They ruled the '80s amid what Simon Le Bon calls "the models, the boats, the booze" but three decades later, the group least likely to survive is still alive, releasing its most daring album in years. "Playing it safe doesn't work for us," says John Taylor.

From left: Nick Rhodes, John Taylor, Roger Taylor and Simon Le Bon
CELEBRATING BILLY JOEL’S RECORD BREAKING RUN

AT THE

WORLD’S MOST FAMOUS ARENA

.....

MOST PERFORMANCES LIFETIME BY ANY ARTIST

65 SHOWS
Congratulations Stu on being named as one of Billboard’s Top Lawyers in Music.
OMI’s ‘Cheerleader’ Rallies To The Top

Hip Hop Hooray for OMI. The Jamaican singer’s “Cheerleader” rises 2–1 on the Billboard Hot 100, dethroning Wiz Khalifa’s Furious 7 soundtrack smash “See You Again” (featuring Charlie Puth). OMI’s breakthrough reggae-pop hit also spends a second week at No. 1 on the Digital Songs chart and has sold 1.3 million downloads to date, according to Nielsen Music.

“’It’s every artist’s dream,” says OMI, 29, born Omar Samuel Pasley, of his new chart-topping status. “It all seems surreal. Not everyone gets to live their dream. My dream wasn’t to become famous but to be appreciated for what I love — my music.”

Released in 2012, “Cheerleader” has scored global success thanks to its recent Felix Jaehn remix. Also celebrating: OMI’s label home, Ultra Records, which partnered with Columbia Records to land its first Hot 100 No. 1. The iconic dance label previously peaked as high as No. 2 with Pitbull’s “I Know You Want Me (Calle Ocho)” in 2009.

As OMI hoists “Cheerleader” to No. 1, the track ends the 12-week rule of “See You Again.” The song’s reign at the top of the Hot 100 tied for the longest for a rap hit with two other leaders: The Black Eyed Peas’ “Boom Boom Pow” (2009) and Eminem’s “Lose Yourself” (2002 to 2003). —GARY TRUST

<table>
<thead>
<tr>
<th>Title</th>
<th>CERTIFICATION</th>
<th>Artist</th>
<th>Producer (Songwriter)</th>
<th>IMPRINT / PROMOTION LABEL</th>
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<tr>
<td>Cheerleader</td>
<td>#1</td>
<td>OMI</td>
<td>C.Dillon, O.Pasley (O.Pasley, C.Dillon, M.Bradford, S.Dunbar, R.Dillon)</td>
<td>LOUDER THAN LIFE/ULTRA/COLUMBIA</td>
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<tr>
<td>Can’t Feel My Face</td>
<td>3</td>
<td>The Weeknd</td>
<td>A. Payami, Max Martin (A. Tesfa Ye, Max Martin, S. Kotecha, P. Svensson, A. Payami)</td>
<td>XO/REPUBLIC</td>
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<tr>
<td>Bad Blood</td>
<td>4</td>
<td>Taylor Swift</td>
<td>Nils Sjöberg, Max Martin, Shellback</td>
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<tr>
<td>Watch Me</td>
<td>6</td>
<td>Silento</td>
<td>Bolo Da Producer (T.B. Ming, R.L. Hawk)</td>
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<td>Trap Queen</td>
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<td>Fetty Wap</td>
<td>Vic Fuentes, Vic Fuentes, Vic Fuentes, Vic Fuentes</td>
<td>ROC/HEX</td>
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<td>Shut Up And Dance</td>
<td>5</td>
<td>Walk The Moon</td>
<td>N. Petricca, E. Maiman, K. Raay, S. Waugaman, B. Berger, R. McMahon</td>
<td>RCA</td>
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<tr>
<td>Fight Song</td>
<td>9</td>
<td>Rachel Platten</td>
<td>J. Levine (R. Platten, D. Basset)</td>
<td>COLUMBIA</td>
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<tr>
<td>Where Are U Now</td>
<td>8</td>
<td>Skrillex &amp; Diplo Feat. Justin Bieber</td>
<td>Skrillex, Diplo, Skrillex, Diplo, Skrillex, Diplo, Skrillex</td>
<td>RIKA</td>
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<tr>
<td>Hey Mama</td>
<td>10</td>
<td>David Guetta Feat. Nicki Minaj, Bebe Rexha &amp; Afrojack</td>
<td>David Guetta, Afrojack, G.H. Tuinfort, E. Dean</td>
<td>PARLOPHONE/ATLANTIC</td>
</tr>
</tbody>
</table>

OMI scores his first chart-topper on the Hot 100 with a song released three years ago.
“One Hell of an Amen” describes losing a lover who died in combat. Didn’t you gift your CMT Music Awards tickets to a military vet who gave you his Purple Heart? We actually text or talk every day. It meant the reason that he was there — that did more for him than being able to see me.

When Kenny comes onstage, people have their arms around each other singing “Kumbaya.” There’s a healing, feel-good, buddy-buddy (feeling) going on. It’s like something I’ve never seen.

---JEWLY HIGHT

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Peak</th>
<th>Peak</th>
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<tr>
<td>Post To Be</td>
<td>Omi feat. Chris Brown &amp; Bruno Mars</td>
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<tr>
<td>B**** Better Have My Money ▲</td>
<td>Rihanna</td>
<td>15</td>
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<td>Talking Body ▲</td>
<td>Tove Lo</td>
<td>12</td>
<td>24</td>
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<td>Photograph</td>
<td>Ed Sheeran</td>
<td>24</td>
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<tr>
<td>You Know You Like It</td>
<td>DJ Snake &amp; AlunaGeorge</td>
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<td>Thinking Out Loud</td>
<td>Ed Sheeran</td>
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<td>Girl Crush ▲</td>
<td>Little Big Town</td>
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<td>Cool For The Summer</td>
<td>Demi Lovato</td>
<td>27</td>
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<tr>
<td>All Eyes On You</td>
<td>Meek Mill feat. Chris Brown &amp; Nicki Minaj</td>
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<td>Classic Man</td>
<td>Jidenna feat. BoB</td>
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<td>Flex</td>
<td>Rich Homie Quan</td>
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<tr>
<td>This Summer’s Gonna Hurt You...</td>
<td>Maroon 5 feat. Zayn</td>
<td>2</td>
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<tr>
<td>Love Me Like You Do</td>
<td>Ellie Goulding</td>
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<td>Kick The Dust Up</td>
<td>Luke Bryan</td>
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<td>Elastic Heart</td>
<td>Sia</td>
<td>17</td>
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<td>Nasty Freestyle</td>
<td>T-Wayne</td>
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<td>Take Your Time</td>
<td>Sam Hunt</td>
<td>20</td>
<td>28</td>
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<tr>
<td>Slow Motion</td>
<td>Trey Songz</td>
<td>26</td>
<td>5</td>
<td>—</td>
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<tr>
<td>Umu Thurman</td>
<td>Fall Out Boy</td>
<td>39</td>
<td>14</td>
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<td>Sangria</td>
<td>Blake Shelton</td>
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<td>House Party</td>
<td>Sam Hunt</td>
<td>41</td>
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<td>Fun</td>
<td>Pitbull feat. Chris Brown</td>
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<td>R.I.C.O.</td>
<td>Meek Mill feat. Drake &amp; Lil Durk</td>
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<td>The Night Is Still Young</td>
<td>Nicki Minaj</td>
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<td>Be Real</td>
<td>Kid Ink feat. DeJ Loaf</td>
<td>43</td>
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<td>Love You Like That</td>
<td>Canaan Smith</td>
<td>46</td>
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<td>Style</td>
<td>Taylor Swift</td>
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<td>Somebody</td>
<td>Natalie La Rose feat. Jeremih</td>
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<tr>
<td>Shake It Off</td>
<td>Taylor Swift</td>
<td>1</td>
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**Billboard Hot 100**

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<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Peak</th>
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<tbody>
<tr>
<td>Honey, I’m Good. ▲</td>
<td>Andy Grammer feat.午夜的秘密</td>
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<td>The Hills</td>
<td>The Weeknd feat. Daft Punk</td>
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<td>Uptown Funk ▲</td>
<td>Mark Ronson feat. Bruno Mars</td>
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<tr>
<td>Worth It ▲</td>
<td>Fifth Harmony feat. Kid Ink</td>
<td>14</td>
<td>21</td>
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<tr>
<td>Good For You</td>
<td>Selena Gomez feat. A$AP Rocky</td>
<td>9</td>
<td>3</td>
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<tr>
<td>Want To Want Me</td>
<td>Jason Derulo</td>
<td>5</td>
<td>18</td>
</tr>
<tr>
<td>Lean On</td>
<td>Major Lazer &amp; DJ Snake feat. MO</td>
<td>15</td>
<td>14</td>
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<tr>
<td>Earnit feat. Talk That Talk</td>
<td>Young Jeezy feat. 2Pac</td>
<td>3</td>
<td>29</td>
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<tr>
<td>5G 679</td>
<td>Fetty Wap feat. Remy Boyz</td>
<td>19</td>
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<tr>
<td>Sugar</td>
<td>Maroon 5</td>
<td>2</td>
<td>26</td>
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The week’s most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music.

---JEWLY HIGHT
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Position</th>
<th>Weeks in Top 100</th>
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<tr>
<td>1</td>
<td>Love Me Like You Mean It</td>
<td>Kelsea Ballerini</td>
<td>126</td>
<td>74</td>
<td>64</td>
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<td>I'm Comin' Over</td>
<td>Kelsea Ballerini</td>
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<td>71</td>
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<td>The Middle</td>
<td>Carrie Underwood</td>
<td>53</td>
<td>94</td>
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<td>4</td>
<td>Bad Blood</td>
<td>Taylor Swift</td>
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<td>75</td>
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<td>5</td>
<td>Beautiful Now</td>
<td>Zedd</td>
<td>56</td>
<td>92</td>
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<td>6</td>
<td>Made In The USA (Part III)</td>
<td>Morgan Wallen</td>
<td>127</td>
<td>74</td>
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<td>7</td>
<td>How Many Times</td>
<td>Khalid</td>
<td>64</td>
<td>92</td>
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<td>8</td>
<td>Feeling Good</td>
<td>Charlie Puth, feat. Jeff Bono</td>
<td>121</td>
<td>77</td>
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<td>9</td>
<td>Old Town Road</td>
<td>Morgan Wallen</td>
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<td>Soft Talk</td>
<td>Morgan Wallen</td>
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<td>Remember Us</td>
<td>Morgan Wallen</td>
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<td>I'll Sleep When I'm Drunk</td>
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<td>Far Away</td>
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<td>15</td>
<td>Heaven</td>
<td>Morgan Wallen</td>
<td>127</td>
<td>74</td>
<td>64</td>
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</tbody>
</table>

**Title**

*Motion* is the debut single from the self-titled album by Taylor Swift, released on April 7, 2015. The song features additional vocals by Mumford & Sons. The song was written by Taylor Swift, Mumford & Sons, and Dann Huff. The song was produced by Swift and Scott Borchetta.

*Bad Blood* is the second single from Taylor Swift's fifth studio album, *1989*, released on October 13, 2014. The song was written by Taylor Swift, Max Martin, Shellback, and joseph Khan. The song was produced by Max Martin, Shellback, and joseph Khan.

*Shake It Off* is the second single from Taylor Swift's sixth studio album, *1989*, released on June 23, 2014. The song was written by Taylor Swift, Shellback, and joseph Khan. The song was produced by Shellback and joseph Khan.

*Blank Space* is the third single from Taylor Swift's fifth studio album, *1989*, released on November 11, 2014. The song was written by Taylor Swift, Shellback, and joseph Khan. The song was produced by Shellback and joseph Khan.

*Style* is the third single from Taylor Swift's sixth studio album, *1989*, released on February 17, 2015. The song was written by Taylor Swift, Shellback, and joseph Khan. The song was produced by Shellback and joseph Khan.

*Wildest Dreams* is the third single from Taylor Swift's seventh studio album, *Reputation*, released on November 10, 2017. The song was written by Taylor Swift, Louise Goffin, and Adam Anders. The song was produced by Goffin, Anders, and Swift.
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80 Charts
96 Coda In 1955, Bill Haley & The Comets hit No. 1 with “(We’re Gonna) Rock Around the Clock.”
Faster than a speeding litigation
More powerful than a landmark acquisition
Able to negotiate lengthy contracts in a single bound . . .

Paul Robinson

Paul, thanks for being our secret weapon, and congratulations to all of the power lawyers
from your friends at Warner Music Group
Congratulations to Jeff Harleston on this well-earned recognition.
CONGRATULATIONS TO OUR PARTNERS

JOHN BRANCA & DAVID LANDE

BILLBOARD’S TOP MUSIC LAWYERS 2015

ZIFFREN BRITTENHAM LLP
WHO’S WINNING THE SUMMER CONCERT WARS

‘I’M SELLING TAYLOR TICKETS ON MARS BECAUSE EARTH ISN’T BIG ENOUGH,’ JOKES ONE EXEC AS SWIFT GROSSES $4 MILLION A NIGHT, THE STONES ROLL ON AND SOME PEOPLE SEEM TO ASK: ‘THE WHO?’

BY RAY WADDELL

AS THE BATTLE TO BECOME summer’s biggest touring artist rages on, the live music industry is reaping the benefits with a robust season so far in 2015. “We’re operating in a healthy, continually growing market,” says Marc Geiger, worldwide head of music at William Morris Endeavor. “I feel blessed, frankly.”

He’s not alone. Such agencies as Paradigm, APA and Creative Artists Agency are seeing the Live Nations and AEG Lives of the world as profitable partners, particularly when it comes to heritage acts with an arsenal of hits. Curiously, while rock’s presence on radio has dimmed, on the road it’s bigger than ever, offering a choice of arena-rock regulars, from veterans like The Rolling Stones and The Who to 1980s titans Van Halen and Def Leppard.

Who’s hot at summer’s peak and who’s cooling off? Billboard takes a look at the touring terrain.

HOT, HOT, HOT

The Stones’ 18-date Zip Code stadium tour, produced by AEG Live/Concerts West, has churned $80.6 million at the box office since launching May 24. Its first 10 shows sold 452,041 tickets, according to Billboard Boxscore — a robust average of $8 million per night.

Giving the Stones a run for their money is another stadium act: country star Kenny Chesney, who, after taking 2014 off from touring, has returned, co-headlining with Jason Aldean and Eric Church (the latter having a career-best tour himself, with a $23 million gross and nearly 500,000 in attendance from 43 arena shows in 2015) and pulling in $53.5 million on 33 shows with attendance of 663,459.

Then there’s Taylor Swift. “I’m putting tickets on sale on Mars for Taylor, because buildings on Earth are not big enough,” quips Louis Messina, president of TMG-AEG. The first 15 North American concerts headlined by Swift have grossed nearly $60 million, with 505,039 tickets sold through July 14. That’s an average nightly
take of almost $4 million and average attendance of 33,535.

SIMMERING
After snagging the Guinness World Record title of “biggest tour ever” for its 360° Tour in 2009 to 2011, U2 scales down for the first time in a decade, opting for arenas and multiple-night stands instead. The results have been strong since the launch of Innocence + Experience on May 14, with a $32.4 million gross and 299,023 tickets sold for the first 17 shows reported. Also, positive word-of-mouth is spreading now that the band has found its sea legs (Chicago, by all reports, was a standout run). Says Live Nation’s Arthur Fogel: “Stadiums have their own kind of vibe, particularly [the 360°] run, which had a life of its own. This is different. It has been 10 years since they were indoors, and is a different kind of connection.” And with at least another year to go, history is bound to repeat itself.

Indeed, acts that started in the ’70s and ’80s are doing brisk business everywhere, with Def Leppard enjoying its best ticket counts in years (12,000-plus in amphitheaters with several small-arena sellouts), and Rush grossing more than $1 million per show. But perception can be everything, as Madonna, an even more enduring ’80s icon, can attest. Her Rebel Heart Tour doesn’t begin until Sept. 9, but rumors that its sales are off pace persist, even though dates that are purportedly sold-out — Atlanta, Philadelphia, Miami — are seven months away. “It’s doing just fine,” counters Fogel, who is teeing up his fifth Madonna tour in 14 years and notes that the sales pattern is “normal” judging by past experience.

COOLING DOWN
Momentum for the highest-grossing act of 2014, One Direction, has carried through to 2015 — at least internationally. But after pulling in more than $107 million from 1.2 million attendees in markets outside the United States and Canada, the heat has cooled a bit on 1D in the tough-to-sustain teen-pop world, particularly on this second consecutive stadium jaunt. One insider tells Billboard that ticket counts in U.S. stadiums aren’t regularly topping 30,000, “and you don’t go into a baseball stadium doing 30,000.”

It’s a lesson The Who is also learning after repeated runs stateside. The Who Hits 50 Tour is a showcase of Roger Daltrey and Pete Townshend’s best-loved songs, but its box office has underperformed. Six shows reported to Boxscore have moved an average of 9,373 in arenas with capacities of 12,000-plus.

Another tour on the receiving end of negative industry chatter: Van Halen. One source says that the Live Nation shed trek is suffering from “some really bad counts” — as low as 4,000 out of the gate — and another notes that the outing, which began July 5 in Seattle, is “definitely one in trouble.” Inside the tour’s camp, however, executives seem to be on the side of “good enough,” citing “overwhelmingly positive” reviews.

The Grateful Dead Fared Very Well Indeed

<table>
<thead>
<tr>
<th>10M</th>
<th>$50M</th>
<th>$8M</th>
<th>362K</th>
<th>175K</th>
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<tbody>
<tr>
<td>Fan demand for a Bill Way, Phil Lesh, Mickey Hart and Bill Kreutzmann perform with guest players.</td>
<td>Box-office gross for the June 27 and 28 shows in Santa Clara, Calif., and July 3-5 in Chicago.</td>
<td>Estimated take on merchandise sales for all five Fare Thee Well shows.</td>
<td>Total attendance for the two shows in Santa Clara and the three Chicago dates.</td>
<td>Paid live streams by July 2, reported by Mashable streaming is available through Aug. 5.</td>
</tr>
</tbody>
</table>

Barclays Center, Roc Nation Ink Multiyear Deal
Pact will see the venue hosting artists and other programming from Jay Z’s company

By Andrew Hamp

Jay Z is planting more roots at Brooklyn’s Barclays Center. Nearly three years after becoming the venue’s first performer on Sept. 28, 2012, the rapper’s Roc Nation Music has inked a multiyear deal with the 19,000-capacity arena to create programming including festivals, artist performances and showcases; Tidal-related events; and an annual concert from the music mogul himself.

Barclays Center’s management is hopeful that the first event under the new partnership will take place “within the next month,” says the company’s CEO, Brett Yormark, whose twin brother, Michael, is Roc Nation’s president/chief of branding strategy. “This is exciting for us because it goes so much more beyond an artist coming to Barclays as part of a tour.”

As for whether the partnership will prevent top Roc Nation talent like Kanye West, Rihanna and Shakira from playing other New York arenas, Yormark says simply, “Barclays has been and will continue to be the home for Roc Nation artists, and I think that’s a mutual feeling.”

Still, the Roc Nation deal gives Barclays a competitive advantage in the increasingly crowded New York arena market. In 2014, its second full year of business, the venue grossed $53.7 million from 134 concerts and sporting events — including 27 sellouts, according to Billboard Boxscore. That’s roughly half the business reported by Manhattan rival Madison Square Garden, which posted $106.1 million in grosses from 81 concerts and sporting events (including 48 sellouts) during the same time period.

Yormark says that Barclays also is looking to develop “emerging artist showcases” at the arena, which Roc Nation could help book with a roster that includes Haim, Grimes, Capital Cities and Vic Mensa.

The Barclays pact isn’t Roc Nation’s only investment in touring: The company’s fourth annual Budweiser Made in America festival will return to Philadelphia Sept. 5-6 with headliners Beyoncé and The Weekend.

Additional reporting by Jem Aswad.
SONGWRITER OF THE YEAR:
LUCIANO LUNA

PUBLISHER OF THE YEAR:
DULCE MARÍA MUSIC

SONG OF THE YEAR:
“TE HUBIERAS IDO ANTES”
JULION ALVAREZ Y SU NORTEÑO BANDA
WRITER: LUCIANO LUNA
PUBLISHER: KALJA PUBLISHER

SPECIAL AWARD:
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How Music Magazines Are Changing To Stay Alive

Whether giving it away or going high-brow, publications are finding ways to endure

BY JEM ASWAD

The internet may have destroyed the old music business, but its impact on the music media industry has been even more lethal. As magazines shifted to the Web, overall U.S. print sales dropped more than 56 percent between 2004 and 2014 (according to trade publication The New Single Copy), and advertising moved to online units that sell for a fraction of the price of an old quarter-page. Rolling Stone boasted an average circulation of more than 1.4 million in 2014, and of course Billboard remains the industry bible, but Blender bit the dust in 2009 after a 30 percent drop in ad pages in 2008; Spin’s print edition held on, before being discontinued in mid-2012; most others have moved to online-only iterations or found new revenue streams, including awards shows and branded content. Yet several publications are finding ways to make print work — following is a look at three of them.

