

TAYLOR VS. KIMYE
PR pros on the battle of
the pop-star megabrands

CAMERON STRANG
VS. THE HATERS
Warner's CEO takes
on his (many) critics
as label surges

50 i 1 2 3 4 5 6 7 8 9 0

July 30, 2016 | billboard.com

Nick & Demi FRIENDS WITH (CAREER) BENEFITS

Disney pals Jonas and Lovato pair up for an ambitious arena tour, as they talk tween stardom ('I have PTSD,' cracks Demi), high-profile Twitter feuds and, yes, the upcoming election: 'We've both evolved,' says Nick

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billboard HOT 100

Lopez and Miranda debut at No. 72 with charity duet "Love Make the World Go Round," which they performed on NBC's Today on July 11.



'Love' Wins For Lopez And Lin

IN THE WAKE OF THE shooting at Pulse nightclub in Orlando on June 12, **Jennifer Lopez** and **Lin-Manuel Miranda** decided it was time to take action. The pair came together soon after the tragedy to record "Love Make the World Go Round," which debuts at No. 72 on the Billboard Hot 100 dated July 30. "My message has always been about love," Lopez told **Elvis Duran**, host of Premiere Radio Networks' *Elvis Duran and the Morning Show*, on July 14 of the song. The track also debuts at No. 9 on the Digital Songs sales chart with 54,000 first-week downloads sold in the week ending July 14, according to Nielsen Music. Proceeds of the song go to Somos Orlando, which assists

family members of the Pulse victims. Lopez was inspired to call Miranda after watching his heartfelt speech at the Tony Awards on June 12. "I had that song for, like, eight months, but there was something about it that wasn't right," she told Duran. "[After] Orlando, it just seemed like, 'Oh, God, the world needs this message right now.'" The song is the latest charity single to reach a *Billboard* chart following the recent violence in Orlando and worldwide. Among others, **Broadway for Orlando's** cover of **Jackie DeShannon's** "What the World Needs Now Is Love" debuted at No. 13 on Digital Songs (and No. 86 on the Hot 100) on July 9 with 48,000 sold. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	One Dance	NINETEEN85/WIZKID/SH-EBIB(A GRAHAM/P JEFFERIES/NJ-SHEBIB/AI BALOGUN/K.R SMITH)	Drake Feat. WizKid & Kyla YOUNG MONEY/CASH MONEY/REPUBLIC	1	15
2	2	2	Can't Stop The Feeling! ▲	JIMBERLAKE/MAX MARTIN/SHELLBACK (JIMBERLAKE/MAX MARTIN/SHELLBACK)	Justin Timberlake DREAMWORKS/RCA	1	10
6	5	3	Cheap Thrills	G. KURSTIN (S. K. I. FURLER/G. KURSTIN/S. P. HENRIQUES)	Sia Feat. Sean Paul MONKEY PUZZLE/RCA	3	22
5	4	4	This Is What You Came For	CALVIN HARRIS (CALVIN HARRIS/NILS SJOBBRG)	Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FI/ITYE/COLUMBIA	4	11
3	3	5	Don't Let Me Down ▲	THE CHAINSMOKERS (A TAGGART/E.W. SCHWARTZ/S. HARRIS)	The Chainsmokers Feat. Daya DISRUPTOR/COLUMBIA	3	22
9	8	6	Ride ●	R REED (I JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	6	18
7	7	7	Needed Me	DJ MUSTARD/D.M.C. FARLANE & FENTY/N. AUDIN/O. HUGHES/K. ROHAIM/T.W. BRICK/A. HEENEY/B. HAZARD/C. HINSHAW JR./D.R. ACHE)	Rihanna WESTBURY ROAD/ROC NATION	7	24
4	6	8	Panda ▲	MENACE (S SELBY, III/A KHAN)	Designer GOOD/DEF JAM	1	21
8	9	9	Don't Mind ●	K. JONES (D. K. JONES/M. VALENZANO/K. M. KHALED/A. C. LYONS/G. LEVERT/E. NICHOLAS/B. WHITE)	Kent Jones EPIDEMIC/WE THE BEST/EPIC	8	11
13	12	10	Send My Love (To Your New Lover)	MAX MARTIN/SHELLBACK (A. L. B. ADKINS/MAX MARTIN/SHELLBACK)	Adele XL/COLUMBIA	10	9

45

KIARA
Gold



The 21-year-old recently cracked the top 25 on the Mainstream Top 40 chart with "Gold," her debut single.

In Illinois, where you are from, you worked at a hardware store, right?

When I was on summer break, that's what I'd do. I hated it and was really bad at it: People would ask where stuff was and I'd be like, "Yeah, that's in aisle 24," but it'd be in aisle 7. I don't know how I wasn't fired.

You wrote "Gold" while working there. What was its inspiration?

The idea that you don't have to answer to anyone. That's how I was raised: If someone asks you for something, you don't owe them anything. You don't have to answer. I wanted to somehow incorporate

that into the song. "I can leave the party without ever letting you know" [a line from "Gold"] — that's the whole thing. Sometimes you've just got to leave.

How did you pick the title?

We originally were going to name it "W.E.L.Y.K.," for "without ever letting you know." But we decided not to, because we didn't want to be trendy. "Gold" felt like years from now, it would still be relevant.

Has anyone at the Olympics reached out to you about using the song?

Ha, that would be dope. —ELIAS LEIGHT

7 RIHANNA
Needed Me

With a 13 percent gain to 74 million in audience, the *Anti* single rises 13-10 on Radio Songs to become **Rihanna's** record-extending 26th top 10 on the airplay tally.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
12	11	11	Just Like Fire	MAX MARTIN/SHELLBACK/CHOTER [PINK/MAX MARTIN/SHELLBACK/CHOTER]	Pink	10	13
10	10	12	Work From Home ▲	AMMO/DALLAS K [(COLEMAN)/D/MOREST/CRIPPIN/R.A./IZQUIRDO/D/KEHE/LEE]	Fifth Harmony	4	20
11	13	13	I Took A Pill In Ibiza ▲	M POSNER/M TEREFE [M POSNER]	Mike Posner	4	26
14	14	14	H.O.L.Y.	J MOI [BUSBEE/N CYPHER/TW/LARSEN]	Florida Georgia Line	14	11
16	15	15	Me Too	R REED [M TRAINOR/E FREDERIC J K HINDLIN/J DESROULEAU/X P SVENSSON]	Meghan Trainor	15	9
19	18	16	Controlla	BOHDA [A BRAITHWAITE/SAMUELS A RITTER/SIMCRO/REGOR/AQUAMANN/D/DAVID DENNIS/C JACKSON/PROBERTS/A/HOMAS]	Drake	16	11
22	20	17	For Free	NINETEEN85/A/GRANHAM R FENTY/P JEFFERIES/M BIDAYE/DCHIN/OLEA/MARTIN/A/SUTHERLAND/A/HEISHEY]	DJ Khaled	17	6
24	16	18	Let It Go ▲	J KING [J BAY/P BARRY]	James Bay	16	30
27	22	19	Too Good	NINETEEN85/A/GRANHAM R FENTY/P JEFFERIES/M BIDAYE/DCHIN/OLEA/MARTIN/A/SUTHERLAND/A/HEISHEY]	Drake	19	11
38	35	20	Treat You Better	JT GEIGER/I/D ROMER [S MENDES/JT GEIGER/I/S HARRIS]	Shawn Mendes	20	6

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
20	19	21	Work ▲	BOHDA [A BRAITHWAITE/SAMUELS A RITTER/R THOMAS JR/A GRAHAM/R FENTY/M S MOIR]	Rihanna	1	25
15	17	22	7 Years ▲	FUTURE ANIMALS/PLO [L G FORCHAMMER/S FORRISTIM R/STORM/PLEGAARD]	Lukas Graham	2	26
18	26	23	Heathens	MELIZONDO/J JOSEPH [J JOSEPH]	twenty one pilots	14	4
17	21	24	Dangerous Woman ▲	MAX MARTIN/J CARLSSON [J CARLSSON/R GOLAN/MAX MARTIN]	Ariana Grande	8	18
23	23	25	Stressed Out ▲	MELIZONDO [J JOSEPH]	twenty one pilots	2	43
35	32	26	Never Be Like You	FLUME/KAI G PEARLEY [E STREITEN/DE GASPERIS BRIGANTE/G PEARLEY]	Flume	26	15
25	25	27	Lost Boy ▲	RUTH B [R BERRHE]	Ruth B	24	21
26	27	28	Sorry	MELO X B KNOWLES/WYNTNER GORDON/HIT BOY [D GORDON/S RHODEN B KNOWLES C HOLLIS]	Beyonce	11	12
40	37	29	All In My Head (Flex)	STARCAT/PROFIS FIAN/CASSO/THE HIRMAN/SIN/MES/FRANKIN/BUI/VIN/BOCAR/JA/D/ITRISON/JAMBROZA/IMCHAI/S/IM/VW/IL/D/GONZALEZ/B HERNANDEZ/D/HANSIN/K C C/ABRILO/LAUREL J	Fifth Harmony	29	4
28	28	30	Love Yourself ▲	BENNY BLANCO [E C SHEERAN/B J LEVIN/J BEEBE]	Justin Bieber	1	35
21	24	31	Close ▲	MATTMAN & ROBIN [R FREDRIKSSON/M LARSSON/J MICHAELS/J TRANTER/TOVELO]	Nick Jonas	14	16
31	29	32	Low Life ▲	BN BILLIONS/D/HA/ALA/HE WEEKND/MIRO BOOMIN [D WILBURN/A TESTA/YE/B/DIEHL/D MCKINNEY/J GOURNNEVILLE]	Future	18	23
47	41	33	Into You	MAX MARTIN/LA [MAX MARTIN/SKOTCH/A KRONLUND]/SAUVANZADE/H/GRANDE]	Ariana Grande	33	9
56	56	34	SG I Got The Keys	J LUELLEN/D/KHALED/A KE ONE G KOOP/K M KHALED/J LUELLEN/J DUTTON/R MANDELL/N DWILBURN/S C CARTER]	DI Khaled	34	3
49	48	35	DG We Don't Talk Anymore	C PUTH [C PUTH/J K HINDLIN/S GOMEZ]	Charlie Puth	35	6
29	30	36	My House ▲	J CARLSSON [D L LARD/J CARLSSON/R GOLAN/M D BORRETO/R HAMMOND]	Flo Rida	4	36
34	31	37	Cake By The Ocean ▲	M LARSSON/R FREDRIKSSON [R FREDRIKSSON/M LARSSON/TRANTER/J JONAS]	DNCE	9	39
30	33	38	All The Way Up	B/C/LUSIVE [A CAR/EGNA/R MACK/E S GREEN/E DAVADI/M VALENZANO/C LYONS]	Fat Joe, Remy Ma & Jay Z	27	16
48	43	39	Broccoli	J GRAMM/K R BRITUS/R CHAHAYED [S MASNENBURG-SMITH/M MCCOLLUM]	D.R.A.M.	39	5
33	36	40	Never Forget You ▲	M/B/KASTHON/OMMY [JUSSO/M/A/EMEN/KE/A DAVEY/LARSSON]	Zara Larsson & MNEK	13	22
43	46	41	Wicked	J LUELLEN [N DWILBURN/L T WAYNE/J H LUELLEN/D OZCAN]	Future	41	13
37	39	42	Sorry ▲	BLOODS/SH/ELIX [J BIEBER/J MICHAELS/ITRANTER/M LUCKER/S MOORE]	Justin Bieber	1	38
64	64	43	THat Part	CARDON [THE BEAT/TEX CUBB/ATZ/O M HANLEY/LA TOUR/D JACKSON/K GOMRINGER [GOMRINGER/M SPARS/K OWES]]	Schoolboy Q	43	6
70	52	44	Toothbrush	ILYA [I SA/MANZADEH/JAMES ALAN/R BORANSSON/J JONAS]	DNCE	44	5
63	54	45	Gold	F SNOW [D SINGER/VINE/K SAULTERS]	Kiara	45	8
60	44	46	Unsteady	ALEXDA/KD [A GRANT/S/N HARRIS/N FELDS/H/CHARRIS/A LEVIN]	X Ambassadors	39	9
45	45	47	Church Bells	M BRIGHT [Z CROWELL/BRETT JAMES/H LINDSEY]	Carrie Underwood	43	10
36	38	48	Pillowtalk	L LENNOX [Z MALIK/L LENNOX/M HANNIDES/A HANNIDES/J GARRETT]	Zayn	1	24
41	42	49	Me, Myself & I ▲	M/KE/NAN/C ANDERSSON [G/C/L/LUM/M KEENAN/C RANDERSSON/LAUREN/CRISTY/BARNES/B HO/N/V/KELLES/B REXHA]	G-Eazy x Bebe Rexha	7	37
54	60	50	I Hate U I Love U	G NASH [G NASH/O B R IEN]	gnash	50	13

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Contents

THIS WEEK

Volume 128 / No. 19

ON THE COVER

Nick Jonas and Demi Lovato photographed by Austin Hargrave on June 1 at The Orpheum Theatre in Los Angeles. Styling by Jeff Kim. Jonas wears a Givenchy suit and shirt. Lovato wears an Adrienne Landau stole, Tom Ford corset, Wolford tights, Eva Fehren earrings and AUrate, Effy Jewelry, Sydney Evan and Jacquie Aiche bracelets. For an exclusive interview and behind-the-scenes video of the pair playing "How well do you know your tour mates?" go to Billboard.com or Billboard.com/ipad.



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Lovato wears a Chloe dress, Agent Provocateur corset, Maje belt, Giuseppe Zanotti shoes, H. Stern ring and Sydney Evan earrings.



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THE BOOMING BUSINESS OF '90s NOSTALGIA

BLINK-182 IS TOPPING THE CHARTS, 98 DEGREES ARE SELLING OUT SHEDS, TEMPLE OF THE DOG IS RE-FORMING AND POKEMON GO IS EVERYTHING. WHAT YEAR IS IT AGAIN?

BY STEVE KNOPPER

IN LATE 2015, SALT-N-PEPA, STILL riding a wave of renewed attention thanks to a popular 2014 TV ad for Geico car insurance, agreed to do a few dates on the I Love the '90s Tour while juggling work on a planned biopic and a *Laverne & Shirley*-like sitcom. But the summer trek, which started in April with fellow hip-hop throwbacks **Kid 'N Play**, **Vanilla Ice** and **Coolio**, began selling out arenas almost as soon as it was announced, leaving little time for ancillary projects. With more shows added, the group

quickly realized, "Everybody wants to go back to that time," **Cheryl "Salt" James**, 50, tells *Billboard*.

Indeed, it might be 2016, but audiences are pining for the days of AOL and **Bill Clinton**: *Pokemon* has returned, in the form of a "Go" smartphone app that unexpectedly has dominated popular culture; the **Spice Girls** are plotting a reunion tour and possible album; **Bryan Cranston** is playing Zordon in a 2017 *Power Rangers* reboot (reported budget: \$120 million); the **Guns N' Roses** reunion is selling out stadiums (*Billboard* estimates a \$100 million tour gross); **Blink-182** reached No. 1 on the *Billboard* 200, displacing *Views* by **Drake**, with 186,000 first-week sales (according to Nielsen Music); grunge supergroup **Temple of the**

Dog — featuring **Soundgarden** and **Pearl Jam** members **Chris Cornell**, **Jeff Ament**, **Stone Gossard**, **Mike McCready** and **Matt Cameron** — is re-forming for a November tour; and boy bands **98 Degrees** and **O-Town** are headlining the 39-date MY2K Tour, booking venues they only would have half-filled in their respective heydays. Says MY2K producer **Jared Paul** of Faculty Productions: "The shows are at near capacity with five proper sellouts. The response has been amazing."

"It's funny — in 2005, a lot of these same groups were having a real hard time," offers Deckstar Management's **Peter Katsis**, who, through the years, has worked with **Jane's Addiction**, **The Smashing Pumpkins**, **Korn** and

THE OVER UNDER



Diane Warren makes history with "Til It Happens to You," the first song to be nominated for an Oscar, a Grammy and an Emmy.



Donald Trump secured the Republican nomination, but not the OK to use songs by **Queen** and **The Turtles**.



Will.i.am's record label returns to relevance with **Fergie's** "M.I.L.F. \$" and talk of a remix of **The Black Eyed Peas'** "Where Is the Love?"

Backstreet Boys. “All of a sudden, the ’90s are back; it’s out of control. It is cyclical. It does take a while before people miss these things.”

The decade’s comeback, in fact, has arrived exactly on time — the two-decade separation a proven metric of the nostalgia business. “The fans who were 18 to 25 when these artists came out are now 38 to 45 with discretionary income wanting to have a good time,” says **Jeff Epstein**, co-owner of Universal Attractions, the New York concert-promotion company that concocted the I Love the ’90s Tour (and first put out its 70s Soul Jam trek 20 years ago).

Similarly, over time, radio has modified the classic-rock format so Pearl Jam and **Alice in Chains** have replaced ’60s chestnuts. Today, many rock stations tout all-’90s weekends — Seattle’s KISW plays four solid, ratings-spiking days of grunge, **Metallica**, **Megadeth** and the odd **Sponge** song every Memorial Day, Fourth of July and Labor Day. “If your parents thought **Jimi Hendrix** and **Led Zeppelin** were the loudest, hardest things they ever heard, the next generation thought **Nirvana** and Soundgarden were the loudest, hardest things they ever heard; over time these things soften up,” says **Dave Richards**, KISW’s



“The TRL era — before social media, before the Internet in a big way — [was] the last stand of the old music regime,” says 98 Degrees’ **Nick Lachey** (right). Left: Salt-N-Pepa.

program director and Entercom vp programming.

Movie and TV producers along with Madison Avenue also are onboard when it comes to reappropriating ’90s rock. In recent years, Jane’s Addiction’s “Ocean Size” was the soundtrack to a major T-Mobile campaign while CBS’ *Zoo* spun Soundgarden’s “Spoonman” and *Orange Is the New Black* attached **Papa Roach**’s “Last Resort” to a pivotal scene of inmates hacking up a body and planting the pieces in a prison garden. “We’re getting a lot of synch requests,” says Katsis.

Rock’s commercial heft, however, paled in comparison to ’90s pop, which, thanks to **Britney Spears**, **Backstreet Boys** and **’N Sync**, broke album sales records with hit singles engineered to last forever. “Those songs are huge. ‘I Want It That Way’ — co-written by **Max Martin** — is

never going to go away,” says **David McPherson**, the former Sony and Jive executive who discovered the Backstreet Boys. “You could go into a dentist’s office right now and hear ‘Shape of My Heart.’”

Such sustained popularity (and Martin’s continued chart dominance, also hitting the 20-year mark) makes for an easier return, but what of

staying power beyond summer 2016? “It used to be, if you’re a boy band and your moment ran out, you’re done,” says **Dennis Arfa**, agent for Metallica, **Billy Joel** and **Rod Stewart**. “It’s not the case anymore. Spice Girls still have a career. Others can come back in the same way.”

Seasoned manager **Janet Billig Rich** says that her clients **Lisa Loeb** and **Guided by Voices** are going “pedal to the metal” taking advantage of throwback opportunities this summer — Loeb will play the 90sFest with headliners **Smash Mouth**, **Sugar Ray**, **Bone Thugs-N-Harmony** and **Spin Doctors**, while GBV tours all summer. “In 2016, 1994 feels like a long time ago,” says Billig Rich. “People who were in their 20s in the ’90s are grown-ups now, and grown-ups want entertainment.” ●

Fallout From ‘Famous’

The did-she-or-didn’t-she-know feud between Kanye West and Taylor Swift over lyrics in the rapper’s celebrity takedown-themed track intensified with help from Kim Kardashian West. Industry pundits and insiders weigh in on the controversy’s career impact. Says a Swift source: “We’re not even talking about it and are not concerned about it”



BY DAN RYS



Howard Bragman, crisis manager; founder, **Fifteen Minutes PR**

“I’m on team **Both Win**. This is going to be one of those great music feuds that’s going to go on until their death. We live in this strange world where the truth doesn’t matter anymore. Look at the presidential race.”

TV Booker

“*Manipulator is not a good look for Taylor. And if this ends up on MTV’s Video Music Awards, we’ll all know we’ve been played.*”



Karen Civil, author-entrepreneur

“It helps Kanye [by giving] him validation. Taylor, who was invincible before, is starting to see the backlash. But like she always does, she’ll give us a great album from this. This is content for everybody.”



Chris Booker, DJ, **KAMP Los Angeles**

“There’s a saying: ‘Hits cure everything.’ The music always speaks louder than the story. Unfortunately, [Taylor is] on a music hiatus and this story is going to sit for a while. Does it put a little ding in her armor? Yeah, a bit. At some point you have to stop trying to control the narrative.”

