

**100 BIGGEST  
SUMMER SONGS EVER**  
'Jessie's Girl,' 'Waterfalls'  
and... 'Light My Fire'?

**FIFTY SHADES OF  
HARRY STYLES**  
How an ex-Waffle House  
waitress will make millions  
on erotic 1D fan fiction



**DURAN DURAN**  
**LAST BAND**  
**STANDING**

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

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From left:  
Nick Rhodes,  
John Taylor,  
Roger Taylor and  
Simon Le Bon





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# WRITE ON.



# billboard HOT 100



OMI scores his first chart-topper on the Hot 100 with a song released three years ago.

## OMI's 'Cheerleader' Rallies To The Top

**H**IP HIP HOORAY FOR OMI. The Jamaican singer's "Cheerleader" rises 2-1 on the Billboard Hot 100, dethroning Wiz Khalifa's *Furious 7* soundtrack smash "See You Again" (featuring Charlie Puth). OMI's breakthrough reggae-pop hit also spends a second week at No. 1 on the Digital Songs chart and has sold 1.3 million downloads to date, according to Nielsen Music. "It's every artist's dream," says OMI, 29, born Omar Samuel Pasley, of his new chart-topping status. "It all seems surreal. Not everyone gets to live their dream. My dream wasn't to become famous but to be appreciated for what I love — my music."

Released in 2012, "Cheerleader" has scored global success thanks to its recent Felix Jaehn remix. Also celebrating: OMI's label home, Ultra Records, which partnered with Columbia Records to land its first Hot 100 No. 1. The iconic dance label previously peaked as high as No. 2 with Pitbull's "I Know You Want Me (Calle Ocho)" in 2009. As OMI hoists "Cheerleader" to No. 1, the track ends the 12-week rule of "See You Again." The song's reign at the top of the Hot 100 tied for the longest for a rap hit with two other leaders: The Black Eyed Peas' "Boom Boom Pow" (2009) and Eminem's "Lose Yourself" (2002 to 2003).

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
3	2	1	<b>#1</b> <b>DG</b> <b>Cheerleader</b> ●	C.DILLON, O.PASLEY (O.PASLEY, C.DILLON, M.BRADFORD, S.DUNBAR, R.DILLON)	LOUNDER THAN LIFE/ULTRA/COLUMBIA	1	12
1	1	2	<b>See You Again</b> ▲ <b>Wiz Khalifa</b> Feat. Charlie Puth	D.FRANK, E.C.PUTH, A.CEDAR (J.FRANKS, A.CEDAR, C.J.THOMAS, C.PUTH)	UNIVERSAL STUDIOS/ATLANTIC/RRP	1	18
6	6	3	<b>AG</b> <b>Can't Feel My Face</b> <b>The Weeknd</b>	A.PAYAM, I.MAX, MARTIN (A.TESFAYE, I.MAX, MARTIN, S.KOTECHA, P.SVINSSON, A.PAYAM)	XO/REPUBLIC	3	5
2	4	4	<b>Bad Blood</b> ▲ <b>Taylor Swift</b> Feat. Kendrick Lamar	MAX, MARTIN, SHELLBACK (T.SWIFT, I.MAX, MARTIN, SHELLBACK, K.DUCKWORTH)	BIG MACHINE/REPUBLIC	1	11
7	3	5	<b>Watch Me</b> ●	BOLO DA PRODUCER (T.B.MINGO, R.L.HAWK)	SILENTO BOLO/CAPITOL	3	20
4	5	6	<b>Trap Queen</b> ▲ <b>Fetty Wap</b>	T.FADD (W.I.J.MAX, WELLS, T.FADD)	RGF/300	2	25
5	7	7	<b>Shut Up And Dance</b> ▲ <b>WALK THE MOON</b>	T.PAGNOTTA (N.PETRICCA, E.MAIMAN, K.RAY, S.WAUGAMAN, B.BERGER, R.MCMAHON)	RCA	4	35
14	10	8	<b>Fight Song</b> ●	J.LEVINE (R.PLATTEN, D.BASSETT)	RACHEL PLATTEN COLUMBIA	8	13
17	8	9	<b>Where Are U Now</b> ● <b>Skrillex &amp; Diplo With Justin Bieber</b>	SKRILLEX, DIPOLO (S.MOORE, T.W.PENTZ, J.BIEBER)	MAD DECENT/OWSLA/ATLANTIC	8	19
10	9	10	<b>Hey Mama</b> ● <b>David Guetta</b> Feat. Nicki Minaj, Bebe Rexha & Afrojack	D.GUETTA, A.FROJACK, G.HUIN, FORT, DEAN (D.GUETTA, G.HUIN, FORT, N.VAN DE WALLE, DEAN, B.REXHA, S.DOUGLAS, J.MARAJ)	WHAT A MUSIC/PARLOPHONE/ATLANTIC	8	16



# Billboard Hot 100

57

**BRANTLEY GILBERT**  
One Hell of an Amen



The country star, 30, released his latest album, *Just As I Am*, in November 2014.

**“One Hell of an Amen” describes losing a lover who died in combat. Didn’t you gift your CMT Music Awards tickets to a military vet who gave you his Purple Heart?**

We actually text or talk every day. It meant more to him than it ever would have to me. The people that knew he was there, and the reason that he was there — that did more for him than being able to see me.

**You wrote or co-wrote every song on the recently released platinum edition of your album *Just As I Am*. Why is it important for you to be that involved in songwriting?**  
It’s just really being able [to get my] two

cents in and say, “This song came from my heart and my brain.” My co-writers will tell you I’m a stickler. And when I perform, there’s a whole other level of expression and passion because [the songs are] so close to me.

**This summer, you’re touring with Kenny Chesney. How do your crowds compare?**  
When we’re onstage, it’s intense, real loud. But when Kenny comes onstage, people have their arms around each other singing “Kumbaya.” There’s a healing, feel-good, buddy-buddy [feeling] going on. It’s like something I’ve never seen. —JEWELY HIGHT



**19 FETTY WAP FEATURING REMY BOYZ**  
679

The track rockets 43-17 on the Streaming Songs chart with an 80 percent gain to 6.1 million domestic streams, fueled most heavily by user-generated clips featuring the track’s audio and Spotify clicks.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
11	11	11	<b>Honey, I'm Good.</b> ▲	B.WEST,N.V.SIPE,S.GREENBERG [A.GRAMMER,N.V.SIPE]	Andy Grammer S-CURVE/HOLLYWOOD	9	20
23	19	12	<b>The Hills</b>	MANO [A.TESFAYE,A.BALSHE,E.NICKERSON,C.MONTAGNESE]	The Weeknd XO/REPUBLIC	12	7
8	12	13	<b>Uptown Funk!</b> ▲	M.RONSON,L.B.HASKER,BRUNO MARS [M.RONSON,L.B.HASKER,BRUNO MARS,P.M.LAWRENCE II, L.SIMMONS,R.WILSON,C.WILSON,F.FILOR,WILSON,D.C.GALLASPI,W.WILLIAMS]	Mark Ronson Feat. Bruno Mars RCA	1	35
15	14	14	<b>Worth It</b> ▲	STAR GATE,C.KAPLAN [PRISCILLA RENE,M.S.ERIKSEN,T.E.HERMANNSEN,C.KAPLAN]	Fifth Harmony Feat. Kid Ink SYCO/EPIC	14	21
9	17	15	<b>Good For You</b>	N.MONSON,SIR NOLAN,A.SAPROCK,Y.H.DEGADO [J.MICHAELS,STRANIER,R.MAYERS]	Selena Gomez Feat. A\$AP Rocky INTERSCOPE	9	3
12	13	16	<b>Want To Want Me</b>	UXR,PATRICK [J.DESJOLLE,H.U.S.MARTIN,L.ROBBINS,K.RIKK,PATRICK,M.ALLAN]	Jason Derulo BELUGA+HEIGHTS/WARNER BROS.	5	18
13	18	17	<b>Lean On</b>	DJ SNAKE,D.PLOP,MECK,SFER [K.MORSTED,W.SEGROGHACIN,EDW.PENITZ,P.MECK,SFER]	Major Lazer & DJ Snake Feat. MØ MADDECENT	13	14
16	16	18	<b>Earned It (Fifty Shades Of Grey)</b> ▲	S.MOCCO,QJENNEVILLE [A.TESFAYE,S.MOCCO,QJENNEVILLE,A.BALSHE]	The Weeknd UNIVERSAL STUDIOS/REPUBLIC	3	29
-	34	19	<b>SG 679</b>	PEOPLES [W.J.MAXWELL,A.COSMIE,R.J.J.POPE,B.GARCIA]	Fetty Wap Feat. Remy Boyz RGF/300	19	2
18	21	20	<b>Sugar</b>	AMMO,CRKUT [A.LEVINE,J.COLEMAN,L.GOTTWALD,J.K.HINDIN,M.POSNER,H.R.WALTER]	Maroon 5 222/INTERSCOPE	2	26

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
20	20	21	<b>Post To Be</b> ●	DIMUSI,AROD,ADAM [OGRANDBERD,MCFARLANE,ADAM [MPOWELL, SEAN,C.MBROWN,AE.CHELOM,BOBON,RELDUN,BAIDY,OTOK,LYMILLS]	Omarion Feat. Chris Brown & Jhene Aiko MAYBACH/ATLANTIC/RRP	13	27
28	15	22	<b>B*** Better Have My Money</b> ▲	DEPUTY WEST [J.PIERRE,B.OURRELL,Y.FENTY,J.WEBSTER,K.WEST]	Rihanna WESTBURY ROAD/ROCNATION	15	16
21	22	23	<b>Talking Body</b> ●	THE STRUTS,SHELLBACK [TOVE LO,LJERLSTROM,L.SODERBERG]	Tove Lo ISLAND/REPUBLIC	12	24
30	25	24	<b>Photograph</b>	J.BHASKER [E.C.SHEERAN,J.MCDAID]	Ed Sheeran ATLANTIC	24	9
19	23	25	<b>You Know You Like It</b>	DJ SNAKE [A.DEVIL-FRANCIS,G.RBD]	DJ Snake & AlunaGeorge INTERSCOPE	13	16
22	24	26	<b>Thinking Out Loud</b>	J.GOSLING [E.C.SHEERAN,A.WADGE]	Ed Sheeran ATLANTIC	2	40
27	31	27	<b>Girl Crush</b> ▲	J.JOYCE [L.ROSE,L.MCKENNA,H.LINDSEY]	Little Big Town CAPITOL NASHVILLE/INTERSCOPE	18	21
-	36	28	<b>Cool For The Summer</b>	MAX MARTIN,A.PHAM,S.KOTCHELA,MAX MARTIN,A.KRONLIND,LOARIC]	Demi Lovato SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	28	2
81	32	29	<b>All Eyes On You</b>	A.BECKER,MUR.MORRIS,R.HULLIAM,SCOT.MARAC,M.BROWN,A.DR.CATA,D.MORRIS,COSSAM, A.DAVENSON,D.AVONSON,COSMOS,A.HENDERSON,SHOWS,S.A.JORGAN,MCCAN,C.WALLACE]	Meek Mill Feat. Chris Brown & Nicki Minaj MAYBACH/ATLANTIC	29	3
34	26	30	<b>Classic Man</b>	J.BROWN,N.V.BHABA,T.FELOR,MATEJ,POCOTI,WONDER [M.COSCO,N.V.BHABA,T.FELOR,N.V.BHABA, MATEJ,POCOTI,KANNIG,ARTYRON,G.HASSID,A.KELLY,MORINZE,JA.PRIWORTH,SHAW,UTURN]	Jidenna Feat. Roman GianArthur WONDALAND/EPIC	26	10
29	29	31	<b>Flex (Ooh Ooh Ooh)</b>	NITL,DJ SPINZ [D.D.LAMAR,C.MOORE,G.HILL]	Rich Homie Quan RICH HOMIEZ/THINK IT'S A GAME	26	12
24	27	32	<b>This Summer's Gonna Hurt...</b>	SHELLBACK [SHELLBACK,A.N.LEVINE]	Maroon 5 222/INTERSCOPE	23	9
26	28	33	<b>Love Me Like You Do</b> ▲	MAX MARTIN,A.PHAM,MAX MARTIN,S.KOTCHELA,SALMANZADEH,A.PHAM,TOVE LO]	Ellie Goulding UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	3	27
37	38	34	<b>Kick The Dust Up</b>	J.STEVENS,J.STEVENS [D.DAVIDSON,C.DESTEFANO,G.AGORLEY]	Luke Bryan CAPITOL NASHVILLE	26	8
31	33	35	<b>Elastic Heart</b>	DIPLO,G.KURSTIN [S.K.I.FURLER,TW.PENTZ,A.SWANSON]	Sia MONKEY PUZZLE/RCA	17	27
25	30	36	<b>Nasty Freestyle</b>	3DROC [T.D.NOBLE,S.G.LOAD]	T-Wayne WERUNIT/UNAUTHORIZED/300	9	13
35	37	37	<b>Take Your Time</b> ▲	ZCROWELL,S.MCANALLY [S.HUNTZ,CROWELL,J.FLOWERS]	Sam Hunt MCA NASHVILLE/CAPITOL	20	28
32	35	38	<b>Slow Motion</b> ●	C.PUTH,G.EOFFRO CAUSE [T.NEYERSON,C.PUTH,G.EARLEY,K.HINDLIN]	Trey Songz SONGBOOK/ATLANTIC	26	22
47	42	39	<b>Uma Thurman</b> ●	J.SINGAR,YOUNG WOLF,HATCHINGS [FALL OUT BOW,HASHMI, YOUNG L.DON,NELL,SINCLAIR,MARSHALL,R.MOSHER]	Fall Out Boy DC2/ISLAND/REPUBLIC	39	14
38	39	40	<b>Sangria</b> ●	S.HENDRICKS [J.HARDING,J.OSBORNET,ROSEN]	Blake Shelton WARNER BROS. NASHVILLE/WARN	38	13
48	45	41	<b>House Party</b>	ZCROWELL,S.MCANALLY [S.HUNTZ,CROWELL,J.FLOWERS]	Sam Hunt MCA NASHVILLE	41	6
40	40	42	<b>Fun</b>	T.HENMONSTERS & STRANGETZ [J.MCAN [A.C.FERREZ,J.VENANCIO,COFFEE,R. NOLAN,M.JOHNSON,S.JOHNSON,A.ZOJERDO,A.BURBA,C.MBROWN]	Pitbull Feat. Chris Brown MR.305/POLO GROUNDS/RCA	40	9
-	57	43	<b>R.I.C.O.</b>	VINYTZ,CUBEAIZ [R.WILLIAMS,A.GRAHAM,A.HERNANDEZ,K.GOMRINGER]	Meek Mill Feat. Drake MAYBACH/ATLANTIC	43	2
33	41	44	<b>The Night Is Still Young</b>	DR.LUCERUT [QIMARA,LEDEAN,L.GOTTWALD,THOMASH,R.WALTER]	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	31	10
43	43	45	<b>Be Real</b>	DJ MUSA,RD,GRAMM [B.T.COLLINS,D.MCFARLANE,J.GRAMMA, N.AUDIN,OLL.HUGES,D.LEONARDI,H.ZAZZARDO,D.BURMAN,C.MBROWN]	Kid Ink Feat. Dej Loaf THA ALUMNI GROUP/188 CLASSIC/RCA	43	13
53	51	46	<b>Love You Like That</b> ●	B.BEAVERS,J.ROBBINS [C.SMITH,L.B.BEAVERS,L.BEAVERS]	Canaan Smith MERCURY NASHVILLE	46	16
44	47	47	<b>G.D.F.R.</b> ▲	DJ MUSA,RD,GRAMM [B.T.COLLINS,D.MCFARLANE,J.GRAMMA, N.AUDIN,OLL.HUGES,D.LEONARDI,H.ZAZZARDO,D.BURMAN,C.MBROWN]	Flo Rida Feat. Sage The Gemini & Lookas POBOW/ATLANTIC	8	35
41	48	48	<b>Style</b> ▲	MAX MARTIN,SHELLBACK [TSWIFT,MAX MARTIN,SHELLBACK,A.PAYAM]	Taylor Swift BIG MACHINE/REPUBLIC	6	31
42	44	49	<b>Somebody</b> ▲	COOK CLASSICS,THE FUTURISTICS [W.LOBAN-BEAN,A.SCHWARTZ, J.H.HADJOURIAN,G.MERRILL,S.RUBICAM,PELTON]	Natalie La Rose Feat. Jeremih IMG/REPUBLIC	10	25
39	46	50	<b>Shake It Off</b> ▲	MAX MARTIN,SHELLBACK [TSWIFT,MAX MARTIN,SHELLBACK]	Taylor Swift BIG MACHINE/REPUBLIC	1	47

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2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
57	53	51	<b>Crash And Burn</b>	D.HUFF,J.FRASURE (J.FRASURE,C.STAPLETON)	<b>Thomas Rhett</b>	VALORY	51	9
54	54	52	<b>Like A Wrecking Ball</b>	J.JOYCE (E.CHURCH,C.BEATHARD)	<b>Eric Church</b>	EMI NASHVILLE	52	16
52	52	53	<b>Tonight Looks Good On You</b>	M.KNOX (D.DAVIDSON,R.AKINS,A.GORLEY)	<b>Jason Aldean</b>	BROKEN BOW	51	12
64	58	54	<b>Buy Me A Boat</b>	C.JANSON,C.DUBOIS,B.ANDERSON (C.JANSON,C.DUBOIS)	<b>Chris Janson</b>	WARNER BROS. NASHVILLE/WAR	54	7
56	62	55	<b>Stitches</b>	DAYLIGHT,J.T.GEIGER,I.D.PARKER (D.PARKER,J.T.GEIGER,I.D.KYRIAKIDES)	<b>Shawn Mendes</b>	ISLAND/REPUBLIC	55	7
74	63	56	<b>I Don't Like It, I Love It</b>	SOFY & NIJUS,ODFELLOW (T.DILLARD,TROBEN,SENJ.SANDERSON, R.JUDRIN,P.MELKIG,EARLEY,B.S.SAAC,I.LUTTRELL,A.ZQUIERO)	<b>Flo Rida</b> Feat. Robin Thicke & Verdone White	POEBOY/ATLANTIC	56	3
60	60	57	<b>One Hell Of An Amen</b>	D.HUFF (B.GILBERT,M.DEKLE,B.DAVIS)	<b>Brantley Gilbert</b>	VALORY	57	11
62	61	58	<b>Loving You Easy</b>	Z.BROWN (Z.BROWN,N.MOON,A.ANDERSON)	<b>Zac Brown Band</b>	JOHN VARVATOS/REPUBLIC/IMG.SOUTHERN GROUND	58	7
65	69	59	<b>Renegades</b>	ALEX DA KID (A.GRANTS,N.HARRIS,N.FELDS,H.H.C.HARRIS,A.LEVINE)	<b>X Ambassadors</b>	KIDNAKORNER/INTERSCOPE	59	13
51	59	60	<b>Bright</b>	M.LEIZONDO (E.CHOSMITH,L.DAVID,M.MCDONALD)	<b>Echosmith</b>	WARNER BROS.	40	17
79	72	61	<b>Marvin Gaye</b>	C.PUTH (C.PUTH,J.FROST,I.LUTTRELL,N.SEELEY)	<b>Charlie Puth</b> Feat. Meghan Trainor	ARTIST PARTNERS GROUP/ATLANTIC	61	4
49	55	62	<b>Love Me Like You Mean It</b>	F.G.WHITEHEAD (K.BALLERINI,J.KERR,F.G.WHITEHEAD,L.CARPENTER)	<b>Kelsea Ballerini</b>	BLACK RIVER	45	15
58	56	63	<b>Baby Be My Love Song</b>	C.C.HAMBERLAIN (J.COLLINS,BRETT JAMES)	<b>Easton Corbin</b>	MERCURY NASHVILLE	56	14
66	67	64	<b>Planes</b>	VINYZ,FRANK DUKE (J.PELTON,A.HERNANDEZ,A.WOODS, J.COLE,A.FEENY,A.ADAMS,R.HARRIS,J.JEFFRIES)	<b>Jeremih</b> Feat. J. Cole	MICK SCHULTZ/DEF JAM	64	7
76	73	65	<b>John Cougar, John Deere, John 3:16</b>	D.HUFF,KURBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE)	<b>Keith Urban</b>	HIT RED/CAPITOL NASHVILLE	65	5
70	66	66	<b>Kiss You In The Morning</b>	S.HENDRICKS (J.WILSON,M.WHITE)	<b>Michael Ray</b>	WARNER BROS. NASHVILLE/WEA	66	7
59	64	67	<b>Commas</b>	J.LUELLEN,DJ.SPINZ (N.WILBURN,CASH,J.H.LUELLEN,G.HILLS)	<b>Future</b>	A-1/FREEBANDZ/EPIC	55	15
69	70	68	<b>Crushin' It</b>	L.WOOTEN,B.PAISLEY (B.PAISLEY,K.L.OVELACE,L.T.MILLER)	<b>Brad Paisley</b>	ARISTA NASHVILLE	68	11
61	68	69	<b>Wet Dreamz</b>	J.COLE (J.COLE,C.SIMMONS,R.HAMMOND)	<b>J. Cole</b>	DREAMVILLE/ROC NATION/COLUMBIA	61	14
85	78	70	<b>This Could Be Us</b>	M.KEY,MADRID,MAZ (A.BROWN,KULBORN,M.L.WILLIAMS,M.MDOLBROCK)	<b>Rae Sremmurd</b>	EMPIRE/INTERSCOPE	70	5
71	71	71	<b>The Matrimony</b>	JAKE ONE,DJ.KHALI (OAKIN,TIMMEHIN,J.DUTTON,S.DEW)	<b>Wale</b> Feat. Usher	MAYBACH/ATLANTIC	70	15
78	75	72	<b>Hell Of A Night</b>	M.J.CONES (Z.CROWELL,A.SANDERS,J.BOYER)	<b>Dustin Lynch</b>	BROKEN BOW	72	6
50	65	73	<b>Little Toy Guns</b>	M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,H.LINDSEY)	<b>Carrie Underwood</b>	19/ARISTA NASHVILLE	47	17
86	81	74	<b>Lose My Mind</b>	R.COPPERMAN,B.ELDREDGE (B.ELDREDGE,H.MORGAN,R.COPPERMAN, B.BURTON,T.D.CALLAWAY,G.FREYBERGER,G.PREYBERGER)	<b>Brett Eldredge</b>	ATLANTIC/WMN	74	5
<b>HOT SHOT DEBUT</b>		<b>75</b>	<b>Love Is Your Name</b>	D.HUFF (L.LEE,E.PASLAY)	<b>Steven Tyler</b>	DOT	75	1
80	76	76	<b>Young &amp; Crazy</b>	M.ALTMAN,S.HENDRICKS (A.GORLEY,S.MCANALLY,R.AKINS)	<b>Frankie Ballard</b>	WARNER BROS. NASHVILLE/WAR	76	7
-	86	77	<b>Do It Again</b>	NICVAC (M.LRACEN,P.PEREZ,BADING,M.GRIFFIN,M.RANGI,BEN STEVENSON,LAERHAR,G.BKOS)	<b>Pia Mia</b> Feat. Chris Brown & Tyga	WOLFRAC/INTERSCOPE	77	2
-	96	78	<b>Bad For You</b>	BEN BILLIUS (R.WILLIAMS,OTI,MARALD,DIH,H.GRUZMAN,YELLY,HAMILTON)	<b>Meek Mill</b> Feat. Nicki Minaj	MAYBACH/ATLANTIC	78	2
96	88	79	<b>Real Life</b>	S.MCANALLY,R.COPPERMAN (R.COPPERMAN,A.GORLEY,S.MCANALLY,J.OSBORNE)	<b>Jake Owen</b>	RCA NASHVILLE	79	3
77	85	80	<b>Ghost Town</b>	MAX,MARTIN,A.PAYAM (J.ALMBERTS,FOX,MAX,MARTIN,KARLSSON,A.PAYAM)	<b>Adam Lambert</b>	WARNER BROS.	73	4

4




**TAYLOR SWIFT**  
**FEATURING KENDRICK LAMAR**  
**Bad Blood**

**Taylor Swift's** smash *1989* keeps adding chart honors. "Bad Blood" becomes the album's fourth No. 1 on the Adult Top 40 airplay chart, following "Shake It Off," "Blank Space" and "Style." Only two other releases have hit that milestone: **Maroon 5's** *Overexposed* (four in 2012 to 2013) and **Katy Perry's** *Teenage Dream* (a record five in 2010 to 2012). On Mainstream Top 40, "Blood" logs the most weekly plays (17,464, according to Nielsen Music) in the chart's 22-year history, besting **Wiz Khalifa's** "See You Again" (featuring **Charlie Puth**) in June.

—G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
75	80	81	<b>How Many Times</b>	D.KHALED (E.ON.THE.BEATS,KONKOD),M.HALD,C.BROWN (CARTER,S.MANDERSON)	<b>DJ Khaled</b> Feat. Chris Brown, Lil Wayne & Big Sean	WE THE BEST/RED ASSOCIATED LABELS	68	9
93	79	82	<b>Yoga</b>	N.WONDER,N.K.WABANA,TUFFUR,JIDENNA (J.M.ROBINSON,J.MORISSON, NURIN,IJ,N.K.WABANA,TUFFUR,C.COSEPH,H.E.C.PANIS,M.WILEY,RURVIN)	<b>Janelle Monae &amp; Jidenna</b>	WONDLAND/EPIC	79	3
55	74	83	<b>Diamond Rings And Old Barstools</b>	B.GALLIMORE,T.MCGRAW (L.LAIRD,B.DEAN,J.SINGLETON)	<b>Tim McGraw With Catherine Dunn</b>	MCGRAW/BIG MACHINE	55	17
90	91	84	<b>Good Thing</b>	I.PA (D.WOODS,SALMAN,ZADH,S.KOTECHA,P.SVENSSON)	<b>Sage The Gemini</b> Feat. Nick Jonas	BLACK MONEY/BMPE RECORDINGS/REPUBLIC	84	4
68	77	85	<b>Sippin' On Fire</b>	J.MO (R.C.LAWSON,M.DRAGSTREM,C.TAYLOR)	<b>Florida Georgia Line</b>	REPUBLIC NASHVILLE	40	18
-	82	86	<b>Alright</b>	P.L.WILLIAMS,SOUN.WAVE (K.KUCK,WORTH,P.L.WILLIAMS,M.SPEARS)	<b>Kendrick Lamar</b>	TOP DAWG/AFTERMATH/INTERSCOPE	82	3
72	83	87	<b>Don't It</b>	D.HUFF (J.JOHNSTON,A.GORLEY,R.COPPERMAN)	<b>Billy Currington</b>	MERCURY NASHVILLE	44	19
<b>NEW</b>		<b>88</b>	<b>Lord Knows</b>	PLAY.PICASSO,TORY.LANEZ (R.R.WILLIAMS,D.GONZALEZ,D.PETERSON)	<b>Meek Mill</b>	MAYBACH/ATLANTIC	88	1
83	87	89	<b>El Perdon</b>	S.GA.WHITELACK (N.RIVERA,CAMINEROS,G.A.WHITELACK,D.MEDINA,V.ELEZ)	<b>Nicky Jam &amp; Enrique Iglesias</b>	LA INDUSTRIA/SONY MUSIC LATIN	66	16
94	97	90	<b>Beautiful Now</b>	ZEDD (ROCK.MARIA (A.ZASLAVSKI,JAMES.A.ARMATOD,CHILD,J.JUSTI,BELLION)	<b>Zedd</b> Feat. Jon Bellion	INTERSCOPE	88	5
<b>NEW</b>		<b>91</b>	<b>Jump Out The Face</b>	L.WAYNE,J.LUELLEN (R.WILLIAMS,L.WAYNE,J.H.LUELLEN,N.WILBURN,CASH)	<b>Meek Mill</b> Feat. Future	MAYBACH/ATLANTIC	91	1
73	90	92	<b>I Really Like You</b>	P.SVENSSON,J.HALATRAK (J.K.HINDLIN,P.SVENSSON,C.R.JEPPEN)	<b>Carly Rae Jepsen</b>	604/SCHOOLBOY/INTERSCOPE	39	19
91	93	93	<b>Hood Go Crazy</b>	N.H (A.DIATES,TEPPS,R.SIMMONS,J.R.C.MONTGOMERY,IJ,N.LUSCOMBE,F.VAN.WORKUM)	<b>Tech N9Ne</b> Feat. 2 Chainz & B.o.B	STRANGE	90	6
84	92	94	<b>Smoke</b>	D.COBB (M.HOBBY,I.J.M.NITER,R.COPPERMAN)	<b>A Thousand Horses</b>	REPUBLIC NASHVILLE	47	20
<b>NEW</b>		<b>95</b>	<b>Like I'm Gonna Lose You</b>	C.GELBUDA,M.TRAINOR (M.TRAINOR,I.WEAVER,C.SMITH)	<b>Meghan Trainor</b> Feat. John Legend	EPIC	95	1
<b>NEW</b>		<b>96</b>	<b>Ex's &amp; Oh's</b>	D.BASSETT (E.KING,D.BASSETT)	<b>Elle King</b>	RCA	96	1
98	99	97	<b>Tear In My Heart</b>	R.REED (T.JOSEPH)	<b>twenty one pilots</b>	FUELED BY RAMEN/RRP	82	6
-	100	98	<b>Brother</b>	E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,G.DEGRAW)	<b>NEEDTOBREATHE</b> Feat. Gavin DeGraw	ATLANTIC/WORD-CURB	98	2
<b>NEW</b>		<b>99</b>	<b>Break Up With Him</b>	S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSGI,S.PRUNG,V.SELLERS)	<b>Old Dominion</b>	RCA NASHVILLE	99	1
<b>RE-ENTRY</b>		<b>100</b>	<b>I'm Comin' Over</b>	C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE)	<b>Chris Young</b>	RCA NASHVILLE	57	2


39



**FALL OUT BOY**  
**Uma Thurman**

With "Centuries" rising to No. 10 in February, the band has scored two top 40 Hot 100 hits in a year for the first time since 2008. The singles' parent album, *American Beauty/American Psycho*, arrived in January.

