Nashville

TOP 50

POWER PLAYERS

Billboard ranks country music’s risk-takers and dealmakers as the genre explodes into a billion-dollar behemoth

With Luke Bryan, Trisha Yearwood, Dierks Bentley and Jason Aldean
THE ROLLING
STONES

15 Sold Out Shows
726,733 Fans | $109,714,025 Gross

SAN DIEGO, CA | PETCO PARK | MAY 24
COLUMBUS, OH | OHIO STADIUM | MAY 30
MINNEAPOLIS, MN | TCF BANK STADIUM | JUNE 03
ARLINGTON, TX | AT&T STADIUM | JUNE 06
ATLANTA, GA | BOBBY DODD STADIUM | JUNE 09
ORLANDO, FL | ORLANDO CITRUS BOWL | JUNE 12
NASHVILLE, TN | LP FIELD | JUNE 17
PITTSBURGH, PA | HEINZ FIELD | JUNE 20
MILWAUKEE, WI | MARCUS AMPHITHEATRE | JUNE 23
KANSAS CITY, MO | ARROWHEAD STADIUM | JUNE 27
RALEIGH, NC | CARTER-FINLEY STADIUM | JULY 01
INDIANAPOLIS, IN | INDIANAPOLIS MOTOR SPEEDWAY | JULY 04
DETROIT, MI | COMERICA PARK | JULY 08
BUFFALO, NY | RALPH WILSON STADIUM | JULY 11
QUEBEC, QC | LE FESTIVAL D'ETE DE QUEBEC | JULY 15

Thanks for the moonlight miles.
It was an honor and a gas.
NASHVILLE POWERS UP

TO SAY THAT NEWS TRAVELS FAST IN NASHVILLE IS LIKE saying that water is wet. Rumors of Billboard’s first-ever Nashville Power Players list were circulating by the time the initial planning meeting was over. With our other power lists, we’d had a few weeks before we needed to worry about plugging leaks; with Nashville, I scarcely made it through the day before I began writing coded emails.

Power in country music is concentrated in Nashville, the beating heart of the genre, which is continually growing from a keeper of tradition to a bona fide progressive force. There, an interwoven community of executives who put the music on radio and into arenas; a collective of artists and songwriters who ignite reinvention; and a team of civic leaders who keep the lights on and encourage tourism all work together to propel the music — and the city of nearly 2 million — into its wide-open future. Whether you are for or against them, the number of building cranes in that city alone tells much of the story.

Our cover itself is a good example of the town’s communal spirit. Universal Music Group’s Nashville boss Mike Dungan; KP Entertainment president Kerri Edwards and her partner in managing Luke Bryan, Red Light Management founder Coran Capshaw; songwriter extraordinaire Shane McAnally; and musicians Bryan and Dierks Bentley have all crossed paths with one another at points in their careers.

And yet No. 1 on our power list is Big Machine president/CEO Scott Borchetta, who’s both a music visionary and a survivor. His top artist — who is, incidentally, music’s biggest star, Taylor Swift — gave him an album that he could not take to country radio, so together they took it everywhere else to the tune of 5 million units sold. Which today is akin to landing a helicopter on the moon. After weighing offers to buy his company, Borchetta decided to double down on country by purchasing Republic Nashville, adding to his lineup of future-facing stars. He became the label poster boy for returning the value proposition to music. He was also a near-unanimous choice for No. 1 — in and out of the office.

Right now, Nashville is the music industry’s best chance to retrench and redefine its path to success. It has the artists, an empowering message and the will of a community in which people have each other’s backs. What else could it possibly need?

Tony Gervino, Editor-In-Chief

Billboard is staging the first-ever Hot 100 Festival, taking place Aug. 22 and 23 at the Nikon at Jones Beach Theater in Wantagh, N.Y. It will feature headliners The Weeknd, Skrillex, Nicki Minaj, Lil Wayne and very special guest Justin Bieber. 40+ artists, 3 main stages, 2 full days. Go to Hot100Fest.com for more details.
Our gratitude and appreciation to this extraordinary global music community for honoring us with your trust for 25 years
Congratulations Mike Dungan, Kent Earls, Cindy Mabe, Scott Borchetta and Jimmy Harnen on this well-deserved honor.
**Fifth Harmony Ups Its ‘Worth’**

**FIFTH HARMONY HAS HIT** a new high note as “Worth It” becomes the group’s biggest single — and it’s still growing. The song from the all-female pop quintet, which broke through after forming (and placing third) on the 2012 season of Fox’s since-cancelled *The X Factor*, keeps its No. 14 rank on the Billboard Hot 100 for a second week. It also bullets at No. 10 on the Radio Songs chart with 79 million in audience (up 7 percent), according to Nielsen Music. The track, featuring Kid Ink, has sold 1.2 million downloads to date.

Like the group’s 2014 hit “Boss,” “Worth It” features a message of self-empowerment, made clear in its chorus: “Give it to me, I’m worth it!” “It speaks to women of all demographics,” says WODS Boston assistant program director/music director David “Joe Breezy” Armbrecht. “Whether you’re in a relationship or just getting out of one, chances are you’ve hit that breaking point and said, ‘I’m tired of the games. I deserve better.’ ”

Also driving the track: the passion of 5H’s fan army, known as Harmonizers. “They are a powerful force,” says Tommy Chuck, program director at WHFT Washington, D.C. “We see tons of activity anytime we share anything related to the group on Twitter. Fifth Harmony has always been so engaging with its fans, and now, with a big hit, its base will only continue to grow.”

—GARY TRUST
"Uma Thurman" is clearly named after the actress. What makes her such a badass? 

PETE WENTZ Uma Thurman picks these quirky, yet powerful roles. When we were writing the song, a lot of people I played it for immediately thought of "Pulp Fiction." But to me, I felt like it was more her character in Kill Bill — iconic, vengeful. If you grew up in the '90s, it's hard not to crush on Uma Thurman.

Which came first, the music or the lyrical concept? 

We had the tracks down. But people kept saying, "Oh, Pulp Fiction," so we were like, "Why don't we write something in the Quentin Tarantino world?" Then the Uma idea came up. We reached out to her; I don't know how she feels about the song, but she's OK with us naming it "Uma Thurman."

Fall Out Boy's latest, American Beauty/American Psycho, outsold 2013's Save Rock and Roll its first week. Were you surprised? 

With Save, it was like, "Can we even make a record again?" This album was a true experiment, [responding to] pop culture with immediacy. I don't know if there's a lane for a band like Fall Out Boy, but we've been able to carve one out. —CHRIS PAYNE

**Table: Billboard Hot 100**

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<th>Title</th>
<th>Artist</th>
<th>Rating</th>
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<td>Ed Sheeran</td>
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<tr>
<td>Eamed It (Fifty Shades Of Grey)</td>
<td>The Weekend</td>
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<td>Flex (Ooh Ooh Ooh)</td>
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<td>You Know You Like It</td>
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<td>Cool For The Summer</td>
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<td>Kick The Dust Up</td>
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<td>One Hell Of An Amen</td>
<td>Brantley Gilbert</td>
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*The Weeknd scores his fourth Hot 100 top 10 — and becomes the first male artist with two simultaneous top 10s in 2015. He also takes over at No. 1 on the Billboard Artist 100 (see page 110).*
WARNER MUSIC GROUP CONGRATULATES OUR NASHVILLE POWER PLAYERS

JOHN ESPOSITO

PETER STRICKLAND

BEN VAUGHN
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<th>Title (commerce)</th>
<th>Artist (production, songwriting, release)</th>
<th>Hot Shot Debut</th>
<th>Weeks</th>
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Wiz Khalifa’s Furious 7 soundtrack smash “See You Again” has become an Adult Contemporary hit (No. 15 so far) — but largely without the rapper. A version that includes only featured artist Charlie Puth’s vocals, with sung verses replacing Khalifa’s rapped lines, is drawing airplay at the format after Puth released the solo, rap-free version on SoundCloud. “It sounds great,” says WKJY Nassau, N.Y., program director Jon Daniels. “To be a part of a top song from a blockbuster movie in a way that fits with our core sound is a win for AC radio.” — G.T.

Tori Kelly’s “Nobody Love,” which hit No. 16 on Mainstream Top 40 in May, with her latest, up 29-3 on the Hot 100 this week, is the first from first LP Unbreakable Smile, which debuted at No. 2 on the July 11 Billboard 200.

Cam Burning House

The country newcomer makes her Hot 100 debut, building on buzz from her May 28 Grand Ole Opry debut and June 1 radio appearance on the syndicated Bobby Bones Show.

Kelly follows “Nobody Love,” from first LP Unbreakable Smile, which debuted at No. 2 on the July 11 Billboard 200.

Wiz Khalifa's Furious 7 soundtrack smash “See You Again” has become an Adult Contemporary hit (No. 15 so far) — but largely without the rapper. A version that includes only featured artist Charlie Puth’s vocals, with sung verses replacing Khalifa’s rapped lines, is drawing airplay at the format after Puth released the solo, rap-free version on SoundCloud. “It sounds great,” says WKJY Nassau, N.Y., program director Jon Daniels. “To be a part of a top song from a blockbuster movie in a way that fits with our core sound is a win for AC radio.” — G.T.

Tori Kelly’s “Nobody Love,” which hit No. 16 on Mainstream Top 40 in May, with her latest, up 29-3 on the Hot 100 this week, is the first from first LP Unbreakable Smile, which debuted at No. 2 on the July 11 Billboard 200.
To Chris Giles and the Staff of Levi’s Stadium
&
Tim LeFevour and the Staff of Soldier Field

On behalf of
Peter Shapiro & Madison House Presents
&
362,073 Deadheads

Thank You For a Real Good Time!

photos by: Jay Blakesberg
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THE LIST GOES ON AND ON....

YOUR AEG AND TMS FAMILIES!
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ON THE COVER
Clockwise from top: Dierks Bentley, Luke Bryan, Kerri Edwards, Shane McAnally, Coran Capshaw and Mike Dungan photographed by Austin Hargrave on June 24 at The Land Trust for Tennessee’s Glen Leven Farm in Nashville.

Scott Borchetta photographed July 8 at the Big Machine Store in Nashville.
Behind each artist is a team of people who works tirelessly to help us achieve our goals.

Congratulations to all the Nashville Power Player honorees, and especially to ANN EDELBLUTE and JESSIE SCHMIDT who have been with me from the beginning and helped make my crazy dreams come true!

XOXO,

CARRIE UNDERWOOD
THE CITY OF TROY

MARTIN BANDIER AND EVERYONE AT SONY/ATV MUSIC PUBLISHING CONGRATULATE TROY TOMLINSON ON BEING NAMED ONE OF NASHVILLE’S POWER PLAYERS
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JANET JACKSON’S LOW-KEY, ‘CALCULATED’ COMEBACK

TIME CAN BE CRUEL TO THE female pop star rounding 50. No matter how little her talent might diminish, under the spotlight’s glare, critics gleefully count wrinkles and listen for pitchy vocals in a way that rarely happens with male artists. Just ask Madonna, 56, or 45-year-old Mariah Carey, whose journeys into middle age have been challenging at best. Britney Spears, 33, Jennifer Lopez, 46, Celine Dion, 47, and Shania Twain, 49, already have taken the Vegas route. Can Janet Jackson, at 49, avoid the syndrome?

She’s off to a strong start. Since a May 16 online tease, Jackson has rapidly reeled off news about the launch of her own Rhythm Nation Records (a worldwide partnership with BMG), her first studio album in seven years and the initial two legs of a world tour, starting Aug. 31.

Jackson’s new single, “No Sleeep,” rose to No. 5 in its second week on Billboard’s Adult R&B airplay chart — her first top five hit on that tally in 11 years — and the song will get added sizzle when the album version, featuring red-hot rapper J. Cole, arrives. But most of all, her 65-date Unbreakable Tour is selling tickets at a blazing clip. According to promoter Live Nation, 88 percent of the tickets on the trek’s first leg (Aug. 31 to Nov. 15) were purchased two weeks after going on sale; nearly 80 percent of the tickets for the second leg (Jan. 12 to March 9) were gone in two days.

It seems the world wants Janet Jackson back, but by diva standards, the rollout has been relatively low-key so far. Why? “I think there’s a desperation to a lot of the older divas,” says Jon Cohen, executive vp recorded music at BMG U.S. “With Janet, if she doesn’t put out a cross-format smash right out of the box, people think it isn’t a success, but that’s not it. This was completely calculated.”

Indeed, talk of “multiple Jackson projects occurring simultaneously” goes back at least to 2010, according to a source who worked with her at the time. Back then, it seemed that new music was imminent, with Jackson having built up “so much good will” through the years that “you’d just mention her name and people would go ape shit.”

But then, following a 2011 No. 1s tour, Jackson effectively pulled a vanishing act, marrying Qatari billionaire Wissam Al Mana in 2012 and shelving those very endeavors for what, to longtime fans, seemed like an eternity.

Enter Kathy Ireland. The model/businesswoman took a vested...
interest in Jackson’s career through Sterling/Winters, Jackson’s management company, which is owned by Kathy Ireland Worldwide and run by president/COO Stephen Roseberry. Their support, along with a blank check for recording courtesy of Jackson’s husband, saw the singer through seven months of round-the-clock production (to the tune of $1 million) with longtime collaborators Jimmy Jam and Terry Lewis for an album that is eyeing a late September release.

Self-financing is becoming the norm even for heritage artists once used to grandiose paydays. Jackson herself landed a record-breaking $32 million deal with Virgin Records in 1991. Nine years later, Carey commanded an $80 million contract for four albums. But Carey signed to Epic earlier this year for a more modest advance of $2 million, according to sources, and Epic chairman/CEO Antonio “L.A.” Reid, who once had Jackson on his roster at Island Def Jam, didn’t make an offer on her latest, telling Billboard, “I admire Janet as an artist and as a person, but I wouldn’t do it again.”

So what is a Janet Jackson album worth in 2015? BMG, which is providing marketing and promotion while the singer retains ownership of the recordings, declines to reveal specifics about Jackson’s licensing deal, but an insider familiar with the company’s contracts says BMG tends to favor “small-money, short-term deals.” Adds Cohen: “The project needs a level of money to protect us even if our music was some ’80s aural cluster—of The Jam, Devo and The English Beat. During those years, TT’s became our rock’n’roll mothership and owners Jeanne Connolly and Bonney Bouley loyal stewards of our band’s unlikely prospects. None of the other clubs in town thought we were good enough, kind enough, or lucky enough, but TT’s— and the miraculous radio waves of WFNX. The Jam, Devo and The Pixies— meant, not just to me, but the entire Boston music community rallied to play benefit concerts to help defray the cost of her treatment. Everyone in Letters to Cleo happened to be in town, and we decided with a few hours’ notice, not having played a note together in nearly 10 years, to jump onstage and wing it for the lady who gave us every chance we ever got in our early days.

A year later, Jeanne died of cancer. I don’t think I can possibly overstate how much that woman meant, not just to me, but the entire Boston music scene. By extension, maybe the American ’90s alt-rock revolution owes a debt beyond valuation to her balls, kindness and passionate dedication to bands and fans alike. She loved me and I loved her. We greeted each other with the warmth and closeness of sisters every time I walked through the giant wooden doors of TT’s. If you had to count how many times that was, it would easily be into the hundreds.

And now TT’s is closing. I don’t know how to feel about that, and maybe I’m not supposed to know. Bonney has done more for the city of Brookline than any Harvard or MIT billionaire with a checkbook. For 40 years, she has given us art and music and soul and cold beer in plastic cups. If I close my eyes, I can still summon the unmistakable feeling of my Doc Martens bouncing on the sticky floor of TT’s to a Gravel Pit song. For that alone, I am grateful beyond words.
Thank you

KATY PERRY
DAINTY GROUP AND
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Katy Perry’s Prismatic World Tour ranked #3 in the Top 10 Billboard Mid Year Boxscores (Nov 2014 – Jun 2015) for Allphones Arena with 89,500 fans and six record breaking sold out shows

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allphones arena
SYDNEY, AUSTRALIA
Yahoo and Live Nation’s ambitious undertaking to live-stream a concert per day for a full year (dubbed Yahoo Live) finished its first run on July 14, and the results are in. The program logged 125 million live streams from 225 global markets, with a largely millennial audience that spent an average of 24 minutes with each stream.

Though that averages out to roughly 342,000 viewers per concert, Yahoo Live is returning for a second year with a slight shift in focus — instead of one concert per day, live streams will be staggered to three or four per week to better maximize Yahoo and Live Nation’s marketing support.

“We looked at the math and saw that we could actually increase streams and avoid traffic jams for a big Lady Gaga concert if we had a day or two before and after the show,” says Lisa Licht, Yahoo’s senior vp of marketing partnerships. She notes that such promotional “traffic jams” were a bigger challenge than securing top artists, although several of Live Nation’s biggest tours, like Jay Z/Beyoncé, One Direction and Katy Perry, did not participate.

The second year of Yahoo Live kicked off July 15 with Christina Perri, with live streams already booked for such acts as Train (July 25), Graham Nash (July 26), Alt-J (July 27) and Miguel (Aug. 4), and festivals including the United Kingdom’s Creamfields (Aug. 28-30), Washington, D.C.’s Landmark Music Festival (Sept. 26-27) and New Orleans’ Voodoo Music + Arts Experience (Oct. 30-Nov. 1). Citi, Kellogg and Sprint sponsored the first year of Yahoo Live, with $5 million to $7 million each, but second-year sponsorship deals were still being negotiated at the time of the program’s renewal.

Yahoo declined to comment on artist negotiations, but a source close to the situation says that compensation varies, while ad revenue is split between Yahoo and Live Nation.

Kevin Chernett, Live Nation’s executive vp of strategic partnerships, says the second year of Yahoo Live will continue to tackle every manager and promoter’s biggest concern — that live streaming a concert early on in an artist’s tour could cannibalize ticket sales. If anything, he says, an early preview can actually help. “As amazing as the live experience is digitally,” he says, “it’s never going to replace the feeling and energy you get when you’re seeing a band live.”

How are enterprising DJs spending their big checks? on startups

Some of the biggest names in EDM — like Tiesto, David Guetta, Steve Angello and Richie Hawtin, among others — are helping nascent music-technology companies get their products off the ground and funded
“A TRIUMPHANT, career-spanning show... The familiar music, delivered in slightly tweaked arrangements that gave them freshness, was perfectly delivered... [Mellencamp] still displays a tremendous joy in performing.”
- BILLBOARD

“SUPERB PERFORMANCE... still full of fiery defiance [Mellencamp’s]...rightfully refusing to become a nostalgia act.”
- BOSTON GLOBE

“A ‘PLAIN-SPOKEN’ POET facing down life’s longest days... [Mellencamp] is looking back on his Hall of Fame career with some sentimentiality, but living fully in the present and ready for what lies ahead. Mellencamp hasn’t lost any of his songwriting powers. If anything they’ve grown with maturity. He remains the “plain spoken” poet of the hinterland, his lyrics never requiring interpretation.”
- HAMILTON SPECTATOR

“VOICE STILL ROARS WITH POWER... [He] still brims with plenty of swagger and appeal.”
- PEORIA JOURNAL STAR

“JOHN MELLENCAMP IS STILL COOL.”
- VIRGINIAN PILOT

“Still Defiant... The songs in the show, old as well as new, often shared a theme of unbowed resilience in the face of inexorable forces, especially the march of time.”
- THE NEW YORK TIMES

“Bluesy, Inventive and Energetic, it was one of my favorite concerts so far this year.”
- PHILLY CITY PAPER

“[He] has] created some of his most VITAL MUSIC over the past decade on records steeped in roots fare and serious reflection. Mellencamp channeled gospel grit by professing humble appreciation for what life offers.”
- CHICAGO TRIBUNE

“[Mellencamp’s] found his sweet spot making the move from arenas to theaters, where his MASTERFUL STORYTELLING gets the spotlight.”
- GREEN BAY PRESS-GAZETTE

“WEIRDER AND DARKER THAN YOU REMEMBER.”
- NEW ORLEANS TIMES-PICAYUNE

“John Mellencamp is every bit as EDGY AND his music just as RELEVANT as when he came on the scene in the 1970’s.”
- CHARLOTTE OBSERVER

“Consommme showman, but there was an underlying richness to his set that was far more impressive... as he’s gotten older the songs have gained a sense of gravity that resonates with unexpected impact.”
- LOUISVILLE COURIER-JOURNAL

“Effective as the classics were, Mellencamp also thrilled with some left-of-center performances... The capacity crowd ended up enjoying many shades of Mellencamp on Saturday - AS A PERFORMER, HE DELIVERED ON EVERY LEVEL.”
- DALLAS MORNING NEWS

“[Mellencamp’s] own 30-odd-year catalog of rustic, muscular rock ‘n’ roll hits is as deep as the cold, tricky Mississippi and from which he drew thoroughly... [But] Mellencamp, the rough-hewn heartland rocker, is actually a lot WEIRDER AND DARKER THAN YOU REMEMBER.”
- NEW ORLEANS TIMES-PICAYUNE

“Putting John Mellencamp in an opera house seems like the proverbial bull in the china shop scenario... but the Indiana singer and song-writer has expanded his musical reach to comfortably fit such intimate confines... There was an age-appropriate gravitas and deliberate arc to the show that made it MORE VITAL THAN JUST ANOTHER ROCK’N’ROLL SHOWDOWN.”
- OAKLAND PRESS

“Mellencamp’s" ‘plain spoken’ poet of the hinterland, his lyrics never requiring interpretation.”
- HAMILTON SPECTATOR

“Still full of fiery defiance [Mellencamp’s]...rightfully refusing to become a nostalgia act.”
- BOSTON GLOBE

“Still Defiant... The songs in the show, old as well as new, often shared a theme of unbowed resilience in the face of inexorable forces, especially the march of time.”
- THE NEW YORK TIMES

“One of the more artful transitions from arena spectacle to theater show, offering something rich and beautiful while also bringing the rock... With nothing left to prove but his staying power, [Mellencamp] still has the fight in him and he’s STILL FINDING WAYS TO PUSH HIS LIMITS AS AN ARTIST.”
- PITTSBURGH POST-GAZETTE

“From anti-authority to an appreciation of the simple life, Mellencamp’s gift may be his ABILITY TO CAPTURE THE AMERICAN SPIRIT.”
- TAMPA TRIBUNE

“[John Mellencamp is] put to a test when he opened his opera show in Los Angeles with an intimate performance... The show opened Monday night at the Dorothy Chandler Pavilion in Los Angeles with aBEARING THAT... Still full of fiery defiance [Mellencamp’s]...rightfully refusing to become a nostalgia act.”
- BOSTON GLOBE
It’s surprising at first to learn that Tomas Cookman, the most fervent ambassador of Latin alternative music, spent his teen years as a dyed-in-the-wool punk rocker in New York, hanging out at CBGB, rocking skinny black slacks and pink socks, and drumming in a band called The Colors, whose first EP was produced by Blondie drummer Clem Burke. It seems unlikely not because the executive is a married, 54-year-old father of two, but because he lives and breathes Latin music. In fact, July is a milestone month for his two most prominent enterprises in the genre: It’s the 10th anniversary of his independent label Nacional Records, and earlier in the month he staged the 16th Latin Alternative Music Conference in Manhattan. In 2014, he also launched the Los Angeles-based Latin music festival Supersonico, which drew an estimated 10,000 fans and returns in October.

As it turns out, the DIY spirit of Cookman’s businesses was forged from the attitudes of punk rock. In the last decade, Nacional (which is distributed by Sony-owned RED) has released 150 albums and garnered nine Grammy or Latin Grammy wins (from 72 nominations) and several MTV awards, and sells around 300,000 albums per year worldwide. But record sales are a small part of the Cookman International empire, a full-service company with 11 employees and divisions in management, publishing, touring, licensing and synch. Its music has been featured in Breaking Bad, Big Love and Broad City, as well as in ads for McDonald’s, Chrysler and many video games.