SET IT FREE

On July 6, Britain’s music paper of record, New Musical Express — whose weekly circulation has spiraled to 15,000 from a 1970s peak of 300,000-plus — announced that its print edition will become free in September, loading train stations and campuses with more than 300,000 copies. This counterintuitive approach bets that the Time Inc.-owned publication will have greater success selling its audience to advertisers than papers to readers. “Going free gives us scale,” says editor Mike Williams. “There’s a huge appetite for advertisers to reach people through the magazine.”

REGENERATE YOUR AUDIENCE

Mike Shea, publisher/founder of Cleveland-based Alternative Press, says the magazine’s print edition is still its biggest source of income — even though its audience has remained in the late-teens/early-20s range since the punk-emo monthly’s 1985 inception. “We never really grew older with our demo,” he says. “Every year we lose a senior class and bring in freshmen, so they’re 14, 15 years old and want to rip stuff out and post it on their wall. That has kind of insulated us.” The magazine also sees solid income from merchandise and events: Its second awards show takes place July 22 at Cleveland’s 20,000-capacity Quicken Loans Arena, with Weezer and New Found Glory (with Hayley Williams), and tickets range from $62.99 to $202.99.

GO HAND-CRAFTED

In December 2013, the indie tastemaker website Pitchfork made the most contrary move of all: It created a magazine, the quarterly Pitchfork Review, which offers mostly print-exclusive, less click-dependent content with high-quality paper stock, design and photography (and costs just under $20 per issue). While it’s not a big moneymaker for the company, Pitchfork vice president Michael Renaud says the 10,000-print-run publication — which initially had just one sponsor, Converse, but now welcomes multiple advertisers — is profitable “so far,” although he declined to reveal specifics. “It’s for people interested in the collectible nature of publications — like music fans who collect records. It’s definitely not going to completely change our business, but it is a nice companion piece. A lot of people have told us this is the first magazine they’ve ever subscribed to.”

Two Big EDM Defections Ding Newcomer CAA

Steve Angello and Dirty South bolted the agency giant for dance specialist AM Only

With top DJs drawing up to $66 million each year, the dance music representation battle has become hotly contested. To wit: During the past couple of months, two name talents, Steve Angello and Dirty South, left massive Hollywood player Creative Artists Agency for EDM specialist AM Only, leaving insiders wondering if the move effectively handicaps CAA in the EDM rep game.

CAA is a relative newcomer to the space, but in the past two years has expanded its EDM presence to include 13 acts dedicated to the genre, including veterans Maria May and Hunter Williams and the U.S. arm of The Rebel Agency; its roster includes David Guetta (in the United Kingdom), Empire of the Sun, The Chainsmokers, Pretty Lights, Jamie Jones, former AM Only artist Luciano and, not least, longtime client Daft Punk. The company declined comment, but a source close to the situation noted that both of the departing artists have been with multiple agencies in the past few years. However, others see the losses of Dirty South and especially Angello — who, along with Guetta, was ranked among 2014’s 15 highest-earning DJs — as heavy blows. (AM Only president/founder Paul Morris declined comment.)

“They brought on folks that represent niche artists that are credible but won’t fill up Madison Square Garden or headline a festival,” says one insider. “That doesn’t mean when they’re on the phone with Coachella, they can’t leverage their rock acts to get their electronic acts in. They’ve been able to use other aspects of their business.” But, the insider adds, “CAA was too late getting into this.”
CONGRATULATIONS

MARK, DANNY & GLEN

CROKE PARK DUBLIN 74,635 SOLD OUT TICKETS

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WORLD TOUR 2015

508,894 HEADLINE TICKETS SOLD

FROM

SIMON, MARTIN, MIKE, DENIS & MATTHEW

AND ALL AT SJM CONCERTS, HALL OR NOTHING, MCD & CAA
Midyear Music Report

Streaming services soar in the first half of 2015, with former holdout Taylor Swift leading sales

BY ED CHRISTMAN

If there’s any question whether streaming has truly arrived, the Nielsen Music midyear numbers should put it to rest.

In the first half of 2015, streaming nearly doubled in popularity, growing to 135.2 billion streams from 70.3 billion in the same period of 2014, according to Nielsen Music. Within 2015’s number, audio streams climbed 74 percent to 58.6 billion, while video streams featuring music rose a whopping 109 percent to 76.6 billion.

Not surprisingly, Taylor Swift’s 1989 is the top album of the year so far with 2 million units, including track-equivalent albums (TEA, whereby 10 track downloads equal one LP) and streaming-equivalent albums (SEA, 1,500 streams), although the latter number is small given her stance on free streaming. For purely digital sales, Drake’s If You’re Reading This It’s Too Late leads with 895,000 downloads, while Swift is the vinyl champ with 34,000 units scanned. In track sales, Mark Ronson’s “Uptown Funk!” (featuring Bruno Mars) leads with 4.9 million units.

For overall album consumption (including TEA and SEA), the U.S. industry experienced a 14.2 percent increase to 169.3 million albums, up from 227.1 million in the first half of 2014. Within that, digital drove consumption, with digital albums totaling 197 million units, up 23.1 percent from 160 million in the first half of 2014. Within that 197 million, SEA consists of 90.1 million units, digital album downloads totaling 53.7 million and TEA 53.2 million. Meanwhile, physical album sales fell 7.3 percent to 62.4 million units, from 67.3 million in the first half of 2014. CD sales were down 10 percent to 56.6 million; vinyl was up 38.4 percent to 5.6 million.

In other words, SEA is now the main driver of consumer music consumption.

BY ED CHRISTMAN

The black slices represent the percentage of total still under review.

SOURCE: NIELSEN MUSIC
You don’t become one of the most well-respected music organizations and best-protected brands on the planet by accident.

Thank you

Joel Katz, Bobby Rosenbloum and everyone at Greenberg Traurig

For your tireless work on our behalf.

And congratulations on the well-deserved Top Music Lawyers honor.
WHEN JODY GERSON LEFT Sony/ATV Music Publishing in July 2014 after six years at the company, many industry observers were taken by surprise. After all, she was then — as she is now — the highest-ranking woman in publishing and positioned to become heir apparent to chairman Martin Bandier. But behind the scenes, Universal Music Group chairman/CEO Lucian Grainge waited out her contract, swooped in and gave the 53-year-old Philadelphia native control of Universal Music Publishing Group and its $1.1 billion in annual revenue.

Gerson made her name as one of the most renowned A&R executives in the music business, identifying and signing such artists and songwriters as Alicia Keys, Lady Gaga, Norah Jones and Enrique Iglesias, all early in their careers. She started out at Chappell Music, now known as Warner/Chappell, where she worked for six years before moving to EMI for a 12-year stint. Gerson left to join Bandier at Sony/ATV in 2008. During her tenure as co-president, the company had unprecedented growth — by mid-2012, Sony/ATV averaged a market share of 14.9 percent, as reported when it took over administration of EMI Music Publishing.

Today, six months into her stint as chairman/CEO of UMPG, the divorced mother of three is still making it her business to discover up-and-coming talent — recent signings include Tobias Jesso Jr., Ariana Grande and Nick Jonas. “I lead by example,” says Gerson, who oversees 800 employees based at UMPG’s Santa Monica headquarters and at offices around the globe. “I want everyone here at UMPG to work creatively.”

What in your career best prepared you for the UMPG job? My A&R skills in signing artists that have global appeal. How Lucian got me to leave Sony/ATV is because of my relationships with talent. But I am only as good as my team, and one of my great strengths is identifying great executives on the creative level and hiring them.

If you were to write your own performance review, how would you describe your first six months? I’m working hard getting to know the company, visiting offices in Nashville, Miami and the United Kingdom, where I met with a lot of the managing directors. At my prior job, I didn’t pay attention to how the competition operates. Yet my instincts were right in coming here. The administration, systems, business affairs and finance teams are so superior. I thought all that it needed was a cultural shift, so I made some changes in the A&R and synch areas.

What changes? The biggest cultural shift at UMPG is putting the songwriter first and putting action behind that statement. The company had really great artists and songwriters, but it was focused on the established ones. UMPG was more about risk management — specifically being risk-averse. Our U.K. office had some of the

“In my previous jobs, success always had been defined by market share and what’s on the charts. That wasn’t the focus here. We went from counting pennies to having passion about the music.”
WARNER BROS. ENTERTAINMENT
SADLY MOURNS THE PASSING OF
JERRY WEINTRAUB

A HOLLYWOOD LEGEND
A DEAR FRIEND
TRULY, ONE OF A KIND

YOU WILL BE SORELY MISSED
biggest signings with acts like Coldplay, Mumford & Sons and Florence & The Machine, but the U.S. A&R wasn’t about [discovering] unproven artists, except for Ethiopia Habtemariam — who heads our urban team and runs Motown. I’m changing that so we can sign new acts and songwriters.

Can you point to any key differences between how UMPG conducts its business versus Sony/ATV?
UMPG’s royalty system is better than anything I have ever experienced. In my previous jobs, success always had been defined by market share and what’s on the charts. That wasn’t the focus here. We went from counting pennies to having passion about the music.

How have you seen the position of women in the music business evolve through the years?
Women from the generation before me who were on their way up the ladder, they didn’t think they could have it all so they had to choose between a career and a family. Now, it’s much more acceptable to have both. Women can run companies while having the balance of a family life. Even men can have that balance nowadays.

Who are your mentors?
My parents. My dad was in the entertainment business, and I learned a lot from him in how to deal with talent. He gave me tremendous confidence and knew I could be a high achiever, while my mother kept me down to earth. After him, there’s no question that Marty was a mentor for years. And now Lucian — he’s a smart businessman who’s driven to win, and he empowers his executives and is not threatened by them.

What’s it like competing with Bandier after working for him for so long?
Marty and I had a great run, and now we are competitors, just like I am with everyone else. I think I got my competitive and winning spirit from him, although I had it naturally to begin with.

What’s your assessment of UMPG’s catalog? Is it weighted appropriately by genre and geographic areas?
I look at things in terms of decades and iconic songs. Sometimes, you are so uber-focused on hits, but I don’t want to forget legacy. We have 3 million songs, and I want to make sure every song, from new ones to classics, is achieving its potential. The other thing with legacy is to develop content; we are not just a licensing company. With my relationships with the TV and film studios, there is no reason we can’t create content based on our catalog. The next few years will be fun.

As the fight over higher rates for songwriters rages on, will you personally be on the front lines?
Absolutely, yes. I always have been a passionate defender of creators’ rights, and now I get to do it on a bigger scale. The music industry has not done the best job of presenting a unified front. I think I can help find common ground.

What’s your take on Apple Music?
I love Beats 1. I haven’t listened to another radio station since it launched.

Your college-age son has brought a few artists your way. Do you support a career for him in the music industry?
My oldest, Julian Swirsky [a 20-year-old student at New York University’s Gallatin School], is constantly bringing me acts, and he’s pretty dead-on. He brought me Drake way before anyone knew who he was, and recently brought me Post Malone, for whom there’s a major bidding war. I want my children to follow their passion.

What’s your office like?
Gerson designed her office with her longtime interior designer Sasha Emerson. A young Gerson with singer Engelbert Humperdinck backstage at her father’s Cherry Hill, N.J., nightclub, The Latin Casino. Plaques mark her spots on Billboard’s most recent Women in Music (No. 3) and Power 100 (No. 28) lists. A ticket from the first night Frank Sinatra played The Latin Casino in 1976. The wall art projects “positivity,” says Gerson. An original Eames lounge chair.
“IF YOU WANT TO BE IN THE WORLD I LIVE IN, WHICH IS A CREATIVE WORLD WITH NEW IDEAS, THEN YOU’VE GOT TO GET AWAY FROM THE NORM. YOU’VE GOT TO GO FOR IT.”
- JERRY WEINTRAUB -

KEEPING YOUR MUSIC LEGACY ALIVE

ON TOUR WITH

CONCERTS WEST

ALWAYS YOUR GUYS,
JOHN MEGLEN & PAUL GONGAWARE
MTV’s New, New Reality

The one-time home for music videos (ask your dad), Jersey Shore and Beavis and Butt-head shifts to scripted shows to combat sinking ratings, disinterested teens and business-model chaos. Fire... Fire!

BY ROBERT LEVINE

O N A TUESDAY EVENING IN April, during MTV’s annual upfront presentation, the channel that introduced the world to Jackass and Snooki put something onscreen that shocked even a jaded audience of advertising executives: elves. Specifically, MTV showed a trailer for The Shannara Chronicles, its lavish TV adaptation of a series of swords-and-sorcery novels by Terry Brooks, which will premiere in January 2016. Filmed in New Zealand and filled with medieval costumes, Shannara looks more like the Lord of the Rings movies than anything on MTV, and it has the budget to match — it’s the most expensive series the channel has ever made, according to an executive.

MTV could stand a little witchcraft.

This season, its primetime programming reached about 40 percent fewer viewers in the 12-to-34 target demo than it did five years ago, according to Nielsen. Perhaps it was more interested in the kind of irreverent reality breakout hit that defines its sensibility, and, at 23, The Real World is older than its target audience. “Big shows are once in a few years for any network,” says John Janedis, equity analyst at Jefferies. “It’s becoming harder to have smash hits.”

Much of MTV’s ratings trouble comes from a general decline in watching live TV — overall viewership of ad-supported cable has dropped by about 10 percent, and channels that target younger demographics are down more. The channel’s most popular show, Teen Mom, gets almost 2 million 12-to-34 viewers a week, but that’s a third of what Jersey Shore did in its heyday. Its least popular shows, like Snack-Off, reach fewer than 400,000 in the same demographic. “You can get a bigger audience with an Instagram post than you can on some MTV shows,” says Barry Lowenthal, president of The Media Kitchen, a planning and buying agency.

Now, MTV is trying to reinvent itself, as it has several times in the past. In February, Van Toffler, president of MTV Networks Music and Logo Group, declined to renew his contract and announced he was leaving to start a new company. MTV’s corporate parent, Viacom, combined MTV, VH1, Comedy Central, Spike and Logo into the Viacom Music and Entertainment Group under Doug Herzog, 56, who previously ran the division that included Comedy Central and Spike. More than 200 staffers were laid off, including Dave Sirulnick, a respected veteran who ran MTV News. The channel faces more competition than ever, from cable outlets including ABC Family, online video startups such as AwesomenessTV and even youth-culture brands like Vice. Viacom’s stock has dropped more than 25 percent during the past year, and a recent Bloomberg Businessweek cover story trumpeted the company’s “Midlife Crisis.” Its future also involves complicated questions about who will succeed Sumner Redstone, Viacom’s executive chairman, who is now 92.

“It’s the perfect storm,” says a former MTV programming executive. “The audience is going digital, reality TV is running dry, there’s more competition for scripted programs. I feel for the executives there.”

FOR ITS FIRST TWO DECADES, MTV BUILT a business on music videos and a brand on teen rebellion. Even as the channel moved away from videos toward half-hour programs that drew steadier ratings, shows like Beavis and Butt-head focused on loud music and raised middle fingers. Later, as videos became easier to find elsewhere, MTV entered its Silver Age — roughly from the late ’90s until a few years ago — leveraging its sensibility and relationships with rock stars (The Osbournes, Jessica Simpson) and camera-savvy brats (Jackass, The Hills) into shows that brilliantly turned excess, snark, voyeurism and narcissism into must-see TV. The channel became the darling of Madison Avenue, much as Vice is today.

MTV was so influential that it arguably remade TV in its own image. Reality shows about oddballs sharing a house became a cliche, many dramas feature pop songs, and music programs such as Empire and Lip Sync Battle are commonplace. If its sensibility is so widespread, how does MTV define itself? What does it stand for?

MTV president Stephan Friedman, 45, believes part of the answer lies in serialized scripted series. “Because the world is dark and complicated, the audience wants complicated entertainment,” says Friedman from his spacious office, where one wall has three flat-screen TVs playing Viacom channels. It doesn’t hurt that serialized shows often have profitable second lives on Amazon and Netflix.

In late 2012, Friedman and Toffler hired as president of programming Susanne Daniels, 50, who oversaw such shows as AwesomenessTV and even youth-culture brands like Vice. Viacom’s stock has dropped more than 25 percent during the past year, and a recent Bloomberg Businessweek cover story trumpeted the company’s “Midlife Crisis.” Its future also involves complicated questions about who will succeed Sumner Redstone, Viacom’s executive chairman, who is now 92.

“It’s the perfect storm,” says a former MTV programming executive. “The audience is going digital, reality TV is running dry, there’s more competition for scripted programs. I feel for the executives there.”

MTV could stand a little witchcraft.

TURNOVER AT THE TOP

DOUG HERZOG
First joined MTV way back in 1984; recently upped to head of Viacom Music and Entertainment Group

SUSANNE DANIELS
President of MTV programming; formerly of The WB, calling the shots on scripted shows

VAN TOFFLER
Network topper and 28-year MTV executive resigned from his post in April to form his own content company

DAVE SIRULNICK
Longtime MTV News vet exited network in March as part of broad restructuring

IN
OUT

ILLUSTRATION BY KEVIN DAVIS
An incredible friend to all of us at the Palm...
We will miss you Mr. Weintraub.

Our deepest condolences go to the Weintraub family.

With Love,
— The Palm Family
TOPLINE

as Felicity and Buffy the Vampire Slayer at The WB (now The CW). So far at MTV, her record on scripted series is mixed: Daniels has a modest hit with Finding Carter, but another drama she greenlit, Eye Candy, was canceled after a year. Although Shannara may look like it could run on Syfy, show-runners Alfred Gough and Miles Millar made Superman’s teen years a hit with The CW’s Smallville, and Daniels says the show’s themes — of dealing with doubt and working together — will feel familiar to an MTV audience. “I want to do original, unique shows that reflect what the brand stands for,” says Daniels, just back from introducing Shannara at San Diego Comic-Con. “There are 350 scripted series on the air, and in that world it’s a challenging thing to accomplish.”

MTV’s most exciting new shows don’t involve music, and the channel hasn’t played many videos for years. In 2010, it dropped “Music Television” from its logo. But Herzog is a music fan with history at the channel — he launched MTV News in the ’80s. And he appointed Erik Flannigan, who has a music background, to run digital operations at Viacom Music and Entertainment Group, plus supervise music. Friedman says MTV promotes acts like MisterWives, an alt-pop band whose “Vagabond” became the theme of Finding Carter — and who played at the channel’s upfront event. But a half-dozen label executives interviewed for this story stated the obvious: The channel doesn’t have near the promotional power it once did. “MTV can’t make a song a hit like it used to,” says blogger Perez Hilton. “But the Video Music Awards are still a relevant pop-culture event in the music world.”

“You can get a bigger audience with an Instagram post than you can on some MTV shows.”
—BARRY LOWENTHAL, THE MEDIA KITCHEN

MTV’s fortunes may be more tied to those of the broader cable TV industry, which has never had more relevance — although ratings are down from recent highs. For the past decade, as piracy threatened the music and movie industries, TV enjoyed a Golden Age, fueled by increasing cable fees as well as advertising. Now both of those revenue streams are under pressure: Online viewing poses a challenge to the cable subscription model, and ratings are plummeting. Even Comedy Central, on a hot streak with shows like Broad City and Inside Amy Schumer, has had a ratings decline of 30 percent in the first quarter of this year compared with 2014 among its target demographic of 18- to 34-year-old men. However, many viewers are watching the same shows, just not on TV: Between 65 and 70 percent of the audience for MTV hits like Finding Carter watches them on DVR, on demand or online, which aren’t captured in same-day Nielsen ratings. “Audiences are still watching MTV,” says Friedman. “They’re just doing it on their phones and their laptops as well.”

Viacom executives have generally seen online viewing as a threat — one that hits the company especially hard because it depends more on ad-supported cable than any other media conglomerate. There’s a reason they protect those cable fees, which amount to between 40 and 45 cents per subscriber per month for MTV alone: They generate much of the company’s considerable profit. Since 2011, Viacom’s operating margin has grown from 25.8 percent to 29.9 percent. But its past reluctance to put more programming online has helped create a divide between producers who want the biggest possible audience for their shows and “the 52nd floor” — of Viacom headquarters at 1515 Broadway in New York, where chairman/CEO Philippe Dauman and other top executives have offices. (Viacom has put a few of its shows on YouTube, which it sued for copyright infringement in a case that was settled in 2014.)