98



**NEEDTOBREATHE**  
**FEATURING GAVIN DEGRAW**  
**Brother**

The collaboration crowns Hot Christian Songs for a ninth week and is just the second leader on that chart to reach the Hot 100, following **Hillsong United's** "Oceans (Where Feet May Fail)" in 2014.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC



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Volume 127 / No. 21

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Duran Duran photographed by Chris Floyd on June 30 at The Worx in London. For an exclusive interview and video of the band discussing the meaning behind the title of new album *Paper Gods*, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

Kelsea Ballerini photographed June 30 at Sinema in Nashville.

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# Topline



**ONE DIRECTION**  
Cooling after a stellar international run.

**THE WHO**  
Struggling to sell out amphitheaters.

**THE ROLLING STONES**  
Road warriors prove their box-office might.

**KENNY CHESNEY**  
A year off pays off for the country star.

**U2**  
Buzz is building on the band's first indoor trek in a decade.

**TAYLOR SWIFT**  
On fire, averaging attendance of 33,500 per night.

## WHO'S WINNING THE SUMMER CONCERT WARS

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

BY RAY WADDELL

# A

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

He's not alone. Such agencies as Paradigm, APA and Creative Artists Agency are seeing the Live Nations and AEG Lives of the world as profitable partners, particularly

when it comes to heritage acts with an arsenal of hits. Curiously, while rock's presence on radio has dimmed, on the road it's bigger than ever, offering a choice of arena-rock regulars, from veterans like **The Rolling Stones** and **The Who** to 1980s titans **Van Halen** and **Def Leppard**.

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

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

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

Then there's **Taylor Swift**. "I'm putting tickets on sale on Mars for Taylor, because buildings on Earth are not big enough," quips **Louis Messina**, president of TMG-AEG. The first 15 North American concerts headlined by Swift have grossed nearly \$60 million, with 503,039 tickets sold through July 14. That's an average nightly

### THE OVER UNDER



**Ryan Seacrest** re-ups with iHeartMedia in a multiyear deal spanning events, sponsorships and multiple radio programs.



**Pharrell Williams** and **Robin Thicke** are denied a new "Blurred Lines" trial, though their damages drop to \$5.3 million.



**Ticketfly CEO Andrew Dreskin** raises an additional \$50 million in Series D funding, bringing total financing to \$85 million.

DALTRY: SHIRLAINE FORRESTER/IREMIMAGE; STYLES: PRESS ASSOCIATION/AP IMAGES; CHESNEY: C. LANGAN/FILMMAGIC; JAGGER: JEFF KRANTZ/FILMMAGIC; BONO: RICH FURY/INVISION/AP; SWIFT: SASHA STENBACH/GETTY IMAGES; SEACREST: IMEH; PHARRELL: GETTY IMAGES; THICKE: MINE MIRESLAND/WIREIMAGE; THE WHO: MINE MIRESLAND/WIREIMAGE; DRESKIN: COURTESY OF TICKETFLY



take of almost \$4 million and average attendance of 33,535.

**SIMMERING**

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

Indeed, acts that started in the ’70s and ’80s are doing brisk business everywhere, with Def Leppard enjoying its best ticket counts in years (12,000-plus in amphitheaters with several small-arena sellouts), and **Rush** grossing more than \$1 million per show. But perception can be everything, as **Madonna**, an even more enduring ’80s icon, can attest. Her *Rebel Heart* Tour doesn’t begin until Sept. 9, but rumors that its sales are off pace persist, even though dates that are purportedly soft — Atlanta, Philadelphia, Miami — are seven months away. “It’s

doing just fine,” counters Fogel, who is teeing up his fifth Madonna tour in 14 years and notes that the sales pattern is “normal” judging by past experience.

**COOLING DOWN**

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

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

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



# Barclays Center, Roc Nation Ink Multiyear Deal

Pact will see the venue hosting artists and other programming from Jay Z’s company

BY ANDREW HAMPP

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

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



Brett Yormark

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

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

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

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

Additional reporting by Jem Aswad.



Jay Z

## GRATEFUL DEAD FARE VERY WELL INDEED

10M

Fan demand to see Bob Weir, Phil Lesh, Mickey Hart and Bill Kreutzmann perform with guest players.

\$50M

Box-office gross for the June 27 and 28 shows in Santa Clara, Calif., and July 3-5 in Chicago.

\$8M

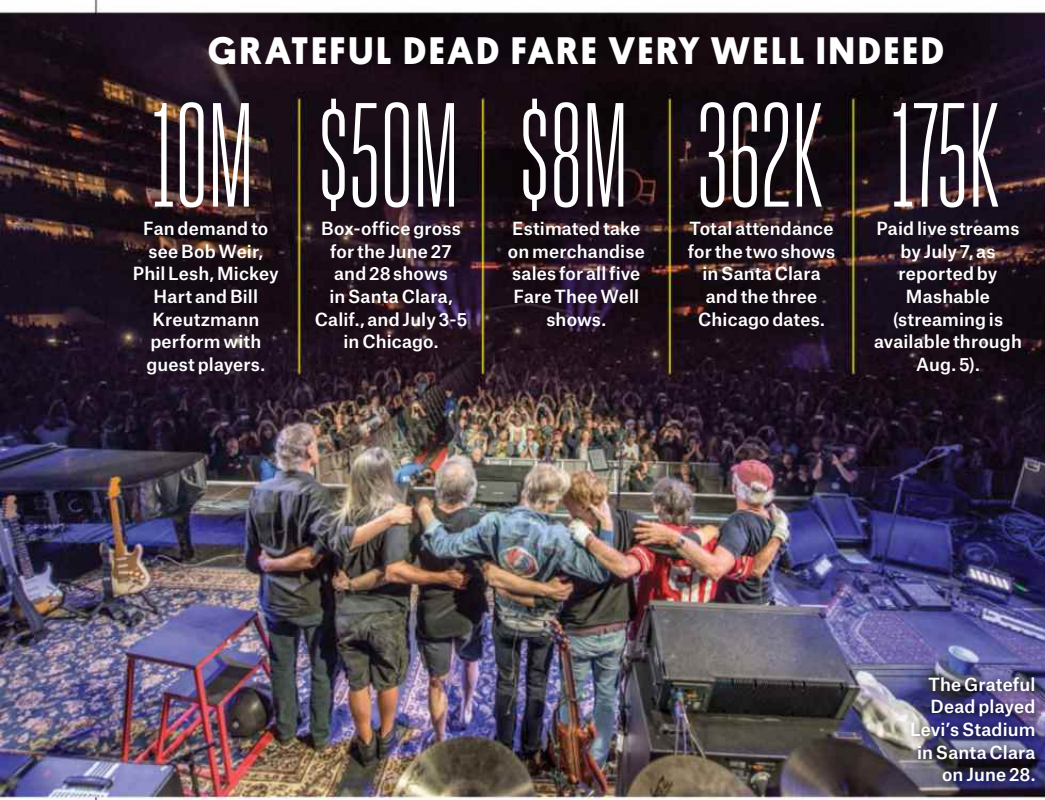
Estimated take on merchandise sales for all five Fare Thee Well shows.

362K

Total attendance for the two shows in Santa Clara and the three Chicago dates.

175K

Paid live streams by July 7, as reported by Mashable (streaming is available through Aug. 5).



The Grateful Dead played Levi’s Stadium in Santa Clara on June 28.

SOURCE: BILLBOARD ESTIMATES



# SESAC LATINA MUSIC AWARDS 2015

RECOGNIZES THE BEST OF CONTEMPORARY MUSIC

SONGWRITER OF THE YEAR:  
**LUCIANO LUNA**

PUBLISHER OF THE YEAR:  
**DULCE MARÍA MUSIC**

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

SPECIAL AWARD:  
**FONSECA**  
SESAC LATINA  
CONTEMPORARY  
ICON AWARD 2015



## #1 Awards

**"UNA VEZ MÁS" - Víctor Manuelle Feat. Reik**  
Writer: Leo James, Xiomara Montalvo Vega  
Publisher: Paso a Paso Music Publishing,  
Nuestra Musa Music Publishing

**"JAVIER DE LOS LLANOS" - Calibre 50**  
Writer: Edén Muñoz - Publisher: Dulce María Music

**"TENERTE" - Luis Coronel**  
Writer: Luciano Luna - Publisher: Del New Music

**"PEGADO A TU BOCA" - Grupo Treo**  
Writer: Danny Daniel Díaz Morales, David Tome Da Silva Caldeira  
Publishers: Treo Productions, Songs of Tome Publishing

**"TUS LATIDOS" - Calibre 50**  
Writers: Luciano Luna, Edén Muñoz  
Publisher: Dulce María Music

**"MI SEGUNDA VIDA" - La Arrolladora Banda El Limón**  
Writers: Fernando Camacho - Publisher: FERCA Songs

**"MI ÚLTIMO DESEO" - Banda Los Recoditos**  
Writer: Rubén Esli Castellanos  
Publishers: Alvani Music Publishing, Editorial LGA

**"HASTA QUE SALGA EL SOL" - Banda Los Recoditos**  
Writer: Rubén Esli Castellanos  
Publisher: Alvani Music Publishing,  
Editora de Ideas, Editorial LGA, Greatest Hits ARPA

**"LEVANTANDO POLVADERA" - Voz de Mando**  
Writer: Karenia Cervantes - Publisher: International Matanga Music

**"EL PERDÓN" - Nicky Jam Feat. Enrique Iglesias**  
Writers: Nick Rivera Caminero, Christian Mena, Juan Diego Medina  
Publishers: Sony ATV Sounds LLC, La Industria Music Publishing

**"CONTIGO" - Calibre 50**  
Writers: Edén Muñoz, Jose Luis Roma  
Publishers: Dulce María Music, Sony ATV Sounds LLC

**"JUNTOS" - Juanes**  
Writer: Fonseca - Publishers: EMI Foray Music,  
Five Hundred South Songs

## SESAC Latina YouTube® Music Performance Award

**"6 AM"**  
Artist: J Balvin Feat. Farruko  
Writer: J Balvin - Publishers: Universal Music Colombia

**"EL PERDÓN"**  
Artist: Nicky Jam Feat. Enrique Iglesias  
Writers: Nick Rivera Caminero, Christian Mena, Juan Diego Medina  
Publishers: Sony ATV Sounds LLC, La Industria Music Publishing

**"MI PADRINO EL DIABLO"**  
Artist: Banda La Trakalosa De Monterrey  
Writers: Josué Ricardo Benítez, Martín Castro  
Publisher: Trebol Musical Corp

## Radio Performance Awards

**"HERMOSA EXPERIENCIA"**  
Banda Sinaloense MS de Sergio Lizárraga  
Writer: Cisneros - Publisher: 0513 Music

**"TE HUBIERAS IDO ANTES"**  
- Julion Alvarez y Su Norteño Banda  
Writer: Luciano Luna - Publisher: KALJA Publisher

**"TENERTE" - Luis Coronel**  
Writer: Luciano Luna - Publisher: Del New Music

**"TUS LATIDOS" - Calibre 50**  
Writers: Luciano Luna, Edén Muñoz  
Publisher: Dulce María Music

**"HASTA QUE SALGA EL SOL" - Banda los Recoditos**  
Writer: Rubén Esli Castellanos - Publishers: Alvani Music  
Publishing, Editora de Ideas, Editorial LGA, Greatest Hits ARPA

**"EL INMIGRANTE" - Calibre 50**  
Writers: Daniel Muñoz, Edén Muñoz  
Publisher: Dulce María Music

**"MI SEGUNDA VIDA" - La Arrolladora Banda El Limón**  
Writer: Fernando Camacho - Publisher: FERCA Songs

**"PARA QUE TANTOS BESOS" - Noel Torres**  
Writer: Luciano Luna - Publisher: Gerencia 360

**"NO ME DOLIÓ" - La Original Banda El Limón**  
Writer: Luciano Luna

**"LA BUENA Y LA MALA" - Banda Tierra Sagrada**  
Writer: Arturo Valdez - Publisher: Trebol Musical Corp.

**"FIN DE SEMANA" - La Original Banda El Limón**  
Writer: José Luis Roma - Publishers: Sinaloa Music,  
Sony ATV Sounds LLC, WBM Music Corp

**"MI ÚLTIMO DESEO" - Banda Los Recoditos**  
Writers: Rubén Esli Castellanos  
Publishers: Alvani Music Publishing, Editorial LGA

**"MUJERES DE TU TIPO" - Adriell Favella**  
Writer: Luis Del Villar - Publishers: Gerencia 360

**"EN LA SIERRA Y LA CIUDAD" - Javier Rosas**  
Writer: Javier Rosas  
Publishers: Greatest Hits ARPA, Javier Rosas Publishing

**"SIGUE" - La Poderosa Banda San Juan**  
Writer: Cisneros - Publishers: 0513 Music, FERCA Songs

**"JAVIER EL DE LOS LLANOS" - Calibre 50**  
Writer: Edén Muñoz - Publisher: Dulce María Music

**"ME DEJASTE ACOSTUMBRADO"**  
- La Arrolladora Banda El Limón  
Writers: Luciano Luna, Fernando Camacho  
Publisher: FERCA Songs

**"AMANECÍ CON GANAS" - Noel Torres**  
Writer: María Luisa Inzunza -  
Publisher: Gerencia 360

**"MI PADRINO EL DIABLO"**  
- Banda La Trakalosa De Monterrey  
Writers: Josué Ricardo Benítez, Martín Castro  
Publisher: Trebol Musical Corp.

**"LA NOCHE ES TUYA"**  
3BallmTY Feat. América Sierra  
Writer: América Sierra

**"DÍMELO" - Intocable**  
Writer: Ricardo Muñoz -  
Publisher: Good I Intocable

**"LA NIÑA MÁS LINDA" - Kevin Ortiz**  
Writer: Ricardo Muñoz -  
Publisher: BadSin World Music

**"MIENTRAS TU JUGABAS"**  
- Banda Los Recoditos  
Writers: Luciano Luna, Miguel Ángel Romero  
Publishers: Alvani Music Publishing, Editorial LGA

**"6 AM" - J Balvin Feat. Farruko**  
Writer: J Balvin -  
Publisher: Universal Music Colombia

**"UNA VEZ MÁS"**  
- Víctor Manuelle Feat. Reik  
Writers: Leo James, Xiomara Montalvo Vega  
Publishers: Paso a Paso Music Publishing,  
Nuestra Musa Music Publishing

**"PEGADO A TU BOCA" - Grupo Treo**  
Writers: Danny Daniel Díaz Morales, David Tome  
Da Silva Caldeira - Publishers: Treo Productions,  
Songs of Tome Publishing





# How Music Magazines Are Changing To Stay Alive

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

BY JEM ASWAD

**T**HE INTERNET MAY HAVE DESTROYED THE OLD MUSIC BUSINESS, but its impact on the music media industry has been even more lethal. As magazines shifted to the Web, overall U.S. print sales dropped more than 56 percent between 2004 and 2014 (according to trade publication *The New Single Copy*) and advertising moved to online units that sell for a fraction of the price of an old quarter-page. *Rolling Stone* boasted an average circulation of more than 1.4 million in 2014, and of course *Billboard* remains the industry bible, but *Blender* bit the dust in 2009 after a 30 percent drop in ad pages in 2008; *Spin*'s print edition held on, before being discontinued in mid-2012; most others have moved to online-only iterations or found new revenue streams, including awards shows and branded content. Yet several publications are finding ways to make print work — following is a look at three of them.



Joan Jett and Slash at the 2014 Alternative Press Music Awards.

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

**REGENERATE YOUR AUDIENCE** **Mike Shea**, publisher/founder of Cleveland-based *Alternative Press*, says the magazine's print edition is still

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



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



AP's niche audience adds up to a monthly circulation of 200,000-plus.

## Two Big EDM Defections Ding Newcomer CAA

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

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

CAA is a relative newcomer to the space, but in the past two years has expanded its EDM presence to include 13 agents dedicated to the genre, including veterans **Maria May** and **Hunter Williams** and the U.S. arm of

The Rebel Agency; its roster includes **David Guetta** (in the United Kingdom), **Empire of the Sun**, **The Chainsmokers**, **Pretty Lights**, **Jamie Jones**, former AM Only artist **Luciano** and, not least, longtime client **Daft Punk**. The company declined comment, but a source close to the situation noted that both of the departing artists have been



Morris

with multiple agencies in the past few years.

However, others see the losses of Dirty South and especially

Angello — who, along with Guetta, was ranked among 2014's 15 highest-earning DJs — are heavy blows. (AM Only president/founder **Paul Morris** declined comment.)

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



Dirty South onstage at Coachella in April.



# THE SCRIPT



CONGRATULATIONS  
**MARK, DANNY & GLEN**

**CROKE PARK DUBLIN 74,635 SOLD OUT TICKETS**

**NO SOUND WITHOUT SILENCE**  
WORLD TOUR 2015  
**508,894 HEADLINE TICKETS SOLD**

**FEBRUARY 2015** 04 **SOUTH AFRICA** JOHANNESBURG The Dome | 06 **SOUTH AFRICA** DURBAN ICC Arena | 07 **SOUTH AFRICA** CAPE TOWN The Grand Arena  
19 **UK** GLASGOW Hydro Arena | 20 **UK** GLASGOW Hydro Arena | 21 **UK** ABERDEEN AECC | 23 **UK** NEWCASTLE Arena | 24 **UK** LEEDS Arena | 26 **UK** BIRMINGHAM LG Arena | 28 **UK** SHEFFIELD Arena  
**MARCH 2015** 02 **UK** CARDIFF Arena | 03 **UK** NOTTINGHAM Arena | 05 **UK** LIVERPOOL Arena | 06 **UK** MANCHESTER Arena | 07 **UK** MANCHESTER Arena | 09 **UK** BOURNEMOUTH Centre | 10 **UK** BRIGHTON Centre  
13 **UK** LONDON O2 Arena | 14 **UK** LONDON O2 Arena | 16 **FRANCE** PARIS Zenith | 17 **GERMANY** KOLN Palladium | 19 **BELGIUM** ANTWERP Lotto Arena | 20 **HOLLAND** AMSTERDAM Ziggo Dome  
21 **HOLLAND** AMSTERDAM Ziggo Dome | 23 **NORWAY** OSLO Spectrum | 24 **SWEDEN** STOCKHOLM Annexet | 26 **GERMANY** MUNICH Zenith | 27 **SWITZERLAND** BERN Festhalle | 28 **ITALY** MILAN Forum  
30 **SPAIN** Barcelona Palau Sant Jordi Club | 31 **SPAIN** Madrid Barclaycard Center | **APRIL 2015** 01 **PORTUGAL** Lisbon Meo Arena | 15 **SOUTH KOREA** Seoul Olympic Hall | 17 **PHILIPPINES** MANILA SM Arena  
19 **MALAYSIA** KUALA LUMPUR Malawati Stadium | 21 **SINGAPORE** Indoor Stadium | 24 **AUSTRALIA** PERTH Arena | 27 **AUSTRALIA** ADELAIDE Entertainment Centre | 29 **AUSTRALIA** MELBOURNE Rod Laver Arena  
**MAY 2015** 01 **AUSTRALIA** SYDNEY Allphones Arena | 02 **AUSTRALIA** BRISBANE Entertainment Centre | 05 **NEW ZEALAND** AUCKLAND Vector Arena | 08 **THAILAND** BANGKOK Impact Arena | 26 **USA** BOSTON House of Blues  
27 **USA** PHILADELPHIA Electric Factory | 28 **CANADA** TORONTO Massey Hall | 30 **USA** LAS VEGAS Mandalay Bay Beach | 31 **USA** OAKLAND Fox Theater | **JUNE 2015** 02 **USA** LOS ANGELES The Wiltern  
03 **USA** TEMPE Marquee Theatre | 05 **USA** MINNEAPOLIS State Theatre | 06 **USA** CHICAGO Riviera Theater | 07 **USA** ST. LOUIS The Pageant | 10 **MEXICO** MEXICO CITY National Auditorium | 14 **LUXEMBOURG** Rockhal  
20 **IRELAND** DUBLIN Croke Park | **JULY 2015** 02 **UK** SUFFOLK Theford Forest | 09 **ITALY** LUCCA Piazza Napoleone | 14 **LEBANON** BYBLOS Byblos Festival | **AUGUST 2015** 25 **SWITZERLAND** WINTERTHUR Eishalle Deutweg  
27 **GERMANY** BOCHUM Zelfestival Ruhr | 28 **GERMANY** FRANKFURT Jahrhunderthalle | **SEPTEMBER 2015** 04 **GERMANY** HAMBURG Stadpark | 05 **DENMARK** COPENHAGEN Falconer

FROM

**SIMON, MARTIN, MIKE, DENIS & MATTHEW**

**AND ALL AT SJM CONCERTS, HALL OR NOTHING, MCD & CAA**



# Midyear Music Report

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

BY ED CHRISTMAN

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

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

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

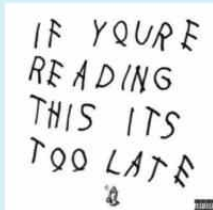
For overall album consumption (including TEA and SEA), the U.S. industry experienced a 14.2 percent increase to 259.4 million albums, up from 227.1 million in the first half of 2014. Within that, digital drove consumption, with digital albums totaling 197 million units, up 23.1 percent from 160 million in the first half of 2014. Within that 197 million, SEA consists of 90.1 million units, digital album downloads 53.7 million and TEA 53.2 million. Meanwhile, physical album sales fell 7.3 percent to 62.4 million units, from 67.3 million in the first half of 2014. CD sales were down 10 percent to 56.6 million; vinyl was up 38.4 percent to 5.6 million.

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

TOP ALBUM TO DATE

TAYLOR SWIFT  
1989

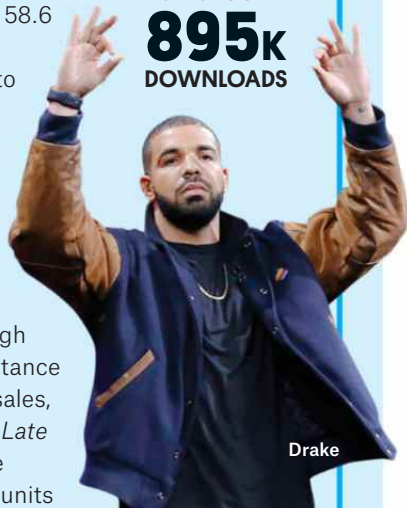
2M UNITS



MOST DOWNLOADED ALBUM TO DATE

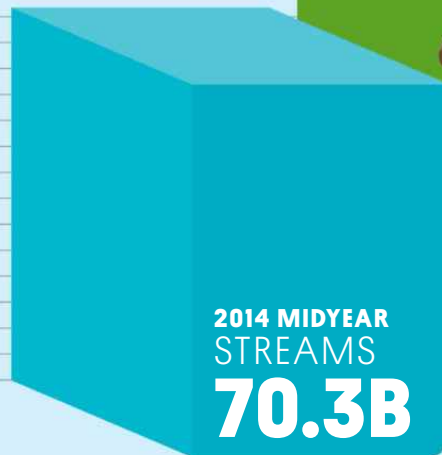
DRAKE  
IF YOU'RE READING THIS IT'S TOO LATE

895K DOWNLOADS



THE RISE OF STREAMING

The services' popularity grew exponentially in the first half of 2015



2015 MIDYEAR STREAMS  
135.2B

VIDEO STREAMS  
76.6B (▲109.2%)

AUDIO STREAMS  
58.6B (▲74.2%)

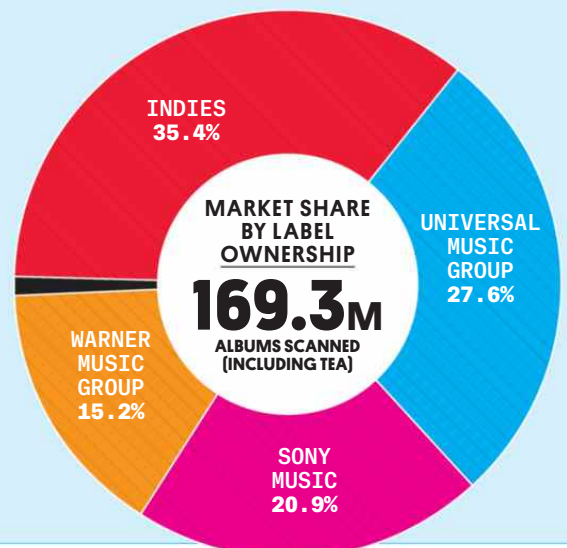
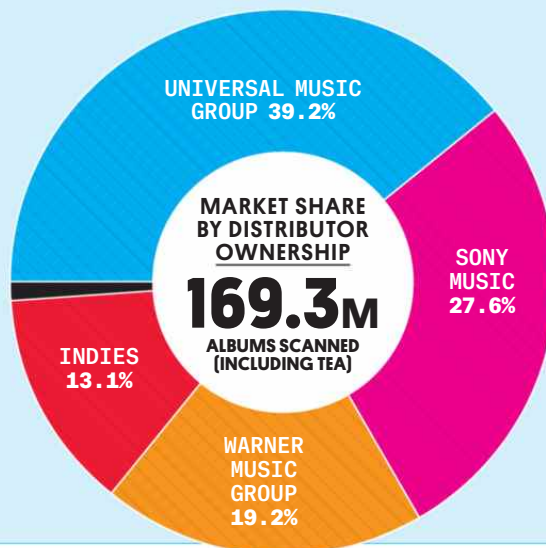
TOP ON-DEMAND STREAMS\*

#	TITLE	Artist	STREAMS
1	UPTOWN FUNK!	Mark Ronson featuring Bruno Mars	368M
2	TRAP QUEEN	Fetty Wap	289.5M
3	SEE YOU AGAIN	Wiz Khalifa featuring Charlie Puth	251M
4	THINKING OUT LOUD	Ed Sheeran	225.6M
5	SUGAR	Maroon 5	195.2M
6	EARNED IT	The Weeknd	190.3M
7	LOVE ME LIKE YOU DO	Ellie Goulding	163.8M
8	SHAKE IT OFF	Taylor Swift	155.9M
9	TAKE ME TO CHURCH	Hozier	151.4M
10	POST TO BE	Omarion featuring Chris Brown	147.5M

\*Includes all audio and video on-demand streams

SLICING THE MARKET-SHARE PIES


UMG and the indies both had a small uptick in their leads compared with the same period in 2014



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

SOURCE: NIELSEN MUSIC





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**Joel Katz, Bobby Rosenbloum** and  
everyone at **Greenberg Traurig**

For your tireless work on our behalf.