Nacional/Cookman is ground zero for Latin alternative: Artists from all of the genre’s far-reaching styles are under its roof, including Chilean rapper Ana Tijoux, Mexican electro experimenters Nortec Collective, Latin punks La Vida Boheme and, previously, veterans like Venezuela’s Los Amigos Invisibles. The company’s roots are thematically on display at its new, 6,200-square-foot office just east of downtown Los Angeles, where mariachi outfits and religious imagery sit alongside a giant Elvis Costello poster (not to mention the fact that the company manages New York punk vets Tom Tom Club).

After Cookman, who was raised by a Puerto Rican single mom on New York’s Lower East Side, hung up his drumsticks, he began managing Argentine ska act Los Fabulosos Cadillacs in the late 1980s (a role he still holds today) and gradually picked up more artists before launching Nacional. The company’s gradual, multifaceted growth has been a key to its success. “We’re not home-run hitters yet,” says Cookman, “but we consistently hit singles, doubles and the occasional triple.”

A dozen years ago, many people thought alternative would be the next big thing in Latin music, but it has not yet happened. Did you have bigger expectations when you created the label?

I would have felt very cautious if we’d had a “reggaeton moment” [of explosive popularity]. “Niche” used to be a scary word, but there are country artists and gospel artists who do massive business, so why shouldn’t there be Latin acts who also do massive business but aren’t on the tip of the tongue? There always will be big names like Shakira and...
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Ricky Martin. And it’s OK not to be Ivory soap or McDonald’s — there’s a lot of room in other places. If there were fewer tours, fewer synchs, fewer sponsorship opportunities, and if Supersonico weren’t so successful, then I’d be worried.

You have had synchs in major TV shows, films and advertising campaigns, which is unusual for a Latin label. How did they happen?

For some of the people making the decisions, this is their favorite music. Also, we make it easy. With a majority of our artists, we control the masters and the publishing, so [branding executives] can walk into our office and by the end of the day the deal is done: We already have all the parts and can send out the [song] stems [for editing the music] immediately. We also understand that you have to have a good relationship with music supervisors — sometimes they say they have $60,000, sometimes they have only $20,000. You have to trust them and [look at the big picture]: “Is this a good place for my acts?”

Do you see Latin alternative crossing into the mainstream?

My hat is off to Enrique Iglesias, who I think is the ultimate crossover act. But I see us in more TV shows and films. Ana Tijoux’s “1977” was used in Breaking Bad, for example, and it took that song around the U.S. and the world. DJ Raff got the theme song to Broad City. A new Dodge Dart campaign used Mexican Institute of Sound. The fact that major brands continue using these types of songs is a big deal.

Some of your acts have been scooped up by major labels — Bomba Stereo and ChocQuibTown both went to Sony. Is that frustrating?

No, because there are a lot of artists out there — and there have been certain cases where we’ve sold a lot more records than their major-label releases, which is fine as well. When an artist comes in and says, “Label x is willing to offer me x thousand dollars,” I’m happy for them. At that point, if they can leave contractually, I’m not going to counter the offer. We tend to come into artists’ lives at a point where they’re either starting or redefining who they are.

Do you have an artist now who is in a “redefining” moment?

Spanish singer-songwriter Jarabe de Palo, who used to be with EMI. We sat down and talked about what’s important to him. He loves touring, so we booked him in 38 cities across the United States. That’s incredible if you’re a troubadour from Barcelona.

How are your deals different from those of the majors?

They’re all different. For example, La Vida Boheme’s first record was finished when they sent it to me, so it was a license deal. But we have clauses, so if we sell a certain number of records or reach a certain amount of synch income, we extend the release for another license period. We had McDonald’s synchs and a Target synch on that album, and lots of TV synchs, so we obviously made the financial plateau to extend that.

For someone with your background, you don’t put out many punk artists.

What I do now is a reflection of that downtown New York openness to try different things — sounds, looks, images — and not so much a desire to have a company that deals with punk rock music.

During the past 10 years, what has been your biggest challenge?

Finding ways to sell music and be profitable. We became a full-service company by necessity, not so much by design, because we felt there was a void. Remember, we look at things and operate on an international level. When you are managing an artist like Los Fabulosos Cadillacs, who have sold out the [26,000-capacity] Foro Sol in Mexico City five times — when you add it all up, it starts becoming a real business.
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Rumer Willis will make her stage debut as Roxie Hart in Chicago this fall in an eight-week stint at the Ambassador Theatre.

MAC Cosmetics launched a new, multiple-product makeup line inspired by the late Selena Quintanilla.

YouTube star Connor Franta, Big Frame talent manager Andrew Graham and entrepreneur Jeremy Wineberg launched a record label, Heard Well, with YouTubers Amanda Steele, Lohan Anthony and JC Caylen as the first signees.

CBS Radio partnered with Perez Hilton on a variety of content initiatives, including the launch of The PHP: Perez Hilton Podcast (with Amp-FM DJ Chris Booker), for CBS’ Play.it network.

Cash Money sued Jay Z’s Tidal, alleging that the service streamed Lil Wayne’s most recent album, FWA (Free Weezy Album), without permission.

Matchbox 20’s Paul Doucette wed clothing designer Erin McColl at their Los Angeles home.

Josh Greenberg, the co-founder of Grooveshark, died of unknown causes at his Florida home. He was 28.

Garrison Keillor, creator and longtime host of A Prairie Home Companion, announced his retirement, effective following the current season. Keillor will be replaced in 2016 by musician Chris Thile (Nickel Creek, Punch Brothers).

Songwriter Wayne Carson, whose hits included Elvis Presley’s “Always On My Mind,” died after a struggle with diabetes and heart problems. He was 72.

Rosanne Cash and songwriters Craig Wiseman, Mark James and Even Stevens will be inducted into the Nashville Songwriters Hall of Fame on Oct. 11.

SFX Entertainment president/COO Greg Consiglio was appointed president/CEO of Beatport.


**BIRTHDAYS**

- **July 25**
  - Thurston Moore (57)
  - Mick Jagger (72)
  - Darlene Love (74)

- **July 26**
  - Pete Yorn (41)
  - Juliana Hatfield (48)

- **July 27**
  - Soulja Boy (25)
  - Jacoby Shaddix (30)

- **July 28**
  - Martina McBride (49)
  - Kate Bush (57)
  - Will Champion (37)

- **July 29**
  - Patti Scialfa (62)
  - Paul Anka (74)

- **July 30**
  - Jason Isbell (36)

- **July 31**
  - Will Champion (37)
  - Joshua Cain (39)

**NOTED**

- Flipagram secured a comprehensive set of licensing deals with major and independent labels, distributors and publishers. The company also raised $70 million from investors.

- MGM Resorts International announced plans to build a $100 million, 5,300-seat theater at its Monte Carlo casino-hotel.

- Jeremih was arrested and booked for a misdemeanor DUI in Los Angeles.

- Songwriter-producer Perry “Buddy” Buie, who helped form the Atlanta Rhythm Section, died in Alabama. He was 74.

- Singer Fantasia Barrino wed Kendall Taylor, the COO of North Carolina-based courier company Metro Transportation, aboard a luxury yacht.
PAUL McCARTNEY,
YOU COULD'VE PLAYED ANYWHERE
OUT THERE
THANKS FOR CHOOSING COLUMBIA, SC!

SPECIAL THANKS TO BARRIE MARSHALL & ALLEN CORBETT

a Marshall Arts USA presentation

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IT’S OFFICIAL.
BILLBOARD NAMES
FRONTIER
#1 INDEPENDENT
PROMOTER WORLDWIDE
& AGAIN #1 IN AUSTRALIA & NEW ZEALAND

Thanks to all our artists, their managers, agents, crews and the great Australian & New Zealand fans – you rock!

RECENT TOURS INCLUDE:

alt-J / Arctic Monkeys / Avicii
Bruce Springsteen and the E Street Band
Chet Faker / Conrad Sewell / Drake / Eagles
Ellie Goulding / Foo Fighters / Imagine Dragons / James Bay
Kylie / Lorde / Macklemore and Ryan Lewis / Muse
Neil Young / Nine Inch Nails / Paolo Nutini / Pharrell
Queens of the Stone Age / Rise Against / Rod Stewart
Royal Blood / Ryan Adams / The Rolling Stones* / The Script

From Michael & Matt Gudinski,
Gerard Schlaghecke, Michael Harrison, Dion Brant & the awesome Frontier Team

*mushroomgroup.com
FRONTIERTOURING.COM
MUSHROOMGROUP.COM
...AND IT KEEPS COMING

THE 3 HOTTEST ARTISTS IN THE WORLD
ALL START THEIR AUSTRALASIAN TOURS NOVEMBER 28

TAYLOR SWIFT*
5 STADIUM + 2 ARENA SHOWS
ANZ STADIUM - BIGGEST ATTENDANCE OF HER 1989 WORLD TOUR
FIRST FEMALE EVER TO PERFORM BACK TO BACK STADIUM TOURS IN AUSTRALIA

ED SHEERAN
6 STADIUM SHOWS
SUNCORP STADIUM - BIGGEST BRISBANE AUDIENCE IN FRONTIER’S HISTORY
FIRST ARTIST EVER TO PERFORM COMPLETELY SOLO IN AUSTRALIAN STADIUMS

SAM SMITH
7 ARENA SHOWS
DEBUT ALBUM NOW VERGING ON 4 X PLATINUM IN AUSTRALIA,
WITH OVER 8 MILLION RECORDS SOLD WORLDWIDE

ALL BROUGHT TO YOU BY FRONTIER

* TAYLOR SWIFT TOUR IN ASSOCIATION WITH AEG AND TMG
SCOTT

Congratulations on being named one of billboard’s
NASHVILLE POWER PLAYERS!

Developing Big Machine Label Group with you
the past 10 years has been an amazing journey.

YOU ARE ALWAYS MY #1
MUSIC HAS VALUE, AND SO DO YOU!

All my love and continued support,
Sandi Spika Borchetta

#MUSICHASVALUE    MUSICHASVALUE.COM

THE ENTIRE BIG MACHINE CREATIVE TEAM SALUTES YOU
As the opening riffs of “Jumpin’ Jack Flash” sliced through the Midwest summer air, the fans at the Rolling Stones concert at the Indianapolis Motor Speedway on July 4 roared at a volume that would rival the postshow fireworks on this holiday night.

In a summer of tours where familiar hits are minting box-office gold — One Direction’s singalong pop, Foo Fighters’ rampaging rock, Kenny Chesney’s warm country baritone — the Stones’ unrivaled canon fits right in with what’s selling tickets now.

The Stones’ Zip Code Tour of stadiums was just getting underway during the period covered by the Billboard Boxscore midyear recap (Nov. 12, 2014 to June 2, 2015). But the half-dozen shows reported to Boxscore make the Stones the fifth-highest-grossing act for the period, averaging $6.3 million per night.

From veterans to newcomers, from stadiums to arenas to amphitheaters, in every musical genre, the live music business is robust, according to the midyear results tallied by reports to Boxscore.

“To say we’re enjoying a great year would be an understatement,” says Jay Marciano, COO of Anschutz Entertainment Group and chairman of AEG Live, which co-presented the Stones show with Global Entertainment.

Aside from the Stones, the top five artists are selling out shows to even larger venues, and they are hitting the right notes with fans.

### Top 10 Highest Grossing Tours

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>TOTAL GROSS</th>
<th>TOTAL ATTENDEES</th>
<th># OF SHOWS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ONE DIRECTION</td>
<td>$81,222,130</td>
<td>777,828</td>
<td>23</td>
</tr>
<tr>
<td>FOO FIGHTERS</td>
<td>$44,502,972</td>
<td>533,246</td>
<td>15</td>
</tr>
<tr>
<td>KATY PERRY</td>
<td>$41,718,653</td>
<td>349,329</td>
<td>27</td>
</tr>
<tr>
<td>FLEETWOODMAC</td>
<td>$39,471,973</td>
<td>319,549</td>
<td>26</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>$38,123,024</td>
<td>181,912</td>
<td>6</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>$35,122,452</td>
<td>319,549</td>
<td>34</td>
</tr>
<tr>
<td>ERIC CHURCH</td>
<td>$28,644,200</td>
<td>610,898</td>
<td>53</td>
</tr>
<tr>
<td>BILLY JOEL</td>
<td>$28,237,829</td>
<td>280,521</td>
<td>15</td>
</tr>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>$27,940,384</td>
<td>221,537</td>
<td>17</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>$24,344,294</td>
<td>336,223</td>
<td>23</td>
</tr>
</tbody>
</table>
Topline
Midyear Touring Report

34 BILLBOARD | AUGUST 1, 2015

While Live Nation and AEG
Live dominate the concert
promotion business in the United
States, the midyear Top 10
Promoters chart highlights the
achievements of companies that
lead their respective markets in
presenting shows abroad.

The No. 3 promoter at midyear
is Frontier Touring of Australia,
led by veteran industry leader
Michael Gudinski of Melbourne,
founder of The Mushroom Group,
Frontier’s parent company.

Frontier’s top three tours for
the midyear chart period
are The Rolling Stones (four
shows; Nov. 12-22, 2014; $21.8
million gross); Foo Fighters
(six shows; Feb. 24-March 8; $20.6
million gross); and The Eagles (10
shows; Feb. 11-March 11, 2015;
$20.6 million gross).

Behind Frontier on the midyear
promoter tally is Mexico’s Ocesa,
which scored top Boxscore
paydays with Electric Daisy
Carnival (Feb. 28-March 1;
$3.8 million gross) and Chayanne
(14 shows; Feb. 14-March 14;
$9.3 million gross).

And rounding out the top five
roster of the leading promoters
at midyear is Brazil’s T4F-Time
for Fun, which also presented
Foo Fighters (six shows;
Jan. 15-28; $16.7 million gross)
and Lollapalooza Brazil, in
association with Austin-based
C3 Presents (March 28-29;
$7.7 million gross).

—THOM DUFFY

Dennis Arfa, CEO of Artist Group
International, a leading independent
booking agency whose roster
includes Billy Joel, reaffirms the
view that familiarity breeds Boxscore
success. He has seen a “remarkable
resurgence” in the sales of clients
including Def Leppard and Joel,
with the former selling out across
North America and the latter setting
records at venues like Madison
Square Garden and Wrigley Field.

A desire by Grateful Dead fans
this summer to relive the familiar
sounds and vibe of the iconic band
led to the success of five shows —
two in Santa Clara, Calif., and three
in Chicago — that grossed some
$52 million.

Stadium shows hit a peak in 2014,
with Live Nation promoting about 70
dates in those venues, selling more
than 3 million tickets. While there
aren’t as many stadiums booked in
2015, Roux says Joel, Foo Fighters,
Luke Bryan, Zac Brown Band, Jason
Aldean and One Direction are
“all doing stadium shows for us this
summer.” As is Taylor Swift for The
Messina Group/AEG, whose 1989
Tour just began as the midyear recap
period ended.

Marc Geiger, worldwide head of
music for William Morris Endeavor,
whose agency represents Foo

Top 10 Promoters

<table>
<thead>
<tr>
<th>PROMOTER</th>
<th>TOTAL GROSS All Promotions</th>
<th>TOTAL ATTENDEES</th>
<th># OF SHOWS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  LIVE NATION</td>
<td>$444,402,490</td>
<td>5,645,495</td>
<td>781</td>
</tr>
<tr>
<td>2  AEG LIVE</td>
<td>$290,335,362</td>
<td>3,906,549</td>
<td>1,259</td>
</tr>
<tr>
<td>3  FRONTIER TOURING</td>
<td>$99,400,829</td>
<td>895,529</td>
<td>99</td>
</tr>
<tr>
<td>4  OCESA-CIE</td>
<td>$93,526,099</td>
<td>1,918,542</td>
<td>1,040</td>
</tr>
<tr>
<td>5  T4F-TIME FOR FUN</td>
<td>$51,896,922</td>
<td>1,012,983</td>
<td>411</td>
</tr>
<tr>
<td>6  CAESARS ENTERTAINMENT</td>
<td>$51,843,075</td>
<td>465,828</td>
<td>254</td>
</tr>
<tr>
<td>7  DAINTY GROUP</td>
<td>$45,562,742</td>
<td>381,321</td>
<td>34</td>
</tr>
<tr>
<td>8  SIM CONCERTS</td>
<td>$40,074,054</td>
<td>617,869</td>
<td>55</td>
</tr>
<tr>
<td>9  CREATIVEMAN PRODUCTIONS</td>
<td>$37,821,710</td>
<td>200,022</td>
<td>6</td>
</tr>
<tr>
<td>10 NINE LIVE</td>
<td>$25,067,608</td>
<td>240,516</td>
<td>11</td>
</tr>
</tbody>
</table>

Top 10 Venues 15,000-Plus

<table>
<thead>
<tr>
<th>VENUE Location</th>
<th>VENUE CAPACITY</th>
<th>TOTAL GROSS</th>
<th>TOTAL ATTENDEES</th>
<th># OF SHOWS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 O2 ARENA London</td>
<td>23,000</td>
<td>$94,437,065</td>
<td>1,251,739</td>
<td>114</td>
</tr>
<tr>
<td>2 MANCHESTER ARENA</td>
<td>21,000</td>
<td>$47,323,718</td>
<td>740,826</td>
<td>75</td>
</tr>
<tr>
<td>3 MADISON SQUARE GARDEN</td>
<td>20,697</td>
<td>$46,494,565</td>
<td>460,312</td>
<td>32</td>
</tr>
<tr>
<td>4 THE FORUM Inglewood, Calif.</td>
<td>18,679</td>
<td>$39,282,516</td>
<td>459,120</td>
<td>39</td>
</tr>
<tr>
<td>5 ROD LAVER ARENA</td>
<td>16,820</td>
<td>$36,317,950</td>
<td>366,450</td>
<td>35</td>
</tr>
<tr>
<td>6 AMERICAN AIRLINES CENTER</td>
<td>20,021</td>
<td>$32,472,767</td>
<td>546,432</td>
<td>55</td>
</tr>
<tr>
<td>7 ALLPHONES ARENA</td>
<td>21,000</td>
<td>$30,621,227</td>
<td>272,403</td>
<td>28</td>
</tr>
<tr>
<td>8 BARCLAYS CENTER</td>
<td>19,000</td>
<td>$26,995,802</td>
<td>515,674</td>
<td>72</td>
</tr>
<tr>
<td>9 BRIDGESTONE ARENA</td>
<td>20,000</td>
<td>$25,931,045</td>
<td>473,162</td>
<td>55</td>
</tr>
<tr>
<td>10 TARGET CENTER</td>
<td>19,000</td>
<td>$23,728,326</td>
<td>425,228</td>
<td>48</td>
</tr>
</tbody>
</table>
Dedication never rests.

Sixteen countries. Three continents. Nine time zones. I’ve seen the world with these guys and have the phone bill to prove it. But I don’t do this for stamps in my passport.

Every time they take a new stage in a sold out stadium, I’m making sure everything back home is just the way they left it. And SunTrust’s Sports and Entertainment Specialty Group is providing me solutions tailored for my industry to make it happen.

Visit suntrust.com/talent
**TOP 10 BOXSCORES**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>GROSS</th>
<th>TOTAL ATTENDEES</th>
<th>PROMOTER(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MIDYEAR TOURING REPORT</strong></td>
<td><strong>TOPLINE</strong></td>
<td><strong>1</strong></td>
<td><strong>BILLBOARD</strong></td>
</tr>
<tr>
<td><strong>TOP 10 VENUES 10,001-15,000</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td><strong>MIDYEAR TOURING REPORT</strong></td>
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</tr>
<tr>
<td><strong>TOP 10 VENUES 10,001-15,000</strong></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

**“THUS FAR IN 2015, WE APPEAR TO BE ON TRACK FOR OUR HIGHEST ATTENDANCE EVER.”** —ROUX

Fighters, notes that the band has reached stadium-headliner status abroad and is poised to have the strongest tour of its career this summer in America, thanks in no small part to the success of its 2014 hit album Sonic Highways.

Besides familiarity and hits, larger trends in consumer behavior and the economy help put the midyear Boxscore results in context.

Historically, live entertainment fares well even in tough economic times. For example, during the recession of 2008 to 2009, ticket sales held their own, according to Boxscore data.

This year, consumer confidence has rebounded. Fans are less likely to choose between concert tickets and, say, paying the electric bill.

"Those were certainly issues in the past," says Ben Mogil, managing director of research at Stifel Financial Corp., a Wall Street analyst who follows the concert industry. "But promoters have generally gotten better at pricing tickets, [especially] in the B and C markets. Between the economy holding up OK and gas [prices] coming down, "fans aren’t choosing between a night out and paying household bills, says Mogil. Nor, as ticket prices stay largely flat, are fans forced to choose between concerts and travel. Many festivals allow them to have both.

The CMA Music Fest in Nashville June 11-14, for example, set a new attendance record in attracting 87,680 fans. And the majority were from out of town. Country Music Association CEO Sarah Trahern knows that the trend will continue because “62 percent of tickets for next year are already gone.”

Another trend among millennial music fans bodes well for the continued strength of the concert festival business: This generation, “without question,” prefers to spend discretionary income on experiences rather than consumer goods, says Jeff Rabhan, chairman of the Clive Davis Institute of Recorded Music at

![Promoted by Dainty Group. Katy Perry’s Australia shows prove her two of the top midyear Boxscore events.](image-url)
Congratulations Jody, on being named as one of Billboard’s Nashville Power Players

WRITE ON.

Seated left to right: Leslie Roberts, Nancy Moore, Jody Williams, Luann Davidson, Penny Gattis. Standing left to right: Jordan Ureckis, Bradley Collins, Drew Gilmour, David Preston, Clay Bradley, Mason Hunter, Perry Howard, Erica Glidewell, Mark Mason.
FANS ARE LESS LIKELY TO CHOOSE BETWEEN CONCERT TICKETS AND, SAY, PAYING THE ELECTRIC BILL.

New York University.

Festivals and stadium shows aside, many concerts still take place in amphitheaters and arenas, the bread and butter of the live music business.

Live Nation is the dominant amphitheater promoter in North America. “Our show count is up year-over-year in our amphitheaters after a record year in 2014,” says Roux. Live Nation also presents a vast array of arena shows where business is “on course for the strongest year ever that I can recall,” adds Roux.

Midyear numbers prompt executives at both promotion giants to be bullish about full-year results. At AEG, with “everything up and on sale” for 2015, “we’re really starting to focus on next year,” says Marciano. “We’re already putting in offers for headliners for the festivals for 2016. We’re also thinking about three new major-league festival launches, and looking at acquisitions and a couple of new regional offices. We’re still building the business.”

So is Live Nation. “Overall, it feels healthy to me, like a continuation of 2014,” concludes Roux. “We’re going to sell more tickets than we did last year, and 2014 was a record year. Hopefully the economy stands pretty tall with us, but I’d say so far, so good.”

TOPLINE MIDYEAR TOURING REPORT

U2’s five shows at The Forum ranked as the top Boxscore in the United States at midyear.
“I know the price of success: DEDICATION, HARD WORK AND AN UNREMITTING DEVOTION to the things you want to see happen.”