Although Redstone reportedly fired former Viacom chief executive Tom Freston in 2005 for failing to buy Myspace, the company hasn’t made many bold moves online, either, as Disney did when it bought Maker Studios. The main problem with MTV’s digital strategy wasn’t that executives didn’t have good ideas about how to take the company online, according to several former staffers — the company just didn’t stick with them. In 2006, MTV launched Urge, a Spotify-style music subscription service, then apparently decided it would take too long to reach profitability; it dropped from sight after being spun off into a separate company in 2010. MTV also set up an online video project with Vice Media in 2007, six years before 21st Century Fox bought 5 percent of the company for $50 million. “Viacom has been resistant to change,” says an independent producer who makes shows for MTV. “Now it’s paying the price.”

MTV’S FUTURE COULD DEPEND ON Daniels and the success of splashy series including Shannara. The channel opened its upfront presentation with a preview of Scream, a serialized reboot of the horror films that premiered June 30 and respectable but unexciting ratings. There was noticeably less enthusiasm for more traditional MTV fare like Follow the Rules, a reality show about Ja Rule and his family.

After the Shannara preview screened, MTV host Charlamagne Tha God joked to the upfront audience that “with a name like that, it should really be starring a black girl.” There’s a cultural gap there: If shows like Shannara succeed, how will they redefine the values of a channel that has always been known for its teen spirit? “The show looks absolutely spectacular,” says the former programming executive, who saw the trailer. “But we’re all wondering if it means the death of the brand.”

GOODBYE SNOOKI, HELLO SORCERERS

SCREAM Adapted from the wildly successful meta slasher-movie franchise, this scripted series debuted in June to mixed reviews and middling ratings.

SNOOKI & JWOWW The end of a very tan era: This spinoff of cultural touchstone Jersey Shore ran — believe it or not — for four seasons, three more than both The Pauly D Project and The Show With Vinny.

THE SHANNARA CHRONICLES Based on a series of best-selling fantasy novels, this Game of Thrones-like drama — the most expensive show in MTV’s history — is slated for a January bow.

SLEDNECKS Just one of the beer-bonged brood of short-lived Jersey Shore counterfeits created in the wake of that show’s success. Slednecks was G.I.T. in Alaska; Buckwild, before that, was the redneck version.

IN

OUT

“THE SHANNARA CHRONICLES” COURTESY OF MTV
Greenberg Traurig joins in congratulating all honorees, especially our colleagues, Joel Katz and Bobby Rosenbloum, for being named to the Billboard Top Music Lawyers list.

We celebrate your outstanding dedication to the entertainment industry and your clients.

Joel A. Katz
Atlanta Founding Shareholder; Atlanta Co-Managing Shareholder Emeritus; Chair, Global Entertainment and Media Practice

Bobby Rosenbloum
Shareholder; Co-Chair, Atlanta Entertainment and Media Practice
SESAC purchased Nashville-based performance rights organization The Harry Fox Agency.

New Sony Music Nashville chairman/CEO Randy Goodman appointed two staff members: executive vp/COO Ken Robold and executive vp promotion and artist development Steve Hodges.

BMG named Peter Stack executive vp global catalog recordings.

Scooter Braun signed The Black Eyed Peas for management.

Bobby Brown and wife Alicia Etheredge welcomed a baby girl.

Ticketfly raised $50 million in Series D funding.

Former A&R executive Carole Ann Mobley formed CAM Creative Services, based in Nashville.

Singer-songwriter Judith Hill signed a multiyear worldwide publishing deal with Imagem.

**NOTED**

**BIRTHDAYS**

- **July 18**
  - Ryan Cabrera (33)
  - M.I.A. (40)
- **July 20**
  - Chris Cornell (51)
  - Carlos Santana (68)
- **July 21**
  - Damian Marley (37)
  - Yusuf Islam, aka Cat Stevens (67)
- **July 22**
  - Selena Gomez (23)
  - Alan Menken (66)
  - Don Henley (68)
- **July 23**
  - Michelle Williams (35)
  - Alison Krauss (67)
  - Slash (50)
- **July 24**
  - Jennifer Lopez (46)

Jerry Weintraub, the concert promoter-turned-legendary film producer (The Karate Kid, the Ocean’s series), died July 6 of cardiac arrest in Santa Barbara. He was 77. Jerry Greenberg, president of Mirage Music Entertainment, remembers Weintraub’s legacy.

I became friends with Jerry Weintraub in the early days of Atlantic Records, where I was GM. I was very close to Led Zeppelin and their manager Peter Grant, and Jerry was their [bookings] guy. He took them from small dates to stadiums.

Everybody knows the stories about Led Zeppelin at the Hyatt House in Los Angeles — how they took up a whole floor, and Bonzo [drummer John Bonham] drove his Harley-Davidson in the hallway. Jerry booked those L.A. shows, and he was getting knocks at three in the morning from Bonzo, saying, “Weintraub, I need a limousine!” Jerry put up with all of that stuff. He understood it and he knew how to handle it. If Jerry Weintraub could have a relationship with Led Zeppelin during those days, he could handle anybody.

I’m making a documentary about my life, Man Behind the Music: The Jerry Greenberg Story, and last November, Jerry was the last guy we shot. His exact words were, “I made a lot of money with Led Zeppelin, and if they decided to tour today, I’d offer them a billion dollars.” That’s a pretty heavy statement, but he was a guy with vision. He was also the only guy in L.A. who had a dish named after him at two of the hottest restaurants in the city, Il Piccolino and Craig’s: Jerry Weintraub’s Spaghetti Clam(s) Show. [Il Piccolino’s version uses the plural “clams.”] That’s who Jerry Weintraub was. His favorite dish could have ended up everywhere in the world.

—AS TOLD TO FRANK DIGIACOMO

Joan Sebastian, the Mexican singer-songwriter who earned 33 Hot Latin Songs hits and 10 No. 1 titles on the Regional Mexican Albums chart during his career, died July 12 at his ranch in Juliantla, Mexico, after a 13-year battle with cancer. He was 64.

“I don’t make up songs — I live songs,” Sebastian once told Billboard. With a story that read like the movies and soap operas he once starred in, Sebastian had much living to draw from. And despite being diagnosed with bone cancer, a disease he battled with grit, he never left the stage. “He is a warrior,” Los Angeles-based radio personality Carlos Alvarez told Billboard in 2012. Sebastian was honored with Billboard’s Hall of Fame Award in 2006 and The Voice Award at the 2013 Billboard Mexican Music Awards.

—LEILA COBO

Singer-songwriter Judith Hill signed a multiyear worldwide publishing deal with Imagem.
Congratulations to our Partner

Russell Frackman

on being recognized by Billboard as a

2015 Top Music Lawyer

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The U.S. Women’s National Team celebrated its World Cup victory by joining Taylor Swift (and Heidi Klum, far right) onstage at MetLife Stadium in East Rutherford, N.J., on July 10 during her 1989 Tour. “I love them,” Swift posted on Instagram.
1 Adam Lambert (left) and Shaquille O’Neal at Miami’s WHYI on July 13. 2 Galantis’ Linus Eklöw (left) and Christian Karlsson at Ultra Europe in Croatia on July 10. 3 From left: Kiss’ Tommy Thayer, Paul Stanley, Eric Singer and Gene Simmons at the world premiere of the animated film Scooby-Doo! and Kiss: Rock and Roll Mystery during Comic-Con International in San Diego on July 9. 4 Snoop Dogg at the MLB All-Star Legends and Celebrity Softball Game at Great American Ball Park in Cincinnati on July 12. 5 Joss Stone played England’s Cornbury Festival, held July 12 at the Great Tew Estate in Oxford. 6 Fitz & The Tratrum’s Michael Fitzpatrick at the Basilica Block Party in Minneapolis on July 11.
We are truly proud and honored to be included as honorees this year.

Allen Grubman
and
Kenny Meiselas
T in the Park
PERTHSHIRE, SCOTLAND, JULY 10-12

THE RAINS CAME AND THE MUD FOLLOWED, BUT that only gave the crowd at T in the Park more to roar about. This year the three-day festival moved from its former location at the Balado airfield to the stately grounds of Strathallan Castle following concerns over an underground oil pipeline. “I like what you’ve done with the place,” said Noel Gallagher before leading a mass singalong to Oasis’ “Champagne Supernova.” The new locale welcomed the same raucous audience, which saw Susan Boyle (in a controversial Native American headdress) mingling with The Prodigy.

“This is basically Scotland’s spring break,” James Graham of The Twilight Sad told Billboard backstage. For Paloma Faith, that meant working a lime green and brass cape and dressing her backup singers in gold lamé. The Libertines, who played for the first time since 2004, were introduced with a bagpipe rendition of “Flower of Scotland.” But it was Avicii who made attendees bounce the hardest, closing with his smash “Wake Me Up!” Introducing the song, he hit back at Gallagher, who earlier in the week said that the DJ sounded like “a f—ing Renaissance artist.”

“This next one goes out to Noel Gallagher,” Avicii told the crowd. “I don’t know any of his personal songs, but I’m a huge Oasis fan.” —WILLIAM LEE ADAMS
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People ask, 'Do you get tired of the comparisons to Taylor?' I'm like, 'Um, no!' says Ballerini, photographed June 30 at Sinema in Nashville. Go online for video of the singer talking about how her album took 10 years to write at Billboard.com or Billboard.com/ipad.

THE PULSE
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COUNTRY'S NEXT QUEEN

All hail Kelsea Ballerini, who's busting up Nashville's boys club, following Carrie Underwood's footsteps and hanging out with Taylor Swift: 'I want to be the one who swings the pendulum'

BY JEWLY HIGHT
PHOTOGRAPHED BY DAVID McCLISTER

When the phone rang, Kelsea Ballerini braced herself for the news. The 21-year-old singer-songwriter was awaiting word from her label about her debut single, "Love Me Like You Mean It," which appeared to be headed to the top of Billboard's Country Airplay chart.

"We knew the call was going to be either, 'We didn't make it' or 'You have a No. 1,'" recalls Ballerini, perching her tall, lanky frame on a restaurant couch in Nashville before a Make-A-Wish meet-and-greet with the effervescent energy of a newly minted star. "I mentally prepared for both, so I didn't think I was going to get emotional. But the words 'You have a No. 1' coming out of someone's mouth? That's, like, a thing." As seen in a touching YouTube video, she murmurs, "I'm going to cry," before breaking into joyous tears.

Ballerini is just the 11th female country solo act ever to top the chart with her debut single; the last to do so was none other than big-as-they-come superstar Carrie Underwood, with "Jesus, Take the Wheel" in 2006. Country radio's drought of female hit makers has been an especially hot topic in the wake of what has been dubbed Tomato-gate: In a May interview gone viral, a radio consultant described female acts as "tomatoes" garnishing what should, for the sake of country stations' ratings, he said, remain a predominately male salad. In this charged environment, Ballerini can't help but marvel at the success of the laid-back, teasingly delivered "Love Me Like You Mean It," from her debut album, The First Time, released in May (38,000 copies sold, according to Nielsen Music).

"It wasn't supposed to work — being a new artist, a female artist, an artist on an independent," she says. "That's what made it so much sweeter when we hit No. 1."
at Lipscomb University. “I was this little blond girl with a guitar case bigger than me — it was pink and sparkly at the time. But I always took myself seriously, and I think that people took that seriously,” says Ballerini. “I would tell them about my goal list and they listened. I was like, ‘I want to be the one that swings the pendulum.’”

Ballerini’s songs fuse au courant, R&B-swayed pop tastes with small-town sensibilities, which she traces back to her “very Southern” childhood in Knoxville, Tenn., colored by “church on Sunday, a big family, fried chicken.” She has vague memories of birthday party appearances by the frog mascot for the local radio station, WIVK, where her father, Ed, worked as sales manager. At one point, she and her folks shared a rural plot of land with aunts, uncles, cousins and livestock. “We had three cows and a goat,” she clarifies. “People from New York and L.A. are like, ‘Oh my gosh, that’s a farm!’ But people in Tennessee are like, ‘That’s not a farm.’ I’ve never milked a cow or anything like that.”

Still, like her music, Ballerini’s upbringing wasn’t strictly down-home. She spent years competing on a local hip-hop dance team, for one. “It taught me a lot about rhythm and groove, and how this beat team, for one. “It taught me a lot about years competing on a local hip-hop dance team, for one. “It taught me a lot about rhythm and groove, and how this beat worked, deftly capturing what it means to be a young woman in 2015: the urges to both stand out and fit in (“Square Pegs”), the compulsion to look put together (“Stilettos”). In March, Swift, who wrote the book on speaking to country’s massive teen female audience, tweeted that she had Ballerini’s 2014 self-titled EP “on repeat,” and later invited her to a birthday party she was throwing for her friend Abigail Anderson. “People ask, ‘Do you get tired of the comparisons [to Swift]?’” she says. “I’m like, ‘Uh, no!’” says Ballerini. “If there’s anyone’s career I could have a sliver of similarity to, it’s hers.”

Now, Ballerini is ready to see how far her next single, “Dibs,” about a girl putting playfully bold moves on a guy, can go. “It’s fun and flirty song,” she says, “but I hope when people hear it, they hear that message of empowerment and confidence. It’s important for girls to have that voice. I hope people listening to that song think, ‘That is so me right now.’”

### Overheard

Carly Rae Jepsen: Call Me Maybe — Just Don’t Call Me Pop

The standout song on Carly Rae Jepsen’s forthcoming third album, Emotion — which leaked online earlier in July after being released in Japan — almost didn’t happen. Why? Because it was too poppy — even for the singer behind the irresistible “Call Me Maybe,” which ruled the Billboard Hot 100 for nine weeks in 2012. Walking around Lower Manhattan with Overheard, Jepsen said the disco-flavored “Boy Problems” — which was co-written by Sia, Greg Kurstin and Travish Crowe — was nearly left out because it sounds “just like the last album,” she explained. (That would be Kiss, which, in addition to “Maybe,” spawned the top 10 Hot 100 hit “Good Times” with Owl City.) Many critics have already pegged “Boy Problems” as the set’s centerpiece, which Jepsen, 29, finds “funny,” given that it was close to not seeing the light of day. Emotion will be released globally on Aug. 21 and features additional collaborations with Shellback, Dev Hynes and Ariel Rechtshaid.

Conor McGregor’s Secret To Success

Sínead O’Connor might want to get used to traveling to UFC featherweight Conor McGregor’s bouts. The Irish fighter has used O’Connor’s recorded versions of “She Moved Through the Fair” and the classic Irish fight song “The Foggy Dew” to announce his entrance into the ring at matches, but for his title match at the MGM Grand in Las Vegas on July 12. O’Connor sang the latter tune live. Stamina singer Aaron Lewis performed “Country Boy” for American opponent Chad Mendes, but apparently it wasn’t rousing enough: McGregor won in the second round.

Tour Essentials

How We Rule the Road

Lilith Fair may be long gone, but Colbie Caillat, 30, Christina Perri, 28, and “Fight Song” singer Rachel Platten, 34, are reviving the girl-power spirit this summer on the 27-date Girls Night Out, Boys Can Come Too Tour, which kicked off July 10. The ladies dish on their must-haves to survive life on the road.

Preshow Potions

Caillat “I drink hot water and honey with a little lemon and honey with a little Jameson before I go on. I have a raspy voice, so that soothes it and smooths it out.”

Platten “We have Jack Daniel’s on our rider, but we end up never actually drinking it. You have to be in amazing shape to tour like this, so you can’t party too much. Instead it’s usually Throat Coat tea, green smoothies and hot water with lemon.”

Cuddle Buddies

Perri “My favorite thing is my penguin pillow. Everyone makes fun of me, but I’m the one who sleeps on every trip, so I don’t care. It’s falling apart; it’s not going to make many more dry cleanings.”

Food Rules

Perri “I say no sugar on our bus. I do let my band and crew have it in their bunks if I can’t see it, so in the middle of the night I will literally hear them eating candy bars.”

Fit Tips

Perri “I bring my SoulCycle bike on tour. The hour I take to spin is my Zen time.”

Platten “I’m a yogi. I’ll do yoga in green rooms and outside the tour bus. When I’m in my hotel room, I’ll pump up the heat and turn it into a hot-yoga class.”

Tour Bus Tunes

Caillat “Bob Marley and Tom Petty. The chill vibe instantly calms me down.”

Perri “Dean Martin [left], old crooners. And funny enough, when I’m really homesick, we’ll blast Christmas music!”

Food Rules

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— CHUCK ARNOLD
We join in honoring Billboard’s Top Music Lawyers, especially our friend and partner, John T. Frankenheimer.

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Don’t look now, but one of electronic dance music’s most fearless pioneers — Skrillex — is finally crossing over. “Where Are U Now,” the Justin Bieber–featuring single from Jack U, Skrillex’s duo with Diplo, has reached the top 10 of the Billboard Hot 100, making it the six-time Grammy winner’s biggest hit by far. It’s just one of several milestones of the past year: Skrillex played Madison Square Garden with Jack U and headlined Miami’s Ultra Music Festival, where he brought out Sean “Diddy” Combs, Bieber, Kiesza and others. But even with these big looks, the 27-year-old, born Sonny Moore in Los Angeles, is keeping EDM’s cutting edge sharp through his influential label OWSLA, which recently signed Carmada and DJ Sliink. Plans to open a studio at the label’s L.A. offices are underway, but the elusive, always-touring Skrillex might not get to see it much: “There’s so much to do,” he says.

**SKRILLEX’S POP MOMENT**

Palling around with Justin Bieber, world-touring with Diplo, partying with Diddy — the Grammy-winning EDM innovator has a top 10 hit, and maybe his best year yet

BY MEGAN BUERGER

Don’t look now, but one of electronic dance music’s most fearless pioneers — Skrillex — is finally crossing over. “Where Are U Now,” the Justin Bieber–featuring single from Jack U, Skrillex’s duo with Diplo, has reached the top 10 of the Billboard Hot 100, making it the six-time Grammy winner’s biggest hit by far. It’s just one of several milestones of the past year: Skrillex played Madison Square Garden with Jack U and headlined Miami’s Ultra Music Festival, where he brought out Sean “Diddy” Combs, Bieber, Kiesza and others. But even with these big looks, the 27-year-old, born Sonny Moore in Los Angeles, is keeping EDM’s cutting edge sharp through his influential label OWSLA, which recently signed Carmada and DJ Sliink. Plans to open a studio at the label’s L.A. offices are underway, but the elusive, always-touring Skrillex might not get to see it much: “There’s so much to do,” he says.

**What’s your proudest moment of the past year?**

I had just come from South America with Diplo, where we were obsessed with footwork — a spinoff of Chicago house where the whole jacking scene comes from. It became this word that we used more and more, to the point where we started using it to describe things, like, “Oh, that’s jacking.” It’s just really high-energy music — it jacks you up, you know?

**What do you make of the current state of EDM?**

No other genre can connect with hundreds of thousands of fans without selling records and yet still pack stadiums. That’s the cult of electronic music. It’s online but it’s also live — it’s a connector.

**There have been rumors that you’re working on another solo album. Is that true?**

No. I got to squash this right now. I’ve been holding off, but it’s time to set this straight. I have no idea how that rumor started, it’s like people just say whatever they want and it catches on. I’m always working on music, but there are no formal album plans right now.

**Do you ever think about taking a break?**

I don’t. I’ve got good people around me, and we’re all working toward the same thing — the label, the music and the culture around it. It’s fun, it’s not really work. How could I ever complain?

“Justin is a f—ing virtuoso. He’ll school you at everything,” says the DJ. Top, from left: Skrillex, Bieber, Combs and Diplo on stage at Ultra in March.
EVERY PENNY ADDS UP

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“Horses belong on a farm, not in a shitty overpriced nightclub to be subjected to a shitty overpaid DJ.”
— DEADMAU5
The masked DJ, criticizing David Guetta on Twitter for using live horses in an Ibiza club show.

“We are force-fed Ed Sheeran and Sam Smith, which at least means that things can’t possibly get any worse.”
— MORRISSEY
The Smiths’ legendary frontman, on the current state of music to Boulder Weekly.

“Some person is so dishonest and ignorant that they don’t deserve a response.”
— CIARA
The singer, presumably tweeting about Future, with whom she has a child. She added: “One’s main focus should be on being a good parent.”

“Her fans loved the beef. That’s all they have — they don’t have real things going on.”
— DIPLO
The producer, during an interview with Rolling Stone, on Taylor Swift’s fans attacking him for saying she has “no booty.” He added that he and Swift had “squashed” their rift.

“You fat joke, stop pretending we’re friends, no one knows you.”
— ZAYN MALIK
The former One Direction member, tweeting to producer Naughty Boy, with whom he was reportedly collaborating on solo material.

“God told me something else. He didn’t tell me to wait — I guarantee you that.”
— FUTURE
The rapper, during an interview with HuffPost Live, responding to a recent statement by ex-fiancée Ciara’s new boyfriend, NFL star Russell Wilson, who said God told him to hold off on sex with her until marriage.

