.)	The Chainsmokers DISRUPTOR/COLUMBIA	20	8
RE-ENTRY		49	SAY LESS DILLON FRANCIS FEATURING G-EAZY D. H. F. R. A. N. C. I. S. (D. H. F. R. A. N. C. I. S. F. E. A. T. G. E. A. Z. Y.)	Dillon Francis Featuring G-Eazy IDGAF/PS	35	7
47	44	50	ANOTHER LIFE AFROJACK & DAVID GUETTA FEATURING ESTER DEAN A. F. R. O. J. A. C. K. (D. A. V. I. D. G. U. E. T. T. A. F. E. A. T. E. S. T. E. R. D. E. A. N.)	Afrojack & David Guetta Featuring Ester Dean WALL/REPUBLIC	35	5


TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Memories... Do Not Open	8	
2	2	THE CHAINSMOKERS ▲	DISRUPTOR/COLUMBIA	Collage (EP)	30	
4	3	LADY GAGA ▲	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE/IGA	The Fame	168	
6	4	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	Encore	43	
5	5	VARIOUS ARTISTS	NOW That's What I Call A Workout 2017		23	
8	6	GORILLAZ ▲	PARLOPHONE/WARNER BROS.	Demon Days	123	
7	7	CASHMERE CAT	MAD LOVE/INTERSCOPE/IGA		9	
8	8	FLUME	FUTURE CLASSIC/MOM + POP	Skin	53	
12	9	ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	97	
11	10	MAJOR LAZER	MAD DECENT	Peace Is The Mission	90	
14	11	KYGO	ULTRA/RCA	Cloud Nine	52	
15	12	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Bouquet (EP)	84	
13	13	ALINA BARAZ & GALIMATIAS	ALINA/MOM + POP	Urban Flora	97	
14	14	LADY GAGA ▲	STREAMLINE/KONLIVE/INTERSCOPE/IGA	Born This Way	96	
18	15	DAFT PUNK ▲	DAFT LIFE/COLUMBIA	Random Access Memories	98	
16	16	CALVIN HARRIS	FLY EYE/COLUMBIA	Motion	91	
20	17	DAVID GUETTA	WHAT A MUSIC/ATLANTIC/RRP	Nothing But The Beat	125	
16	18	LINDSEY STIRLING	LINDSEYS OMP	Brave Enough	41	
10	19	VARIOUS ARTISTS	MINISTRY OF SOUND	Ministry Of Sound: The Annual 2017	10	
22	20	MARSHMELLO	JOYTIME COLLECTIVE	Joytime	37	
21	21	SKRILLEX & DIPLO	Skrillex And Diplo Present Jack U		95	
NEW	22	AXWELL & INGRESSO	AXWELL/REFUNE/DEF JAM	More Than You Know (EP)	1	
23	23	CALVIN HARRIS	DECENT/FLY EYE/ULTRA/ROC/NATION/COLUMBIA	18 Months	87	