FRANK LLOYD WRIGHT

CONGRATULATIONS TO BOB ROMEO AND ALL THE NASHVILLE POWER PLAYERS, AND THANK YOU FOR THE DEDICATION, HARD WORK AND DEVOTION YOU’VE GIVEN TO THE ACADEMY OF COUNTRY MUSIC
The Edge (left) and Bono at Madison Square Garden on July 18, the first of eight New York shows U2 is playing on its Innocence + Experience Tour. Jon Bon Jovi and Salman Rushdie were among the fans rocking out to the nearly three-hour concert.
Country music sweetheart Kelsea Ballerini dug into the half-pound spaghetti and meatballs plate at Buca di Beppo in New York’s Times Square during a fan meet-and-greet on July 14.

1 Cage the Elephant at the Sloss Music & Arts Festival in Birmingham, Ala., on July 18. 2 Eminem (left) made a rare public appearance at the New York premiere of Southpaw on July 20 to support pal Curtis “50 Cent” Jackson. 3 Missy Elliott onstage at the Pemberton Music Festival in Canada on July 19. 4 From left: Amy Schumer, Questlove and Amber Tamblyn feting the world premiere of Trainwreck on July 14 at Tavern on the Green in New York’s Central Park. 5 Jim James of My Morning Jacket during the Forecastle Festival in Louisville, Ky., on July 18. 6 Florida Georgia Line’s Tyler Hubbard (left) and Brian Kelley (right) brought Live Nation Country president Brian O’Connell onstage at the Faster Horses Festival in Brooklyn, Mich., on July 19.

Country music sweetheart Kelsea Ballerini dug into the half-pound spaghetti and meatballs plate at Buca di Beppo in New York’s Times Square during a fan meet-and-greet on July 14.
“Big ups to the man for inviting me. I’m basically the only DJ at this festival,” Alexander Ridha, aka Boys Noize (right), told Billboard backstage at the inaugural Eaux Claires Festival, founded by Bon Iver’s Justin Vernon (left) and held in Vernon’s Eau Claire, Wis., hometown on July 18.

Thank you STEVE MARTIN, MARTIN SHORT, Surprise Guest DAVID LETTERMAN, and WILLIAM MORRIS ENDEAVOR for bringing “A VERY STUPID CONVERSATION” to SAN ANTONIO and the MAJESTIC THEATRE
Pitchfork Music Festival
CHICAGO, JULY 17-19

THE 2015 PITCHFORK MUSIC FESTIVAL, NOW IN its 10th year, will be remembered as the weekend that Chance the Rapper became a star. Headlining Sunday night, the Chicago native shimmied across the stage, brought out gospel veteran Kirk Franklin and a white-robed choir, made three outfit changes and generally put every other artist to shame with his generosity (“This whole show is for you!” he insisted) and theatricality. The festival’s other impressive headliners included the reunited Sleater-Kinney, which weathered guitarist-vocalist Carrie Brownstein falling onstage on Saturday; and Wilco, playing its new album, Star Wars. Aside from a brief thunderstorm, the atmosphere at Union Park was congenial, with such performers as Kurt Vile and Caribou offering loose, chilled-out afternoon sets and artists like Mac DeMarco and Vic Mensa lounging around with friends in the VIP area. Even when things got humid on Sunday afternoon, the musicians shrugged off the heat in their own way. “This is the second time in my life that I’ve ever worn shorts onstage,” quipped Courtney Barnett. “Don’t know if you should feel lucky.”

—JASON LIPSHUTZ

Just 24 hours after Wilco surprise-released its ninth studio album, Star Wars, frontman Jeff Tweedy told the crowd, “This is the first time we’ve ever played any of these songs,” during the band’s headlining, hometown set on July 18.

1 Chance the Rapper (real name: Chancelor Bennett) on July 19.
2 Chvrches’ Lauren Mayberry on July 17.
3 Sisters Este (left) and Alana Haim closed out the festival with an afterparty DJ set at The Virgin Hotel on July 19.
4 From left: Corin Tucker, Kathleen Hanna, Katie Harkin and Kari Wilcox huddled for a group photo on July 19.
NO.9 IN THE WORLD.
NO.5 IN THE U.S.
NO.1 IN YOUR HEARTS.
AND WE’RE JUST GETTING STARTED

BRIDGESTONE ARENA
NASHVILLE, TN

B R I D G E S T O N E A R E N A . C O M

2014 ARENA OF THE YEAR

2015 EVENTS

Monster Jam
January 3 & 4

Eric Church
January 10

Linkin Park
January 17

Ringling Bros. and Barnum & Bailey Circus
January 23 – 25 (7 Shows)

Jack White
January 28

AMSOIL Arenacross
January 31 & February 1

Winter Jam
February 8

Disney Junior Live on Tour!
February 13 (2 Shows)

Jason Aldean
February 21

WWE Raw
February 23

Charlie Wilson
February 25

Maroon 5
February 27

Chris Brown
March 1

2015 SEC Men’s Basketball Tournament
March 11 – 15

Fleetwood Mac
March 18

Kenny Chesney
March 26 & 27

Bob Seger & The Silver Bullet Band
March 28

Nickelback
March 30

Stevie Wonder
April 7

Kevin Hart
April 19 (2 Shows)

Toyota Rock ‘n’ Roll Marathon Series
Headliner Concert with Martina McBride
April 25

The Who
May 11

Nitro Circus Live
May 12

New Kids on the Block
May 27

2015 CMT Music Awards
June 10

Sesame Street Live
June 13 (3 Shows)

Black and Brown Comedy Get Down
June 19

&

All Nashville Predators
Home Games

‘ACCORDING TO BILLBOARD’S MID-YEAR CHART RANKINGS: TOP 10 VENUES – CAPACITY 15,001 & MORE.'
Art For Life Gala
WATER MILL, N.Y., JULY 18

THE HAMPTONS’ SOCIAL SET CAME OUT SWINGING for the 16th annual Art for Life gala, hosted by Russell Simmons and his visual-artist brother Danny. Held at Fairview Farms, the charity event this year luted the 20th anniversary of Russell Simmons’ Rush Philanthropic Art Foundation, and was attended by 900 supporters who embraced the “Roaring ’20s” theme to raise money for the foundation’s arts education and gallery programs, which assist more than 3,000 inner-city youths each year. “I’m just a support system,” Simmons told Billboard. His longtime friend, board member and former Def Jam president Kevin Liles said: “If I can make money with him, I want to be able to give money with him.” The dinner portion of the evening honored comedian Dave Chappelle, film director Ava DuVernay (Selma) and fine-art auctioneer Simon de Pury, with performances from Elle Varner, Bell Biv DeVoe and DJ Mos. And while most guests opted for flapper dresses and top hats, both Liles and Chappelle sported Tom Ford suits. “I left the tags on,” joked Chappelle. “I’m going to take it back to the store when I’m finished.”

―CARSON GRIFFITH

The Surf Ball
MONTAUK, N.Y., JULY 18-19

THE SURF LODGE IS NO STRANGER TO POPULAR music acts, but the oceanside establishment, which opened in 2008, celebrated the weekend with its first Surf Ball. The event featured a brunch hosted by the All My Friends Are Models blog followed by performances from Tuxedo (Mayer Hawthorne’s newest project), Kaneholler and Zoe Kravitz’s band, Lolawolf. Even designer Alexander Wang made his first trek to Montauk to see friend Kravitz play. “We came directly to The Surf Lodge,” Wang told Billboard, “so I didn’t [even] get to see the town!”

1 Tuxedo onstage on July 19. 2 Kravitz on July 18. 3 Kaneholler’s Jon Foster and Chelsea Tyler (daughter of Steven Tyler) on July 18. The married duo, who were introduced to each other by their pal Kravitz, tied the knot in June in Big Sur, Calif.
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— GEORGE SHINN

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— KEITH URBAN

GARY BORMAN
MARYANN MCCREADY
MIKE (COACH) DUNGAN
CINDY MABE
DARIN MURPHY
JODY WILLIAMS
KENT EARLS
BRIAN O’CONNELL
ALI HARNELL

AND CONGRATULATIONS TO ALL OF THE BILLBOARD NASHVILLE POWER PLAYER HONOREES!
TAME IMPALA RIDES THE WAVE

Kevin Parker, polymath prodigy behind the mysterious Aussie alt-rock breakout and key contributor to Mark Ronson’s latest album, is set to jump from reclusive studio whiz to global alt-rock god.

BY RAY ROGERS
PHOTOGRAPHED BY ERIC RYAN ANDERSON

Enjoying a refreshing Moscow Mule on a sunny afternoon on Manhattan’s Randall’s Island, Kevin Parker, the one-man creative force behind Australian psychedelic rock project Tame Impala, fiddles with the wooden mala prayer beads wrapped around his wrist, one of many bracelets given to him by fans while on tour this summer. It’s a reminder of where he has been recently and a good indicator of how far he has come. “I used to think interacting with people in the audience, touching people in the crowd, was a total ego-based thing,” says the 29-year-old singer/multi-instrumentalist. “I never realized how fulfilling it would be. It’s more about being on the receiving end — it’s people giving. That’s a powerful realization.”

And a well-timed one. Parker and Tame Impala (which includes keyboardist/guitarists Dominic Simper and Jay Watson, bassist Cam Avery and drummer Julien Barbagallo when the band plays live) is lighting up 2015’s festival circuit, from the main stage at Coachella to Governors Ball to Lollapalooza. On June 26 at Glastonbury, Parker played special guest to Mark Ronson, whose hit album Uptown Special (yes, the home of “Uptown Funk!”) he sings and plays instruments all over. And on July 17, Tame Impala released its third — and best — album, Currents, which represents a sea change for Parker in sound and attitude, both personally and professionally. While the beachy, trippy vibe that has won Tame Impala a global

“Before, I was part of an indie way of life, so I saw everyone that was successful as silly — like, ‘Oh, they just want to be famous,’” says Parker, photographed June 7 at Randall’s Island in New York.
following since its 2007 formation is still there, the sound is more polished, danceable and pop-leaning than ever. “Before, I was part of an indie way of life, so I saw everyone that was successful as silly — like, ‘Oh, they just want to be famous.’ I shut that out,” explains Parker, outfitted in jeans, a white T-shirt and a blue scarf double-draped around his neck. “This time I challenged myself. I didn’t obscure the melody. My old self would’ve seen it as too cheesy, too commercial, too top-40. The new me just sees it as what the melody wants to do.”

In the studio, Tame Impala is all Parker, a multiphhenate, multi-instrumental talent a la Beck or Prince. He lays down drums, guitars, keyboards and everything in between in addition to writing and producing all the songs. “He’s a bedroom genius,” says Ronson, adding that he felt hesitant about approaching Parker to work on Uptown Special for that very reason. But his instincts paid off: Parker flew halfway around the world to join Ronson in Memphis, and his imprint can be felt throughout the album, from lead vocals on three songs (including new single “Daffodils”) to guitar and drums on others. “I don’t really know anybody like him,” adds Ronson. “I know a lot of talented multi-instrumentalists, but when you combine that with his taste and songwriting, it’s a really rare thing. It really feels like it’s Tame Impala’s time.”

Parker was born and raised on the west coast of Australia, in Perth — “technically the most isolated city in the world, though nobody there likes to talk about that,” he says. He began writing songs when he was 7, inspired by Michael Jackson; at age 11 he picked up the drums and soon began recording on his family’s two tape decks. “Conceptually, nothing’s changed since then,” he says, explaining that his music’s laid-back, sunny aesthetic was very much a product of teen life in Perth. “We’d drink, smoke weed and go to the beach. The music I was making was a soundtrack to what I was living.”

Parker’s father, an accountant from Zimbabwe, prodded him to pursue an academic major in college; Parker ultimately chose astronomy before dropping out. His father died a few years ago, just as Tame Impala began to achieve success. “He lived long enough to see that he was wrong,” says Parker.

While he has amassed a following worldwide, Parker still resides in Perth, working out of a home studio that’s 100 meters from the ocean. He bought his ramshackle 1950s beach shack for $10,000 three years ago, just as Tame Impala began to achieve success. “He lived long enough to see that he was wrong,” says Parker.

Promoter Peter Shapiro ran into Bono backstage at New York’s Madison Square Garden on July 19, he couldn’t help but gloat a little. Shapiro, who produced The Dead’s Fare Thee Well shows in Santa Clara, Calif., and Chicago earlier this summer, informed the Irish rocker that the Dead had bested U2’s attendance record at Soldier Field in the Windy City. Bono & Co. packed 67,936 fans into the stadium on their 2009 “360°” Tour, according to Boxscore, while 70,844 saw the Dead there on July 4, a new record for the venue. Shapiro declined to comment, but judging from a photo of the encounter that his wife posted on Facebook (hashtag “#sorry”), Bono seems fine with the news.

**OVERHEARD**

**BY THE BILLBOARD STAFF**

**Miguel Makes ‘Waves’**

On July 17, R&B artist Miguel played an invitation-only all-acoustic set of songs from his new album Wildheart, as well as fan favorites “Adorn” and “How Many Drinks?” at the iHeartRadio Theater in Los Angeles. “Be different,” he told the crowd. “Standing out is by far better than blending in.”

**Haim Hearts Tobias Jesso Jr.**

No wonder the Internet was convinced Tobias Jesso Jr. dated Alana Haim. On July 17, the youngest Haim sister — Jesso says they’re just great friends — and her sibs Danielle and Este danced to Jesso’s set at the Pitchfork Music Festival in Chicago. “They were rooting him on like proud parents,” says one festivalgoer, who also saw the ladies letting their freak flags fly during Chvrches’ performance.

**The Dead Dethrone U2 In Chicago**

When Brooklyn Bowl owner and concert promoter Peter Shapiro ran into Bono backstage at New York’s Madison Square Garden on July 19, he couldn’t help but gloat a little. Shapiro, who produced The Grateful Dead’s Fare Thee Well shows in Santa Clara, Calif., and Chicago earlier this summer, informed the Irish rocker that the Dead had bested U2’s attendance record at Soldier Field in the Windy City. Bono & Co. packed 67,936 fans into the stadium on their 2009 “360°” Tour, according to Boxscore, while 70,844 saw the Dead there on July 4, a new record for the venue. Shapiro declined to comment, but judging from a photo of the encounter that his wife posted on Facebook (hashtag “#sorry”), Bono seems fine with the news.

**GET Gossip? Send to tips@billboard.com.**

**“He’s a bedroom genius — I don’t really know anybody like him.” —RONSON**
Congratulations, Ken Levitan!

Who knew that the kid from Smithtown, Long Island would grow up to be a NASHVILLE POWER PLAYER?!

WE ALL DID!

-Jack and your Vector family
OMI

Everyone’s heard “Cheerleader” — the reggae-pop smash that hit No. 1 around the world — but the singer behind it is only just introducing himself.

BY RAY ROGERS

1 “Cheerleader” was eight years in the making “I woke up humming the melody one morning when I was 21,” says OMI, short for Omar Samuel Pasley, who still lives in Clarendon, the sleepy village he grew up in, a stone’s throw from Kingston. “It was like a little Jamaican nursery rhyme, like ‘one, two, buckle my shoe,’ that kind of thing — ‘ring game’ is what we’d call it. The rest of the song just fell into place like a jigsaw puzzle.”

2 “Omi” means “grandma” in German That’s just one foreign word he’s picked up on his many international jaunts as the song ascended the charts. But “Omi,” short for Omar, is simply the nickname his dad used to call him. His father, a singer whose music OMI still listens to, died when he was 9. “He was very in love with my mom, and he had a very good way of expressing himself musically — you could hear the soul when he sang.”

3 OMI hasn’t found his real-life cheerleader yet His last serious girlfriend was eight years ago, right around the time he began writing the song. “I’m not looking for a ‘yes’ woman, but a strong person who knows when to be objective and when not to be,” he says. OMI’s happy to report that his mother, who raised him and his three older siblings alone, is the No. 1 lady in his life for now. “My mom has been my support system from day one. Admiring the type of person she is gives me a sense of what to look for in my ideal cheerleader when the time comes.”

4 He’s preparing his full-length debut album for a fall release “People are expecting 15 [versions of] ‘Cheerleader,’ but it’s going to be pretty diverse, with a few features and songs written from different perspectives.” He recorded it in Jamaica, Miami and the United Kingdom. “The different environments each brought inspiration.”

5 His biggest indulgence as a No. 1 star? Pimping his ride “So far I’ve bought a new set of rims for my car, a brown Infiniti. I love that car. I’m giving it a face-lift.” But he’d like you to know that was no paid product placement: “That’s not for branding, by the way — that’s actually what I drive.”

“Try to stay focused — this is no time for complacency,” says the “Cheerleader” singer.
THE LIT PACK

These renowned editors and writers are moonlighting in music

DAVID HAJDU
Who: Music critic for The Nation and author of lush life and other books.

Promo: Trading rifts at The Blue Note.

Why: “People of a certain age did not want to be novelists or movie stars; they wanted to be rock stars,” says Hajdu, 59. “I don’t think that’s true anymore. I have a 12-year-old, and he’d rather develop apps.”

THE SEQUOIAS

Who: Cover band that includes New Yorker editor David Remnick, writer John Seabrook and Bloomberg Politics editor John “Aras Akiabo” Hoenans.

Promo: A party at the 2015 White House Correspondents’ Dinner.

Why: “It’s a joyful diversion from working all the time,” says Remnick, 56. “[New York Review of Books editor] Robert Silvers and [New Yorker founder] Harold Ross may be better editors than I am, but I can play the guitar better.”

MICHAEL CHABON

Promo: Recruited by Mark Ronson to write lyrics for Uptown Special.

Why: “He’s one of the great living American novelists,” says Ronson. “I knew he was a music fan because his last book, Telegraph Avenue, has details on [old] jazz albums.”

—SRIDHAR PAPPU

DAY IN THE LIFE

Pride, Parties And ‘Peen’

Buzzworthy alt-pop duo MS MR hit downtown Manhattan for a wild night of X-rated interactive theater and marriage-equality jubilation

BY ANDREW HAMPP
PHOTOGRAPHED BY PABLO FRISK

7:00 p.m.
It’s Friday night in Manhattan, and the members of MS MR are ready to celebrate. Not only is the July 17 release of the acclaimed alt-pop band’s second album, How Does It Feel (Columbia), around the corner, but a few hours earlier, the Supreme Court ruled in favor of marriage equality. Singer Lizzy Plapinger, 27 — who also is co-founder of Neon Gold, the highly influential label behind early music from Ellie Goulding, Passion Pit and Charli XCX — and producer Max Hershenow, 27, arrive at West Chelsea’s McKittrick Hotel to take in a performance of the immersive, Macbeth-inspired theater experience Sleep No More.

8:18 p.m.
Like the other audience members, the two are given white masks and separated to wander through Sleep No More’s sometimes-racy, sometimes-bloody interactive scenes on their own. One of the cast members gets a little fresh with Hershenow. “A guy came up to me and licked my neck,” he says afterward, “but then he went off and murdered someone. I was like, ‘OK, that’s the end of our relationship.’”

12:37 a.m.
Plapinger and Hershenow, who’s gay, take a cab downtown to the iconic Stonewall Inn, where a huge crowd has gathered to celebrate the SCOTUS decision. “It feels so good,” says Plapinger. “There are so many couples that look extra happy to be together.”

1:02 a.m.
With the line at Stonewall snaking around the block, Plapinger and Hershenow turn construction scaffolding into a makeshift jungle gym while making plans to meet friends down Christopher Street.

1:11 a.m.
At nearby bar The Hangar, which is draped in papier-mâche rainbows, a ‘90s house remix of Toni Braxton’s “You’re Makin’ Me High” blares across the speakers. “Are these new vocals?” marvels Hershenow. “We should try that with ‘Painted’!” jokes Plapinger of MS MR’s current single.

1:48 a.m.
After several rounds of tequila shots, they’re ready to call it a night — they have to catch an early flight to Las Vegas for a show. “See you in four hours!” Plapinger calls out to Washington as the twosome’s taxi pulls away.
I APPRECIATE SOUNDEXCHANGE IMMENSELY. THANK YOU FOR ALL YOU DO TO SUPPORT AND PROTECT ARTISTS’ RIGHTS AND ROYALTIES.

JILL SCOTT
SoundExchange Member since 2010.
HEAR SAY

A LOOK AT WHO’S SAYING WHAT IN MUSIC

Compiled by Steven J. Horowitz

“I’m so grateful to be here performing in the USA — the greatest country in the world!”

—ARIANA GRANDE
The pop singer, during a performance in Tampa, Fla. — her first since surveillance video featured her saying “I hate America.”

“F— these motherf—ers!”

—LEE DANIELS
The Empire creator, on Instagram after the hit Fox show failed to get an Emmy nomination for outstanding drama. He later clarified that he was just “having fun.”

“This is not the future we envisioned.”

—BLAKE SHELTON and MIRANDA LAMBERT
The country stars, announcing their divorce in a statement to TMZ after four years of marriage.

“Read Gaga’s tweet she sent me a few months ago. It’s a magical spell.”

—TAYLOR SWIFT
The artist, explaining on Twitter that a March tweet from Lady Gaga (“Your Prince Charming will come!”) led to her romance with Calvin Harris.

“You end up wanting to fight someone, kill them or kill yourself — usually all three at once.”

—EMINEM
The rapper, explaining why he doesn’t read Internet comments during an interview with The New York Times.

“You sound like one of the things the little girls who send me hate would say.”

—NAUGHTY BOY
The British producer, to The Sun, reacting to former One Direction member Zayn Malik, with whom he had been collaborating, calling him a “fat joke” on Twitter.

“I'm so grateful to be here performing in the USA — the greatest country in the world!”

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You need the perfect soundtrack to prance like a pro. Just ask the stars of Oxygen’s The Prancing Elites Project, which follows a troupe of five gay, gender-bending dancers based in Mobile, Ala. Fresh off news that the show was greenlit for a second season, the squad picks its favorite prance anthems.

Kareem Davis, 24
Katy Perry, “Roar”
“The message it sends is empowering, especially to those that have been bullied or put down.”

Adrian Clemons, 24
The Gap Band, “Outstanding”
“Growing up, my mom used to always play this song around the house. I love lead singer Charlie Wilson’s voice. The chorus makes you want to get up.”

Tim Smith, 24
Ne-Yo, “She Knows”
“It makes me feel like I’m on top of the world, like I can hold Ms. Beautiful — me — down.”

Jerel Maddox, 24
Boyz II Men, “Motownphilly”
“It gives me everlasting life. It has a parade feel. The brass tones remind me of a band, and as we all know, we love band music.”

Kentrell Collins, 27
August Alsina, “Kissing on My Tattoos”
“The slow R&B sound sends a chill through my body that I have to release through dancing — or better yet, prancing!”

—S.J.H.
Patience is Power. Patience is not an absence of action; rather it is “timing” it waits on the right time to act, for the right principles and in the right way.”

— Fulton J. Sheen

Q Prime congratulates John Peets for his impeccable Patience, his great Timing, and his Principles. It is these characteristics, and many more, that make him a Nashville Power Player.
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PRYMA
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DOLCE & GABBANA
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A T LAST THE FRONT DOOR SWINGS open and Big Sean enters the foyer of his Los Angeles hillside house, a mullet-style Mediterranean overlooking the San Fernando Valley, the 405 Freeway a luminous ribbon of red and white lights in the darkness far below. It is nearly midnight on a Saturday. The 27-year-old Detroit-raised rapper—as well-known for his public romances (and breakups) with Ariana Grande and Naya Rivera as for his hard lyrics—doesn’t know when he last slept. Three flights ago he was in Finland for a concert; an hour ago he was in downtown Los Angeles rehearsing for the BET Awards.

"Sorry I'm late, y'all," says Big Sean, who has sold 856,000 albums in the United States, according to Nielsen Music. He drops his backpack on the marble floor near a pile of luggage. No sense putting things away; after the awards, the artist will fly back to Europe to rejoin his sold-out tour in support of his latest album, Dark Sky Paradise.