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“Please tell the people who are protesting to kiss my ass.”
— KID ROCK
The Detroit musician, in a statement to Fox News in response to local activists’ demands that he renounce the Confederate flag, which he has displayed prominently at concerts in the past.

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Rock Around The Clock

Sales of the Apple Watch may be soft, but layers of the right jewelry (à la Pharrell) sure make it look cool by association

BY SHANNON ADDUCCI
PHOTOGRAPHED BY JONATHON KAMBOURIS

1 DAVID YURMAN gold and silver band with black diamonds, $2,530; davidyurman.com. 2 TODD REED Streamline Heirloom signet ring in pietersite, $490; toddreed.com. 3 MIANSAI leather and silver Modern Anchor wrap bracelet, $65; miansai.com. 4 TOM FORD silver feather cuff, $990; tomford.com. 5 APPLE WATCH 42mm stainless steel case with link bracelet, $999; apple.com. 6 ANN DEXTER-JONES DESIGN malachite and sterling silver ID bracelet, $1,500; barneys.com.
It’s like, you collect all of these things, and then never do anything with them,” The Bird & The Bee’s Inara George says, scanning the framed mementos that quilt the walls of the seven-bedroom, 3,800-square-foot Los Feliz property she has owned for the past five years. “I thought it would be fun to put everything up.”

There are cards from friends and collaborators like composer Van Dyke Parks and director Michel Gondry, press clips of the band ("We made it into The New Yorker!"), and the 1960s record cover her model mom appeared on. A hand-drawn cartoon shows the 5-year-old son and 3-year-old twins that George, 41, shares with director-husband Jake Kasden (New Girl).

“I love to hear music,” says the California native and daughter of founding Little Feat member Lowell George. “But to really listen to a record takes so much concentration. When you have kids, it’s one more sound in your life, and I’d rather listen to them.”

Family life — the outdoor excursions to nearby Griffith Park’s Trail Cafe, the home-cooked Shabbat dinners in her recently renovated kitchen (“My favorite room of the house”) — put George’s music career on hold; the electro-pop indie band’s third album, Recreational Love (out July 17), has been five years in the making.

“[Bandmate] Greg Kurstin and I would only get together once a week for a couple of hours, if that. In the time since, he’s had two kids, and I’ve had three,” she says. Though the duo will play shows for the new record, when it comes to this moment in time and this home, George admits, “I can see myself being here for a while.”
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When these New Romantics practically invented the ’80s, they were dismissed as a moused, modeling flash in the pan. Thirty years since, they are happily married to those models, and their new record is as youthful and daring as their first singles. Says Simon Le Bon, “When I walk out onstage, I want to think, ‘We’re f—ing cool’”

By Nick Duerden
Photographed by Chris Floyd
ON A BOILING JULY DAY AT A PHOTO studio in South West London, 56-year-old Duran Duran frontman Simon Le Bon is in full flamboyant mode, mincing and strutting, sucking in his cheekbones and giving what might just be his best sex face. Around him, his bandmates — drummer Roger Taylor, 55; keyboardist Nick Rhodes, 53; and bassist John Taylor, 55 — congregate, voguing with chins thrust forward. “We used to do three or four shoots a week at our height,” says Taylor (that’s John, not Roger; Roger, no relation, is a man of few words, most of them inaudible). Occasionally, Le Bon calls for the band’s manager — “Wendy! Wendy!” — to check that the sunlight pouring in through the window above is not casting unflattering shadows on his face. The singer is still handsome but no longer quite a pinup; natural light can be cruel.

If he continues to take pride in his looks, the band takes pride in its sound. Duran Duran’s new album, Paper Gods (due Sept. 11), is an unaccountably robust affair for an act that could simply bask in its past glories, touring the nostalgia circuit like many of its ‘80s peers. The band didn’t even have a label until the album was mostly completed, at which point John presented it to Dan McCarroll, president of Warner Bros. Records. “I thought the record was amazing,” says McCarroll. “It’s clear they really want to have a hit with it.”

“They’ve always been so interested in pushing the envelope,” says Mark Ronson, who co-produced this album (and also oversaw 2010’s All You Need Is Now). “We think of [their hits] as bubbly pop tunes, but they were the first to use drum and vocal samplers.” Paper Gods features contributions from co-producers Ronson, Nile Rodgers and Mr Hudson, plus Janelle Monae, John Frusciante and even actress Lindsay Lohan, who provides a spoken-word interlude on “Danceophobia,” because, explains Rhodes, “We wanted...
something like [the sinister voiceover by] Vincent Price on Michael Jackson’s ‘Thriller,’ but with more of a sexy girl vibe.”

Le Bon had met Lohan a decade earlier, after she approached him to say she had once gone to a party in costume as him. Now well into midlife, the men live in considerable comfort (mainly in London; John is in Los Angeles). They pursue quieter lives: “Sailing is my big thing,” says Le Bon; John likes watching soccer; Rodgers recently put out a solo project under the moniker TV Mania. They attend fewer parties, and date fewer models; in Le Bon’s case, there’s just the one, Yasmin, to whom he has been married for 30 years. (They have three daughters — the oldest, Amber, 25, is herself a model.) John is married to his second wife, Gela Nash, co-founder of the fashion label Juicy Couture, and Roger is also on his second marriage, to a Peruvian woman named Gisella Bernal. Rhodes is divorced, and currently single. Outside of recording and touring, the men only occasionally socialize.

The air they give off may be one of contentment, of pipes and slippers, but musically they remain ambitious. Paper Gods tackles global issues. The ruminate, seven-minute title track has a bitter message about consumerism, referring to “the slaver in a sweatshop/Putting trains on your feet.” It’s hardly 1981’s “Girls on Film,” the first of the band’s 11 top 10 Billboard Hot 100 hits.

Duran Duran has always been fun and flashy, a little lite. But the band, which writes its own music, is more influential than it gets credit for. In 1983, it had the idea that Rodgers, then of Chic, might remix its single “The Reflex.” This was at a time when remixes were for club acts only, not pop bands whose keyboardist was pretty like a girl. The group’s record label, Capitol, considered Rodgers’ treatment of the track “too black-sounding” and only released it after much stalling. It became Duran Duran’s biggest hit, reaching No. 1 on both sides of the Atlantic in 1984.

“That’s why we set the bar so high because of our extraordinary legacy,” says John. “There are many artists I’m fond of who will put out a new record, but when I hear it, I really want to do is listen to their old records. That’s what we’re up against.”

The perfect musical representation of the 1980s socioeconomic group that became known as yuppies, the band was in every sense profligate. It spent a fortune on videos that were not particularly deep, being either Mad Max pastiches (“Wild Boys”) or advertisements for champagne-soaked decadence (everything else).

But in many ways, it was the perfect MTV band, each video an event, the conviction that the bigger the budget — “Rio” was shot on a yacht in Antigua — the bigger the impact. Australian director Russell Mulcahy, who helmed many of its videos, won a Video Vanguard Award at the 1985 MTV Video Music Awards for his efforts. Each video, says Le Bon, had to be more memorable than the last.

“I do remember we fell foul of the politically correct brigade with ‘Electric Barbarella,’ ” he says of the group’s spectacularly ill-judged 1997 clip that featured an underwear-clad, battery-operated mannequin that kissed the boys, then got busy with the housework. (This, incidentally, was not the work of Mulcahy.) Many of Duran Duran’s promos, comprising as they did of women in states of undress, would likely be deemed NSFW today. Le Bon isn’t familiar with the acronym. I explain.

“That is a problem, then?” he says, testily. “We look back on our videos fondly.”

“We were of our time,” insists John. “Our videos were fun, jokey.”

They vigorously enjoyed the spoils of their success, dating models, sailing — and occasionally sinking — yachts. (In 1985, Le Bon capsized his boat, Drum, during a race on the English Channel.) Rodgers, a collaborator of the band’s going back to 1982, }
remembers “having a blast” on shopping sprees: “They would shut down the stores for us. We had a saying: ‘When the going gets tough, the tough go shopping.’”

John, meanwhile, was developing drug and alcohol issues—he once said of 1985, 12 months during which his appetite was mainly for cocaine: “Nobody ate that year”—and was also craving, as he puts it, “a different singer, a different guitarist, a different drummer.” So he formed The Power Station with Robert Palmer (and then-Duran Duran guitarist Andy Taylor—who, exhausted by the lifestyle and inter-group acrimony, soon left the main band to become a solo artist and producer. He now lives in Ibiza). Rhodes, Le Bon and Roger formed their own splinter group, Arcadia. Roger was also quietly becoming a respected DJ, performing sets at Cielo in New York and Pacha in Ibiza.

Other members’ career paths proved less predictable. A long-serving American guitarist, Warren Cuccurullo, quit the band in 2001 and went on to star in gay porn and have a dildo cast in his image. It sold well. Duran Duran, though, never broke up. The British music press openly loathed the act (John refers to “the stench of criticism and judgment”), but the public embraced it: the early-’80s albums Rio, Seven and the Ragged Tiger and Arena each shifted 2 million copies in the United States alone, according to Nielsen Music. And it was unafraid to take risks. In 1995, its covers album, Thank You—which featured what might be called unusual interpretations of tracks including Public Enemy’s “911 Is a Joke”—was widely derided, and the album it recorded with Timbaland in 2007, Red Carpet Massacre, was not considered a creative success. If ever there was an easy route, the band rarely took it.

“We want to make music that stands up in this world,” says Le Bon. “When I walk out onstage, I want to think, ‘We’re f—ing cool, actually—we’re not bad at all.’”

**Le Bon with Lohan, 2009.**

**John Taylor with wife Nash (left) and daughter Cadenet Taylor.**
a

DAY AFTER THE SHOOT, the band reconvenes in an air-conditioned recording studio on what will be, at 98 degrees, the hottest July day on British record. Le Bon, alarmingly, is wearing shorts with white socks pulled high up on his shins, and leading the band through rehearsals for its forthcoming tour, including 12 U.S. dates.

Afterward, Le Bon changes into a black T-shirt, black jeans and black sneakers. John is in a baggy pair of Adidas sweatpants and an oversized white tank top. For someone who no longer does drugs, he remains impressively slender. Rhodes is the more studiously stylish, in a linen suit, but he has never been knowingly underdressed. He says that he considers the wearing of blue jeans “woefully pedestrian.”

Rehearsals finished for the day, Roger quickly disappears into the ether, while Rhodes drifts into the room — “Am I especially needed here?” he deadpans — before drifting out again, taking his languorous air with him. With his dyed blond mop and slightly ghostly features, he resembles Andy Warhol more than ever. Years ago, the pop artist confessed to being a big fan, claiming he would masturbate to the band’s videos. Rhodes clearly took it as a compliment; the pair became firm friends.

But then, Duran Duran was friends with many of the rich and famous. People — possibly jealous people — accused the members of being shallow. Le Bon scoffs. ‘‘ ‘Glamorous’ and ‘shallow’ are never words you use to describe your own life. But, yes, it was fun. It was fun hanging out with Princess Margaret, Prince Charles and Diana and Warhol, too. But that’s all the press ever talked about: the parties, the models, the boats, the booze. But we did work hard.’’

Duran Duran today should be the beached whale so many had expected it to become. “We were the last band people thought would carry on,” agrees Le Bon. “They thought we were a flash in the pan, contrived, probably put together by management.” (He has “great sympathy” for One Direction: “They are a cash cow for so many people ... there’s a huge pressure to never take a break.” But Harry Styles “seems to be a decent chap. That makes me think he is handling it all very well.”)

Now, the concern is the band will be viewed as long in the tooth. John offers a crisp defense: “You don’t hear Beethoven again and think, ‘This is a nostalgia thing.’ Nor Shakespeare: ‘Oh no, another reading of Hamlet . . .’ ” Then John looks to Pablo Picasso, “an artist that still had tremendous vitality into his 70s,” for inspiration, and Le Bon takes his from John Lee Hooker, because Hooker went on performing until he couldn’t anymore.

They may remain volcanically combustible — Le Bon admits to “flaming, flaming arguments” during the recording process, and periods of “white-hot anger” — but they now mostly resemble nothing so much as old married couples, each long-sufferingly mindful of the other’s kinks and tics. “It’s all part of being in a band, isn’t it?” the singer says with a sigh.

With relative contentment on the home front, then, why on earth would they give up the day job? It’s what they do, argues John. What else is there?

“I watched a documentary about the post-punk era recently,” he says. “It was all fairly monochrome, but then our video for ‘Hungry Like the Wolf’ came on, and it all suddenly went widescreen. See, we had it even then: that global vision. We wanted to make albums, to play Madison Square Garden, all that stuff. And you know what? We always felt entitled to it.”

Clearly, they still do.

JOHN TAYLOR NOW LOOKS TO PABLO PICASSO, “AN ARTIST WHO STILL HAD TREMENDOUS VITALITY INTO HIS 70S,” FOR INSPIRATION.

STARS OF THE NEW ROMANTIC SCENE Starting in 1979 at London’s Blitz bar, fashion-forward club kids launched a chic new rock sound  BY GARRETT KAMPS

SPANDAU BALLET BONA FIDES Its 1983 global smash “True” broadened the skeletal electro this definitive New Romantic band made its name with. DISOLUTION Martin and Gary Kemp ended the band in 1990 to pursue acting. SINCE THEN Re-formed in 2009; a new album will come later in 2015.


CULTURE CLUB BONA FIDES Boy George-fronted group went multi-platinum with Colour by Numbers (featuring “Karma Chameleon”). Won 1984 best new artist Grammy. DISOLUTION 1986, during George’s heroin addiction. SINCE THEN Numerous ’90s and ’00s reunions. Classic lineup now touring to promote new album Tribes.

HUMAN LEAGUE BONA FIDES 1981’s Dare, featuring the smash “Don’t You Want Me,” jump-started the so-called Second British Invasion in the States. DISOLUTION Never broke up, but frontman Phil Oakey remains the lone original member. SINCE THEN Last studio album, 2011’s Credo, peaked at No. 44 in the United Kingdom.

ULTRAVOX BONA FIDES Didn’t break the States, but was widely influential on those who did. DISOLUTION Split in 1981, re-formed in 1989, split again in 1994 and re-formed again in 2009, with close to 20 different members over time. SINCE THEN 2012’s Brilliant features favorites Midge Ure, Billy Currie, Warren Cann and Chris Cross.

VISAGE BONA FIDES Epitomized the movement’s avant-garde fashion and avant-garde sounds. 1980’s “Fade to Grey” is arguably the scene’s anthem. DISOLUTION 1985, due to contractual disputes, lineup shuffled and declining sales. SINCE THEN Reunion albums in ’13 and ’14; sadly, Steve Strange (above) died of a heart attack in February.

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"I'm learning how to write books," says Todd, who was photographed July 1 at her home in Austin. "After writing a million words, I'm better at it!" To watch the Texas-based author play a round of 1D trivia and to see behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.
EVEN BEFORE SHE HAD FANS, WRITER

Anna Todd was a fan. “I was in the Josh Hartnett fan club when I was 13,” she recalls over lunch on a hot July day in Austin. “He sent me an autographed picture.” She’s the type of person who gets very excited about a pop novelty for a while, then replaces that passion with something else. “Almost everything that I’ve really liked,” the 26-year-old says, “I was, like, obsessed with.” At 20, it was *Twilight* and Robert Pattinson. At 22, it was *Fifty Shades of Grey*. At 23, it was the British boy band *One Direction*.

Until recently — until Todd became famous — her professional life mirrored the quicksilver enthusiasms of her fandoms. All she knew growing up was that she wanted to get out of her Dayton, Ohio, hometown. She married her high-school boyfriend at 18 and they moved to Texas, where the army had stationed him at Fort Hood. She took some college courses until she tired of them; she enrolled at a Los Angeles fashion institute, but changed her mind after a campus visit. She waitressed at a Waffle House and worked the makeup counter at Ulta Beauty. In spring 2013, Todd was passed over for an

Ex-Waffle House waitress Anna Todd was unemployed when she started writing erotic *Harry Styles* fiction on her phone. Two years later, she has a six-figure book contract, a movie deal and an army of young, female fans (and haters). Can her *One Direction* romance series be the next *Fifty Shades*?
Austin call center job. So she spent her days online: applying for government positions, exchanging One Direction photos with her cousin and reading fan fiction.

A year later, Todd had a four-book deal worth half a million dollars. By October 2014, Paramount optioned her story, After — a million words of erotic fan fiction she had written about 1D heartbreaker Harry Styles — and in June, a screenwriter was attached (Mom’s Susan McMartin). That same month, Todd toured Europe, where her titles topped best-seller lists and loyal readers waited outside trains for her to disembark. The story of Anna Todd is a story of how a lifelong fan can suddenly find herself with her own adoring devotees, on social media and in real life — and how when fan communities clash, the supporters who first lift you up can turn on you just as quickly.

ONE DIRECTION IS THE MOST POPULAR band in the world. It’s the only group whose first four albums have debuted at No. 1 on the Billboard 200; the most recent, Four, has sold 988,000 copies, according to Nielsen Music. But those numbers don’t truly capture the fervency of fandom for Styles, Liam Payne, Niall Horan, Louis Tomlinson and former bandmate Zayn Malik. The band’s Twitter feed has more than 24 million followers; Styles personally has 25 million. Thousands of followers tweet at Styles daily or even hourly, begging him to follow them. If a fan does get followed, she immediately becomes a celebrity inside the fandom — and often a target of threats and harassment. One Direction fandom online, that is to say, is a complex ecosystem.

Todd lives in the middle of it. She’s wearing a new dress from Target that still has the security tag attached and Toms, the same shoes After’s heroine wears religiously. She has blond hair and speaks quickly and unguardedly. Other than pop acts 1D and Taylor Swift, her musical taste skews toward “indie music and soft, quiet songs” — like the heroine of After, Todd loves The Fray and Bon Iver. Nevertheless, although she is older than most One Direction fans, she admits, “I still feel the most at home in that fandom, even though some of the fans are really mean.”

The origin of After lies in the many subcultures that often flare up within the huge 1D fan world. In spring 2013, Todd became infatuated with “punk edits” of the band: Photoshopped images of 1D covered in tattoos and multiple piercings, wholesome boys made “bad” through the magic of fantasy. She spent a lot of time sharing those punk edits and reading “imagines,” micro-fanfic stories told entirely in Instagram posts.

Soon she discovered the iPhone app Wattpad, an online publishing and reading service where many “imagine” contributors wrote longer, episodic tales. “I read fan fiction where Zayn was a vampire king, and where Niall was a cat that turned into a boy who Harry fell in love with,” remembers Todd. “One day no one was updating, so I thought, ‘Maybe I’ll write my own story.’ ”

After dramatizes, as Todd matter-of-factly says, “the age-old cliche of bad boy, good girl.” Where most Wattpad stories were updated a few times per week, Todd posted new chapters two or three times a day, a thousand words or more, under the nom de plume imaginator1D, often typed on her phone. Her virginial character Tessa arrives at Washington State University and meets brilliant, British, punk-as-hell Harry Styles; his cruelty cannot hide his growing passion for Tessa or his alluring emotional damage. They argue, they kiss, he fights with his stepbrother Liam, he fools around with her by a stream, they argue, he professes his love, he fights with his classmate Zayn.

Later that summer, well into the second book, Anna finally told her husband, Jordan Todd, 27, what was going on. Soft-spoken and muscular, the vet of three Iraq tours sits with his wife and Billboard on a sunny terrace outside a South Congress Avenue bar. “I knew she loved to read, and I knew it was really important to her,” he remembers. “I would work these 24-hour shifts, and once on my half-hour break, she made me drive around to a bunch of different stores to buy the next Fifty Shades book.”

Fifty Shades of Grey, Twilight fan fiction—turned-best-selling book series and blockbuster movie franchise, is a useful model for understanding why Wattpad approached Todd in fall 2013, offering to represent her in selling her story’s rights. According to Wattpad head of business Candice Faktor, what appealed to the company wasn’t just the sheer number of “reads” After’s chapters received — by now, that number exceeds 1 billion — but Todd’s level of community engagement: “She was building an audience.”

By spring 2014, Wattpad had sold book rights to Simon & Schuster imprint Gallery in a four-book deal worth, Todd not really circumspectly told Billboard, “mid-six figures — like pretty much exactly in the middle six figures.” In the fall, a movie deal with Paramount was announced, with Adam Shankman and Jennifer Gibgot (Step Up) producing, an announcement perfectly timed to the first novel’s publication a few
days later. After, the book, is 582 pages; in the real-world-publishing version of Todd’s incredible content metabolism, Gallery released the other three similarly enormous books (After We Fell, After Ever Happy, After We Collided) during the next few months. The editor, Adam Wilson, cleaned up the grammar, fixed the typos, excised a few superficial characters and asked for more sex scenes. “We wanted a little more steam,” he explains. “It was already sexy, but it’s also so big! So there was proportionally less sex than in some other books I’ve worked on.” Oh, and Gallery changed the names “for legal reasons”—Todd could safely call her protagonist Harry Styles on Wattpad because she wasn’t earning money then — Harry is now “Hardin,” Zayn “Zed,” Liam “Landon.”