RE	24	FLUME	FUTURE CLASSIC/MOM + POP	Flume	46	
RE	25	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Party Anthems 2	67	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 6 WKS SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	14		
2	2	STAY DEF JAM/INTERSCOPE	Zedd & Alessia Cara	14		
5	3	DESAPACITO UNIVERSAL MUSIC/LATINO/RAMPANO BRAUN/SOLO/BBOT/AM/UM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	5		
7	4	SLIDE FLY EYE/COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	14		
5	5	IT AIN'T ME ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	15		
6	6	SHAPE OF YOU W. H. E. B. E. S. / D. E. F. J. A. M. / E. P. I. C.	Ed Sheeran	21		
8	7	I'M THE ONE W. H. E. B. E. S. / D. E. F. J. A. M. / E. P. I. C.	DJ Khaled	5		
8	8	THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	17		
13	9	SCARED TO BE LONELY STMPD RECORDS/RCA	Martin Garrix & Dua Lipa	17		
10	10	FALLING ALESSO/DEF JAM	Alessso	16		
12	11	ONE MORE WEEKEND ASTRALWERKS/CAPTOL	Audien x MAX	7		
9	12	SAY YOU WON'T LET GO COLUMBIA	James Arthur	8		
14	13	GOOD DAY MAD DECENT	Yellow Claw Feat. DJ Snake & Elephant	10		
25	14	PARIS DISRUPTOR/COLUMBIA	The Chainsmokers	21		
20	15	ANOTHER LIFE WALL/REPUBLIC	Afrojack & David Guetta Feat. Ester Dean	4		
11	16	ISSUES REPUBLIC	Julia Michaels	11		
17	17	DON'T GIVE UP ARMADA	Morgan Page Feat. Lissie	20		
19	18	MATCHES BIG BEAT/RRP	Cash Cash X ROZES	10		
16	19	SYMPHONY RECORD COMPANY/TEMPERIT/ATLANTIC/ATLANTIC	Clean Bandit Feat. Zara Larsson	5		
31	20	CASTLE ON THE HILL ATLANTIC	Ed Sheeran	5		
15	21	SOLO DANCE DISCO/WAX/ULTRA	Martin Jensen	8		
22	22	NOW OR NEVER ASTRALWERKS/CAPTOL	Halsey	4		
23	23	I NEED YOU ARMIN/ARMADA	Armin van Buuren & Garhy Feat. Olaf Blackwood	18		
17	24	YOU DON'T KNOW ME P. H. Y. E. / U. L. T. R. A. / I. N. T. E. R. S. C. O. P. E. / P. E. R. Y. O. R. / 4. P. L. A. Y. / I. N. T. E. R. S. C. O. P. E.	Jax Jones Feat. RAYE	12		
29	25	ALONE MER MUSIC/RCA	Alan Walker	14		