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FROM THE DESK OF

CHAIRMAN/CEO, UNIVERSAL MUSIC PUBLISHING GROUP

# Jody Gerson

The highest-ranking woman in publishing opens up about her first six months on the job, balancing hits with legacy and what it's like to compete with your ex-boss

BY ED CHRISTMAN  
PHOTOGRAPHED BY RAINER HOSCH

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

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

Today, six months into her stint as

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

## What in your career best prepared you for the UMPG job?

My A&R skills in signing artists that have global appeal. How Lucian got me to leave Sony/ATV is because of my relationships with talent. But I am only as good as

my team, and one of my great strengths is identifying great executives on the creative level and hiring them.

## If you were to write your own performance review, how would you

## describe your first six months?

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

## What changes?

The biggest cultural shift at UMPG is putting the songwriter first and putting

“We went from a deal culture to an artist culture,” says Gerson, photographed July 9 at UMPG in Santa Monica, of the cultural shift she has advocated for since arriving in January.

**“In my previous jobs, success always had been defined by market share and what’s on the charts. That wasn’t the focus here. We went from counting pennies to having passion about the music.”**

action behind that statement. The company had really great artists and songwriters, but it was focused on the established ones. UMPG was more about risk management — specifically being risk-averse. Our U.K. office had some of the



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

WARNER BROS. ENTERTAINMENT  
SADLY MOURNS THE PASSING OF  
**JERRY WEINTRAUB**



YOU WILL BE SORELY MISSED



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

**Can you point to any key differences between how UMPG conducts its business versus Sony/ATV?**

UMPG's royalty system is better than anything I have ever experienced. In my previous jobs, success always had been defined by market share and what's on the charts. That wasn't the focus here. We went from counting pennies to having passion about the music.

**How have you seen the position of women in the music business evolve through the years?**

Women from the generation before me who were on their way up the ladder, they didn't think they could have it all so they had to choose between a career and a family. Now, it's much more acceptable to have both. Women can run companies while having the balance of a family life. Even men can have that balance nowadays.

**Who are your mentors?**

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

**What's it like competing with Bandier after working for him for so long?**

Marty and I had a great run, and now we are competitors, just like I am with everyone else. I think I got my competitive and winning spirit from him, although I had it naturally to begin with.

**What's your assessment of UMPG's catalog? Is it weighted appropriately by genre and geographic areas?**

I look at things in terms of decades and iconic songs. Sometimes, you are so uber-focused on hits, but I don't want to forget legacy. We have 3 million songs, and I want to make sure every song, from new ones to classics, is achieving its potential. The other thing with legacy is to develop

content; we are not just a licensing company. With my relationships with the TV and film studios, there is no reason we can't create content based on our catalog. The next few years will be fun.

**As the fight over higher rates for songwriters rages on, will you personally be on the front lines?**

Absolutely, yes. I always have been a passionate defender of creators' rights, and now I get to do it on a bigger scale. The music industry has not done the best job of presenting a unified front. I think I can help find common ground.

**What's your take on Apple Music?**

I love Beats 1. I haven't listened to another radio station since it launched.

**Your college-age son has brought a few artists your way. Do you support a career for him in the music industry?**

My oldest, **Julian Swirsky** [a 20-year-old student at New York University's Gallatin School], is constantly bringing me acts, and he's pretty dead-on. He brought me **Drake** way before anyone knew who he was, and recently brought me **Post Malone**, for whom there's a major bidding war. I want my children to follow their passion. ●

**1** Gerson designed her office with her longtime interior designer Sasha Emerson. **2** A young Gerson with singer Engelbert Humperdinck backstage at her father's Cherry Hill, N.J., nightclub, The Latin Casino. **3** Plaques mark her spots on *Billboard's* most recent Women in Music (No. 3) and Power 100 (No. 28) lists. **4** A ticket from the first night Frank Sinatra played The Latin Casino in 1976. **5** The wall art projects "positivity," says Gerson. **6** An original Eames lounge chair.





◀  
“IF YOU WANT TO BE IN THE WORLD  
I LIVE IN, WHICH IS A CREATIVE  
WORLD WITH NEW IDEAS, THEN  
YOU'VE GOT TO  
GET AWAY FROM THE NORM.  
YOU'VE GOT TO GO FOR IT.”  
- JERRY WEINTRAUB -  
▶



KEEPING YOUR MUSIC LEGACY ALIVE

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JOHN MEGLEN & PAUL GONGAWARE

◀



TURNOVER AT THE TOP

IN



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



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



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



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

OUT

Comedy Central, Spike and Logo into the Viacom Music and Entertainment Group under **Doug Herzog**, 56, who previously ran the division that included Comedy Central and Spike. More than 200 staffers were laid off, including **Dave Sirulnick**, a respected veteran who ran MTV News. The channel faces more competition than ever, from cable outlets including ABC Family, online video startups such as AwesomenessTV and even youth-culture brands like Vice. Viacom's stock has dropped more than 25 percent during the past year, and a recent *Bloomberg Businessweek* cover story trumpeted the company's "Midlife Crisis." Its future also involves complicated questions about who will succeed **Sumner Redstone**, Viacom's executive chairman, who is now 92.

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

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

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

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

In late 2012, Friedman and Toffler hired as president of programming **Susanne Daniels**, 50, who oversaw such shows

# MTV's New, New Reality

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

BY ROBERT LEVINE

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

MTV could stand a little witchcraft. This season, its primetime programming reached about 40 percent fewer viewers in the 12-to-34 target demo than it did five years ago, according to Nielsen. Perhaps more importantly, the channel lacks a breakout hit that defines its sensibility. Interest in the kind of irreverent reality shows that came to dominate MTV's schedule is fading, and, at 23, *The Real*

*World* is older than its target audience. "Big shows are once in a few years for any network," says **John Janedis**, equity analyst at Jefferies. "It's becoming harder to have smash hits."

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

Now, MTV is trying to reinvent itself, as it has several times in the past. In February, **Van Toffler**, president of MTV Networks Music and Logo Group, declined to renew his contract and announced he was leaving to start a new company. MTV's corporate parent, Viacom, combined MTV, VH1,



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go to the Weintraub family.

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— The Palm Family



EST. 1926



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

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

## GOODBYE SNOOKI, HELLO SORCERERS



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

IN

### THE SHANNARA CHRONICLES

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



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

OUT

### SLEDNECKS

Just one of the beer-bonged brood of short-lived *Jersey Shore* counterfeits created in the wake of that show's success. *Slednecks* was GTL in Alaska; *Buckwild*, before that, was the redneck version.



**"You can get a bigger audience with an Instagram post than you can on some MTV shows."**

—BARRY LOWENTHAL, THE MEDIA KITCHEN

MTV's fortunes may be more tied to those of the broader cable TV industry, which has never had more relevance — although ratings are down from recent highs. For the past decade, as piracy threatened the music and movie industries, TV enjoyed a Golden Age, fueled by increasing cable fees as well as advertising. Now both of those revenue streams are under pressure: Online viewing poses a challenge to the cable subscription model, and ratings are plummeting. Even Comedy Central, on a hot streak with shows like *Broad City* and *Inside Amy Schumer*, has had a ratings decline of 30 percent in the first quarter of this year compared with

2014 among its target demographic of 18- to 34-year-old men. However, many viewers are watching the same shows, just not on TV: Between 65 and 70 percent of the audience for MTV hits like *Finding Carter* watches them on DVR, on demand or online, which aren't captured in same-day Nielsen ratings. "Audiences are still watching MTV," says Friedman. "They're just doing it on their phones and their laptops as well."

Viacom executives have generally seen online viewing as a threat — one that hits the company especially hard because it depends more on ad-supported cable than any other media conglomerate.

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

Although Redstone reportedly fired former Viacom chief executive **Tom Freston** in 2005 for failing to buy Myspace, the company hasn't made many bold moves online, either, as Disney did when it bought Maker Studios. The main problem with MTV's digital strategy wasn't that executives didn't have good ideas about how to take the company online, according to several former staffers — the company just didn't stick with them. In 2006, MTV launched Urge, a Spotify-style music subscription service, then apparently decided it would take too long to reach profitability; it dropped from sight after being spun off into a separate company in 2010. MTV also set up an online video project with Vice Media in 2007, six years before 21st Century Fox bought 5 percent of the company for \$70 million. "Viacom has been resistant to change," says an independent producer who makes shows for MTV. "Now it's paying the price."

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

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





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# JERRY WEINTRAUB

1937-2015

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

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



Greenberg

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

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

—AS TOLD TO FRANK DIGIACOMO



Weintraub in Los Angeles in 1983.

# JOAN SEBASTIAN

1951-2015

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

"I don't make up songs — I live songs," Sebastian once told *Billboard*. With a story that read like the movies and soap operas he once starred

in, Sebastian had much living to draw from. And despite being diagnosed with bone cancer, a disease he battled with grit, he never left the stage. "He is a warrior," Los Angeles-based radio personality Carlos Alvarez told *Billboard* in 2012. Sebastian was honored with *Billboard's* Hall of Fame Award in 2006 and The Voice Award at the 2013 Billboard Mexican Music Awards. —LEILA COBO



Sebastian at Los Angeles' Staples Center in 2009.

## NOTED

07-07 →

SESAC purchased Nashville-based performance rights organization The Harry Fox Agency.

07-08 →

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

07-09 →

BMG named **Peter Stack** executive vp global catalog recordings.

07-10 →



From left: Will.i.am of The Black Eyed Peas, David Guetta, Usher, BEP's Taboo and Braun.

**Scooter Braun** signed **The Black Eyed Peas** for management.

07-11 →

**Bobby Brown** and wife **Alicia Etheredge** welcomed a baby girl.

07-15 →

**Ticketfly** raised \$50 million in Series D funding.

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



Hill

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

## BIRTHDAYS

**July 18**  
Ryan Cabrera (33)  
M.I.A. (40)

**July 20**  
Chris Cornell (51)  
Carlos Santana (68)

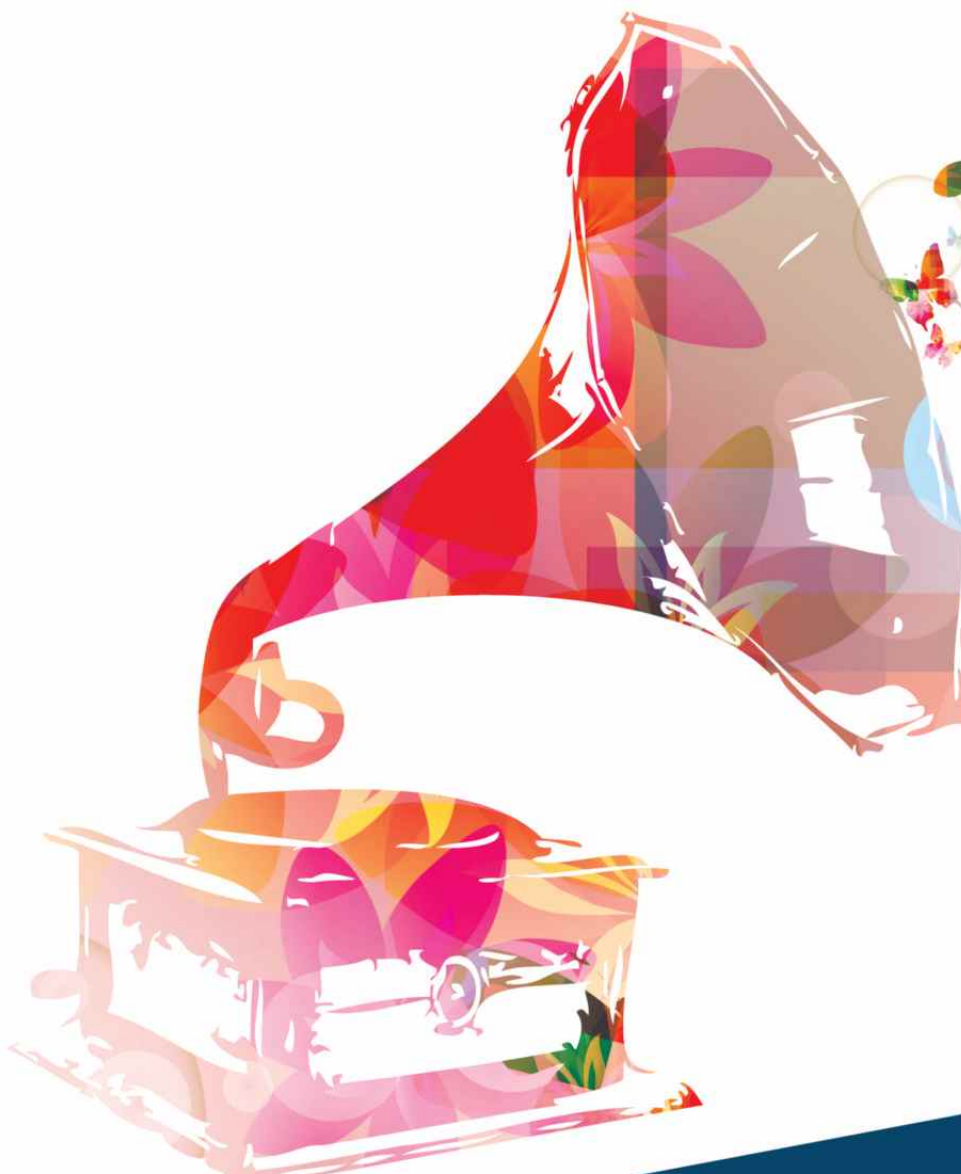
**July 21**  
Damian Marley (37)  
Yusuf Islam, aka Cat Stevens (67)

**July 22**  
Selena Gomez (23)  
Alan Menken (66)  
Don Henley (68)

**July 23**  
Michelle Williams (35)  
Alison Krauss (44)  
Slash (50)

**July 24**  
Jennifer Lopez (46)





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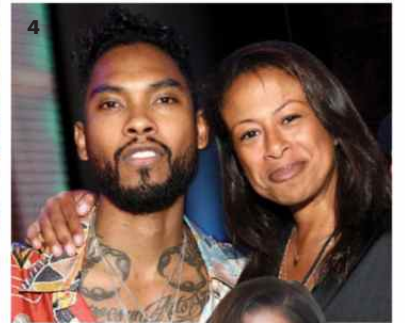


**7**  
**DAYS**  
*on the*  
**SCENE**



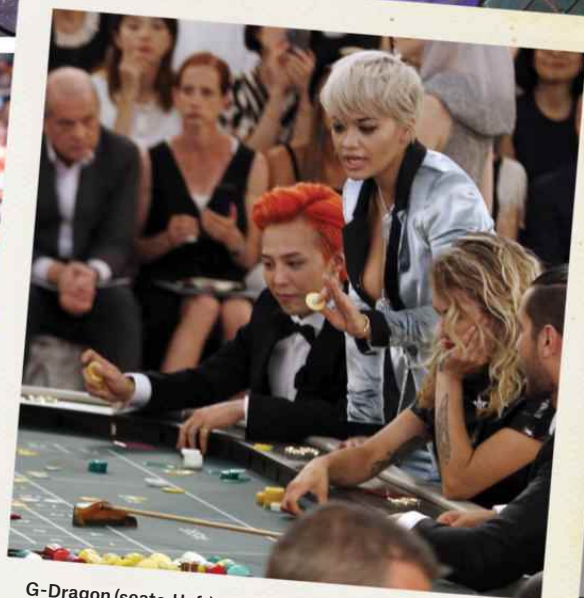
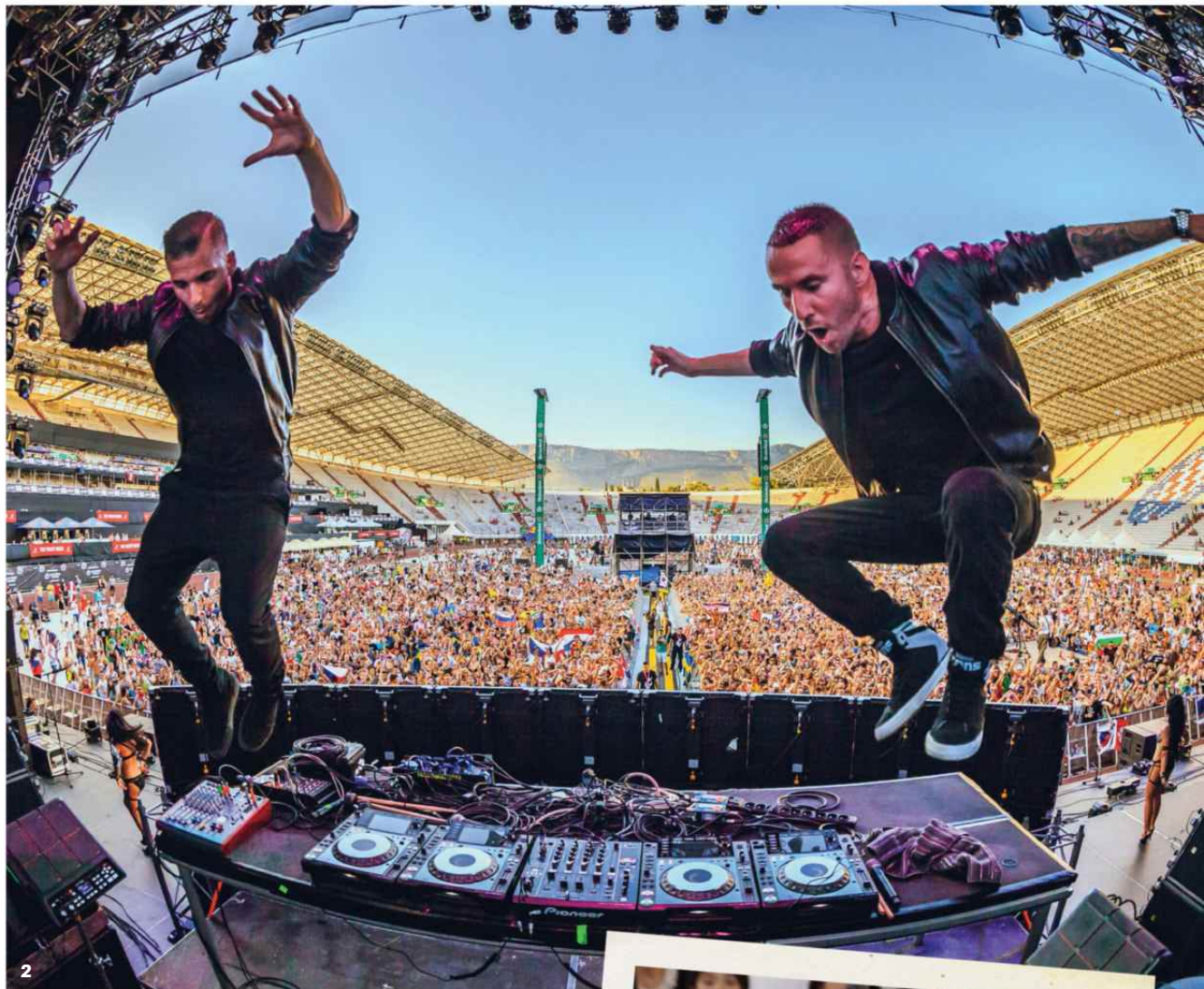


The U.S. Women's National Team celebrated its World Cup victory by joining Taylor Swift (and Heidi Klum, far right) onstage at MetLife Stadium in East Rutherford, N.J., on July 10 during her 1989 Tour. "I love them," Swift posted on Instagram.



1 Jillian Hervey and Lucas Goodman of Lion Babe played the Levi's Women's Denim Collection launch in New York on July 7. 2 Dave Grohl's broken leg didn't stop him from rocking out at Le Festival d'ete de Quebec on July 11. 3 Debbie Harry on opening night of Penn & Teller's Broadway show on July 12. 4 Miguel and Revolt executive vp Val Borland backstage at the Revolt Live Takeover in Hollywood on July 13. 5 The Rolling Stones performed at Comerica Park in Detroit on July 8. 6 Supermodel/aspiring musician Cara Delevigne appeared on Spain's *El Hormiguero* talk show on July 8, performing "Sweet Home Alabama." 7 Zendaya at the BeautyCon Los Angeles Festival on July 11.





1 Adam Lambert (left) and Shaquille O'Neal at Miami's WHY! on July 13. 2 Galantis' Linus Eklow (left) and Christian Karlsson at Ultra Europe in Croatia on July 10. 3 From left: Kiss' Tommy Thayer, Paul Stanley, Eric Singer and Gene Simmons at the world premiere of the animated film *Scooby-Doo! and Kiss: Rock and Roll Mystery* during Comic-Con International in San Diego on July 9. 4 Snoop Dogg at the MLB All-Star Legends and Celebrity Softball Game at Great American Ball Park in Cincinnati on July 12. 5 Joss Stone played England's Cornbury Festival, held July 12 at the Great Tew Estate in Oxford. 6 Fitz & The Truntrums' Michael Fitzpatrick at the Basilica Block Party in Minneapolis on July 11.



G-Dragon (seated left) and Rita Ora (standing) participated in the casino-themed festivities during Chanel's 2015-2016 Fall/Winter Haute Couture collection show, held July 7 at the Grand Palais in Paris. The fete also drew Julianne Moore, Kristen Stewart and Vanessa Paradis.

1: LARRY MARANO/GETTY IMAGES. 2: RIKES. 3: CHELSEA LAUREN/WIREIMAGE. 4: STEPHEN J. COHEN/WIREIMAGE. 5: STEVE THORNE/REDFERNS/GETTY IMAGES. 6: ERIC DENEHLI, POLAROID: AFP PHOTO/FRANCOIS GUILLOT



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as honorees this year.**

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and  
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# T In The Park

PERTHSHIRE, SCOTLAND, JULY 10-12

THE RAINS CAME AND THE MUD FOLLOWED, BUT that only gave the crowd at T in the Park more to roar about. This year the three-day festival moved from its former location at the Balado airfield to the stately grounds of Strathallan Castle following concerns over an underground oil pipeline. "I like what you've done with the place," said **Noel Gallagher** before leading a mass singalong to **Oasis'** "Champagne Supernova." The new locale welcomed the same raucous audience, which saw **Susan Boyle** (in a controversial Native American headdress) mingling with **The Prodigy**. "This is basically Scotland's spring break," **James Graham** of **The Twilight Sad** told *Billboard* backstage. For **Paloma Faith**, that meant working a lime green and brass cape and dressing her backup singers in gold lamé. **The Libertines**, who played for the first time since 2004, were introduced with a bagpipe rendition of "Flower of Scotland." But it was **Avicii** who made attendees bounce the hardest, closing with his smash "Wake Me Up!" Introducing the song, he hit back at Gallagher, who earlier in the week said that the DJ sounded like "a f—ing Renaissance artist." "This next one goes out to Noel Gallagher," Avicii told the crowd. "I don't know any of his personal songs, but I'm a huge Oasis fan." —WILLIAM LEE ADAMS



**1** From left: The Libertines' John Hassall, Gary Powell, Carl Barat and Pete Doherty on July 11. **2** "I absolutely loved playing again this year," singer-songwriter Ella Eyre told *Billboard* on July 12. "The new site's great, and performing on the main stage made it even better. Scottish crowds are always special; they're so wild and incredibly loud." **3** Faith (right) with a backing musician on July 12. **4** George Ezra on July 11. **5** Sam Smith on July 10.





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# COUNTRY'S NEXT QUEEN

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

BY JEWLY HIGHT  
PHOTOGRAPHED BY DAVID McCLISTER

**W**HEN THE PHONE RANG, KELSEA BALLERINI braced herself for the news. The 21-year-old singer-songwriter was awaiting word from her label about her debut single, "Love Me Like You Mean It," which appeared to be headed to the top of *Billboard's* Country Airplay chart.

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

Ballerini is just the 11th female country solo act ever to top the chart with her debut single; the last to do so was none other than big-as-they-come superstar **Carrie Underwood**, with "Jesus, Take the Wheel" in 2006. Country radio's drought of female hit makers has been an especially hot topic in the wake of what has been dubbed Tomato-gate: In a May interview gone viral, a radio consultant described female acts as "tomatoes" garnishing what should, for the sake of country stations' ratings, he said, remain a predominately male salad. In this charged environment, Ballerini can't help but marvel at the success of the laid-back, teasingly delivered "Love Me Like You Mean It," from her debut album, *The First Time*, released in May (38,000 copies sold, according to Nielsen Music). "It wasn't supposed to work — being a new artist, a female artist, an artist on an independent," she says. "That's what made it so much sweeter when we hit No. 1."

Ballerini included earning a No. 1 record on a list of professional goals she started when she moved to Nashville at age 15 with her mom (who then worked in marketing at a religious publishing house), hustling meetings with songwriters, publishers and labels in between high school, babysitting and bakery jobs, and a few semesters

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW

"People ask, 'Do you get tired of the comparisons to Taylor?' I'm like, 'Um, no!'" says Ballerini, photographed June 30 at Sinema in Nashville. Go online for video of the singer talking about how her album took 10 years to write at [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).



# the beat

at Lipscomb University. “I was this little blond girl with a guitar case bigger than me — it was pink and sparkly at the time. But I always took myself seriously, and I think that people took that seriously,” says Ballerini. “I would tell them about my goal list and they listened. I was like, ‘I want to be the one that swings the pendulum.’”

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

Still, like her music, Ballerini’s upbringing wasn’t strictly down-home. She spent years competing on a local hip-hop dance team, for one. “It taught me a lot about rhythm and groove, and how this beat makes you feel this way,” she says. Her listening habits leaned toward pop like **Britney Spears** and **'N Sync** — until she stumbled upon a **Keith Urban** track on a friend’s MySpace page, searched for his music and wound up bringing home several country albums, including one by **Taylor Swift**. Thirteen-year-old Ballerini concluded then and there that

the confessional songs she had been writing to get over her parents’ recent divorce were best suited for contemporary country. “As soon as I listened to those records, I knew — this is where I fit,” she says.

Half a dozen years later, Black River songwriter-producer **Forest Glen Whitehead**, 24, was in search of “a country **Beyoncé**,” he says. “The first time that I saw Kelsea walk into Black River I’ll never forget. I walked into my publisher’s office and said, ‘That’s her.’”

Whitehead and writer-producer **Jason Massey** helped Ballerini find her glossily intimate country-pop sound while she sharpened her songs’ point of view, deftly capturing what it means to be a young woman

in 2015: the urges to both stand out and fit in (“Square Pegs”), the compulsion to look put together (“Stiletos”). In March, Swift, who wrote the book on speaking to country’s massive teen female audience, tweeted that she had Ballerini’s 2014 self-titled EP “on repeat,” and later invited her to a birthday party she was throwing for her friend **Abigail Anderson**. “People ask, ‘Do you get tired of the comparisons [to Swift]?’ I’m like, ‘Uh, no!’” says Ballerini. “If there’s anyone’s career I could have a sliver of similarity to, it’s hers.”

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



Ballerini (left) Instagrammed pictures of herself hanging out with Swift at a friend’s party in April.



From left: Platten, Caillat and Perri

## TOUR ESSENTIALS

### HOW WE RULE THE ROAD

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

#### PRESHOW POTIONS

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

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



#### FIT TIPS

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

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



#### CUDDLE BUDDIES

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



#### TOUR BUS TUNES

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

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



#### FOOD RULES

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

—CHUCK ARNOLD

# OVERHEARD BY THE BILLBOARD STAFF

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

The standout song on **Carly Rae Jepsen’s** forthcoming third album, *Emotion* — which leaked online earlier in July after being released in Japan — almost didn’t happen. Why? Because it was too poppy — even for the singer behind the irresistible “Call Me Maybe,” which ruled the Billboard Hot 100 for nine weeks in 2012. Walking around Lower Manhattan with

Overheard, Jepsen said the disco-flavored “Boy Problems” — which was co-written by **Sia**, **Greg Kurstin** and **Tavish Crowe** — was nearly left out because it sounds “just like the last album,” she explained. (That would be *Kiss*, which, in addition to “Maybe,” spawned the top 10 Hot 100 hit “Good Times” with **Owl City**.) Many critics have already pegged “Boy Problems” as the set’s centerpiece, which Jepsen, 29, finds “funny,” given that it was close to not seeing the light of day. *Emotion* will be released globally on Aug. 21 and features additional collaborations with **Shellback**, **Dev Hynes** and **Ariel Rechtshaid**.

## Conor McGregor’s Secret To Success

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



O’Connor



Jepsen

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"Justin is a f—ing virtuoso. He'll school you at everything," says the DJ. Top, from left: Skrillex, Bieber, Combs and Diplo onstage at Ultra in March.