Following the strict no-shoes policy enforced in the three-level, five-bedroom, 4,500-square-foot house—a junior-size mansion that waterfalls steeply over the side of a hill—he removes his trademark shitkickers and places them in a soldier-straight row of classic shoes (including two pairs of white, cap-toe Adidas, a pair of Jordans and a pair of canvas low-top Cons) in the foyer.

Among the luggage is a rolling duffel that goes with Big Sean everywhere, open to reveal his collection of vintage hip-hop T-shirts. He appears delighted to be reunited with his prized cache—30 to 40 curated tees that he began collecting in 2012, featuring icons of African-American history, from Tupac Shakur, Dr. Dre and Wu Tang Clan to Tiger Woods, Janet Jackson and the cast of the 1995 film Waiting to Exhale. Online, similar vintage tees retail for upwards of $250 apiece. So where does Big Sean score his shirts?

He cracks a sly smile, his lothario’s almond-shaped eyes a bit bleary. "There’s definitely certain places that I go, but you ain’t need to know all that," he says. "I don’t want everybody getting the tees and shit."
Welcome to The Highway, the home of Highway Finds, where country music’s rising stars are first discovered.

WE’RE PROUD OF OUR HIGHWAY FINDS:

Sam Hunt  Florida Georgia Line  Cole Swindell  Old Dominion  Chase Rice

A big congratulations to **JOHN MARKS**, on being named one of **BILLBOARD’S NASHVILLE POWER PLAYERS**.

siriusxm.com
July 25, 2015

To the Editors of Billboard:

The City of Nashville would like to thank Billboard for dedicating an issue to the world-class musical talent, companies and organizations based in our great city.

Without the music industry, Nashville wouldn’t be the home of international superstars or the up-and-coming songwriters who might make your latte in January and have a hit topping the Billboard charts in June. It wouldn’t be a global music hub that exports songs, albums and tours across the country and around the world or a hotbed for every type of music industry talent – people whose creativity and skill leave a $10 billion annual economic impact on our city.

But the city isn’t just sitting back and enjoying the benefits. We’ve created a welcoming and supportive environment for the music industry. The Music City Music Council, which we created in 2009 in partnership with industry leaders, has promoted Nashville’s recognition as the single city most associated with music in the eyes of the world.

The council inspired Music Makes Us, a program in our public schools with a simple premise: The city that’s the best at music should be the best at music education, too. Nashville’s schools also have benefited from the generosity of the Country Music Association, which has donated more than $7.5 million in proceeds from the CMA Music Festival to music education programs since 2006. And the Nashville Entrepreneur Center has spurred innovation through programs such as Project Music, which is helping build the foundation for the music industry’s future as one of the first industry accelerators in the nation.

Nashville celebrates music and musicians throughout the year with extraordinary venues such as the Ryman Auditorium, the Grand Ole Opry and the Bluebird Café. The new Ascend Amphitheater is getting ready to open along our downtown riverfront. And our July 4 and New Year’s Eve concerts, produced and promoted by the Nashville Convention & Visitors Corp., play to tens of thousands of people and attract national attention.

Thank you, Billboard, for putting the full power of your spotlight on the people who make the Music City music industry tick. We’re glad they – and you – are here.

Karl F. Dean, Mayor
Today’s country music is about crunchy guitar riffs, hip-hop beats and massive audiences that fill arenas, stadiums and bank accounts. Last year, the genre accounted for $830 million (12 percent) of total U.S. music sales and $397 million (15 percent) of the domestic touring business — and took aim at the future in an industry seen as constrained by the past. In its first assessment of influence in country music, *Billboard* ranks who’s got the most muscle in Music City.
SCOTT BORCHETTA ISN’T THE MOST POWERFUL PERSON IN NASHVILLE thanks to his company’s market share. At best, Big Machine Label Group finishes third among country labels in the first half of 2015 with a 10.1% share of the market when sales by its Valory label (Brantley Gilbert, Justin Moore) and Republic Nashville are counted. Borchetta, 53, ranks No. 1 because record buyers aren’t the only ones who want what he’s selling. In a span of just eight months, he engaged in discussions with Sony Music Entertainment, Warner Music Group and other suitors to sell his company (which, sources say, had an initial asking price of $225 million to $250 million), appeared on American Idol and claimed the fastest-selling album to reach the 5 million mark with Taylor Swift’s 1989.

That flurry of activity culminated in Borchetta’s July 2 decision to take his company off the market and instead purchase sister label Republic Nashville, which Big Machine had long promoted and worked to radio under its distribution agreement with Universal Music Group. The deal married Big Machine’s roster of acts, including Swift, Tim McGraw and Zac Brown Band, with Republic stars Florida Georgia Line (FGL) and The Band Perry and spared Borchetta (and Swift) the limitation of being tied to one distributor. “We’re a content company,” he says. “And if we create the best content, every distributor will want what we have.”

Exhibit A is Swift, who played a linchpin role in convincing Apple Music, in an open letter to the company, to pay indie artists during the service’s first three months. “I didn’t consult with Taylor on the letter, but it was ironic because I’d been having a conversation with [Apple executive] Jimmy Iovine about my concerns the day before and how I didn’t feel we could participate,” says Borchetta. “So when Taylor texted me the link that Saturday, I said, ‘You have no idea how good your timing is.’”

“What makes Scott powerful is his ability to separate his ego from the mix,” Swift tells Billboard. “Many people in his position lose the ability to listen over time. Scott wants to hear his artists out. He knows he has a wealth of knowledge, but he also knows that the fresh creative ideas of young musicians are valuable and important in the grand scheme of things. His power comes from his ability to be humble enough to keep learning, keep listening, and as a result ... keep winning.”

Borchetta commutes 20 minutes to Big Machine’s offices from Nashville’s upscale suburb of Forest Hills, where he lives with his wife, Sandi (Big Machine’s creative director), and their two dogs. A fervent fan of auto racing, he sponsors the Chip Ganassi IndyCar team and is looking to do more laps around the rest of the industry. With six No. 1s on Billboard’s Mainstream Top 40 chart, Swift is the biggest country-to-pop crossover success in the list’s history, and with acts like FGL and Gilbert further blurring the lines among country, rock, EDM and hip-hop, Iovine says Borchetta “has the capacity to build something great. It just depends on what he wants to do.” Borchetta’s next moves? “There’s a couple of open lanes for another big female artist, and a huge, underlying rock animal out there that just needs to be taken care of. We try to stay on the edge of the mainstream and look at what the most aggressive young kids are running toward.” —ANDREW HAMPP

Borchetta photographed by Wesley Mann on July 8 in Nashville. “In a lot of ways, Scott is a throwback to the record entrepreneurs of the ’70s and ’80s, the guys who built Island and A&M with a few artists and watched it grow,” says Iovine. “If I was running a music company, I’d want to get him on my side.”
"SCOTT’S POWER COMES FROM HIS ABILITY TO BE HUMBLE ENOUGH TO KEEP LEARNING, KEEP LISTENING, AND AS A RESULT ... KEEP WINNING."

—Swift
Dungan photographed by Austin Hargrave on June 24 at The Land Trust for Tennessee’s Glen Leven Farm in Nashville.
IN THE EARLY 1970S, DUNGAN WENT TO SEE FRANK SINATRA PERFORM with the Nelson Riddle Orchestra in his native Cincinnati. He was 19 then, and wore a shaggy beard and hair past his shoulders. Five songs into the performance, Sinatra announced that his dear friend and collaborator, songwriter Sammy Kahn, was in the audience. “He happened to be sitting right next to me,” recalls Dungan. When Sinatra spotted him, he said, “I love you, Sammy, and you know I love you, because I made sure you got a great seat next to Jesus.”

Forty years later, Dungan’s almighty status in Nashville has nothing to do with his hairstyle. As the head of Music City’s largest label, the 61-year-old is the most powerful man in town when the yardstick is market share. For the first half of 2015, 26.8 percent of country albums sold were released by UMG Nashville, and the label has five of the top 10 best-selling albums of the year from that genre: two by Billboard cover boy Luke Bryan (Spring Break ... Checkin’ Out and Crash My Party), Eric Church’s The Outsiders, Little Big Town’s Pain Killer and Sam Hunt’s Montevallo. It’s Hunt’s breakthrough — Montevallo has scanned 630,000 to date — that Dungan considers his top achievement of the last 12 months. “And we are just beginning,” he says.

Dungan’s quiet demeanor and knowing wit — the father of two sons in their 30s doesn’t just live in tony Brentwood, Tenn., with his wife of 38 years, Jane; he lives there “with all the Stepford Wives” — have made him a well-liked figure in Nashville. But he has no qualms playing hardball. He says his former boss, then-Arista Records chief Clive Davis, “taught me that the second-smartest decision you can make in the business is knowing when to cut your losses.”

Then there was the time in the early 1980s when Dungan was helping to break Rick Springfield and his eventual No. 1 Billboard Hot 100 hit, “Jessie’s Girl,” and he accompanied the heartthrob to an appearance in Columbus, Ohio. Thousands of screaming tween girls crashed the security barrier, Dungan says he and Springfield ran for cover. “Out of nowhere comes this little 12-year-old speedster,” he says. “If she gets to Rick and slows him down, I realize we’ll be crushed by the throng of kids right behind her. So I decked that kid with a solid elbow. And,” he adds, “I don’t regret it.”

COUNTRY MUSIC’S GREATEST CHANGE IN THE LAST 10 YEARS “We used to be the genre that didn’t place enough emphasis on star power, and that bothered me,” says Dungan. “In the last decade, we’ve swung too far in the other direction and now expect every artist to be perfect-looking and ready to play the big stage right out of the box.” —ED CHRISTMAN
RED LIGHT MANAGEMENT IS THE largest independent management firm in the world, and its Nashville division, which guides the careers of about 30 of the company’s 200 acts, is the largest in country music, with all of the leverage that entails. Capshaw, 57, who lives with his wife, Parke, on a farm near RLM headquarters in Charlottesville, Va., works with roughly a dozen Nashville managers and a roster that includes country’s top 2014 touring act, Luke Bryan, who grossed $63.2 million in 2014, according to Billboard Boxscore. Along with Bryan, its other arena-level acts Dierks Bentley, Lady Antebellum and The Band Perry collectively will move more than 2 million tickets in 2015. RLM also reps rising stars Sam Hunt and Chris Stapleton, whose first solo album, *Traveller*, sold 27,000-plus units in its first week, the best 2015 debut of a new country artist.

RLM’s immersion in Nashville extends to its partnership with Live Nation in the new 6,800-capacity Ascend Amphitheatre, which opens at the end of July. And yet, despite a portfolio of assets and resources — including festivals, labels and tour support — that makes RLM essentially one-stop shopping for acts, Capshaw insists, “We’re not here to change the system. We’re here, hopefully, to enhance it.” —R.W.
AT&T CONGRATULATES
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Nashville makes music better. AT&T makes it more accessible. Get access to exclusive content at countrydeep.uverse.com.
NASHVILLE ACCENTS: THEN & NOW
The evolution of the 3 pillars of the country lyric: pickups, 10-gallons and cowboy boots

BY CHERYL BRODY FRANKLIN

05
JOHN DICKEY, 49
Executive vp content and programming, Cumulus Media

Fresh out of college, Dickey and his brother, Lewis, got into the radio business with a simple philosophy in mind: “Everybody that was ahead of us we wanted to get past,” he says. Country music gave them their leg up. Dickey says the genre’s audience — “who they are, where they live, what they do” — are misunderstood, and in the summer of 2014 Cumulus seized the opportunity to please an older and neglected cohort of die-hard country fans. The company “fragmented the format” as Dickey puts it, by complementing Nash FM, which programs contemporary country music, with Nash Icon, which, he adds, takes “a hot AC approach to country.” Dickey estimates the two formats have taken hold in more than 60 markets since their launch. “There are 100 million country fans and we reach 65 million of them every week,” he says.

COUNTRY MUSIC’S GREATEST CHANGE IN THE LAST 10 YEARS “The sound. Country has gone from a fiddle-based format to one with guitar licks that would rival anything you hear on a rock station today.”

06
JOHN ESPOSITO, 59
President/CEO, Warner Music Nashville

When Esposito came to Nashville in 2009, he knew he had a learning curve ahead of him. As the former president of WEA and GM of Island Def Jam, his previous experience had been in pop, rock and rap, and, he says, he soon learned that, in Music City, the term “Bless his little heart” really meant “He’s a jerk.” The skeptics fell by the wayside as the Punxsutawney, Pa., native grew WMN’s country album market share from 3.4 percent to 8.6 percent at the end of 2014, and made the company “fragmented the format” as Dickey puts it, by complementing Nash FM, which programs contemporary country music, with Nash Icon, which, he adds, takes “a hot AC approach to country.” Dickey estimates the two formats have taken hold in more than 60 markets since their launch. “There are 100 million country fans and we reach 65 million of them every week,” he says.

07
JASON OWEN, 39
President/CEO, Sandbox Entertainment

Owen’s power is defined in part by the job he didn’t take. “We couldn’t come to terms,” says the publicist-turned-manager of Sony Music’s yearlong courtship of him to head its Nashville operation, home of Carrie Underwood and Miranda Lambert. Owen initially turned heads at Mercury Nashville, where one of his first tasks was spreading the word on Shania Twain’s 2002 Up! album, which, at 5.4 million copies sold, is one of the most successful country efforts ever. With the formation of Sandbox in 2011, Owen had demonstrated in short order that he could build and groom a stellar roster of talent that now includes Twain, Faith Hill, Kacey Musgraves and Little Big Town, whose “Girl Crush” was No. 1 for a record 12th straight week as of Billboard’s Hot Country Songs chart dated July 25. Proving that these acts can reach beyond Nashville has made Sandbox a standout.

“Advertisers, marketers and retailers have finally figured out that their target audience is middle America and not New York and L.A.,” says Owen, who recently became father to a newborn son with his partner, Bravado A&R director Sam Easley.

IF I WASN’T IN THE MUSIC INDUSTRY “I’d be in interior design. I want talent manager-turned-designer Sandy Gallin’s life after this.”

ILLUSTRATIONS BY REMIE GEOFFROI
Congratulations on being named one of Nashville’s Power Players, Shane!

FROM YOUR FRIENDS AT GLOBAL MUSIC RIGHTS
SAVE FOR AN INITIAL EXPLORATORY conversation in 2014, Goodman, 59, wasn’t approached for the top job at Sony Nashville until three long months after his predecessor, Gary Overton, had exited in March. But if he was a late choice, he also was a natural one: a veteran label executive who came up through the pre-Sony RCA ranks as then-label chief Joe Galante’s No. 2 before exiting to found Disney’s Lyric Street label.

After a stint managing Rascal Flatts (his biggest Lyric Street discovery) for Maverick, Goodman is now in charge of the No. 2 label in country music, an influential position that comes with a daunting task. During Overton’s five-year tenure, Sony Nashville’s market share fell from 21.7 percent in 2010 to 20.6 percent in 2014 and is hovering at 19.8 percent for the first half of 2015. That’s seven points below the market share of No. 1 label Universal Nashville, which means that Goodman needs to find and develop more talents like Carrie Underwood, Sony Nashville’s top act this year. Goodman spoke to Billboard about the challenges facing him as he takes charge of the label.

Nashville’s reaction to your appointment was very warm. You were probably the least polarizing figure Sony could have picked. The downside to that is, if you said, “I’ve got a record here that’s not very polarizing,” then we’d all say, “Well, it’s not going to sell.” So I hope that won’t keep me from selling records.

Can you elaborate on the course of events that led to Sony Music making you an offer?

When [Sony’s management] made the decision that change was going to be necessary in 2014, I was someone that they reached out to. We had a conversation, but I was just getting ready to start work with Clarence Spalding and Rascal Flatts. So I didn’t raise my hand and say, “Please consider me strongly.” And then [Sony Music CEO] Doug [Morris] met [Sandbox Entertainment president/CEO] Jason [Owen], who’s an impressive young man. It’s no wonder that Doug became very engaged with him.

I got a call from [executive vp business affairs] Julie [Swidler], who said “Hey, Jason’s not going to do the job. We’d like to know if you’re interested.”

What was your reaction?

I went home and talked to my wife and daughter, because our lifestyle had really settled down. They both said, “You need to go do this.” I called Julie back and said, “I’m way into this. What do we need to do?”

Why return to the label business?

There could be some question about my sanity. There’s no doubt the business is going through a very hard transition. With streaming, we’re still in the evolutionary process. There is always opportunity where these things happen. We have to be better at pushing the gas when the gas needs to be pushed, and to do the opposite and cut bait sooner, because you can’t afford the resource drain.

The prospect of roster cuts makes some people nervous. Yeah. I wouldn’t say that — given the size of Sony — it’s out of control. I think the best way to deal with that is to seek the truth with your staff, to evaluate what’s gone on and ask, “Has this act had every opportunity? Do we
The metrics tell the tale: Under Beckham and Oswald’s leadership, WME acts captured nine of 11 CMA Awards (CMAs) in 2014 and 10 of 11 ACM Awards (ACMs) in 2015. For 17 of the first 27 weeks of 2015, a WME act has been at No. 1 on the Hot Country Songs chart, and WME booked half of the 16 major arena/stadium country-music tours this year that featured clients Brad Paisley, Dierks Bentley, Blake Shelton, Eric Church, Jason Aldean, Florida Georgia Line, Luke Bryan and Miranda Lambert.

Forty years in, Messina is having the best year of his concert-promoting career. He says 90 percent of his schedule — stadium and arena shows by Taylor Swift, Kenny Chesney, Eric Church and pop artist Ed Sheeran (acts he has worked with since they were openers) — has sold out. Austin-based Messina, who keeps his roster small so he can build artists as live acts, says he’s determined to make Jake Owen his next arena headliner. He also hints that George Strait’s 2014 retirement won’t last long. “He’s not going to tour, but still wants to do shows,” says Messina.

Now in her second year as president, Mabe is having a banner 2015. When Easton Corbin, Kacey Musgraves and Sam Hunt placed Nos. 1, 2 and 3, respectively, on Billboard’s Top Country Albums chart on July 18, it was the third time this year UMGN had scored a musical hat-trick. It also didn’t hurt that her name surfaced as Jason Owen’s proposed No. 2 when Sony was courting the Sandbox Entertainment CEO to run its Nashville division. The year also began with a new addition to her family: Mabe and her husband adopted a 10-month-old girl in December.

What are your thoughts about radio consultant Keith Hill’s comment that stations shouldn’t play too many female artists because they’re the “tomatoes” in the country music salad? It seems to me that a lot of the research models that are used negatively impact a female getting up the chart. Historically, it’s always been harder to break female artists. Yet with the exception of a Garth [Brooks], the guys ceiling out at a certain point, whereas the Dixie Chicks, Shania [Twain], Faith [Hill], Carrie [Underwood] and Miranda [Lambert] will continue to sell at a more robust level. If you can break a female act, you’ll probably have a bigger upside with her.

Where does Nashville stand in the digital streaming universe? As arcane as it sounds, if you start with compelling artists and get them to critical mass at country radio, whether it’s streaming or another revenue source, you’ll be able to tap into it.

—CHRIS WILLMAN

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**09**

ROB BECKHAM, 49
GREG OSWALD, 59
Co-heads, Nashville office, William Morris Endeavor

**10**

LOUIS MESSINA, 67
President, The Messina Group/AEG Live

**11**

CINDY MABE, 42
President, Universal Music Group Nashville

Goodman photographed by David McClister on July 7 at his home in Nashville. The evolutionary changes occurring in the record industry are “going to make us smarter and more intuitive executives,” he says. “If not, we’re going to get our asses kicked.”
Hitmakers are the lifeblood of country music. “Songwriting is sort of a 9-to-5 job in Nashville,” says Michael Dulaney, who has collaborated on singles with Tanya Tucker and Jason Aldean. Unlike in other genres, where artists and producers disappear into studios or rented mansions for months, Nashville’s most successful treat the craft more like a profession than a mystical experience. “I write at least 150 songs a year, so there’s really not a ‘writing ritual,’” says Rhett Akins, who has 18 career No. 1 singles. “You just hope and pray on the way to the writing session that you’ve got a good idea — or that the person you’re writing with does.”
Photographed by Austin Hargrave on June 23 at Layla’s in Nashville. Turn the page to see who’s who.
THE SONGWRITERS SPEAK

1. Chris DeStefano*  
**KNOWN FOR** “Good Girl” (Carrie Underwood); “Kick the Dust Up” (Luke Bryan)  
**A PERSONAL SONG I’VE WRITTEN** “Something in the Water” (Carrie Underwood). When I’m singing it, sometimes I get a lump in my throat.

2. Josh Osborne, 35  
**KNOWN FOR** “Take Your Time” (Sam Hunt); “Sangria” (Blake Shelton)  
**WORD I OVERUSE IN LYRICS** “Ceiling fan.” When [Eli Young Band’s] “Drunk Last Night” went to No. 1, Rhett [Akins] sent me a text that said, “Ceiling fan” must be the new “tailgate.”

3. Luke Laird, 37  
**KNOWN FOR** “American Kids” (Kenny Chesney); “Give Me Back My Hometown” (Eric Church)  
**WHY THERE AREN’T MORE WOMEN ON COUNTRY RADIO** “Some of the best writers are female, but as far as writers in Nashville getting paid to write songs, it’s still more guys. That may have something to do with it.”

4. Nathan Chapman, 38  
**KNOWN FOR** “Better Than You Left Me” (Mickey Guyton); “Homegrown Honey” (Darius Rucker)  
**WHY THERE AREN’T MORE WOMEN ON COUNTRY RADIO** “I don’t know. I’ve had 15 No. 1s as a producer and songwriter — and 12 of my No. 1s have been with female lead singers. It’s an important issue for me.”

5. Lee Thomas Miller, 46  
**KNOWN FOR** “Southern Girl” (Jamey Johnson); “In Color” (Tim McGraw)  
**A PERSONAL SONG I’VE WRITTEN** “My grandfather was in World War II, and we did a whole verse of ‘In Color’ [“In the middle of hell/In 1943”] about it.”

6. Barry Dean, 48  
**KNOWN FOR** “Pontoon” (Little Big Town); “Where We Left Off” (Hunter Hayes)  
**MOST SURPRISING PLACE I’VE HEARD MY SONG** “At my wife’s high school reunion, they were doing karaoke, and somebody did ‘Pontoon.’ They didn’t know I’d written it.”

7. Marv Green, 50  
**KNOWN FOR** “Amazed” (Lonestar); “Who I Am With You” (Chris Young)  
**DREAM COLLABORATORS** “Tom Petty, Don Henley, Jackson Browne, Merle Haggard, Mick Jagger.”

8. Natalie Hemby, 38  
**KNOWN FOR** “Tornado” (Little Big Town); “Automatic” (Miranda Lambert)  
**I WISH I WROTE** “‘Ceiling fan’ by Blake Shelton. All my friends write these songs, so I’m like, ‘Dang, how come we didn’t write that together?’”

9. Michael Dulaney, 51  
**KNOWN FOR** “The Way You Love Me” (Faith Hill); “Night Train” (Jason Aldean)  
**THE WORD I OVERUSE IN LYRICS** “I’m a huge fan.”

10. Nicolle Galyon, 31  
**KNOWN FOR** “We Were Us” (Keith Urban featuring Miranda Lambert); “Automatic” (Miranda Lambert)  
**WHY THERE AREN’T MORE WOMEN ON COUNTRY RADIO** “It’s not a lack of talent; I wish there were more women involved at the high level in record labels to help develop new female artists.”

11. Matt Ramsey, 37  
**KNOWN FOR** “Chainsaw” (Blake Shelton)  
**DREAM COLLABORATOR** “I’m a huge Bruce Springsteen fan, but if I was ever put in a room with him I’d probably cry.”