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DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS ON CHART
3	1	YOU'RE NOT ALONE 4:18	Scotty Boy & Lizzie Curious	8
2	2	BE THE ONE WARNER BROS.	Dua Lipa	9
4	3	BACK 2 LOVE AUDACIOUS	Dave Aude & JWMIE	10
6	4	GG SYMPHONY RECORD COMPANY TEN/EPIC/ATLANTIC	Clean Bandit Feat. Zara Larsson	5
5	5	UNDRESS CURRY MONEY	Anjali	10
7	6	TURN IT DOWN FOR WHAT STONEY BOY	StoneBridge Feat. Seri	7
13	7	GHOSTING 6:7	Joe Bermudez Feat. Megn	6
8	8	LADY AM/MR. 305	Austin Mahone Feat. Pitbull	9
15	9	POSE WESTBURY ROAD/ROC NATION	Rihanna	4
12	10	OPTIONS MR. 305/POLO GROUNDS/PCA	Pitbull Feat. Stephen Marley	7
22	11	CASTLE ON THE HILL ATLANTIC	Ed Sheeran	3
14	12	HEART AWAY FROM YOU FRIENDSHIP COLLECTIVE	DJ Pebbles	6
13	13	I LOVE YOU AXWELL/REFUNE/DEF JAM	Axwell & Ingrosso Feat. Kid Ink	12
10	14	ANTHEM OF HOUSE CARRILLO	Rosabel & Terri Bl	11
9	15	THE COOL 4:18	Zia	8
26	16	DESPACITO UNIVERSAL MUSIC LATIN/GRAMMY DOLBY DIGITAL/DEF JAM/AMERICA/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	3
8	17	COME TO ME SELFIE	Sean Finn & Chris Willis	8
17	18	IT AIN'T ME ULTRA/CA/INTERSCOPE	Kygo x Selena Gomez	11
18	19	SET YOURSELF FREE DIRTY DISCO	Dirty Disco Feat. Celeda	12
28	20	STILL GOT TIME RCA	Zayn Feat. PARTYNEXTDOOR	4
19	21	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	12
23	22	DANCING ON MY OWN CAPITOL	Calum Scott	10
33	23	SUBEME LA RADIO SONY MUSIC LATIN	Enrique Iglesias Feat. Descemer Bueno, Zion & Lennox	4
24	24	NO MATTER WHAT UPSCALE	Liam Smith & Ron Reeser	7
21	25	LOST LOVE LISA COLE/CITRUSONIC	Lisa Cole	9
32	26	THE CURE STREAMLINE/INTERSCOPE	Lady Gaga	4
39	27	SOMETIMES SOUND ZOO	Kat Graham	3
30	28	THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	7
43	29	MY FIRE MR. TANKMAN	Nile Rodgers & Tony Moran Present Kimberly Davis	2
25	30	STAY DEF JAM/INTERSCOPE	Zedd & Alessia Cara	9
41	31	WEAK AJR/BMG/RED ASSOCIATED LABELS	AJR	3
31	32	WAITING FOR YOU PLANET PUNK	Freischwimmer Feat. Polina	5
45	33	LOVE IS LOVE IS LOVE SONY MUSIC UK/THIRTY TIGERS/RED	LeAnn Rimes	2
38	34	LIVING IN THE MOONLIGHT DAUMAN	Majesty	5
29	35	SLIDE FLY EYE/COLUMBIA	Calvin Harris Feat. Frank Ocean & Migos	11
34	36	PASSIONFRUIT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
HOT DEBUT	37	SWISH SWISH CAPITOL	Katy Perry Feat. Nicki Minaj	1
44	38	THE SUGAR SHACK SFM	Tami	2
46	39	MOVIN' YOUR BODY SUNSHINE SOUND	KC And The Sunshine Band	3
36	40	UP & AWAY TVI	Tony Valor Feat. Mariah Simmons	9
47	41	MO BOUNCE DEF JAM	Iggy Azalea	3
20	42	HIGHER LOVE CARRILLO	Lisa Williams	14
40	43	SHAKE UR BUMPA BONANZA	Cristian Poow & Glovibes	8
35	44	WE LAUGH WE DANCE WE CRY RADIKAL	Rasmus Faber Feat. Linus Norda	11
NEW	45	GLTCHLFE GLTCHLFE	Taryn Manning	1
NEW	46	BE MAGICAL HAMMER	Dee Martello & Amuka	1
NEW	47	ALL AROUND THE WORLD CARRILLO	Fenix Feat. Chris Casino	1
NEW	48	I AM PEACEMAN PEACEMAN	Sir Ivan Feat. Debbie Gibson	1
NEW	49	BON APPETIT CAPITOL	Katy Perry Feat. Migos	1
37	50	FALLING ALEFUNE/DEF JAM	Alesso	14