Q&A

# SKRILLEX'S POP MOMENT

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

BY MEGAN BUERGER

**D**on't look now, but one of electronic dance music's most fearless pioneers — **Skrillex** — is finally crossing over. "Where Are U Now," the **Justin Bieber**-featuring single from **Jack U**, Skrillex's duo with **Diplo**, has reached the top 10 of the Billboard Hot 100, making it the six-time Grammy winner's biggest hit by far. It's just one of several milestones of the past year: Skrillex played Madison Square Garden with Jack U and headlined Miami's Ultra Music Festival, where he brought out **Sean "Diddy" Combs**, Bieber, **Kiesza** and others. But even with these big looks, the 27-year-old, born **Sonny Moore** in Los Angeles, is keeping EDM's cutting edge

sharp through his influential label OWSLA, which recently signed **Carmada** and **DJ Sliink**. Plans to open a studio at the label's L.A. offices are underway, but the elusive, always-touring Skrillex might not get to see it much: "There's so much to do," he says.

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

I had just come from South America with Diplo, where we had one of the best shows we've ever had, at Lollapalooza in Rio de Janeiro. We left to fly to Miami for Ultra. All of a sudden it was me, Diplo, **CL**, Bieber — the whole crew in this hotel suite overlooking the festival and gearing up to play that headlining show.

It was a surprise, and it was a big show, so there were some nerves. None of us were sure how it would all play out. The show ended up having this spontaneous energy, and the crowd embraced it wholeheartedly. I was on the highest platform with the opportunity to do whatever I wanted — but when you decide to just have fun and wing it, it almost always yields the best stuff.

**You've been hanging with Bieber a lot lately. What's something the world doesn't know about him?**

Justin is a f—ing virtuoso. He'll school you at everything: Ping-Pong, basketball, freestyle rapping. The kid is so competitive. Whatever he does he's super good at, so you don't stand a chance. It's not even fair.

**With Jack U blowing up, you and Diplo have been pretty inseparable too.**

I mean, he'll FaceTime me in the middle of a show. I'll be sitting in bed, staring into the phone at this crazy crowd losing their minds, and they'll be looking back at me in bed like, "Hm... OK."

**There are entire Reddit threads dedicated to theories about the meaning behind the name Jack U. What's the real story?**

It's going to disappoint all of them. Basically, Diplo and I were in a phase where we were obsessed with footwork — a spinoff of Chicago house where the whole jacking scene comes from. Jacking became this word that we used more and more, to the point where we started using it to describe things, like, "Oh, that's jacking." It's just really high-energy music — it jacks you up, you know?

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

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

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

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

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

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



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# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

"Horses belong on a farm, not in a shitty overpriced nightclub to be subjected to a shitty overpaid DJ."

—DEADMAU5

The masked DJ, criticizing David Guetta on Twitter for using live horses in an Ibiza club show.

"Her fans loved the beef. That's all they have — they don't have real things going on."

—DIPLO

The producer, during an interview with *Rolling Stone*, on Taylor Swift's fans attacking him for saying she has "no booty." He added that he and Swift had "squashed" their tiff.

"Please tell the people who are protesting to kiss my ass."

—KID ROCK

The Detroit musician, in a statement to Fox News in response to local activists' demands that he renounce the Confederate flag, which he has displayed prominently at concerts in the past.

Deadmau5

Malik

Ciara

Rock

"You fat joke, stop pretending we're friends, no one knows you."

—ZAYN MALIK

The former One Direction member, tweeting to producer Naughty Boy, with whom he was reportedly collaborating on solo material.

"God told me something else. He didn't tell me to wait — I guarantee you that."

—FUTURE

The rapper, during an interview with *HuffPost Live*, responding to a recent statement by ex-fiancee Ciara's new boyfriend, NFL star Russell Wilson, who said God told him to hold off on sex with her until marriage.

"Some person is so dishonest and ignorant that they don't deserve a response."

—CIARA

The singer, presumably tweeting about Future, with whom she has a child. She added: "One's main focus should be on being a good parent."

"We are force-fed Ed Sheeran and Sam Smith, which at least means that things can't possibly get any worse."

—MORRISSEY

The Smiths' legendary frontman, on the current state of music to *Boulder Weekly*.

## ASK THE STARS

### WHO SHOULD BE ON THE NEW \$10 BILL?

In June, the U.S. Department of the Treasury announced plans to put a woman on a redesigned \$10 bill in 2020. *Billboard* asked music stars for their picks — and if they have their way, Americans will be making it rain with Queen Beys in a few years.



**Benjamin Booker**  
"That's easy: Oprah Winfrey! Let's do it, people."



**Steve Aoki**  
"Angela Davis. She stood up, fought and went to jail. She did a lot of hard time for the struggle of her people. And she had f-ing badass hair."



**Odesza's Harrison Mills**

"Beyoncé. People would just collect their \$10 bills."

**Luke Bryan**

"Dolly Parton — 'nuff said."

**50 Cent**

"Me — it would be great for my perception of myself. With 10 dollars at a time you can change the world, baby!"



**Big Sean**

"Harriet Tubman would be tight. I feel like women can do anything men can do — probably better, nine times out of 10, honestly."



**Alana Haim**

"My mom — she's an angel."

Reporting by M. Tye Comer, Jason Lipshutz, Brooke Mazurek, Jonathan Ringen and Mike Sager.



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# Style

The Gear,  
The Looks,  
The Trends

## Rock Around The Clock

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

BY SHANNON ADDUCCI  
PHOTOGRAPHED BY JONATHON KAMBOURIS

1 DAVID YURMAN gold and silver band with black diamonds, \$2,530; davidyurman.com. 2 TODD REED Streamline Heirloom signet ring in pietersite, \$450; toddreed.com. 3 MIANSAI leather and silver Modern Anchor wrap bracelet, \$65; miansai.com. 4 TOM FORD silver feather cuff, \$990; tomford.com. 5 APPLE WATCH 42mm stainless steel case with link bracelet, \$999; apple.com. 6 ANN DEXTER-JONES DESIGN malachite and sterling silver ID bracelet, \$1,500; barneys.com.





"I wore these hand-painted silk caftans in our 'Will You Dance' video. When it comes to personal style, comfort is everything to me."



George, photographed June 11, twirls in the den of her Los Angeles home.

# Sentimental Lady

The Bird & The Bee frontwoman Inara George details the memory-filled treasures that fill her Los Feliz home in Los Angeles

BY DAHVI SHIRA  
PHOTOGRAPHED BY JANA CRUDER

IT'S LIKE, YOU COLLECT ALL OF THESE THINGS, AND THEN never do anything with them," **The Bird & The Bee's Inara George** says, scanning the framed mementos that quilt the walls of the seven-bedroom, 3,800-square-foot Los Feliz property she has owned for the past five years. "I thought it would be fun to put everything up."

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

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

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

"[Bandmate] **Greg Kurstin** and I would only get together once a week for a couple of hours, if that. In the time since, he's had two kids, and I've had three," she says. Though the duo will play shows for the new record, when it comes to this moment in time and this home, George admits, "I can see myself being here for a while." ●



### Top It All Off

"We wrote a song about David Lee Roth called 'Diamond Dave.' We wanted him to be in the music video, and he was like, 'You can use my hat in it.' And we did!"

### The Family Keys

"This was my grandmother's. It actually played by itself, but we took the guts out and made it back into a regular piano."



### Dress Rehearsal

"I wore [this] for the first record cycle," says George. "I met this designer named Valerj Pobega, and she's helped with costumes since we've been playing live."



### Simply Charming

"It's really old-fashioned," says George of the bracelet handed down by her grandmother. "I believe each charm was given to her individually."





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# DURAN DURAN

John Taylor, Nick Rhodes, Roger Taylor and Simon Le Bon (from left) of Duran Duran, photographed June 30 at The Worx in London. Styling by Catherine Roberts. On John: All clothing by Saint Laurent. On Rhodes: John Varvatos shirt, Joshua Kane jacket, Alexander Wang pants and Louis Leeman shoes. On Roger: Sir Tom Baker London shirt, Dsquared2 jacket, KTZ pants and Saint Laurent shoes. On Le Bon: Tiger shirt, Berluti jacket, J. Lindeberg pants and Saint Laurent shoes.



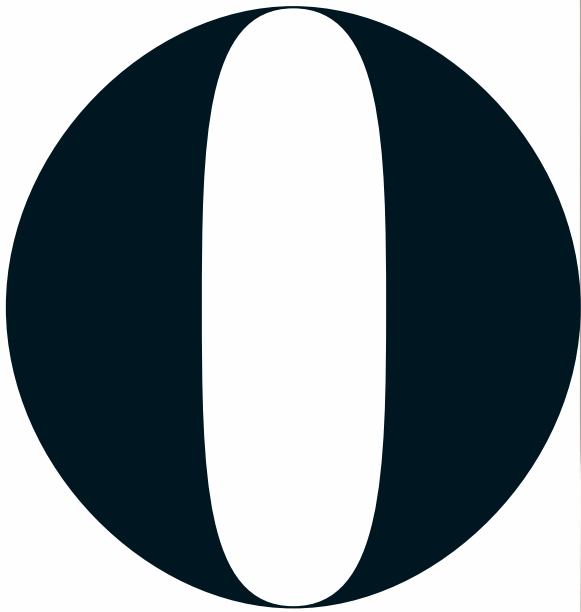


# LAUGHS LAST

*When these New Romantics practically invented the '80s, they were dismissed as a moussed, modelizing flash in the pan. Thirty years since, they are happily married to those models, and their new record is as youthful and daring as their first singles. Says Simon Le Bon, "When I walk out onstage, I want to think, 'We're f—ing cool'."*

BY NICK DUERDEN  
PHOTOGRAPHED BY CHRIS FLOYD





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

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

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



“Frankly, there is a lot of crap around today. I’d rather go and see a nostalgia show than sit and listen to half the pop bands,” says Le Bon, who wears a John Varvatos jacket and Saint Laurent shirt. Below: Rhodes.





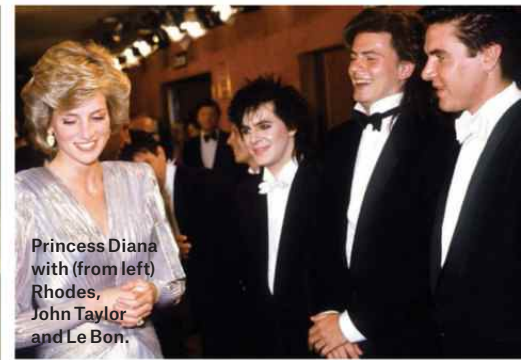
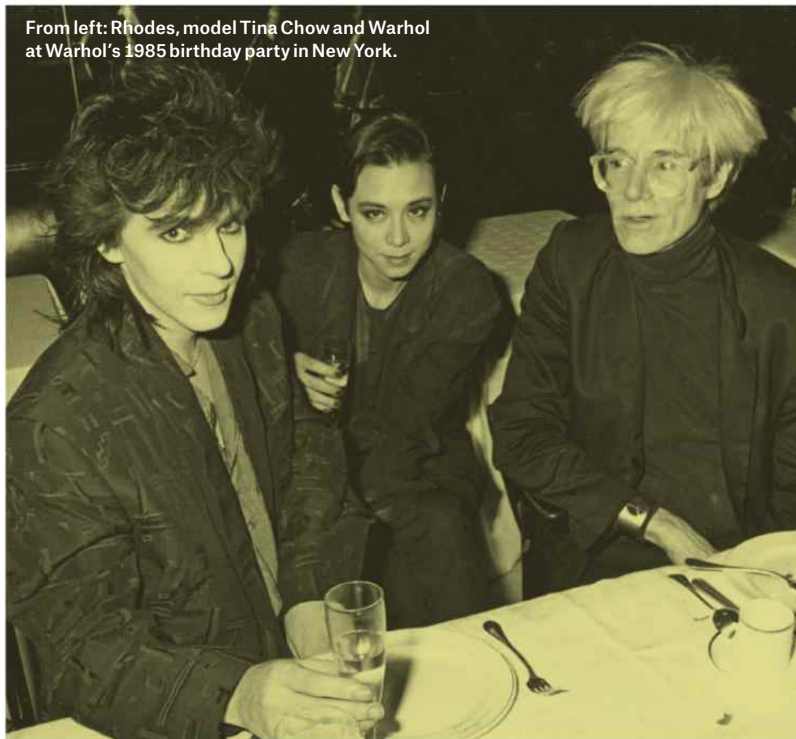
something like [the sinister voiceover by] Vincent Price on Michael Jackson's 'Thriller,' but with more of a sexy girl vibe." Le Bon had met Lohan a decade earlier, after she approached him to say she had once gone to a party in costume as him.

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

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

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

From left: Rhodes, model Tina Chow and Warhol at Warhol's 1985 birthday party in New York.



Princess Diana with (from left) Rhodes, John Taylor and Le Bon.



Le Bon with wife Yasmin, 1984.

on both sides of the Atlantic in 1984. "That's why we set the bar so high: because of our extraordinary legacy," says John. "There are many artists I'm fond of who will put out a new record, but when I hear it, all I really want to do is listen to their old records. That's what we're up against."

**D**URAN DURAN FORMED in 1978, in Birmingham, England. Inspired by Chic, Giorgio Moroder, Ultravox and Gary Numan, it was a pioneer of the New Romantic movement, which comprised all-male acts unafraid of makeup and cutting-edge (read: ridiculous) fashion. Don't even mention the haircuts. The scene quickly faded, and elsewhere British pop, inspired by a collective hatred of a Margaret Thatcher-run government and defining events like the miners' strike, became politicized. But Duran Duran remained unapologetically hedonistic. "Oh, we were

**"YES, IT WAS FUN HANGING OUT WITH PRINCE CHARLES AND DIANA AND WARHOL, TOO. BUT WE DID WORK HARD."**  
—SIMON LE BON



never political," confirms Le Bon. The perfect musical representation of the 1980s socioeconomic group that became known as yuppies, the band was in every sense profligate. It spent a fortune on videos that were not particularly deep, being either *Mad Max* pastiches ("Wild Boys") or advertisements for champagne-soaked decadence (everything else).

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

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

"Is that a problem, then?" he says, testily. "We look back on our videos fondly."

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

They vigorously enjoyed the spoils of their success, dating models, sailing — and occasionally sinking — yachts. (In 1985, Le Bon capsized his boat, Drum, during a race on the English Channel.) Rodgers, a collaborator of the band's going back to 1982,

**MARK RONSON RECOMMENDS FIVE DURAN DURAN DEEP CUTS**

- "THE CHAUFFEUR"**  
Rio, 1982  
"This has some of the coolest, eeriest synth programming of any pop song ever. The effort that went into making a song like this in the pre-Pro Tools era is staggering."
- "LONELY IN YOUR NIGHTMARE"**  
Rio, 1982  
"If Duran Duran hadn't been so ridiculously good-looking, this would have been the coolest cool kids anthem in every goth disco this side of Deptford."
- "NEW MOON ON MONDAY"**  
Seven and the Ragged Tiger, 1983  
"As a 7-year-old massive fan, I

- had no idea what any of these lyrics were about. It's also a classic example of how Duran would have a talk-y, non-hooky verse that exploded into a giant, soaring chorus."
- "I DON'T WANT YOUR LOVE"**  
Big Thing, 1988  
"Duran Duran were on their soulful shit on this one."
- "GIRL PANIC!"**  
All You Need Is Now, 2010  
"This was one of the first things we wrote together. Simon rewrote the lyrics to this song five or six times. But we realized that the song was supposed to be about sex, so he rewrote them



From left: John Taylor, Le Bon and Ronson onstage in London in 2010.

again at the last minute. I'm really proud of this song. If you listen closely to the bridge, in the background you can hear Don Johnson doing cocaine off of a speedboat dashboard."

GROOMING BY SAMANTHA COOPER AT CAROL HAYES MANAGEMENT; GROOMING ASSISTANT: SAM NORMAN; SET DESIGN BY EMMA-JANE REVITT; ON-SITE PRODUCTION BY SASHA RICKERD; WARHOL: ION GALLELA/WIREIMAGE; PRINCESS DIANA: MIRRORPIX/CONTOUR OF EVERETT COLLECTION; LE BON: LUPO MUSI/RETNA USA; RONSON: MATT KENNEDY/REX USA



remembers “having a blast” on shopping sprees: “They would shut down the stores for us. We had a saying: ‘When the going gets tough, the tough go shopping.’”

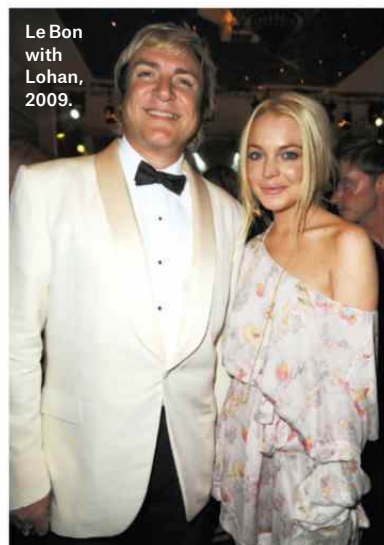
John, meanwhile, was developing drug and alcohol issues — he once said of 1985, 12 months during which his appetite was mainly for cocaine: “Nobody ate that year” — and was also craving, as he puts it, “a different singer, a different guitarist, a different drummer.” So he formed The Power Station with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

Other members’ career paths proved less predictable. A long-serving American guitarist, Warren Cuccurullo, quit the band in 2001 and went on to star in gay porn and have a dildo cast in his image. It sold well.

Duran Duran, though, never broke up. The British music press openly loathed the act (John refers to “the stench of criticism and judgment”), but the public embraced it: the early-’80s albums *Rio*, *Seven and the Ragged Tiger* and *Arena* each shifted 2 million copies in the United States alone, according to Nielsen Music. And it was unafraid to take risks. In 1995, its covers album, *Thank You* — which featured what might be called unusual interpretations of tracks including Public Enemy’s “911 Is a Joke” — was widely derided, and the album it recorded with Timbaland in 2007, *Red Carpet Massacre*, was not considered a creative success. If ever there was an easy route, the band rarely took it.

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

**RHODES SAYS HE CONSIDERS THE WEARING OF BLUE JEANS “WOEFULLY PEDESTRIAN.”**



Le Bon with Lohan, 2009.



John Taylor with wife Nash (left) and daughter Atlanta Noo de Cadenet Taylor.



Above: Roger Taylor. “I was on the casualty ward for a little while at the end of the ‘80s, but I got out of it,” says John Taylor, right.

For an exclusive interview about the band’s legacy and a special night with Don Johnson, plus behind-the-scenes video, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).







Duran Duran's 1981 lineup. From left: Le Bon, John Taylor, Andy Taylor, Rhodes and Roger Taylor.

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



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

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

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

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

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

Clearly, they still do. ●

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

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

Rehearsals finished for the day, Roger quickly disappears into the ether, while Rhodes drifts into the room — "Am I

especially needed here?" he deadpans — before drifting out again, taking his languorous air with him. With his dyed blond mop and slightly ghostly features, he resembles Andy Warhol more than ever. Years ago, the pop artist confessed to being a big fan, claiming he would masturbate to the band's videos. Rhodes clearly took it as a compliment; the pair became firm friends.

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

Duran Duran today should be the

## STARS OF THE NEW ROMANTIC SCENE

Starting in 1979 at London's Blitz bar, fashion-forward club kids launched a chic new rock sound **BY GARRETT KAMPS**



### SPANDAU BALLET

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



### SOFT CELL

**BONA FIDES** Rebooted an obscure Northern Soul track for a gay disco, "Tainted Love," which went to No. 1 in 17 countries. **DISSOLUTION** Broke up in 1984. Third album *This Last Night in Sodom* arrived a month later. **SINCE THEN** Released *Cruelty Without Beauty* in 2002.



### CULTURE CLUB

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



### HUMAN LEAGUE

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



### ULTRAVOX

**BONA FIDES** Didn't break the States, but was widely influential on those who did. **DISSOLUTION** Split in 1988, re-formed in 1992, split again in 1994 and re-formed again in 2009, with close to 20 different members over time. **SINCE THEN** 2012's *Brilliant* features favorites Midge Ure, Billy Currie, Warren Can and Chris Cross.



### VISAGE


**BONA FIDES** Epitomized the movement's avant-garde fashions and austere sound. 1980's "Fade to Grey" is arguably the scene's anthem. **DISSOLUTION** 1985, due to contractual disputes, lineup shuffles and declining sales. **SINCE THEN** Reunion albums in '13 and '14; sadly, Steve Strange (above) died of a heart attack in February.



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







# This 19 Superfan Literally Can't Even!

BY Dan Kois  
PHOTOGRAPHED BY  
Ramona Rosales


Ex-Waffle House waitress **Anna Todd** was unemployed when she started writing erotic **Harry Styles** fiction on her phone. Two years later, she has a six-figure book contract, a movie deal and an army of young, female fans (and haters). Can her **One Direction** romance series be the next *Fifty Shades*?

► **EVEN BEFORE SHE HAD FANS, WRITER**

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

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





Austin call center job. So she spent her days online: applying for government positions, exchanging One Direction photos with her cousin and reading fan fiction.

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

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

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

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

Soon she discovered the iPhone app Wattpad, an online publishing and reading service where many "imagine" contributors wrote longer, episodic tales. "I read fan fiction where Zayn was a vampire king, and where Niall was a cat that turned into a boy

**"I've already made more money than I ever dreamed of making in my entire life."**

— ANNA TODD

who Harry fell in love with," remembers Todd. "One day no one was updating, so I thought, 'Maybe I'll write my own story.'"

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

Later that summer, well into the second book, Anna finally told her husband, Jordan Todd, 27, what was going on. Soft-spoken and muscular, the vet of three Iraq tours sits

with his wife and *Billboard* on a sunny terrace outside a South Congress Avenue bar. "I knew she loved to read, and I knew it was really important to her," he remembers. "I would work these 24-hour shifts, and once on my half-hour break, she made me drive around to a bunch of different stores to buy the next *Fifty Shades* book."

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

By spring 2014, Wattpad had sold book rights to Simon & Schuster imprint Gallery in a four-book deal worth, Todd not really circumspectly told *Billboard*, "mid-six figures — like pretty much exactly in the middle six figures." In the fall, a movie deal with Paramount was announced, with Adam Shankman and Jennifer Gibgot (*Step Up*) producing, an announcement perfectly timed to the first novel's publication a few

### FAN ARMY FACE-OFF

Will the Directioners prevail over the Rihanna Army? Visit [Billboard.com/fanarmy](http://Billboard.com/fanarmy) to vote on which fan base is the strongest, to read fan testimonials and to watch your favorite artists discuss their supporters.



"I knew I would get out of Ohio somehow; I just didn't know how," says Todd. Top right: Visiting France on her European book tour with husband Jordan Todd in June. Bottom right: At a May book signing with fans in Spain.



days later. *After*, the book, is 582 pages; in the real-world-publishing version of Todd's incredible content metabolism, Gallery released the other three similarly enormous books (*After We Fell*, *After Ever Happy*, *After We Collided*) during the next few months. The editor, Adam Wilson, cleaned up the grammar, fixed the typos, excised a few superfluous characters and asked for more sex scenes. "We wanted a little more steam," he explains. "It was already sexy, but it's also so big! So there was proportionally less sex than in some other books I've worked on." Oh, and Gallery changed the names "for legal reasons"—Todd could safely call her protagonist Harry Styles on Wattpad because she wasn't earning money then—Harry is now "Hardin," Zayn "Zed," Liam "Landon."

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

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

*After* greatest hits on Wattpad; they tweet *After* images; they make *After* videos.

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

The overlap of fandoms—die-hard Directioners, traditionally concerned with the authenticity of their own love, battling with Afters, each group claiming the primacy and legitimacy of its camp—is dizzying. A down-with-*After* petition has collected 26,000 signatures, and the hashtag #SuspendAnnaTodd percolates whenever *After* news makes the press (like when Todd announced in June a *Grey*-like sequel, *Before*, written from Harry/Hardin's point of view). *After* bashers hate Todd's self-promotional streak and accuse her of simply exploiting the band for her own financial gain. They yearn to protect Styles from being painted, even fictionally, as a hotheaded, borderline-abusive jerk. They view the prospect of a movie as a looming disaster all Directioners should fear. ("I think it's very funny that they're acting like this is really Harry Styles," Gibgot, the film's co-producer, told *Billboard*. "We're not making the Harry Styles story.")

Asked about her critics, Todd shakes her head. At first, she explains, One Direction fans loved her story. "Then it started getting popular, and some of them started turning on me and declaring they never loved it, even though they did." She sighs. Almost all the hate, she says, comes from girls between 13 and 15. She empathizes with the way die-hards can build castles of significance out of the things they love the most.

It has been a little more than a year since Todd posted the final chapter of the *After* saga. Jordan left the army a few weeks ago. "I don't want to do anything with guns ever again," he says. These days, Todd's publishing *Before* one chapter at a time on Wattpad. She's powwowing about the *After* screenplay with McMartin and asserts she has veto power over it—"or at least they did a good job of making me think I do!"

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



## A FAN ARMY HISTORY

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



### ◀ Lisztomania

The piano playing of 19th-century Hungarian composer **Franz Liszt** inspired a reaction that poet Heinrich Heine described as "true madness," anticipating nearly two centuries of fandom.



### ◀ Bobby-Soxers

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



### ◀ Beatlemaniacs

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



### ◀ Deadheads

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



### ◀ Kiss Army

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



### ◀ Menuditis

New York mayor Ed Koch was so impressed with the zeal of **Menudo's** faithful that he declared the Latin boy band "bigger than The Beatles" when it sold out Radio City Music Hall in 1983.



### ◀ Juggalos

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



### ◀ Little Monsters

**Lady Gaga's** admirers originally referred to themselves as the Gagarazzi, but their "Mother Monster" soon rechristened them and tattooed their new name on her right arm.



### ◀ Swifties

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





# 100

## BIGGEST SUMMER SONGS OF ALL TIME

*Like competitive hot dog eating and superhero sequels, choosing a Song of the Summer is a rite of passage. Looking back nearly 60 years and ranking the one-hit wonders, pop outliers and funky jams reveals how the season's most massive singles share two essential elements: sincere emotion and a touch of novelty*



### I'LL BE MISSING YOU

Puff Daddy & Faith Evans featuring 112

Evans (left) and Combs performed at the 2015 BET Awards on June 28 in Los Angeles.

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

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

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

—NICK MURRAY



RANK	TITLE	ARTIST	BILLBOARD HOT100 PEAK
1	<b>I'll Be Missing You</b>	Puff Daddy & Faith Evans featuring 112	1997
2	<b>The Boy Is Mine</b>	Brandy & Monica	1998
3	<b>Tossin' and Turnin'</b>	Bobby Lewis	1961
4	<b>Blurred Lines</b>	Robin Thicke featuring T.I. and Pharrell	2013
5	<b>Every Breath You Take</b>	The Police	1983
6	<b>We Belong Together</b>	Mariah Carey	2005
7	<b>I Just Want to Be Your Everything</b>	Andy Gibb	1977
8	<b>When Doves Cry</b>	Prince & The New Power Generation	1984
9	<b>(Everything I Do) I Do It for You</b>	Bryan Adams	1991
10	<b>Alone Again (Naturally)</b>	Gilbert O'Sullivan	1972
11	<b>(I Can't Get No) Satisfaction</b>	The Rolling Stones	1965
12	<b>Hot in Herre</b>	Nelly	2002
13	<b>Bad Girls</b>	Donna Summer	1979
14	<b>Roses Are Red (My Love)</b>	Bobby Vinton	1962
15	<b>I'm Sorry</b>	Brenda Lee	1960
16	<b>In the Year 2525</b>	Zager & Evans	1969
17	<b>Eye of the Tiger</b>	Survivor	1982
18	<b>Lonely Boy</b>	Paul Anka	1959
19	<b>Umbrella</b>	Rihanna featuring Jay Z	2007
20	<b>Crazy in Love</b>	Beyoncé featuring Jay Z	2003
21	<b>Can't Help Falling in Love</b>	UB40	1993
22	<b>Waterfalls</b>	TLC	1995
23	<b>I Swear</b>	All-4-One	1994
24	<b>I Gotta Feeling</b>	The Black Eyed Peas	2009
25	<b>Baby Got Back</b>	Sir Mix-a-Lot	1992



**(EVERYTHING I DO) I DO IT FOR YOU**  
Bryan Adams

Adams onstage in 1991.

**9** Bryan Adams was finishing up his sixth LP, *Waking Up the Neighbours*, when film composer Michael Kamen approached the Canadian musician's team about collaborating on the theme to Kevin Costner's early-'90s vehicle *Robin Hood: Prince of Thieves*. Co-written with Adams' frequent collaborator Mutt Lange, the lyrics for Robin and Maid Marian's surging love song were composed in 90 minutes — and then went on to become the foundation of the biggest hit of the year. Remembers Adams' manager Bruce Allen: "It was a big wedding song, but you heard it at the mall — everywhere."