Nashville Insider

“*Women are firmly planted in Team Swift. She can do no wrong by them. The Venn diagram overlap of fans may shrink though. Such is our polarized age.*”

Chart-Topping Hitmaker

“*Both are real talents and will be fine. Ultimately, great songs win over press drama.*”



Perez Hilton, editor-in-chief, **PerezHilton.com**

“This hurts Taylor Swift, but only in the now. Her likability has taken a hit and, more troubling, so has her credibility. But all will be forgotten as soon as she releases her next hit album. And she will!”



Susan Blond, veteran publicist; president, **Susan Blond Group**

“We’re talking about the three most media-savvy stars in the world. Kim shouldn’t have leaked it, Kanye shouldn’t have recorded it, and Taylor should know ‘off the record’ doesn’t exist. [But] their careers won’t be hurt. People love controversy, and this trio really knows how to play the game.”

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"Creativity is at the heart of what we are trying to protect every day," says Matthews, photographed July 14 at ASCAP's New York offices. "My children's artwork is a daily reminder of why creativity and freedom of expression are worth fighting for. It is my wall of 'happy.'"



FROM THE DESK OF

CEO, AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS (ASCAP)

Elizabeth Matthews

The former Viacom counsel is figuring out how to fight back (think *Game of Thrones*) against that Department of Justice ruling

BY ROBERT LEVINE
PHOTOGRAPHED BY ANNIE TRITT

IT HAS BEEN A CRUEL SUMMER for music publishing. On June 30, ASCAP and BMI learned that the U.S. Department of Justice not only declined to amend the 75-year-old antitrust consent decrees that the collecting societies say keep them from negotiating effectively in the digital age — it essentially will further restrict them. Although the Department of Justice hasn't yet published its opinion, it apparently will require ASCAP and BMI — which collect and distribute royalties to songwriters and publishers when music is performed on radio and TV and in venues — to offer “100 percent licensing,” which means they will have to license all of the rights to any composition in their repertoire. This would break with decades of practice, creating a logistical and legal morass. The decision, which could undermine ASCAP's and BMI's pricing power, has been called music publishing's “Brexite.”

“I think I levitated outside of my body when they read their prepared statement,” says ASCAP CEO **Elizabeth Matthews**. “I remember saying to someone, ‘I feel like I'm in an episode of *Punk'd*.’” Matthews, 48, who started at ASCAP in 2013 as general counsel and rose to CEO in 2015, now has to figure out what the Department of Justice's decision means, as well as how to respond to it. ASCAP, which is 102 years old, took in a record \$1.01 billion in 2015, but the organization (as well as rivals BMI and SESAC) has been licensing shares of songs written by its members for decades. Now it may have to license entire songs, and find a way to pay creators who aren't members for the shares that they own. ASCAP also is facing challenges from publishers bringing certain traditional performing-rights-organization services in-house by cutting direct deals with licensees like Pandora, and from other PROs not bound by the consent decree, like SESAC and Global Music Rights, which **Irving Azoff** founded in 2013 and is run by former ASCAP executive **Randy Grimmitt**.

“There's a lot at stake here — we have 585,000 members,” says Matthews, the mother of two daughters ages 5 and 7, who came to ASCAP from Viacom, where she was executive vp/deputy general counsel of its Media Networks division. “But we've always faced massive regulatory challenges, and challenges related to new technology — and we've always adapted.”

Can you explain, in a nutshell, what 100 percent licensing might mean for the average songwriter?

Songwriting has always been collaborative. If we write a song together, unless

there's an agreement to the contrary, either of us can go out and license it and account to the other. You can be a BMI member while I'm an ASCAP member: ASCAP will license the fractional share associated with its members and BMI will do the same. The notion of 100 percent licensing flies in the face of how the market has been operating. This could create circumstances where we won't know who controls these individual shares of works.

What's your next move in the wake of the decision by the Department of Justice?

To very quickly try to assess the impact

“Protecting copyright is part of our core mission. The same can't always be said of our competitors.”

of the DOJ's decision — the intended and the unintended consequences — on our processes, manpower, the legal and legislative implications. I've been in a series of “war rooms” with Venn diagrams and Rubik's Cubes of scenarios, trying to figure out what actions to take that we won't regret. We're facing the unknown.

How do you make decisions in a situation like that?

Are you a *Game of Thrones* fan? Remember when [Arya Stark fights the Waif] in the dark and wins? Sometimes you're in the dark — you don't have all of the facts — and you have to trust your intuition.

What's the atmosphere like in Washington, D.C., in terms of issues important to the music business?

I think we have a lot of support in Congress, but it's an election year, so there are a lot of unknowns. We're participating very heavily in the copyright reform process, and I think it's good for us because it's a chance to educate people on the plight of songwriters.

ASCAP now has three competitors — BMI, SESAC and Global Music Rights. How do you set yourself apart?

Something I tried to take from Viacom is a focus on research, and in 2015, we really had to focus on points of differentiation. One key differentiator is we're member-owned and -run. Our board has to be

composed of 12 publishers and 12 writers, and the chairman has to be a creator: that's [songwriter-singer-actor] **Paul Williams**. Also, we operate on a not-for-profit basis. I strip out my costs and every remaining dime goes back into the pockets of our members. And we spend a lot of time and energy on advocacy: Protecting copyright is part of our core mission, and the same can't always be said of all our competitors.

You have *South Park* dolls in your office. What else did you bring over from Viacom?

Love of music. The major cultural difference, which presented some

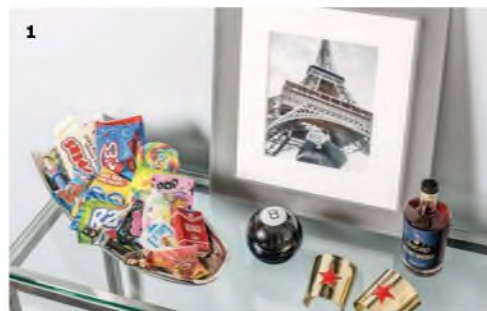
personal challenges, was going from a big public company to a membership organization that has 500 employees.

What do you make of the power struggles going on at Viacom now?

I have love and respect for the company and a ton of friends who work there, and I really hope they can put this distracting drama behind them and get back to making great cultural content. I don't want to read about **Sumner Redstone** anymore — I just want my MTV.

It's hard enough to explain ASCAP's function to an adult. Do your kids understand what mommy does?

Every time I went to D.C. they'd think I was having a private meeting with President **Barack Obama**. I've never met the president, and once they realized that, they couldn't care less. ●



1 A Magic 8 Ball “to provide answers to the ever-growing mystery of the DOJ process,” jokes Matthews, plus a vast supply of candy. **2** One of four guitars signed by ASCAP songwriters, used in meetings with congressional members for ASCAP's “Stand With Songwriters” Advocacy Day on May 18. **3** An MTV Video Music Awards “MoonMan” Pez dispenser from Matthews' tenure at Viacom.



HAIR: JESSI BUTTERFIELD AT EXCLUSIVE ARTISTS MANAGEMENT; USING: NARS COSMETICS



Big Kenny's Nashville mansion, nicknamed "Chateau di Amore."

NOTED

07 - 12
→

Big & Rich's William Kenneth "Big Kenny" Alphin listed his 20,000-square-foot Nashville estate for \$10 million. The property features an authentic 19th-century Irish pub, arboretum, recording space (Last Dollar Studio) and saltwater pool complete with an underwater sound system.

Angeles for \$2.6 million. The one-acre Toluca Lake estate features a guesthouse, swimming pool and spa.

07 - 15
→

Brad Wiseman, partner at The Soroka Agency, joined APA as agent in the contemporary division of the concerts department.



Wiseman

07 - 14
→

iHeartMedia forged a new partnership with National Public Radio that will enable more than 260 member stations to add their live news-talk programming to iHeartRadio.

Marc Anthony's Magnus Media signed YouTube star and former *American Idol* contestant **Luis Figueroa** to an exclusive production deal.

07 - 18
→

After four years, **Jaclyn Ulman** exited Press Here Publicity to join Motormouth Media.

Chicago music venue Double Door was ordered to vacate its home of 20-plus years, at 1572 N. Milwaukee Ave. in the Wicker Park neighborhood, according to a ruling by a Cook County circuit court judge.



Double Door

07 - 19
→

Meghan Trainor purchased a 6,700-square-foot, single-story home — previously owned by Megan Fox and Brian Austin Green — in Los

Jennifer Lopez extended her Las Vegas residency, adding 21 dates to her *All I Have* show at Planet Hollywood's Axis theater.



Lopez

Producer/artist manager **Jill Hollywood** departed Big Life Management after 12 years to found a new company, Echo Beach Management.

Universal Music Group appointed **Maria Alonte** senior vp film and TV synchronization for Def Jam Recordings, Island Records and Republic Records.

ALAN VEGA

1938-2016



Vega (left) and bandmate Martin Rev of Suicide in 1980.

Even in the punk-rock world of the 1970s, *Suicide* was an outlier: a vocals-and-keyboard duo that sang about both love and serial killers. The pair's influence ranges from *Nine Inch Nails* to *Bruce Springsteen*. Actor, author, DJ and former *Black Flag* frontman **Henry Rollins** remembers his friend, the late singer Alan Vega, who died July 16 in New York.



Rollins

On July 16, Alan Vega, pioneering musician, painter, sculptor and writer, died at 78 years of age. He and Martin Rev were the two-man no-wave riot known as *Suicide*. Their first album, released in 1977, is stunning: minimalist, pure and hyper-real.

I bought it in 1979 because it had blood on the cover, Vega and Rev looked like cool space aliens on the back and the credits — "Alan, vocals; Martin Rev, instrument" — made me too curious to pass it up. Ian MacKaye (who would soon start the Dischord label) and I played it that night. Nothing prepares you for *Suicide's* [murder ballad] "Frankie Teardrop." Vega and Rev's confrontational live shows were legendary. They bled but never flinched.

Twelve years later, I was a long-standing fan of the band as well as Vega's and Rev's solo releases. On July 15, 1991, I got Alan's number, called and asked if I could meet him. Half an hour later I was in his apartment, which was crammed with his paintings, sculptures, sketch pads and notebooks; there was no separation from the man and his work. We became friends almost instantly — he was one of the biggest-hearted people I ever met. Twenty-five years and a day after I knocked on his door, he was gone.

Alan was an unceasing creative force until the end of his life. Springsteen encored with *Suicide's* "Dream Baby Dream" on tour. Springsteen probably won't be covering any of *your* songs. Ever. ●

SUMMER 2016 IS HEATING UP.

PUFF DADDY AND THE FAMILY
DIERKS BENTLEY
FIFTH HARMONY
LUKE BRYAN
NICK JONAS
CHARLIE PUTH
MEGHAN TRAINOR
MACKLEMORE & RYAN LEWIS
STEVEN TYLER
RACHEL PLATTEN
SHAWN MENDES
JENNIFER LOPEZ & LIN-MANUEL MIRANDA
GWEN STEFANI
CELINE DION
JIMMY BUFFETT
ANDY GRAMMER
BLAKE SHELTON
THE BAND PERRY IN RIO
DNCE
ALICIA KEYS
AND MORE



LIVE ON THE PLAZA

LIVE ON THE PLAZA

SEE THE LINEUP & REQUEST A FAN PASS AT TODAY.COM/CONCERTS

Springsteen (center) with saxophonist Jake Clemons (left) and guitarist Steven Van Zandt at Barclays Center in Brooklyn on April 25. Springsteen and The E Street Band's *The River* revival is the top tour of 2016 so far.



TOP 10 HIGHEST-GROSSING TOURS*

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	BRUCE SPRINGSTEEN & THE E STREET BAND	\$135,355,391	1,103,536	45
2	MADONNA	\$123,904,358	740,544	58
3	BEYONCÉ	\$96,938,247	783,228	18
4	THE ROLLING STONES	\$83,894,323	729,292	13
5	COLDPLAY	\$68,161,458	876,035	17
6	JUSTIN BIEBER	\$56,636,950	568,056	40
7	DAVID GILMOUR	\$42,329,992	398,809	17
8	IRON MAIDEN	\$35,055,268	538,563	34
9	TAYLOR SWIFT	\$33,295,123	296,571	12
10	CARRIE UNDERWOOD	\$29,993,822	449,396	40

Big Names, Big Crowds

Security concerns loom and the festival sector may be softening, but the touring business soared in the first half of 2016, with Bruce Springsteen, Madonna, Beyoncé and The Rolling Stones leading the way

BY RAY WADDELL

*All chart information is based on box-office data reported to Billboard Boxscore for the period of Nov. 10, 2015, through June 6, 2016.

IN THE FACE OF SECURITY CONCERNS and an uncertain global economy, the touring business is showing resilience and, despite a few rough spots in the festival sector, looks poised to remain robust through the end of 2016.

Tapping into this bull market are ongoing tours by **Bruce Springsteen & The E Street Band**, **Beyoncé**, **Coldplay**, **Justin Bieber** and others. Also making the list, based on box-office data reported to Billboard Boxscore for the period of Nov. 10, 2015, through June 6, 2016, are already completed tours from **Madonna**, **The Rolling Stones** and **Taylor Swift**. (Two of the year's biggest tours, **Adele** and **Garth Brooks**, do not report their box-office data.)

Leading the way is the world's largest promoter, Live Nation, which handled a majority of the dates for more than half of the top 10 tours. "This is shaping up to be another record summer for live music for us," says **Bob Roux**, co-president of North American concerts for Live Nation, who cites global treks by **Beyoncé**, **Coldplay**, **Madonna**, **Rihanna** and **Luke Bryan** as top performers.

That would be the fourth consecutive record year for Live Nation sheds, but the success of those venues has not been at the expense of stadiums, arenas and festivals. "It's crazy good," says **Jay Marciano**, CEO of AEG Live, producers of top 10 tours by **Bieber**, **The Rolling Stones**, **Swift** and **Carrie Underwood**, as well as such festivals as **Coachella**, **Stagecoach**, **New Orleans Jazz Fest**, **Firefly** and **British Summer Time Hyde Park** in London.

All five of those festivals enjoyed record years, according to Marciano. But the news is not all good in the sector: Several festivals, mostly in the country music space, were forced to cancel due to low ticket sales, and others, like **Bonnaroo** in Tennessee, experienced record low attendance.

"Two large segments of the population — boomers and millennials — are experience-driven, and it's showing up in our concert sales."

— **Jay Marciano**, AEG Live



TOP 10 PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$855,796,458	10,369,444	1,626
2	AEG LIVE	\$464,162,351	5,548,117	1,272
3	T4F-TIME FOR FUN	\$149,088,230	2,154,670	352
4	CAESARS ENTERTAINMENT	\$96,243,010	819,498	440
5	OCESA-CIE	\$95,143,797	1,530,700	351
6	SJM CONCERTS	\$57,615,652	786,829	74
7	EVENKO	\$30,059,780	623,244	441
8	JAM PRODUCTIONS	\$27,095,041	402,450	182
9	MERCURY CONCERTS	\$25,727,470	257,145	6
10	MOVE CONCERTS	\$24,695,640	351,770	41

TOP 10 BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	BRUCE SPRINGSTEEN & THE E STREET BAND Croke Park, Dublin May 27, 29, 2016	\$19,228,100 (€17,202,525) \$139.72/\$67.07	160,188 2	Aiken Promotions
2	THE ROLLING STONES, LA BERISO, CIRO Estadio Unico Ciudad de la Plata, Buenos Aires Feb. 7, 10, 13, 2016	\$17,637,161 (258,299,750 pesos) \$204.85/\$85.35	155,184 3	Concerts West/ AEG Live, DG Entertainment, T4F-Time For Fun
3	ADELE O2 Arena, London March 15-16, 18-19, 21-22; April 4-5, 2016	\$14,759,300 (£10,282,965) \$136.36/\$50.24	126,043 8	ITB
4	THE ROLLING STONES, LITTLE JESUS Foro Sol, Mexico City March 14, 17, 2016	\$13,213,298 (231,919,798 pesos) \$569.74/\$18.23	117,567 2	Concerts West/ AEG Live, OCESA-CIE
5	THE ROLLING STONES, TITUS Estadio do Morumbi, Sao Paulo Feb. 24, 27, 2016	\$12,255,726 (48,695,065 reais) \$226.51/\$70.47	135,656 2	Concerts West/ AEG Live, T4F-Time For Fun
6	PAUL McCARTNEY Estadio Unico Ciudad de la Plata, Buenos Aires May 17, 19, 2016	\$11,809,700 (167,195,095 pesos) \$247.22/\$70.63	97,721 2	T4F-Time For Fun
7	BEYONCÉ, RAE SREMMURD, DJ SCRATCH Soldier Field, Chicago May 27-28, 2016	\$11,279,890 \$305/\$45	89,270 2	Live Nation
8	COLDPLAY, LIANNE LA HAVAS, XIMENA SARIÑANA Foro Sol, Mexico City April 15-17, 2016	\$11,231,300 (196,097,708 pesos) \$113.86/\$21.76	195,192 3	Live Nation, OCESA-CIE
9	COLDPLAY, LIANNE LA HAVAS, ALESSIA CARA Etihad Stadium, Manchester, England June 4-5, 2016	\$10,676,300 (£7,386,985) \$122.85/\$65.04	109,492 2	SJM Concerts
10	TAYLOR SWIFT, VANCE JOY AAMI Park, Melbourne, Australia Dec. 10-12, 2015	\$10,421,553 (\$14,369,323 Australian) \$161.30/\$83.30	98,136 3	The Messina Group/AEG Live



Madonna performed in Macau, China, on Feb. 20 during her Rebel Heart World Tour.

SPRINGSTEEN: KEVIN MAZUR/GETTY IMAGES; MADONNA: KIM CHONGJAP/IMAGES; JACOBER: ERICA GOLDING/REXUS/OUTERSTOCK; BEBER: BFF/AVANTAGE/REXUS/OUTERSTOCK

Where Bonnaroo's drop is concerned, insiders cite a talent lineup that did not appeal to the younger demo (**Pearl Jam**, **LCD Soundsystem** and **Dead & Company** headlined), vital for camping festivals, along with overall fatigue in the sector. But for the most part, touring reports support Marciano's "crazy good" assessment. Boxscore's average gross and attendance are both up on a per-show basis, which is indicative of solid, consistent performance. And while the impact of "Brexit" on the global touring economy is unclear, those Boxscore increases are most striking in the worldwide figures, where gross and attendance are up by more than 20 percent from 2015.

Based on numbers reported to Boxscore, Springsteen and The E Street Band, touring in support of the deluxe reissue of his 1980 double album *The River*, top all artists with a gross of more than \$135 million from more than 1.1 million tickets sold (see sidebar, right). Other hot outings in the first half of 2016 include Madonna, whose Rebel Heart World Tour took in more than \$124 million in box office, and Beyoncé, whose current Formation World Tour grossed \$97 million for the period. Both treks are promoted by **Arthur Fogel** and Live Nation's Global Touring division.

Also making a strong showing are The Rolling Stones with their América Latina Olé run through South American stadiums, the band's first in the territory in more than a decade. Since launching its 50th-anniversary shows in late 2012, the group, primarily promoted by AEG Live's Concerts West division, has grossed a staggering \$488 million at the gate.

A British rock outfit from a later generation, Coldplay grossed more than \$68 million and sold 876,035 tickets in Latin American and European stadiums before hitting U.S. shores, embarking on the band's first-ever full-on stadium tour in America in mid-July.

Though the elite Boxscore tours attract the most attention, a significant chunk of 2016's touring market is not represented by the chart. Along with Adele and Brooks, several tours haven't yet cracked the top 10 but are representative of the overall health of the business: breakout acts like **Twenty One Pilots** and **The Chainsmokers**; country artists including Bryan, **Kenny Chesney**, **Jason Aldean**, **Keith Urban**, **Dixie Chicks** and **Zac Brown Band**; and the re-emergence of hip-hop as a force in live music, including upcoming arena runs by **Drake** and **Kanye West**. Another tour that will make an impact on the year-end Boxscore charts is **Dead & Company**, featuring **John Mayer**, which started June 10. The tour already has sold out multiple stadiums and is averaging 18,000 to 20,000 in the sheds, with walk-ups as high as 3,000 per show, according to Mayer's agent, **Scott Clayton**, at Creative Artists Agency (CAA).

Looking ahead to the second half of 2016, Marciano says shows that are already on sale look solid, and the privately held AEG Live, which also has tours by Swift and Underwood



Landau (right) with Springsteen

The River Runs Deep

Bruce Springsteen manager Jon Landau talks the year's biggest tour to date

"This is a 67-year-old guy that's out there doing the best shows of his life," says longtime **Bruce Springsteen** manager **Jon Landau**, "and people are coming."