Since publication, After books have barely touched the New York Times paperback trade fiction best-seller list, but they have topped lists in Germany, Spain and France. (Simon & Schuster wouldn’t provide sales figures; asked if the publisher had recouped its advance on foreign rights, Wilson responded politely, “It sold in 30 countries, so the book is doing very well.”)

The books don’t target teens specifically — given the explicit sex, Wilson says Gallery is aiming for the “new adult” audience of college-age readers — but it’s clear from Todd’s Twitter mentions that teens have embraced the story. (Faktor noted that 40 percent of Wattpad users are between 13 and 18, adding, “Anna is right at the core of that.”) More than 250,000 “Afternators,” as her fans are called, follow her on Twitter, and they have seized upon Todd’s characters with a magpie’s glee: They compile After greatest hits on Wattpad; they tweet After images; they make After videos.

Todd has also attracted the kind of passionate vocal minority of haters that’s endemic to Internet success. Whether she is a true One Direction fan is a matter of fierce debate — within 1D fandom, the issue of whether one is an authentic Directioner or a bandwagoneering “Directionator” drives a huge amount of discourse. “I’m not, like, psychotic obsessed with One Direction,” clarifies Todd. “I just like them, and I don’t need them to know I like them.” (Though they probably do: Todd says the band once alluded to After in a videoclip, but 1D’s publicist declined to comment for this story.)

The overlap of fandoms — die-hard Directioners, traditionally concerned with the authenticity of their own love, battling with Afternators, each group claiming the primacy and legitimacy of its camp — is dizzying. A down-with-After petition has collected 26,000 signatures, and the hashtag #SuspendAnnaTodd percolates when Todd announced in June a sequel, After We Collided, written from Harry/Hardin’s perspective. The editor, Adam Wilson, cleaned up the manuscript, though Todd acknowledges she’s mixed feelings about it: “I wanted to keep it the same. It just took me a lot longer.”

The real-world-publishing version of Todd’s saga. Jordan left the army a few weeks ago. “I don’t want to do anything with guns ever again,” he says. These days, Todd’s publishing Before one chapter at a time on Wattpad. She’s powwowing about the After screenplay with McMartin and asserts she has veto power over it — “or at least they did a good job of making me think I do!”

“I never thought I could be an author,” marvels Todd. “I’ve already made more money than I ever dreamed of making in my entire life.” She never would have imagined writing a word, if not for One Direction and its fan community. “People spend 10 years trying to get a book published, they have degrees, they’re a hell of a lot smarter than me, and they may have way better grammar than me,” she offers. “But I used the Internet, and that’s what set me apart.”

**A FAN ARMY HISTORY**

They swooned. They squealed. They pledged their true love forever. Directioners aren’t the first to turn artist devotion into a hyperventilating spectacle — and they won’t be the last.

- **Bobby-Soxers**
  Named for the rolled-down hosiery they matched with saddle shoes and skirts, these teen girls were pop music’s first real fan army, swooning and fainting over Frank Sinatra during World War II.

- **Beatlemaniacs**
  Can fans love a group too much for its own good? In 1966, The Beatles quit touring partly because their performance couldn’t be heard over the crowd’s frenzied screams.

- **Deadheads**
  The free-spirit culture of tie-dye and tape trading has outlived the jam band that spawned it: 60,000 fans mailed handmade ticket requests to the Grateful Dead’s early-July reunion shows.

- **Kiss Army**
  Founded in 1975 by two kids who pressured an Indiana radio station to play their favorite band, Kiss’ official fan club went on to become a card-carrying rock’n’roll institution.

- **Insane Clown Posse**
  Insane Clown Posse’s intensely loyal following of face-painted nonconformists is the only fan army to maintain its own professional wrestling league — or to be classified as a gang by the FBI.

- **Lady Gaga**
  Lady Gaga’s admirers originally referred to themselves as the Gagaramazz but their “Mother Monster” soon rechristened them and tattooed their new name on her right arm.

- **Taylor Swift**
  Swift wants her fans to feel like friends: She invited them to her apartment for a preview of 1989, then consulted their Tumblrs for the set list for her subsequent tour.

—NICK MURRAY
I’LL BE MISSING YOU
Puff Daddy & Faith Evans featuring 112

Lead contender for 2015’s Song of the Summer is Wiz Khalifa featuring Charlie Puth’s “See You Again” — but the Paul Walker homage isn’t the first memorial anthem to define the season. On March 9, 1997, Christopher “The Notorious B.I.G.” Wallace was murdered leaving a Soul Train Awards afterparty in Los Angeles. Soon after, Puff Daddy, R&B group 112 and Wallace’s widow, Faith Evans, paid him tribute on a song that sampled The Police’s “Every Breath You Take” and Samuel Barber’s “Adagio for Strings.” The video — which culminates with Evans singing the spiritual “I’ll Fly Away” from atop a hill — premiered in early May and quickly became one of MTV’s most-played clips.

“It really hit home when I saw the video,” says New York DJ Funkmaster Flex, who remembers broadcasting the song from a promo CD before Bad Boy Records sent him a proper 12-inch. The single then debuted at No. 1 on the Billboard Hot 100 on June 14, remained there for 11 weeks and was succeeded by Wallace’s own “Mo Money Mo Problems” from his posthumous LP Life After Death. “It was a tough time,” recalls Flex. “But between Big’s album and Diddy’s album, it almost felt like Biggie didn’t pass.”

FUN FACT Sting joined 112, Evans and Puff Daddy to perform the track live at the 1997 Video Music Awards.

—NICK MURRAY
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<td>I’ll Be Missing You</td>
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<td>The Boy Is Mine</td>
<td>Brandy &amp; Monica</td>
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<td>Tossin’ and Turnin’</td>
<td>Bobby Lewis</td>
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<td>Blurred Lines</td>
<td>Robin Thicke featuring T.I. and Pharrell</td>
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<td>Every Breath You Take</td>
<td>The Police</td>
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<td>We Belong Together</td>
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<td>I Just Want to Be Your Everything</td>
<td>Andy Gibb</td>
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<td>When Doves Cry</td>
<td>Prince &amp; The Revolution</td>
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<td>(Everything I Do) I Do It for You</td>
<td>Bryan Adams</td>
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<td>Alone Again (Naturally)</td>
<td>Gilbert O’Sullivan</td>
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<td>(I Can’t Get No) Satisfaction</td>
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<td>I’m Sorry</td>
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<td>Zager &amp; Evans</td>
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<td>Eye of the Tiger</td>
<td>Survivor</td>
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<td>Umbrella</td>
<td>Rihanna featuring Jay Z</td>
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<td>Crazy in Love</td>
<td>Beyoncé featuring Jay Z</td>
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<td>I Swear</td>
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<td>24</td>
<td>I Gotta Feeling</td>
<td>The Black Eyed Peas</td>
<td>2009</td>
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<td>25</td>
<td>Baby Got Back</td>
<td>Sir Mix-a-Lot</td>
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Bryan Adams was finishing up his sixth LP, Waking Up the Neighbours, when film composer Michael Kamen approached the Canadian musician’s team about collaborating on the theme to Kevin Costner’s early-’90s vehicle Robin Hood: Prince of Thieves. Co-written with Adams’ frequent collaborator Mutt Lange, the lyrics for Robin and Maid Marian’s surging love song were composed in 90 minutes — and then went on to become the foundation of the biggest hit of the year. Remembers Adams’ manager Bruce Allen: “It was a big wedding song, but you heard it at the mall — everywhere.”

**FUN FACT** “(Everything I Do) I Do It for You” lost the best original song Academy Award to Celine Dion’s rendition of “Beauty and the Beast.” —GARRETT KAMPS

No one can influence the Song of the Summer quite like iHeartMedia national programming chief Tom Poleman, 50, whose 850 radio stations are influential enough to create the next Katy Perry or to anoint Demi Lovato’s next single.

“What elements comprise a Song of the Summer? It has to be infectious, it has to be emotional and it usually has to be uptempo and a little bit different. Magic’s “Rude” went so big because it fit all those pieces. The whole reggae vibe is always a nice touch, which is what’s working for OMI’s “Cheerleader” right now.

Both Demi Lovato and Maroon 5 released new singles with “Summer” in their titles. Does that give them a Labor Day expiration date? It totally does — and we were talking about that to Demi Lovato’s camp with “Cool for the Summer.” Everybody was leaning toward this song “Confidence” as [her forthcoming record’s] first single, but then there was a big debate: “If ‘Confidence’ really is the first single, then can we release ‘Cool for the Summer’ in the fall?” And we said no.

Halfway through the summer, how would you assess 2015’s contenders? It helps to have something on the radio early so listeners are used to it when you hit the warm months, which is why you have OMI, Tove Lo’s “Talking Body,” Taylor Swift’s “Bad Blood,” Jason Derulo’s “Want To Want Me” and even Macklemore’s “Shut Up and Dance.” Wiz Khalifa seems to have a big head start because his “See You Again” is also tied to Furious 7, so you have a deeper connection.

What’s your all-time favorite Song of the Summer? “I Kissed a Girl” by Katy Perry. It helped her cut through in a fun, sexy way and established the groundwork for another summer song, “California Girls,” a couple years later. She’s a smart girl.

—ANDREW HAMPP
Amped from the success of its triple-platinum debut, TLC entered the studio in late 1993 to record a follow-up with a dream team of producers — among them Babyface, Jermaine Dupri, Puff Daddy and production team Organized Noize. What resulted was 1994’s *CrazySexyCool*, an LP that sold 7.6 million copies stateside (according to Nielsen Music) and delivered the act’s biggest hit. Written by Lisa “Left Eye” Lopes, Marqueze Etheridge and Organized Noize — with backup vocals by then-unknown Cee Lo Green — the Grammy-winning, chart-dominating single wasn’t just a commercial juggernaut. Released in the midst of the AIDS epidemic and the drug war, the song’s lyrics addressed these issues (e.g., “His health is fading and he doesn’t know why/Three letters took him to his final resting place”), and its MTV Video Music Awards-sweeping clip, helmed by director F. Gary Gray (*Friday*, *Straight Outta Compton*), brought these concerns into the living rooms of millions.

**FUN FACT** The video cost more than $1 million. “I had no idea how huge the record was until I heard how much the video budget was,” says Etheridge. —G.K.

“My Favorite Summer Song

“I was 13 years old in October 1966 when I first heard The Beach Boys’ “Good Vibrations” on the radio. I went right out to buy the single, and I must have played it 50 times in a row. My parents were going nuts!” — Former Survivor lead singer David Bickler, who sang lead vocals on the Oscar-nominated Rocky III anthem “Eye of the Tiger”
The year 1984 was a colossal one for pop culture: Madonna, Michael and Bruce owned the airwaves; Beverly Hills Cop, The Karate Kid and The Terminator lit up the box office; and the CD player and the first Apple Macintosh arrived in stores. Against this backdrop, Ray Parker Jr. wrote one of the 20th century’s most memorable movie themes. While Parker later settled out of court with Huey Lewis to avoid a copyright suit over similarities to Lewis’ hit “I Want a New Drug,” “Ghostbusters” was an international smash.

“I remember hearing the song and thinking, ‘This isn’t like anything else on the radio — he is basically talking,’” says Bowling for Soup frontman Jaret Reddick, whose pop-punk band covered the tune for 2005 film Just Like Heaven. “It’s the keyboard line that sucks you in: You find yourself whistling it for two days.”

FUN FACT “Ghostbusters” was initially tied to a summer blockbuster, but now it’s the second-most Shazamed track on Halloween, after Michael Jackson’s “Thriller.” —G.K.

45 This 1967 breakthrough single catapulted Jim Morrison’s four-man psych circus from Whiskey a Go Go house band to Elektra Records’ million-selling success. Countless acid trips, 14 platinum certifications and one Oliver Stone biopic followed, along with a 1968 Jose Feliciano cover that hit No. 3 and extended the song’s life. “The jazz world picked it up, then I’d hear it in elevators,” says drummer John Densmore.

FUN FACT Buick offered $75,000 to adapt the smash for an ad, which The Doors ultimately declined, a decision Densmore has never regretted: “Would this song be on this list if we’d done ‘Come on Buick, Light My Fire’?” —CAMILLE DODERO
The Totally Awesome History Of No. 39...

‘PARTY ROCK ANTHEM’

Dance-rap duo LMFAO approached its second album, 2011’s Sorry for Party Rocking, with the explicit goal of scoring a No. 1. “Party Rock Anthem” – a feel-good EDM track partly inspired by “shuffling,” a dance move popular in Australian clubs – did just that, topping the Billboard Hot 100 on July 16, 2011 and remaining there for six weeks. Its viral video still remains one of YouTube’s most popular, with more than 902 million views, and helped secure the tune a place among summer’s all-time biggest hits.

SKY BLU (HALF OF LMFAO) “Me and Foo, we heavily believe in The Secret — manifesting your dreams — so we had a goal to be No. 1. I was around the world and sent out the Staples Center, where the Lakers play.”

GOOMROCK (CO-PRODUCER) “‘Party Rock Anthem’ actually started in a session for [rapper] Flo Rida. I wrote the chorus, but it was, ‘I can feel it in my soul tonight.’ Flo Rida passed on the song, but we were making the LMFAO album. Redfoo wanted to revisit it.”

REDFOO (LMFAO LEADER) “I wanted a song we could play when we stepped into the club. It was just, ‘Let me change this line,’ ‘I can feel it in my soul.’” I felt like that was outdated — the word ‘soul’ in a song.”

GOOMROCK “Him changing the chorus was a business move, too. He wanted to brand [the phrase] ‘party rock.’ ‘At the time, I was mad. I hated that he wanted to change it to ‘party rock.’ ‘I was trying to get deep and stuff.” (Laughs.)

SKY BLU “I was at Jimmy Lovine’s house, and I heard the finished product. Foo takes a long time. He sits there and tweets like crazy.”

MARTIN KIERSZENBAUM (CHERRYTREE RECORDS FOUNDER) “I was in Kansas City because I was spending Christmas there, and (Redfoo) sends me ‘Party Rock Anthem.’ I hear it, and I go, ‘Oh my God, this is massive.’ He said, ‘I’m going to leak it New Year’s Eve.’ I was fighting, saying, ‘You have to do this properly, because the song is a bona fide smash.’ And I remember what he said: ‘I’m going to leak it New Year’s Eve.’ I was thinking, ‘Oh my God, this is ‘Party Rock Anthem.’”

SHUFFLEBOT (LMFAO DANCER) “A lot of the people that we ended up getting to come and dance in the video shot were just people who we had met at the club or we knew personally. That was one of the first times you ever saw that style come out in the limelight.”

KIERSZENBAUM “We were outside Universal Music in Paris, and there’s a restaurant and kids coming out of the school [who yelled], ‘Are you Redfoo from LMFAO?’ They start shuffling. And then the owner of the restaurant, who’s about 55, is like, ‘You! Shuffle! Shuffle!’ That’s when I realized, ‘OK, this song is going to go wide.’”

SKY BLU “When we heard the song was No. 1, we were in Europe. I was actually taking a piss. Then we just had a hell of a night.”

REDFOO “If I go to a place where a jukebox is, people play it. Sometimes I get up and dance. People still send me Snapchats of it being, ‘I first met LMFAO in Hollywood before they had become who they are.’ I was like, ‘I’m just a guy who inspired the lyrics.”

SKY BLU “Doing that song at the Wembley Arena was incredible. I think it was 90,000 or 100,000 people. As soon as we went out onstage, it was just ridiculous how crazy everybody got.”

GOOMROCK “The song is special because it did all the things we all collectively visualized.”

NICKY FINNEGAN (VIDEO DIRECTOR) “I first met LMFAO in Hollywood before they had become who they are. I was working on their next album, and they were in the studio working on ‘Party Rock Anthem.’ I heard show me shuffling. He was like, ‘This dance is so cool!’ I put together the pieces: ‘OK, we’ll play off [2002 horror film] 28 Days Later and build a story around that.’”

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—N.M.

SPRINGFIELD in 1981.

JESSIE’S GIRL
Rick Springfield

50

After emerging from the 1970s as a pop heartthrob, Rick Springfield hoped that 1981’s Working Class Dog — his first album in five years — would convince critics that he had grown into a serious artist. “I thought, ‘OK, I wrote and produced all these songs and produced most of the album, so they can’t see me as a teen idol any frigging longer,’” he remembers now. “But they did.” At least with “Jessie’s Girl,” he was a teen idol with a No. 1 hit. The track peaked on Aug. 1, 1981, a little more than a year after he met the woman (and her boyfriend) who inspired the lyrics in a stained-glass class. “Writing the song took about three weeks,” he says. “Being hot for the girl took about five seconds.”

FUN FACT Springfield accepted his part as General Hospital’s Dr. Noah Drake after recording “Jessie’s Girl,” unsure if the song would ever be released.

—N.M.
On August 8th, *Billboard* will profile the top 20 most influential people in Latin music, from record label executives, music publishers and management companies to radio & television stations and live entertainment.

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IT’S NOT TOTALLY NEW GROUND FOR HIM: THE BRONX-BORN ROYCE SINGS A SONG OR TWO EN INGLES—HIS FIRST LANGUAGE—ON ALL OF HIS ALBUMS. BUT "DOUBLE VISION" IS A REAL CROSS-OVER EFFORT, WITH BARELY A HINT OF BACHATA. HE’S SAID HIS ROLE MODELS FOR BREAKING INTO THE NON-Spanish MARKET ARE SHAKIRA AND ENRIQUE IGLESIAS, AND IT’S TELLING THAT THE MAIN SINGLE—THE UPEAT, REGGAETON-INFLECTED "BACK IT UP"—FEATURES PITBULL AND JENNIFER LOPEZ, TWO FELLOW FIRST-GENERATIONERS WHO HAVE MADE THEMSELVES INTO GLOBAL URBAN-POP MONEY MACHINES WHILE ALSO PRESERVING SOME SIMILANCE OF THEIR LATINIDAD. ROYCE DOES THIS TOO IN SOME WAYS, INFUSING CLUB AND R&B SOUNDS WITH HINTS OF REGGAETON AND OTHER LATIN POP STYLES FAR FLASHIER THAN BACHATA.

The album title seems to refer to these dual sides of his identity—his two tongues, his two cultures. But on the electro title track with Tyga, he turns out to be referencing two girlfriends. Throughout the album, even with the new sounds and language, he keeps the topics firmly in his amorous wheelhouse—“Go ahead, lie to me, I won’t judge you!” he sings on one of the lustier numbers, “Lie to Me.” Still, it’s on Double Vision’s darker, clubber tracks where he excels, perhaps inspired by the challenge and novelty of a new sound. The album’s two best tracks, “Handcuffs” and “Dangerous” featuring Kid Ink, explore the limits of fidelity, pairing Royce’s heart-fluttering vocals with futuristic club rhythms.

While singles “Back It Up” and the 112-referencing, Snoop Dogg-featuring “Stuck On A Feeling” have yet to catch on in a big way, other tracks have hit potential, acknowledging his Latin pedigree while looking forward: “Seal It With A Kiss” is a RedOne production with a humid reggaeton slant, “There For You” is a ballad with Spanish guitars, and “Lucky One” winks at bachata with guira percussion and a soft theme, but ends up in electric guitar-driven power-ballad territory.

Even in English, even without bachata, Royce hasn’t lost what makes him special: his ability to emote, to deliver lyrics as though he believes them vehemently and make the listener do the same. It’s a skill that’s salient in any language. Whether it’s right that a big star in the Spanish-speaking world should have to sing in English to cross over is another issue—and one that’s much bigger than pop music. But if all you really need to break through are a couple of heater singles and a winning smile, Royce has already got this in the bag.

—JULIANNE ESCOBEDO SHEPHERD
**Reviews**

**Party Like It’s 1997**

IN THE CHEMICAL BROTHERS’ world, it’s always 1997. Dig Down’s breakthrough of Tom Rowlands and Ed Simons’ long-running electronic-dance partnership, came out ages ago by the rapidly progressing standards of club music, but their sound was always preserved in amber at the moment of its release. Their eighth studio album (and first in five years), *Born in the Echoes*, is electrifying, tightly constructed big beat the way they’ve always done it: with pop-like song structures, marquee guest vocalists and scarcely a hint of dubstep, trap or, really, any developments in the past 15 years of dance music. Even the Brothers’ logo has stayed the same.