**FUNFACT** "(Everything I Do) I Do It for You" lost the best original song Academy Award to Celine Dion's rendition of "Beauty and the Beast."

—GARRETT KAMPS

### My Favorite Summer Song

**"Feist's 'Mushaboom' is nostalgic for me — it reminds me of Canadian summers, folk festivals and chill times."**

—Carly Rae Jepsen



## 'A Song Of The Summer Has To Be Infectious And Emotional'

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

**What elements comprise a Song of the Summer?**

It has to be infectious, it has to be emotional and it usually has to be uptempo and a little bit different. Magic's "Rude" went so big because it fit all those pieces. The whole reggae vibe is always a nice touch, which is what's working for OMI's "Cheerleader" right now.



Poleman

**Both Demi Lovato and Maroon 5 released new singles with "Summer" in their titles. Does that give them a Labor Day expiration date?**

It totally does — and we were talking about that to Demi Lovato's camp with "Cool for the Summer." Everybody was leaning toward this song "Confidence" as [her forthcoming record's] first single, but then there was a big debate: "If 'Confidence' really is the first single, then can we release 'Cool for the Summer' in the fall?" And we said no.

**Halfway through the summer, how would you assess 2015's contenders?**

It helps to have something on the radio early so listeners

are used to it when you hit the warm months, which is why you have OMI, Tove Lo's "Talking Body," Taylor Swift's "Bad Blood," Jason Derulo's "Want to Want Me" and even Walk the Moon's "Shut Up and Dance." Wiz Khalifa seems to have a big head start because his "See You Again" is also tied to *Furious 7*, so you have a deeper connection. The more ways you can hook somebody with something emotional, the better.

**What's your all-time favorite Song of the Summer?**

"I Kissed a Girl" by Katy Perry. It helped her cut through in a fun, sexy way and established the groundwork for another summer song, "California Gurls," a couple years later. She's a smart girl.

—ANDREW HAMPP





From left: Rozonda "Chilli" Thomas, Lopes and Tionne "T-Boz" Watkins of TLC attended the 1995 MTV Movie Awards.

**WATERFALLS**  
TLC

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

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

**My Favorite Summer Song**

"I was 13 years old in October 1966 when I first heard The Beach Boys' 'Good Vibrations' on the radio. I went right out to buy the single, and I must have played it 50 times in a row. My parents were going nuts!" —Former *Survivor* lead singer David Bickler, who sang lead vocals on the Oscar-nominated *Rocky III* anthem "Eye of the Tiger"



RANK	TITLE	ARTIST	BILLBOARD HOT 100 PEAK
26	<b><u>(They Long to Be) Close to You</u></b>	Carpenters	1970
27	<b><u>Macarena (Bayside Boys Mix)</u></b>	Los Del Rio	1996
28	<b><u>Promiscuous</u></b>	Nelly Furtado featuring Timbaland	2006
29	<b><u>The Battle of New Orleans</u></b>	Johnny Horton	1959
30	<b><u>Light My Fire</u></b>	The Doors	1967
31	<b><u>California Gurls</u></b>	Katy Perry featuring Snoop Dogg	2010
32	<b><u>Shadow Dancing</u></b>	Andy Gibb	1978
33	<b><u>Call Me Maybe</u></b>	Carly Rae Jepsen	2012
34	<b><u>Windy</u></b>	The Association	1967
35	<b><u>Genie in a Bottle</u></b>	Christina Aguilera	1999
36	<b><u>I Kissed a Girl</u></b>	Katy Perry	2008
37	<b><u>How Can You Mend a Broken Heart</u></b>	Bee Gees	1971
38	<b><u>You're Still the One</u></b>	Shania Twain	1998
39	<b><u>Party Rock Anthem</u></b>	LMFAO featuring Lauren Bennett and GoonRock	2011
40	<b><u>It's Too Late/ I Feel the Earth Move</u></b>	Carole King	1971
41	<b><u>Best of My Love</u></b>	The Emotions	1977
42	<b><u>It's Still Rock and Roll to Me</u></b>	Billy Joel	1980
43	<b><u>Roll With It</u></b>	Steve Winwood	1988
44	<b><u>Whoomp! (There It Is)</u></b>	Tag Team	1993
45	<b><u>Ghostbusters</u></b>	Ray Parker Jr.	1984
46	<b><u>Big Girls Don't Cry</u></b>	Fergie	2007
47	<b><u>Ring My Bell</u></b>	Anita Ward	1979
48	<b><u>Magic</u></b>	Olivia Newton-John	1980
49	<b><u>Vision of Love</u></b>	Mariah Carey	1990
50	<b><u>Jessie's Girl</u></b>	Rick Springfield	1981



**LIGHT MY FIRE**  
The Doors



**30** This 1967 breakthrough single catapulted

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

**FUN FACT** Buick offered \$75,000 to adapt the smash for an ad, which The Doors ultimately declined, a decision Densmore has never regretted: "Would this song be on this list if we'd done 'Come on Buick, Light My Fire'?" —CAMILLE DODERO

**My Favorite Summer Song**

"I remember bangin' three songs while cruising around Seward Park in Seattle around 1981: Gary Numan's 'Cars,' Sugarhill Gang's 'Rapper's Delight' and The B-52s' 'Rock Lobster.'"

—Sir Mix-a-Lot



**GHOSTBUSTERS**  
Ray Parker Jr.

Parker with the Ghostbusters cast in the single's 1984 music video.

**45** The year 1984 was a colossal one for pop culture: Madonna, Michael and Bruce owned the airwaves; *Beverly Hills Cop*, *The Karate Kid* and *The Terminator* lit up the box office; and the CD player and the first Apple Macintosh arrived in stores. Against this backdrop, Ray Parker Jr. wrote one of the 20th century's most

memorable movie themes. While Parker later settled out of court with Huey Lewis to avoid a copyright suit over similarities to Lewis' hit "I Want a New Drug," "Ghostbusters" was an international smash.

"I remember hearing the song and thinking, 'This isn't like anything else on the radio — he is basically talking,'" says Bowling for Soup frontman Jaret

Reddick, whose pop-punk band covered the tune for 2005 film *Just Like Heaven*. "It's the keyboard line that sucks you in: You find yourself whistling it for two days."

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



## The Totally Awesome History Of No. 39...

# 'PARTY ROCK ANTHEM'

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

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

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

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

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

**SKY BLU** "I was at Jimmy Iovine's house, and I heard the finished product. Foo takes a long time. He sits there and tweaks sounds like crazy."

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

**REDFOO** "It was the [bass] drop that really inspired the dance. It made me do the running man, and someone said, 'That's like that dance 'shuffling.' Then we started looking it up on YouTube."



Redfoo (left) and Sky Blu in the "Party Rock Anthem" video.

### MICKY FINNEGAN (VIDEO DIRECTOR)

"I first met LMFAO in Hollywood before they had become who they were. I ended up doing their [2009] 'Shots' video and 'La La La.' The first thing Redfoo did when he played the new song was open YouTube and show me shuffling. He was like, 'This dance is so cool!' I put together the pieces: 'OK, we'll play off [2002 horror film] *28 Days Later* and build a story around that.'"

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

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

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

**REDFOO** "If I go to a place where a jukebox is, people play it. Sometimes I get up and dance. People still send me Snapchats of it playing in clubs."

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

**GOONROCK** "The song is special because it did all the things we all collectively visualized." —N.M.



Springfield in 1981.

## JESSIE'S GIRL

Rick Springfield

**50** After emerging from the 1970s as a pop heartthrob, Rick Springfield hoped that 1981's *Working Class Dog* — his first album in five years — would convince critics that he had grown into a serious artist. "I thought, 'OK, I wrote and played all these songs and produced most of the album, so they can't see me as a teen idol any frigger longer,'" he remembers now. "But they did." At least with "Jessie's Girl," he was a teen idol with a No. 1 hit. The track peaked on Aug. 1, 1981, a little more than a year after he met the woman (and her boyfriend) who inspired the lyrics in a stained-glass class. "Writing the song took about three weeks," he says. "Being hot for the girl took about five seconds." **FUN FACT** Springfield accepted his part as *General Hospital*'s Dr. Noah Drake after recording "Jessie's Girl," unsure if the song would ever be released. —N.M.

## ...And The Rest

- 51 "Hurts So Good," John Cougar
- 52 "Alone," Heart
- 53 "Wild Thing," The Troggs
- 54 "Stay (I Missed You)," Lisa Loeb & Nine Stories
- 55 "Rush Rush," Paula Abdul
- 56 "Fingertips — Part 2," Little Stevie Wonder
- 57 "Fancy," Iggy Azalea featuring Charli XCX
- 58 "Love the Way You Lie," Eminem featuring Rihanna
- 59 "Brandy (You're a Fine Girl)," Looking Glass
- 60 "One of These Nights," The Eagles
- 61 "Summer in the City," The Lovin' Spoonful
- 62 "Bad, Bad Leroy Brown," Jim Croce
- 63 "Payphone," Maroon 5 featuring Wiz Khalifa
- 64 "If You Had My Love," Jennifer Lopez
- 65 "Don't Go Breaking My Heart," Elton John & Kiki Dee
- 66 "This Guy's in Love With You," Herb Alpert
- 67 "I Can't Stop Loving You," Ray Charles
- 68 "Give Me Everything," Pitbull featuring Ne-Yo, Afrojack and Nayer
- 69 "Kiss and Say Goodbye," The Manhattan
- 70 "Shout," Tears for Fears
- 71 "Hips Don't Lie," Shakira featuring Wyclef Jean
- 72 "Where Did Our Love Go," The Supremes
- 73 "It's Now or Never," Elvis Presley with The Jordanaires
- 74 "I Can't Help Myself (Sugar Pie Honey Bunch)," Four Tops
- 75 "Annie's Song," John Denver
- 76 "Bent," Matchbox 20
- 77 "Love Will Keep Us Together," Captain & Tennille
- 78 "Party Like a Rockstar," Shop Boyz
- 79 "Hello, I Love You," The Doors
- 80 "Indian Reservation (The Lament of the Cherokee Reservation Indian)," The Raiders
- 81 "Coming Up (Live at Glasgow)," Paul McCartney & Wings
- 82 "You're Makin' Me High/Let It Flow," Toni Braxton
- 83 "Weak," SWV
- 84 "I Get Around," The Beach Boys
- 85 "Right Here Waiting," Richard Marx
- 86 "Flashdance ... What a Feeling," Irene Cara
- 87 "Bette Davis Eyes," Kim Carnes
- 88 "What's Love Got to Do With It," Tina Turner
- 89 "Everybody Loves Somebody," Dean Martin
- 90 "Rude," Magic
- 91 "Three Times a Lady," Commodores
- 92 "I Wanna Dance With Somebody (Who Loves Me)," Whitney Houston
- 93 "People Got to Be Free," The Rascals
- 94 "Somebody That I Used to Know," Gotye featuring Kimbra
- 95 "Good Times," Chic
- 96 "U Remind Me," Usher
- 97 "Honky Tonk Women," The Rolling Stones
- 98 "Confessions Part II," Usher
- 99 "Boom Boom Pow," The Black Eyed Peas
- 100 "Papa Don't Preach," Madonna



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**PRINCE ROYCE**  
*Double Vision*  
RCA

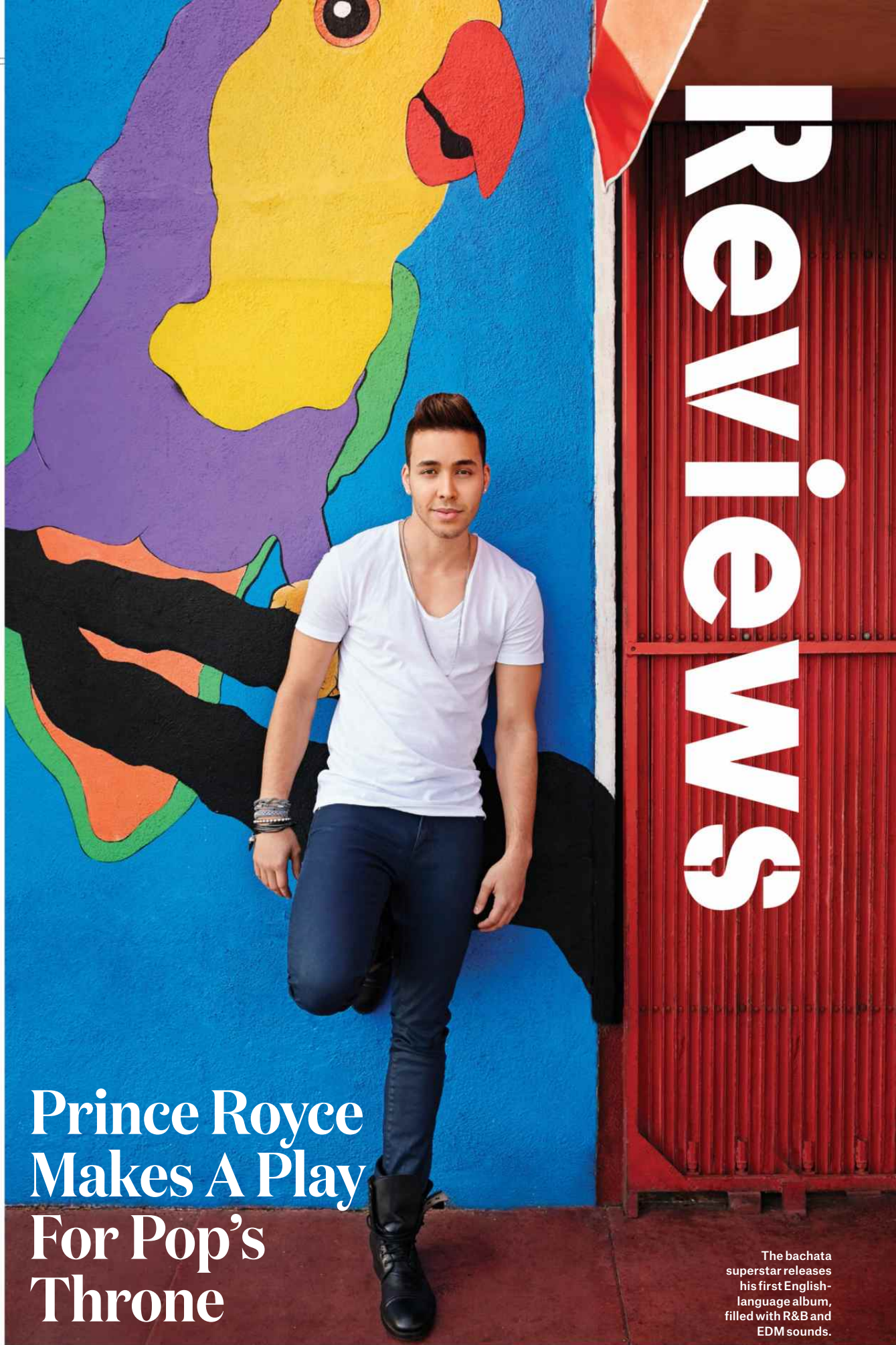
IN THE SPANISH-speaking world, Prince Royce is already a brand-name superstar. He scored his first No. 1 on the Hot Latin Songs chart with his 2010 debut at the age of 20. That song, “Corazon Sin Cara,” was a soft-focus ode to unconditional

love that established Royce as a bachata heartthrob whose silken tenor and warm-hearted attitude fit perfectly within the genre’s sentimental sound. Outside the Latin world, though, Royce and bachata, a folk genre born in the Dominican countryside, remain at the margins, despite both his and the genre’s runaway global popularity. So, three albums and a hits compilation later, Royce and his interminable dimples are taking a leap out of the bachata world: *Double Vision*, his first English-language album, is a mix of pop, R&B and EDM.

It’s not totally new ground for him: The Bronx-born Royce sings a song or two en Ingles — his first language — on all of his albums. But *Double Vision* is a real crossover effort, with barely a hint of bachata. He’s said his role models for breaking into the non-Spanish market are Shakira and Enrique Iglesias, and it’s telling that the main single — the upbeat, reggaeton-inflected “Back It Up” — features Pitbull and Jennifer Lopez, two fellow first-generationers who have made themselves into global urban-pop money machines while also preserving some semblance of their Latinidad. Royce does this too in some ways, infusing club and R&B sounds with hints of reggaeton and other Latin pop styles far flashier than bachata.

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

While singles “Back It Up” and the 112-referencing, Snoop Dogg-featuring “Stuck On a Feeling” have yet to catch on in a big way, other tracks have hit potential, acknowledging his Latin pedigree while looking forward: “Seal It With a Kiss”



# Prince Royce Makes A Play For Pop’s Throne

Reviews

The bachata superstar releases his first English-language album, filled with R&B and EDM sounds.

is a RedOne production with a humid reggaeton slant, “There for You” is a ballad with Spanish guitars, and “Lucky One” winks at bachata with guira percussion and a soft theme, but ends up in electric guitar-driven power-ballad territory.

Even in English, even without bachata, Royce hasn’t lost what makes him special: his ability to emote, to deliver lyrics as though he believes them vehemently and

make the listener do the same. It’s a skill that’s salient in any language. Whether it’s right that a big star in the Spanish-speaking world should have to sing in English to cross over is another issue — and one that’s much bigger than pop music. But if all you really need to break through are a couple of heater singles and a winning smile, Royce has already got this in the bag. —JULIANNE ESCOBEDO SHEPHERD



Rowlands (left) and Simons' formula sounds as good as ever on their first album in five years.



# Partying Like It's 1997

★★★★☆



**THE CHEMICAL BROTHERS**

*Born in the Echoes*  
Astralwerks

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

Fortunately, their greatest strength — integrating the abrasive tone-bending and mesmeric repetition of EDM into the context of hooks and melodies — is exceptionally durable. One advantage of DJ'ing for several decades is that the duo knows how to sequence a set, and *Echoes* flows like a great night

at a club, cresting and plummeting and twisting into its weirdest passages before cooling down with the beatless "Radiate." Even the chirping Depeche Mode-style synthesizers that accompany Beck's sleepy vocal on the concluding "Wide Open" are like the dawn's light seeping through club doors.

At this point, the Brothers are effectively historians, and the album's most thrilling moments are often references to their own past or inspirations. Q-Tip's party-starting, "Rapper's Delight"-quoting performance on "Go" reunites the team that made 2005 Grammy winner "Galvanize." "Under Neon Lights" features St. Vincent's Annie Clark impressively evoking Talking Heads' *Remain in Light*, with fluttering electronics swarming around stacked-up layers of her voice. The jolting edits and sibilant, trebly beats of "Just Bang" are straight out of the Todd Terry Project's playbook. "And I'll See You There" isn't just Simons and Rowlands paraphrasing the groove of The Beatles' "Tomorrow Never Knows" — it's a callback to when The Chemical Brothers did the same thing on *Dig Your Own Hole*'s "Setting Sun," and a reminder of how sturdily they built the foundations of their work. —DOUGLAS WOLK

## MY WEEKLY GRIND: BENJAMIN BURNLEY

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

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



**JUNE 29** The band rehearses for its five-date acoustic tour in a studio in Burnley's hometown of Ocean City, N.J. "It's a law office that I turned into a studio," the singer says. "People still come to the door looking for legal assistance. I'm like, 'Sorry, can't help you out.'"

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

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

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

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

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

**SINGLES**

**COHEED AND CAMBRIA**

"YOU GOT SPIRIT, KID"  
300 ENTERTAINMENT

★★★★☆

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

**MAJID JORDAN**

FEATURING DRAKE  
"MY LOVE"

OVO SOUND

★★★★☆

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



Eminem

**EMINEM FEATURING GWEN STEFANI**

"KINGS NEVER DIE"

SHADY/INTERSCOPE

★★★★☆

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





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Spanish Lessons With...  
**PITBULL**

"I speak the most powerful language — music," explains Pitbull.

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

**1. "YA TU SABE"**

**Meaning** You already know.

**Pitbull says** "It's a very street way of saying, 'Guys, let's cut through the bullshit; let's speak to each other raw and straight to the point. Let's get to it.' It's a way to expedite things."

**2. "CULO"**

**Meaning** Ass

**Pitbull says** "I knew the gringos would repeat it. In every language, everybody learns the bad words first."

**3. "QUIEN NO OYE CONSEJO NO LLEGA A VIEJO"**

**Meaning** He who doesn't listen to advice will not

live to grow old.

**Pitbull says** "That's an old Cuban saying. A big part of my career has been based on listening to people. My father, mom, grandfather, uncle — everyone used to say this. You can go to any corner on [Miami's] Calle Ocho and some old Cuban dude will say it to you."

**4. "PASOS CORTOS, VISTA LARGA"**

**Meaning** Small steps, long vision.

**Pitbull says** "It's not on this album, but it's what it's all about. Nothing comes easy [without] hard work. If it comes quick, it leaves quicker. If you're going to learn a single phrase in Spanish, it should be this one."

**5. "DALE"**

**Meaning** Technically, "do it," but it's complicated.

**Pitbull says** "It means a lot of things; it depends on how you're using it. It's my way of checking out — 'Dale, I'm out of here' — or my way of getting started. It's definitely the word I hear most. I travel around the world and run into people that speak no English, no Spanish and they say 'dale.'" —LEILA COBO



**THE-DREAM**

*Crown Jewel*  
Contra Paris/Capitol  
★★★★☆

R&B lothario sticks to the script on sixth album

MONTHS AFTER CO-WRITING Rihanna's 2007 smash "Umbrella," Terius "The-Dream" Nash released *Love/Hate*, an album of insistent R&B songs about fast cars and women with

winking hooks like "Show me the green light." Since 2010's *Love King*, however, the influential singer-songwriter has struggled to adjust to a new radio landscape where R&B stars often need electronic beats to cross over. *Crown Jewel*, his sixth LP (and first off Def Jam), is a solid album that won't play much beyond his cult, touting his most conventional ballads to date. "Fruition" settles into a keyboard groove that begs

for an El DeBarge to soar over, and "Cedes Benz" limps back to the dealership for inspiration. But Nash and co-producer Tricky Stewart are still masters at pairing throwaway catchphrases ("That's My Shit," "Throw It Back") with dinky synths and fun ad-libs. The best is "'90s Love," six minutes of luxe cooing that builds R&B lovmen past and present a castle in the sky. Or is it a retirement community? —ALFRED SOTO



**ASHLEY MONROE**

*The Blade*  
Warner Bros. Records  
★★★★☆

Country throwback goes adult contemporary on her third album

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



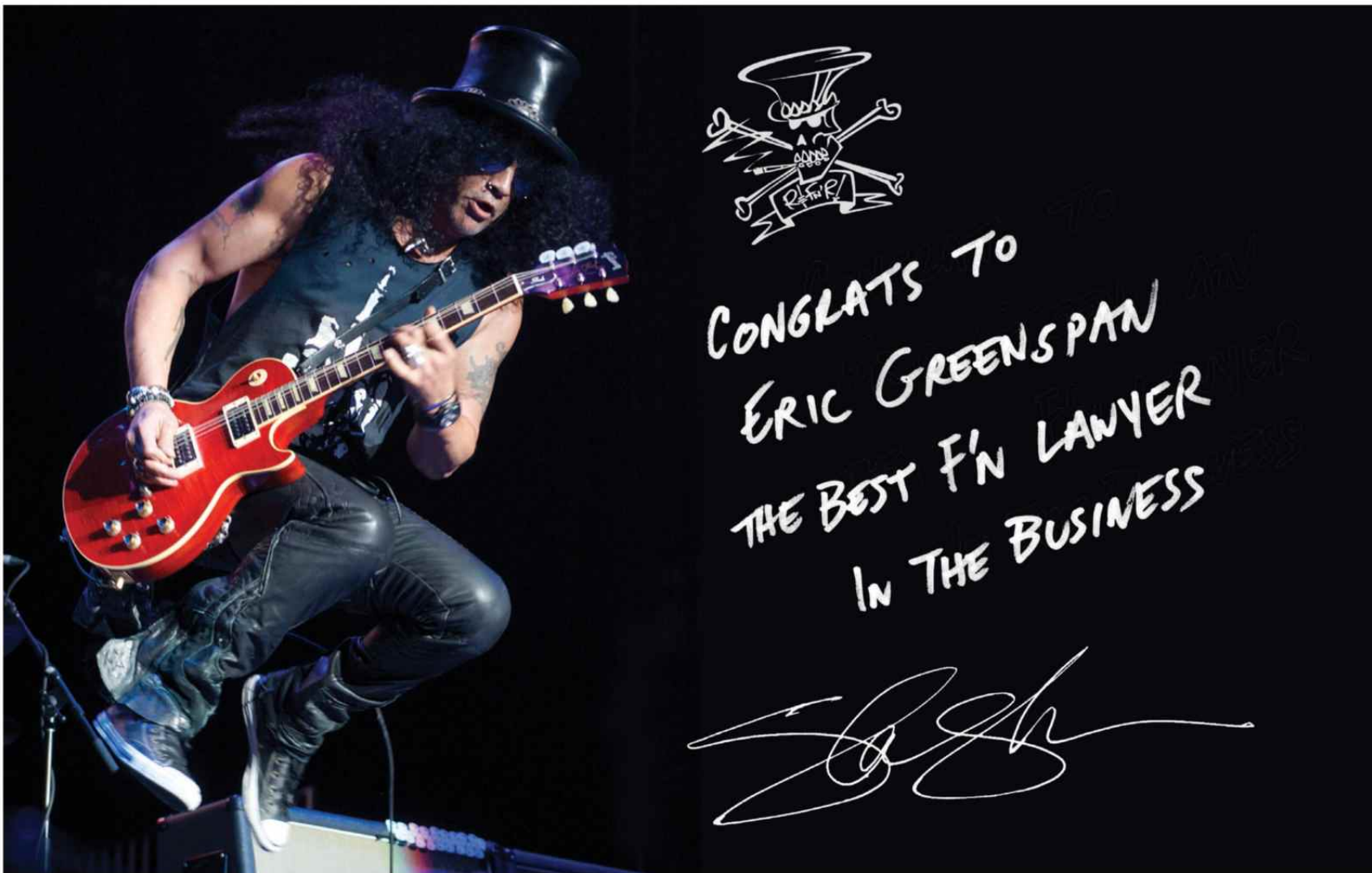
**SUBLIME WITH ROME**

*Sirens*  
BMG Chrysalis  
★★★★☆

New iteration of the reggae-rock band wears even thinner

WEED HAS BECOME MORE POTENT since deceased Sublime vocalist Bradley Nowell sang a cover of "Smoke Two Joints" on his band's seminal *40 oz. to Freedom* in 1992. Still, you'd have to be pretty high to not be at least a little offended by this incarnation of the group. With founding drummer Bud Gaugh leaving after 2011's *Sublime With Rome* debut, *Yours Truly* (and later saying he regrets using the Sublime name for it), the last original member, bassist Eric Wilson, is again joined by vocalist Rome Ramirez for a set of reggae-punk. Like the band's moniker, SWR's sound merely approximates the original: "Skankin'" is double-time ska, of course; "Promised Land Dubb" is aptly narcotic; and the title track features a Dirty Heads guest verse with the line "Rhymin' with Sublime and shit/So you can just go climb a dick." The tunes are competently rendered, but that actually makes them worse: That these guys are selling out shows as what amounts to a cover band is the kind of thing you need to be super-baked to wrap your head around. —GARRETT KAMPS





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# Music's Most Powerful Attorneys Tackling streaming rights, copyright fights and star pacts — with millions at stake



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

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

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

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

## General Counsel



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

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



From left: Vector Management co-president Ken Levitan, Yearwood and Sony Music's Swidler at the Country Music Hall of Fame and Museum in June.

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

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



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

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

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

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

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

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



Talent



**JOHN BRANCA, 64**  
Partner,  
Ziffren Brittenheim



**DAVID LANDE, 48**  
Partner,  
Ziffren Brittenheim

Through a mix of strategic thinking and steely negotiating, Branca and his law partner of 20 years, Lande, have helped generate tens of millions of dollars for an A-list clientele that includes Enrique Iglesias and the estates of Kurt Cobain and, most notably, Michael Jackson, which Branca estimates has grossed “\$75 million to \$100 million” every year since 2009. Branca — “a huge UCLA basketball, football and baseball fan” — is also part of Mariah Carey’s “comeback team” and serves as a consultant to Snapchat. Meanwhile, Lande, a “workout fanatic” who represents Beyoncé, Shakira and Selena Gomez, played an integral role in Justin Timberlake’s 128-date 20/20 Experience World Tour, which grossed more than \$200 million, according to Lande.