BOXSCORE

June 17
2017
billboard

LEGEND

● Bullets Indicate titles with greatest weekly gains.

Album Charts

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

Publishing song Index available on Billboard.com/biz.

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CONCERT GROSSES

	GROSS PER TICKET PRICES	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$5,855,011 \$49/\$179/\$94/\$54	BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS MAY 3, 5-6, 10, 12-13, 17, 19-20	37,212 40,541 NINE SHOWS	CAESARS ENTERTAINMENT
2	\$5,556,950 \$47/\$60	CHER THE PHOENIX THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS MAY 3, 5-6, 10, 12-13, 17, 19-20	32,734 41,576 NINE SHOWS	AEG PRESENTS, MRES
3	\$3,682,129 \$615.50/\$365.50/ \$195.50/\$104.50	BARBRA STREISAND BARCLAYS CENTER, BROOKLYN, N.Y. MAY 6	14,464 SELLOUT	IN-HOUSE
4	\$3,411,301 (65,043,267 PESOS) \$115.39/\$13.11	SOY LUNA AUDITORIO NACIONAL, MEXICO CITY APRIL 29-30, MAY 1	76,486 76,936 EIGHT SHOWS	OCESA-DE
5	\$3,119,293 \$616/\$366/\$196/\$105	BARBRA STREISAND NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. MAY 4	11,435 SELLOUT	NEG, IN-HOUSE
6	\$3,027,948 \$300/\$225/\$140/\$59.50	JOURNEY THE JOINT, HARD ROCK HOTEL, LAS VEGAS MAY 3, 5-6, 10, 12-13, 17, 19-20	24,393, 26,623 NINE SHOWS ONE SELLOUT	AEG PRESENTS, HARD ROCK HOTEL
7	\$2,524,287 \$89/\$20	ERIC CHURCH BRIDGESTONE ARENA, NASHVILLE MAY 26-27	38,016 TWO SELLOUTS	MESSINA TOURING GROUP/ AEG PRESENTS
8	\$2,379,225 \$432/\$214/\$164/\$54	JENNIFER LOPEZ THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS MAY 24, 26-27	12,037 13,493 THREE SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
9	\$2,198,951 \$161/\$141/\$77/\$61	METALLICA, VOLBEAT NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. 14,941 MAY 17	SELLOUT	NEG, IN-HOUSE
10	\$1,393,129 \$299.95/\$149.95/ \$99.95/\$49.95	CHRIS BROWN, FABOLOUS, O.T. GENASIS, KAP G BARCLAYS CENTER, BROOKLYN, N.Y. APRIL 24	15,728 SELLOUT	LIVE NATION
11	\$1,333,094 \$135.50/\$110.50/ \$69.50/\$29.50	FUTURE, MIGOS, TORY LANEZ, ZOEY DOLLAZ BARCLAYS CENTER, BROOKLYN, N.Y. MAY 19	13,963 SELLOUT	LIVE NATION
12	\$1,290,747 \$90/\$75/\$50/\$29.50	THE XX, SAMPHA FOREST HILLS STADIUM, NEW YORK MAY 19-20	21,627, 25,670 TWO SHOWS ONE SELLOUT	MADISON HOUSE PRESENTS/AEG PRESENTS, THE BRONX PRODUCTIONS
13	\$1,263,790 \$102/\$52	RED HOT CHILI PEPPERS, BABYMETAL, JACK IRONS VERIZON CENTER, WASHINGTON, D.C. APRIL 12	13,745 SELLOUT	I.M.P.
14	\$1,226,169 \$249.50/\$129.50/ \$79.50/\$29.50	RUFF RYDERS & FRIENDS REUNION BARCLAYS CENTER, BROOKLYN, N.Y. APRIL 21	13,244 SELLOUT	LIVE NATION
15	\$1,065,646 \$101/\$51	RED HOT CHILI PEPPERS, IRONTOM, JACK IRONS SPRINT CENTER, KANSAS CITY, MO. MAY 21	11,726 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
16	\$1,052,921 \$150/\$50	DEAD & COMPANY MGM GRAND GARDEN, LAS VEGAS MAY 27	10,258 11,685	LIVE NATION