Indeed they are: Springsteen's *The River* Tour has sold 1.1 million tickets and raked in more than \$135 million in box-office revenue, according to Boxscore, from the 45 dates that occurred during the tracking period of Nov. 10, 2015, through June 6, 2016.

Not bad for a tour that almost didn't happen. "We were not planning to do any shows," says Landau. "But Bruce worked very hard on the *River* box set and was inspired by the final result." First, he and Springsteen booked 20 concerts, "but in Bruce's history he never did 20 of anything," Landau says with a laugh, "so it just grew." The final tally is 37 arena shows in America, 27 stadium concerts in Europe, then another 10 stadiums and arenas in America, wrapping Sept. 14 at Gillette Stadium in Massachusetts.

The artist also is responsible for the single biggest Boxscore so far this year, with the May 27 and 29 shows at Dublin's Croke Park taking in \$19,228,100 from an attendance of 160,188 for two "instant" sellouts, according to **Peter Aiken**, whose Aiken Promotions has been Springsteen's promoter in Ireland since 1985. "We knew it was going to be big, but none of us could have foreseen it was going to be as big as it was." —RW

TOP 10 VENUES 15,001 OR MORE CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	O2 ARENA London	23,000	\$109,138,109	1,375,614	127
2	MADISON SQUARE GARDEN New York	20,697	\$53,716,637	541,164	35
3	BARCLAYS CENTER Brooklyn	19,000	\$45,817,829	723,604	86
4	MANCHESTER ARENA Manchester, England	21,000	\$40,692,521	579,822	60
5	THE FORUM Inglewood, Calif.	17,800	\$27,596,273	331,200	31
6	PRUDENTIAL CENTER Newark, N.J.	18,000	\$25,689,432	401,398	53
7	QUDOS BANK ARENA Sydney	21,000	\$23,429,156	260,881	33
8	SPORTPALEIS Antwerp, Belgium	20,000	\$21,143,900	474,106	41
9	AMALIE ARENA Tampa, Fla.	21,500	\$20,845,201	349,322	48
10	VERIZON CENTER Washington, D.C.	20,000	\$20,104,095	310,772	39

TOP 10 VENUES 10,001-15,000 CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	SSE HYDRO Glasgow, Scotland	13,000	\$41,014,087	655,536	80
2	HALLENSTADION Zurich	14,000	\$30,145,100	384,563	55
3	BARCLAYCARD ARENA Hamburg, Germany	15,000	\$21,107,376	430,452	76
4	BRISBANE ENTERTAINMENT CENTRE Brisbane, Australia	13,500	\$19,219,025	215,619	31
5	PERTH ARENA Perth, Australia	15,000	\$16,749,560	262,679	28
6	VAN ANDEL ARENA Grand Rapids, Mich.	12,864	\$13,378,240	294,631	48
7	INTRUST BANK ARENA Wichita, Kan.	15,000	\$11,432,138	232,610	49
8	MOVISTAR ARENA Santiago, Chile	15,000	\$8,287,490	125,663	12
9	VECTOR ARENA Auckland, New Zealand	12,000	\$7,671,548	65,492	18
10	3 ARENA Dublin	14,500	\$7,500,328	81,422	8

TOP 10 VENUES 5,001-10,000 CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	RADIO CITY MUSIC HALL New York	5,901	\$88,336,392	1,155,000	217
2	THE AXIS AT PLANET HOLLYWOOD Las Vegas	7,000	\$30,413,291	206,396	55
3	AUDITORIO NACIONAL Mexico City	9,683	\$26,216,726	602,853	71
4	THE THEATER AT MADISON SQUARE GARDEN New York	5,610	\$14,875,556	251,898	64
5	MICROSOFT THEATER Los Angeles	7,100	\$14,341,109	192,903	49
6	MOHEGAN SUN ARENA Uncasville, Conn.	10,000	\$13,066,306	201,336	33
7	LOTTO ARENA Antwerp, Belgium	8,000	\$11,787,094	317,883	68
8	BILL GRAHAM CIVIC AUDITORIUM San Francisco	7,000	\$11,536,087	198,885	25
9	VORST NATIONAAL Brussels	8,000	\$10,854,645	265,351	55
10	HORDERN PAVILION Sydney	5,500	\$6,157,063	97,237	20

TOP 10 VENUES 5,000 OR LESS CAPACITY

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE Las Vegas	4,000	\$56,157,374	373,925	93
2	FOX THEATRE Atlanta	4,600	\$24,957,414	377,782	122
3	DURHAM PERFORMING ARTS CENTER Durham, N.C.	2,712	\$22,363,254	355,658	150
4	ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS Miami	2,400	\$16,819,310	218,564	219
5	DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS Tampa, Fla.	2,610	\$14,785,085	224,588	144
6	EVENTIM APOLLO London	5,000	\$14,589,370	291,528	95
7	BEACON THEATRE New York	2,900	\$13,928,447	211,440	81
8	ORPHEUM THEATRE Minneapolis	2,618	\$13,133,703	184,681	88
9	RUTHECKERD HALL Clearwater, Fla.	2,174	\$10,744,495	181,656	143
10	CHICAGO THEATRE Chicago	3,604	\$9,448,027	170,898	54



Beyoncé onstage during the opening night of her Formation World Tour at Marlins Park in Miami on April 27.

“This is shaping up to be another record summer for us.”

— *Bob Roux, Live Nation*

among the top 10, is headed toward a record year. He adds that cultural factors are playing a role in the current live-music boom, with two large demographics — baby boomers and millennials — driving an overall consumer trend toward experiences over material goods.

“You have two large segments of the population that are experience-driven,” says Marciano, “and it’s showing up in our live-concert sales.”

Beyond the cultural factors, William Morris Endeavor music chief **Marc Geiger** believes that technological advances will keep adding juice to ticket sales as streaming services continue to integrate with the live business, led by Spotify and its “concerts” button, which allows listeners to purchase tickets to local shows within the site. “That’s one of the reasons the business will grow,” says Geiger.

So what could go wrong? “Overconfidence,” says CAA’s Clayton. “Nothing guarantees business will be the same next year.”

Another wild card: security fears. So far, music-related tragedies — ranging from the terrorist attack at Paris’ Bataclan to a backstage shooting at New York’s Irving Plaza — have not had a negative impact on ticket sales. But if they continue, fans could increasingly opt to stay home, either due to fear or because increased security makes attending shows too much of a hassle.

Wall Street analyst **Rich Tullo**, who tracks live entertainment as director of research for Albert Fried & Co., echoes the industry’s overall confidence in the sector but says there could be a “degradation of interest in events” if the violence continues.

“It’s not a big deal now,” he says, “but it is a concern of mine about the industry, because it affects everything.” ●

7
DAYS
on the
SCENE



As rain splattered down on the crowd at Canada's Pemberton Music Festival on July 15, Miguel (right) promised "one more song," then surprised fans with a cover of 2Pac's 1993 gem "I Get Around," complete with a perfectly rapped verse.



"It's been a while Canada, excited to perform *Radiant Me²* for you tonight," FKA Twigs tweeted before showcasing her new art piece at the four-day Pemberton Music Festival on July 15 in British Columbia. The updated live show debuted in Moscow earlier in the week and features unreleased music and reworked choreography.



1 The Lumineers' Jeremiah Fraites on July 8 at the Quebec Festival. 2 Carolina Panthers quarterback Cam Newton posed with Zendaya at the Nickelodeon Kids' Choice Sports Awards at the University of California, Los Angeles on July 14. 3 Jennifer Lopez walked the carpet with *Ice Age: Collision Course*'s Sid and Scrat at the film's Los Angeles premiere on July 16. 4 Sam Hunt at Ottawa's RBC Bluesfest on July 14. 5 Pitbull (second from right) was joined by Lil Jon, Luther Campbell and Tony Robbins (from left) while receiving his star on the Hollywood Walk of Fame on July 15. 6 Alabama Shakes' Brittany Howard hit the stage in Louisville, Ky., at the Forecastle Festival on July 16.



Tyler, The Creator took a seat during his raucous set at the Pemberton Music Festival in Canada on July 17.

Premios Juventud

MIAMI, JULY 14

UNIVISION'S ANNUAL PREMIOS JUVENTUD (YOUTH AWARDS), THE fan-voted spectacle that honors pop-culture personalities in music, TV, film and sports, may be all about millennials, but the 2016 edition took a retro turn with its "Throwback Thursday" theme. While 20-something artists like **Becky G**, **Maluma**, **Luis Coronel** and **Leslie Grace** sported vintage threads from the '70s, '80s and '90s, the night's unforgettable performances also made clear nods to the past: **Chiquis Rivera** jammed with **Gloria Trevi**; "La Macarena" creators **Los del Rio** hammed it up with **Gente de Zona**; and '80s pop group **Magneto** feted the revival of Latin boy bands with **CNCO**, winner of music reality show *La Banda*. CNCO also was the evening's top victor, taking home four awards, followed by **Nicky Jam** and **Adele**, who each earned two. **J Balvin**, who won the fan army award, got sentimental, noting: "I don't call my fans fans, but family." Though it was the second-most-watched show on broadcast TV among adults 18-34, its average viewership of 2.8 million, according to Nielsen, was a drop from 3.7 million in 2015. —LEILA COBO





Art For Life Gala

BRIDGEHAMPTON, N.Y., JULY 16



THE HAMPTONS' MUSIC INDUSTRY SOCIAL SET ONCE AGAIN DESCENDED upon Fairview Farms on Long Island for the 17th annual Art for Life gala, hosted by **Russell** and **Danny Simmons**' RUSH Philanthropic Arts Foundation. MC'd by **Gayle King**, the "Back to the Future"-themed evening had its 900 attendees, including **DJ Cassidy**, **Katie Couric** and **James Lipton**, dine on a vegan dinner thanks to Russell's dietary preferences. King read a speech provided by President **Barack Obama**, expressing his support for the foundation's arts-education and gallery programs, which, he wrote, "help cultivate a generation of dreamers." The gala, which raised \$1.25 million this year, also lived up to its reputation for surprise performances: **Whodini** rocked out to "Friends"; **Doug E. Fresh** lifted the crowd to its feet with a mashup of hits; and **Tyrese** closed the night with "How You Gonna Act Like That."

—CARSON GRIFFITH



1 Becky G paid tribute to Britney Spears by performing "Sola" with a live yellow python draped around her neck. **2** Grace (left) and Coronel. **3** Rivera (left) and Trevi. **4** Iglesias (left) dazzled with a piano version of his hit "Tonight," followed by a rowdy duet with Wisin (right) on their track "Duele el Corazon." **5** Marc Anthony (center) and Gente de Zona's Randy Malcom (left) and Alexander Delgado accepted La Combinación Perfecta (The Perfect Combination) honor for their collaboration "La Gozadera." Anthony also took home the Mi Artista Tropical (My Tropical Artist) trophy. **6** Mi "Fan Army" Favorito (My Favorite "Fan Army") winner J Balvin during his performance of new track "Bobo."



1 Russell Simmons (left), pictured with actor Hill Harper, told attendees, "Without creativity, our schools are like prisons." **2** Fresh. **3** Tyrese. **4** Honorees Suzanne de Passe (left), co-chair of Passe Jones Entertainment, and Debra Lee, chairman/CEO of BET Networks.



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"No matter what you've been through, you can change," says Fantasia, photographed July 11 at Cienfuegos in New York.

The Heart

THE PULSE
OF MUSIC
RIGHT NOW

'I WAS A BROKEN WOMAN'

After going from a No. 1 song to a suicide attempt, *Idol* star Fantasia Barrino is ready for a renaissance

BY RAY ROGERS

PHOTOGRAPHED BY RYAN PFLUGER

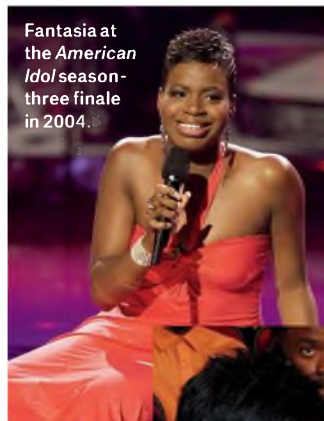
IN THE MONTHS BEFORE MAKING HER NEW ALBUM, *The Definition Cf...* (out July 29 on 19 Entertainment/RCA Records) — and long before she met her new husband, Kendall Taylor — **Fantasia Barrino** put a ring on herself. "I was getting all of my old relationships out of my system," recalls the Charlotte, N.C., native, who, as a 19-year-old single mother, belted her way to victory on *American Idol*'s third season in 2004.

"I didn't want anybody; I said, 'I'm marrying myself.'" The token of that commitment to herself was not quite the dazzling piece of bling that proudly sits on her ring finger today, courtesy of Taylor, the COO of a local courier company — but, she says, "I spent good money on it; that was me realizing my value. I said, 'Some man has to top this, because I'm worth it.'"

Getting to that place of self-worth though has been "a roller coaster" ride, says the 32-year-old singer. After the dizzying heights of *Idol* fame came more peaks — a platinum-selling album (2004's *Free Yourself*) and critical acclaim on Broadway for her 2007 stint in *The Color Purple* — only to be followed by depression and financial woes. Today, she insists, those dark days are behind her, as the new album announces a self-confident, fully realized Fantasia, emboldened by a wave of fresh starts: In addition to her marriage, she signed with new management, Primary Wave (**Cee Lo Green, Melissa Etheridge**); connected with a new producer, Ron Fair (**Christina Aguilera, Keyshia Cole**); and

wise" — and a copy of self-help bible *The Power of Now* keep her grounded today. Hitting that low point, she says, "put me in a place where I know what I do and don't want, musically. If I can't do what I feel, then I quit."

That determination made for a slow recording process. Having hit No. 1 on the Billboard Hot 100 right out of the gate with the *Idol*-fueled "I Believe" — the soaring contemporary R&B ballad would become a template for later hits — Fantasia was looking for something more soulful and life-affirming this time out. When her initial producer ("I'm not naming names," she says)



Fantasia at the American Idol season-three finale in 2004.



Fantasia and Taylor at the BET Awards in June.

until their wedding night, she confides. "I just knew [he was the one]. I was getting ready to go on the road, and he got on his knees and said, 'Can I pray for you? I just want to cover for you down the road.' In the time I'd been fasting from relationships, I asked God for someone to pray for me — someone that could cover me and my kids [Dallas, 4, and Zion, 14] and be the man of the house. That's when I knew." A year later, she says she's never felt stronger.

Maybe it's finally having her personal life on terra firma that has Fantasia focusing on the wider world. The recent wave of police shootings and the rise of Black Lives Matter have inspired her to create a new live show for her upcoming dates with labelmate **Maxwell**, featuring protest classics like **Sam Cooke's** "A Change Is Gonna Come" and Holiday's "Strange Fruit." "You can't look over it like it's not happening," she says. "I'm a mother, I'm a sister to

three brothers, and I have a stepson in college. I wouldn't want to see anybody's child gunned down, no matter what color or race."

But for Fantasia, this commitment goes beyond the concert stage. "What's more important is hitting the streets to say, 'Hey, we have to do things better.'" She recalls a recent drive through Charlotte when she and Taylor spotted a group of teenage boys fighting, and

she insisted they stop the car. "My husband thought I was crazy," she says. "I started speaking, and one of the guys says, 'Oh, it's Fantasia!' And I'm like, 'Let's not worry about that. Let's talk about the fact that you guys are out here as brothers and you're fighting. So get home! And don't let me catch y'all back on the streets!'"

She plans to join her husband in mentoring young men in prison in Charlotte through a program called MOVE, in an effort to show them "no matter what you've been through, you can change." Fantasia, of course, is living proof. "Everything in life is a fight. Everybody wants this microwavable life, and it doesn't work like that. I'm here to say, 'See what I went through? Look at me now.'" ●

"Everyone wants this microwavable life, and it doesn't work like that."

set course on a different, free-flowing musical direction, incorporating jazz, country, funk and pop in songs she deems "rock soul."

Skyrocketing into the national spotlight on *Idol*, she recalls, "I was this Southern girl, green and gullible and eager to please." And while her career initially flourished, bad decisions — both professional and personal — took their toll. The situation came to a head in the spring of 2010 during the divorce trial of her then-boyfriend, Antwaan Cook, with allegations and accusations of home-wrecking, pregnancy and sex tapes. The humiliating public scrutiny culminated on Aug. 9, 2010, when Fantasia attempted suicide by downing a bottle of aspirin. "I was a broken woman," she says.

Her personal rebuilding began when she channeled that pain into her first Grammy-winning song, "Bittersweet" in 2011, but that was just the start of the healing process. Daily affirmations posted on her mirror — "You are strong," "You are

didn't agree with her vision, she scrapped his demos and moved on. Inspired by her role in the jazzy Broadway revue *After Midnight*, she found a musical partner with Fair. Decamping to his Los Angeles studio, they hunkered down for two months, looking to acts as diverse as **The O'Jays, Willie Nelson** and **Billie Holiday** for ways to frame her voice, which conveys its owner's virtuosity and heartbreak with equal ease. (Music runs in the family: Her first cousins were in **Jodeci**, and uncles made up '70s R&B band **The Barrino Brothers**.)

At the same time, back home in Charlotte, she was experiencing a whirlwind romance with Taylor, 35. "Everything changed when I met him," she says. The connection was instantaneous: Just three weeks after meeting at a local club, the pair wed in 2015. The brief courtship was intense, fulfilling — and celibate; they didn't consummate the relationship

TASTE TEST

Whiskey Business

From hip-hop to country, there's no common ground like brown liquor. Expert New York mixologist **Tristan Willey** (Momofuku, Kings County Distillery) puts artist-branded spirits to the test



Drake: Virginia Black

"After coming to terms with his national betrayal — couldn't it have been a Canadian whiskey? — I have to admit the juice inside is pretty

damn good. It's smooth enough to be served neat with 'Too Good' playing in the background." \$34.99; virgiablackwhiskey.com



The Pogues: The Pogues Irish Whiskey

"A far cry from being the knock-your-teeth-out, riled-up Irishman paint thinner of some whiskeys, this gentle spirit

makes a killer Old-Fashioned but needs nothing but an ice cube to be truly enjoyable." \$39.99; thepoguesirishwhiskey.com



Florida Georgia Line: Old Camp Peach Pecan Whiskey

"If Florida Georgia Line's sweet whiskey is any indication, they are not averse to throwing back a

couple of shots. Grab the chasers and head off to the bonfire with this one." \$19.99; [selectretailers nationwide](http://selectretailersnationwide)

—SHIRA KARSEN

GUCCI MANE'S TRAP GALAXY

Now out of prison (three years on a weapons charge), the rapper is back at the center of Atlanta's rap universe. With his album *Everybody Looking* due July 22, *Billboard* explores his orbits of influence

BY DAN RYS



Young Scooter

Scooter – a childhood friend of Future's – spent time on Mane's 1017 Records and partnered with him for the 2013 joint mixtape *Free Bricks 2*, but their bond goes beyond the studio: The pair shared a cell at the DeKalb County Jail.



OJ Da Juiceman

Growing up in the same apartment complex as Mane, OJ – now an underground ATL rap stalwart – was one of the first signees to 1017 Records. Guwop is featured on OJ's biggest hit, 2008's "Make Tha Trap Say Aye."



Future

A 2011 joint mixtape with Mane, *Free Bricks*, gave ATL native Future his first major co-sign. "If he sees talent, he'll give an opportunity," says Atlanta radio legend **DJ Holiday**. "It bled into the culture: Now, you get Drake and Future, doing a whole tape together."



Waka Flocka Flame

For Flame and Mane, rap is a family affair: Flame's mother, Deb Antney, once managed Guwop. Not long after coming up with Flame's rap name, Mane joined him for 2011 joint album *Ferrari Boyz*.



Peewee Longway

A 1017 Records signee, Atlanta rapper Longway has done three joint projects with Mane since 2013. "Peewee's whole bag is exactly what Guwop is about," says Holiday. "Trap and get money. Work hard, and get your check right."



Migos

"One of the best A&Rs in the game and that's not even his job," says Holiday of Mane, whose frequent producer Zaytoven helped the southern trio break through with "Versace." "Without Gucci," he adds, "they'd probably still be trapping."



Young Thug

"Thug is the guy who took Gucci's star power and made it into his own," says Holiday of Atlanta's latest star, who began his career as a 1017 Records signee after a stand-out turn on Guwop's 2013 mixtape *Trap God 2*.