**HARDEST BUSINESS LESSON LEARNED Lande:** “There are either winners or losers; there’s no medal for effort.”

**MOST TREASURED POSSESSION Branca:** “I have one of the biggest vintage baseball card collections in the world.”



**JOHN FRANKENHEIMER, 69**  
Chairman emeritus,  
Loeb & Loeb

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

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



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

Gilbert’s got the beat. He has helped his 450-lawyer firm dive deeper into the EDM world this year with the hiring of David Rappaport, 38, who brings such high-profile clients as Diplo and his Mad Decent label to the firm and will oversee

the growth of Manatt’s music transactional practice in New York. Next up, Gilbert — a Long Beach, Calif., native who represents Death Cab for Cutie, Dixie Chicks and Foreigner, among others — heads to London this fall with fellow attorney Jordan Bromley to expand across the Atlantic. “Maybe we’ll affiliate with an English firm,” he says. “We think that’s very fertile ground.”

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



**ERIC GREENSPAN, 65**  
Senior partner, Myman Greenspan Fineman  
Fox Rosenberg & Light



**AARON ROSENBERG, 38**  
Senior partner, Myman Greenspan Fineman  
Fox Rosenberg & Light

Working on The Grateful Dead’s farewell shows in Chicago earlier in July, Greenspan’s career had come full circle — back to a show he promoted as a Duke University student in 1971 with the Dead, The Beach Boys and Paul Butterfield. “Everything in my career dates back to that,” he says. Greenspan negotiated deals with SiriusXM and YouTube, among others, for the Dead’s concerts. Rosenberg, nearly three decades younger, shares his colleague’s passion for his clients that include John Legend, Jennifer Lopez, Jason Derulo, Meghan Trainor and Justin Bieber, who was 13 when they met. Recalls Rosenberg of Bieber, “He was into skateboards, video games and had that great hair. He’s just as kind today as the day we met.”

**GREATEST RECENT ACCOMPLISHMENT Rosenberg:** “My first child, Gabriel, was born in January.”

**ANY MORE DEAD SHOWS? Greenspan:** “This is not a Kiss farewell tour [lasting] for 10 years.”



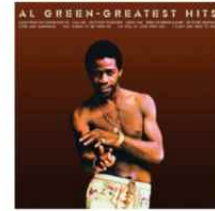
**ELLIOT GROFFMAN, 61**  
Founding partner,  
Carroll Guido & Groffman

Groffman has an affinity for the live music business — credit his years growing up on the Jersey Shore, where he hired a young Bruce Springsteen to play at his high school in 1969. He later represented Springsteen as a partner at Grubman, Indursky & Schindler before teaming up with law partners Rosemary Carroll and Michael Guido to form their eponymous firm in 1998. Today, the Greenwich Village resident no longer represents Springsteen but is the attorney for the Dave Matthews Band, Pearl Jam and Kanye West, among others; indie labels like Beggars Banquet Group; concert promoter The Bowery Presents and Coran Capshaw of Red Light Management. “You look for what’s real in our business,” he says. “It’s not just about closing deals.”

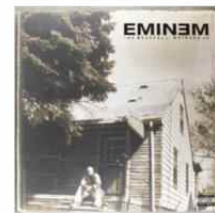
**REASON TO BOAST** “Some of my favorite memories are of Bruce and his early bands. You knew this guy was going to be a rock star — and he has always been *my* rock star, long before The E Street Band.”

Making The Case For  
Great Albums

The classic releases that attorneys choose as their most wanted “desert island discs”



Aretha Franklin, *Spirit in the Dark*  
**Al Green, *Greatest Hits***  
Neil Young, *After the Goldrush*  
—Stuart Rosen



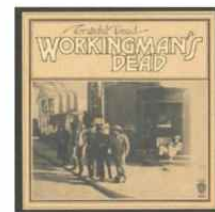
Prince, *Purple Rain*  
**Eminem, *The Marshall Mathers LP***  
Bruce Springsteen, *Born to Run*  
—David Lande



Mos Def, *Black on Both Sides*  
**Miles Davis, *Bitches Brew***  
Pink Floyd, *Dark Side of the Moon*  
—Jeffrey Harleston



Nas, *Illmatic*  
**Allman Brothers, *Live at the Fillmore East***  
Frank Sinatra, *Live at the Sands*  
—Christopher Harrison



The Rolling Stones, *Exile on Main St.*  
**The Grateful Dead, *Workingman's Dead***  
Dave Matthews Band, *Crash*  
—Elliot Groffman



A vinyl record is shown at an angle, with its grooves clearly visible. The word 'CONZERT' is written in a large, white, stylized font across the top half of the record. The word 'FRATUITION' is written in the same font across the bottom half. In the center of the record, there is a smaller, semi-transparent grey circle containing the text 'from PINK & ROGER DAVIES' in a smaller, white, serif font. The background is black, making the white text and the grey circle stand out.

CONZERT

FRATUITION

from PINK  
& ROGER DAVIES





**ALLEN GRUBMAN, 72**  
Partner, Grubman,  
Shire & Meiselas



**KENNY MEISELAS, 58**  
Partner, Grubman,  
Shire & Meiselas

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

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

**BEST BUSINESS MANTRA Meiselas:** "In the words of Allen Grubman, 'It's not about the money, it's about the money!'"



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



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

Katz, whose client roster of stars across genres includes Pitbull, Gregg Allman and George Strait, has added sovereign states: He now represents

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

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

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



**DINA LAPOLT, 49**  
President,  
LaPolt Law

When LaPolt set out 15 years ago to open her own law firm, "People said, 'You can't do it; you're a woman who's never done that before,'" she recalls.

No one doubts her now. From her first deals on behalf of the estate of Tupac Shakur, LaPolt has gained a reputation as an artist advocate who represents the likes of Steven Tyler and Deadmau5. A native of the Hudson Valley college town of New Paltz, N.Y. ("I saw Joan Jett & The Blackhearts in the late '70s at The Chance Theater in Poughkeepsie"), LaPolt is married to RCA vp promotion Wendy Goodman. Known also as an outspoken defendant of songwriters' rights, LaPolt was a featured panelist discussing copyrights at MIDEM in June and the 2014 ASCAP Expo.

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



**DONALD PASSMAN, 69**  
Partner,  
Gang Tyre Ramer & Brown

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

**MOST TREASURED POSSESSION** "My grandfather's fedora. It's a Stetson from the 1920s or '30s with silk linings."



**PETER PATERNO, 64**  
Partner,  
King Holmes Paterno & Soriano

"You're only as powerful as your clients," says the notoriously press-shy Paterno, who has represented Dr. Dre and Metallica for decades and credits his career breakthrough to taking on Guns N' Roses in the 1980s. "I went from being a service lawyer to representing one of the biggest bands in the world — they got huge, and I became talented," he jokes. In fact, the seduction of this Los Angeles native by the music business goes back even further, to The Doors' infamous show at the Hollywood Bowl in 1968, which Paterno attended as a teen. "I was even at Altamont — that was an interesting experience," he deadpans. These days, it's clients like Pharrell Williams and Iggy Azalea that keep him busy — not to mention the 2014 sale of Beats to Apple for a reported \$3.2 billion.

**REASON TO BOAST** "Working with Dr. Dre in connection with all the deals he's been involved in has been very gratifying," he says.

## When Starstruck Star Attorneys Lost Their Legal Cool

Encounters with artists inspired lawyers in their youth and during their years in practice



Gary Gilbert was just 11 years old when his father took him to see **Jerry Lee Lewis** at the Long Beach Municipal Auditorium in California. "I was just mesmerized," he says.



**Elton John** once had David Lande as his tour manager and accountant. "His music is so amazing that I could have listened to his concert every night," says Lande.



**Yoko Ono** was "serene" as a dazzled Russell Frackman deposed her at home in The Dakota some 35 years ago, "even though she was on the other side of the case," he recalls.



**Eric Clapton** "was as good-looking" as Julie Swidler thought he'd be during an Elton John-Bernie Taupin album release party in 1991. "I was completely starstruck," she says.



# Thank you Billboard

for recognizing our own

## Eric Greenspan and Aaron Rosenberg!



It is an honor we all share.

#Teamwork

Myman Greenspan Fineman Fox Rosenberg & Light



## Never Negotiate On An Empty Stomach

Lawyers' favorite places to do deals over meals — or just grab breakfast en route to the office



"The restaurant by the Four Seasons pool" in Beverly Hills, says Jeffrey Harleston. "It's beautiful. If I want to close a deal, that's where I go. I usually order a burger."



The day begins with "breakfast at Beverly Glen Deli" in Los Angeles, says John Branca. "I sit there every morning. It's like my office. On any given day I see Brian Wilson or [manager] Howard Kaufmann."



"In New York," says Russell Frackman, "where I stay at the Regency Hotel, known for its power breakfast. Dinner — Dover sole — is my favorite power meal."



"Quality Meats on 58th Street in New York," says Christopher Harrison. "They do a [dish] with thick-cut bacon and peanut butter. It is the most incredible thing."

## Backstage Pass / Top Music Lawyers



**LEE PHILLIPS, 77**  
Senior partner,  
Manatt Phelps & Phillips

It's a safe bet Phillips does know "the way to San Jose" and can tell "Alfie" what's it all about. In 2014, Phillips negotiated the sale of lyricist Hal David's share of the Burt Bacharach/David catalog to BMG Rights Management for a reported \$42 million. The deal marked the end of an era, says Phillips, with very few individual catalogs of such importance still available. The New York native, who now lives in Santa Barbara, is the attorney for superstars like The Eagles and Barbra Streisand. Less than two years ago he helped broker the deal granting the rights to Brian Wilson's life story that turned into this summer's critically acclaimed film *Love and Mercy*. During his tenure at the firm, he has seen it grow from 50 lawyers to 450 and expand into health care law, environmental law, advertising law and more. He notes that music contracts have grown complicated since he started practicing more than 50 years ago. "It's a big fight over a pot that looks smaller per unit — you're talking about pennies — but a lot of usages," he says. "It's a different kind of business."

**REASON TO BOOST** "Mentoring young lawyers in the law and practice in the music industry is something I am proud of."

### Litigators



**RICHARD BUSCH, 50**  
Partner,  
King and Bellow



**MARK L. LEVINSOHN, 58**  
Founder,  
Levinsohn Associates

Busch won a surprise jury decision in the "Blurred Lines" copyright infringement case and \$5.3 million in damages for the estate of Marvin Gaye, sharing credit with Levinsohn, the Gaye family's transactional lawyer. But was the victory really unexpected? Consider Busch's track record. "We've had many jury verdicts and victories that are important in the area of copyright law," says Busch, a married father of three. He previously won landmark victories regarding the need for licenses in music sampling (*Bridgeport Music v. Dimension Films*, 2005) and the treatment of digital downloads for determining royalty payments (*Eminem's F.B.T. Productions v. Aftermath Records*, 2010). With "Blurred Lines" songwriters Robin Thicke and Pharrell Williams appealing the verdict, Levinsohn hopes he might cite a settlement "as next year's greatest accomplishment."

**MOST TREASURED POSSESSION Busch:** "I was nearly killed in a bike accident in September 2013, and I received the most beautiful, handwritten get-well note from James Taylor and his wife, Kim."

**NEVER GET ON A PLANE WITHOUT Levinsohn:** "Good headphones."



**RUSSELL FRACKMAN, 69**  
Partner,  
Mitchell Silberberg & Knupp

"I didn't know what I wanted to do when I got out of law school," says Frackman, who joined his firm after graduating cum laude in 1970 from Columbia University's law program. "I sort of fell into doing what I do." Two key mentors (litigators Arthur Groman and Howard Smith) and 45 years later, Brooklyn-born Frackman is one of the country's top intellectual property litigators. In 2001, he was the lead lawyer representing the music industry in its successful precedent-setting suit against Napster. "We established the principle that uploading/downloading sound recordings via the Internet was actionable infringement," he notes. In June, Frackman won a \$210 million settlement from SiriusXM on behalf of ABKCO Music & Records, Capitol Records, Sony Music Entertainment, UMG and WMG in a class action suit regarding royalty payment for use of pre-1972 recordings.

**GREATEST RECENT ACCOMPLISHMENT** In February, he received the Entertainment Law Initiative Award from the Grammy Foundation for his career work. "Of all the various awards I've been given, that's been the high point."



**HARVEY GELLER, 56**  
Of Counsel,  
Gradstein & Marzano



**HENRY GRADSTEIN, 59**  
Partner,  
Gradstein & Marzano

Following SiriusXM's settlement in a related case involving payment to major labels for use of pre-1972 recordings, Geller and Gradstein hope the radio giant will conclude their similar suit on behalf of The Turtles, who seek royalties for their pre-1972 hits. "Our case laid the groundwork for that [June] settlement," says Gradstein. He and Geller were the first to bring an action in California that established a performance right for pre-1972 master recordings. While The Turtles' Howard Kayland and Mark Volman won summary judgment in California and were granted class action status, the trial on damages awaits. The artists also won in New York, but SiriusXM has appealed and, in Florida, SiriusXM was granted a summary judgment. On July 8, Gradstein filed to have the \$210 million SiriusXM payout held in an account under the court's control, saying that the award was "a brazen attempt to interfere with the class action process" that he and Geller began in their suit on behalf of The Turtles.

**MOST TREASURED POSSESSION Gradstein:** "My grandfather's gold watch from Poland. He escaped the Warsaw Ghetto with it. I have been wearing it since I was a teenager."

**WHEN NOT WORKING Geller:** "I'm watching sports and playing poker." (His wife, Shari Geller, blogs about poker and politics, and is the author of *Fatal Convictions: A Novel of Revenge*.)





**WHACK!**

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

PETER, DON & MIKE



Performing Rights



**BETH MATTHEWS, 47**  
CEO,  
ASCAP

Prior to her January jump to CEO, Matthews had been executive vp/general counsel of the performing rights organization since 2012. She previously spent nearly 15 years in the top legal role at Viacom Media Networks. At ASCAP, Matthews has been driving the effort of the organization to have the Department of Justice revise the outdated, 75-year-old consent decree that governs how ASCAP does business, affecting millions in performance royalties paid to songwriters and publishers. Matthews — a married mother of two who favors Twizzlers and Diet Coke at work — also was lead counsel in the rate court case in which Pandora won a decision to pay 1.85 percent of its revenue to ASCAP. Matthews declared the ruling “reaffirms what we already know: The ASCAP consent decree and rules that govern music licensing are outdated and completely out of step with the way people listen to music today.” With Clara Kim named new ASCAP general counsel in May, Matthews leads an organization in transition, following a six-year strategic plan that Matthews helped write when she first arrived at the organization.

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



**STUART ROSEN, 56**  
Senior vp/general counsel,  
BMI

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

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

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

Radio



**CHRIS HARRISON, 47**  
Vp business affairs,  
Pandora

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

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

Contributors: Ed Christman, Leila Cobo, Frank DiGiacomo, Thom Duffy, Andy Gensler, Shirley Halperin, Andrew Hampp, Gail Mitchell, Melinda Newman, Glenn Peoples and Ray Waddell



1

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

How To Dress Like A Rock Star Lawyer

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

CLASSIC WORKS FOR COURT

“I get my suits at Brooks Brothers. Nobody laughs at you for buying a suit there.”  
—Harvey Geller

—Harvey Geller

2



3

KNOW YOUR AUDIENCE

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

—David Lande

4



CASUAL OUT OF CHAMBERS

“My clothing choices vary depending on whether or not I have meetings. No meetings today? Then jeans.”  
—Dina LaPolt

—Dina LaPolt

THE 3 GO-TO DESIGNERS LAWYERS LOVE



Hugo Boss



Prada



Tom Ford

- 1 JOHN VARVATOS Fleetwood wire zip boot, \$898; johnvarvatos.com
- 2 BROOKS BROTHERS non-iron slim-fit point collar dress shirt, \$92; brooksbrothers.com
- 3 BROOKS BROTHERS BB#1 Repp tie, \$79.50; brooksbrothers.com
- 4 FRAME DENIM Le Flare de Francoise in Queens Street, \$240; intermixonline.com
- 5 BRUNELLO CUCINELLI zipped hoodie, \$2,195; farfetch.com



5





# We salute you.

Manatt is proud to congratulate our partners

**Gary Gilbert and L. Lee Phillips**

on being named among *Billboard's* Top Music Lawyers.

Manatt, Phelps & Phillips, LLP [manatt.com](http://manatt.com)

The members of his KHPS music crew congratulate

**Peter T. Paterno**

Billboard Top Music Lawyer  
2015

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# CHARTS



Lovato

## NUMBERS: LOVATO'S 'SUMMER' IS HOT

Demi Lovato is off to a sizzling start with her new single, "Cool for the Summer." The track, co-written and produced by pop powerhouse Max Martin, premiered July 1 and leads Lovato's forthcoming fifth studio album.

62%

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

185%

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

88%

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

Meek Mill reigns once again as the Billboard 200 reacts to the new Friday global release date.



## TOMORROW'S HITS

### KEYS TO THE CITY

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

R. City



### EAST HEADS NORTH

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



## CHART BEAT

**On Fire** More than 40 years after **Earth, Wind & Fire** topped the Billboard Hot 100 with "Shining Star" — one of its 32 career entries — a member of the iconic R&B act is scaling the chart for the first time. **Verdine White**, 63, rises to No. 56 on the chart as featured (with **Robin Thicke**) on **Flo Rida's** "I Don't Like It, I Love It." EWF's **Phillip Bailey** and older brother **Maurice White** each charted two Hot 100 hits in 1985 and 1986. The group joins an elite list of acts containing at least three members that have made solo Hot 100 visits, including **The Beatles**, **The Eagles**, **New Edition** and **Destiny's Child**. —GARY TRUST



Verdine White

↑  
**20%**  
THIS WEEK  
JANET JACKSON'S  
"NO SLEEP" AUDIENCE  
**10.9 MILLION**

↑  
**15%**  
THIS WEEK  
ALESSIA CARA'S  
"HERE" STREAMS  
**579,000**

↑  
**12%**  
THIS WEEK  
BECK'S "DREAMS"  
AUDIENCE  
**9.3 MILLION**

# Global Release Day Arrives, But Charts Stay Calm

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

BY KEITH CAULFIELD

I

IT'S THE DAWN OF A NEW ERA ON THE charts. With Friday now the release day for most major albums and songs around the world as of July 10, Nielsen Music has altered its sales and streaming tracking week to run Friday through Thursday instead of the traditional Monday through Sunday.

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

As one would expect, the July 25 Billboard 200 looks a lot like the previous week's. That's not only because the extended 11-day sales frame overlaps with the July 18 chart, but also because so few significant albums were released between July 6 and 9, the four additional days in the new chart's lengthened tracking frame.

Leading the new Billboard 200 is **Meek Mill's** *Dreams Worth More Than Money*, which

racks up a second stanza at No. 1. The album moved 289,000 equivalent album units in the 11-day frame ending July 9. That sum combines the 246,000 units it earned in the week ending July 5 with the 42,000 units it collected between July 6 and 9. The pure sales data from the 11-day stretch will be the only data stored historically when accounting for all-time sales according to Nielsen Music. Thus, there will be no double counting per se of sales in Nielsen Music's tracking system for this period in its archived database.

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

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



COVER: HOLLYWOOD RECORDS; MILL: JAMES DIMMOCK; WHITE: PATRICK R. MURPHY/GETTY IMAGES; JACKSON: GEORGE PIMENTAL/WIREIMAGE; CARA: LARRY MARANO/GETTY IMAGES; BECK: JAMIE MCCARTHY/GETTY IMAGES; R. CHIE: NEIL KRUG; RICHI: DEWAYNE ROGERS



East

## RICHI GETS 'POPPIN'

Atlanta rapper **Rico Richie** approaches the Mainstream R&B/Hip-Hop airplay chart with "Poppin" (L.E.G.), from *Street Dreams, Vol. 1*. The gritty track got a boost in June from a remix by **Meek Mill**, **French Montana** and **Chris Brown**. Hometown station WSTR is championing the cut, playing it 44 times in the week ending July 12, according to Nielsen Music. —GARY TRUST, KEITH CAULFIELD and AMAYA MENDIZABAL



Richie

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

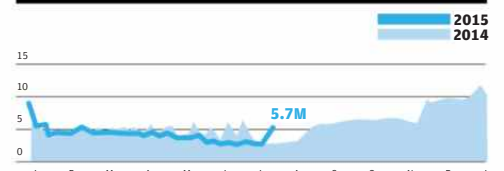
### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week**	5,726,000	2,881,000	28,421,000
Last Week	4,144,000	1,934,000	18,929,000
Change	<b>38.2%</b>	<b>49.0%</b>	<b>50.1%</b>
This Week Last Year	4,252,000	1,868,000	21,296,000
Change	<b>34.7%</b>	<b>54.2%</b>	<b>33.5%</b>

\*Digital album sales are also counted within album sales.

\*\*Reflects the transitional 11-day week ending July 9, in accordance to the Global Release Date shift.

### Weekly Album Sales (Million Units)



### YEAR-TO-DATE

#### Overall Unit Sales

	2014	2015	CHANGE
Albums	125,145,000	121,815,000	-2.7%
Digital Tracks	614,847,000	559,991,000	-8.9%
Store Singles	1,239,000	1,820,000	46.9%
Total	<b>741,231,000</b>	<b>683,626,000</b>	<b>-7.8%</b>
Album w/TEA*	186,629,700	177,814,100	-4.7%

\*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### Digital Track Sales

2014	614.8 Million
2015	560.0 Million

### Sales by Album Format

	2014	2015	CHANGE
CD	65,097,000	59,200,000	-9.1%
Digital	55,632,000	56,560,000	1.7%
Vinyl	4,173,000	5,776,000	38.4%
Other	243,000	279,000	14.8%

### Sales by Album Category

	2014	2015	CHANGE
Current	61,167,000	57,852,000	-5.4%
Catalog	63,978,000	63,963,000	0.0%
Deep Catalog	52,387,000	53,061,000	1.3%

### Current Album Sales

2014	61.2 Million
2015	57.9 Million

### Catalog Album Sales

2014	64.0 Million
2015	64.0 Million

Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending July 9, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.






# Billboard Artist 100

July 25  
2015  
**billboard**



## NO. 2 Taylor Swift

Swift, who has spent the most time atop the Artist 100 of any artist (see opposite page), holds at No. 2 with a 4 percent overall gain. Radio airplay, album sales and digital song sales share a fairly equal split of her greatest chart drivers.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
72	1	1	<b>#1</b> MEEK MILL	MAYBACH/ATLANTIC/AG	1	4
1	2	2	TAYLOR SWIFT	BIG MACHINE/BMLG	1	50
3	3	3	THE WEEKND	XO/REPUBLIC	2	39
5	5	4	ED SHEERAN	ATLANTIC/AG	2	54
4	4	5	MAROON 5	222/INTERSCOPE/IGA	1	54
8	6	6	OMI	LOUDER THAN LIFE/ULTRA/COLUMBIA	6	10
14	7	7	FETTY WAP	RGF/300	7	22
7	8	8	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	54
12	9	9	SAM HUNT	MCA NASHVILLE/UMGN	5	52
15	10	10	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	54
						
11	13	11	WALK THE MOON	RCA	8	27
10	11	12	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	54
29	12	13	SILENTO	BOLO/CAPITOL	12	10
18	18	14	MEGHAN TRAINOR	EPIC	1	52
23	20	15	RACHEL PLATTEN	COLUMBIA	15	11
20	16	16	FALL OUT BOY	DCD2/ISLAND	2	44
16	17	17	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	3	54
-	14	18	MIGUEL	BYSTORM/RCA	14	3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
19	21	19	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	52
25	22	20	ZAC BROWN BAND	SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC	1	40
22	24	21	ANDY GRAMMER	S-CURVE	18	17
31	23	22	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	30
24	25	23	SAM SMITH	CAPITOL	1	54
34	15	24	RIHANNA	WESTBURY ROAD/ROC NATION	11	50
42	29	25	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	21	53
-	19	26	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	19	25
28	31	27	<b>LITTLE BIG TOWN</b>	CAPITOL NASHVILLE/UMGN	17	30
						
17	30	28	SELENA GOMEZ	HOLLYWOOD	10	41
37	28	29	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	54
21	32	30	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	54
27	27	31	TOVE LO	ISLAND	10	52
35	39	32	FIFTH HARMONY	SYCO/EPIC	12	33
38	35	33	BRUNO MARS	ATLANTIC/AG	10	54
36	26	34	CHRIS BROWN	RCA	1	54
39	37	35	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	54
45	36	36	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	11	23


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, and streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music. All rights reserved.



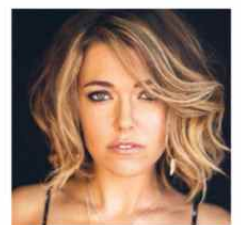
SWIFT: SASCHA STEINBACH/CETTY IMAGES; DRAKE: DAN MARTESEN; LITTLE BIG TOWN: LAUREN DIKOFF; PERRY: GEORGE PIMENTEL/WIREIMAGE; MAJOR LAZER: PLATTEN/SHANE MCCALLEY; JANSOON: COURTESY OF CHRIS JANSOON

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, and streaming activity data from online music sources tracked by Nielsen Music, and an interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY Nielsen Music

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
41	41	37	<b>SIA</b>	MONKEY PUZZLE/RCA	5	54
-	38	38	<b>X AMBASSADORS</b>	KIDINAKORNER/INTERSCOPE/IGA	38	2
57	40	39	<b>BIG SEAN</b>	G.O.O.D./DEF JAM	2	38
44	42	40	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	33	53
13	33	41	<b>JAMES TAYLOR</b>	CONCORD	3	4
54	45	42	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	54
50	43	43	<b>KATY PERRY</b>	CAPITOL	6	54
						
26	34	44	<b>ARIANA GRANDE</b>	REPUBLIC	1	54
48	48	45	<b>JASON ALDEAN</b>	BROKEN BOW/BBMG	1	54
-	44	46	<b>EASTON CORBIN</b>	MERCURY NASHVILLE/UMGN	44	2
43	46	47	<b>DJ SNAKE</b>	FUZION	38	17
46	50	48	<b>ELLIE GOULDING</b>	CHERRYTREE/INTERSCOPE/IGA	7	38
55	51	49	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	15
2	49	50	<b>BREAKING BENJAMIN</b>	HOLLYWOOD	2	3
53	56	51	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	2	12
52	53	52	<b>PITBULL</b>	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA/RCA	18	54
32	58	53	<b>SHAWN MENDES</b>	ISLAND	2	22
33	54	54	<b>A\$AP ROCKY</b>	A\$AP WORLDWIDE/POLO GROUNDS/RCA	2	7
56	57	55	<b>J. COLE</b>	DREAMVILLE/ROC NATION/COLUMBIA	2	31
59	59	56	<b>RAE SREMMURD</b>	EARDRUMA/INTERSCOPE/IGA	7	45
40	60	57	<b>TREY SONGZ</b>	SONGBOOK/ATLANTIC/AG	1	54
51	55	58	<b>MARK RONSON</b>	RCA	5	34
47	47	59	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	6	54
60	61	60	<b>BRANTLEY GILBERT</b>	VALORY/BMLG	18	31
-	52	61	<b>AUGUST BURNS RED</b>	FEARLESS	52	2
65	77	62	<b>ONE DIRECTION</b>	SYCO/COLUMBIA	2	54
63	62	63	<b>RICH HOMIE QUAN</b>	RICH HOMIEZ/THINK IT'S A GAME	62	26
78	67	64	<b>FLO RIDA</b>	POE BOY/ATLANTIC/AG	23	25
-	63	65	<b>KID ROCK</b>	TOP DOG/WARNER BROS.	5	10
9	65	66	<b>KACEY MUSGRAVES</b>	MERCURY NASHVILLE/UMGN	9	3
6	66	67	<b>TORI KELLY</b>	SCHOOLBOY/CAPITOL	6	4
64	64	68	<b>KID INK</b>	THA ALUMNI GROUP/88 CLASSIC/RCA	27	32
49	68	69	<b>MUMFORD &amp; SONS</b>	GENTLEMEN OF THE ROAD/GLASSNOTE	1	18
58	72	70	<b>CANAAN SMITH</b>	MERCURY NASHVILLE/UMGN	58	4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
75	69	71	<b>THOMAS RHETT</b>	VALORY/BMLG	47	23
81	71	72	<b>SKRILLEX</b>	BIG BEAT/OWSLA/ATLANTIC/AG	71	8
67	70	73	<b>NICK JONAS</b>	SAFEHOUSE/ISLAND	11	42
71	80	74	<b>METALLICA</b>	BLACKENED/WARNER BROS.	71	10
69	79	75	<b>HOZIER</b>	RUBYWORKS/COLUMBIA	5	45
68	76	76	<b>ECHOSMITH</b>	WARNER BROS.	26	42
61	73	77	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	9	45
76	74	78	<b>OMARION</b>	MAYBACH/ATLANTIC/AG	68	17
62	75	79	<b>GEORGE EZRA</b>	COLUMBIA	51	19
83	78	80	<b>DIPLO</b>	MAD DECENT	78	6
77	87	81	<b>MAJOR LAZER</b>	MAD DECENT	43	6
						
88	91	82	<b>JEREMIH</b>	MICK SCHULTZ/DEF JAM	30	50
82	90	83	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	54
87	88	84	<b>KELLY CLARKSON</b>	19/RCA	5	26
74	81	85	<b>T-WAYNE</b>	WERUNIT/UNAUTHORIZED/300	26	13
84	82	86	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	55	22
97	83	87	<b>JIDENNA</b>	WONDALAND/EPIC	83	3
73	89	88	<b>TIM MCGRAW</b>	BIG MACHINE/BMLG	10	53
-	95	89	<b>AC/DC</b>	COLUMBIA	6	22
-	86	90	<b>PHARRELL WILLIAMS</b>	I AM OTHER/COLUMBIA	9	47
79	84	91	<b>KELSEA BALLERINI</b>	BLACK RIVER	52	8
90	85	92	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	53
-	94	93	<b>MILEY CYRUS</b>	RCA	25	37
66	92	94	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	38
-	96	95	<b>CHRIS JANSOON</b>	WARNER BROS. NASHVILLE/WMN	95	2
						
-	93	96	<b>THE ROLLING STONES</b>	THE ROLLING STONES/CAPITOL/UME	17	4
93	97	97	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	54	45
95	98	98	<b>VANCE JOY</b>	F-STOP/ATLANTIC/AG	34	45
70	100	99	<b>ADAM LAMBERT</b>	WARNER BROS.	16	4
<b>RE-ENTRY</b>		<b>100</b>	<b>ONEREPUBLIC</b>	MOSLEY/INTERSCOPE/IGA	6	53



## Happy New Year

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

In the lead for a second week, rapper **Meek Mill** is one of an elite seven acts that have spent multiple weeks atop the Artist 100. **Taylor Swift** is way out in front with 31 frames on top, followed by **Sam Smith**, with three. **Drake**, **Ariana Grande**, **Maroon 5** and **Meghan Trainor** also have ruled the chart for two weeks.