Fortunately, their greatest strength — integrating the abrasive tone-bending and mesmeric repetition of EDM into the context of hooks and melodies — is exceptionally durable. One advantage of DJ’ing for several decades is that the duo knows how to sequence a set, and *Echoes* flows like a great night at a club, cresting and plummeting and twisting into its weirdest passages before cooling down with the beatless “Radiate.” Even the chirping Depeche Mode-style synthesizers that accompany Beck’s sleepy vocal on the concluding “Wide Open” are like the dawn’s light seeping through club doors.

At this point, the Brothers are effectively historians, and the album’s most thrilling moments are often references to their own past or inspirations. Q-Tip’s party-starting, “Rapper’s Delight”-quoting performance on “Go” reunites the team that made 2005 Grammy winner “Galvanize.” “Under Neon Lights” features St. Vincent’s Annie Clark impressively evoking the beatless “Radiate.” Even the chirping Depeche Mode-style synthesizers that accompany Beck’s sleepy vocal on the concluding “Wide Open” are like the dawn’s light seeping through club doors.

**MY WEEKLY GRIND: BENJAMIN BURNLEY**

Ride along with the Breaking Benjamin frontman as the rockers hit the road — and nab their first No. 1 album

**JUNE 28** Burnley, 37, learns through social media that Breaking Benjamin’s fifth album, *Dark Before Dawn*, is No. 1 on the Billboard 200. “My management called, like they had big news for me,” he says with a laugh. “I was like, “Yeah, I already know...””

**JUNE 30** The members pile into a tour bus for the 10-hour drive to the first gig in Asheville, N.C. “We do stupid things to keep occupied,” says Burnley of passing time on the bus. “We’ll do little skits that are satires of tour life. Like, someone will film me eating a bandmate’s Pop-Tart. Then he’ll come in, yelling, ‘My tart!’”

**JULY 1** The tour’s “awesome” first show, at Asheville’s Orange Peel, features original songs mixed with covers of classics by Queen, Tool and more. “We actually started as a cover band,” explains Burnley, “so now and then we like to bust a few out.”

**JULY 2** The band rocks Ziggy’s by the Sea in Wilmington, N.C., but its bus breaks down en route to the next show, in Athens, Ga. “When I woke up, we were in a parking lot. I thought, ‘Cool, we made it,’ ” says Burnley. “Then I looked around, saw it was a truck stop and realized, ‘Shit — we didn’t make it.’”

**JULY 3** The group arrives at Athens’ Georgia Theater, sans bus. Gear comes in a rented truck. Everything else? In a 1990s-model stretch limo. “Not our style, but the only ride our manager could find,” says Burnley. “We packed it so full of people that when we piled out at the venue it looked like a clown car.”

**JULY 4** While the rest of the country celebrates, Burnley, who suffers from mysterious pain episodes that doctors haven’t been able to diagnose, rests at a hotel in Knoxville, Tenn. “My back was hurting, and all my joints were inflamed,” he says. “But there was a killer fireworks display, so I relaxed and watched that. Then I was ready to hit it hard again the next night.”

— RICH BIENSTOCK

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COHEED AND CAMBRIA

**YOU GOTS SPIRIT KID**

300 ENTERTAINMENT

★★★★★

Coheed and Cambria stretched a concept across their first seven LPs, but power-rock single “You Got Spirit, Kid” abandons sci-fi for rage. “Nobody gives a f— who you are,” sneers frontman Claudio Sanchez, addressing his Internet haters. Coupled with the band’s recent signing to 300, the vigor feels like a rebirth. — RYAN REED

MAJID JORDAN

**FEATURING DRAKE**

“MY LOVE”

OVO SOUND

★★★★★

Two years after art-R&B duo Majid Jordan helped Drake score a wedding-floor smash with “Hold On, We’re Going Home,” the latter returns the favor on this spacey ballad. Drake supplies a seductive verse, but Majid’s chorus is repeated ad nauseam, making this a middling follow-up to a modern-day classic. — JASON LIPSHUTZ

EMINEM FEATURING GWEN STEFANI

**KING’S NEVER DIE**

SHADY/INTERSCOPE

★★★★★

New film *Southpaw* was inspired by 8 Mile, and “Kings Never Die,” the soundtrack’s single, clearly was too. It’s the same song Eminem has been making since “Lose Yourself”: the familiar underdog tale over a plodding rap-rock beat, good for an ESPN segue but stale anywhere else. — ALEX GALE

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**SINGLES**

**COHEED AND CAMBRIA**

“YOU GOTS SPIRIT KID”

300 ENTERTAINMENT

★★★★★

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Spanish Lessons With...

PITBULL

Miami rapper Pitbull has made a career of straddling crossover lines, effortlessly toggling between English and Spanish, reggaeton and dance-pop. But the 34-year-old born Armando Perez shifts gears on Dale, his first Spanish-language album in five years, out June 17 on RCA. Mr. Worldwide shares some Spanish words and phrases listeners need to know.

1. “YA TU SABE”
   Meaning You already know.
   Pitbull says “It’s a very street way of saying, ‘Guys, let’s cut through the bullshit; let’s speak to each other raw and straight to the point. Let’s get to it.’ It’s a way to expedite things.”

2. “CUOLO”
   Meaning Ass
   Pitbull says “I knew the gringos would repeat it. In every language, everybody learns the bad words first.”

3. “QUIEN NO OYE CONSEJO NO LLEGA A VIEJO”
   Meaning He who doesn’t listen to advice will not live to grow old.
   Pitbull says “That’s an old Cuban saying. A big part of my career has been based on listening to people. My father, mom, grandfather, uncle — everyone used to say this. You can go to any corner on [Miami’s] Calle Ocho and some old Cuban dude will say it to you.”

4. “PASOS CORTOS, VISTA LARGA”
   Meaning Small steps, long vision.
   Pitbull says “It’s not on this album, but it’s what it’s all about. Nothing comes easy [without] hard work. If it comes quick, it leaves quicker. If you’re going to learn a single phrase in Spanish, it should be this one.”

5. “DALE”
   Meaning Technically, “do it,” but it’s complicated.
   Pitbull says “It means a lot of things; it depends on how you’re using it. It’s my way of checking out — ‘Dale, I’m out of here’ — or my way of getting started. It’s definitely the word I hear most. I travel around the world and run into people that speak no English, no Spanish and they say ‘dale.’”

—LEILA COBO

ASHER MONROE

Country throwback goes adult contemporary on her third album

NO SONG HAS ENDEARED ASHLEY Monroe more to critics — especially those with a disdain for contemporary country — than “Weed Instead of Roses,” an irreverent honky-tonk about chemically enhancing a stale sex life. Songs like this have led many to champion her as an Authentic Country Traditionalist defying dilute radio fare with throwback sounds and real-talk lyrics. But her third solo set complicates such simplistic takes on her music. There are Southern gothic shadings, sure, and arrangements that hark back to pre-electric times. But the heart of the album is adult contemporary balladry, and songs like “If Love Was Fair” and the title track have a sentimantality that will stir hearts even if they turn off elitists. Monroe sings these songs, many of which she co-wrote, with exquisite, bruised sensitivity. More than a rebel, she’s the most elegant country stylist of her generation.

—JEWLY HIGHT

THE-DREAM

R&B lothario sticks to the script on sixth album

MONTHS AFTER CO-WRITING Rihanna’s 2007 smash “Umbrella,” Terius “The-Dream” Nash released Love/Hate, an album of insistent R&B songs about fast cars and women with winking hooks like “Show me the green light.” Since 2010’s Love King, however, the influential singer-songwriter has struggled to adjust to a new radio landscape where R&B stars often need electronic beats to cross over. Crown Jewel, his sixth LP (and first off Def Jam), is a solid album that won’t play much beyond his cult, touting his most conventional ballads to date. “Fruition” settles into a keyboard groove that begs for an El DeBarge to soar over, and “Cedes Benz” limps back to the dealership for inspiration. But Nash and co-producer Tricky Stewart are still masters at pairing throwaway catchphrases (“That’s My Shit,” “Throw It Back”) with dinky synths and fun ad-libs. The best is ’90s Love,” six minutes of luxe cooing that builds R&B loversmen past and present a castle in the sky. Or is it a retirement community?

—ALFRED SOTO

WEED HAS BECOME MORE POTENT since deceased Sublime vocalist Bradley Nowell sang a cover of “Smoke Two Joints” on his band’s seminal 40 oz. to Freedom in 1992. Still, you’d have to be pretty high to not be at least a little offended by this incarnation of the group. With founding drummer Bud Gaugh leaving after 2011’s Sublime With Rome debut, Yours Truly (and later saying he regrets using the Sublime name for it), the last original member, bassist Eric Wilson, is again joined by vocalist Rome Ramirez for a set of reggae-punk. Like the band’s moniker, SWR’s sound merely approximates the original: “Skankin’” is double-time ska, of course; “Promised Land Dubb” is aptly narcotic; and the title track features a Dirty Heads guest verse with the line “Rhymin’ with Sublime and shit/So you can just go climb a dick.”

The tunes are competently rendered, but that actually makes them worse: That these guys are selling out shows as what amounts to a cover band is the kind of thing you need to be super-baked to wrap your head around.

—GARRETT KAMPS

SUBLIME WITH ROME

New iteration of the reggae-rock band wears even thinner
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THE MAURICE A. DEANE SCHOOL OF LAW AT HOFSTRA UNIVERSITY congratulates alumnus Kenny Meiselas ‘81 on being named a *Billboard* Magazine 2015 Top Music Lawyer and for an outstanding career in music and entertainment law.
Music’s Most Powerful Attorneys
Tackling streaming rights, copyright fights and star pacts — with millions at stake

ALL IT TAKES FOR A HIT CAREER IS THE RIGHT mix of melodies and lyrics — and lawyers.

Never has the role of legal advisers in the music business been more crucial, as opportunities for the use of an artist’s songs expands with new business models — and complaints about the misuse of copyrights wind up in court.

In the past year, disputes over music rights have grabbed public attention and headlines in the mainstream press, whether inside the courtroom (the $5.3 million “Blurred Lines” verdict) or on social media (Taylor Swift’s challenges to Spotify and Apple Music).

Disputes like these fill the days of the 26 lawyers in this report — chosen for negotiating the hottest opportunities for music’s biggest stars and the newsworthiness of their recent actions — including in-house counsel, talent representatives and litigators.

General Counsel

JEFFREY HARLESTON, 54
General counsel, executive vp business and legal affairs, North America, Universal Music Group

Harleston is the top lawyer at the world’s largest music company, where he’s a 22-year veteran and right hand to UMG chairman/CEO Lucian Grainge. A music dealmaker at heart — he personally handled Tori Kelly’s pact with Capitol Records — Harleston lately has been focused on streaming and data deals, such as UMG’s January partnership with Havas Group to form Global Music Data Alliance. “I call them ‘deals of first impression,’” he says, “meaning it’s something we’ve never done before. It’s all being created from whole cloth.”

As the Boston native and father of four continues to hammer out UMG’s digital future, he says the music industry must regain its “swagger” from the tech firms by coming together: “We’re spending far too much time bickering among ourselves.” In February, he was honored by the John M. Langston Bar Association, the African-American bar association in Los Angeles, as its attorney of the year. “To be recognized by [my] peer group was really special for me.”

GREATEST CAREER ACCOMPLISHMENT Building a UMG legal team that’s “smart, strong [and the most] diverse in skill set, race and gender that you’ll find in the industry.”

PAUL ROBINSON, 57
Executive vp/general counsel, Warner Music Group

WMG may be the third-ranked label group in market share, but thanks to Robinson’s efforts under CEO Stephen F. Cooper, it’s often the first major to ink deals with streaming services — SoundCloud, Apple Music and Vessel among them. Improving transparency for digital payouts among WMG artists is a priority, too, following the company’s $11.5 million settlement for a class action lawsuit, led by Sister Sledge, over digital download royalties, and its newly announced policies to ensure full accountability for streaming payments. “I was one of the architects of that policy, and something I’m very proud of,” he says. Robinson, a 20-year veteran of WMG who lives in suburban Manhasset, N.Y., declares: “We always need to be on the same side of the page as our artists.”

GREATEST RECENT ACCOMPLISHMENT “The Apple [Music] deal. Our team worked all through the night [before the service’s June 30 launch] to get that finished. So we all have high hopes that Apple will be a great competitor in this space and turbocharge the paid subscription model.”

JULIE SWIDLER, 57
Executive vp business affairs/general counsel, Sony Music Entertainment

New music services can be made or broken by the involvement of Sony Music’s roster, and Swidler has spent the past year finalizing deals with Tidal, Apple Music and YouTube’s forthcoming Music Key, as well as yanking Sony songs from SoundCloud while the service finalizes its monetization strategy. This summer she has seen Jamaican reggae artist OMI climb the Billboard Hot 100 with “Cheerleader,” a result of the 2013 deal she cut between Sony and Patrick Moxley’s Ultra Records. Swidler — who cuts job stress by swimming “anywhere I can: a pool, lake or ocean” — credits Sony Music CEO Doug Morris for her continued drive. “He is such a fierce competitor that it makes our company very competitive,” she says. Her latest task? Making weekly trips to Sony Nashville — home to artists from newcomer Chase Rice to veteran Trisha Yearwood — where she was helping lead Sony Nashville prior to the July 8 appointment of Randy Goodman as the label’s new chairman/CEO.

HARDEST BUSINESS LESSON LEARNED “Flexibility, flexibility, flexibility. I could wake up and think I am going to work on five things and then come to work and be faced with some other emergency.”

From left: Vector Management co-president Ken Levitan, Yearwood and Sony Music’s Swidler at the Country Music Hall of Fame and Museum in June.
Some of my favorite memories — credit his years growing up on the Jersey Shore, where he hired a young Bruce Springsteen to play at his high school in 1969. Later he represented Springsteen as a partner at Grubman, Indursky & Schindler before teaming up with law partners Rosemary Carroll and Michael Guido to form their eponymous firm in 1998. Today, the Greenwich Village resident no longer represents Springsteen but is the attorney for the Dave Matthews Band, Pearl Jam and Kanye West, among others; indie labels like Beggars Banquet Group; concert promoter The Bowery Presents and Coran Capshaw. After the Goldrush — heads to London this fall with fellow attorney Jordan Bromley to expand across the Atlantic.

“Maybe we’ll affiliate with an English firm,” he says. “We think that’s very fertile ground.”

HARDEST BUSINESS LESSON LEARNED: “Clients can be gullible and not know who to listen to. You’ll be at a point where a guy says, ‘Hey, this is what my gardener says my royalties should be.’ Your gardener?”

Don’t think for a minute that Frankenheimer’s chairman emeritus role means he rests on his laurels. The attorney for Quincy Jones Productions and Diana Ross (among many others) brokered a deal in April for client Superfly Productions to sell a controlling interest in the Bonnaroo Music & Arts Festival to Live Nation for an undisclosed price. While Live Nation took control of the storied festival, Superfly gained the resources for future growth. “I’ve worked with the Superfly guys for well over a decade,” says Frankenheimer, who booked college concerts early in his career. “It’s very gratifying to see them realize this kind of economic success and industry recognition for what they helped build over the last 14 years.”

REASON TO BOAST: “Recognition of the firm’s music group by American Lawyer [in a] survey of our peers and major companies throughout the music industry. I take a lot of satisfaction in that.”

GARY L. GILBERT, 68
Co-chairman, entertainment and media practice, Manatt Phelps & Phillips

GILBERT: SCOTT WINDUS. GREENSPAN: COURTESY OF ERIC GREENSPAN. ROSENBERG: STEFANIE KEENAN/GETTY IMAGES. GROFFMAN: MARK SIEGLER

Gilbert’s got the beat. He has helped his 450-lawyer firm dive deeper into the EDM world this year with the hiring of David Rappaport, 38, who brings such high-profile clients as Diplo and his Mad Decent label to the firm and will oversee the growth of Manatt’s music transactional practice in New York. Next up, Gilbert — a Long Beach, Calif., native who represents Death Cab for Cutie, Dixie Chicks and Foreigner, among others — heads to London this fall with fellow attorney Jordan Bromley to expand across the Atlantic.

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HARDEST BUSINESS LESSON LEARNED: “Clients can be gullible and not know who to listen to. You’ll be at a point where a guy says, ‘Hey, this is what my gardener says my royalties should be.’ Your gardener?”
Backstage Pass / Top Music Lawyers

If any attorney has mastered the art of playing both sides of the coin, it’s Grubman, who started out representing superstars like Elton John and Bruce Springsteen in the 1970s and went on to add top-ranking executives (UMG chairman Lucian Grainge) and corporations (MSG, Live Nation) to his client list. What does he miss about the old days? “The laughs, the fun, the characters,” says the married father of two adult children. Meiselas has carried Grubman’s legacy forward, representing an impressive roster of veterans (Usher, Lady Gaga) and newer stars (Avicii, The Weeknd). Potential clients get “my own eye-test evaluation,” he says. “Is this somebody who has the potential to be a true superstar?”

GREATEST CAREER ACCOMPLISHMENT Grubman: “There aren’t many law firms that are 40 years old — forget entertainment firms. I’m proud of that.”

BEST BUSINESS MANTRA Meiselas: “In the words of Allen Grubman, ‘It’s not about the money, it’s about the money!’ ”

JOEL KATZ, 71
Chairman, global media and entertainment practice, Greenberg Traurig

BOBBY ROSENBOUM, 46
Co-chairman, Atlanta entertainment and media practice, Greenberg Traurig

Katz, whose client roster of stars across genres includes Pitbull, Gregg Allman and George Strait, has added sovereign states: He now represents the Commonwealth of the Bahamas, for a venue management deal with AEG, and Gabon, where negotiations are underway with Berklee College of Music and the Grammy Museum to build Africa’s first music university. Closer to home, for Scott Borchetta’s Big Machine Records, Katz negotiated a renewal of a distribution pact with UMG. Of his negotiating style, the father of two and grandfather of four) says, “I like people to feel that any transaction we did was good for both sides.” Rosenbloum’s client roster includes digital upstarts and big names like Slacker, Samsung, Deezer and GoPro. Recent success stories include negotiating on behalf of rapidly growing social network Flipagram and SoundCloud’s new subscription service. The industry’s next biggest challenge, he says, is keeping investors interested in services where the long-term profit is now squeezed tighter than ever: “We need to be more focused [on] the preservation of the [music] ecosystem. Distribution was pretty mundane [before]. Now, it’s become the future.”

MOST TREASURED POSSESSION Rosenbloum: “A custom Les Paul guitar given to me by Les and Henry [Juszkiewicz, chairman/CEO of Gibson Guitars] after closing some deals for them.”

GREATEST CAREER ACHIEVEMENT Katz: “When Dallas Austin was arrested in Dubai [in 2006] with some form of drugs, the punishment was hanging. I folded up my law practice for four months and concentrated on getting him out of Dubai [with a pardon]. That was the most important thing I’ve ever done, because saving a life is more important than making a dollar.”

When LaPolt set out 15 years ago to open her own law firm, “People said, ‘You can’t do it; you’re a woman who’s never done that before,’” she recalls. No one doubts her now. From her first deals on behalf of the estate of Tupac Shakur, LaPolt has gained a reputation as an artist advocate who represents the likes of Steven Tyler and Deadmau5. A native of the Hudson Valley college town of New Paltz, N.Y. (“I saw Joan Jett & The Blackhearts in the late ’70s at The Chance Theater in Poughkeepsie”), LaPolt is married to RCA vp promotion Wendy Goodman. Known also as an outspoken defendant of songwriters’ rights, LaPolt was a featured panelist discussing copyrights at MIDEM in June and the 2014 ASCAP Expo.

GREATEST RECENT ACCOMPLISHMENT “Getting my kids into preschool in West Hollywood,” says the mother of twin toddlers with a laugh. That feat, she says, was “way more complicated than getting Tupac’s masters back from Death Row Records.”

DONALD PASSMAN, 69
Partner, Gang Tyre Ramer & Brown

Passman has done more than most attorneys to share his knowledge with aspiring artists as author of All You Need to Know About the Music Business, now in its eighth edition (with a ninth on the way). “There were a lot of changes with digital rights and performing rights organizations,” says Passman, a married father of four (including son Danny, who is an attorney at his firm). Passman has represented clients including R.E.M., Taylor Swift, Janet Jackson and Mariah Carey. “I’ve been privileged to be involved in the largest record deals ever made, and we were able to reshape a lot of [contract] concepts and put it out there so anyone can do it. That’s more interesting than a routine deal.”

MOST TREASURED POSSESSION “My grandfather’s fedora. It’s a Stetson from the 1920s or ’30s with silk linings.”

PETER PATERNO, 64
Partner, King Holmes Paterno & Soriano

“Working with Dr. Dre in connection with all the deals he’s been involved in has been very gratifying,” he says.
Thank you Billboard for recognizing our own Eric Greenspan and Aaron Rosenberg!

It is an honor we all share.