Chief Keef

The Atlanta veteran took Keef, a Chicago rapper who modified Mane's trap sound to fit the city's drill scene, under his wing in 2013, signing him to 1017 Records and releasing joint project *Big Gucci Sosa*.



Fetty Wap

Growing up in New Jersey, Fetty was so enamored with Mane's music that he earned the nickname "Wop." Fandom paid off: Fetty's first Billboard Hot 100 hit was the Guwop-alluding "Trap Queen."



Kodak Black

Rising Florida rapper Kodak Black's mealy-mouthed delivery is straight out of the Mane playbook. On Holiday's recommendation, the two collaborated on Kodak's new "Vibin in This Bih."



Young Dolph

The Memphis street rhymer, who credits his own work ethic to watching Mane's seemingly endless recording pace, has linked with the rapper for two mixtapes since 2013 (including his breakthrough, *East Atlanta Memphis*).

Jailhouse Rock

Not even lockup can slow down the Trap Lord

581

Total number of songs Gucci Mane has dropped from prison

38

Mane's releases (mixtapes and albums) from behind bars

10

Mane's entries on the Hot R&B/Hip-Hop Albums chart while incarcerated



Postcards From... Ozzy?

Move over, Fodor's — the Black Sabbath frontman shares some of his fave stops from his upcoming History Channel travel series

BY GARY GRAFF

WHEN JACK OSBOURNE COMES TO HIS FATHER WITH AN IDEA, HE doesn't have to waste time explaining. "I go, 'Don't tell me. The answer is yes,'" says **Ozzy Osbourne**. And that's how travel show *Ozzy and Jack's World Detour* (premiering July 27 on the History Channel) was born. The series takes the duo to historic sites around the United States and the United Kingdom, including the Alamo, where in 1982 the Prince of Darkness famously relieved himself on the Alamo Cenotaph across the street. The 67-year-old — who resumes **Black Sabbath's** The End farewell tour on Aug. 17 in Wantagh, N.Y. — recounted his must-sees.



"It was quite interesting to go to the nuclear missile silos [in South Dakota], but there's no button! It's two guys with keys — they have to turn them together. You have to go, 'Five, four, three...' and set them off. No button, much to everybody's disappointment!"



"I live in England and must've driven past Stonehenge 500 times in my life, but I've never been there before. It was really interesting — mind-boggling. Plus, we met a guy there who thinks he's the f—ing reincarnation of King Arthur, which fit in well."



"I told the guys, 'Listen, Ozzy Osbourne at the Alamo ... it's not a good combination!' But they told me, 'There's about seven or eight people out there, it's going to be fine.' Well, seven people turned out to be 2,000, all going nuts. When people start going that crazy around me, I get kind of nervous."



"We went panning for gold in this little river in the middle of this forest. I always thought they just pulled pounds of gold out of the stream, but you really have to filter it out. Jack got a little bit."

OVERHEARD

BY SELMA FONSECA

New George Harrison Music? His Widow Says 'Maybe'

Along with **Paul McCartney** and **Ringo Starr**, **Yoko Ono** and **Olivia Harrison** attended the 10th anniversary of *The Beatles Love* by **Cirque du Soleil** at the Mirage Hotel in Las Vegas — with an updated, remixed soundtrack



by **Giles Martin**, son of the Fab Four's late, legendary producer **George Martin** — and **Harrison** spoke to Overheard about percolating music projects of their own. Harrison said she and **Dhani Harrison**, her 37-year-old musician son with **George Harrison**, have talked about him finishing some unreleased tracks that her husband left behind. "There are a lot of songs," she said. "I think there's a project there. I just need time to get to it." Ono told *Billboard* that she's working on an album of approximately 10 songs that she had intended to have out by now, but she was blindsided by the flu (and briefly hospitalized in February). "That derailed the whole situation," she said. Ono explained that "everything in my body is OK now, except I have a problem walking," adding, "I want to be a little more normal" before turning her attention back to the record.

Nick Cannon Is Cool On Chilli

If anyone is going to confirm that **Rozonda "Chilli" Thomas** and **Nick Cannon** are dating, it's going to be the **TLC** singer. At a July 15 cocktail reception at the Sunset Marquis Hotel introducing Cannon as global brand ambassador for Hollywood tech company bBooth, the *America's Got Talent* MC politely declined to address rumors that he and Cannon the singer are an item.

While he described Thomas as "amazing," he told Overheard: "I have no right to speak about [this] out of respect for her and everybody in the situation. You've got to ask her. It's not my place as a man."

Got gossip? Send to tips@billboard.com.

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"Where is the video of Kanye telling me he was going to call me that bitch' in his song? Nowhere, because it never happened."

—TAYLOR SWIFT

The pop star responding on Twitter to Kim Kardashian, who shared video of a phone conversation between Kanye West and Swift about her mention in his song "Famous."

"You know, it happens: You can forget you have a f—ing gun."

—AXL ROSE

The Guns N' Roses frontman telling the crowd at Toronto's Rogers Centre why the band had been detained at the Canadian border.

"Adrenaline rush is off the charts right now!!!"

—ROB GRONKOWSKI

The New England Patriots tight end on Twitter after joining Paul McCartney to play air guitar on "Helter Skelter" during Macca's concert at Fenway Park in Boston.



Swift

50 Cent

Gaga

Solange

"Ya I got pulled over. Big deal! I just haven't received plates yet for my new pickup!"

—LADY GAGA

The singer tweeting after getting a ticket two weeks after obtaining her first driver's license.

"That's a lot of responsibility... it's the same thing as with Trump."

—50 CENT

The rapper on why he won't be supporting Kanye West's 2020 bid for the presidency, during an appearance on Conan.

"Time to literally put my money where my mouth is."

—SOLANGE

The singer explaining her decision to deposit her money in an African-American-owned bank on Instagram.

"The bravery and passion he showed throughout his career was deeply influential to me. There was simply nobody else remotely like him."

—BRUCE SPRINGSTEEN

The rocker remembering late Suicide frontman Alan Vega on Facebook.

ROCK PHILLY, ROOTS STYLE

"Whenever people descend upon the city, Philly rolls out the red carpet," says **Black Thought**, the 44-year-old Roots MC and Philadelphia native. As the city gets ready to host the Democratic National Convention starting July 25, he gives *Billboard* some inside tips: "We're not always the most welcoming folks, but we know how to turn it up for company"



Catch A Gig

"It doesn't get much better in Philadelphia than the Fillmore. It's one of our newer venues, but it's a one-stop shop for all kinds of music: great hip-hop, live bands, DJs. Philly has always been known for DJs, and there's a room at the Fillmore called the Foundry, where **Questlove** has a monthly residency. Whatever you're looking for, you'll be able to find it there." **The Fillmore Philly, 29 E. Allen St.**



Stuff Your Face

"As you get into the different neighborhoods, everyone has their favorite cheesesteak spot, but you can't go wrong with Ishkabibble's, the tried-and-true destination for both regular cheesesteaks and chicken cheesesteaks. It's right across the street from the TLA, the Theater of the Living Image, which is another Philadelphia staple." **Ishkabibble's, 337 South St.; TLA, 334 South St.**



Blow Off Steam

"The Fishtown neighborhood and the area around Second Street and Gerard are both great, with nice clubs, cool bars, amazing restaurants. Johnny Brenda's is a good one [it's all three]. And there's always been good strip clubs in Philly, it just depends what you're looking for. You can't go wrong with Delilah's. I have a buddy who's a bartender there." **Johnny Brenda's, 1201 N. Frankford Ave.; Delilah's, 100 Spring Garden St.**

—DAVID SWANSON



THE PATCH CORNER

#HOLLYWOODPATCH

RAURY'S SLICE OF 'HEAVEN'



By **Steven J. Horowitz**
Photographed by **Julian Berman**

Jumping out of a plane without a parachute might code as lunacy for most people — but not Raury. In fact, the Atlanta-born genre-blender, whose expansive debut full-length *All We Need* courted critical praise upon release in 2015, sees part of himself in skydiver Luke Aikins, the daredevil who will free fall 25,000 feet from the sky with nothing but the clothes on his back as part of *Stride Gum Presents Heaven Sent*, which airs live on Fox on July 30 at 8 p.m. ET/7 p.m. CT.

"What he's doing is a metaphor for life in general," says Raury (born Raury Deshawn Tullis), who penned "NEVERALONE," a song that was inspired by the historic stunt, during his recent stay at the Hollywood Patch in Los Angeles — one of two houses developed by SOUR PATCH KIDS to support touring artists. "He knows something that nobody else knows."

In the track, Raury channels a life-shifting dream that he experienced while in the Midwest to perform at the Electric Forest festival in Rothbury, Mich., in June. "An essential part I tell a lot of people to look out for in this song is when I say, 'Where is my shadow?'" he explains,

referring to a vision in which he was locked in a gated community with a key that he assumed led to his escape. After it didn't work, two women appeared to tell him that freedom was acquired through knowledge, not keys, and to instead "live through what you know."

"When I woke up," he remembers, "it inspired me to meditate and set a routine for myself."

While exploring his newfound sense of inner complacency, Raury made a spiritual connection with "these really dope kids" he met at the festival. One of his new friends gave him a statue of a wolf made out of hematite, which Raury claims is "very grounding [and] great for your chakra." Raury has carried the figurine, which he named Shadow, with him ever since. Every time it's misplaced, it has appeared in a location he hadn't left it, prompting him to confect the song's closing refrain.

"NEVERALONE," the empowering anthem that resulted from this experience of personal growth, tries to make sense of the human experience while operating within it: "I'ma be alright, I'm beaming for the skies, and if I kiss the clouds, then I might be alright,"

he raps, leading into a sung chorus over thwacking drums: "You are never alone, no you are never alone, no matter where you go/From L.A. to Tokyo, that you are never alone."

Opening his mind and taking chances is nothing new for Raury, who previously has put himself in challenging situations. When he was 15, he joined with the C5 Youth Foundation to hike a 50-mile trail through Yellowstone National Park, which inspired songs like his 2014 single "God's Whisper." He trekked for days through the forest, followed by coyotes and passing the time by coming up with new ways to entertain himself — mainly reflecting on his experience in the world and processing them through song.

Even though he has taken divisive and bold chances in life, Raury draws parallels between he and Aikins, despite their professional discrepancies. "Me and the skydiver, we're the same person, the same being, with the same intentions and thoughts," he says. "I just happen to be born in Atlanta, and had access to music and this happened to me. I'm a musical daredevil. He was born where he was born and he had access to skydiving. The differences between being a musician or being a skydiver ... it's all honestly the same. We're all people who believe something [and] try to show the world what's in our head, our dreams." ●

Giving Peace A Chance

Neon Trees frontman
Tyler Glenn continues a year of
soul-searching by trying his
first sound bath with *Billboard*

BY BROOKE MAZUREK
PHOTOGRAPHED BY DANIEL DORSA

Style

Mind &
Body
Special



Glenn photographed June 28
at MNDFL in New York.

IT IS A VULNERABLE, IF NOT SLIGHTLY awkward, thing to find yourself chanting in a silent room beside a total stranger. But on this dewy June morning inside MNDFL, an intimate New York studio space dedicated to meditation, **Tyler Glenn** is doing exactly that. “Ommm,” he says as he exhales, steadily filling the room with his voice. This guttural vocalization, which is considered sacred in Dharmic faiths, is the very last step in what has been the **Neon Trees** frontman’s first sound bath.

During the 50 minutes leading up to this moment, sound-therapy practitioner **Sara Auster** has sat perched atop a pillow behind him, playing a series of instruments that create transcendental tones intended to bring the body into harmony with the vibrations. Among them: crystal singing bowls infused with elements like smoky quartz, charcoal and carnelian; a bellowing *shruti* box that derives its name from the Hindi word for “angel;” and a half-dozen steel tuning forks that hold a singular pitch when struck with a mallet. They are adaptations of

tools used for centuries in some Eastern practices, and they are experiencing a renaissance as meditation becomes more mainstream.

Upon entering the sunlit room at MNDFL, where group classes start at \$10, Glenn lays flat on a pillow, closes his eyes and is instructed to “not be afraid to adjust or shift the body, cough or sneeze if needed.” The goal, he is told, isn’t perfect form but rather profound relaxation and connectedness.

“The practice of meditation is about becoming an observer of your thoughts and becoming more

present, but many people struggle with finding focus,” says Auster, who was a musician and yoga instructor before combining both interests. “Sound baths offer an access point. Sound is ephemeral; it is only happening now. So if you can actually connect with it, you are here in this moment.”

And in this moment, Glenn is healing.

It has been seven months since he disavowed the Mormon faith, which had served as the foundation and framework for his life while growing up the second of four children in California. “It was all I knew,” says Glenn, 32, who served a mission in Nebraska when he was 19. “It’s a religion where you have to believe it is the one *true* church — that’s the only way to get back to God.” He pauses. “As modern and cultured as I feel — being in a band and traveling the world — whenever people got to the subject of religion I would almost tune out and think, ‘I know the truth.’”

Coming out as gay two years ago had been difficult — homosexuality is not accepted in The Church of Jesus Christ of Latter-day Saints (LDS) — but it hadn’t severed his commitment to the faith. Instead, says Glenn, “I felt like I had this responsibility to be the poster child for how to make being gay work with the faith. To prove that I could be gay but still be Mormon.”

Things took a painful turn in November 2015 when LDS implemented a new policy barring the baptisms of children from gay parents until the age of 18. “At that point I had taken the person I was dating to the temple in Salt Lake City and told him that if I had kids I wanted to raise them to be Mormon,” he recalls. “It felt evil in a way. I abandoned spirituality completely. I began drinking.”



Top: Auster (seated) and Glenn. Auster used an assortment of instruments (bottom left) during Glenn’s sound bath. (For private sessions, go to SaraAuster.com.) Bottom right: A platinum-haired Glenn onstage with Neon Trees in 2015.

In April he put his feelings on display with a music video for “Trash,” the first single off his forthcoming solo debut on Island Records. In the clip, altered portraits of LDS founder **Joseph Smith** can be seen while Glenn sings, “Maybe I’ll see you in hell.”

Though his parents have been supportive and have begun questioning their own faith, his brother and Mormon members of Neon Trees aren’t on speaking terms with Glenn.

Inner peace, though, seems to arise at the end of today’s sound bath. When the room

“I felt like I had this responsibility to be the poster child for how to make being gay work with the Mormon faith.” —Glenn

falls silent and Auster asks Glenn how he feels, he whispers a singular word: “calm.” The sentiment is one he will work to hold onto while re-entering a world far noisier and more convoluted than MNDFL’s cocoon. “As much damage as I feel like I’m working through, it’s one of the most exciting times of my life. I still feel young enough to reclaim things. Here I am drinking iced coffee!” Glenn jokes. (Mormons cannot consume coffee.)

Before departing for Los Angeles, where he now lives, he examines a small wooden box with a USB drive, a gift from Auster. “I think part of the reason I’m gravitating to these things is because I don’t want to find some new dogma or deity,” he says. “If that comes later, that’s exciting. But right now I want to focus on mindfulness, I want to find my way.” Auster’s soundscapes, he adds, will travel with him during this journey. ●

WOULD YOU LIKE MOON DUST IN THAT COFFEE?

Artists from Common to Pink employ trendy holistic approaches to foster their well-being

Moon Dust

THE TREND Added to smoothies and coffee, the plant-based formulas offered in **Amanda Chantal Bacon’s** jarred concoctions (prices range from \$55 to \$65) promise to help increase the consumer’s sexual energy and brain power even without any actual moon particles (herbs like zizyphus and rhodiola do the work).

CELEBRITY FANS Haim, Pink, Alanis Morissette, Common, Father John Misty

EXPERT OPINION **Oz Garcia**, a leading nutritionist in New York who examined the product’s ingredients, says that Moon Dust “has health benefits and is very well-crafted.” Garcia has one question, though: “Am I really willing to pay \$60 for Sex Dust?”



Cocoa Sniffing

THE TREND Snorting cocoa for a jolt of energy.

CELEBRITY FANS Belgian chocolatier **Dominique Persoone** created a sniffing device for **The Rolling Stones’ Ron Wood** and **Charlie Watts** in 2007. And at California’s Lightning in a Bottle music festival in May, attendees could go cuckoo for cocoa puffs at the Temple of Consciousness.

EXPERT OPINION Putting anything up your nose — Hershey’s powder included — can cause irrevocable damage to nasal hair and membranes. “You also could get pneumonia,” says Dr. **Kristen Wong** of the Montefiore Medical Center in New York.



Apitherapy

THE TREND Applying bee venom to the skin as an anti-inflammatory and anti-aging agent.

CELEBRITY FANS **Kanye West**, **Kim Kardashian West** and **Gwyneth Paltrow** — who has undergone “bee sting therapy,” in which the insects actually sting the face and other parts of the body.

EXPERT OPINION According to Dr. **Neil Sadick**, founder of Sadick Dermatology, neither the products nor the act of bees using your face as a pin cushion will produce better skin or health. “It never has been shown that active enzymes in bee stings have an effect on collagen, pigmentation or elastic tissue production.” —CARSON GRIFFITH



Summer Of The Butt Crease

The personal trainer to stars Madonna and Nicki Minaj explains how to get the perfect “cuff” at the bottom of your booty

Nicole Winhoffer, 31, has trained some of the most famous faces (and backsides) in music including **Madonna, Nicki Minaj** and **M.I.A.** The creator of the NW Method, an unconventional workout that combines Winhoffer’s knowledge of the body, dance, sports science and Eastern practices, has traveled on tour with singers and has prepped their bodies for Super Bowl appearances. “Whether the workout is an hour

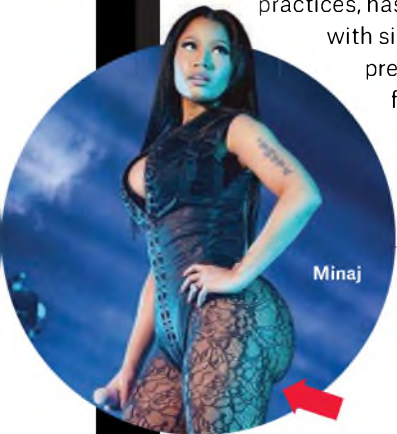
or 90 minutes, my clients never stop moving,” says Winhoffer, who has brought her classes to New York’s Bandier’s Studio B and The Standard High Line.

The trainer’s specialty, though, remains the booty. While some strive for the perfect curve, a three-step move of hers that can be added to home workouts and completed in sets focuses on defining “the cuff” — that is, the crease where one’s lower derriere meets the upper thigh.



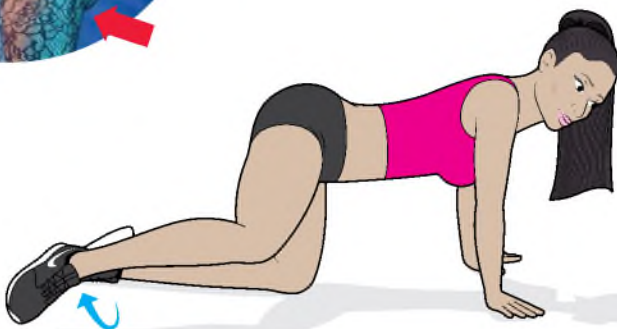
Winhoffer

—C.G.



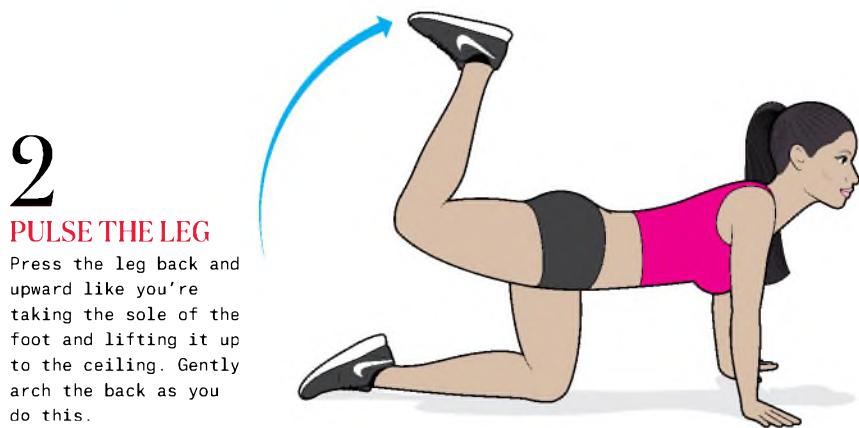
Minaj

REPEAT THESE THREE STEPS FOR A TONED CUFF



1 PROP THE LEG

On a yoga mat, get down on all fours. Take the heel of the right foot and prop it out to the side so that the leg is perpendicular to where the left knee rests.