17	\$1,052,065 \$89/\$23	ERIC CHURCH KFC YUM! CENTER, LOUISVILLE, KY. MAY 25	16,443 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
18	\$1,041,800 \$115/\$55.75	JOHN MAYER, THE RECORD COMPANY VERIZON CENTER, WASHINGTON, D.C. APRIL 6	11,600 SELLOUT	LIVE NATION
19	\$990,927 \$139.50/\$99.50/ \$79.50/\$29.50	BARRY MANILOW NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. 8,983 MAY 25	SELLOUT	LIVE NATION
20	\$989,067 \$150/\$99/\$69/\$39.50	THE WEEKND, RAE SREMMURD, BELLY, 6LACK NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. 9,907 JUNE 3	SELLOUT	LIVE NATION
21	\$923,784 \$103/\$53	RED HOT CHILI PEPPERS, IRONTOM, JACK IRONS U.S. BANK ARENA, CINCINNATI MAY 19	10,358 SELLOUT	FRANK PRODUCTIONS, AEG PRESENTS
22	\$921,200 \$194.95/\$94.95/ \$54.95/\$24.95	NEW KIDS ON THE BLOCK, PAULA ABDUL, BOYZ II MEN AMERICAN AIRLINES CENTER, DALLAS MAY 23	12,911 13,687	LIVE NATION
23	\$919,665 \$139.50/\$99.50/ \$59.50/\$29.50	DEF LEPPARD, POISON, TESLA NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. 9,292 APRIL 15	9,250	LIVE NATION
24	\$912,829 \$299.95/\$200/ \$99.95/\$49.95	CHRIS BROWN, FABOLOUS, O.T. GENASIS, KAP G THE FORUM, INGLEWOOD, CALIF. MAY 23	11,584 14,545	LIVE NATION
25	\$902,044 \$155/\$105/\$85/\$45	MOTHER'S DAY MUSIC FESTIVAL: TYRESE, ANTHONY HAMILTON & OTHERS BARCLAYS CENTER, BROOKLYN, N.Y. MAY 12	11,286 12,693	SI PRESENTS
26	\$843,645 \$156/\$105/\$75/\$55	STEVIE NICKS, THE PRETENDERS NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. 7,280 APRIL 6	8,287	LIVE NATION
27	\$815,854 \$79.50/\$59.50/\$39.50	CHANCE THE RAPPER, KING LOUIE, DJ OREO XCEL ENERGY CENTER, ST. PAUL, MINN. MAY 12	14,012 SELLOUT	MADISON HOUSE PRESENTS/ AEG PRESENTS
28	\$797,856 \$69.50/\$59.50/ \$49.50/\$29.50	CHANCE THE RAPPER, KING LOUIE, DJ OREO PROVIDENCE MEDICAL CENTER AMPHITHEATER, BONNER SPRINGS, KAN. MAY 13	17,229 SELLOUT	MADISON HOUSE PRESENTS/ AEG PRESENTS
29	\$794,259 (14,910,700 PESOS) \$117.19/\$13.32	SOY LUNA AUDITORIO CITIBANAMEX, MONTERREY, MEXICO MAY 3-4	13,273 13,308 TWO SHOWS	OCESA-DE
30	\$783,453 \$75/\$50/\$35/\$55	VICTOR DROBYSH & FRIENDS BARCLAYS CENTER, BROOKLYN, N.Y. JUNE 3	6,649 12,555	ART MEDIA PREMIER
31	\$757,926 \$79.50/\$59.50/\$39.50	CHANCE THE RAPPER, KING LOUIE, DJ OREO SCOTT TRADE CENTER, ST. LOUIS MAY 14	14,028 SELLOUT	MADISON HOUSE PRESENTS/AEG PRESENTS, STEVE LITMAN PRESENTS
32	\$755,706 \$125/\$92.50	TOOL, ONCE & FUTURE BAND EAGLEBANK ARENA, FAIRFAX, VA. MAY 24	8,097 SELLOUT	LIVE NATION
33	\$739,537 \$244.95/\$124.95/ \$84.95/\$34.95	CHRIS BROWN, FABOLOUS, O.T. GENASIS, KAP G AMERICAN AIRLINES CENTER, DALLAS MAY 6	12,858 13,338	LIVE NATION
34	\$727,200 \$79.50/\$59.50/\$39.50	CHANCE THE RAPPER, KING LOUIE, DJ OREO NATIONWIDE ARENA, COLUMBUS, OHIO MAY 16	13,161 SELLOUT	MADISON HOUSE PRESENTS/ AEG PRESENTS
35	\$722,226 \$283/\$136/\$119/\$104	DONNY & MARIE THE SHOWROOM AT THE FLAMINGO, LAS VEGAS MAY 2-6, 16-20, 23-27	7,877 10,844 15 SHOWS	CAESARS ENTERTAINMENT