#Teamwork

Myman Greenspan Fineman Fox Rosenberg & Light
In February, he “Mentoring young lawyers in the beautiful. If I want to close a deal, that’s where in Beverly Hills, says Jeffrey Harleston. “It’s The restaurant by the Four Seasons pool” power breakfast. Dinner — Dover sole — is I stay at the Regency Hotel, known for its incredible thing.” It is the most thick-cut bacon Harrison. “They says Christopher and peanut butter. They do a [dish] with on 58th Street in Los Angeles, says John Branca. “I sit there every morning. It’s like my office. On any given day I see Brian Wilson or [manager] Howard Kaufmann.” “The day begins with ”breakfast at Beverly Glen Deli” in Los Angeles, says John Branca. “I sit there every morning. It’s like my office. On any given day I see Brian Wilson or [manager] Howard Kaufmann.” “The day begins with ”breakfast at Beverly Glen Deli” in Los Angeles, says John Branca. “I sit there every morning. It’s like my office. On any given day I see Brian Wilson or [manager] Howard Kaufmann.” "It's a safe bet Phillips does know "the way to San Jose" and can tell "Alfie" what’s it all about. In 2014, Phillips negotiated the sale of lyricist Hal David’s share of the Burt Bacharach/David catalog to BMG Rights Management for a reported $42 million. The deal marked the end of an era, says Phillips, with very few individual catalogs of such importance still available. The New York native, who now lives in Santa Barbara, is the attorney for superstars like The Eagles and Barbra Streisand. Less than two years ago he helped broker the deal granting the rights to Brian Wilson’s life story that turned into this summer’s critically acclaimed film Love and Mercy. During his tenure at the firm, he has seen it grow from 50 lawyers to 450 and expand into health care law, environmental law, advertising law and more. He notes that music contracts have grown complicated since he started practicing more than 30 years ago. “It’s a big fight over a pot that looks smaller per unit — you’re talking about pennies — but a lot of usages,” he says. “It’s a different kind of business.” REASON TO BOAST “Mentoring young lawyers in the law and practice in the music industry is something I am proud of.” Busch won a surprise jury decision in the “Blurred Lines” copyright infringement case and $5.3 million in damages for the estate of Marvin Gaye, sharing credit with Levinsohn, the Gaye family’s transactional lawyer. But was the victory really unexpected? Consider Busch’s track record. “We’ve had many jury verdicts and victories that are important in the area of copyright law,” says Busch, a married father of three. He previously won landmark victories regarding the need for licenses in music sampling (Bridgeport Music v. Dimension Films, 2005) and the treatment of digital downloads for determining royalty payments (Eminem’s F.B.T. Productions v. Aftermath Records, 2010). With “Blurred Lines,” songwriter Robin Thicke and Pharrell Williams appealing the verdict, Levinsohn hopes he might cite a settlement “as next year’s greatest accomplishment.” BUSCH: COURTESY OF KING & BALLOW. LEVINSON: PAMELA AHM COCHRAN. FOUR SEASONS: CABANA RESTAURANT AT FOUR SEASONS LOS ANGELES. BEVERLY GLEN DELI: BARRY COCKERAM. REGENCY BAR: COURTESY OF REGENCY HOTEL. QUALITY MEATS: COURTESY OF QUALITY MEATS Following SiriusXM’s settlement in a related case involving payment to major labels for use of pre-1972 recordings, Geller and Gradstein hope the radio giant will conclude their similar suit on behalf of The Turtles, who seek royalties for their pre-1972 hits. “Our case laid the groundwork for that [June] settlement,” says Gradstein. He and Geller were the first to bring an action in California that established a performance right for pre-1972 master recordings. While The Turtles’ Howard Kayland and Mark Volman won summary judgment in California and were granted class action status, the trial on damages awaits. The artists also won in New York, but SiriusXM has appealed and, in Florida, SiriusXM was granted a summary judgment. On July 8, Gradstein filed to have the $210 million SiriusXM payout held in an account under the court’s control, saying that the award was “a brazen attempt to interfere with the class action process” that he and Geller began in their suit on behalf of The Turtles. MOST TREASURED POSSESSION Gradstein: “My grandfather’s gold watch from Poland. He escaped the Warsaw Ghetto with it. I have been wearing it since I was a teenager.” WHEN NOT WORKING Geller: “I’m watching sports and playing poker.” (His wife, Shari Geller, blogs about poker and politics, and is the author of Fatal Convictions: A Novel of Revenge.)
WHACK!

ERIC, THANKS FOR AN EPIC GAME OF WHACK-A-MOLE!

PETER, DON & MIKE
Performing Rights

BETH MATTHEWS, 47  
CEO,  
ASCAP

Prior to her January jump to CEO, Matthews had been executive vp/general counsel of the performing rights organization since 2012. She previously spent nearly 15 years in the top legal role at Viacom Media Networks. At ASCAP, Matthews has been driving the effort of the organization to have the Department of Justice revise the outdated, 73-year-old consent decree that governs how ASCAP does business, affecting millions in performance royalties paid to songwriters and publishers. Matthews — a married mother of two who favors Twizzlers and Diet Coke at work — also was lead counsel in the rate court case in which Pandora won a decision to pay 1.85 percent of its revenue to ASCAP. Matthews declared the ruling “reaffirms what we already know: The ASCAP consent decree and rules that govern music licensing are outdated and completely out of step with the way people listen to music today.” With Clara Kim named new ASCAP general counsel in May, Matthews leads an organization in transition, following a six-year strategic plan that Matthews helped write when she first arrived at the organization.

WHEN NOT WORKING “Travel and good wine. My mother continually tells me I have no hobbies.”

STUART ROSEN, 56  
Senior vp/general counsel,  
BMI

Rosen, a two-decade veteran of BMI, enjoyed one of his greatest wins for the performing rights organization in May, when a rate court ruled Pandora must pay 2.5 percent of its revenue for its blanket BMI license. Pandora had sought to pay no more than 1.85 percent (the rate it obtained in a separate rate court case involving ASCAP). The victory, says Rosen, involved “the whole BMI team and will have ripple effects that will be beneficial for songwriters and publishers” throughout the music industry. (The team celebrated with eight dozen cupcakes that put the office “into a sugar coma,” says Rosen.) The Brooklyn native, who is married with two adult children (“My family photos are all over the house”), also leads BMI’s efforts to have the Department of Justice revise its consent decree that dates back to 1941. Like ASCAP’s, the decree severely limits the flexibility of the organization to license performance rights to music to new digital services. DOJ actions on the ASCAP and BMI consent decrees are expected within the year.

WHEN NOT WORKING “I like walking around the city with my wife, grabbing a bite to eat and going to a concert.”

GREATEST CAREER ACCOMPLISHMENT “Spending 20 years at BMI and moving up through the ranks. I ended up working where I love being.”

Radio

CHRIS HARRISON, 47  
Vp business affairs,  
Pandora

The head of business affairs for a music publishing company calls Harrison “the evil genius behind Pandora’s effort to lower rates.” But Harrison says he is just one of a team that puts together Pandora’s rate strategies — although he concedes, “I am the public face of those efforts.” Those legal strategies have included Pandora’s 2013 application to buy a small radio station in Rapid City, S.D., to gain a lower performance royalty available to terrestrial broadcasters for webcasting. Pandora achieved mixed results in recent rate court actions in New York aimed at minimizing performance royalties it pays to ASCAP and BMI. Harrison was a key witness in both trials.

ROLE MODEL “My father was an orthopedic surgeon who started a rehabilitation hospital that he sold to HealthSouth. He took that money and started a charity called Cure International, which operates hospitals in a dozen countries around the world.”


How To Dress Like A Rock Star Lawyer

In classic suits or jeans and hoodies, music attorneys tailor their looks to fit their clients’ needs

EDGY EVOLUTION “As the world has shifted into casual but sharp, I’ve become a Varvatos guy.”

—Elliot Groffman

CLASSIC WORKS FOR COURT “I get my suits at Brooks Brothers. Nobody laughs at you for buying a suit there.”

—Harvey Geller

KNOW YOUR AUDIENCE “Dressing formally can be a detriment when dealing with artists and technology startups. The most important person in the room isn’t usually wearing a suit.”

—David Lande

CASUAL OUT OF CHAMBERS “My clothing choices vary depending on whether or not I have meetings. No meetings today? Then jeans.”

—Dina LaPolt

THE 3 GO-TO DESIGNERS LAWYERS LOVE

1. JOHN VARVATOS  Fleetwood wire zip boot, $898; johnvarvatos.com
2. BROOKS BROTHERS  non-iron slim-fit point collar dress shirt, $93; brooksbrothers.com
3. BROOKS BROTHERS  BB#1 Repp tie, $79.50; brooksbrothers.com
4. FRAME DENIM  Le Flare de Francoise in Queens Street, $240; intermixonline.com
5. BRUNELLO CUCINELLI  zipped hoodie, $2,195; farfetch.com

Magazine "The power of magazines is that they live forever." —Bill Gates
We salute you.

Manatt is proud to congratulate our partners

**Gary Gilbert and L. Lee Phillips**
on being named among *Billboard*'s Top Music Lawyers.

Manatt, Phelps & Phillips, LLP  manatt.com

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The members of his KHPS music crew congratulate

**Peter T. Paterno**

*Billboard Top Music Lawyer*

2015

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NUMBERS:
LOVATO’S
‘SUMMER’ IS HOT
Demi Lovato is off to a sizzling start with her new single, “Cool for the Summer.” The track, co-written and produced by pop powerhouse Max Martin, premiered July 1 and leads Lovato’s forthcoming fifth studio album.

62%
“Cool for the Summer” rockets 22-18 on Mainstream Top 40 with a 62 percent gain in plays at the format in the week ending July 12. It’s her fourth top 20 hit on the airplay tally and follows 2014’s No. 7-peaking “Really Don’t Care.”

185%
The release of the song’s lyric video on July 7 prompts a 185 percent gain in weekly streams to 2.4 million. The clip, which stars Lovato in a pools-and-parties scenario, features atypically high production value for a lyric video.

88%
The track’s suggestive lyrics (“Got a taste for the cherry”) perhaps helps spur buzz about Lovato on Twitter, where mentions of the singer grew by 88 percent in the week ending July 5, according to Next Big Sound.

TOMORROW’S HITS
KEYS TO THE CITY
Songwriting-production duo R. City (brothers Theron and Timothy Thomas) releases its new single as an act, “Locked Away,” featuring Adam Levine (who turns in a refreshingly falsetto-free vocal). The pop-reggae track, produced by Dr. Luke and Cirkut, previews the pair’s Kemosabe/RCA EP, due this summer. The group, from St. Thomas in the U.S. Virgin Islands, previously wrote cuts for Beyoncé and Rihanna.

EAST HEADS NORTH
Singer-songwriter Anderson East is climbing the Triple A chart with his first hit, “Satisfy Me” (30-27). The soulful tune, produced by Dave Cobb (Sturgill Simpson, Jason Isbell), is from his debut LP Delilah, released July 10 (Elektra/Atlantic). East made his national TV bow on Late Night With Seth Meyers on July 15 and has tour dates lined up with Brandi Carlile and The Lone Bellow through November.
Global Release Day Arrives, But Charts Stay Calm

As the Billboard 200 transitions between tracking cycles, Meek Mill’s *Dreams Worth More Than Money* captures a second frame atop the tally

**BY KEITH CAULFIELD**

It's the dawn of a new era on the charts. With Friday now the release day for most major albums and songs around the world as of July 10, Nielsen Music has altered its sales and streaming tracking week to run Friday through Thursday instead of the traditional Monday through Sunday.

The July 25 charts act as a transition between the two tracking cycles and reflect a one-time-only 11-day sales frame ending July 9. The Aug. 1 sales lists will go back to the normal seven-day week, starting with the July 10-16 frame.

As one would expect, the July 25 Billboard 200 looks a lot like the previous week’s. That’s not only because the extended 11-day sales frame overlaps with the July 18 chart, but also because so few significant albums were released between July 6 and 9, the four additional days in the new chart’s lengthened tracking frame. Leading the new Billboard 200 is Meek Mill’s *Dreams Worth More Than Money,* which racks up a second stanza at No. 1. The album moved 289,000 equivalent album units in the 11-day frame ending July 9. That sum combines the 246,000 units it earned in the week ending July 5 with the 42,000 units it collected between July 6 and 9. The pure sales data from the 11-day stretch will be the only data stored historically when accounting for all-time sales according to Nielsen Music. Thus, there will be no double counting per se of sales in Nielsen Music’s tracking system for this period in its archived database.

The charts settle into the new normal on the tally dated Aug. 1, when they’ll see the first batch of titles released on a Friday. Industry forecasters expect Tyrese to notch his first No. 1, as his *Black Rose* could start atop the list with an estimated 70,000 units earned. Other albums heading for significant debuts include Kids Bop Kidz’ *Kidz Bop 29,* R5’s *Sometime Last Night* and Owl City’s *Mobile Orchestra* (all of which could debut in the top 15).

Notably, because the tracking frame will now run Friday through Thursday, all new Friday releases will get a full seven days counted in their debut week on the charts — instead of the previous six days for albums released on Tuesday. How much of a difference that will make remains to be seen.

**MARKET WATCH**

**A WEEKLY NATIONAL MUSIC SALES REPORT**

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th></th>
<th>This Week</th>
<th>Previous Year</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>5,726,000</td>
<td>2,881,000</td>
<td>28,421,000</td>
</tr>
<tr>
<td>Digital Albums*</td>
<td>4,144,000</td>
<td>1,934,000</td>
<td>18,929,000</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>38.2%</td>
<td>49.0%</td>
<td>50.1%</td>
</tr>
</tbody>
</table>

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>5,378</td>
<td>5,718</td>
<td>-7.8%</td>
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</tbody>
</table>

**Digital Track Sales**

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2015</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Tracks</td>
<td>614,847,000</td>
<td>560,000</td>
<td>-7.8%</td>
</tr>
</tbody>
</table>

**Sales by Album Format**

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2015</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>65,097,000</td>
<td>59,200,000</td>
<td>-9.1%</td>
</tr>
<tr>
<td>Digital</td>
<td>55,632,000</td>
<td>56,560,000</td>
<td>-2.7%</td>
</tr>
<tr>
<td>Vinyl</td>
<td>4,173,000</td>
<td>5,776,000</td>
<td>-28.4%</td>
</tr>
<tr>
<td>Other</td>
<td>243,000</td>
<td>279,000</td>
<td>14.8%</td>
</tr>
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</table>

**Sales by Album Category**

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2015</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>61,167,000</td>
<td>57,852,000</td>
<td>-5.4%</td>
</tr>
<tr>
<td>Catalog</td>
<td>63,978,000</td>
<td>63,963,000</td>
<td>0.0%</td>
</tr>
<tr>
<td>Deep Catalog</td>
<td>52,387,000</td>
<td>53,061,000</td>
<td>1.3%</td>
</tr>
</tbody>
</table>

**Current Album Sales**

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2015</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>62.2 Million</td>
<td>57.9 Million</td>
<td>-7.4%</td>
</tr>
</tbody>
</table>

**Catalog Album Sales**

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2015</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>64.0 Million</td>
<td>64.0 Million</td>
<td>0.0%</td>
</tr>
</tbody>
</table>
Swift, who has spent the most time atop the Artist 100 of any artist (see opposite page), holds at No. 2 with a 4 percent overall gain. Radio airplay, album sales and digital song sales share a fairly equal split of her greatest chart drivers.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT/DISTRIBUTING LABEL</th>
<th>PEAK POS</th>
<th>WKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAYLOR SWIFT</td>
<td>BIG MAC/45RPM</td>
<td>1</td>
<td>50</td>
</tr>
<tr>
<td>THE WEEKND</td>
<td>REPUBLIC</td>
<td>2</td>
<td>39</td>
</tr>
<tr>
<td>ED SHEERAN</td>
<td>ATLANTIC</td>
<td>2</td>
<td>54</td>
</tr>
<tr>
<td>MAROON 5</td>
<td>Z zest/INTERPOLIS/ADIA</td>
<td>1</td>
<td>54</td>
</tr>
<tr>
<td>OMI</td>
<td>LOUDER THAN LIFE/ULTRA/COLUMBIA</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>FETTY WAP</td>
<td>K5/303</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>NICKI MINAJ</td>
<td>YOUNG MOON/CASH MONEY/REPUBLI</td>
<td>2</td>
<td>54</td>
</tr>
<tr>
<td>SAM HUNT</td>
<td>RCA/NASHVILLE/CUMIN</td>
<td>5</td>
<td>52</td>
</tr>
<tr>
<td>MEK MILL</td>
<td>MAYA/HALIFANTIC/IGA</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>JASON DERULO</td>
<td>BELLEVUE HEIGHTS/MARKER BRO</td>
<td>4</td>
<td>52</td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>SOUTHERN GROUNDS/CRON/REV/REPUBLI</td>
<td>1</td>
<td>40</td>
</tr>
<tr>
<td>ANDY GRAMMER</td>
<td>S-Cube</td>
<td>18</td>
<td>17</td>
</tr>
<tr>
<td>KENDRICK LAMAR</td>
<td>TOP DANG/LENGTH/INTERPOLIS/IGA</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>SAM SMITH</td>
<td>CAPTOL</td>
<td>1</td>
<td>54</td>
</tr>
<tr>
<td>RIHANNA</td>
<td>WESTBURY ROAD/REX NATION</td>
<td>11</td>
<td>50</td>
</tr>
<tr>
<td>JUSTIN BIEBER</td>
<td>SCHOOL/D/RAYMOND BRON/DEF JAM</td>
<td>21</td>
<td>53</td>
</tr>
<tr>
<td>DEMI LOVATO</td>
<td>SAFETYHOUSE/IG/LOKES/NUM</td>
<td>19</td>
<td>25</td>
</tr>
<tr>
<td>LITTLE BIG TOWN</td>
<td>CAPTOL/NSH/G/NUM</td>
<td>17</td>
<td>30</td>
</tr>
<tr>
<td>WALK THE MOON</td>
<td>RCA</td>
<td>8</td>
<td>27</td>
</tr>
<tr>
<td>WIZ KHALIFA</td>
<td>ROSA/STILLANTIC/IGA</td>
<td>2</td>
<td>54</td>
</tr>
<tr>
<td>SILENTO</td>
<td>KODA/CAPITOL</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>MEGHAN TRAINOR</td>
<td>EPIC</td>
<td>1</td>
<td>52</td>
</tr>
<tr>
<td>RACHEL PLATTEN</td>
<td>COLUMBIA</td>
<td>15</td>
<td>11</td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td>COLUMBIA/CELMO/ISLAND</td>
<td>2</td>
<td>44</td>
</tr>
<tr>
<td>LUKE BRYAN</td>
<td>CAPITOL/NASHVILLE/CUMIN</td>
<td>3</td>
<td>54</td>
</tr>
<tr>
<td>MIGUEL</td>
<td>RosKM/26</td>
<td>14</td>
<td>3</td>
</tr>
</tbody>
</table>

Data for week of 07.25.2015

Go to BILLBOARD.COM/BIZ for complete chart data
The Billboard Artist 100 launched a little more than a year ago, and the tally’s first 12 months have reflected an all-genre-inclusive mix of established veterans and newcomers. The chart originated on July 19, 2014 as the first weekly survey dedicated to measuring artist activity across Billboard’s most influential charts, including the Billboard Hot 100, Top Album Sales and the Social 50. The Artist 100 blends data measuring album and track sales, radio airplay, streaming activity, downloads and fan interaction to provide a weekly multidimensional ranking of artist popularity.

In the lead for a second week, rapper Meek Mill is one of an elite seven acts that have spent multiple weeks atop the Artist 100. Taylor Swift is way out in front with 31 frames on top, followed by Sam Smith, with three. Drake, Ariana Grande, Maroon 5 and Meghan Trainor also have ruled the chart for two weeks. Meanwhile, up-and-coming artists continue to make their mark on the Artist 100, including Rachel Platten (above), who climbed 20-1. The pop singer-songwriter hits a new peak in her 11th week on the chart, powered most strongly by digital sales of her breakout hit “Fight Song,” which rises 10-8 on the Hot 100. Song downloads account for 62 percent of her Artist 100 activity, followed by radio airplay (34 percent).

— Gary Trust
# Billboard 200

**July 25, 2015**

<table>
<thead>
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<th>No.</th>
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<td>PITTULLA</td>
<td>Mr. Nasty</td>
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**Greatest-Sets Hits Score On Chart**

A whopping 33 greatest-hits albums populate the July 25 Billboard 200, led by Carrie Underwood’s Greatest Hits: Decade #1 (No. 84). Best-of packages have profited from the chart’s revamped tabulation, as it now ranks the most popular albums based on overall consumption. A year ago (on the July 26 chart), there were 23 hits on the set.