12. Jon Nite, 35  
**KNOWN FOR** “We Were Us” (Keith Urban featuring Miranda Lambert); “Beachin’” (Jake Owen)  
**WORD I OVERUSE IN LYRICS** “Right now, I am instructed by my publishers not to use ‘truck’ or ‘whiskey.’ The problem is, I drive an F-150 and I live in Bourbon Country.”

13. Heather Morgan, 35  
**KNOWN FOR** “Beat of the Music,” “Lose My Mind” (Brett Eldredge)  
**WORD I OVERUSE IN LYRICS** “Baby! Is that too obvious?”

14. Trevor Rosen, 40  
**KNOWN FOR** “Say You Do” (Dierks Bentley); “Sangria” (Blake Shelton)  
**DREAM COLLABORATOR** “Eminem. I’m from Detroit, too.”

15. Liz Rose, 57  
**KNOWN FOR** “You Belong With Me” (Taylor Swift); “Girl Crush” (Little Big Town)  
**MOST SURPRISING PLACE I’VE HEARD MY SONG** “I was with a group of girls, and we’d been drinking on the beach all day. ‘You Belong With Me’ came on, so I said to the bartender, ‘I wrote that.’ She looked at me and said, ‘Sure you did, lady.’”

16. Rhett Akins, 45  
**KNOWN FOR** “I Don’t Want This Night to End” (Luke Bryan); “Boys ‘Round Here” (Blake Shelton featuring Pistol Annies & Friends)  
**I WISH I WROTE** “Sangria” by Blake Shelton. All my friends write these songs, so I’m like, “Dang, how come we didn’t write that together?”

17. Brad Tursi, 35  
**KNOWN FOR** “A Guy Walks Into a Bar” (Tyler Farr)  
**DREAM COLLABORATOR** “Pharrell. He’s been a part of so many great modern hits, I’d like to see how that works.”

18. Shane McAnally, 40  
**KNOWN FOR** “Mercy Go Round” (Kacey Musgraves); “Take Your Time” (Sam Hunt); “American Kids” (Kenny Chesney)  
**I WISH I WROTE** “Teenage Dream” by Katy Perry. I’m obsessed with that song.

19. Josh Kear, 40  
**KNOWN FOR** “Need You Now” (Lady Antebellum); “Drunk on a Plane” (Dierks Bentley)  
**MOST SURPRISING PLACE I’VE HEARD MY SONG** “I was in Sri Lanka last year. I was holding my daughter, waiting in the bathroom line inside a marketplace, and I heard ‘Need You Now’ over the intercom.”

20. Ross Copperman, 32  
**KNOWN FOR** “Pirate Flag” (Kenny Chesney); “Tip It on Back” (Dierks Bentley)  
**WORD I OVERUSE IN LYRICS** “We’re all trying to stray from the bro thing, you know? ‘So truck, I guess.’

ON THE COVER

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12  BRIAN PHILIPS, 54  
President, CMT  
LESLEY FRAM*  
Senior vp music strategy, CMT  
After Viacom shifted CMT to its Kids and Family division and ordered layoffs in March, Philips’ team-building leadership quickly restored confidence. In the last year, he and Fram have rolled out new music franchises CMT Ultimate Kickoff Party and Fram’s pet project, the Next Women of Country Tour, which helped break newcomer Kelsea Ballerini. The flagships CMT Music Awards on June 10 drew almost 17 million viewers.

13  MARC DENNIS, 45; ROD ESSIG, 66; JOHN HUIE, 59; DARIN MURPHY, 49  
Co-heads, Creative Artists Agency, Nashville  
Huie says turning Zac Brown Band into a stadium headliner and returning Shania Twain to the road after a decade’s absence are the high points for CAA’s Nashville division. (According to Dennis, Twain’s North American jaunt will gross $75 million, and an international leg may follow.) Kacey Musgraves, Sam Hunt and Kelsea Ballerini also have scored chart successes in the last year.

14  CLARENCE SPALDING, 58  
Partner, Maverick Management  
So far, Spalding is the only manager of country acts to join Guy Oseary (U2, Madonna) at Maverick Management. His roster includes multiplatinum stadium headliner Jason Aldean, who has sold 1.1 million tickets (second only to Luke Bryan) on his current tour and grossed $53.3 million, according to Billboard Boxscore. Other clients include Brooks & Dunn, who have sold 23.8 million albums, and Rascal Flatts.

*DECLINED TO REVEAL AGE
CONGRATULATIONS

BOB DOYLE

on being featured amongst Billboard’s Nashville Power Player Honorees.

Thanks for all you have done for me, the music, and the music industry.

love, g
Everybody’s All-American

LUKE BRYAN

Three No. 1 albums, a string of hits and top-dog touring status: Five years in, Bryan’s genre-busting run just won’t let up. But the man himself might be the mellowest ex-frat boy in country

BY JONATHAN RINGEN

ON A HOT JULY AFTERNOON, THE SCENE backstage at Luke Bryan’s show in Northern Virginia feels like a verse from one of his good-times-fueled hits. The country superstar, 39, is happily tossing a football across a parking lot behind the Jiffy Lube Live amphitheater in Bristow. It’s the first night of a two-night stand, which means things are going to heat up after the show. “We’ll have a fun little atmosphere, call some food trucks to come out,” says Bryan with a dollop of South Georgia drawl. “Our whiskey bill is the highest in all of North Virginia feels like a verse from one of his good-songs.”

Bryan is, by many measures, the planet’s biggest country star, riding a five-year hot streak where he has released three No. 1 Billboard albums, dominated country radio and topped the country-touring heap, grossing more than $60 million in 2014, according to Billboard Boxscore. He could easily afford to hop on a private jet home (he lives with his family on a 100-acre ranch outside of Nashville when he’s not at his beach place on the Florida Panhandle), but that’s not his style. He’ll be crashing on his bus, which is stocked with industrial-sized bottles of Crown Royal and Grey Goose and a TV tuned to fishing shows. “Fishing, outdoors, sports; that’s about it,” the singer says, switching the set off. “My damn ADD, I’d be watching a f—ing Evinrude [boat motor] commercial.”

Sprawling on a sofa in a blue T-shirt, shorts and black Nikes, Bryan has the baked-in tan of a man who spends a lot of time with a fishing pole in his hands. In a few hours, he’ll blast through a couple of dozen singalong hits (from his 2013 smash “That’s My Kind of Night” to high-energy covers of Maroon 5 and Taio Cruz) for 25,000 fans. “I always say, if I ever get to 25 No. 1s, I’d try to do all 25,” he says. “I wouldn’t want one person not to hear their favorite.”

Bryan’s fifth album, Kill the Lights (out Aug. 7), should move him closer to that magic number. (His current tally? Eleven Country Radio airplay No. 1s.) The disc melds arena-rock crunch, hip-hop beats, EDM effects and fiddles and banjo — all in service of hooks and melodies crafted by teams of Nashville’s hit-making-est songwriters. Bryan, who got his start as a Music City writer, worked on about half of it.

“There’s no lyric that would be too country for Luke, but there’s also no melody that would necessarily be too pop,” says songwriter Ashley Gorley, who worked on Bryan hits including “That’s My Kind of Night” and the new album’s title track. “Even if a song has more of a hip-hop vibe, the story is still going to be something that he’s lived out.”

Bryan has the easy charm you’d expect from a state-champ quarterback — which isn’t lost on the many women here in Virginia, including a bunch of daughter-mom duos. “My nieces, who are as country as they get, listen to everything,” says Bryan. “If you think your 16-year-old bumpkin kid isn’t doing the same, you’re quite naive. They’ve got Florida Georgia Line, [Eric] Church, [Jason] Derulo, [Justin] Timberlake. And you hope you’re in their playlist.”

He’s aware that some critics label his songs simplistic or same-y. “I’ve heard people say I do ‘frat-boy music,’” he says dismissively. But Bryan comes by his anthems honestly. In college at Georgia Southern University, he ran wild with his Sigma Chi fraternity brothers, leading bands that got the girls shaking. And even now, as a family man pushing 40 — he met his wife, Caroline, in college — he can still sell a tune like “Country Girl (Shake It for Me).” “At some point, me singing about frat party themes is just not going to be realistic,” he says. “But if I look like a weird old dude up onstage, I’ll be the first one to come to that realization.”

Bryan grew up working on his family’s peanut farm in Leesburg, Ga. After college he moved to Nashville and cut his teeth as a Music Row songwriter. He scored his own first hit in 2007 with “All My Friends Say,” an ode to hard partying and the inevitable aftermath.

Given that his fans hail from everywhere, from the Deep South to New York (he has sold out Madison Square Garden), Bryan’s uniquely placed to weigh in on a contentious issue: the Confederate flag. “We’re sitting here on the day the Supreme Court ruled on gay marriages,” he says, sounding surprised but not displeased. “Where I grew up, I never understood the Confederate flag to be a negative thing. But if the Ku Klux Klan is going to walk around and turn the Confederate flag into their deal ...” He pauses, and shakes his head. “It’s become a symbol of racism to a majority of people. And we live in a country where we have to listen to people’s opinions and work it out.”

You wouldn’t know it from his songs, but Bryan has experienced more than his share of loss. When he was 19, his brother died in a car accident. In 2007, he lost his older sister to undetermined causes and, in 2014, his husband to a possible heart attack. He and his wife are raising his nephew and two nieces with their three sons. “You don’t want to sound like you love having them so much that you’re glad it’s the situation,” says Bryan. “But we’re honored to be doing what we feel was the right thing.”

Things don’t stay somber for long around Bryan, who still can’t quite believe all of his success happened at all. “So many people get record deals in Nashville, and they don’t ever get an album,” he says, shaking his head again. “So I just hang on to the positive and wake up every day.”

“SO MANY PEOPLE GET RECORD DEALS IN NASHVILLE, AND THEY DON’T EVER GET AN ALBUM.”

“That’s My Kind of Night” and the new album’s title track. “Even if a song has more of a hip-hop vibe, the story is still going to be something that he’s lived out.”

“All My Friends Say,” an ode to hard partying and the inevitable aftermath.

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“That’s My Kind of Night” and the new album’s title track. “Even if a song has more of a hip-hop vibe, the story is still going to be something that he’s lived out.”

“Where I grew up, I never understood the Confederate flag to be a negative thing. But if the Ku Klux Klan is going to walk around and turn the Confederate flag into their deal ...” He pauses, and shakes his head. “It’s become a symbol of racism to a majority of people. And we live in a country where we have to listen to people’s opinions and work it out.”

You wouldn’t know it from his songs, but Bryan has experienced more than his share of loss. When he was 19, his brother died in a car accident. In 2007, he lost his older sister to undetermined causes and, in 2014, his husband to a possible heart attack. He and his wife are raising his nephew and two nieces with their three sons. “You don’t want to sound like you love having them so much that you’re glad it’s the situation,” says Bryan. “But we’re honored to be doing what we feel was the right thing.”

Things don’t stay somber for long around Bryan, who still can’t quite believe all of his success happened at all. “So many people get record deals in Nashville, and they don’t ever get an album,” he says, shaking his head again. “So I just hang on to the positive and wake up everyday grinding.”

“SO MANY PEOPLE GET RECORD DEALS IN NASHVILLE, AND THEY DON’T EVER GET AN ALBUM.”
“I put it in a song, and people relate, you know? That’s kind of the deal,” says Bryan, photographed by Austin Hargrave on June 24 at The Land Trust for Tennessee’s Glen Leven Farm in Nashville.
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2015 NUMBER ONES...SO FAR
39 #1's on 23 different charts

“BAD BLOOD” – TAYLOR SWIFT FEAT. KENDRICK LAMAR
(#1 CHR, #1 HOT 100, #1 HOT AC, #1 POP TRACKS, #1 DIGITAL TRACKS
#1 RADIO SONGS, #1 DIGITAL SONGS, #1 POP DIGITAL SONGS)

“SHOTGUN RIDER” – TIM MCGRAW (#1 COUNTRY AIRPLAY)

“HEAVY IS THE HEAD” – ZAC BROWN BAND FEAT. CHRIS CORNELL
(#1 ACTIVE ROCK & MAINSTREAM ROCK, #1 HARD ROCK DIGITAL SONGS)

“SUN DAZE” – FLORIDA GEORGIA LINE (#1 COUNTRY AIRPLAY)

“MAKE ME WANNA” – THOMAS RHETT (#1 COUNTRY AIRPLAY)

“HOMEGROWN” – ZAC BROWN BAND
(#1 COUNTRY AIRPLAY, #1 COUNTRY DIGITAL SONGS)

“STYLE” – TAYLOR SWIFT (#1 TOP 40, #1 HOT AC & #1 AC)

“SMOKE” – A THOUSAND HORSES (#1 COUNTRY AIRPLAY)

“SIPPIN’ ON FIRE” – FLORIDA GEORGIA LINE (#1 COUNTRY AIRPLAY)

“My Baby’s Got A Smile On Her Face” – CRAIG WAYNE BOYD
(#1 BILLBOARD HOT COUNTRY SONGS, #1 COUNTRY DIGITAL SONGS)

“A Guy Walks Into A Bar” – TYLER FARR (#1 COUNTRY AIRPLAY; BIG MACHINE MUSIC)

“Love Is Your Name” – STEVEN TYLER (#1 BILLBOARD COUNTRY STREAMING)

1989 – TAYLOR SWIFT (#1 ALBUM; BILLBOARD 200; OVERALL YTD SALES; DIGITAL ALBUM)

Just As I Am: Platinum Edition – BRANTLEY GILBERT (#1 ALBUM; BILLBOARD COUNTRY)

JEKYLL + HYDE – ZAC BROWN BAND (#1 ALBUM; BILLBOARD 200 & BILLBOARD COUNTRY)

Love Somebody – REBA (#1 ALBUM; BILLBOARD COUNTRY)

RED – TAYLOR SWIFT (#1 BILLBOARD CATALOG CHART)

Here’s To The Good Times – FLORIDA GEORGIA LINE (#1 CATALOG CHART)

MONO – THE MAVERICKS (#1 AMERICANA ALBUM)
15 TROY TOMLINSON, 51
President/CEO, Sony/ATV Music Publishing Nashville
BMI has named Sony/ATV country publisher of the year for each of the 10 years that Tomlinson has led the Nashville office, and since the first quarter of 2010, when Billboard began tracking the top country publishers, his division has finished first in 19 of 21 quarters, including eight of the 10 quarters before Sony/ATV assumed administration of EMI Music Publishing (which significantly increased its market share).

16 JOHN MARKS, 61
Senior director of country programming, SiriusXM
With SiriusXM’s The Highway, Marks has built a nimble, national alternative to terrestrial country radio, and his readiness to take chances on unsigned acts helped break Florida Georgia Line, Sam Hunt, Chase Rice and, in the last year or so, Old Dominion, Logan Mize and Clare Rice and, in the last year or so, Old Dominion, Logan Mize and Clare Rice. In the process, he has accumulated half a million active Facebook followers for the channel.

COUNTRY MUSIC’S GREATEST CHANGE IN THE LAST 10 YEARS
“With respect to the Cashes and Haggards of the world, artists coming up today have much broader musical influences, including contemporary hip-hop.”

17 JOEL KATZ, 71
Chair, global entertainment and media practice, Greenberg Traurig
JESS ROSEN, 60
Co-chair, Atlanta entertainment and media practice, Greenberg Traurig
They are the most powerful legal team in Nashville. Katz represented Scott Borchetta while the Big Machine CEO spent the last eight months entertaining offers to buy his company (ultimately re-upping with Universal); he was in the thick of Sony Music’s restructuring of its Nashville office and represented the senior management team that was recently installed. Rosen, meanwhile, co-represents Kenny Chesney and Little Big Town with Katz, and, on his own, a long list of top talent that includes Miranda Lambert, Kacey Musgraves and Brad Paisley.

18 BRAD BELANGER, 40
Founder/president, Homestead Management
KERRI EDWARDS*, President, KP Entertainment
TOM LORD, 39
Head of marketing, Red Light Management
Coran Capshaw may be Red Light’s frontman, but this power trio is responsible for some of the company’s biggest business in Nashville. Lord works with the firm’s roster of artist managers to coordinate album, tour and brand partnership cycles, which often involve Edwards’ clients Luke Bryan and Cole Swindell (the ACM’s 2015 artist of the year and new artist, respectively) and, through Belanger, breakout newcomer Sam Hunt.

19 BENNY BROWN, 74
President/CEO, BBR Music Group
Brown oversees a successful boutique enterprise that consists of publishing company Magic Mustang Music, BBR Management and three labels: Broken Bow, Stoney Creek and Red Bow. The label group, which built Jason Aldean into a star, now includes Trace Adkins, Dustin Lynch and Thompson Square.

THE BIGGEST MISCONCEPTION ABOUT COUNTRY MUSIC “That bro country is over. There will always be a place for it in the format.”

20 SARAH TRAHERN, 51
CEO, Country Music Association
A year-and-a-half into the job, Trahern has proved a good fit for the country music trade organization. Its three TV properties, including the CMA Awards, improved their ratings in 2014, and in June, Trahern, who has almost 30 years of TV experience, helmed her second CMA Music Fest, staging 500 acts for 87,680 fans. The event will air as Country’s Night to Rock on ABC in August.

21 CLINT HIGHAM, 43
Partner, Morris Higham Management
During the past 10 years, Higham’s star client Kenny Chesney has sold 12 million tickets, and his current outing, The Big Revival Tour, has grossed $53 million from 33 shows since March. Higham’s latest act, Old Dominion, has sold nearly 224,000 downloads of its debut single, “Break Up With Him.” He has an influential new partner, too: Scooter Braun’s SB Management bought half of Morris Higham this year.

22 JEFF KAPUGI, 50
VP country programming, CBS Radio; Program director, WUSN Chicago
A former adult contemporary programmer at CBS Radio’s KEZK St. Louis, Kapugi was tapped by the broadcast group in 2011 to lead country music programming out of WUSN in his native Chicago. Four years later, the station draws the largest audience of any in the format, with 1.4 million weekly listeners, and in April, won its first ACM station of the year award.

23 MARION KRAFT, 50
Founder, ShopKeeper Management
It’s Kraft’s style to accentuate her artists’ individuality, right down to being extremely selective about brand partnerships. In 2014, she matched Miranda Lambert with Ram Trucks and arranged a cross-country Airstream trailer tour to promote Lambert’s album Platinum. The LP debuted atop the Billboard 200, and its Grammy, CMA and ACM wins upped Lambert’s pile of major industry awards to 60.

24 ALI HARNELL, 47
Senior VP AEG Live/The Messina Group
As the Nashville face of the world’s second-largest promoter, Harnell oversees booking and operations for some 200 shows annually, including tours by Hunter Hayes and Little Big Town. As a founding producer of the Country2Country music festivals in the United Kingdom, She also has been on the cutting edge of developing country music artists overseas. In March, the London show grossed $2.4 million, according to Boxscore, and doubled its 2013 attendance to 30,000.
Congratulations to CMT’s Brian Philips and Leslie Fram on being named Nashville’s Power Players.
Bentley photographed by Austin Hargrave on June 24 at The Land Trust for Tennessee's Glen Leven Farm in Nashville.
MY CAREER HAS BEEN LIKE THAT RAMP,” Dierks Bentley says, crossing a dirt parking lot as he leaves a Billboard photo shoot. He nods in the direction of a long loading ramp that slopes up from the mud onto the rear of a flatbed truck. The simile isn’t entirely accurate — his career arc has included a precipitous dip in the middle — but the idea of a gradual climb holds true for Bentley, a tortoise among hares.

He climbs into his own truck, a junkyard Chevy that appears to be white underneath the layers of dirt. His former blond curls have been shorn to a semi-mohawk that’s in danger of becoming a mullet. “It’s a little rough,” recalls friend — “and said, it’s a little rough,” recalls Bentley. “He wrote me back and said, ‘It’s a little rough,'” recalls Bentley. “He wrote me back and said, ‘It’s a little rough,'” recalls Bentley. “He wrote me back and said, ‘It’s a little rough,'” recalls Bentley. “He wrote me back and said, ‘It’s a little rough,'” recalls Bentley. “He wrote me back and said, ‘It’s a little rough,'” recalls Bentley. “He wrote me back and said, ‘It’s a little rough,'” recalls Bentley. “He wrote me back and said, ‘It’s a little rough,'”

He快速地建立了自己作为一流艺术家的地位。他说，“作为唯一一个在第一张专辑中出类拔萃的艺术家，他成功了。他是‘来自南阿拉巴马的美丽女子’，关于一场危险的冒险的Dobro，‘Was I Thinkin’，’一首含有班卓琴和 Dobro关于一个夜晚的冒险的歌曲，与“a beauty from South Alabama，”和the first of his 13 No. 1 Hot Country Songs hits。 “He could’ve become a one-hit wonder，” says Luke Bryan. “Dierks has been probably the only artist to actually outdo that first hit.”

He quickly established himself as a first-rate singer of songs about beer, and as a wit: “Garth and a cowboy hat. And I’ve got a weird name.” (It rhymes with “jerks.”)

Bentley began going to bluegrass shows at The Station Inn, which in turn made him excited about country music from the ’50s and ’60s. His passion for the era culminated in his memorable major-label debut in 2003, “What Was I Thinkin’，” a romping song with banjo and Dobro about a night of dangerous adventure with “a beauty from South Alabama，” and the first of his 13 No. 1 Hot Country Songs hits。 “He could’ve become a one-hit wonder，” says Luke Bryan. “Dierks has been probably the only artist to actually outdo that first hit.”

He realized that making an album without fun songs wouldn’t fully depict his life, so “Drunk” went back in. In a way, it’s as personal a song as “Here on Earth.”

“I sent the song to Bono” — a fan and friend — “and said, ‘It’s a little rough,’” recalls Bentley. “He wrote me back and said, ‘It’s not rough. It’s a polished gem.’”

Bentley describes his dad as a fun-loving guy who loved beer — qualities evident in his son. He realized that making an album without fun songs wouldn’t fully depict his life, so “Drunk” went back in. In a way, it’s as personal a song as “Here on Earth”： “I’ve been drunk on plenty of planes,” he says.

This summer, right alongside Paisley and Bryan, he topped the bill at New York’s inaugural Farmborough festival, and he’s touring sheds, an established headliner at last. DJs know how to pronounce his weird name, just as they’d learned to say “Wynonna” and “Shania.” It took seven albums, but he figured out how to be a headliner: Sing your life, the bad parts and the good. “I have these songs I can relate to, because they’re all a piece of my life. Maybe that’s why I’ve never had a bad show,” he reconsiders. “Or maybe it’s the alcohol.”

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By mixing bro-pleasing songs about carousing and boozing with more sober laments on fatherhood and death, “country’s hottest guy” has — finally — grown into a bona fide star

BENTLEY

By ROB TANNENBAUM

“MY CAREER HAS BEEN LIKE THAT RAMP，” Dierks Bentley says, crossing a dirt parking lot as he leaves a Billboard photo shoot. He nods in the direction of a long loading ramp that slopes up from the mud onto the rear of a flatbed truck. The simile isn’t entirely accurate — his career arc has included a precipitous dip in the middle — but the idea of a gradual climb holds true for Bentley, a tortoise among hares.

He rolls down a window — like most of the truck, the AC is busted — and drives across Nashville to a favorite lunch spot: Arnold’s, a family-run meat-and-three cafeteria where the owners greet him like a favorite cousin. Soon after we sit down, complimentary orders of hush puppies and peach pie arrive. “We’re going to need a wheelchair to get out of here，” he groans.