STREISAND: KEVIN MAZUR/WIREIMAGE

Streisand Tour Tops \$50M

The Music... The Mem'ries... The Magic Tour by **Barbra Streisand** (above) has now grossed \$53.1 million following two May performances in the New York area.

The trek initially concluded last December with \$46 million earned. Then, in February, Streisand announced two further May dates. Both concerts earn a slot on the Boxscore chart with over \$3 million each in sales.

The first show (No. 5) was at Nassau Veterans Memorial Coliseum on Long Island, one of the concerts offered during the first month of operation at the venue following its 20-month renovation. The May 4 show drew 11,435 fans and earned \$3.1 million. It marked Streisand's first performance at a Long Island venue in over 50 years.

At No. 3 is the May 6 tour finale at Barclays Center in Brooklyn, Streisand's hometown. With 14,464 fans in attendance and a \$3.7 million take, it was her third show at the venue on the tour. She played two nights there last August during the trek's opening stretch. Overall box-office counts at Barclays totaled \$12.4 million, with 43,714 tickets sold for all three concerts.

In total, The Music... The Mem'ries... The Magic Tour sold 203,423 tickets at 16 shows in 14 North American cities. Streisand launched the trek in support of her last album, the Billboard 200 No. 1 *Encore: Movie Partners Sing Broadway*. —Bob Allen

BOXSCORE: THE TOP GROSSING CONCERTS AS REPORTED BY PROMOTERS; VENUES, SEATING AND BOXING SPACES SHOULD BE SUBMITTED TO billboard.com/dance-club-songs; THE WEEK'S MOST POPULAR CONCERTS BY GROSS SALES; COMPILATION FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB/DJs; SRC CHARTS LEGEND AT billboard.com/biz FOR COMPLETE RULES AND EXPLANATIONS. © 2017, PROMOTIONS: GLOBAL MUSIC, LLC/CAE; NISSAN MUSIC, INC. ALL RIGHTS RESERVED.

NASHVILLE 2017

COUNTRY POWER PLAYERS

Billboard's 3rd annual Nashville, Country Power Players Issue will profile the people who are creating excitement and making their mark in the industry. This special feature will also include a photo portfolio featuring the top artists, songwriters, musicians, executives and coverage on the most talked about topics in country music.

Advertise in *Billboard's* Country Power Players Issue to congratulate this year's honorees while reaching key decision makers who are driving the music industry.

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CONTACT

Cynthia Mellow

615.352.0265 | cmellow@comcast.net

Lee Ann Photoglo

615.376.7931 | laphotoglo@gmail.com

Aki Kaneko

323.525.2299 | aki.kaneko@billboard.com

Joe Maimone

212.493.4427 | joe.maimone@billboard.com



SPECIAL ISSUE

ON SALE | JULY 28, 2017

45 Years Ago SAMMY TURNED 'CANDY' INTO GOLD

A song from *Willy Wonka & The Chocolate Factory* became Davis' sole No. 1 hit

SAMMY DAVIS JR. COULD NOT HAVE been more wrong about his 1972 single, "The Candy Man." "This record is going straight into the toilet," the Las Vegas mainstay and member of Frank Sinatra's Rat Pack wrote in his autobiography, *Why Me? The Sammy Davis, Jr. Story*. "Not just around the rim, but into the bowl, and it may just pull my whole career down with it."

Rather than torpedo his popularity, "The Candy Man" rocketed Davis, then 46, to the top of the Billboard Hot 100 on June 10, 1972, becoming his only No. 1 (and sole top 10) hit. The single spent three weeks in the penthouse and finished 1972 as the No. 5 Hot 100 hit of the year. The track also earned Davis "half a million dollars" (according to his memoir), his only RIAA-certified gold record and a Grammy nomination.

"The Candy Man" was written for, and first heard in, the 1971 film *Willy Wonka & The Chocolate Factory* (sung by Aubrey Woods). Mike Curb, then-president of MGM Records, came up with the idea of having Davis cover the song. The track's success propelled the album bearing the single, *Sammy Davis Jr. Now*, to No. 11 on the Billboard 200, for his only top 20 LP.

While Davis never had another pop hit, he remained wildly popular with audiences and colleagues. In a 1989 TV special, fellow legend Bob Hope said of Davis, "He's done more in one life than Shirley MacLaine has done in 20." He was only half-kidding. Davis married three times, converted to Judaism, dabbled in Satanism and left behind four children when he died of throat cancer in 1990 at age 64. In 2001, he was posthumously honored with a Grammy lifetime achievement award.