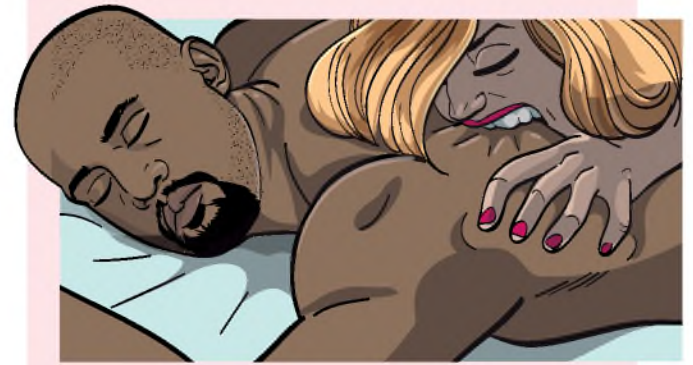
2 PULSE THE LEG

Press the leg back and upward like you’re taking the sole of the foot and lifting it up to the ceiling. Gently arch the back as you do this.



3 TAP THE HEEL AND REPEAT

Lower the foot in the same motion, smacking the heel into the ground once it returns to your side. Repeat this set 32 times to the count of eight, alternating sides.



What It’s Like To Bite Kanye West

For decades musicians have sought out Dr. Dot’s massages... and teeth

There is the deep-tissue massage and then there is what **Dorothy Stein** delivers to big-name music industry clientele: the bite massage. Stein, 48, who has gone by the nickname “Dr. Dot” since **Frank Zappa** bestowed it on her in 1988, has been delivering her unusual form of body work — which involves biting the backs of her clients — for as long as she can remember. “Massage and music [were] instilled in me early on,” says the Connecticut native, whose mother instructed her to bite her back as a child for a more intense massage. But it wasn’t until 1983 that Stein started placing her hands — and incisors — on the backs of famous musicians, starting with **Phil Collen**. “I went to every **Def Leppard** show and massaged them. I built a network with those people and eventually started massaging bands to get into shows.”



Perry (left) and Stein

The gigs weren’t lucrative, though. Stein, who now charges between \$150 and \$250 an hour, worked for free until 1994, when she started making \$2,000 per week on the first of three **Rolling Stones** tours. “[Drummer] **Charlie [Watts]** was the one who told me I needed to be paid,” she recalls. In the decades since, Stein has amassed a list of celebrity clients so long she can barely keep them straight: **Katy Perry, Eminem, Courtney Love** and **Robert Plant**, to name a few. Not all of them have opted for the bite, but she says **Simon Cowell** liked it (“he didn’t want it too hard”) while **Juliette Lewis** loved it. **David Bowie** and members of **The Grateful Dead** also had it done, and **Kanye West**, whom Stein once massaged in Berlin from 4 a.m. to 6 a.m., is a fan, too. “He listened to **Jimi Hendrix** and was very down to earth.”



Collen



Lewis

Medical experts like Dr. **Holly Phillips**, author of *The Exhaustion Breakthrough*, raise concerns about Stein’s unusual technique. Stein believes the action promotes blood circulation in the same way cupping does, however, says Phillips, “about 10 to 15 percent of human bite wounds become infected by bacteria. There is also the potential for transmission of viruses like hepatitis B.”

But Stein ensures all clients know her signature move is optional. “I’m not just going to bite someone,” she explains. “**Mariah Carey** didn’t want it. She’s a germophobe.”

—C.G.



Jonas and Lovato photographed June 1 at The Orpheum Theatre in Los Angeles. Styling by Jeff Kim. Jonas wears a Givenchy suit and shirt and Dior shoes. Lovato wears an Adrienne Landau coat, Tom Ford corset, Wolford tights, Louis Vuitton heels, Eva Fehren earrings and AUrate, Effy Jewelry, Sydney Evan and Jacquie Aiche bracelets. For an exclusive video of the two getting quizzed on each other's lives, go to Billboard.com or Billboard.com/ipad.

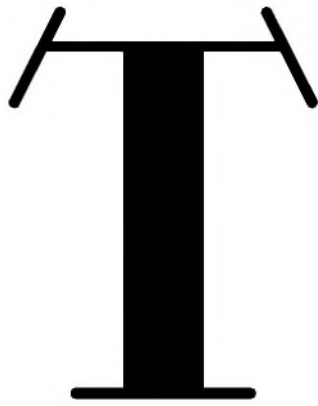


2 *for the* SHOW

STARRING NICK JONAS AND DEMI LOVATO

RELYING ON EACH OTHER FOR A LITTLE ADVICE, LOTS OF RIBBING AND THE OCCASIONAL CIGAR-SMOKING SESSION, THESE TWO DISNEY CHILD-STAR SURVIVORS HAVE OVERCOME COCAINE (DEMI) AND BOY BAND PIGEONHOLING (NOT DEMI) TO SCORE RECENT NO. 2 ALBUMS AND, NOW, MOUNT A MASSIVE CO-HEADLINING TOUR. SAYS LOVATO: "I HAD TO GO THROUGH ALL THAT IN ORDER TO APPRECIATE WHAT I HAVE IN FRONT OF ME"

BY CHRIS MARTINS • PHOTOGRAPHED BY AUSTIN HARGRAVE



THOUGH IT'S ONLY A LITTLE AFTER 9 a.m., Demi Lovato and Nick Jonas are already bickering. They're seated on the terrace at the ritzy Wynn brunchery Tableau on a hot Las Vegas summer morning, and Lovato has asked Jonas to tack fries onto his meal so she can "have one and not feel bad about myself." When the server arrives, Jonas requests an off-menu egg white omelet — then casually adds, "You know what? These fries look so good, I might just get them." But Lovato has already changed her mind. "No, no. He's not going to get the fries. I'm watching what he eats. You're welcome, honey." She rests a patronizing hand on his shoulder. Jonas shakes his head. "You threw me *right* under the bus."

Jonas and Lovato, both 23, were Disney Channel charges who started working before they were tweens and have been singing and acting ever since. Each has been, in his and her own way, through the ringer. Jonas' experience with pubescent pop-rockers the Jonas Brothers left him "bruised and a little jaded," says his and Lovato's manager, Phil McIntyre. And Lovato just marked four years of sobriety after a hard-fought battle with mental illness and addiction. But both are now midstride into a second act that, like the first, they're experiencing together — but this time on their own terms. (And no, they are not, nor have they ever been, romantically entangled.)

"You'd think they're siblings, sometimes

more than Nick and I," says Joe Jonas, who briefly dated Lovato in 2010. "I'm so proud of him, man. I'll be honest, I was a bit envious when I saw him catapult into this personal success. And today she's the best version of herself I've ever known." Says Brad Paisley, who recently released the duet "Without a Fight" with Lovato: "Nick and Demi both are great examples of child stars coming of age, becoming really legit, respected musicians. As we all know, not everybody makes that transition."

In May 2015, Lovato and Jonas partnered with McIntyre to launch Safehouse Records with help from Island. Their first release: Lovato's fifth album, *Confident*, which hit No. 2 on the Billboard 200, launched the coy I-kissed-a-girl anthem "Cool for the Summer" and led to grown-woman fare like her new song, "Body Say." The latest release, from June: Jonas' second post-boy-band LP, *Last Year Was Complicated*, which also notched a No. 2 peak, led by the surging R&B of "Close." On June 29, the pair — her an established celebrity aiming to stay fresh, him striving to prove men can be pop megastars too — kicked off a 44-city co-headlining arena tour, *Future Now*, where they take turns in the spotlight and sometimes back each other up.

It's not their first time together on the road. Lovato recalls getting mad at her straight-laced pal while playing their favorite card game on tour in 2008 and 2009: "He'd only say 'BS.' I'd be like, 'Bullshit?! Is that what you mean?'" She also teases Jonas' "little 'fro" on the poster for Disney's *Camp Rock*, the filming of which solidified their best-friend status almost a decade ago. Today, Lovato, who lives in North Hollywood, is outspoken on social media, candidly discussing her past struggles but also beefing with Taylor Swift over feminist bona fides and incurring the wrath of Mariah Carey's lambs by riding for Ariana Grande. Meanwhile, Jonas, who lives in Sherman Oaks, Calif., explores the complexities of modern masculinity, both as a glummy top 40 singer and an actor. He plays a gay MMA fighter in the cable drama

Kingdom and an aggro fraternity brother in 2016 Sundance success *Goat*, alongside James Franco.

These days the two enjoy cigars and espresso shots, nerd out over conspiracy theories, watch dumb comedies (but don't really read: "No books," says Jonas) and call each other with any personal crisis. Lovato demurs on the subject of her breakup with Wilmer Valderrama, until June her boyfriend of six years, but says Jonas has been there for her and that they've been making music together on the bus. "I work with him on being more vulnerable," says Lovato. "He's doing an awesome job." Replies Jonas: "Thanks."

Demi, you left the 2010 Jonas tour early after an infamous incident in which you punched your dancer. Had you opened up to Nick about your struggles?

LOVATO I distanced myself as I was getting involved with self-destructive things. After treatment, I had to have some time sober before I wasn't embarrassed to talk to him. Nick says I sent text messages, but I don't remember shit. The first time we saw each other since that tour was my [2012 Los Angeles] concert at The Greek. We caught up right before the show, then performed. It was an emotional reunion — I got one of my best friends back.

Nick, what did you think when that happened?

JONAS That we were going to get sued. I mean, it was bad. On top of losing a friend, we have seven dates left, it's a big production, people are expecting to see Demi and that's not going to happen. I was angry, because a week before I pleaded with her to confide in me. We talked on the plane for two hours.

LOVATO Really? To be totally honest, I don't remember that. It's unfortunate I had to go through that stuff in order to appreciate what I have in front of me.

Now Nick drinks and you don't.

JONAS She gave me the right to have a drink around her, but I'm never, ever

Below, from left: Lovato, who was to be Iggy Azalea's bridesmaid, performed with the rapper at the 2015 MTV Video Music Awards. Jonas, Lovato, Joe Jonas and Kevin Jonas (from left) at the London premiere of *Camp Rock* in 2008. Jonas onstage with drag queens at London nightclub G-A-Y in 2015.





the
FIGHTER



"Nick is a guy in his 20s and he's famous and he likes to have a lot of fun. Even when he was in a relationship, I was like, 'Get out of that.'"



drunk around Demi.

LOVATO Although I want to see him drunk.

JONAS (*Firmly*.) No, you don't.

How do you help one another if you're having a bad day on tour?

JONAS My first instinct is to be like, let's get out of the shit, let's pull ourselves out of the rough. Demi can sit there a little longer.

LOVATO Women are more emotional and sometimes I just want to be heard. So to have him listen is very helpful.

JONAS I'm in a bizarre time in my life where I'm single, but that has been tricky. And she likes drama, so I'm able to talk about my dating shit without feeling bad.

LOVATO I'm like, "Soooo, what's the gossip? Who is it? Tell me everything!"

Nick, what do you mean by "tricky"?

LOVATO (*Interrupting*.) He's a guy in his 20s and he's famous and he likes to have a lot of fun. Listen, even when he was in a relationship, I was like, "Get out of that. You could f— anybody that you want right

now, so have fun and do that."

JONAS The tricky thing is, from what I've heard, I'm a bit emotionally unavailable.

LOVATO (*Sighs*.) I give him a lot of advice. He doesn't always take it.

Nick, your breakup with model-actress Olivia Culpo is a big part of your new album's narrative...

JONAS It is. I'm in such agony. I'm dying inside! (*Laughs*.)

When that happened, did you call Demi?

JONAS I internalize things, so we have this rule that we never want to hear about it in a tweet or something. She'd read me the riot act, so she's the third person I call — my dad, Joe, then Demi. She was like, "Just go, create and be free." She also said some other things...

LOVATO (*Laughs*.) I go, "Honestly, I didn't like her anyway." It's not because she's mean or anything, but he has such a great sense of humor and I want him to be with

someone that makes him laugh. I can tell if something's up because he'll close off.

Demi, you're single now. Is it too soon to think about dating?

LOVATO It's not on my mind, but I welcome anything. I'll have fun. But a relationship ... I won't want that for a long time.

Tell me about your friendship early on, when you were filming *Camp Rock*.

JONAS Well, for a couple of years there was the Joe and Demi romantic thing, so I'd be this emotional bridge for them. But she and I were productive — we'd write songs about it. We became even closer because it was never going to be [romantic].

LOVATO There's a song on my first album called "Gonna Get Caught" about how I thought Joe was a player. I remember we were on the bus writing the bridge, and Joe is like, "I think it should have a happy ending." I'm like, "No, I don't think it should." And poor Nick is sitting there like, "What are we actually deciding here?"

the GOOD BRO



"We both come from conservative households, but we've evolved quite a bit in the way we see the world."

Jonas wears Dsquared jacket and pants and a Dolce & Gabbana shirt.

STRICTLY PLATONIC: POP'S BOY-GIRL PAIRS

RiRi and Drizzy act like friends with benefits, but along with these two other couples, they prove men and women can find more than romance in music's upper echelons

HOW THEY MET

In 2006, at Lovato's (failed) screen test for *Jonas*: "I was disappointed, but [instead] I got to have my own show."

Sheeran's manager introduced them in 2014. Swift quickly Instagrammed the two holding coffee mugs together.

First seen together in 2009 at an upscale Manhattan bowling alley, where *Page Six* says they spent the night making out.

IN THEIR OWN WORDS

"I joke that he's my twin brother but less crazy," she says. "And yeah, I've got a bigger mouth than he does."

His worldwide success was "inevitable," she said. And he's on her squad: "Of course. It's not a vaginas-only club."

"She [did] what I've done to so many women," he told *The New York Times*. "Show them quality time, then disappear."

SHARED PASSION

"We really both get off on conspiracy theories and UFOs," he says. They also enjoy bowling together.

Felines. After he lost his phone, she said, "Someone's going to get videos of me having a conversation with my cat."

Public flirtation, from the "Work" video lapdance to the time he said dating her would be "the ultimate fantasy."

AWKWARD MOMENT

When she punched a dancer on a shared stage with the Jonas Brothers. "It was bad," he says. "Yeah, really bad," she agrees.

During the 2016 Grammys, when he won song of the year for "Thinking Out Loud," the camera focused on her instead.

He fumbled an attempt to kiss her during a surprise performance of "Work" in March, getting a hug instead.



NICK & DEMI

ED & TAYLOR

RIHANNA & DRAKE

Let's talk politics. You're both yuuuuge Trump supporters, right?

JONAS (Laughs.) I keep my political views to myself. We both come from conservative households with a religious backbone, but we've both evolved quite a bit in the way we see the world. (To Lovato.) Um, don't you want to tell us about Hillary Clinton?

LOVATO When I went through my shit, I realized it was for a reason — to make a difference. I can share my story a million times, but it's not as tangible as going to Capitol Hill. Hillary is in support of mental health care and, yeah, I'm a Democrat.

You've had your share of Twitter drama, but Nick seems to live drama-free. Any advice for your friend, Nick?

LOVATO Keep my mouth shut?

You recently stood up for Ariana Grande at Mariah Carey's expense. Did you hear from Mariah or her people?

LOVATO No. (Laughs.) I'm sure she's sitting on diamond records not giving a f— what I have to say. That's fine. I don't even give a f— what I have to say. That's why I just say it.

You're visible LGBTQ allies, but some have suggested you're stringing the community along for a fan base. Is that unfair?

JONAS Of course. Think about my past and

where my love for performance comes from — musical theater. And playing this gay fighter in a very macho world for *Kingdom*, it requires me digging really deep, and I do it with respect and honor.

LOVATO For me, it's a little personal. It's obvious what my ["Cool for the Summer"] lyrics are about. Just because I never said anything bluntly [about experiences with women] doesn't mean I'm exploiting it.

Nick, you spoke at the Stonewall vigil after the Orlando tragedy and got backlash.

JONAS I wouldn't change a thing. That's a moment — and in general the time we're in in this country — where unity, support and raising our hand and saying we can make change is what's important, so it's a shame when people make it about something else.

Nick, you go to college in Goat, but neither of you did in real life. If you went now, would you be dorm mates?

LOVATO That would be weird. I don't want to see him f— other people.

JONAS No, after *Goat*, I'd make it my mission to have an apartment off campus.

LOVATO I wanted to get my own apartment when I was 5 and my mom said no.

JONAS I wonder why.

LOVATO Even then I wanted my own place, so I don't think a dorm would be good for me to share with anybody. ●

Did you know how odd your lives were?

LOVATO We joked around that it was Disney High, except we all were shooting shows and really overworking. I joke that I sometimes have PTSD after leaving the channel, because if my schedule starts to get too busy, I rebel and I get bitchy...

JONAS (Mockingly.) No!

LOVATO F— off. (Laughs.)

Did you feel pushed by adults in your life?

LOVATO Not by my family, but when you're on set, you work like an adult. I always wanted to be the next Shirley Temple, to be the youngest person to ever win a Grammy and an Oscar. It didn't turn out that way. I don't regret it, but I probably won't allow my kids to get into the industry unless it's on their terms.

JONAS I have really musical parents, and my dad was always encouraging, but the desire to get onstage and perform really did come from me. I'd never push my future children.

Paradise

*Long revered as the world's premier dance music destination, **Ibiza** faces a reckoning as top DJs exit their residencies, prices hit dizzying heights, government regulations mount and decadent tourist-clubbers usher in a new corporate era: "P. Diddy came, Paris Hilton came, and that was it. Everything changed"*

BY DORIAN LYNKEY



From left: Cox kicked off his final season at Space Ibiza in June; Hilton at her Foam & Diamonds residency at Amnesia Ibiza in 2015.



LOS ANGELES

AT 3:30 A.M. ON JUNE 15, a long metallic snare roll marks a significant moment in the history of the Ibiza club scene. It's the first track in the first set of British techno DJ Carl Cox's 15th and final Revolution residency at the vast five-room venue Space. After 27 years, the lease, held by Space's 79-year-old owner, Pepe Roselló, is up. In October, arguably the world's most famous club will close its doors.

As Cox plays his first record, roughly 2,000 clubbers in Space's main room surge forward in a blaze of dry ice and red lasers. Like the club itself, he is an Ibiza institution. "He has all the virtues: knowledge, dignity, honor and temperance," says Roselló. A new owner will relaunch the venue next summer, but Cox will not be working for him. "It's not open for discussion," he says. "I couldn't

carry on with the same heart and soul that I had with Pepe. This is it. I can walk away a happy man, knowing that I gave it my all.”

The end of one club will not change Ibiza, but the handover dramatizes two very different visions of clubbing on the Spanish island. If Space represents the scene’s freewheeling past, then its new owners are riding a different wave — higher prices, more VIPs, more government regulations — that is causing some veterans to wonder if Ibiza has changed for the worse, and driving many clubbers to such alternative destinations as Malta, Mykonos and Croatia. “There’s definitely an energy and an adrenalin in Space that you don’t experience at other clubs on the island,” says promoter Simon Dunmore, whose Defected in the House night relocated to Croatia in 2016 after 13 years in Ibiza. “It does signify a change.”

From Space’s rooftop bar you can see the pristine white walls and flashing billboards of the Ushuaia Ibiza Beach Hotel. It is run by the Palladium Hotel Group, owned by the Matutes, the powerful dynasty that Spanish newspaper *El Mundo* once called “the Kennedys of Ibiza”: 84-year-old patriarch Abel Matutes is a former mayor of Ibiza and Spanish minister of foreign affairs. Outside, a fleet of branded white-and-gold Mercedes-Benzes bears the slogan “The hotel that loves VIPs.” Ushuaia’s daytime pool parties attract an older, richer crowd to see such EDM superstars as David Guetta and Avicii. Longtime Space devotees fear that the venue will become Ushuaia on steroids.

Beneath the camouflage netting that covers Space’s Sunset Terrace I meet Darren, a 31-year-old gas engineer from London who has been coming to Ibiza since 2002. He gestures toward Ushuaia. “If they take over Ibiza they’ll ruin it,” he says. “Hopefully enough people on the island appreciate what it should be to keep it that way.”

“I’VE BEEN GOING FOR 30 YEARS, AND I’VE SEEN THE CHANGE FIRSHTHAND. I THINK THE ISLAND IS A TOTAL AND UTTER RIP-OFF NOW.” — Oaker, fold

IBIZA BELONGS TO THE BALEARIC Islands, an autonomous archipelago that lies off the east coast of Spain. After the Spanish Civil War left it an impoverished backwater, it rebuilt itself as a carefree tourist destination. First came Hollywood stars in search of privacy, including Errol Flynn and Laurence Olivier. Then came the hippies, followed by rock stars like Pink Floyd and Robert Plant; three of the island’s biggest clubs — Pacha, Amnesia and Privilege — date back to the 1970s. During the early 1980s, it was a hit with Europe’s jet set: the place where Freddie Mercury threw an epic birthday party and Wham filmed the video for “Club Tropicana.”