Meanwhile, up-and-coming artists continue to make their mark on the Artist 100, including **Rachel Platten** (above), who climbs 20-15. The pop singer-songwriter hits a new peak in her 11th week on the chart, powered most strongly by digital sales of her breakout hit "Fight Song," which rises 10-8 on the Hot 100. Song downloads account for 62 percent of her Artist 100 activity, followed by radio airplay (24 percent).

—Gary Trust

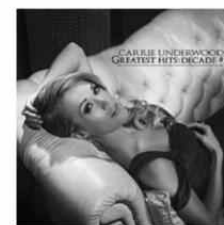


# Billboard 200

July 25  
2015  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 2 WKS GG MEEK MILL MAYBACH/ATLANTIC/AG	Dreams Worth More Than Money	1	2
3	2	TAYLOR SWIFT BIG MACHINE/BMLG	1989	1	37
2	3	MIGUEL BYSTORM/BLACK ICE/RCA	Wildheart	2	2
4	4	ED SHEERAN ATLANTIC/AG	X	1	55
8	5	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	3	37
5	6	JAMES TAYLOR CONCORD	Before This World	1	4
6	7	BREAKING BENJAMIN HOLLYWOOD	Dark Before Dawn	1	3
10	8	SOUNDTRACK WATERTOWER	Magic Mike XXL	8	2
7	9	X AMBASSADORS KIDINAKORNER/INTERSCOPE/IGA	VHS	7	2
11	10	MAROON 5 222/INTERSCOPE/IGA	V	1	45
12	11	MEGHAN TRAINOR EPIC	Title	1	26
9	12	AUGUST BURNS RED FEARLESS	Found In Far Away Places	9	2
16	13	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	22
15	14	SAM SMITH CAPITOL	In The Lonely Hour	2	56
13	15	EASTON CORBIN MERCURY NASHVILLE/UMGN	About To Get Real	13	2
14	16	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Pageant Material	3	3
19	17	FALL OUT BOY DC2/ISLAND	American Beauty / American Psycho	1	25
18	18	ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	JEKYLL + HYDE	1	11
17	19	SOUNDTRACK WALT DISNEY	Teen Beach 2	10	3
22	20	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	8
28	21	RACHEL PLATTEN COLUMBIA	Fight Song (EP)	21	9
24	22	BIG SEAN G.O.O.D./DEF JAM	Dark Sky Paradise	1	20
23	23	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Of Grey	2	22
26	24	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Pain Killer	7	38
25	25	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	30
20	26	TORI KELLY SCHOLBOY/CAPITOL	Unbreakable Smile	2	3
29	27	WALK THE MOON RCA	TALKING IS HARD	14	32
30	28	MAJOR LAZER MAD DECENT	Peace Is The Mission	12	6
31	29	SKRILLEX & DIPLO MAD DECENT/OWSLA/AG	Skrillex And Diplo Present Jack U	26	20
27	30	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	AT.LONG.LAST.A\$AP	1	7
34	31	SHAWN MENDES ISLAND	Handwritten	1	13
32	32	SOUNDTRACK UNIVERSAL STUDIOS/ATLANTIC/AG	Furious 7	1	17
35	33	ANDY GRAMMER S-CURVE	Magazines Or Novels	19	23
33	34	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	17
36	35	ERIC CHURCH EMI NASHVILLE/UMGN	The Outsiders	1	74
42	36	FIFTH HARMONY SYCO/EPIC	Reflection	5	23
40	37	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	31
41	38	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	21
21	39	NEIL YOUNG + PROMISE OF THE REAL REPRISE/WARNER BROS.	The Monsanto Years	21	2
43	40	HOZIER RUBYWORKS/COLUMBIA	Hozier	2	40
44	41	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 54	3	10
45	42	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	1	10
38	43	LEON BRIDGES LISASAWYER63/COLUMBIA	Coming Home	6	3
48	44	TOVE LO ISLAND	Queen Of The Clouds	14	41
52	45	RAE SREMMURD EARDRUMA/INTERSCOPE/IGA	SremmLife	5	27
50	46	SIA MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	50
47	47	BRANTLEY GILBERT VALORY/BMLG	Just As I Am	2	60
39	48	VINCE STAPLES ARTIUM/DEF JAM	Summertime '06	39	2
57	49	FLO RIDA POE BOY/ATLANTIC/AG	My House (EP)	14	14
54	50	PITBULL MR. 305/POLO GROUNDS/RCA	Globalization	18	33

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
53	51	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Anything Goes	1	39
55	52	DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	Listen	4	32
37	53	SLIGHTLY STOOPID STOOPID	Meanwhile... Back At The Lab	37	2
56	54	JASON DERULO BELLUGA HEIGHTS/WARNER BROS.	Everything Is 4	4	6
51	55	TREY SONGZ SONGBOOK/ATLANTIC/AG	Trigga	1	48
60	56	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	BRINGING BACK THE SUNSHINE	1	41
49	57	FLORENCE + THE MACHINE REPUBLIC	How Big How Blue How Beautiful	1	6
58	58	SOUNDTRACK REPUBLIC/UME	Pitch Perfect 2	1	9
46	59	BASSNECTAR AMORPHOUS	Into The Sun	46	2
61	60	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	149
59	61	MUSE HELIUM-3/WARNER BROS.	Drones	1	5
62	62	JASON ALDEAN BROKEN BOW/BMG	Old Boots, New Dirt	1	40
65	63	ARIANA GRANDE REPUBLIC	My Everything	1	46
66	64	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	31
63	65	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Country, Volume 8	22	5
67	66	MARK RONSON RCA	Uptown Special.	5	26
64	67	JOSH GROBAN REPRISE/WARNER BROS.	Stages	2	11
97	68	PS EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	249
69	69	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	1	100
68	70	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	50
70	71	CANAAN SMITH MERCURY NASHVILLE/UMGN	Bronco	29	3
73	72	GEORGE EZRA COLUMBIA	Wanted On Voyage	19	24
81	73	ECHOSMITH WARNER BROS.	Talking Dreams	38	40
85	74	THE WEEKND XO/REPUBLIC	Trilogy	4	71
79	75	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	4	136
76	76	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	372
78	77	ED SHEERAN ELEKTRA/AG	+	5	152
74	78	ADAM LAMBERT WARNER BROS.	The Original High	3	4
84	79	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	53	137
91	80	BRUNO MARS ELEKTRA/AG	Doo-Wops & Hooligans	3	234
77	81	OF MONSTERS AND MEN REPUBLIC	Beneath The Skin	3	5
87	82	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	102
100	83	VANCE JOY F-STOP/ATLANTIC/AG	Dream Your Life Away	17	44
95	84	KELSEA BALLERINI BLACK RIVER	The First Time	31	8
99	85	CALVIN HARRIS FLY EYE/COLUMBIA	Motion	5	36
75	86	KID ROCK TOP DOG/ATLANTIC/AG	Born Free	5	47
72	87	DR. DRE DEATH ROW/WIDEAWAKE	The Chronic	3	88
94	88	FLEETWOOD MAC WARNER BROS.	Greatest Hits	14	93
93	89	QUEEN HOLLYWOOD	Greatest Hits: We Will Rock You	42	50
98	90	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	2	180
90	91	ALABAMA SHAKES ATO	Sound & Color	1	12
101	92	COLE SWINDELL WARNER BROS. NASHVILLE/WMN	Cole Swindell	3	71
104	93	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Vessel	58	47
103	94	TIM MCGRAW CURB	35 Biggest Hits	47	4
102	95	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	364
127	96	AMY WINEHOUSE REPUBLIC	Back To Black	2	126
71	97	JOY WILLIAMS SENSIBILITY/COLUMBIA	Venus	71	2
110	98	ONE DIRECTION SYCO/COLUMBIA	FOUR	1	34
107	99	ZEDD INTERSCOPE/IGA	True Colors	4	8
108	100	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	141



## Greatest-Hits Sets Score On Chart

A whopping 33 greatest-hits albums populate the July 25 Billboard 200, led by **Carrie Underwood's Greatest Hits: Decade #1** (No. 64). Best-of packages have profited from the chart's revamped tabulation, as it now ranks the most popular albums based on overall consumption. A year ago (on the July 26 chart), there were 23 hits sets on the list.

The chart's new methodology began with the Dec. 13, 2014 tally. It blends a title's traditional album sales, track equivalent albums (TEA) and streaming equivalent albums (SEA) to compute an overall unit total.

Hits packages earn significant TEA and SEA numbers because songs that appear on multiple albums are assigned to the highest-ranking release on which they appear. For example, **Queen's** 20-track *Greatest Hits: We Will Rock You* (No. 89) tallies up 65 percent of its units from TEA and SEA, according to Nielsen Music. (Among those tunes are evergreens like "Bohemian Rhapsody" and "Another One Bites the Dust.")

The most streamed hits album on the chart is **Eminem's** *Curtain Call: The Hits*, which collected 5.5 million streams for its tracks in the week ending July 9.

Underwood's *Greatest Hits* remains the most popular hits album of the year in both overall units (281,000) and pure sales (170,000). —Keith Caulfield

MILLER: SHERVIN LAINEZ; T.L.G.: TIM RONEY/GETTY IMAGES

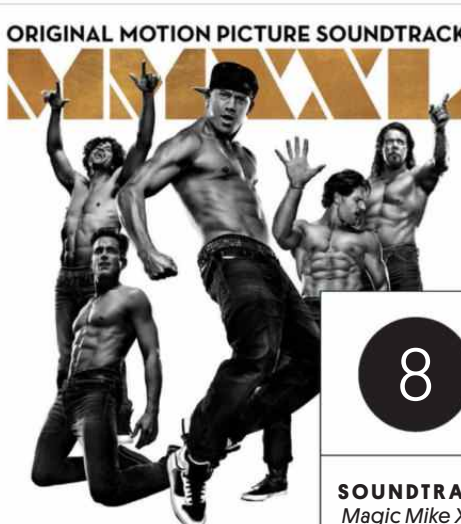
The week's most popular albums across all genres, ranked by album sales, audio-on-demand streaming activity and digital sales of tracks from albums, according to Nielsen Music. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
MUSIC



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
106	101	HILLSONG UNITED		HILLSONG/SPARROW/CAPITOL CMG	Empires	5	7
89	102	THE INTERNET		ODD FUTURE/COLUMBIA	Ego Death	89	2
88	103	WILLIE NELSON / MERLE HAGGARD		LEGACY	Django And Jimmie	7	6
86	104	BOOSIE BADAZZ		TRILL/ATLANTIC/AG	Touch Down 2 Cause Hell	3	7
114	105	ELLE KING		RCA	Love Stuff	45	11
92	106	THE ROLLING STONES		THE ROLLING STONES/CAPITOL/UME	Sticky Fingers: Live	92	2
117	107	CHASE RICE		COLUMBIA NASHVILLE/DACK JANIELS	Ignite The Night	3	45
116	108	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	91
115	109	AC/DC		COLUMBIA/LEGACY	Back In Black	4	186
96	110	KID ROCK		TOP DOG/WARNER BROS.	First Kiss	2	17
122	111	FOO FIGHTERS		ROSWELL/RCA	Greatest Hits	11	100
82	112	THY ART IS MURDER		NUCLEAR BLAST	Holy War	82	2
RE	113	ZAC BROWN BAND		ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	9	284
123	114	G-EAZY		G-EAZY/RVG/BPG	These Things Happen	3	52
119	115	FALL OUT BOY		DECADANCE/ISLAND	Save Rock And Roll	1	116
125	116	KENNY CHESNEY		BLUE CHAIR/COLUMBIA NASHVILLE/SMN	The Big Revival	2	42
112	117	SOUNDTRACK		EMPIRE: ORIGINAL SOUNDTRACK FROM SEASON 1 20TH CENTURY FOX/COLUMBIA	Empire: Original Soundtrack From Season 1	1	18
120	118	WALE		EVERY BLUE MOON/MAYBACH/ATLANTIC/AG	The Album About Nothing	1	15
HOT SHOT DEBUT	119	JAKE MILLER		WARNER BROS.	Rumors... (EP)	119	1
83	120	FAILURE		FAILURE	The Heart Is A Monster	83	2
121	121	LUKE BRYAN		CAPITOL NASHVILLE/UMGN	Spring Break... Checkin' Out	3	18
149	122	CHARLIE PUTH		ARTIST PARTNERS GROUP/ATLANTIC/AG	Some Type Of Love EP	122	4
118	123	METALLICA		BLACKENED/WARNER BROS.	Master Of Puppets	29	91
136	124	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	123
128	125	NICK JONAS		SAFEHOUSE/ISLAND	Nick Jonas	6	35
135	126	ONEREPUBLIC		MOSLEY/INTERSCOPE/IGA	Native	4	120
129	127	MICHAEL JACKSON		MJ/EPIC/LEGACY	Bad	1	121
142	128	EMINEM		WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	88
113	129	BRUCE SPRINGSTEEN		COLUMBIA	Born In The U.S.A.	1	142
131	130	TECH N9NE		STRANGE/RBC	Special Effects	4	10
143	131	ADELE		XL/COLUMBIA	21	1	229
133	132	KATY PERRY		CAPITOL	Teenage Dream	1	219
153	133	KIDZ BOP KIDS		RAZOR & TIE	Kidz Bop 28	10	16
140	134	OMARION		MAYBACH/ATLANTIC/AG	Sex Playlist	49	21
132	135	A THOUSAND HORSES		REPUBLIC NASHVILLE/BMLG	Southernality	20	5
137	136	BEYONCÉ		PARKWOOD/COLUMBIA	Beyonce	1	83
146	137	BLAKE SHELTON		WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	120
139	138	LAURYN HILL		RUFFHOUSE/COLUMBIA	The Miseducation Of Lauryn Hill	1	89
148	139	KENNY CHESNEY		BNA/SMN	Greatest Hits II	3	107
138	140	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	236
124	141	TOBY KEITH		SHOW DOG-UNIVERSAL/UME	35 Biggest Hits	2	80
144	142	LYNYRD SKYNYRD		GEFFEN/HIP-O/UME	Family	142	39
156	143	TAYLOR SWIFT		BIG MACHINE/BMLG	Red	1	117
151	144	KELLY CLARKSON		19/RCA	Piece By Piece	1	19
157	145	KATY PERRY		CAPITOL	PRISM	1	89
80	146	ZAC BROWN BAND		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	35
154	147	LUKE BRYAN		CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	2	197
147	148	EARTH, WIND & FIRE		COLUMBIA/LEGACY	Greatest Hits	40	7
155	149	WIZ KHALIFA		ROSTRUM/ATLANTIC/AG	Blacc Hollywood	1	47
111	150	THE ROLLING STONES		THE ROLLING STONES/CAPITOL/UME	Sticky Fingers	1	67

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
166	151	LAUREN DAIGLE		CENTRICITY/CAPITOL CMG	How Can It Be	30	10
160	152	USHER		LAFACE/JIVE/LEGACY	Confessions	1	106
145	153	CHRIS BROWN & TYGA		YOUNG MONEY/CASH MONEY/RCA	Fan Of A Fan: The Album	7	20
158	154	LED ZEPPELIN		SWAN SONG/ATLANTIC/RHINO	Motherhip	7	205
163	155	SOUNDTRACK		WALT DISNEY	Frozen	1	85
162	156	GUNS N' ROSES		GEFFEN/UME	Greatest Hits	3	321
141	157	METALLICA		BLACKENED/WARNER BROS.	...And Justice For All	6	89
165	158	TIM MCGRAW		MCGRAW/BIG MACHINE/BMLG	Sundown Heaven Town	3	42
152	159	YELAWOLF		SLUMERICAN/SHADY/INTERSCOPE/IGA	Love Story	3	12
150	160	VARIOUS ARTISTS		UNIVERSAL/SONY MUSIC/LEGACY	NOW 53	2	23
105	161	EMINEM		WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	223
159	162	BILLY CURRINGTON		MERCURY NASHVILLE/UMGN	Summer Forever	15	6
134	163	HILARY DUFF		RCA	Breathe In. Breathe Out.	5	4
169	164	NEEDTOBREATHE		ATLANTIC/AG	Rivers In The Wasteland	3	28
164	165	FRANK SINATRA		FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	32	12
168	166	CHRIS BROWN		RCA	X	2	43
109	167	SENSES FAIL		PURE NOISE	Pull The Thorns From Your Heart	109	2
179	168	SADE		EPIC/LEGACY	The Best Of Sade	9	97
170	169	ARCTIC MONKEYS		DOMINO	AM	6	96
184	170	PANIC! AT THE DISCO		DECADANCE/FUELED BY RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	53
182	171	BRUNO MARS		ATLANTIC/AG	Unorthodox Jukebox	1	128
171	172	THE NOTORIOUS B.I.G.		BAD BOY/AG	Greatest Hits	1	40
190	173	JAMES BAY		REPUBLIC	Chaos And The Calm	15	16
187	174	GRATEFUL DEAD		GRATEFUL DEAD/RHINO	The Best Of The Grateful Dead	128	3
178	175	KID INK		THE ALUMNI GROUP/88 CLASSIC/RCA	Full Speed	14	23
183	176	MIRANDA LAMBERT		RCA NASHVILLE/SMN	Platinum	1	58
174	177	ERIC CHURCH		EMI NASHVILLE/UMGN	Chief	1	152
180	178	DIERKS BENTLEY		CAPITOL NASHVILLE/UMGN	Riser	6	69
NEW	179	VARIOUS ARTISTS		RCA/LEGACY	21 Throwback Jams	179	1
188	180	FIVE FINGER DEATH PUNCH		PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	75
191	181	5 SECONDS OF SUMMER		HEY OR HI/CAPITOL	5 Seconds Of Summer	1	50
130	182	VARIOUS ARTISTS		SIDEONE/DUMMYY	2015 Warped Tour Compilation	94	4
186	183	SOUNDTRACK		UME	Pitch Perfect	3	125
196	184	CHILDISH GAMBINO		GLASSNOTE	Because The Internet	7	80
189	185	MO'N PETTY AND THE HEARTBREAKERS		TCA/UME	Greatest Hits	5	202
185	186	JOHNNY CASH		COLUMBIA NASHVILLE/LEGACY	The Essential Johnny Cash	35	17
177	187	THE BEACH BOYS		CAPITOL	The Very Best Of The Beach Boys: Sounds Of Summer	16	131
198	188	BLAKE SHELTON		REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	18	173
173	189	JANET JACKSON		A&M/UME	Design Of A Decade 1986/1996	3	31
RE	190	AEROSMITH		COLUMBIA/LEGACY	Aerosmith's Greatest Hits	43	52
RE	191	EMINEM		WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	196
176	192	NEIL DIAMOND		CAPITOL/UME	All-Time Greatest Hits	15	28
RE	193	BILLY JOEL		COLUMBIA/LEGACY	The Hits	34	7
197	194	THE ROLLING STONES		ABKCO	Hot Rocks 1964-1971	4	258
126	195	311		VOLCANO/RCA/LEGACY	Archive	126	2
RE	196	RED HOT CHILI PEPPERS		WARNER BROS.	Greatest Hits	18	70
RE	197	JEREMY CAMP		STOLEN PRIDE/SPARROW/CAPITOL CMG	I Will Follow	25	10
175	198	NATE RUESS		FUELED BY RAMEN/AG	Grand Romantic	7	4
RE	199	GALANTIS		BIG BEAT/ATLANTIC/AG	Pharmacy	45	4
NEW	200	OLD DOMINION		RCA NASHVILLE/SMN	Old Dominion (EP)	200	1




**ORIGINAL MOTION PICTURE SOUNDTRACK**  
**MAGIC MIKE XXL**

**8**


**SOUNDTRACK**  
*Magic Mike XXL*

The *Magic Mike XXL* soundtrack continues to dance up a storm in the top 10 as the album hops 10-8 (39,000 units earned in the 11-day frame ending July 9). *XXL* is the sequel to *Magic Mike*, whose corresponding soundtrack topped out at No. 167 in 2012. The new album also marks the fifth top 10 release for WaterTower Music following *Rock of Ages* (No. 5 peak in 2012), *The Dark Knight Rises* (No. 8, 2012), *The Great Gatsby* (No. 2, 2013) and *Man of Steel* (No. 9, 2013). —K.C.



**119** **JAKE MILLER**  
*Rumors... [EP]*

Instead of waiting until the new Friday release day (July 10), Jake Miller opted to drop his new EP on July 8 to capitalize on his tour launch the same day. The set shifted 8,000 units in two days (nearly all from pure sales).



**179** **VARIOUS ARTISTS**  
*21 Throwback...*

This groovy budget-priced compilation (which boasts 21 songs, including TLC's "Creep," for \$9.99) enters on the strength of pure album sales (6,000 in the 11-day frame ending July 9). On R&B Albums, it climbs 6-4.

SALES DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR ALBUMS, RANKED BY ALBUM SALES, ACCORDING TO NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2015. Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



**Q&A**

**Bassnectar**

You've described your latest project, *Into the Sun* [No. 34 on Top Album Sales and No. 59 on the Billboard 200], as a mixtape. Why didn't you brand it as an album?

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

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

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

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

I thought I was taking it easy this year because we're not doing anything like a dedicated road tour. The problem is that a lot of festivals haven't been announced yet, and the schedule is f—ing insane. I just found out that I'm playing the Lollapalooza main stage, the same that Paul McCartney and Metallica are on. I just got booked to do Jay Z's [Made in America], playing right before Beyoncé. I'm kind of pinching myself. It's this feeling of explosive vastness, and I'm just kind of holding on.

—Matt Medved



**Album Sales**

July 25  
2015  
**billboard**

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	#1 MEEK MILL	DREAMS WORTH MORE THAN MONEY	2	
2	2	MIGUEL	WILDHEART	2	
3	3	JAMES TAYLOR	BEFORE THIS WORLD	4	
6	4	TAYLOR SWIFT	1989	37	
7	5	SOUNDTRACK	MAGIC MIKE XXL	2	
5	6	BREAKING BENJAMIN	DARK BEFORE DAWN	3	
4	7	AUGUST BURNS RED	FOUND IN FAR AWAY PLACES	2	
10	8	ED SHEERAN	X	55	
8	9	X AMBASSADORS	VHS	2	
9	10	EASTON CORBIN	ABOUT TO GET REAL	2	
11	11	KACEY MUSGRAVES	PAGEANT MATERIAL	3	
13	12	SOUNDTRACK	TEEN BEACH 2	3	
14	13	SAM HUNT	MONTVALLO	37	
12	14	NEIL YOUNG + PROMISE OF THE REAL	THE MONSANTO YEARS	2	
17	15	VARIOUS ARTISTS	NOW 54	10	
18	16	MEGHAN TRAINOR	TITLE	26	
15	17	ZAC BROWN BAND	JEKYLL + HYDE	11	
19	18	TORI KELLY	UNBREAKABLE SMILE	3	
23	19	TWENTY ONE PILOTS	BLURRYFACE	8	
22	20	SAM SMITH	IN THE LONELY HOUR	56	
16	21	SLIGHTLY STOOPID	MEANWHILE... BACK AT THE LAB	2	
21	22	LEON BRIDGES	COMING HOME	3	
25	23	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL COUNTRY, VOLUME 8	5	
20	24	VINCE STAPLES	SUMMERTIME '06	2	
27	25	IMAGINE DRAGONS	SMOKE + MIRRORS	21	
30	26	LITTLE BIG TOWN	PAIN KILLER	24	
26	27	JOSH GROBAN	STAGES	11	
28	28	MUSE	DRONES	5	
31	29	KENDRICK LAMAR	TO PIMP A BUTTERFLY	17	
32	30	MUMFORD & SONS	WILDER MIND	10	
34	31	MAROON 5	V	45	
29	32	FLORENCE + THE MACHINE	HOW BIG HOW BLUE HOW BEAUTIFUL	6	
33	33	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	50	
24	34	BASSNECTAR	INTO THE SUN	2	
35	35	DRAKE	IF YOU'RE READING THIS IT'S TOO LATE	22	
36	36	FALL OUT BOY	AMERICAN BEAUTY / AMERICAN PSYCHO	25	
38	37	ERIC CHURCH	THE OUTSIDERS	73	
37	38	A\$AP ROCKY	AT LONG LAST. A\$AP	7	
39	39	SOUNDTRACK	FIFTY SHADES OF GREY	22	
42	40	BRANTLEY GILBERT	JUST AS I AM	46	
46	41	J. COLE	2014 FOREST HILLS DRIVE	31	
40	42	KID ROCK	BORN FREE	47	
47	43	SOUNDTRACK	PITCH PERFECT 2	9	
57	44	SHAWN MENDES	HANDWRITTEN	13	
49	45	HOZIER	HOZIER	40	
45	46	WILLIE NELSON / MERLE HAGGARD	DJANGO AND JIMMIE	6	
51	47	JASON ALDEAN	OLD BOOTS, NEW DIRT	40	
48	48	DR. DRE	THE CHRONIC	88	
41	49	JOY WILLIAMS	VENUS	2	
56	50	ALABAMA SHAKES	SOUND & COLOR	12	

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	#1 REFUSED	FREEDOM	3	
2	2	FRONZILLA	PARTY PEOPLE'S ANTHEM	2	
3	3	GOOD OLD WAR	BROKEN INTO BETTER SHAPE	2	
6	4	GG ALINA BARAZ & GALIMATIAS	URBAN FLORA (EP)	8	
4	5	JB AND THE MOONSHINE BAND	MIXTAPE	2	
8	6	GLASS ANIMALS	ZABA	53	
10	7	FUTURISTIC	THE RISE	6	
7	8	THE WILLIS CLAN	HEAVEN	8	
5	9	DESAPARECIDOS	PAYOLA	3	
20	10	HALSEY	ROOM 93 (EP)	20	
9	11	MATT POND PA	STATE OF GOLD	2	
14	12	LINDEMANN	SKILLS IN PILLS	3	
RE	13	OLD DOMINION	OLD DOMINION (EP)	5	
12	14	ARANDA	NOT THE SAME	2	
18	15	BORNS	CANDY (EP)	10	
11	16	ANTHONY RANERI	SORRY STATE OF MIND (EP)	2	
19	17	BLAIRE HANKS	HER (EP)	2	
RE	18	CHARLIE PUTH	SOME TYPE OF LOVE EP	4	
15	19	THE STEELDRIVERS	THE MUSCLE SHOALS RECORDINGS	3	
13	20	BONNIE MCKEE	BOMBASTIC (EP)	2	
16	21	VOLEAR CHACHKI	GAGGED (EP)	2	
17	22	MUTOID MAN	BLEEDER	2	
23	23	KY-MANI MARLEY	MAESTRO	2	
22	24	LOCKSMITH	LOFTY GOALS	2	
21	25	CITIZEN	EVERYBODY IS GOING TO HEAVEN	3	

TOP CATALOG ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	#1 KID ROCK	BORN FREE	4	
2	2	DR. DRE	THE CHRONIC	32	
5	3	FLEETWOOD MAC	GREATEST HITS	531	
4	4	METALLICA	MASTER OF PUPPETS	480	
12	5	AMY WINEHOUSE	BACK TO BLACK	59	
3	6	THE ROLLING STONES	STICKY FINGERS	17	
6	7	IMAGINE DRAGONS	NIGHT VISIONS	36	
7	8	METALLICA	...AND JUSTICE FOR ALL	515	
9	9	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF...	1171	
10	10	ED SHEERAN	X	74	
11	11	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	14	
14	12	BRUNO MARS	DOO-WOPS & HOOLIGANS	141	
13	13	2PAC	GREATEST HITS	103	
15	14	MICHAEL JACKSON	BAD	91	
19	15	SADE	THE BEST OF SADE	194	
16	16	JOURNEY	JOURNEY'S GREATEST HITS	1014	
8	17	VARIOUS ARTISTS	JUST CAN'T GET ENOUGH: HITS OF '80S BOXED SET	2	
18	18	TWENTY ONE PILOTS	VESSEL	17	
17	19	EARTH, WIND & FIRE	GREATEST HITS	16	
21	20	BLAKE SHELTON	BASED ON A TRUE STORY ...	34	
20	21	TRAVIS TRITT	THE VERY BEST OF TRAVIS TRITT	24	
25	22	FOO FIGHTERS	GREATEST HITS	74	
23	23	LYNYRD SKYNYRD	FAMILY	44	
26	24	DWIGHT YOAKAM	THE VERY BEST OF DWIGHT YOAKAM	16	
22	25	AC/DC	BACK IN BLACK	867	



**Glass Animals' Sustained Success**

British rock band Glass Animals continues to profit from slow and steady success as the group's *Zaba* set spends a 53rd chart week on Heatseekers Albums. That's unusual, as most of the titles on the tally tend to drop off the chart after only a few frames.