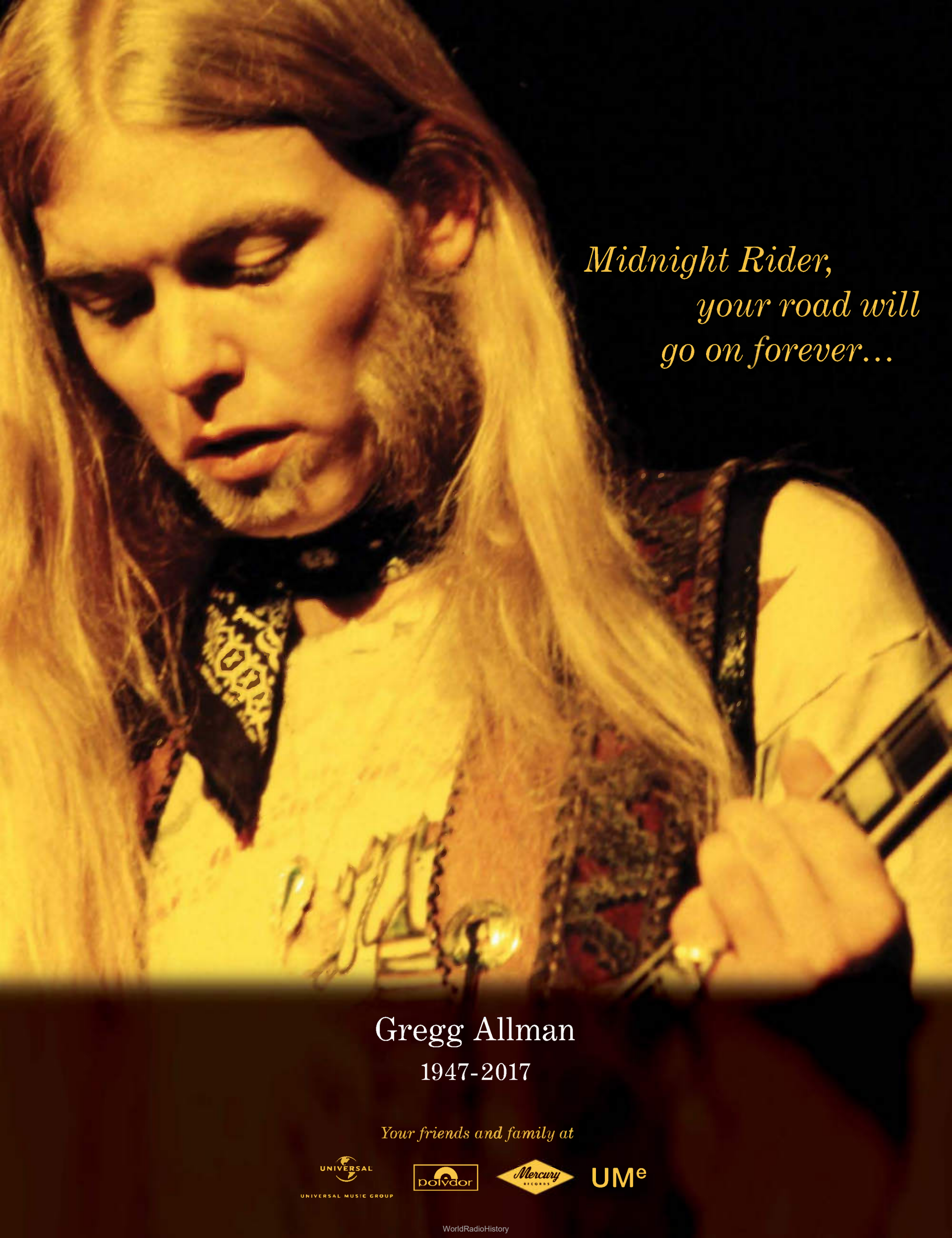
—KEITH CAULFIELD

COOL

REWIND
THE
CHARTS

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	4	CANDY MAN	Sammy Davis Jr. (Mike Curb & Don Costa), MGA 14320
2	1	I'LL TAKE YOU THERE	Staple Singers (Al Bell), Stax 0125
3	2	OH GIRL	Chi-Lites (Eugene Records), Brunswick 55471
4	12	SONG SUNG BLUE	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)
5	5	SYLVIA'S MOTHER	Dr. Hook and the Medicine Show (Ron Huffline), Columbia 4-45540

Davis hammed it up for photographers at London's Heathrow Airport in 1972 alongside his wife, Altovise Gore-Davis.



*Midnight Rider,
your road will
go on forever...*

Gregg Allman
1947-2017

Your friends and family at



**THE #1 ALBUM BILLBOARD TOP 200!
CONGRATULATIONS BRYSON TILLER!**



TRUE TO SELF

**“...‘True to Self’ sounds like one of the biggest records of the summer, if not the year.”
— *Variety***

**“...the project presents star ability...”
— *SPIN***

RCA TRAPSOUL

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MANAGEMENT: Neil Dominique