Bentley moved to Nashville in that same Chevy, driving from Arizona with his dad. The business quickly turned him off. “I didn’t see it ever working out for me. I don’t wear tight, starched jeans. I don’t have a big belt buckle and a cowboy hat. And I’ve got a weird name.” (It rhymes with “jerks.”)

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Country may have gone global, but Nashville remains an industry center unlike any other. “Professionals from different segments take off their company hats to strengthen Nashville’s business as a whole,” attests Sally Williams, a member of Mayor Karl Dean’s Music City Music Council. It’s in this unique spirit of collegiality that leaders like Williams and Dean promote Nashville — its history, its future and, of course, its music. Former Sony Music Nashville chairman Joe Galante mentors local entrepreneurs; journalist Robert K. Oermann has chronicled the city for years in books, newspapers and on TV. And as Galante says, “You can still find Vince Gill” — who has long supported the Country Music Hall of Fame, where he’s also honored — “helping people. That’s how this town operates.”
Congratulations
Brad Belanger, Kerri Edwards, 
Mary Hilliard Harrington, Tom Lord 
and all of Billboard’s 
Nashville Power Player honorees!

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Known for clean lines and a contemporary aesthetic, Benjamin Vandiver has masterfully remodeled the homes of clients like Connie Britton, Hayden Panettiere and Kings of Leon drummer Nathan Followill. “Although our city is growing quickly,” he says, “a sense of comfort is still paramount.”

TOP INTERIOR DECORATOR Known for clean lines and a contemporary aesthetic, Benjamin Vandiver has masterfully remodeled the homes of clients like Connie Britton, Hayden Panettiere and Kings of Leon drummer Nathan Followill. “Although our city is growing quickly,” he says, “a sense of comfort is still paramount.”

CRAIG WISEMAN, 51
Owner/partner, Big Loud Mountain;
Owner, Big Loud Shirt
SETH ENGLAND, 29
Partner, Big Loud Mountain;
Vice president, Big Loud Shirt
CLAY HUNNICUTT, 47
President, Big Loud Records

It has been a big, loud year for Wiseman and England due to the success of clients Florida Georgia Line and the Big Loud Shirt writers, who composed 10 of 2014’s No. 1 Hot Country Songs. In June, Big Loud Mountain also lured Hunnicutt away from iHeartMedia to head its Big Loud Records label startup.

JOHN PEETS, 48
Founder, Q Prime South

Peets is so involved in shaping the narratives of his acts that he’ll even shoot album art, like he did with Eric Church’s 2014 album The Outsiders. His attention to detail has paid off: All three albums released in 2014 by Q Prime South-managed acts — Church, Nickel Creek and The Black Keys — were nominated for Grammys, The Outsiders was the top-selling country album of 2014, and, with 900,000 tickets sold, Church’s tour has broken attendance records in four cities.

BOB DOYLE, 67
President/owner, Major Bob Music and Bob Doyle & Associates

Launching longtime client Garth Brooks’ first arena tour in 13 years — 25 million tickets sold so far — tops Doyle’s list of recent achievements, followed by songwriting clients Cary Barlowe and Jesse Frasure’s Hot Country Songs No. 1 for Florida Georgia Line’s “Sun Daze.” Brooks says Doyle’s combat-pilot duty during Operation Desert Storm is good for business. “Under fire, he remains calm and insightful,” he says.

BERNIE CAHILL, 50; WILL WARD, 45
Founding partners, ROAR

MATT MAHER, 45
Partner, ROAR

By forming a strategic partnership with Universal’s John Varvatos Records, Big Machine Label Group and Republic Records, the trio of managers behind the Zac Brown Band propelled the group’s latest album, Jekyll & Hyde, to the top of the Billboard 200 and landed No. 1 singles on two different airplay charts: “Heavy Is the Head,” featuring Chris Cornell, crested the Mainstream Rock chart for two weeks in May, and “Homegrown” led the Country Airplay chart for three weeks in April. Only Bon Jovi has done the same.

STEVE BUCHANAN, 58
President, Opry Entertainment Group
PETE FISHER, 52
Vice president/GM, Grand Ole Opry

This duo has expanded the Opry’s show schedule from two to four nights a week (five in the summer). It’s also behind the release of Opry 9.0, Vol. 1: Discoveries From the Circle, the first of a series of compilations showcasing new artists for the Opry’s upcoming 90th anniversary. Buchanan is also producing Moonshine: That Hee Haw Musical, which opens in Dallas this fall.

KENT EARLS, 43
Executive vp/GM, Universal Music Publishing Group

In the first half of 2015, two of Earls’ writers — Ryan Hurd and Cole Taylor — scored debut Country Airplay No. 1, and during one fortuitous week in November 2014, the top five songs on country radio were penned by UMPG talent (including Andrew Dorff’s “Neon Light” and Lake Laird’s “Sunshine & Whiskey”). “In my nearly 18 years here,” notes Earls, “that had never happened before.”

CURT MOTLEY, 50
Co-head of music, Paradigm Talent Agency

“We’re a music office,” says Motley, explaining that Paradigm’s Nashville outpost isn’t just about country. “I hung out with Taylor Momsen at the Ryman Auditorium,” he adds. “Having her at the mother church made sense to me.” Momsen’s band The Pretty Reckless and Fergie are among the office’s 100-plus acts, and are 2014’s meta-modern country break-through Sturgill Simpson, neo-outlaw Jamey Johnson and Motley’s longtime friend Toby Keith.

ANN EDELBLUTE, 40
Owner/manager, The H.Q.

While others lament country music’s lack of female voices, this manager’s star client, Carrie Underwood, has defied the odds by selling 15.2 million albums in the United States. In the past year, Edelblute has guided the singer and new mom through the release of her Calia by Carrie Underwood lifestyle line and a greatest-hits album; the latter’s single, “Something in the Water,” crowned Hot Country Songs for seven weeks, a personal best for Underwood.
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Your passion and commitment has forever changed the Country Music landscape and we are so proud to have been partners with you along the way!

Love,
Your RED Family
These Georgia natives are all quick to credit other local acts from James Brown to Alan Jackson to Outkast with making the state’s reputation as a cradle for American music of all stripes. “Just in my hometown” of Macon, says Jason Aldean, “you had the Allman Brothers, Otis Redding and Little Richard, plus bands like The Black Crowes.” These days, country artists represent as fiercely as anyone for their home state. The list of stars hailing from Georgia runs long: Beyond those pictured at left, there’s Zac Brown, Jennifer Nettles, Sam Hunt, Billy Currington, Brantley Gilbert, Colt Ford, Lauren Alaina and Lady Antebellum’s Dave Haywood and Charles Kelley. “It was a big melting pot,” says Trisha Yearwood, “and we’ve all got a little piece of it.”

Jason Aldean, 38
HOMETOWN Macon
FAVORITE SONG ABOUT GEORGIA “Ray Charles’ ‘Georgia on My Mind.’ Besides the fact that he sings the crap out of it, it’s Georgia’s theme song. It’s kind of like the peanut or the peach — it’s just part of the heritage.”

Luke Bryan, 39
HOMETOWN Leesburg
AUTHENTIC ROOTS “I was in south Georgia in a country-guy fraternity, and my dad was a farmer. If I sing a song about hunting and fishing or the outdoors or the beach or the party, it’s because these things have come into my life in a big way.”

Trisha Yearwood, 50
HOMETOWN Monticello
JIMMY CARTER CONNECTION “My experience with President Carter has been with slinging a hammer next to him. My husband Garth [Brooks] and I do a lot of work with Habitat for Humanity, and we usually go on the Carter build once a year. He is 90, and I would put anybody up against him. He is a gentleman. And he is a hard worker.”

Kip Moore, 35
HOMETOWN Tifton
BIG BOI OR ANDRE 3000? “Andre 3000 for sure. He’s a creative genius, a chameleon with a lot of colors.”

Cole Swindell, 32
HOMETOWN Brownwood
FAVORITE GEORGIA ARTIST “Alan Jackson. I remember driving my mom nuts riding around listing to A Lot About Livin’ (And a Little ‘Bout Love) with Chattahoochee’ on it. And at this past ACM Awards, I got to sing with him. My mother and I just had a couple of those moments where it’s all come full circle, and getting the chance to sing that song with him was hard to top for me.”
Carrie Underwood’s post-American Idol PR, Schmidt’s 18-year-old agency is now riding the rocking ship that is Luke Bryan’s career. Meanwhile, the biggest change in perception that Schmidt has over-seen involves her client of 16 years, the Grand Ole Opry: “In the last five years, we’ve seen the managers of new talent want them at the Opry, rather than the Opry having to reach out to them.”

JOEY WILLIAMS, 59
Founder/president, Borman Entertainment
Borman credits his success to keeping his roster small and focused. His artist management firm has guided the careers of Dwight Yoakam, Faith Hill, Keith Urban and Lady Antebellum, and he predicts his next breakthrough will be “Better Than You Left Me” singer Mickey Guyton. “We’re just a song away,” he says.

EBIE McFARLAND, 34
Founder, Essential Broadcast Media
McFarland has grown her boutique roster to 24 clients — including Kenny Chesney, Darius Rucker, Eric Church and Hunter Hayes — and says she’s proudest of “being part of the think tank that [put together] the Cowboy Rides Away Tour and story for George Strait.” His final show packed 104,793 people into AT&T Stadium, a North American indoor concert attendance record.

KEN LEVITAN, 58
Founder/co-president, Vector Management
Levitan’s recent ventures are proof that Nashville’s renaissance is about much more than country music. While Vector remains home to such artists as Trisha Yearwood, Trace Adkins, Hank Williams Jr., Lyle Lovett and Emmylou Harris, Levitan has added celebrity chefs to his client list. He has partnered with California cuisine pioneer Jonathan Waxman to open two Nashville restaurants (Adle, Bajo Sexto) and collaborates with client Kings of Leon and concert promoter C3 Presents on a two-day food and wine festival in Nashville. Levitan insists Vector remains true to its country roots, though. “I really love singer-songwriters,” he says. “They’re such an important part of what Nashville is.”

Inclusion and rankings on Billboard’s Nashville Power Players list are determined by subjects’ business impact, market share, the chart and/or touring performance of artist clients and local influence during the past 12 months.
ON THE 50TH YEAR OF
CURB & MIKE CURB FAMILY FOUNDATION
AND WITH OVER 100 BILLBOARD COUNTRY CHART ARTISTS
WITH OVER 100 #1 COUNTRY RECORDS
WE ARE PROUD TO BE PART OF
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The Curb College Belmont Campus Building
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American/Chattanooga Records

Mike Curb presenting the Nashville Historical Achievement Award to Mike Curb

"It's hard to imagine Music City being Music City without Mike Curb. Whether it's a country music hit he produced or a music education building on a university campus that bears his name, Mike's contributions to Nashville's music, philanthropic work, and civic life are unparalleled."
- Mayor Karl Dean

CURB HOMELESSNESS PROGRAM:
- Safe Haven
- Nashville Rescue Mission
- Leadership Program for the Underserved
- National Health Care for the Homeless Council
- Justice For Our Neighbors
- Beaman/Curb Boy Scout Center
- Historic Talley House at Fisk University
- The Linda and Mike Curb Institute for Advanced Medical Education at St. Thomas/Seton Hospitals
- Curb Theatre at Nashville Library
- Curb Music Education Center at Schermerhorn Symphony Hall
- The Curb College of Entertainment and Music Business at Belmont
- The Curb Center for Art, Enterprise and Public Policy at Vanderbilt
- Curb Music Publishing Building on Music Row
- Curb Recording Studios on Music Row
- Curb Children's Center at Baptist Memorial Hospital
- First Building on Music Row (Curb Productions)
- The Curb Johnny Cash Gallery
- Curb Pediatric Rehabilitation Clinic at Vanderbilt Children's Hospital
- Curb Music Publishing Building on Music Row
- Curb Youth Symphony at Blue School of Music
- Curb Theatre at Nashville Library

Mayor Karl Dean presenting the Nashville Historical Achievement Award to Mike Curb

"Mike's investment in the Public Benefit Foundation provided the resources needed to begin and sustain collaborative efforts around poverty and homelessness. Because of Mike's generous commitment, the city of Nashville is beginning to experience a decline in these areas."
- Howard C. Gentry, Former Vice Mayor of Nashville

Mayor Karl Dean presenting the Nashville Historical Achievement Award to Mike Curb

"Mike's contributions to Nashville's music, philanthropic work, and civic life are unrivaled."
- Mayor Karl Dean

"Mike's investment in the Public Benefit Foundation provided the resources needed to begin and sustain collaborative efforts around poverty and homelessness. Because of Mike's generous commitment, the city of Nashville is beginning to experience a decline in these areas."
- Howard C. Gentry, Former Vice Mayor of Nashville

Lee Brice
Wynonna
Jeff Carson
Perfect Stranger
Dean Brody
Blue County
Curtis Harlin
David Kersh
T. G. Sheppard
Singers
Donna Jean
Delbert McClinton
David Kersh
Lyle Lovett
Lee Greenwood
Ashley Blue
Junior Brown
Moe Bandy
Bellamy Brothers
Tompall & The Glaser Brothers
Steve Holy
Ray Stevens
Bobby Goldsboro
Reba McEntire
Teresa Higginbotham
Mo Pitney
Kenny Rogers
Jim Stafford
Tanya Tucker
Tracy Lawrence
T. G. Sheppard
Don & Phil Everly Brothers
Donny & Marie Osmond
Jo Dee Messina
Shane McAnally
Dylan Scott
Lee Brice
The Osmonds
LeAnn Rimes
The Judds
Debby Boone
Burrito Brothers
Tompall & The Glaser Brothers
Tim McGraw
The Whites
Trini Triggs
Randy Travis
Billy Walker
Jeannie C. Riley
"
Publicity is considered a somewhat thankless gig — days spent wheedling editors for coverage, late nights holding clipboards on red carpets and time in between fielding calls from aggrieved artists and managers about this salacious online headline and that failed TV booking. But in Nashville, musicians — even the successful ones — have a reputation for being respectful, well-mannered... heck, all-around decent people. “You’ll get me crying thinking about it,” says Darlene Bieber, who operates Bieber Public Relations. “My husband passed away a few years ago, and I can’t begin to tell you the outpouring from the country community.” Lori Christian, vp media marketing at Universal Music Group, concurs. “I was laid off from Sony,” she says, “and Martina McBride took me out to dinner. She and her husband were so supportive. People in this town have your back.”

WES VAUSE, 51
Senior vp publicity, Warner Music Nashville

DARLENE BIEBER, 57
Owner, Bieber Public Relations

ALLEN BROWN, 57
Vp media and corporate communications, Sony Music Nashville

JENSEN SUSSMAN, 37
President, Sweet Talk Publicity

EBIE McFARLAND, 34
Owner, Essential Broadcast Media

LORI CHRISTIAN, 37
Vp media marketing, Universal Music Group Nashville

TYNE PARRISH, 32
Publicist, The GreenRoom

Photographed by David McClister on July 2 in Nashville.
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SEPTEMBER 10, 2015

Let’s Talk Nashville
An opportunity to dine and engage in lively conversation with some of the most interesting, accomplished, and influential people in Nashville.

SEPTEMBER 19, 2015

Atlanta’s Best Cellars Dinner
The Best Cellars Dinner salutes Atlanta’s top wine collectors who come together on one special evening to highlight and share wine from their personal cellars.

SEPTEMBER 26-29, 2015

Storme Warren of Sirius XM and award winning duo Montgomery Gentry host the 7th Annual Country on the Beach in Key West. Other guest artists include Darryl Worley, Ray Scott, Love & Theft, LoCash, Halfway to Hazard and others.

SEPTEMBER 30, 2015

Best Cellars Dinner Houston
A salute to Houston’s top wine collectors who come together to highlight and share wine from their personal cellars which they pair with a gourmet four course meal. Special guest Jonathan Cain of Journey provides a tasting from his personal cellar.

OCTOBER 4-5, 2015

Held at the prestigious Hermitage Golf Course, the tournament kicks off with an opening reception featuring live music and an auction hosted by Shawn Parr, host of nationally syndicated “Nash Nights Live” heard coast to coast.

OCTOBER 30, 2015

Battle for the Bones
iHeartMedia’s Bobby Bones hosts the biggest Halloween bash in Nashville featuring country music’s hottest artists. This annual party benefits the FTL Sarcoma Fund – named for Warner Music promotions rep Lindsay Wallemann who lost her battle with cancer in 2013.

NOVEMBER 21, 2015

Light Up the Night
CURES Society, a group of Nashville’s upwardly mobile young professionals hosts their 3rd Annual Bonfire and Southern Supper.

FEBRUARY 29, 2016

Nashville Honors Gala
The 8th Annual Honors Gala pays tribute to some of Nashville’s most influential leaders and their outstanding contributions to the community and beyond. The celebration includes musical performances and touching tributes by colleagues, friends and family.

APRIL 25, 2016

A gourmet food and wine experience that features an elegant dinner prepared by distinguished guest chefs. Some of the globe’s finest wine aficionados graciously host tables, pouring rare and unique bottles to special guests and celebrity table hosts.

MAY 7, 2016

Nashville’s Downtown Derby Bed Race
Strength and speed come together with ingenuity and imagination. Nashville’s Downtown Derby Bed Race is a competition where teams build and decorate their own “beds” to race up Broadway. Prizes will be awarded for the fastest and the most creative at the post-race trophy presentation and party.

For more information on any of these Southern Region events, please visit www.tjmartell.org
(615) 256-2002
After his split with Ciara, Future returns to the edgy street sound that first made him a star.

**Future’s Trip To The Past**

ON **DS2,** THE THIRD MAJOR-label album from Atlanta’s Future, the rapper makes things clear from the outset: “I just f—ed your bitch in some Gucci flip-flops,” he announces on opener “Thought It Was a Drought.” He then admits to drinking so much codeine-laced “dirty Sprite” that it colors his urine, declaring, “Bitch, I’ma choose the dirty over you/You know I ain’t scared to lose you.” There’s no civility to be found here. A year after splitting from singer Ciara, his ex-fiancée and son’s mother with whom he’s still publicly feuding, Future is defiantly marking his allegiances — and they’re not to any genteel sensibilities. **DS2** is a heavy dose of medication as entertainment, and it’s not for those with low tolerance.

**DS2** references **Dirty Sprite,** his 2011 breakthrough mixtape, but it’s not a sequel as much as it is a course correction. Future’s first two studio albums — 2012’s **Pluto** and 2014’s **Honest,** recorded during his courtship of Ciara — were thick with A-list guests and songs that vied for crossover success, pushing shiny, happy roles he played well but never quite relished. He even released a gleaming love song (“Real and True”) with Miley Cyrus in 2013. But now? “Tried to make a pop star and they made me a monster,” he rhymes on “I Serve the Base,” a droning oath of fealty to street life. “They shoulda told ya I was just a trap n—a.”

In the past few years, Future has become one of the most influential, recognizable voices in rap, singing hooks for Lil Wayne and Nicki Minaj, and paving the way for artists like Fetty Wap with his starry-eyed Auto-Tuned warbling. But here, following the lead of his recent mixtapes (**Monster**, **Beast Mode** and **56 Nights**), Future retreats back into lean-filled styrofoam cups, eschewing pop duets and focusing on internal monologues of regret, ultra-conspicuous consumption and a grinding work ethic. His delivery, which drunkenly swings in the dark spaces between Meek Mill’s urgent yelp and The Weeknd’s forlorn balladry, is put to discomforting effect. When he repeatedly intones “Now I’m back f—ing my groupies” on “Groupies,” it encompasses nearly everything that he’s about now — meaty chunks of atavistic earworms, glassy stares at objectified women, a detached desire for fame, absurdist egoism. Like Drake (the only other rapper to appear here, on “Where Ya At”), Future has a gift for distilling songs into loglines both simultaneously specific and universal. When he confesses that “They got blood on that money and I still count it” on “Blood on the Money,” he sounds as broken as anyone who has ever compromised their morals to make ends meet.

Produced by a handful of trusted Atlanta trap producers, **DS2** is gothic, narcotic and full of overcast skies: You lose yourself in the glimmering synths of Zaytoven’s “Colossal”; the mutating, minor-chord flourishes of Metro Boomin’s “Where Ya At”; the fearful twangs and muted squeals of Southside’s “Stick Talk.” “Rich Sex” strives to be a sexy, lush R&B song — but Future sounds more turned on by his own jewelry than his “No. 1 freak in the sheets,” as if he’s selling a happiness he doesn’t believe in. Such is the effect of downers: The pain is real, but the joys ersatz and the escapes empty. Yes, Future started off this album by having sex with a girl while wearing designer sandals. He said it as a boast, but he never said he enjoyed it.

—KRIS EX

**FUTURE**

**DS2**

Freebandz/Epic
Hard Rock. Harder Times With...

RANDY BLYTHE

Neo-thrash group Lamb of God's seventh album, VII: Sturm und Drang (July 24, Epic), is not a "prison record," says singer Randy Blythe, but it very well could have been. In 2012, the Virginia quintet's frontman spent five weeks in a Czech jail after being arrested for the death of a young fan he pushed offstage at a Prague concert two years earlier. Now, after a 2013 acquittal, Blythe, 44, is back to business, releasing Dark Days (Da Capo Press, July 14), a memoir about the experience, and an album that mostly skirts it. "That would have been opportunistic," says Blythe of the latter. "Besides, this is heavy metal, not gangsta rap."

Why did you include only two songs about your time in prison on VII: Sturm und Drang?

Those [include] lyrics I started writing while I was there, so they're 3 years old now, and that's it. And it's not like I really delved too deeply into that experience when we were working on the album. It wasn't something I wanted to sit in. I wrote a 500-page book about it — I kind of covered that ground.

What sort of challenges did you face in writing the memoir and revisiting those memories?

Believe me, it wasn't fun. I wasn't in a big hurry to write a book about the worst experience of my life. When the idea was proposed to me, I had just been found not guilty, and my first feeling was, "I don't want to deal with this right now," because I could still smell some things from the prison. I was having these really intense, almost sensory, memories. But my agent said to me, "Those memories are going to fade." And he was right. So I'm glad I got it done. And now, if someone asks me, "What was it like?" I can say, "I wrote a book about it! Go pick it up. It will answer all your questions."

On the album, you take aim at the Internet on "Delusion Pandemic." What irks you about it?

"I'm not a Luddite, but what I see for the most part on the Internet is, like, a mash-up culture, or a remix culture. It's this endless process of regurgitation. To me, it doesn't seem to require the old cognitive gears to grind too hard. The song also deals with the fact that people are quickly losing touch with what it's like to be a human being without having a little screen to look up the answers to all of life's questions."

How do you think the rise of digital culture has affected Lamb of God?