Ibiza owes its current status to four British



“You can party for 24 hours a day, every day of the week, and hear quality music,” says Jones of underground venue DC10. Clockwise from top: The Ushuaia Ibiza Beach Hotel in 2011, during a Guetta DJ set; NBA players Chris Paul, Dwyane Wade and LeBron James (from left) on a yacht off Ibiza in July; the marina in Ibiza’s old town, Dalt Vila.

DJs — Paul Oakenfold, Danny Rampling, Johnny Walker and Nicky Holloway — who took a vacation there in the summer of 1987. They discovered Amnesia’s DJ Alfredo, who played the joyful, eclectic style that became known as Balearic, and the drug ecstasy, which had infiltrated the island via the Bhagwan Rajneesh cult. On their return to London, the galvanized DJs founded the clubs that

established house and techno music in the United Kingdom and gave birth to rave culture. “You were dancing with an international jet-setting crowd in open-air clubs, music all night long, looking up at the stars,” says Oakenfold, 52. “It had this special energy. We came back waving the flag.”

Cox first visited Ibiza even earlier, in 1985, with so little money he had to sleep in his car. A few years later, he visited Space when it would close at 7 a.m. and reopen an hour later for daytime clubbing, a phenomenon unheard of in the United Kingdom. “It was unique,” says Cox, a fast-talking, amiable 54-year-old who routinely is named one of the world’s top techno DJs. “You walked in there thinking, ‘There is no one else in the world doing what I’m doing.’”

For many old hands, Ibiza is now a paradise transformed. Never cheap, it has become eye-poppingly expensive. A ticket to one of the big clubs averages \$55 in advance, rising to \$77 at the door. A small beer can cost as much as \$14, six times the price in a local bar, and spirits even more. Clubbers typically budget around \$2,200 for a week in Ibiza. “I’ve been going for 30 years, and I’ve seen the change firsthand,” says Oakenfold. “I think the island is a total and utter rip-off now.”

The worldwide explosion of EDM has made Ibiza less singular but more enticing. Even clubbers with ample options in Miami or Las Vegas want to see the island for themselves. In August 2015, a record-breaking 1.3 million travelers passed through Ibiza Airport, and this summer is expected to be the island’s biggest ever. “You’ve got people making songs about Ibiza,” says Steve Martinez of Bronx duo The Martinez Brothers, citing Mike Posner’s top five hit “I Took a Pill in Ibiza.” “People know about it, even Americans. Once the Americans start coming, it’s happening.”

The Americans are part of a VIP invasion that has transformed Ibiza. In 2003, Ibiza’s government felt that the island’s reputation was suffering from the hit British documentary series *Ibiza Uncovered*, which depicted sunburned Brits fighting, screwing and puking in the West End of San Antonio, a beachfront Pottersville. It decided to attract an older, more affluent clientele accustomed to summering in St. Tropez by hiking prices and overhauling the island’s infrastructure.

USHUAIA: IBIZA BEACH HOTEL; GUY LAWRENCE/ALAMY; STOCK PHOTO: FARMING PINK/ALAMY; DJ SET: MICHAEL FRANK; CRUISE: FRANK/ALAMY; PHOTOGRAPHY: H. STONE; KONGIC/ALAMY; GUY LAWRENCE/ALAMY



"Nobody expected such a success in a small island with fishermen," says Ibiza Town's Fernandez. "Now we want to make people understand that not everything is allowed." From top: Rampling DJ'd at Clockwork Orange at Es Paradis San Antonio Ibiza in 2000; George Michael with extras from Wham's 1983 video for "Club Tropicana," filmed at Pikes Hotel in Ibiza.

That was the year Sean "Diddy" Combs' yacht first docked at San Antonio.

"In the early 2000s, we banged our chests and told everybody we met that Ibiza was the coolest place on the planet," says Pete Tong, the veteran DJ-broadcaster who hosts BBC Radio 1's Ibiza coverage. "Everybody got very excited about the big money arriving. But then it was like, 'Be careful what you wish for.'" Says Ben Turner, cofounder of Ibiza's International Music Summit: "P. Diddy came, Paris Hilton came, and that was it. Everything changed."

Big spenders rent luxury villas in the hills and frequent such deluxe venues as Ushuaia, Blue Marlin and Sublimotion, a molecular gastronomy restaurant where a meal costs north of \$2,000 per person. (Earlier in July, TMZ reported that police in Ibiza evicted Chris Brown from a rented villa after the singer and his entourage urinated, vomited and damaged walls throughout the house.) One well-connected British expat tells me that some of his clients burn through more than \$30,000 in a single day. All the big clubs have VIP areas with bottle service and tables that cost thousands of euros, although Cox is proud that Space's velvet-rope enclosure is relatively small. "These high rollers enjoy being in the same room as the public, but they

remove themselves from the public," he says. "I look over sometimes and half of them are on their mobile phones. I don't understand how the music has become secondary in a nightclub."

Another consequence of Ibiza's growth is the proliferation of new regulations. The open-air venues and all-day afterparties that used to make the island unique have been steadily curtailed due to noise. "The big obstacle always has been the administration," says Roselló. "They don't value how we contribute to tourism on the island and what our industry represents." (Meanwhile, Spanish tax authorities recently have conducted raids on dozens of clubs, including Amnesia, Privilege and Space, although only the search of Amnesia, where more than \$2 million in euros was found hidden, resulted in arrests.)

In summer 2015, closing times were brought forward one hour to 6:30 a.m., and the police shut down several free beach parties, including Israeli DJ Guy Gerber's popular Rumors. "It feels like the government is not connected to the actual life of the island during the summer," says Gerber. "They are doing their best to kill the vibe."

WE'RE VERY PROUD OF OUR music scene," says Irantzu Fernandez, an earnest young woman who works for Rafael Ruiz, Ibiza Town's new socialist mayor. "We know we are the most important place in the world for house music. We want that. We also want this not to be a bad thing for our neighbors."

Directly or indirectly, Ibiza's economy almost entirely relies on tourism. But it comes at a price. During the 1990s, the influx of clubbers overwhelmed the island's infrastructure and caused havoc on the roads, where intoxicated Brits would forget to drive on the right. (By summer's end in 1999, 32 tourists were killed, many just attempting to cross one of the main thoroughfares at night.) Such subsequent projects as the motorways linking Ibiza Town to the airport and San Antonio have outraged locals. The island's winter population of around 130,000 more than triples during the summer months when the government is besieged with complaints about noise and disruption; hence the new closing time. "You don't want to see drunk people coming out of nightclubs when kids are on their way to school," says Cox. "It had to change."

"The Ibiza government begins their four-year tenure and they shut everything down and make everybody go to bed early," says Turner. "Right now the new government is very aggressive."

Nonetheless, Ibiza's popularity is at a peak. For the government, the island's biggest problem is the opposite of decline. It is anticipating water shortages in August due to excessive demand. "It's a small island," says Fernandez. "We want tourists, but it cannot grow every year. One day it will be too much."

DC10 IS SITUATED AT THE END OF an airport runway. Every five minutes a plane descends loudly, and the crowd on the tree-lined terrace cheers the arrival of another planeload of revelers.

It's Monday, and Circoloco, DC10's founding night, is celebrating its 18th year in Ibiza. It opened in 1999 as an anarchic after-hours venue. "The DJ was playing on milk crates," Jamie Jones, the Welsh techno DJ who now hosts Paradise at DC10, remembers fondly. "The toilets were filthy, with drug wrappers all over the floor. It was a madhouse." Underground music also thrives like never before at such nights as Luciano & Friends, Marco Carola's Music On, Solomun's +1, Sven Väth's pioneering Cocoon and, up until this year, Richie Hawtin's ENTER. "Ibiza is probably the only place in the world where the underground scene is neck and neck with mainstream EDM," says Turner. "The music's different, but I think it holds the original spirit of Ibiza."


The following evening I visit Ushuaia for a very different experience. Tanned, well-dressed tourists sip top-dollar vodka and champagne in the VIP area or dance around the pool as DJs Sick Individuals play hyperactive EDM remixes of Moby and Adele from a festival-style stage, punctuating their set with cannon bursts of flame and glitter.

Ushuaia's founder and artistic director is Yann Pissenem, an uninterruptibly enthusiastic 42-year-old Frenchman who moved to Ibiza in 2008. "I called it Ushuaia [after the world's southernmost city] because this beach was the end of the world," he says. "Everybody told me, 'Don't do anything there. It will be a fiasco.'" Pissenem's game-changing inspiration was to target older clubbers. "The world of electronic music has grown a lot," he says. "The kids who were clubbers 20 years ago are now clubbers with money. They don't want to wait till five o'clock in the morning in a dark club full of kids to see their kind of DJ."

Pissenem will be taking over Space next summer. "It's a big responsibility," he says. "It's not going to be an EDM club" like Ushuaia, he insists, but he promises big changes. "We're going to transform the club for sure, because it's a new generation and a new era, no?"

For repeat visitors, whether they have been coming for five years or 30, Ibiza is never as liberated, as affordable or as special as it used to be, yet they keep coming back, because a changed Ibiza is still Ibiza. "I can't see it slowing down anytime soon," says Cox. "I don't know many people who have been to Ibiza and been upset. I've known many people who have gone to Ibiza and had the best time of their life."

At Space, I ask Darren if he would consider choosing somewhere like Croatia next year. He laughs dismissively. "There's so many places where they say 'This is the next Ibiza.' Nothing's ever the next f—ing Ibiza." ●



FOUR YEARS AFTER TAKING THE REINS OF ONCE HALLOWED WARNER BROS. RECORDS, CHAIRMAN/CEO CAMERON STRANG OPENS UP ABOUT HIS TUMULTUOUS TENURE ("HE'S MISCAST," SPITS A RIVAL EXECUTIVE), PIVOTING TO A STREAMING ECONOMY AND THE LONG SHADOW CAST BY THE COMPANY'S LEGACY: "IT'S GREAT... IF YOU'RE LOOKING FOR SHADE"

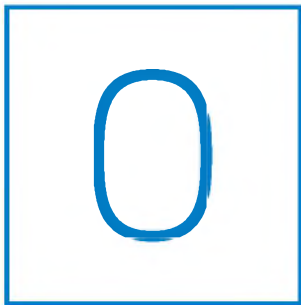
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THE BEST WORST JOB IN THE MUSIC BUSINESS

BY MATT DIEHL

PHOTOGRAPHED BY AMANDA FRIEDMAN

Strang photographed April 25 at
Warner Bros. Records in Los Angeles.



ON APRIL 22, WARNER BROS. Records' storied Burbank headquarters — friendly, low-slung redwood buildings whose interiors are lined with gold and platinum plaques from the likes of Jimi Hendrix, Eric Clapton, Fleetwood Mac and Madonna — were temporarily transformed into a temple to just one star: Prince, whose tragic and

unexpected death from an opioid overdose the previous day had prompted a global outpouring of grief. As speakers blasted "Purple Rain," teary fans laid offerings at an impromptu shrine next to the entrance. Inside, the visage of the Purple One stared down from wall after hallway wall. It was a reminder of how the heritage of Warner Bros. Records proves almost inescapable.

No one knows this better than Cameron Strang, the company's current chairman and CEO. "This building, historically and today, is populated with music fans," says Strang, 49, who recently had brought Prince back into the WBR stable after years of acrimony. "So yesterday afternoon we all just came together, cranked up his music, and [former WBR president] Lenny Waronker came in and told stories about working with Prince. It was a deeper and darker thing than any of us could've predicted."

With a background in the niche Americana genre and boutique music publishing, Strang, who has held the role of CEO since 2012, makes for an unlikely major-label boss, let alone the steward of the once crown jewel of Warner Music Group (which also includes East Coast-based Atlantic Records, country label Warner Music Nashville, publishing company Warner/Chappell Music and catalog packager Rhino Entertainment). Laid-back and soft-spoken, he cuts a completely different profile to his hard-charging, alpha-dog peers.

"I just like the way Cameron talks about music," says Jimmy Iovine, co-founder of Interscope Records and an executive at Apple Music, who first met Strang when they collaborated on an Apple campaign for the Grammy-nominated R&B singer Andra Day. "He cares about it, is completely engrossed in it and focuses on it more than the other things. I like it when I see an executive that has those qualities."

More so than any contemporary record label that has seen better days, though, Warner Bros. remains haunted by its sunkissed heyday. Despite some recent gains, the label's reputation has suffered under the stewardship of Strang and his immediate predecessors. "Our history is a double-edged sword," he admits. "It's our biggest strength and our biggest weakness. I sometimes say it casts a big shadow — which is great if you're looking for shade."

From its late-'60s golden age, propelled by visionary chairman Steve Ross and the groovy savoir-faire of legendary executives Mo Ostin and Waronker, through Time Warner's 1989 takeover and Ostin's bittersweet resignation in 1994, WBR was famed as simultaneously the most artist-friendly and commercially successful of the big labels. An endless fount of cool and revenue, WBR singularly created the romantic ideal of the record company as hothouse for hip young creatives. "Warner Brothers was a great home for artists, and one of the first labels with a real culture," says Iovine.

Mo and Lenny, as they're warmly known, turned WBR and sister label Reprise into a cutting-edge rock powerhouse, releasing classics by Hendrix, The Grateful Dead, Neil Young, Randy Newman and James Taylor that helped birth the 1960s counterculture and midwife the '70s singer-songwriter boom. Later, in addition to transforming Prince and Madonna into mono-named megastars, WBR turned college-rock underdogs like R.E.M., Green Day, Depeche Mode and Red Hot Chili Peppers

into arena-fillers while stoking long, lucrative relationships with Hall of Famers Clapton, Fleetwood Mac, Van Halen and Tom Petty. (Under Strang, Petty had his first No. 1 entry on the Billboard 200 with 2014's *Hypnotic Eye*.) The industry's most talented executives would work for decades at WBR, rebuffing offer after offer from rival labels for the privilege of rubbing shoulders with the best artists and brightest decision-makers. "It became a kind of religion," explains a former staffer. But years of turmoil have tested even the faithful. As one longtime label head says, "What does Warner Brothers really stand for today?"

By all accounts, Strang's tenure at WBR was an uphill battle from the outset. As one executive puts it, Strang was handed "a total bag of shit" when he took over in 2012. A shell of its former industry-leading self, the label had been hobbled by dramatic changes in ownership, a revolving door of executives and internecine corporate politics — along with a once-robust, now dated, rock-oriented roster of acts that seems to be in search of a viable commercial-radio format. As WBR declined, the music business mutated in a series of disruptions. The ascent of smartphones and global jukeboxes like Spotify, Apple Music and Tidal gave rise to an even more singles-dominated industry as streams supplanted downloads (which themselves had superceded albums and CDs);

hip-hop mavericks like Drake and Future and viral pop avatars such as Miley Cyrus became the digital era's rock stars. Therefore it's no wonder today's WBR — still with approximately 250 U.S. employees — proves last on a top manager's list when shopping new acts and songs looking for top 40 domination. "The best songs in the world are going to go to Taylor Swift, Rihanna, Beyoncé, Katy Perry," says the manager. "They're not going to [WBR pop hopeful] Bebe Rexha."

"Listen, I'd been at Epic for something like three and a half years before finally having some success with Meghan Trainor, allowing me to get where I am now," says Antonio "L.A." Reid, Epic Records chairman/CEO and a hitmaker with decades of hits under his belt as well as recent smashes with Future and Fifth Harmony. "To rebuild a broken record company takes five to seven years," explains Lyor Cohen, currently the head and co-founder of 300 Entertainment, and formerly chairman/CEO of Warner Music Group who installed the WBR administration before Strang. "WBR was especially broken [when Strang took over]. It was heavily reliant on legacy artists and was not breaking many new ones."

"When I got here, no question, market share was very low — in the fours," says Strang. "In 2015 it was up to 5.9 percent; by end of 2016 we'll be in the sevens." According to Nielsen Music, WBR ranked seventh among major labels in market share for 2015, at 5.8 percent.

Through midyear 2016, Strang has increased that share to 8.1 percent, good for third place and even outpacing its sister label Atlantic, although the bump is due in part to the posthumous sales of David Bowie, whose catalog is controlled by WBR, and especially Prince, whose greatest-hits album rocketed to the top of the Billboard 200 following his death. (All totals include sales from Warner Music Nashville, run autonomously by its chairman/CEO, John Esposito.) "Perversely, Prince and Bowie dying is the best thing that could've happened to the current Warner Brothers regime," says a source close to the situation.

Among the living, Lukas Graham, a Danish band led by its namesake frontman, Lukas Graham Forchhammer, broke through with "Seven Years," a Spotify streaming sensation and No. 2 Billboard Hot 100 smash. Strang also had help making his numbers with a string of commercially successful singles from pop artist Jason Derulo, a Grammy sales uptick for Day and a No. 2 album from Red Hot Chili Peppers.

Despite the improved performance, Strang, who in 2015 earned \$2.25 million in total compensation, according to public records, cautions against the pursuit of market share over profitability. "I'm a strong businessman and very good with numbers. You can

A ROSTER IN TURNAROUND



From top: Led by R&B singer Andra Day, pop sensation Lukas Graham and sales of Prince's catalog, WBR has bounced back in 2016.

distribute Taylor Swift records for a 3 to 5 percent margin,” he says, referring to industry leader Universal Music Group’s best-selling artist, “but what does that really say? I’m not so sure what Andra Day is contributing to our market share, but she’s going to contribute to our profitability.”

Strang’s critics fire back, citing a glaring lack of WBR hits in the nearly four years since he took the reins.

“That guy took a vintage Ferrari and turned it into a broken-down Saturn,” says one high-ranking industry insider. A major music manager notes, “It’s funny — I was just thinking, ‘You never hear about Warners anymore.’” One insider with dealings at WBR charges that Strang “has no relationships. He’s not in the mix. Where are the Gee Roberson-managed acts at Warner Brothers?” — citing the high-profile manager of Nicki Minaj — “Where’s your Katy Perry? Your Lady Gaga? Where are the artists who can sell out arenas and have fashion lines?”

“He’s miscast,” concludes a rival label head. “His contemporaries come out of big, successful operations and were front-line label people. This is a person who has never dealt with scale and who has hired bad people. Bottom line: He’s not talented enough to turn it around. And it was totally f—ed when he got there. How would he know what’s the right thing to do?”

“In our business,” Strang says calmly, in the face of such criticism, “people talk for different reasons — some, frankly, strategic.”

IN PERSON, IT’S HARD TO RECONCILE STRANG — a gentle giant at 6 feet 6 inches tall, dressed in an emo-business-casual black T-shirt and matching minimalist Tom Ford high-tops — with the fervor surrounding his tenure. Strang’s ascetic vibe is a sharp contrast from his predecessor, Todd Moscovitz, who, as WBR’s co-president and CEO from 2010 to 2013, hired street-art superstar Mr. Brainwash to redecorate his offices at an estimated cost of \$1.5 million. (Moscovitz currently serves with Cohen as co-founder of 300 Entertainment.) Strang’s holistic, team-centric management style evokes Silicon Valley’s corporate experiments more than the take-no-prisoners micromanagement of most label heads. “I was struck by how Cameron treats people in the company,” says longtime WBR CFO Hildi Snodgrass. “He always ends the meeting by saying, ‘Be safe and take care of one another.’ That’s such a different sentiment than most chairmen would express.”

“Often what people learn in a corporate culture is about persona and ego,” says Strang. “They wonder, ‘How do I make it about me, so I’m the one chosen?’ But I’m not the type of guy to shout from the rooftops about myself. That doesn’t strengthen the company.”

Industry opinion is dramatically split on Strang’s current performance and future potential. Some consider him uniquely well suited — philosophically, temperamentally — to reimagine the role of the record label in the digital age and create a corporate culture in line with contemporary trends, all while honoring WBR’s fabled past.

“It has taken time and patience to revitalize WBR, but Cameron’s skill set has made him an important catalyst for change,” says Warner Music Group CEO Stephen Cooper, 69, the company’s No. 2 under Russian-born owner Len Blavatnik, 59, who acquired WMG for \$3.3 billion in 2011. “He has filled the label with real music fans, and the entire company is now committed to real, long-term artist development.”

Forchhammer, meanwhile, says Strang’s willingness to take a chance on

an unknown act from Denmark is characteristic of him. “A weak executive goes with the safe choice rather than the bold statement — that’s not Cameron,” says Forchhammer, whose foursome’s 2015 debut album was developed by the label during the past three years after A&R rep Kate Craig signed the band.