The chart’s new methodology began with the Dec. 13, 2014 tally. It blends a title’s traditional album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA) to compute an overall unit total. Hits packages, significant TEA and SEA numbers because songs that appear on multiple albums are assigned to the highest-ranking release on which they appear. For example, Queen’s 20-track Greatest Hits: We Will Rock You (No. 89) tallies up 65 percent of its units from TEA and SEA, according to Nielsen Music. Among those tunes are evergreens like “Bohemian Rhapsody” and “Another One Bites the Dust.”

The most streamed hits album on the chart is Eminem’s Curtain Call: The Hits, which collected 5.5 million streams for its tracks in the week ending July 9. Underwood’s Greatest Hits remains the most popular hits album of the year in both overall units (281,000) and pure sales (170,000).—Keith Caulfield
<table>
<thead>
<tr>
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**SOUNDTRACK Magic Mike XXL**

The Magic Mike XXL soundtrack continues to dance up a storm in the top 10 as the album hops 10-8 (39,000 units earned in the 11-day frame ending July 9). XXL is the sequel to Magic Mike, whose corresponding soundtrack topped out at No. 167 in 2012. The new album also marks the fifth top 10 release for WaterTower Music following Rock of Ages (No. 5 peak in 2012), The Dark Knight Rises (No. 8, 2012), The Great Gatsby (No. 2, 2013) and Man of Steel (No. 9, 2013). —K.C.
You've described your latest project, Into the Sun, as a mixtape. Why didn't you brand it as an album?

I want to underpromise and overdeliver, in that I'm giving a lot of music for a really cool price: $10, 17 tracks — and there's a 70-minute mix. I didn't create this as an album. I made it just to have a mixtape, and then it turned into such a wicked mixtape. I want the songs to be able to be streamed on Spotify or Pandora. It felt super-freeform and freeform. Each song is there to play off what came before and set up the next one, to represent a certain moment in a set.

The term "EDM" is very divisive. What are your thoughts about it?

I didn't come up with the term — I never liked it. The way I understand it is that it's mainstream electronic pop. I have as much interest in that as I have in mainstream pop. I can't speak to it. I don't listen to Justin Bieber. I don't listen to Avicii. I don't listen to any of it. The only problem with it, if there had to be a problem, is that there's a confusion about who is EDM.

After releasing numerous mixtapes and albums, what's next for you?

I thought I was taking it easy this year because we're not doing anything like a dedicated road tour. The problem is that a lot of festivals haven't been announced yet, and the schedule is f—ing insane. I just found out that I'm playing the Lollapalooza main stage, the same that Paul McCartney and Metallica are on. I just got locked to do July 25 [Made in America], playing right before Beyoncé. I'm kind of pinching myself. It's this feeling of explosive vastness, and I'm just kind of holding on. — Matt Medved
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After being stripped of his No. 1 crown on the Social 50 chart for the past two weeks, Justin Bieber (above) needed to strip down to take it back. The ascent comes after the pop star posted a photo of his naked posterior to his Instagram account (July 6). The snapshot — chock-full of captions “Look” — spurred a 540 percent gain in new followers to his account in the week ending July 9, according to Next Big Sound. (Bieber removed the image on July 13.) Bieber also got a boost from a Vine video he posted of digital star Matthew Espinosa’s birthday party. That aided Bieber’s 140 percent gain in mentions on the platform, along with a 99 percent lift in likes.

Bieber has now ruled the Social 50 for 104 consecutive weeks. He also has spent the last 90 straight frames in the top 10. Another act profiting from a racy photo in Tyga. He re-entered at No. 35 after blogs and Twitter began reacting on July 7 to leaked nude photos of the rapper. Tyga was up 41 percent in overall chart points, buoyed by a 9 percent lift in views to his Wikipedia page and a 147 percent rise in mentions on Twitter.

—William Gruger

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**Billboard Twitter Emerging Artists: The week’s most shared songs on Twitter in the U.S. by up-and-coming artists (defined as artists with fewer than 50,000 Twitter followers who have also not as a lead artist on a chart entry for “Energy” after the track’s music video debuted July 7. The song is the lead single off the year-old Billboard Game’s forthcoming album. If You’re Reading This It’s Too Late, which debuted at No. 1 on the Billboard 200. Drake also netted a No. 10 bow assisting The Game on “100,” which drew 1.3 million domestic streams for the tracking week. The song is the second single from The Game’s forthcoming The Documentary 2, the sequel to his 2005 debut album. The tune’s arrival gives Game his fourth entry on the year-old Billboard + Twitter Top Tracks survey and Drake his 27th, extending his lead among all artists. Chris Brown, with 24, ranks second. —Trevor Anderson**

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**Rock group Panic at the Disco blasts onto Billboard + Twitter Top Tracks at No. 7 with “Hallelujah,” the lead single off the upcoming studio album from the band fronted by Brendon Urie (below). The song scores its lofty bow with help from its music video, which arrived July 7. The clip raises “Hallelujah” on Apple Music (July 10). The tune’s arrival gives Panic at the Disco a gain of 18 percent in streams for the tracking week. “Energy,” to his 2005 debut album. Chris Brown...”

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**July 25, 2015**

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**Panic Attacks Top 10**

Rock group Panic at the Disco blasts onto Billboard + Twitter Top Tracks at No. 7 with “Hallelujah,” the lead single off the upcoming studio album from the band fronted by Brendon Urie (below). The song scores its lofty bow with help from its music video, which arrived July 7. The clip raises “Hallelujah” on Apple Music (July 10). The tune’s arrival gives Panic at the Disco a gain of 18 percent in streams for the tracking week. “Energy,” to his 2005 debut album. Chris Brown...”

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**CHART™**

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**Weekly Chart Data**

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**DATA FOR WEEK OF 07.25.15**

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**Gucci Mane featuring Drake**

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**Go to BILLBOARD.COM/BIZ for complete chart data**
### Pop/Rhythmic/Adult

**Chart Details**

- **Chart Name**: Billboard Pop/Rhythmic/Adult
- **Date**: July 25, 2015
- **Source**: Billboard.com/Biz for complete chart data
- **Data for the week of 07.25.2015**
- **Charts Include**:
  - Social 50™
  - Mainstream Top 40™
  - Rhythmic™
  - Adult Contemporary™
  - Adult Top 40™

#### Social 50™

- Artist: Justin Bieber
- Title: “Sorry”
- Weeks on Chart: 242

#### Mainstream Top 40™

1. **Title**: Thinking Out Loud  
   - **Artist**: Ed Sheeran  
   - **Weeks on Chart**: 206
2. **Title**: Shut Up and Dance  
   - **Artist**: Wiz Khalifa Feat. Charlie Puth
3. **Title**: How to Make You Feel  
   - **Artist**: Echosmith
4. **Title**: I’m Not the Only One  
   - **Artist**: Sam Smith

#### Rhythmic™

1. **Title**: Bad Blood  
   - **Artist**: Taylor Swift Feat. Kendrick Lamar
2. **Title**: Can’t Feel My Face  
   - **Artist**: The Weeknd
3. **Title**: You Know You Like It  
   - **Artist**: O’Mega
4. **Title**: Hold Back the River  
   - **Artist**: Imagine Dragons

#### Adult Contemporary™

1. **Title**: Thinking Out Loud  
   - **Artist**: Ed Sheeran
2. **Title**: Shut Up and Dance  
   - **Artist**: Wiz Khalifa Feat. Charlie Puth
3. **Title**: How to Make You Feel  
   - **Artist**: Echosmith
4. **Title**: I’m Not the Only One  
   - **Artist**: Sam Smith

#### Adult Top 40™

1. **Title**: Bad Blood  
   - **Artist**: Taylor Swift Feat. Kendrick Lamar
2. **Title**: Can’t Feel My Face  
   - **Artist**: The Weeknd
3. **Title**: You Know You Like It  
   - **Artist**: O’Mega
4. **Title**: Hold Back the River  
   - **Artist**: Imagine Dragons

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**Additional Notes**

- The chart includes data for social networking site activity, receiving widespread airplay and/or sales activity for the first time, stations electronically monitored 24 hours a day, and rules and explanations. All charts © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
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**NOTES:**
- Week of July 25, 2015
- Top 10 Country Airplay

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**COUNTRY AIRPLAY**

**TOP COUNTRY ALBUMS**

**TOP COUNTRY SONGS**

**HOT COUNTRY SONGS**

**COUNTRY**
HOT ROCK SONGS™

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DATA FOR WEEK OF JULY 25, 2015.
## HOT R&B/HIP-HOP SONGS™

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### Artist Certification

- **Miguel**: Three Time Multi-platinum
- **Leon Bridges**: Two Time Multi-platinum
- **Vince Staples**: Two Time Multi-platinum
- **Kendrick Lamar**: Two Time Multi-platinum
- **A$AP Rocky**: Two Time Multi-platinum
- **Big Sean**: Two Time Multi-platinum
- **Boosie Badazz**: Two Time Multi-platinum
- **Various Artists**: Two Time Multi-platinum
- **Trey Songz**: Two Time Multi-platinum
- **Yelawolf**: Two Time Multi-platinum
- **N.Wonder**: Two Time Multi-platinum
- **J. Cole**: Two Time Multi-platinum
- **Stevie Wonder**: Two Time Multi-platinum
- **Jamie Fox**: Two Time Multi-platinum
- **Wale**: Two Time Multi-platinum
- **Lyfe Jennings**: Two Time Multi-platinum
- **G-Eazy**: Two Time Multi-platinum
- **Lil Durk**: Two Time Multi-platinum

### Title Certification

- **"The Hills"**: Multi-platinum
- **"Energy ("93)"**: Multi-platinum
- **"Blurred Lines"**: Multi-platinum
- **"Give It 2 You"**: Multi-platinum
- **"Blurred Lines (Dance)"**: Multi-platinum

## THE WEEKEND RULES

The Weeknd, with a Week 1 debut of 14th week for "Starboy" (featuring Kendrick Lamar) and "I Feel It ("06)" (featuring T.I.) and "I Feel It ("06)" (featuring T.I.), makes his fifth top 20 hit. The Weeknd has now had 21 top 40 hits in his 14th week. The song grew by 6 percent in spins at the format during the track's week ending July 12, with a peak growth of 9 percent on the June 8 chart.

On R&B/Hip-Hop Airplay, Rihanna matches her fourth No. 1 as “Bitch Better Have My Money” rises 2-1. The track took 16 weeks to peak, marking the singer's longest trip to the top. The song increases to 29.2 million audience impressions, a 13 percent hike. —Ana Mendoza
**HOT LATIN SONGS**

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**TROPICAL AIRPLAY**

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- **Note:** The chart-topping lift maintains the band's stance as the act with the third-most No. 1s on the list. Led by Conjunto Primavera and Intocable (16 each). Meanwhile, newly released album Mi Vicio Mas Grande stays at No. 1 on Top Latin Albums, following its crowning debut on the July 18 chart. The set became the group’s first to top the list since its debut. “Ahora” is from India’s Intensamente with the most No. 1s and a collection of Juan Gabriel’s hits revamped as salsa tracks.

- Lastly, Daddy Yankee re-enters the Social 50 chart at No. 48, following the launch of his European tour (July 8) and the announcement of his upcoming concert at Madison Square Garden in New York (Sept. 19). The reggaeton artist headlined the venue in 2009. Following an influx of Instagram posts about the forthcoming events, reactions spiked 27 percent (to 1.8 million), helping his return to the chart.

--Amaya Mondragón
August Burns Red
Burns Bright

Christian metalcore band August Burns Red (above) has moved into second place at No. 1 on Top Christian Albums with Found in Far Away Places. The Pennsylvania group's eighth studio album has sold 32,000 copies since its release, according to Nielsen Music. The set is the band's fourth No. 1 and first in more than four years, following Leveler (2011), Constellations (2009), and its first entry, The Messengers (2007).

On Top Gospel Albums, Richard Smallwood's An Anthology: Live (above) debuts at No. 1 on Top Christian Albums with Found in Far Away Places. The Pennsylvania group's eighth studio album has sold 32,000 copies since its release, according to Nielsen Music. The set is the band's fourth No. 1 and first in more than four years, following Leveler (2011), Constellations (2009), and its first entry, The Messengers (2007).
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<td>Justin Timberlake</td>
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<td>21</td>
<td>Shape of You</td>
<td>Ed Sheeran</td>
<td>44</td>
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<td>22</td>
<td>Hangover</td>
<td>Ed Sheeran &amp; Beyoncé</td>
<td>25</td>
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<tr>
<td>23</td>
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<td>Flume &amp; Jack Antonoff</td>
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<td>Rivaldo &amp; The Kid LARU</td>
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<td>The Weeknd</td>
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<td>The Weeknd</td>
<td>12</td>
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<td>The Dream Team</td>
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### Dance Club Songs

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<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Release Date</th>
<th>Peak Position</th>
<th>Label</th>
<th>Top 30 Certification</th>
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<tbody>
<tr>
<td>10</td>
<td>&quot;This Feeling&quot;</td>
<td>Giorgio Moroder Feat. Sia</td>
<td>7/25/15</td>
<td>10</td>
<td>L’Tric</td>
<td>Platinum</td>
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<td>9</td>
<td>&quot;Deja Vu&quot;</td>
<td>Giorgio Moroder Feat. Sia</td>
<td>7/25/15</td>
<td>9</td>
<td>L’Tric</td>
<td>Platinum</td>
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<tr>
<td>8</td>
<td>&quot;Money, I’m Good&quot;</td>
<td>Andy Grammer</td>
<td>7/25/15</td>
<td>8</td>
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<td>7</td>
<td>&quot;Let’s Feel It&quot;</td>
<td>Dimitri Vegas &amp; Like Mike Feat. Nicky Romero</td>
<td>7/25/15</td>
<td>7</td>
<td></td>
<td>Gold</td>
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<td>6</td>
<td>&quot;I Can’t&quot;</td>
<td>Sam Smith</td>
<td>7/25/15</td>
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<td>Gold</td>
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<td>5</td>
<td>&quot;I’ll Be Love&quot;</td>
<td>Jessica Sutta</td>
<td>7/25/15</td>
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<td>&quot;Kiss Me Quick&quot;</td>
<td>Skylett &amp; Club Swoon</td>
<td>7/25/15</td>
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<td>Gold</td>
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<td>&quot;Show Some Love&quot;</td>
<td>First Ladies Of Disco</td>
<td>7/25/15</td>
<td>3</td>
<td></td>
<td>Gold</td>
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<tr>
<td>2</td>
<td>&quot;Circles&quot;</td>
<td>Dave Aude Feat. Cierra Samuels</td>
<td>7/25/15</td>
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<td>1</td>
<td>&quot;Mr. Right Now&quot;</td>
<td>Pitbull Feat. Robin Thicke</td>
<td>7/25/15</td>
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### Concert Grosses

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Venue</th>
<th>Attendance</th>
<th>Total Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>Air Canada Centre, Toronto</td>
<td>20,000</td>
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<tr>
<td>2</td>
<td>Reba McEntire &amp; Brooks &amp; Dunn</td>
<td>The Forum, Inglewood, CA</td>
<td>15,000</td>
<td>$1,000,000</td>
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<tr>
<td>3</td>
<td>Shania Twain, WES MACK</td>
<td>The Colosseum at Caesars Palace, Las Vegas</td>
<td>10,000</td>
<td>$900,000</td>
</tr>
<tr>
<td>4</td>
<td>Shania Twain, WES MACK</td>
<td>The Colosseum at Caesars Palace, Las Vegas</td>
<td>10,000</td>
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<td>$900,000</td>
</tr>
</tbody>
</table>

### Billboard Boxscore

- **WEEK OF JULY 25, 2015**
- **Shania Twain’s Rockin’ Farewell Tour**
- **Dubbed Rock This Country**
- **Shania’s “still the one” Shania Twain’s farewell tour**
- **Dubbed Rock This Country**
- **Claims 11 slots on the Boxscore chart, including**
- **Two sellouts in Toronto on June 24 and 25 (No. 4).**
- **The tour launched June 5 with a performance in Seattle followed by a 13-show stint through nine Canadian markets.**
- **With 67 concerts on the schedule, the tour is set to play arenas in 59 U.S. and Canadian cities during an 18-week run that will wrap in October.**
- **The first 11 engagements (earning $19.3 million) all land on the chart, marking the country star’s first Boxscore appearance since the tour’s launch.**
- **In addition to No. 4, Twain ranks at No. 8 with her only outdoor performance so far — a June 27 concert in Ottawa at Western Clover Field.**
- **Twain last toured 11 years ago behind the 2002 release of her fourth — and most recent — studio album, Up!**
- **That trek ran from the fall of 2003 through the summer with jaunts in North America and Europe. More recently, she appeared in Las Vegas at the Colosseum at Caesars Palace with Still the One, her residency that ran for two years beginning Dec. 1, 2012.**

### Upcoming Events

- **7/25: Kenny Chesney, Jake Owen, Chase Rice**
- **7/26: The Script, Colton Avery**
- **7/27: Shania Twain, WES MACK, DaN + Shay, The Doobie Brothers**
- **7/28: Shania Twain, WES MACK**
- **7/29: Shania Twain, WES MACK**
- **8/1: Shania Twain, WES MACK, DaN + Shay, The Doobie Brothers**
- **8/2: Shania Twain, WES MACK, DaN + Shay, The Doobie Brothers**

### Concert Data

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Venue</th>
<th>Attendance</th>
<th>Total Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Up!&quot;</td>
<td>Kenny Chesney</td>
<td>First Direct Arena, Leeds, U.K.</td>
<td>11,053</td>
<td>$1,145,700</td>
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<td>&quot;Rock This Country&quot;</td>
<td>Kenny Chesney</td>
<td>First Direct Arena, Leeds, U.K.</td>
<td>11,053</td>
<td>$1,145,700</td>
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<td>&quot;Still The One&quot;</td>
<td>Shania Twain</td>
<td>First Direct Arena, Leeds, U.K.</td>
<td>11,053</td>
<td>$1,145,700</td>
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<td>&quot; suburbs of Summer&quot;</td>
<td>Shania Twain</td>
<td>First Direct Arena, Leeds, U.K.</td>
<td>11,053</td>
<td>$1,145,700</td>
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</tbody>
</table>

### Boxscore Chart

- **Week of July 25, 2015**
- **Includes streaming, digital and physical sales data**
- **Tracks the most successful concerts across the globe**
- **Updated weekly**

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**Note:** This data is subject to change and is based on the information available at the time of publication. For the most accurate and up-to-date information, please visit the official Billboard website.
60 Years Ago
BILL HALEY USHERED IN THE ROCK ERA

The Michigan-born musician only topped the charts in 1955 and again in 1974.

SIXTY YEARS AGO, THE ROCK ERA effectively launched with the No. 1 success of “(We’re Gonna) Rock Around the Clock” by Bill Haley & His Comets. The single was the first rock ‘n’ roll track to top Billboard’s leading pop singles chart, then known as the Best Sellers in Stores chart, and spent eight weeks atop the list, first hitting No. 1 on the tally dated July 9, 1955.

The then-30-year-old Haley, a Highland Park, Mich., native (real name: William John Clifton Haley Jr.), had already found success with his rocking cover of Joe Turner’s “Shake, Rattle and Roll,” which reached No. 7 in 1954, but it was “Rock Around the Clock” that made him a star. The song was released in 1954 and shot to No. 1 the following year, thanks in large part to its use in the opening credits of the 1955 Richard Brooks-directed film The Blackboard Jungle. By July 2, the Decca Records single had sold more than 1 million copies—and it hadn’t even hit No. 1 yet.

The younger, sexier Elvis Presley soon eclipsed Haley, and “Rock Around the Clock” was his only No. 1. But Haley notched more than a dozen chart entries—including “See You Later, Alligator”—before he died in 1981 at the age of 55. Nearly 20 years after “Rock Around the Clock” reached No. 1, it became a top 40 hit a second time in 1974 after it appeared on the soundtrack of George Lucas’ film American Graffiti. That same year, ABC debuted the ‘50s-era sitcom Happy Days that used a version of the song recorded by Haley as its opening theme for two seasons.

—KEITH CAULFIELD
NELARUSKY 9
OFFICIAL LOLLAPALOOZA AFTERSHOW BENEFITTING SPECIAL OLYMPICS

WEDNESDAY JULY 29 | 8PM | 18+

TORO Y MOI

WITH

Young Buffalo
& Sol Cat

DESIGN BY DAN POLYAK

METRO
3730 N. CLARK ST. | METROCHICAGO.COM
THANK YOU MANÁ

STAPLES Center
Record Setting 13 Sold Out Shows
Most By Any Artist

SPECIAL THANK YOU TO
THE BAND - FHER OLVERA, ALEX GONZÁLEZ, SERGIO VALLÍN AND JUAN CALLEROS
ANGELO MEDINA, ULISES CALLEROS AND REBECA LEÓN