It has definitely changed the nature of a show. You look out from the stage, and at any given moment you see hundreds of people watching you from just a few feet away — through their cellphones. It's like, "You're missing the experience! You're missing life!" It burns me out. Sometimes I wonder if they would know how to wipe their own f—ing asses without their phones. —RICHARD BIENSTOCK

Bea Miller

Not an Apology

★★★★

Disney teen pop star rebels with rocking debut

"I'M NOT A PAPER DOLL/CAN'T MAKE me what you want," Bea Miller seethes on "Paper Doll," one of the many songs on her debut album marked by resistance to authority figures and chugging rock riffs. The mantra suits the promising 16-year-old: Despite touring with Fifth Harmony and following artists like Miley Cyrus as the new star of Disney-owned Hollywood Records, Miller refuses to be fashioned into a traditional pop singer. Instead, Not an Apology overflows with defiantly sneering rock. "I Dare You" and "We're Taking Over" explicitly — and effectively — position her as a teenage rebel. Still, her vocals sound remarkably developed and her poise never falters, even if the songwriting sometimes does. Miller needs a big single to stand out and cement her persona, but she at least proves herself a unique and unwavering voice. —JASON LIPSHUTZ

Lee "Scratch" Perry's Vision of Paradise

Directed by Volker Schaner

(Fufoo Film)

★★★★

Documentary travels around the world with dub's nutty professor

THE PIONEERING ACCOMPLISHMENTS of reggae’s most eccentric producer-vocalist aren’t just thoroughly documented in Lee “Scratch” Perry’s Vision of Paradise — they’re reimagined as the actions of a superhero fighting evil with musical instruments of mass destruction. In between animated clips, the film whirlwinds among the icon’s Switzerland home, the Ethiopian birthplace of Rastafarian deity Haile Selassie and the rebuilt Black Ark Studio in Kingston, Jamaica. The lattermost is where Perry produced transformative hits for The Wailers and others, and helped create dub, influencing count- less subsequent musicians. Perry’s reasons for burning down the studio in 1983 aren’t entirely explained — "He wanted to destroy it before it destroyed him," says biographer David Katz, who is interviewed alongside numerous Perry collaborators. But overall, the movie places Perry’s eight-decade career and its oddities into a compelling, deservedly timeless context. —PATRICIA MESCHINO
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- Joel A. Katz
JILL SCOTT: THE NEW ME
On her first LP since 2011, the singer has a different outlook on life, love and more

Fifteen years after naming her debut Who Is Jill Scott?, the artist is still looking for what she calls her “truest self” on new album Woman (July 24, Blues Babe/Atlantic). Recorded in Nashville, it’s Scott’s first LP since 2011’s chart-topping The Light of the Sun, and second since the birth of her now 6-year-old son. Scott, 43, explains why she feels more “connected” to herself than ever before.

MY NEW ‘CHILD’
“Releasing an album is like putting your child out into the world. I was talking to a friend and telling her I’m hyper-emotional. It’s like being pregnant — I felt almost bipolar with these emotions. And she said, ‘You’re giving birth to a full-grown woman. What do you expect?’ I hadn’t really thought of it like that.”

MY NEW MUSE
“I only wanted to record in Nashville. There’s live music everywhere — on the corner, at the airport, in every bar. It was the perfect merger.”

MY NEW TORCH SONG
“You Don’t Know’ is a really emotional song for me, because I don’t think people know what love is. People today are not willing to go through any level of fire. As soon as any fire comes, love just evaporates.”

MY NEW FAVORITE PERSON
“I just wrapped a movie directed by RZA, Cocoa, with Common and Azealia Banks, who I’ve fallen in love with. I dig seeing young people who are absolutely themselves. Whether I agree or disagree, I just like the fact that she knows who she is.”

MY NEW MUSICAL STRUGGLE
“Finding the inspiration. Normally I wait for it; this time I pushed myself. I had to look inside and pick myself apart. Which is really scary, but it’s time — I’m somebody’s mother now.”

—GAIL MITCHELL

Isbell’s Brilliant Country Turn

AS ANY 12-STEPPER WITH A five-, 10- or 20-year chip will tell you, addiction is something you carry around with you, not something you cure. Written in the wake of a battle with alcoholism, Jason Isbell’s brilliant 2013 Americana album Southeastern marked the beginning of the former Drive-By Trucker’s own recovery. Whereas that record lived in the darkness before the dawn, its follow-up, the achingly good Something More Than Free, captures the mix of excitement and fear that comes when the sun rises on a new day.

“I keep on showing up/Hell bent on growing up,” Isbell sings on opener “If It Takes a Lifetime,” contemplating a year’s worth of sobriety amid fiddles skipping over a jaunty beat. That’s the kind of question no one ever knows the answer to. Life, for addicts and otherwise, is a big grey area, and this record is about accepting that. As Isbell puts it, “You thought God was an architect, now you know/He’s something like a pipe bomb ready to blow.”

—GARRETT KAMPS

SINGLES

CHVRCHES

“TRACE”

GLASSNOTE

The Scottish synth-pop trio follows its breakout debut with an ebullient affirmation of its electro blueprint, animated by a strong vocal from frontwoman Lauren Mayberry. The new single boasts the glistening hooks of a surefire alt hit, while also hinting at the once unlikely nation of Chvrches making noise in the mainstream.

—CHRIS PAYNE

KEITH RICHARDS

“TROUBLE”

REPUBLIC

As the Stones tour behind past victories, Keith Richards preps his first solo album in 23 years, Crosseyed Heart (Sept. 18). Despite the lead single’s raucous title, “Trouble” is comforting rock recalling Stevie Ray Vaughan’s blues-for-the-masses, but it’s a notch above most rock vets’ late-career solo work.

—JOE LYNN

5 SECONDS OF SUMMER

“SHE’S KINDA HOT”

CAPITOL

5SOS has been routinely branded as a “boy band,” but that’s a misnomer. The Aussie quartet cranks up the amps on “She’s Kinda Hot,” shirking bratty punk-pop for relatively rugged arena rock. The result is an average late-era My Chemical Romance tribute, but one guaranteed to crush radio.

—STEVEN J. HORBOWITZ
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**ALBANY, NY**

25 Years, 3,856 Events, 17 Million Fans

Pictured above: Times Union Center in Albany, NY.

Below: Elton John and Billy Joel bring their Face 2 Face Tour to the sold out Times Union Center in April 2003. Billy Joel holds the all-time record for most sell-out performances with 11 shows.

Left: Mick Jagger and the Rolling Stones sell out Times Union Center in September 2005.

Below: Sir Paul McCartney plays a sold out crowd at Times Union Center for the first time in arena history, setting a new arena record for highest grossing concert at $2.1 million. July 2014

Above: Justin Timberlake sells out his 20/20 Experience Tour at Times Union Center. July 2014

Above: Bruno Mars entertains the sold out crowd at Times Union Center. July 2014

Below: Syracuse University wins the 2003 NCAA Division I Men’s East Regional in front of a sold out crowd at Times Union Center.

Below: Boston College wins their first ever Frozen Four at the sold out 2001 NCAA Division I Men’s Ice Hockey Championship at Times Union Center.


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**Changes are Coming for Times Union Center**

Albany County Legislature has approved a $15.7 million dollar resolution bond to be used to update the Times Union Center's front exterior, front atrium and parking garage entrance. The updates will include adding LED screens to the outside of the Pearl St. side of the facility and enclosing the front atrium.

“This is an exciting time for us at the arena,” states Bob Belber, SMG General Manager of Times Union Center. “These renovations are a great way for us to celebrate 25 years and to prepare us for 25 more.”

**Capital Center Construction begins**

Estimated completion date of early 2017

Located in historic downtown, the 84,000 sq. ft. Albany Capital Center will provide state of the art convention, ballroom, and meeting space with direct connections to the Empire State Plaza Convention Center, The Egg Performing Arts Center, and the Times Union Center arena via an enclosed walkway. Together, these spaces will create the Capital Complex, the largest meeting space in Upstate New York at more than 159,000 square feet.
Small-Market Champ

Albany’s main music venue punches above its class with shows by Sheeran, Kanye and McCartney

BY CHRIS CHURCHILL

THE CROWD WAS OLD FOR BEATLEMANIA-STYLE hysterics. But when Paul McCartney played the Times Union Center in Albany, N.Y., last July, grown-ups were reduced to tears.

“I saw older men who were sitting in their seats and crying,” recalls arena GM Bob Belber of the July 5, 2014 show. “They were just so amazed that they were able to see Paul McCartney live.”

All the more astounding for fans was the fact that McCartney played his only Northeast show of 2014 in Albany, 150 miles upriver from Manhattan, population approximately 100,000 — a city that is the capital of New York State but which sometimes suffers a “Smallbany” inferiority complex. The decision was less surprising to those who had been paying attention to the growth of the Times Union Center, an arena operated by international facilities management company SMG that is celebrating its 25th anniversary.

The TU Center, as it’s known locally, has emerged as an arena that attracts powerhouse shows and draws ticket buyers from the big metro areas of New York, Boston and Montreal, each within a three-hour drive. Consider that 2014 performers also included Bruce Springsteen, Justin Timberlake, Bruno Mars and Kanye West. Kenny Chesney and Ed Sheeran played the venue in April and May, respectively.

So when Marshall Arts and AEG Live, co-promoters of McCartney’s Out There Tour, found a date at the TU Center that fit their tour routing, they knew the advantages of playing the building.

“The top performers can come to Albany and get the net revenue they need to make it work,” says Belber, who has managed the arena since 1994 and also is director of live entertainment for the Northeast for SMG. “They can pull out the same or better net profits as they can in a bigger market where labor costs are often higher.”

With a capacity of 17,500, the TU Center is large for its market, a fact that was widely mocked when the publicly owned arena was first proposed in the late ’80s. Critics predicted it would be a taxpayer albatross. But 25 years after Frank Sinatra took the stage on Jan. 30, 1990, its opening night, the venue is considered a successful civic institution and a vital piece of the region’s economic infrastructure.

SMG says nearly 18 million people have attended events at the building (originally called the Knickerbocker Arena before corporate naming rights were purchased by Pepsi and, since 2006, the local daily newspaper). The venue’s annual economic impact has been estimated at $100 million.

But the arena had begun to feel dated, prompting Albany County to spend $15.7 million on a renovation that will remake its facade and enclose its outdoor atrium — no small thing in upstate New York — to create an indoor garden and 2,800 square feet of additional meeting space. What’s more, the arena will be attached to Albany’s Capital Center, a $66.5 million, 84,000-square-foot convention complex that is under construction after years of planning. Completion of both projects is expected by 2016.

The arena and convention center, which SMG also will operate, will be linked by an aboveground walkway to an existing convention center as well as the concert hall known as “The Egg” at the state-run Empire State Plaza. Belber says SMG will join the county and state to jointly market the complex and its combined 300,000 square feet of space.

County officials hope that the construction will lure NCAA tournaments back to Albany, which last hosted the men’s basketball regional championship games in 2003. They also expect the facilities will attract conventions that are now bypassing the city for nearby Saratoga Springs. Convention attendees, meanwhile, will add to the audience available for TU Center
Planners in Albany are taking advantage of the proximity of facilities downtown with enclosed walkways. They will link the renovated TU Center to the new Capital Center for conventions and the existing Empire State Plaza Convention Center and its “Egg” theater, all within walking distance of nearby hotels.

Belber envisions the additional convention center space being used by musical acts for VIP parties and other fan-centric events.

Belber — noting that his bucket list for bookings includes Jimmy Buffet, Taylor Swift and Madonna, and other acts that so far have skipped his building — is hoping that all the construction will result in more moments like the one from early 2014. He remembers that McCartney was performing at the Grammy Awards on Jan. 26 of that year when his cellphone buzzed with a text message informing him that McCartney would likely open the next U.S. leg of his tour in Albany. More than five months later, the show ultimately grossed $2.1 million — a record for the TU Center.

“I was sitting with my 13-year-old daughter,” says Belber of when he got word of the expected booking. “I pointed to the TV and said, ‘See that artist? There’s a good chance he might come to Daddy’s work.’ ”

His daughter responded with characteristic teenage skepticism.

“She just said, ‘There’s no way.’”

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“She just said, ‘There’s no way.’”

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5 SOS’

‘HOT’ START

5 Seconds of Summer is off to a sweltering start with its new single, “She’s Kinda Hot.” The track arrived July 17 and leads the band’s second full-length studio album, due later this year on Hey or Hi/Capitol Records.

39

After only three days of airplay in the tracking week ending July 19, “She’s Kinda Hot” bows at No. 39 on Mainstream Top 40. It marks the fourth chart entry for the group and will most likely rise following its first full week of plays.

125

Industry forecasters suggest “She’s Kinda Hot” could sell upward of 125,000 downloads in the week ending July 23, which could help the song score a top 40 debut on the Aug. 8 Billboard Hot 100.

181

5 SOS garnered a 181 percent gain in Twitter mentions in the week ending July 19, according to Next Big Sound. That surge helps push the group 10-2 on the Social 50—equaling its highest rank (No. 2; July 5, 2014). —KEITH CAULFIELD

TOMORROW’S HITS

DUO JUMPS IN

High Dive Heart arrives with its EP Sonic Graffiti, released July 17 on independent A Beautiful Army of Trees. The pair consists of Jason Reeves (who has written with Colbie Caillat) and Nelly Joy, formerly of JaneDear Girls, who hit No. 10 on Top Country Albums in 2011 with their eponymous debut. High Dive Heart’s melodic single, “Vintage,” was produced and co-written by Nashville vet Nathan Chapman.

LANE’S COUNTRY PATH

Olivia Lane is bubbling under the Country Airplay chart with the plucky “You Part 2” (Big Spark). The cut earned a 17 percent gain in audience for the week ending July 19, according to Nielsen Music. Originally from Houston, Lane, who turned 24 this month, graduated from the University of Southern California in 2013 and moved to Nashville soon after to pursue her music career.
Tyrese Brings R&B Back To No. 1 On The Billboard 200

The singer-actor’s Black Rose blooms with 77,000 debut-week units earned — the first R&B album to lead the chart in more than a year

BY KEITH CAULFIELD

NEARLY 17 YEARS AFTER TYRESE DEBUTED on Billboard’s charts, the singer-actor (and Furious 7 co-star) achieves his first No. 1 album on the Billboard 200 with Black Rose.

The set opens atop the list with 77,000 equivalent-album units earned in the week ending July 16, according to Nielsen Music. (The latest Billboard 200 is the first to use Nielsen Music’s new tracking week that runs Friday through Thursday.) Black Rose was released on Tyrese’s own Voltron Recordz label through Caroline, Capitol Music Group’s independent Recordz label through Caroline, through Caroline and Capitol Music. (The latest Billboard 200 tracks all digital sales, track-equivalent album sales, and streaming and video-creation plays, in concert with Billboard’s Hot Digital Songs chart, which combines all digital sales, track-equivalent sales and streaming plays into one all-inclusive chart."

Tyrese debuted on the Billboard charts on the Aug. 8, 1998 R&B/Pop Heat List with “Nobody Else.” It was the first of 20 hits on the tally to date for the entertainer, who is currently No. 1 on the Aug. 8, 1998 R&B/Hip-Hop Airplay list with Black Rose, which debuted and peaked at No. 1 for one week on the July 19, 2014 chart. Since then, the Billboard 200 has hosted 10 rap or rap/R&B No. 1s, including the Empire soundtrack, Drake’s If You’re Reading This It’s Too Late and Meek Mill’s Dreams Worth More Than Money.

The lack of chart-topping R&B albums isn’t lost on Tyrese, who tells Billboard he’s “very concerned about the overall state of R&B/soul music” and says it “seems like this genre is dying. We feel like if we don’t have an album that has 15 rappers on it we’re going to get any attention.”

Tyrese took matters into his own hands by going independent — he even posted a comedic video to Instagram on July 10 where he asked commuters on a New York subway to buy his album. “I left majors,” he says, “so I can position myself to not have any labels to compromise my vision.”

Additional reporting by Elias Leight.
The Weeknd crowns the Artist 100 for the first time. Powered by two concurrent top 10s on the Billboard Hot 100 (see page 5), digital song sales are driving more than half his Artist 100 chart points.

**August 1, 2015**

**Billboard Artist 100**

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**ARTIST**

| THE WEEKND | XO/REPUBLIC |
| TAYLOR SWIFT | BIG MACHINE/BMG |
| TYRESE | VOLTAGE RECORDS |
| MEEK MILL | MANSION/ATLANTIC |
| ED SHEERAN | ATLANTIC |
| OMI | LOUDER THAN LIFE/ULTRA/ULTRA |
| MAROON 5 | COOL/INTERSCOPE/PEARL |
| FETTY WAP | R2U/300 |
| SAM HUNT | MCA NASHVILLE/UMG |
| DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC |
| NICKI MINAJ | YOUNG MONEY/CASH MONEY/REPUBLIC |

**Re-entry**

| FALL OUT BOY | SONY/EMI |
| WALK THE MOON | RCA |
| MEGHAN TRAINOR | SONY |
| SILENTO | EBO/CAPITAL |
| LUKE BRYAN | CAPITOL NASHVILLE/UMG |
| KIDZ BOP KIDS | RAZOR & TIE |

**New**

| WIZ KHALIFA | ROSTRA/ATLANTIC |
| JASON DERULO | BELIEVE Heights/WARNER BROS |
| ANDY GRAMMER | S-CURVE |
| ZAC BROWN BAND | SOUTHERN GROUNDS/KNOTES/REPUBLIC |
| LITTLE BIG TOWN | CAPITAL NASHVILLE/UMG |
| SAM SMITH | CAPITAL |
| FIFTH HARMONY | SYED/PIC |
| KENDRICK LAMAR | TOP GUN/AFTERMATH/INTERSCOPE/PEARL |
| SELENA GOMEZ | HOLLYWOOD |
| JUSTIN BIEBER | SCHOOLS/RAYMOND BRUNEL/DEF JAM |
| R5 | HOLLYWOOD |
| BLAKE SHELTON | WARNER BROS. NASHVILLE/UMG |
| RHIANNA | MEXICAN ROAD/ROC NATION |
| DEMI LOVATO | SONGFAIR/EAGLE/HOLLYWOOD |
| SHAWN MENDES | ISLAND |

**Data for week of 08.01.2015**

Go to BILLBOARD.COM/BIZ for complete chart data

Data for week of 08.01.2015

The Weeknd crowns the Artist 100 for the first time. Powered by two concurrent top 10s on the Billboard Hot 100 (see page 5), digital song sales are driving more than half his Artist 100 chart points.

**NO. 1**

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

The week’s most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay activity data from online music sources tracked by Nielsen Music and streaming activity data from online music sources tracked by Nielsen Music.

SALES DATA COMPILED BY...

Data for week of 08.01.2015

WEEK 2 WKS.

ARTIST IMPRINT/DISTRIBUTING LABEL PEAK POS. WEEKS ON CHART
FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/REPRIEVE 1 55
ERIC CHURCH EMI NASHVILLE/CONCORD 33 54
SIA MOMMY PUZZLE/RCA 5 55
TOVE LO ISLAND 10 53
IMAGINE DRAGONS DREAMWIZARDS/INTERSCOPE/RCA 2 55
CHRIS BROWN RCA 1 55
DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ULTIMATE 1 24
ARIANA GRANDE REPUBLIC 1 55
JASON ALDEAN BROKEN BOW/REPRIEVE 1 55
DJ SNAKE PIZZON 38 18

TWENTY ONE PILOTS FUELED BY RAMONAS 2 13
KATY PERRY CAPITOL 6 55
BIG SEAN G.O.O.D./DEF JAM 2 39
PITBULL ULTRA MUSIC/LATINO/TEVEREZ/RCA 18 55
ASAP ROCKY ASAP WORLDWIDE/POLAR GRANDMA 2 8
ELLIE GOULDING CHERYS/REPUBLIC/INTERSCOPE/RCA 7 39
CHARLIE PUTH ARTIST PARTNERS GROUP/ULTIMATE 30 16
BRANTLEY GILBERT VALORY/REPRIEVE 18 32
J. COLE DREAMVILLE/RISE ANTON/COLUMBIA 2 32
KID ROCK TOP GUN/WARNER BROS. 5 11
MARK RONSON RCA 5 35
5 SECONDS OF SUMMER WEA US/RCA CAPITOL/COLUMBIA 1 33
RAE SREMMURD EMEK/REPUBLIC/INTERSCOPE/RCA 7 46
ONE DIRECTION SYCO/COLUMBIA 2 55
TREY SONGZ EMEK/REPUBLIC/INTERSCOPE/RCA 1 55
RICH HOMIE QUAN RICH HOMIE/THINK IT’S A GAME 62 27
JAMES TAYLOR CONCORD 3 5
BETWEEN THE BURIED AND ME METAL BLADE 64 1
KID INK THE ALBUM GROUP/BIG CLAM/SныCIA 27 33
THOMAS RHETT VALORY/REPRIEVE 47 24
OWL CITY REPUBLIC 67 1
BEYONCE PARKWOOD/COLUMBIA 6 55
X AMBASSADORS DREAMWIZARDS/INTERSCOPE/RCA 38 3
MUMFORD & SONS GENTLEMEN OF THE ROAD/GRAMMAR 1 19
MAJOR LAZER HARD DECENT 43 7
FLO RIDA POZE BOY/REPRIEVE 23 26

ARTIST IMPRINT/DISTRIBUTING LABEL PEAK POS. WEEKS ON CHART
KENNY CHESNEY BLUE CAY/REPRIEVE NASHVILLE/REPRIEVE 2 55
HOZIER HEAVENLY/COLUMBIA 5 46
MICHAEL JACKSON BAD!/Epic 25 39
MIGUEL SYSTEMA 14 4
SKRILLEX BIG BEATS/REPUBLIC 71 9
CANANA SMITH MERCURY NASHVILLE/CONCORD 58 5
ECHOSMITH WARNER BROS. 26 43
METALLICA BLACKEND/WARNER BROS. 71 11
OMARION MAYBACK/TATLOW/REPRIEVE 68 18
BREAKING BENJAMIN AT JOLLY 2 4
KEITH URBAN HIT BED/CAPITOL NASHVILLE/REPRIEVE 55 23
JEREMIH NICK SCHULTZ/DEF JAM 30 51
DIPLO BAD DECENT 78 7
NICK JONAS SAFETY/REPUBLIC 11 43
THE BEATLES APP/REPUBLIC 74 6
TOSHI UNDERWOOD SCHOOLDE/REPUBLIC 6 5
KELLY CLARKSON JEWELS 9 46
BOB MARLEY AND THE WAILERS Warner Bros. 5 27
CHRIS JANSON WARNER BROS. NASHVILLE/CONCORD 9 4
KACEY MUSGRAVES MERCURY NASHVILLE/CONCORD 9 4
JIDENNA WONDALAND/EPIC 83 4
T-WAYNE WINGSPAN/SONIC/SныCIA 26 14
AMY WINEHOUSE Repulic 97 1
GEORGE EZRA TUFF GONZ/REPUBLIC 51 20
BOB MARLEY & THE WAILERS DUBLIN/REPUBLIC 93 3
JIDENNA WONDALAND/EPIC 83 4
T-WAYNE WINGSPAN/SONIC/SныCIA 26 14
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T-WAYNE WINGSPAN/SONIC/SныCIA 26 14
AMY WINEHOUSE Repulic 97 1

Winehouse Remembered

Amy Winehouse (above) debuts on the Billboard Artist 100 at No. 97, up by 62 percent in overall activity and fueled by the buzz of the new documentary Amy, which opened in theaters July 3 and celebrates the late singer-songwriter. Winehouse, who died at age 27 in 2011 from alcohol poisoning, bows with the bulk of her chart points from album sales (88 percent). Her 2007 breakthrough ‘Black to Black’ (sales 85-33 on Top Album Sales with 7,000 sold, according to Nielsen Music, marking its best sales frame since the week ending Dec. 25, 2011 when it sold 12,000, thanks to a 50 percent Christmas-week gain). The set includes her tragically appropriate signature hit “Rehab,” which rose to No. 9 on the Billboard Hot 100 in June 2007.

Another act debuts on the Artist 100 without the benefit of a current hit single: Journey, at No. 100 (up 83 percent). The rock band soars 94-25 on Top Album Sales with Journey’s Greatest Hits (3,000; up 74 percent), which was first released in 1988. The set vaults thanks to sale-pricing in the iTunes Store during the tracking week ending July 16, as the retailer spotlighted classics by multiple veteran acts, including The Beatles, who re-enter the Artist 100 at No. 87 (up 153 percent), and Bob Marley & The Wailers, who return at No. 91 (up 169 percent).

—Gary Trust
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**Billboard 200**

August 1, 2015

Go to BILLBOARD.COM/BIZ for complete chart data.