Indeed, Strang’s backers praise him as a forward, innovative thinker. As founder of alt-country label New West Records, he was the first to give away a song on Amazon (a track from singer-songwriter Ben Lee). As CEO of Warner/Chappell, he restructured the company, instituting a new administration system and broadening its reach. “We were early in networking in Sweden and Nashville,” says Strang. “We took what traditionally had been administration and collection outposts and also made them A&R sources.”

Since he has taken over WBR, Strang has instituted a bespoke approach to social media and streaming. “There’s not a one-size-fits-all,” he says. “Lukas Graham built at Spotify; the growth for [Drake-aligned act] PartyNextDoor is at SoundCloud.” In 2014, Strang partnered with Stanford University to create the Stanford/Warner Music Group Leadership Initiative. “The idea was to go to the tech community,” says Strang, “and start a dialogue about innovation and music, as well as provide a one-stop shop for what they need around rights and licensing.”

Strang’s doubters, meanwhile, are not so kind; they see him as operating out of his depth, substituting “visionary” with “lightweight” or “unfocused.” In fact, rumors have abounded that his position was in jeopardy: Multiple sources tell *Billboard* that the company sought to recruit a replacement and had, as recently as six months ago, approached potential candidates.

WMG upper management denies this, as does Strang. “I feel good about where I am with Len and Stephen, and where I am with the company,” says Strang, the only WMG label head to sit on the company’s board of directors.

In an email statement to *Billboard*, Blavatnik affirms his support for Strang: “Cameron and his team have reignited the entrepreneurial spirit at WBR. Artists and executives gravitate to him because he brings an open-minded approach to creativity and a proven track record of founding and reinventing music companies.”

ONE REASON STRANG MIGHT PERPLEX HIS PEERS IS that he has little in common with them. The youngest of five, the native of British Columbia was raised in an old Tudor mansion in the then-remote outskirts of West Vancouver. Strang’s childhood home became a locus of ’70s social consciousness. He says his parents — his father a physician who performed in local operas, his mother a homemaker — rented the apartment above the garage to early founders of the Greenpeace environmentalist movement. Music and sports, though, were his twin passions. Strang is an obsessive hockey fan who scrimmaged alongside future NHL players such as Joe Sakic; meanwhile, he had caught the rock’n’roll bug, taking in screenings of *Woodstock* and attending DIY punk gigs thrown in his high school gym.

Strang entered the industry after he ditched a career as a criminal defense lawyer in Vancouver and moved stateside to start New West in 1997. “I realized fairly quickly that I didn’t have a passion for the law,” he says. “I was out every night seeing a Blasters show or a Ron Wood concert. Working in music was in total spiritual alignment with my being.”

Serving as New West’s sole employee for years, Strang focused on the

LEADERSHIP THE WARNER WAY



Mo Ostin



Lenny Waronker (right)



Tom Whalley



Lyor Cohen



From left: Jon Platt, Blavatnik and Strang at the 2013 Grammy Awards Salute to Industry Icons in Los Angeles.

Seated at a staff meeting on April 25 at Warner Bros. Records headquarters, from left: Snodgrass, executive vp/head of promotion Peter Gray, Strang and president Dan McCarroll.



REGARDING RUMORS THAT HIS POSITION WAS IN JEOPARDY, STRANG SAYS, "I FEEL GOOD ABOUT WHERE I AM WITH THE COMPANY."

burgeoning Americana movement, reviving the careers of heritage roots artists including Steve Earle and Dwight Yoakam while fostering like-minded younger acts such as Drive-By Truckers — and earning Grammys along the way. “Cam was the first guy in the alt-country game,” says Howie Gabriel, an early Strang hire at WBR who exited after a year, and who currently runs the global indie Cooking Vinyl. “New West created that genre.”

Strang followed up New West’s success by founding the boutique Southside Publishing. “I started an independent publishing company when nobody had one,” he says. Southside caught the industry’s attention thanks to prescient signings like Bruno Mars and Kings of Leon. WMG then-chieftain Cohen took particular notice. At the time, the music conglomerate was owned by the Canadian investor-financier Edgar Bronfman Jr., who hoped to stem the revolving door of executives at the top of WMG’s Warner/Chappell publishing arm. “Edgar gave me a list of candidates, and I said, ‘My God, this just regurgitates the usual suspects,’” recalls Cohen. “So Edgar said, ‘Well, do you have someone that’s off the beaten path, who has a different résumé?’ I said, ‘Yeah, this guy Cameron.’”

Bronfman set up a meeting with Strang, which ended up taking place in the backyard of Strang’s Santa Monica home, where he lives with his wife of eight years, Tory, and their three young children. “I didn’t want the same old, same old,” confirms

Bronfman. “Publishing was a bit of a stepchild at WMG, despite being the most profitable part of the company. Executives in New York didn’t take it seriously; they just saw it as another business. I wanted someone who understood both records and publishing.”

Strang’s arrival as chairman/CEO of Warner/Chappell, however, coincided with a fierce battle for power in WMG’s highest echelons. Tom Whalley had worked his way up from the WBR mailroom in 1979 to A&R, where he helped develop the career of Madonna. Whalley would enjoy a spectacular run at Interscope in the ’90s as Iovine’s No. 2, signing everyone from 2Pac to Limp Bizkit and Nine Inch Nails.

It was in the early 2000s, though, that Whalley fulfilled what he has called his “dream come true”: becoming chairman of WBR. By 2010, Whalley had been at the helm for nearly a decade and had turned Warner Bros. Records into WMG’s strongest recorded-music division. During Whalley’s tenure, the label broke new acts like My Chemical Romance, developed adult contemporary superstars Michael Bublé and Josh Groban, and pushed Green Day to its career peak with *American Idiot*. But behind the scenes, Whalley and Cohen battled for boardroom supremacy in one of the music business’ most toxic rivalries. They were like “oil and water,” recalls Bronfman.

As Warner’s revenue sharply declined in the post-Napster download era (by \$15 million in one year, according to a former top executive), and hip-hop and pop (never Warner’s strong suit) rose on the charts, Whalley was left vulnerable. Bronfman put his faith in Cohen, who was riding a surge of power after his successful turnaround of Atlantic Records, and ousted Whalley, enabling Cohen to install an awkwardly constructed executive committee: Cohen loyalists Livia Tortella and Moscowitz, both from Atlantic, were named co-presidents, and longtime WBR staff producer Rob Cavallo was promoted to chairman.

Chaos ensued. WBR employees loyal to Whalley and his idealized vision of the company’s heritage outright rebelled against the new administration. Despite notable signings like The Black Keys (to subsidiary Nonesuch) and pop success with

CONTINUED ON PAGE 60



1

2



'That Huge Untapped Alternative Market' Lollapalooza founder Perry Farrell reflects on a pioneering festival

BY STEVE BALTIN

WE BROUGHT THEM ALL OUT, THE underground kids," recalls Perry Farrell of the first Lollapalooza festival, which he headlined with his band Jane's Addiction 25 years ago this summer. "It was pretty amazing to see them all join forces in the field."

Lollapalooza, a model for many of the multi-artist festivals that followed, began as the farewell tour that failed. Farrell wanted Jane's Addiction to play its final shows in 1991 as part of a rolling alternative rock extravaganza. Collaborating with his agents, including Marc Geiger, now partner/head of music at William Morris Endeavor, Farrell conceived Lollapalooza at a moment when lightning struck.

"It was so successful," he recalls. "There was that huge untapped alternative music market."

Lollapalooza has seen changes, to be sure. The festival went on hiatus between 1997 and 2003. Promoter C3 Presents — Charles Attal, Charlie Jones and Charlie Walker — relaunched "Lolla" in 2005 as a destination event in Chicago's Grant Park, and also expanded the concept abroad.

This year's festival (July 28-31) will offer 175 acts, including headliners Radiohead, Red Hot Chili Peppers, LCD Soundsystem and, of course, Jane's Addiction.

And how those "underground kids" have grown. Festivities at Grant Park now include a 10-years-old-and-under Kidzpalooza, "for parents who want to teach their kids what it's like to experience one of the most special events in the world," organizers say.



6



7



Chicago

IT'S MY KIND OF TOWN, SAYS LOLLA PROMOTER

C3 Presents' Charlie Jones offers his choice of lodging, eateries and outings

WHERE TO STAY HANG WITH BANDS

"Chicago is my second home, and we have a residence in Museum Park, across from Grant Park. However, prior to the purchase of the condo, the **Four Seasons** [120 E. Delaware Place] and The Peninsula [108 E. Superior St.] took amazing care of us — and still do for a lot of the bands."





RICH MEMORIES OF A ROCK RINGMASTER

Farrell on key moments of pride — and sadness — from his years at Lolla

1. **"WATCHING YOUNG PEOPLE IN CHILE** as they first came through the gates was magic to me," says Farrell of the inaugural Santiago festival, in 2011.
2. **"TRENT REZTOR WAS ONTO SOMETHING** with this electronic-industrial rock." Reznor fronted Nine Inch Nails during the first Lollapalooza festival in 1991.
3. **"PEARL JAM'S EDDIE VEDDER** was at the top of his game, climbing up and jumping off the speaker stack." Guitarist Stone Gossard (left) and Vedder onstage in 1992.
4. **AMY WINEHOUSE SANG** in Chicago in 2007. On tour later, "toward the end of her life, she showed up and looked like 85 pounds. That was really a shock."
5. **KANYE WEST PLAYED SANTIAGO** in 2011, and fans "sang along to every song at the top of their lungs."
6. **LADY GAGA STORMED** Chicago in 2010. Three years earlier, she debuted and showed up backstage, "this shy little person in thigh-high boots and jeans."
7. **"I FELT WONDERFUL** introducing somebody I felt was important." Political rocker Manu Chao shook Chicago in 2006.
8. **"I MISS PERFORMING WITH** Body Count [featuring Ice T (right), onstage in 1991 with Henry Rollins]. It was really a lot of fun having those guys around." —S.B.



Farrell

WHERE TO DINE FOR BUSINESS OR PLEASURE

"My go-to spots have been **Avec** [15 W. Randolph St.], the Purple Pig [500 N. Michigan Ave.], the Chicago Cut Steakhouse [300 N. LaSalle St.], Spiaggia [980 N. Michigan Ave.], Frontera Grill [445 N. Clark St.] and Gibsons Bar & Steakhouse [1028 N. Rush St.]."



WHAT TO DO WRIGLEY FIELD AND MORE

"Chicago is blessed with amazing culture, so there is always an option to embrace it. I love running along the lakefront, live music, architecture, and especially attending Blackhawks, White Sox, **Cubs** or Bears games with my family [Wrigley Field, 1060 W. Addison St.]."



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Four Decades Of Music With A Message

Tyscot's gospel sounds inspire many — including Hillary Clinton

BY DEBORAH EVANS PRICE

G

GOPEL HYMNS, NOT MUZAK, GREET PATIENTS at the Indianapolis dental office of Dr. Leonard Scott, who likes to sing as he cleans teeth. But many are unaware that four decades ago, after he opened his practice, Scott became a recording artist and is the founder and CEO of one of gospel music's most successful record labels, as well as a church leader with a national following.

Tyscot Music & Entertainment, the nation's oldest black-owned and -operated gospel record company, is celebrating its 40th anniversary in 2016, and Scott continues to enjoy his multiple roles in music, ministry and, yes, dentistry.

"A lot of people are afraid of the dentist, and I found that singing to them was helpful in alleviating some of the fear," he says. "There's a power in music that can actually change our emotions."

The emotional power of gospel has given Tyscot's current acts success well beyond Scott's dental office. Casey J hit No. 1 on *Billboard's* Top Gospel Albums chart in May 2015 with *The Truth* (selling 36,000 units, according to Nielsen Music), followed by Anthony Brown & Group Therapy at No. 1 in August 2015 with *Everyday Jesus* (95,000 units). Bri (Briana Babineaux) reached the top of Gospel Albums in April with her debut album, *Keys to My Heart* (13,000).

"Tyscot has discovered many exceptionally talented artists over the years," says Jackie Patillo, president of the Gospel Music Association, the 4,000-member organization that promotes the genre — a mainstay of the black community, and even more so in this era of racial tension.



From left: Clinton met with event organizer Jackson and Scott at a gathering prior to the Stellar Gospel Music Awards in Las Vegas in February.

Tyscot has achieved widespread recognition, from industry peers to a presidential candidate. At the Stellar Gospel Music Awards in February in Las Vegas, Anthony Brown & Group Therapy won in an unprecedented 10 categories. And Hillary Clinton, campaigning for the Nevada Democratic Caucus, appeared at a function before the event, where she met with Scott and awards show founder Don Jackson. The gathering "lifted my spirits," Clinton said to media outlet NewsOne.



Brown



Babineaux

Indianapolis native Scott, 67, is the father of seven; son Bryant Scott, 47, is president/COO of Tyscot and has run the label day to day since 1988.

In 1976, the elder Scott teamed with his church's organist, the late L. Craig Tyson, to record performances by a local group, the Christ Church Apostolic Choir, including a song, "Feel Good," which the two had written. While Scott continued to practice dentistry and Tyson worked as a bank teller, their label largely remained a side project, until Tyscot found gospel stars with a national following, like Rev. Bill Sawyer & The Christian Tabernacle Concert Choir of Cleveland, who released *Something Old/Something New* on the label in 1983, and John P. Kee & The New Life Community Choir, whose 1992 album *We Walk by Faith* was the label's first No. 1 on the Top Gospel Albums chart. "The Reverend Kee really did turn out to be a major artist," recalls Scott. "That broke us, and people started looking at us as a viable record company."

National record distributors came calling. Tyscot struck a deal with Spectra — then watched

in 1993 as that independent distributor went bankrupt, nearly taking the gospel label down with it. But Kee, among other artists, pledged loyalty to Tyscot. "Right down the line, people worked with us," says Scott. "It seemed like it was going to be a death blow, but it turned out to be a blessing."

Reflecting on the company's turbulent times, Scott notes, "One thing that we say is 'Jesus is the chairman of the board.' When we can't figure something out, we sometimes have to be forced to our knees and get back in touch with the chairman."

Tyscot has grown since then. Today the company has publishing interests, the hip-hop imprint TyscotLOUD and a film division. (Tyscot does not release its financial data.)

To mark its anniversary, the company has released *Feel Good! 40 Years of Life Changing Music*, a compilation that traces its history. Its artists will perform in October at Lucas Oil Stadium in Indianapolis at the Circle City Classic, an annual football match between two historically black colleges, Kentucky State University and Central State University. "It's always a sellout," says Scott.

And amid the anniversary celebrations, Scott keenly is aware of Tyscot's role as a black-owned gospel label thriving in a time of police violence against blacks and street protests. He hopes his label's roster makes a difference.

"All of our artists are for social equality because if you are a follower of the gospel, you have to be," he says. "The only way we're going to be able to make a change in our world is to show more love to the ones who are the most unloving. They're the ones who need love the most." ●

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Otherwise Exploited By Sirius XM In California Without A License
Or Authorization From August 21, 2009 To August 24, 2016,
A Class Action May Affect Your Rights.**

What is this case about?

On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit against Defendant Sirius XM Radio, Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, and reproducing, those pre-1972 recordings in California as part of its satellite and internet radio services (the "Lawsuit"). The lawsuit is known as *Flo & Eddie, Inc. v. Sirius XM Radio, Inc.*, Case No. CV13-05693, and is pending in the U.S. District Court for the Central District of California. Trial is set for November 2016.

Am I in the Class?

You qualify as a member of the Class if you are an owner of pre-1972 recordings which have been performed, distributed, reproduced, or otherwise exploited by Sirius XM in California without a license or authorization to do so from August 21, 2009 to August 24, 2016. As a class member, your legal rights are affected, and you have a choice to make.

Has the Court made any determinations in this Lawsuit?

The Court has already found Sirius XM liable for its public performance of pre-1972 recordings in California in favor of Flo & Eddie. Sirius XM continues to assert the availability of certain defenses and the unavailability of certain damages theories.

What are my Options?

You have to decide now whether to stay in the Class or ask to be excluded.

- If you do nothing, you are staying in the Class. As a member of the Class, you will keep the possibility of getting money or benefits that may come from a trial or a settlement. But, you will give up any rights to sue Sirius XM separately over the legal claims asserted in this Lawsuit. You will be legally bound by the judgment in this Lawsuit, whether favorable or not.

- If you ask to be excluded, and money or benefits are later awarded to the Class as a result of this Lawsuit, you won't share in those. But, you keep any rights to sue Sirius XM separately about the same legal claims in this Lawsuit. If you retain an individual attorney, you may need to pay for that attorney. To exclude yourself from the Class, you must send a written request that includes an Exclusion Request Form that is received no later than **August 30, 2016**. For more information on how to exclude yourself, and to obtain the Exclusion Request Form, visit www.pre1972soundrecordings.com.

Where can I get Additional Information?

This is only a summary. For more information about the Lawsuit, visit www.pre1972soundrecordings.com.

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ON YOUR

40TH ANNIVERSARY!



**THE BEST WORST JOB
IN THE MUSIC BUSINESS**
CONTINUED FROM PAGE 53



Derulo, the three-headed Tortella-Moscowitz-Cavallo regime proved disastrous. Tortella and Moscovitz barely lasted three years, while Cavallo hung on until 2014. “I have to take the full blame and responsibility,” says Bronfman. “At the time, even though he was successful, I had come to feel Tom’s A&R vision wasn’t inclusive enough, and I backed Lyor. We then tried to replicate Atlantic at WBR, which didn’t make sense considering the powerful heritage there. We didn’t need two Atlantics.”

When the wealthy Blavatnik, who had made his fortune primarily in petrochemicals as the chairman of Access Industries, bought the

company from Bronfman in 2011, the once all-powerful Cohen quickly was ousted. Blavatnik and his newly installed CEO, corporate turnaround guru Cooper, liked what they saw in Strang’s steady hand at Warner/Chappell. “Len and Stephen were absolutely crazy about Cameron,” says a person who was present at the time. “He was the exact opposite of Lyor in every way, and they had complete confidence in him.” So much so, in fact, the new ownership gave Strang control of not just Warner/Chappell, but also of catalog/merch powerhouse Rhino and then finally of Warner Bros. Records, making the relatively inexperienced Strang the first executive in music industry history to run that many companies simultaneously.

Strang’s early moves seemed to bode well for WMG’s future. In September 2012, he installed publishing titan Jon Platt as president of creative for North America at Warner/Chappell, proving an instant triumph. Platt enticed Beyoncé and Jay Z to Warner/Chappell from his previous employer, EMI Music Publishing, and added superstar producer-songwriter Mike Will

Made It to a roster that already included Dr. Dre, Katy Perry and Kendrick Lamar.

This unorthodox setup proved short-lived, though. In 2015, Platt was promoted to CEO of Warner/Chappell, while London-based Tim Fraser-Harding was brought in to head Rhino. Strang was left to focus solely on righting WBR. “This isn’t some short-term plan,” says Strang. “This is ‘I’m here, let’s make this company great.’ That message got sent to the artists, the employees and senior management. Morale and results definitely increased.”

Strang’s first years in charge of WBR were marred by high executive turnover. “There were growing pains,” admits Snodgrass. A recently departed senior employee, when asked to rate company morale on a scale of 1 to 10, says flatly: “Zero.” “There were different executives coming in and out all the time,” says Day, who signed with WBR in December 2012, at the dawn of Strang’s administration. “I’m fortunate that I survived.” Day notes, however, that WBR “finally got it right with Cameron and his current team.” (Strang’s handpicked No. 2, president Dan McCarroll, recently

re-upped his contract.)

“The question now is, What is Warner Brothers going to do?” says Strang. Most pressing, the label still lacks a strong pop presence; on the July 30 Billboard Hot 100 there was just one WBR entry: Lukas Graham’s “7 Years,” at No. 22. “We were definitely lacking in that area, and we’re constantly addressing it,” says Strang, who helped enlist pop maestro Max Martin to work on Bublê’s upcoming fall release and a debut from aspiring hip-hop artist Daye Jack. Lukas Graham, meanwhile, is considered a contender for Grammy song and record of the year, and Warner has promising partnerships with rock management firm Crush and Drake’s OVO imprint. With new music from Green Day on the horizon, the company could be looking at its most successful year this decade.