**ARTIST**

**CERTIFICATION**

**IMPACT/MARKETING/BILLBOARD LABEL**

**Title**

**WEEKS ON CHART**

| R5 Has A Good ‘Night’ |

Pop-rock band R5 (above) notation its highest-charting album yet on the Billboard 200 as its new release, Sometime Last Night, tops in at No. 6. The set – the group’s second full-length album – earned $1.6 million equivalent album units in the week ending July 16, according to Nielsen Music. (Of that sum, pure album sales equaled $900,000.) The quartet previously hit the chart with Loud (EP) (No. 8 in 2013), Loud (No. 4 in 2013) and Heart Made Up on You (EP) (No. 36 in 2014). The act comprises four siblings (Riker, Rocky, Ross and Rydel Lynch) along with drummer Ellington Ratliff. Ross co-stars on Disney Channel’s Austin & Ally series and its Teen Beach 2 TV movies. Two Austin & Ally soundtracks, filled with Ross-sung tunes, have charted atop the Billboard 200. In addition, both Teen Beach soundtracks – again, boasting lots of Ross tunes – have reached the top 10. The first, Teen Beach Movie, hit No. 3 in 2013. Sequel Teen Beach 2 reached No. 10 earlier in 2015.

R5 has sold 1.8 million song downloads, while R5 has shifted another 910,000. The total combined album sales of R5, the three Austin & Ally soundtracks and the two Teen Beach albums stand at 1 million. R5 recently celebrated its first airplay chart hit: “Let’s Not Be Alone Tonight” reached No. 38 on the May 21 Mainstream Top 40 list.

—Keith Caulfield
### Billboard Hot 100 Chart Data

**Artist** | **Title** | **Peak** | **Wks. On** | **Sales**
--- | --- | --- | --- | ---

**#1**

**Charlie Puth** | Some Type Of Love EP | 101 | 5 |

**#2**

**The Weeknd** | Starboy: Legend Of The Fall | 112 | 1 |

**#3**

**The Weeknd** | Starboy | 124 | 1 |

**#4**

**Taylor Swift** | Red | 1 | 118 |

**#5**

**Demi Lovato** | Confident | 1 | 116 |

**#6**

**Katy Perry** | Chained To The Rhythm | 1 | 112 |

**#7**

**Taylor Swift** | Style | 1 | 114 |

**#8**

**Kanye West** | The College Dropout | 1 | 110 |

**#9**

**Kanye West** | Graduation | 1 | 106 |

## Billboard 200 Chart Data

**Artist** | **Title** | **Peak** | **Wks. On** | **Sales**
--- | --- | --- | --- | ---

**#1**

**Kid Rock** | Birth Of A Nation Tour Compilation | 1 | 230 |

**#2**

**Kanye West** | Cruel Summer | 1 | 200 |

**#3**

**The Weeknd** | Beauty Behind The Madness | 1 | 179 |

**#4**

**Kanye West** | My Beautiful Dark Twisted Fantasy | 1 | 171 |

**#5**

**Kanye West** | Graduation | 1 | 169 |

**#6**

**Kanye West** | The College Dropout | 1 | 167 |

**#7**

**Taylor Swift** | 1989 | 1 | 163 |

**#8**

**Kanye West** | 808s & Heartbreak | 1 | 159 |

**#9**

**Kanye West** | College Dropout | 1 | 157 |

**#10**

**Kanye West** | My Beautiful Dark Twisted Fantasy | 1 | 156 |

## Sales Data

Sales of the album generated at tops of the annual tour — the 2015 trek began June 19 in Pomona, Calif. — put the set’s 69th percent overall up gain. The U.S. leg of the tour wraps Aug. 8 in Auburn, Wash.
Q&A

Owl City’s Adam Young

Your fifth album, Mobile Orchestra, debuts at No. 1 on the Billboard 200. What’s the meaning behind the title? I have a hard time switching off the creative side of my brain. Therefore, I’ve always working on some lyric or phrase or melody that won’t leave me alone. The blessing and the curse of all of this amazing technology now fits in a little box, in a laptop, is that you can always be working on something, literally anywhere. One guy sitting in front of a laptop can create the sound of an 80-person symphony. That’s the cool imagery for what I do.

You worked with Jake Owen for “Back Home.” What made you go country? Not a lot of people know that I’m a huge fan of country music, and of Jake Owen, for years. I just sort of sat up straight in bed and this big light bulb came on, like, “Oh, man— I should send this demo to Jake.” He was so kind to lend his talent and make what I do so much better than it would have been.

Critics have put your records under a microscope. How do you deal with the negative feedback? There’s definitely a trick not to dwell on the good or bad. There’s always going to be somebody who loves it, somebody who hates it, somebody in the middle. In terms of reading reviews, I’ve rolled down a super healthy approach: I will check it out a little bit, but the moment it feels like I’m dwelling on it too much, I stop back and remember at the end of the day I’ve just got to do the best job that I know how to do and try to do the right thing. People will talk and that’s totally cool; I’ll just keep fighting the good fight.

—Pauley Martin
Del Rey Debuts At No. 1

Lana Del Rey (below) emerged from a brief hiatus to release "Honeymoon," which bows at No. 1 on Billboard + Twitter Top Tracks. The singer unveiled the song July 14 on YouTube and her social networks, noting it serves as the title track from her upcoming fourth studio album, the follow-up to 2014's UltraLuminous. Del Rey's resurgence prompts a boost in her social activity, with Twitter mentions up to 83,300 for the week ending July 18, according to Next Big Sound, a surge of 495 percent. "Bring Me the Horizon also nets a top five start on Top Tracks with "Happy Song," which enters at No. 5. The British metal band premiered the single during a July 12 BBC Radio 1 broadcast, and the clip's official YouTube audio has gathered more than 2.6 million worldwide plays to date. "Song," notably, marks the group's maiden release with Columbia Records. It was previously signed to Epitaph Records. Meanwhile, Carly Rae Jepsen nab's a No. 9 arrival for "Run Away With Me." She premiered the song's travel-themed music video on the July 17 edition of NBC's Today. And it has since grabbed more than 1.3 million global views on YouTube (through July 21). With the debut, Jepsen earns her second top 10 hit since grabbed more than 1.3 million global views on YouTube (through July 21). With the debut, Jepsen earns her second top 10 hit since "I Really Like You" reached No. 1 for two nonconsecutive weeks earlier this year. "Run" is the second single from the Canadian pop star's third album, Emotion, due Aug. 21. —Trevor Anderson

---

**Top Tracks**

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Wks. On Chart</th>
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<tbody>
<tr>
<td>Honeymoon</td>
<td>Lana Del Rey</td>
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<td>Worth It</td>
<td>Fifth Harmony Feat. Kid Ink</td>
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<td>Devil</td>
<td>Super Junior</td>
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<tr>
<td>Bad</td>
<td>INFINITY</td>
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<td>Happy Song</td>
<td>Bring Me The Horizon</td>
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<td>Good For You</td>
<td>Selena Gomez Feat. ASAP Rocky</td>
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<td>Cool For The Summer</td>
<td>Demi Lovato</td>
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<td>Run Away With Me</td>
<td>Carly Rae Jepsen</td>
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<td>Major Lazer &amp; DJ Snake Feat. MO</td>
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<td>Madonna Feat. Nicki Minaj</td>
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<td>The Hills</td>
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**Billboard + Twitter Emerging Artists**

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<td>Futuristic</td>
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**Data for week of 08.01.2015**

Go to BILLBOARD.COM/BIZ for complete chart data 115
Social 50™

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<th>Week On Chart</th>
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<td>BAD BLOOD</td>
<td>Taylor Swift feat. Ntokozo Linda Khuzwayo, Janelle Monae</td>
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<td>2</td>
<td>REVIVAL</td>
<td>Ed Sheeran</td>
<td>238</td>
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<td>3</td>
<td>THIS SUMMER'S GONNA HURT...</td>
<td>Ed Sheeran, Digital Farmington</td>
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<td>4</td>
<td>CHEERLEADER</td>
<td>DJ Khaled feat. Rihanna, John Legend, Future</td>
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Mainstream Top 40™

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Rhythmic™

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Pop/Hot Adult

Adult Contemporary

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Adult Top 40™

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Data for week of 08.01.2015

Go to BILLBOARD.COM/BIZ for complete chart data

Adapted from the Billboard 2015 weekly Top 40 charts.
### HOT COUNTRY SONGS

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<td>TAKE YOUR TIME</td>
<td>Sam Hunt</td>
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### TOP COUNTRY ALBUMS

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<th>Cert.</th>
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<th>Peak</th>
<th>Weeks</th>
<th>Sub.</th>
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<th>Weekly Rank</th>
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<td>LULLABY</td>
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<td>CARRIAGE HUNTING</td>
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<td>ARE YOU COUNTRY</td>
<td>Chris Young</td>
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<td>WHAT THE COUNTRY NEEDS</td>
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**Notes:**
- The chart is compiled by Billboard and Nielsen Music.
- “Tonight Looks Good on You” by Jason Aldean was the top song of the year in the Country Airplay chart.
- Blake Shelton leads with 17 No. 1s during the period, followed by Kenny Chesney (16).
8 WKS.
HOT ROCK SONGS

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<td>FALL OUT BOY</td>
<td>Fall Out Boy</td>
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<td>REPURPOSE</td>
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<td>16</td>
<td>TAKE ME TO CHURCH</td>
<td>Rumer</td>
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<td>JALEY &amp; HYDE</td>
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HOT ROCK SONGS

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Go to BILLBOARD.COM/BIZ for complete chart data
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### LATIN STREAMING SONGS™

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### TOP LATIN ALBUMS™

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<td><strong>FILL ME UP</strong> — Tasha Cobbs LifeChanger</td>
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<td>15</td>
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<td><strong>EVERYTHING COMING UP JESUS</strong> — McKinley Borders Feat. Mike &amp; Gadric</td>
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<td>16</td>
<td>16</td>
<td>16</td>
<td><strong>GRACE</strong> — Ricky Dillard &amp; New G</td>
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**TOP GOSPEL ALBUMS™**

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<th>ARTIST/SONG TITLES</th>
<th>CERTIFICATION</th>
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<td><strong>MARVIN SAPP</strong> — You Shall Live</td>
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<td><strong>TINA CAMPBELL</strong> — It’s Personal</td>
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<td><strong>RICHARD SMALLWOOD WITH VISUALIZATION</strong> — Alive</td>
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<td>6</td>
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<td><strong>DERICK DO PEARSON</strong> — Love Me</td>
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<td>7</td>
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<td><strong>CASEY J</strong> — The Truth</td>
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<td><strong>TASHA COBBS</strong> — Grace (EP)</td>
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<td><strong>ERICA CAMPBELL</strong> — Help 2.0</td>
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<td><strong>ASONE</strong> — AsOne</td>
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<td><strong>GOTTABANDIT</strong> — WOW Gospel 2014</td>
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<td><strong>LAMONDO JOHNSTON</strong> — Powerful. Living. Loving. A Life To Glorify God (The EP)</td>
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<td><strong>BRINN CAMPBELL</strong> — Worth Fighting For</td>
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<td><strong>TASHA PAGE-LOCKHART</strong> — Here Right Now</td>
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<td><strong>FRED HAMMOND</strong> — I Will Trust</td>
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<td><strong>VARIOUS ARTISTS</strong> — Billboard #1 Gospel Hits</td>
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<td><strong>VARIOUS ARTISTS</strong> — Icon: Gospel Worship</td>
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<td><strong>LEW CLAYTON AND THE SPIRITUAL QC'S</strong> — Worship Gospel II</td>
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<td><strong>LODGE HUNTER FEATURED BY STRUCTURE</strong> — Ave It's Wonderful</td>
<td>Top 50</td>
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<td>20</td>
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<td>20</td>
<td><strong>J MOSS</strong> — Grown Folks Gospel</td>
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<td>21</td>
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<td>21</td>
<td><strong>JASON NELSON</strong> — Foreign Land</td>
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<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td><strong>JOSHDUB</strong> — Jubilee</td>
<td>Top 50</td>
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Data for week of 08.01.2015
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>3</td>
<td>LEAN ON</td>
<td>Major Lazer &amp; DJ Snake feat. MØ</td>
<td>Communion</td>
<td>Major Lazer (above) and DJ Snake were the Hot Dance/Electronic Songs with &quot;Lean On&quot; featuring MØ (3-1). It’s the first leader for Major Lazer and the second for Snake, who, with Lil Jon, scooped the chart’s No. 1 song of 2014, “Turn Down for What.” &quot;Lean On&quot; accumulated 9.6 million U.S. streams in the week ending July 16, according to Nielsen Music — enough to power back to No. 1, for a fourth total week, on Dance/Electronic Streaming Songs (1-1). Elsewhere on Hot Dance/Electronic Songs, Avicii advances five spots with “Waiting for Love” (12-7). The song sold 8,000 downloads in the tracking week, up 16 percent. It’s the sixth top 10 for Avicii, tying him with David Guetta for the most since the chart’s January 2013 launch. Calvin Harris and Zedd each have seven each. Years &amp; Years rule Hot Dance/Electronic Albums with their first full-length, Communion (6,000 units), the trio’s eighth overall. Emre Turkmen and Olly Alexander also plants their second tracks on Hot Dance/Electronic Songs: “King” (No. 16), “Shine” (No. 47) and “Days” (No. 48). On Dance Club Songs, Giorgio Moroder marks his second No. 1 in four months — following a 15-year absence from the list — with “Deja Vu” (2-1). It’s the fifth leader for featured act Slia, remixes from Benny Benassi, Felix Jaehn and Thin White Duke, among others, helped take Moroder to the top. — Gordon Murray</td>
</tr>
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</table>
### Dance Club Songs™

#### August 8, 2015

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>EMERGENCY</td>
<td>Icona Pop</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>B**** I'M MADOMA</td>
<td>Madonna feat. Nicki Minaj</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>KISS ME QUICK</td>
<td>Calvin Harris feat. Ellie Goulding</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>LIKE I CAN</td>
<td>Sam Smith</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>LET IT BE</td>
<td>Jessica Junta</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>SHOW ME LOVE</td>
<td>First Ladies Of Disco</td>
<td>7</td>
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<tr>
<td>7</td>
<td>SILENCE</td>
<td>Disclosure feat. Gregotty Porter</td>
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<tr>
<td>8</td>
<td>THIS FEELING</td>
<td>L'Tric</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>PRETTY GIRLS</td>
<td>Britney Spears &amp; Iggy Azalea</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>UNDER MY FEET</td>
<td>Leona Lewis</td>
<td>6</td>
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<tr>
<td>11</td>
<td>BEAUTIFUL NOW</td>
<td>Zedd feat. Joe Bellion</td>
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<td>12</td>
<td>ROOFTOP</td>
<td>Skylar Stecker</td>
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<td>WHAT MAKES YOUR HEARTBEAT FASTER</td>
<td>Barry Harris</td>
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<td>CIRCLES</td>
<td>Dade Ave feat. Sienna Sample</td>
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<td>HOUSE ON FIRE</td>
<td>Ryan Cabrera</td>
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<td>HAUTE MESSAGE</td>
<td>Nervo</td>
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<td>SARA</td>
<td>Stereolove feat. Sara Leora</td>
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<td>LEAN ON</td>
<td>Major Lazer &amp; Di Snale Feat. MO</td>
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<td>CAUTION TAPE</td>
<td>Starling Glow</td>
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<td>BEGINNING FOR THANKS</td>
<td>Banks</td>
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<td>B**** BETTER HAVE MY MONEY</td>
<td>Rihanna</td>
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<td>CALL ME</td>
<td>Rolph Rosano vs. Ahsley J.</td>
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<td>BETTER AND BETTER</td>
<td>Joel Starling featuring Dizizu</td>
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<td>24</td>
<td>INVISIBILITY</td>
<td>Kelly Clarkson</td>
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<td>25</td>
<td>TONIGHT BELONGS TO ME</td>
<td>Jerremi Feat.Mikalo</td>
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<td>26</td>
<td>GENERATE</td>
<td>Eric Prydz</td>
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<td>SUNDON'T BREATHE</td>
<td>Gangstapuss featuring Lyonz Yang</td>
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<td>SUN IS SHINING</td>
<td>Axwell &amp; Ingrosso Feat. John Martin</td>
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<td>29</td>
<td>ALIVE</td>
<td>Gay Scheiman Feat. Hannah Gold</td>
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<td>30</td>
<td>ERASE ME</td>
<td>Joel Ward</td>
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<td>WHERE ARE YOU?</td>
<td>Stella &amp; Olivia With Ahsley J.</td>
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<td>SHUT UP AND DANCE</td>
<td>Walk The Moon</td>
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<td>33</td>
<td>WANT TO SEE YOU</td>
<td>Jason Derulo</td>
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<td>34</td>
<td>FUN</td>
<td>Pitbull featuring Chris Brown</td>
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<td>35</td>
<td>WHAT A DAY</td>
<td>Fantastic feat. Wyde Jen &amp; El Cat</td>
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<td>BAD BLOOD</td>
<td>Taylor Swift feat. Kendrick Lamar</td>
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<td>GROWNKNOW</td>
<td>DeGrazio</td>
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<td>MR. PUT IF DOWN</td>
<td>KT Zomi feat. Pitbull &amp; Jeremih</td>
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<td>39</td>
<td>CHEERLEADER</td>
<td>OMI</td>
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<td>40</td>
<td>PARTY ROCK ANTHEM</td>
<td>Party Rock Feat. Macklemore</td>
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<td>41</td>
<td>Done</td>
<td>Ryan Skye feat. Niki Darling</td>
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<td>42</td>
<td>ONE</td>
<td>Aiden Leslie</td>
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<td>43</td>
<td>SOMETHING BETTER</td>
<td>Judas Feat. Lady Antelakan</td>
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<td>LETHAL WEAPON</td>
<td>Bad News from Canada</td>
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<td>MORE THAN A FEELING</td>
<td>Breanna Rubio</td>
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<td>46</td>
<td>WEIGHTLESS</td>
<td>Angelica Jong</td>
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<td>47</td>
<td>DON'T LOOK DOWN</td>
<td>Martin Garrix Feat. Shier</td>
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<td>48</td>
<td>EMERGENCY</td>
<td>Iron Pop</td>
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<td>49</td>
<td>WELCOME TO YOUR PARTY (PROMAX)</td>
<td>Ian Velez Feat. Ti</td>
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**Legend:**
- **M** - Marketers indicate titles with additional weekends airing.
- **A** - Artist
- **L** - Label
- **W** - Week

**Additional Information:**
- **Album Charts:** Recording Industry Asia of America (RIAA) certification for physical sales, digital downloads of 500,000 albums sold. **GPH** indicates album’s multi-platinum level.
- **Track Certification:** RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). **G** indicates album’s multi-platinum level.

### GROSS PER TICKET PRICE™

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<td>Madonna feat. Nicki Minaj</td>
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**Additional Information:**
- **Pace Setters** for largest weekly gains.
- **Greatest Gainers** for largest volume gain.
- **Stream Gainers** for largest demand streams where 100 streams equal 1 download.
- **Platinum** symbol indicates song’s multi-platinum level.

### Concert Grosses

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**Additional Information:**
- **RIAA Certification:** (Platinum) Numeral noted with RIAA symbol.
- **Latin Albums Certification:** (Platino) Numeral noted with Platinum symbol.
- **Latin Albums Certification:** (Diamond) Numeral noted with Platinum symbol.
- **Latin Albums Certification:** (Platinum) Numeral noted with Platinum symbol.

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**Boxscore:** The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to Bob Allen at bob.allen@billboard.com.

**Dance Club Songs:** Compiled from reports from a national sample of club DJs. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**Data for week of 08.01.2015**

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

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**Dead Rules!**

The Grateful Dead (above) scores a $52 million one-two punch on the Boxscore chart, earning the top two slots based on ticket sales from the Fare Thee Well Tour featuring original bandmates Bob Weir, Phil Lesh, Mickey Hart and Bill Kreutzmann in their final performances together. In celebration of the band’s 50-year career, the brief tour played two markets, San Francisco and Chicago, drawing fans to five sold-out stadium shows with a total of 38,193 tickets sold. Levi’s Stadium in Santa Clara, Calif., hosted the first two shows on June 27 and 28, and the last three concerts were set at Chicago’s Soldier Field during the July 4 weekend. With 210,283 seats sold during the three-night run in the Windy City, the 70,094 single-show attendance count set a new record at the stadium, topping $247,673,666 logged in September 2009 during its 360° Tour.

With grosses of $30.6 million in Chicago and $21.5 million in Santa Clara, both events surpass One Direction’s $17.8 million take from four shows in Tokyo to rank at Nos. 1 and 2 on Billboard’s slate of highest-grossing concert engagements of the year.

The Grateful Dead’s previous show was the Aerosmith concert at Boxscore also were held at Soldier Field (July 8 and 9, 1995). Those were the band’s final concerts before the group's Jerry Garcia died on Aug. 9, 1995. The shows grossed $3.7 million from two sellouts with 113,327 in attendance.

—Bob Allen
The smooth sounds of sibling duo The Carpenters, who came to epitomize easy listening in the pre-disco 1970s, topped the Billboard Hot 100 for the first time when Burt Bacharach and Hal David’s “(They Long to Be) Close to You” hit No. 1 on July 25, 1970.

It was the first of three No. 1s for the brother-sister act — arranger-instrumentalist-vocalist Richard Carpenter (then 23 years old) and drummer-vocalist Karen Carpenter (20). Together, they claimed 17 consecutive top 40 hits and three Grammy Award wins between 1970 and 1976, and a total of 27 Hot 100 hits, the second-most of any duo in Billboard chart history behind Hall & Oates.

Although their immaculate pop vocals, particularly Karen’s warm contralto, dominated the airwaves in the early ’70s with such songs as “Top of the World” and a cover of the Sesame Street staple “Sing,” their personal lives began to crumble by the middle of the decade: Richard developed an addiction to Quaaludes, while Karen suffered from anorexia nervosa. Still, the pair soldiered on, releasing four albums between 1976 and 1978. By the late ’70s, the listening audience that had embraced the act’s soft-rock stylings in the first half of the decade began to acquire a taste for funk and disco. (During Richard’s treatment for addiction, Karen recorded a solo album with a more contemporary sound, but the sibs’ label, A&M, initially shelved it.) The Carpenters, dismissed as Muzak in some quarters, would reach the top 20 only once more, with 1981’s “Touch Me When We’re Dancing.”

Karen’s life came to a tragic end on Feb. 4, 1983 — at only 32 — from heart failure caused by complications related to anorexia. Her solo album was finally released in 1996. Now 68, Richard is mostly retired from music and lives in Westlake Village, Calif., with his wife, Mary. He supports many music programs in Southern California. —KEITH CAULFIELD
THE WEEKND • JUSTIN BIEBER • SKRILLEX • NICKI MINAJ
AXWELL ^ INGROSSO • LIL WAYNE • KYGO • JASON DERULO
AMERICAN AUTHORS • BETTY WHO • THE CHAINSMOKERS
COLD WAR KIDS • CRUISR • THE FAINT • FETTY WAP • FIGHT CLVB
HALSEY • HOLY GHOST! • ILOVEMAKONNEN • JUSTIN BARON
KIESZA • LIGHTS • LINDSEY STIRLING • LITTLE MIX
MAIN ATTRAKIONZ • THE MAINE • MARKAM • MATOMA
MICHAEL BRUN • MICHAEL WOODS • MISTERWIVES • MKTO
NATALIE LA ROSE • NEW POLITICS • PARTY THIEVES
RYN WEAVER • SANTIGOLD • X AMBASSADORS • ZZ WARD

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