“Obviously there was turmoil,” says Strang. “It took a while to rebuild and develop a roster, but we’ve seen those artists start to become successful. I call on Mo for advice, but I’m not here to fill Mo’s shoes. I don’t compare myself to what he did. This isn’t about one person. It’s about doing things the Warner way.” ●

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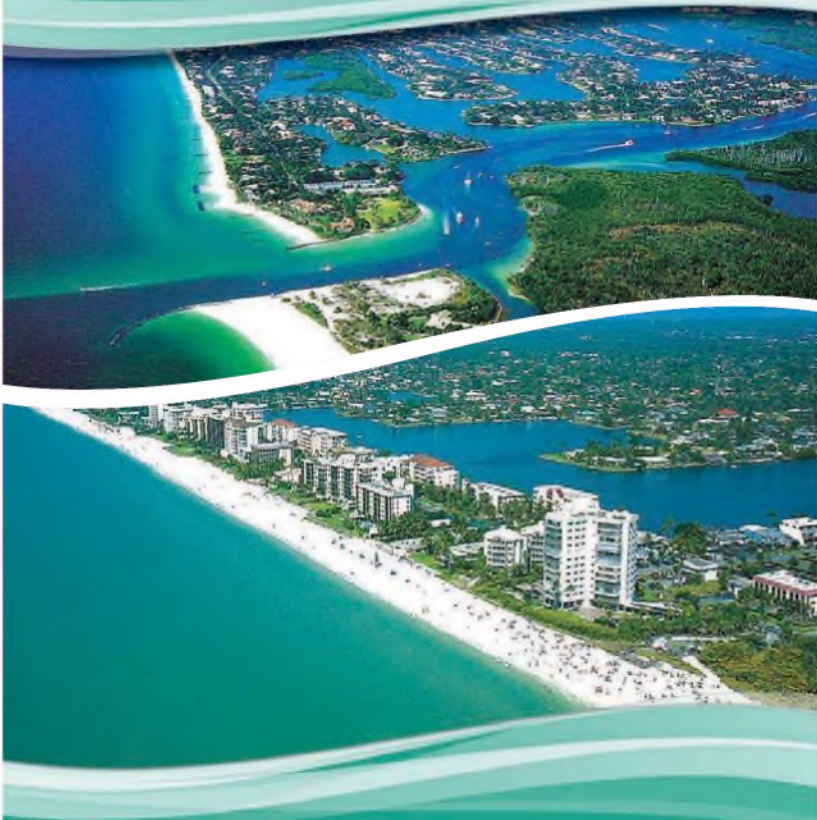
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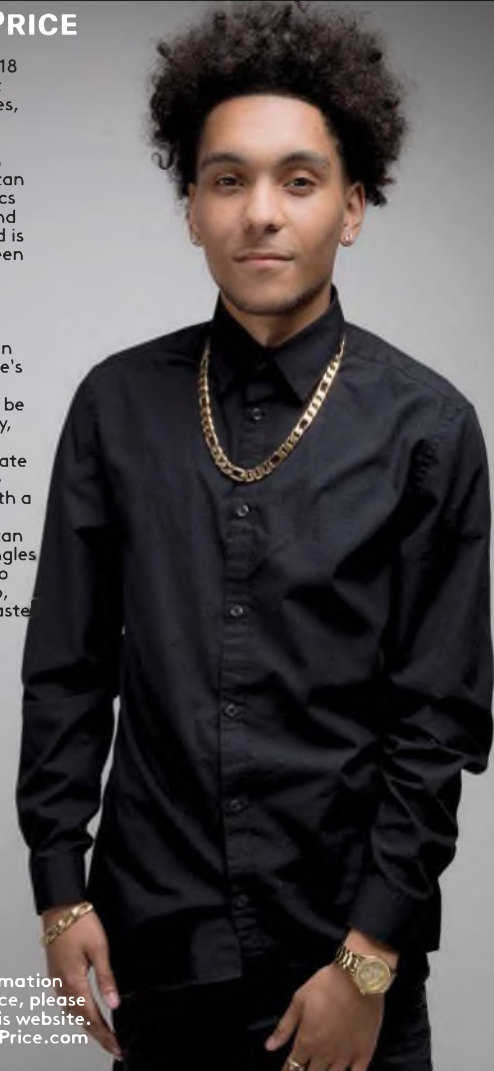
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TRISTAN PRICE

Tristan Price is an 18 year old R&B artist from the Twin Cities, born January 1st. "Follow my lead is how you feel when you listen to a Tristan Price song. His lyrics are captivating, and his style and sound is riveting. He has been compared to as a modern day Marvin Gaye. His latest releases are all now available on iTunes. Tristan Price's next single, titled "Tonight", is set to be released on Sunday, July 17th. It is an up-tempo passionate and very seductive R&B club track, with a classy vibe. This will complete Tristan Price's string of singles for his album set to be released in 2016, giving you just a taste of what to expect.



For more information about Tristan Price, please follow and visit his website. www.IAmTristanPrice.com


Billboard Artist 100


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NO. 5 Schoolboy Q


The rapper re-enters the Artist 100 at a new peak (after previously reaching No. 49 two years ago). His new *Blank Face LP* debuts at No. 1 on Top Album Sales and Top R&B/Hip-Hop Albums (see pages 66 and 71).


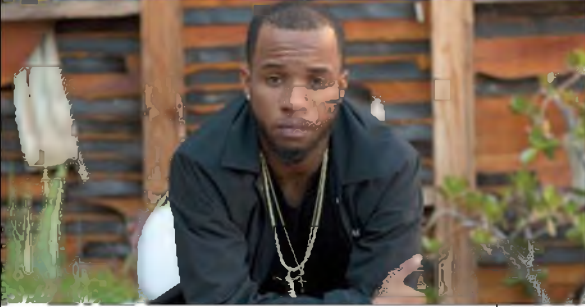
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	107
2	3	2	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	65
3	4	3	RIHANNA	WESTBURY ROAD/ROC NATION	2	103
6	7	4	ADELE	XL/COLUMBIA	1	76
RE-ENTRY		5	SCHOOLBOY Q	TOP DAWG/INTERSCOPE/IGA	5	20
5	5	6	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	106
4	6	7	BEYONCE	PARKWOOD/COLUMBIA	2	105
7	9	8	MEGHAN TRAINOR	EPIC	1	105
8	10	9	JUSTIN TIMBERLAKE	RCA	5	61
11	14	10	SIA	MONKEY PUZZLE/RCA	5	107
28	15	11	SHAWN MENDES	ISLAND	2	75
9	11	12	ARIANA GRANDE	REPUBLIC	1	105
12	16	13	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	107
						
-	1	14	BLINK-182	VIKING WIZARD EYES/BMG	1	2
21	23	15	CALVIN HARRIS	FLY EYE/COLUMBIA	9	74
NEW		16	CHEVELLE	EPIC	16	1
25	13	17	TAYLOR SWIFT	BIG MACHINE/BMLG	1	103

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
19	17	18	SELENA GOMEZ	INTERSCOPE/IGA	2	94
14	19	19	FIFTH HARMONY	SYCO/EPIC	6	69
13	12	20	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	107
20	20	21	P!NK	RCA	16	31
17	18	22	FUTURE	A-1/FREEBANDZ/EPIC	1	52
18	22	23	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	15	33
NEW		24	SWITCHFOOT	LOWERCASE PEOPLE/VANGUARD/CONCORD	24	1
						
34	27	25	DNCE	REPUBLIC	21	31
24	24	26	THE WEEKND	XO/REPUBLIC	1	92
27	25	27	FETTY WAP	RGF/300/AG	3	75
16	21	28	DESIGNER	G.O.O.D./DEF JAM	6	18
22	26	29	PRINCE	NPG/WARNER BROS.	1	15
26	31	30	BRYSON TILLER	TRAPSOUL/RCA	10	42
31	29	31	THOMAS RHETT	VALORY/BMLG	7	76
30	28	32	KENT JONES	EPIDEMIC/WE THE BEST/EPIC	28	11
32	33	33	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	29
23	30	34	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	107

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Hoot Big Sound. See charts.legends@billboard.com for complete rules and explanations. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
43	38	35	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	68
42	37	36	SAM HUNT	MCA NASHVILLE/UMGN	5	105
48	34	37	JAMES BAY	REPUBLIC	34	25
35	38	38	DAYA	ARTBEATZ	35	35
49	40	39	G-EAZY	G-EAZY/RVG/BPG/RCA	8	37
37	41	40	LUKAS GRAHAM	WARNER BROS.	5	24
44	48	41	DJ KHALED	WE THE BEST/EPIC	34	7
40	43	42	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	38
15	32	43	RED HOT CHILI PEPPERS	WARNER BROS.	2	5
33	39	44	MIKE POSNER	ISLAND	15	24
54	54	45	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	38
45	36	46	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	94
64	47	47	KATY PERRY	CAPITOL	6	107
						
56	47	48	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	55
36	52	49	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	54
61	51	50	METALLICA	BLACKENED/WARNER BROS.	22	57
29	44	51	KANYE WEST	G.O.O.D./DEF JAM	3	57
-	52	52	MAXWELL	COLUMBIA	8	2
39	42	53	ZAYN	RCA	1	25
46	45	54	RUTH B	COLUMBIA	40	17
65	62	55	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	71
55	49	56	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	93
47	57	57	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	68
58	56	58	ERIC CHURCH	EMI NASHVILLE/UMGN	8	106
59	50	59	MICHAEL JACKSON	MJJ/EPIC	25	81
38	55	60	DISTURBED	REPRISE/WARNER BROS.	5	33
63	63	61	CHRIS BROWN	RCA	1	107
62	62	62	JASON ALDEAN	BROKEN BOW/BBMG	1	99
50	67	63	MAROON 5	222/INTERSCOPE/IGA	1	107
82	82	64	ONEREPUBLIC	MOSLEY/INTERSCOPE/IGA	6	62
41	58	65	NICK JONAS	SAFEHOUSE/ISLAND	5	77
52	64	66	JON PARDI	CAPITOL NASHVILLE/UMGN	28	4
53	59	67	FLO RIDA	POE BOY/ATLANTIC/AG	11	70
83	68	68	KELSEA BALLERINI	BLACK RIVER	52	26
73	65	69	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	10	86
71	70	70	ED SHEERAN	ATLANTIC/AG	1	107

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
80	74	71	FLUME	FUTURE CLASSIC/MOM + POP	34	7
67	60	72	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	1	93
NEW	73	73	THE AVALANCHES	MODULAR/ASTRALWERKS	73	1
						
51	75	74	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	107
77	53	75	RACHEL PLATTEN	COLUMBIA	12	64
-	86	76	KIIARA	ATLANTIC/AG	76	2
94	79	77	SEAN PAUL	VP/ATLANTIC/AG	77	3
60	88	78	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	105
-	85	79	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	79	2
70	73	80	THE LUMINEERS	DUALTONE	1	15
75	6	81	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	17	12
81	83	82	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	82
RE-ENTRY	83	83	5 SECONDS OF SUMMER	HI OR HEV/CAPITOL	1	59
69	80	84	ALESSIA CARA	EP/DEF JAM	15	47
79	91	85	TY DOLLA \$IGN	ATLANTIC/AG	36	25
87	84	86	JEREMIH	MICK SCHULTZ/DEF JAM	30	102
RE-ENTRY	87	87	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	75
89	89	88	MELANIE MARTINEZ	ATLANTIC/AG	29	12
RE-ENTRY	89	89	JENNIFER LOPEZ	NUYORICAN/EPIC	61	13
RE-ENTRY	90	90	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	45	25
						
95	69	91	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	22
RE-ENTRY	92	92	GUNS N' ROSES	GEFFEN/IGA	74	3
-	92	93	BRUNO MARS	ATLANTIC/AG	10	104
100	71	94	LOGIC	DEF JAM	7	6
96	87	95	OLD DOMINION	RCA NASHVILLE/SMN	29	39
90	81	96	CHANCE THE RAPPER	CHANCE THE RAPPER	26	9
93	90	97	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	84
99	96	98	ELLE KING	RCA	14	51
RE-ENTRY	99	99	THE BEATLES	APPLE/CAPITOL/UME	20	14
97	93	100	ZARA LARSSON	RECORD COMPANY TEN/EPIC	61	20



Sia Surges Back To Top 10

Sia (above) ranks in the Billboard Artist 100's top 10 for the first time in two years, rising 14-10 (up 19 percent in overall activity) thanks in large part to her hit single "Cheap Thrills" (featuring **Sean Paul**). The song hits a new high on the Billboard Hot 100, rising 5-3. The rank marks a new career best for Sia, who previously peaked at No. 5 in 2012 when featured on **Flo Rida's** "Wild Ones." As a writer, Sia has charted higher on the Hot 100, thanks to her co-write of **Rihanna's** "Diamonds," which led for three weeks in December 2012.

"Cheap Thrills" is the Hot 100's top Airplay Gainer for a sixth straight week, marking the longest streak of winning the award since **Pharrell Williams' "Happy"** (eight weeks, 2014). The last song by a woman to earn the honor for at least that long? **Rihanna's "Rude Boy"** (seven weeks, 2010). "Thrills" gains by 12 percent to 133 million audience impressions, according to Nielsen Music, and pushes 4-3 on Radio Songs. The track bullets at No. 2 on Digital Songs (91,000 downloads sold, up 8 percent) and lifts 9-7 on Streaming Songs (12.5 million U.S. streams, up 6 percent).

Sia last ranked in the Artist 100's top 10 on the chart dated July 26, 2014, when she vaulted from No. 38 to her No. 5 peak as her album *1000 Forms of Fear* debuted atop the Billboard 200. "Thrills" is from her 2016 set *This Is Acting*, which debuted at No. 4 on the Billboard 200 and Top Album Sales (Feb. 20). —Gary Trust

DANCE CLUB SONGS™

Table with columns: LAST WEEK, THIS WEEK, TITLE, Artist, WKS. ON CHART. Top entry: 1 LIVIN' FOR YOUR LOVE... Rosabel feat. Jeanie Tracy.

BOXSCORE

July 30 2016 billboard

LEGEND: Album Charts, Digital Songs Charts, Awards. Includes symbols for recording industry association certifications and award types.

CONCERT GROSSES

Table with columns: RANK, GROSS PER TICKET PRICE(S), ARTIST, VENUE DATE, ATTENDANCE CAPACITY, PROMOTER. Top entry: 1 CELINE DION, ANDRÉ-PHILIPPE GAGNON.



Dion's European Tour Tops Boxscore

Celine Dion crowns the Boxscore chart with grosses reported from the first two dates of her summer tour... Dion tops the tally with a nine-show stint in Paris...

-Bob Allen

BOXSCORE: The top grossing concert as reported by promoters, venues, managers and booking agents... BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS.

COOL DATA

REWINDING THE CHARTS

27 Years Ago PRINCE BATDANCED TO THE TOP OF THE CHARTS

The Purple One's work on the *Batman* soundtrack led to his fourth Billboard Hot 100 No. 1 — and romance with Kim Basinger

"WE DIDN'T THINK OF ANY OTHER artist. We knew he was the one," Gary LeMel, then-president of music at Warner Bros. Pictures, said in 1996 about the studio's decision to commission Prince to provide music for its 1989 *Batman* film.

"It may have been kind of subliminal," LeMel told Craig Rosen, author of *The Billboard Book of Number One Albums*. "The Joker wore purple, so that kind of leads you to the Purple One." It also made sense to keep the artist in the Warner family: Prince, then 31, had been with

Warner Bros. Records since 1977, and beginning with the release of "Little Red Corvette" in 1983 he had racked up 13 top 10 singles on the Billboard Hot 100.

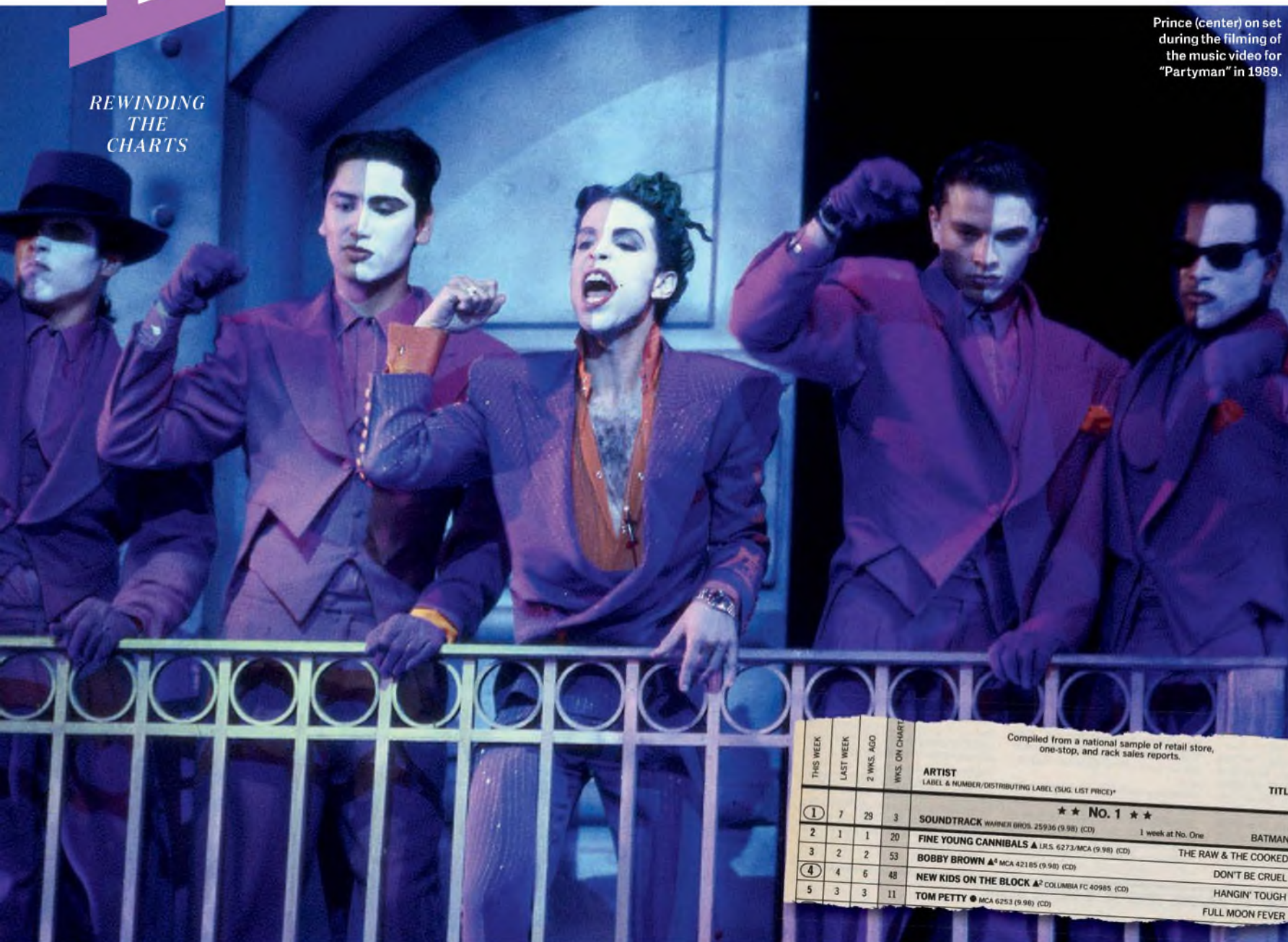
The *Batman* soundtrack was an immediate hit. It jumped to No. 1 in only its third week on the Billboard 200 dated July 22, 1989, and remained at the top for six weeks.

The unusual single "Batdance" ushered in the Grammy Award-nominated album, even though it actually wasn't used in the film itself.

The mashup-style song, which sailed to No. 1 on the Hot 100 on Aug. 5, 1989, was cobbled together partly from sounds and dialogue from the movie. (In 1989, Prince also released a CD maxi-single called *The Scandalous Sex Suite* that featured an extended version of "Scandalous" from the soundtrack, featuring actress Kim Basinger, who starred in *Batman* and reportedly in the artist's romantic life at the time.) Oddly, despite the popularity of "Batdance," it never has appeared on any of Prince's subsequent greatest-hits albums.

Prince notched two more Hot 100 hits from *Batman*, "Partyman" and "The Arms of Orion," and continued to claim chart accolades even after his death on April 21 from an opioid overdose. Shortly afterward, he posthumously earned his fifth chart-topping album with *The Very Best of Prince*, which re-entered the Billboard 200 at No. 1. —KEITH CAULFIELD

Prince (center) on set during the filming of the music video for "Partyman" in 1989.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	7	29	3	SOUNDTRACK WARNER BROS. 25936 (9.98) (CD)	*** NO. 1 *** 1 week at No. One BATMAN
2	1	1	20	FINE YOUNG CANNIBALS ▲ UFLS 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
3	2	2	53	BOBBY BROWN ▲ ⁴ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
4	4	6	48	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
5	3	3	11	TOM PETTY ● MCA 6253 (9.98) (CD)	FULL MOON FEVER

Compiled from a national sample of retail store, one-stop, and rack sales reports.

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