*Zaba* arrived on the list dated June 28, 2014 and reached No. 1 on Jan. 25, 2015. On the July 25 chart, it spends a fourth straight frame in the top 10, rising 8-6 with 2,000 copies sold in the frame ending July 9, according to Nielsen Music. In total, the album has moved 66,000.

The set's hit single, "Gooney," peaked at No. 19 on Alternative (Jan. 17) and also appears in the *Magic Mike XXL* film (and on its soundtrack). The band followed up "Gooney" with "Black Mamba," which climbs 30-27 on the July 25 chart. "Black Mamba" also is featured in Apple's new TV ad for the iPhone, titled "Hardware & Software."

The group will hit the road stateside for a string of shows beginning July 24 in St. Louis, Mo. Among its upcoming gigs are Lollapalooza (July 31) in Chicago and Central Park SummerStage in New York (Aug. 9). After that, the act will play such major European festivals as Leeds (Aug. 28) and Reading (Aug. 30) in England.

—Keith Caulfield

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF TOP 888/HIP-POP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE RATES IN ANY OF THESE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN INELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. TITLES ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. TOP CATALOG ALBUMS: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES THAT ARE AT LEAST 18 MONTHS OLD AND HAVE FALLEN BELOW NO. 100 ON THE BILLBOARD 200 OR ARE RE-ISSUES OF OLDER ALBUMS. TITLES ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHART LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2015, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.





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## Top 5 Last Week

### Majors

1. Demi Lovato - Cool For The Summer (Hollywood Records)
2. David Nail - Night's On Fire (MCA Nashville)
3. Years & Years - Shine (Interscope Records)
4. Samantha Jade ft. Pitbull - Shake That (Sony Music Australia)
5. Joe Satriani - Shockwave Supernova (Legacy Recordings)

### Indies

1. Kelsea Ballerini - Dibs (Radio Re-mix) (Black River Entertainment)
2. Crystal Lewis - Faithful (Metro One / A-Sides Radio Promotion)
3. Beach House - Sparks (Sub Pop Records)
4. The Bellfuries - Loving Arms (Hi-Style Records)
5. The Dead Daisies - Mexico (Spitfire Music)

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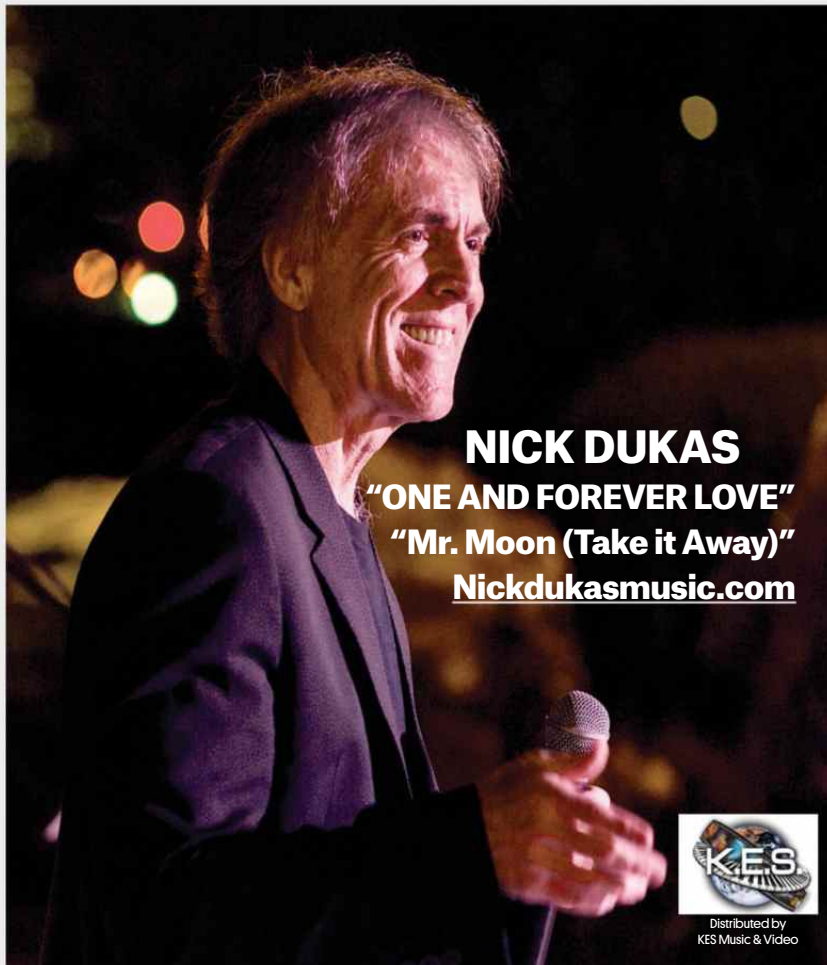


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# billboard Marketplace

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[Nickdukasmusic.com](http://Nickdukasmusic.com)



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Jack's stage act – He runs across the  
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With flames shooting out of his ass-

For more info on Jack go to  
[Brettandthecity.com](http://Brettandthecity.com) – The boss Jack – Video-2 monkey  
Or [www.dailymotion.com](http://www.dailymotion.com) – HoboJack ScrantonPa.  
(click icon – Picture)

[www.sasastunts.com](http://www.sasastunts.com) – members – Jack Brennan.  
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# Panic Attacks Top 10

Rock group **Panic at the Disco** blasts onto Billboard + Twitter Top Tracks at No. 7 with "Hallelujah," the lead single off the upcoming studio album from the band fronted by **Brendon Urie** (below). The song scores its lofty bow with help from its music video, which arrived July 7. The clip raises "Hallelujah" to 1.2 million U.S. streams for the tracking week ending July 9, according to Nielsen Music, for a gain of 96 percent.

Elsewhere, **Drake** rebounds with a No. 11 re-entry for "Energy" after the track's music video debuted on Apple Music (July 10). The clip — in which the rapper impersonates **Miley Cyrus**, **Justin Bieber** and President **Barack Obama**, among others — bounces "Energy" to 1.9 million domestic streams for the tracking week. "Energy," notably, is the first video from Drake's February release *If You're Reading This It's Too Late*, which debuted at No. 1 on the Billboard 200.

Drake also nets a No. 10 bow assisting **The Game** on "100," which drew 1.3 million domestic streams for the tracking week. The song is the second single from The Game's forthcoming *The Documentary 2*, the sequel to his 2005 debut album. The tune's arrival gives Game his fourth entry on the year-old Billboard + Twitter Top Tracks survey and Drake his 27th, extending his lead among all artists. **Chris Brown**, with 24, ranks second.

—Trevor Anderson



# Social

July 25  
2015  
billboard

billboard		TOP TRACKS™		PRESENTED BY MCDONALD'S	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
3	1	#1 COOL FOR THE SUMMER	Demi Lovato	2	
11	2	BAD BLOOD	Taylor Swift Feat. Kendrick Lamar	12	
6	3	WORTH IT	Fifth Harmony Feat. Kid Ink	19	
5	4	NO CONTROL	One Direction	11	
12	5	BLACK MAGIC	Little Mix	5	
1	6	GOOD FOR YOU	Selena Gomez Feat. A\$AP Rocky	4	
NEW	7	HALLELUJAH	Panic! At The Disco	1	
7	8	18	One Direction	12	
10	9	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	17	
NEW	10	100	The Game Feat. Drake	1	
RE	11	ENERGY	Drake	3	
NEW	12	NEW AMERICANA	Halsey	1	
2	13	B**** BETTER HAVE MY MONEY	Rihanna	15	
17	14	LEAN ON	Major Lazer & DJ Snake Feat. MO	17	
NEW	15	DIRTY WORK	Austin Mahone	1	
RE	16	LIKE MARIAH	Fifth Harmony Feat. Tyga	4	
14	17	FLASHLIGHT	Jessie J	11	
15	18	CAN'T FEEL MY FACE	The Weeknd	5	
19	19	THE HILLS	The Weeknd	7	
4	20	ALRIGHT	Kendrick Lamar	2	
9	21	PHENOMENAL	Eminem	4	
16	22	PHOTOGRAPH	Ed Sheeran	13	
13	23	ALL EYES ON YOU	Meek Mill Feat. Chris Brown & Nicki Minaj	2	
RE	24	U GUESSED IT	OG Maco Feat. 2 Chainz	2	
27	25	THINKING OUT LOUD	Ed Sheeran	48	
RE	26	SHOULD'VE BEEN US	Tori Kelly	2	
34	27	I REALLY LIKE YOU	Carly Rae Jepsen	19	
NEW	28	BLOW A BAG	Future	1	
47	29	WAITING FOR LOVE	Avicii	7	
22	30	LOVE ME LIKE YOU DO	Ellie Goulding	27	
NEW	31	FLY	Hopsin	1	
32	32	LIQUOR	Chris Brown	3	
29	33	HEY MAMA	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	16	
20	34	ONE LAST TIME	Ariana Grande	24	
21	35	STITCHES	Shawn Mendes	6	
NEW	36	KINGS NEVER DIE	Eminem Feat. Gwen Stefani	1	
40	37	FIGHT SONG	Rachel Platten	6	
RE	38	MARVIN GAYE	Charlie Puth Feat. Meghan Trainor	3	
26	39	B**** I'M MADONNA	Madonna Feat. Nicki Minaj	7	
25	40	TRAP QUEEN	Fetty Wap	17	
42	41	SUGAR	Maroon 5	26	
NEW	42	PIPE IT UP	Migos	1	
NEW	43	JUMP OUT THE FACE	Meek Mill Feat. Future	1	
RE	44	SHINE	Years & Years	3	
48	45	WATCH ME	Silento	2	
NEW	46	BURIAL	Yogi, Skrillex, Pusha T, Moody Good & Trollphace	1	
RE	47	NIGHT CHANGES	One Direction	35	
24	48	POISON	Rita Ora	6	
NEW	49	SONG FOR SOMEONE	U2	1	
37	50	UPTOWN FUNK!	Mark Ronson Feat. Bruno Mars	35	

billboard		EMERGING ARTISTS™		PRESENTED BY HOLLISTER	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
RE	1	#1 U GUESSED IT	OG Maco Featuring 2 Chainz	27	
RE	2	BURIAL	Yogi, Skrillex, Pusha T, Moody Good & Trollphace	9	
NEW	3	BAD BLOOD	Alessia Cara	1	
NEW	4	TAKE YOUR PLACE	The Underachievers	1	
3	5	HERE	Alessia Cara	6	
NEW	6	KILLER WHALES	Smallpools	1	
NEW	7	LORD HAVE MERCY	OG Maco	1	
5	8	HOLD MY HAND	Jess Glynne	20	
15	9	DON'T	Bryson Tiller	11	
7	10	AIN'T NOBODY (LOVES ME BETTER)	Felix Jaehn Feat. Jasmine Thompson	11	
NEW	11	BLESS ME	OG Maco	1	
NEW	12	BLIND MAN	SPZRKT	1	
NEW	13	MY LOVE	Majid Jordan Feat. Drake	1	
NEW	14	DRAMA	Roy Wood\$ Featuring Drake	1	
NEW	15	WE RUN THE BLOCK	Bonkaz	1	
22	16	ADORE	Jasmine Thompson	4	
NEW	17	WAY TOO MUCH	Fekky Feat. Skepta	1	
NEW	18	THE PLUG	Papoose	1	
NEW	19	WAR	Novelist	1	
NEW	20	KEVIN DURANT	Rowdy Rebel	1	
RE	21	SHUT UP	Stormzy	6	
NEW	22	PITCH BLACK	Toro y Moi Feat. Rome Fortune	1	
NEW	23	BLUE BLOOD	Laurel	1	
NEW	24	VERBOTEN	CJ Fly	1	
NEW	25	OPERATE	Kill Paris Featuring Royal	1	
NEW	26	SOMETHING BETTER	Audien Feat. Lady Antebellum	1	
NEW	27	ACETONE	Key!	1	
27	28	THEM CHANGES	Thundercat	4	
NEW	29	DON'T BE SO HARD ON YOURSELF	Jess Glynne	1	
21	30	FREAKS	Timmy Trumpet & Savage	37	
NEW	31	BROKEN HEART BROKEN EYES	James Fauntleroy	1	
NEW	32	HOLDING ON	Julio Bashmore Featuring Sam Dew	1	
NEW	33	STAY UP	Problem Feat. Bad Lucc & Manolo Rose	1	
NEW	34	ALL AROUND THE WORLD	Rejjie Snow	1	
NEW	35	NIGHTCLUB AMNESIA	Ratatat	1	
19	36	WALK	Kwabs	43	
RE	37	LEMONADE	SOPHIE	3	
RE	38	DANCE ON ME	GoldLink	3	
13	39	TURNING	Collarbones	2	
29	40	DESSERT	Dawin	2	
38	41	BUY ME A BOAT	Chris Janson	5	
17	42	DEVIL'S WHISPER	Raury	4	
30	43	FIRE	PVRIS	2	
36	44	NOBODY TO LOVE	Sigma	44	
28	45	SPECIAL AFFAIR	The Internet	6	
2	46	HOLY	PVRIS	3	
11	47	WEATHERED	Jack Garratt	2	
47	48	HEART ATTACK	Flight Facilities Feat. Owl Eyes	3	
42	49	WISH YOU WERE MINE	Philip George	22	
NEW	50	PRINCE CHARMING	Derek King Feat. TJ Bridges	1	



# Bieber, Tyga Strip Down To Move Up

After being stripped of his No. 1 crown on the Social 50 chart for the past two weeks, **Justin Bieber** (above) needed to strip down to take it back. The ascent comes after the pop star posted a photo of his naked posterior to his Instagram account (July 6). The snapshot — cheekily captioned "Look" — spurred a 540 percent gain in new followers to his account in the week ending July 9, according to Next Big Sound. (Bieber removed the image on July 13.)

Bieber also got a boost from a Vine video he posted of digital star **Matthew Espinosa's** birthday party. That aided Bieber's 140 percent gain in mentions on the platform, along with a 99 percent lift in likes.

Bieber has now ruled the Social 50 for 104 nonconsecutive weeks. He also has spent the last 90 straight frames in the top 10. Another act profiting from a racy photo is **Tyga**. He re-enters at No. 30 after blogs and Twitter began reacting on July 7 to leaked nude photos of the rapper. Tyga was up 41 percent in overall chart points, buoyed by a 9 percent lift in views to his Wikipedia page and a 147 percent rise in mentions on Twitter.

—William Gruger



SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
2	1	<b>#1</b> 104 WKS <b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	242
1	2	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	242
3	3	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	232
4	4	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	241
6	5	<b>ARIANA GRANDE</b> REPUBLIC	138
8	6	<b>SELENA GOMEZ</b> HOLLYWOOD	240
7	7	<b>MILEY CYRUS</b> RCA	170
19	8	<b>ONE DIRECTION</b> SYCO/COLUMBIA	191
20	9	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	217
25	10	<b>5 SECONDS OF SUMMER</b> HEY OR HI/CAPITOL	68
12	11	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	229
5	12	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	231
15	13	<b>ED SHEERAN</b> ATLANTIC/AG	80
17	14	<b>SHAWN MENDES</b> ISLAND	29
11	15	<b>DESTORM POWER</b> UNSIGNED	5
16	16	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	33
18	17	<b>KATY PERRY</b> CAPITOL	242
29	18	<b>LITTLE MIX</b> SYCO/COLUMBIA	53
10	19	<b>AUSTIN MAHONE</b> CHASE/CASH MONEY/REPUBLIC	104
34	20	<b>THE WEEKND</b> XO/REPUBLIC	8
27	21	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	240
41	22	<b>FIFTH HARMONY</b> SYCO/EPIC	9
24	23	<b>BECKY G</b> KEMOSABE/RCA	38
13	24	<b>CHRIS BROWN</b> RCA	215
33	25	<b>SAM SMITH</b> CAPITOL	47
9	26	<b>BEYONCE</b> PARKWOOD/COLUMBIA	240
14	27	<b>ZENDAYA</b> HOLLYWOOD	48
28	28	<b>SNOOP DOGG</b> DOGGYSTYLE/COLUMBIA	208
50	29	<b>JACOB WHITESIDES</b> JW	4
RE	30	<b>TYGA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	34
22	31	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	240
35	32	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	97
30	33	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	145
36	34	<b>MARTIN GARRIX</b> SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	61
NEW	35	<b>JAKE MILLER</b> WARNER BROS.	1
21	36	<b>LUCY HALE</b> DMG NASHVILLE	54
37	37	<b>THE VAMPS</b> ISLAND	19
39	38	<b>JESSIE J</b> LAVA/REPUBLIC	48
RE	39	<b>MEGHAN TRAINOR</b> EPIC	27
38	40	<b>BRUNO MARS</b> ATLANTIC/AG	228
23	41	<b>JENNIFER LOPEZ</b> CAPITOL	228
RE	42	<b>MAJOR LAZER</b> MAD DECENT	2
31	43	<b>TROYE SIVAN</b> CAPITOL	9
47	44	<b>CIARA</b> EPIC	37
RE	45	<b>BRITNEY SPEARS</b> RCA	209
RE	46	<b>BEA MILLER</b> SYCO/HOLLYWOOD	2
46	47	<b>BIG SEAN</b> G.O.O.D./DEF JAM	21
RE	48	<b>DADDY YANKEE</b> EL CARTEL/CAPITOL LATIN/UMLE	30
RE	49	<b>ENRIQUE IGLESIAS</b> UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE	172
48	50	<b>RITA ORA</b> ROC NATION/COLUMBIA	33

# Pop/Rhythmic/Adult

July 25  
2015

**billboard**

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> 4 WKS <b>BAD BLOOD</b>	Taylor Swift Feat. Kendrick Lamar BIG MACHINE/REPUBLIC	8
3	2	<b>HEY MAMA</b>	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC	17
6	3	<b>GG</b> <b>CHEERLEADER</b>	LOUNDER THAN LIFE/ULTRA/COLUMBIA OMI	10
2	4	<b>SHUT UP AND DANCE</b>	WALK THE MOON RCA	21
4	5	<b>SEE YOU AGAIN</b>	Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP	14
7	6	<b>CAN'T FEEL MY FACE</b>	The Weeknd XO/REPUBLIC	5
5	7	<b>WORTH IT</b>	Fifth Harmony Feat. Kid Ink SYCO/EPIC	19
10	8	<b>HONEY, I'M GOOD.</b>	Andy Grammer S-CURVE/HOLLYWOOD	16
11	9	<b>WHERE ARE U NOW</b>	Skrillex & Diplo With Justin Bieber MAD DECENT/OWSLA/ATLANTIC	12
9	10	<b>WANT TO WANT ME</b>	Jason Derulo BELLUGA HEIGHTS/WARNER BROS.	18
8	11	<b>TALKING BODY</b>	Tove Lo ISLAND/REPUBLIC	25
13	12	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO MAD DECENT	9
15	13	<b>ELASTIC HEART</b>	Sia MONKEY PUZZLE/RCA	13
17	14	<b>FIGHT SONG</b>	Rachel Platten COLUMBIA	7
19	15	<b>GOOD FOR YOU</b>	Selena Gomez Feat. A\$AP Rocky INTERSCOPE	3
12	16	<b>THIS SUMMER'S GONNA HURT...</b>	Maroon 5 222/INTERSCOPE	9
18	17	<b>PHOTOGRAPH</b>	Ed Sheeran ATLANTIC	8
22	18	<b>COOL FOR THE SUMMER</b>	Demi Lovato SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	2
20	19	<b>FUN</b>	Pitbull Feat. Chris Brown MR. 305/POLO GROUNDS/RCA	10
14	20	<b>YOU KNOW YOU LIKE IT</b>	DJ Snake & AlunaGeorge INTERSCOPE	17
21	21	<b>UMA THURMAN</b>	Fall Out Boy DCD2/ISLAND/REPUBLIC	8
16	22	<b>THE NIGHT IS STILL YOUNG</b>	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	10
26	23	<b>SHOULD'VE BEEN US</b>	Tori Kelly SCHOOLBOY/CAPITOL	5
24	24	<b>POST TO BE</b>	Omarion Feat. Chris Brown & Jhene Aiko MAYBACH/ATLANTIC/RRP	5
27	25	<b>BEAUTIFUL NOW</b>	Zedd Feat. Jon Bellion INTERSCOPE	6

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> 17 WKS <b>THINKING OUT LOUD</b>	Ed Sheeran ATLANTIC	28
1	2	<b>STYLE</b>	Taylor Swift BIG MACHINE/REPUBLIC	22
3	3	<b>SUGAR</b>	Maroon 5 222/INTERSCOPE	23
5	4	<b>SHUT UP AND DANCE</b>	WALK THE MOON RCA	17
4	5	<b>LOVE ME LIKE YOU DO</b>	Ellie Goulding UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	22
6	6	<b>UPTOWN FUNK!</b>	Mark Ronson Feat. Bruno Mars RCA	28
7	7	<b>HEARTBEAT SONG</b>	Kelly Clarkson 19/RCA	26
8	8	<b>HONEY, I'M GOOD.</b>	Andy Grammer S-CURVE/HOLLYWOOD	14
9	9	<b>LIPS ARE MOVIN</b>	Meghan Trainor EPIC	27
10	10	<b>BLANK SPACE</b>	Taylor Swift BIG MACHINE/REPUBLIC	33
11	11	<b>WANT TO WANT ME</b>	Jason Derulo BELLUGA HEIGHTS/WARNER BROS.	10
13	12	<b>GG</b> <b>BAD BLOOD</b>	Taylor Swift BIG MACHINE/REPUBLIC	7
12	13	<b>FIGHT SONG</b>	Rachel Platten COLUMBIA	13
15	14	<b>BUDAPEST</b>	George Ezra COLUMBIA	15
17	15	<b>SEE YOU AGAIN</b>	Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP	7
14	16	<b>EARNED IT (FIFTY SHADES OF GREY)</b>	The Weeknd UNIVERSAL STUDIOS/REPUBLIC	11
18	17	<b>BRIGHT</b>	Echosmith WARNER BROS.	10
16	18	<b>TAKE YOUR TIME</b>	Sam Hunt MCA NASHVILLE/CAPITOL	7
19	19	<b>LAY ME DOWN</b>	Sam Smith CAPITOL	18
20	20	<b>PHOTOGRAPH</b>	Ed Sheeran ATLANTIC	7
21	21	<b>THIS SUMMER'S GONNA HURT...</b>	Maroon 5 222/INTERSCOPE	6
24	22	<b>INVINCIBLE</b>	Kelly Clarkson 19/RCA	4
22	23	<b>LIKE I CAN</b>	Sam Smith CAPITOL	3
23	24	<b>DEAR FUTURE HUSBAND</b>	Meghan Trainor EPIC	11
25	25	<b>TALKING BODY</b>	Tove Lo ISLAND/REPUBLIC	5

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	<b>#1</b> 1 WK <b>HEY MAMA</b>	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC	14
2	2	<b>CLASSIC MAN</b>	Jidenna Feat. Roman GianArthur WONDALAND/EPIC	15
7	3	<b>GG</b> <b>CAN'T FEEL MY FACE</b>	The Weeknd XO/REPUBLIC	5
1	4	<b>YOU KNOW YOU LIKE IT</b>	DJ Snake & AlunaGeorge INTERSCOPE	16
8	5	<b>CHEERLEADER</b>	LOUNDER THAN LIFE/ULTRA/COLUMBIA OMI	10
6	6	<b>BE REAL</b>	Kid Ink Feat. Dej Loaf THA ALUMINI GROUP/88 CLASSIC/RCA	12
4	7	<b>POST TO BE</b>	Omarion Feat. Chris Brown & Jhene Aiko MAYBACH/ATLANTIC/RRP	18
5	8	<b>SEE YOU AGAIN</b>	Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP	15
11	9	<b>BAD BLOOD</b>	Taylor Swift Feat. Kendrick Lamar BIG MACHINE/REPUBLIC	8
12	10	<b>WATCH ME</b>	Silento BOLO/CAPITOL	8
10	11	<b>HOOD GO CRAZY</b>	Tech N9Ne Feat. 2 Chainz & B.o.B STRANGE	17
9	12	<b>TRAP QUEEN</b>	Fetty Wap RGF/300	19
15	13	<b>GOOD THING</b>	Sage The Gemini Feat. Nick Jonas BLACK MONEY/EMPIRE RECORDINGS/REPUBLIC	7
17	14	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO MAD DECENT	8
16	15	<b>FUN</b>	Pitbull Feat. Chris Brown MR. 305/POLO GROUNDS/RCA	11
13	16	<b>B**** BETTER HAVE MY MONEY</b>	Rihanna WESTBURY ROAD/ROC NATION	15
14	17	<b>WANT TO WANT ME</b>	Jason Derulo BELLUGA HEIGHTS/WARNER BROS.	18
26	18	<b>AROUND THE WORLD</b>	Natalie La Rose Feat. Fetty Wap I.M.G./REPUBLIC	4
19	19	<b>DO IT AGAIN</b>	Pia Mia Feat. Chris Brown & Tyga WOLFPAK/INTERSCOPE	9
21	20	<b>WHERE ARE U NOW</b>	Skrillex & Diplo With Justin Bieber MAD DECENT/OWSLA/ATLANTIC	10
23	21	<b>MY WAY</b>	Fetty Wap RGF/300	5
20	22	<b>WORTH IT</b>	Fifth Harmony Feat. Kid Ink SYCO/EPIC	18
25	23	<b>FLEX (OOH OOH OOH)</b>	Rich Homie Quan RICH HOMIEZ/THINK IT'S A GAME	5
24	24	<b>SLOW MOTION</b>	Trey Songz SONGBOOK/ATLANTIC	18
30	25	<b>ONE MAN CAN CHANGE THE WORLD</b>	Big Sean Feat. Kanye West & John Legend G.O.O.D./DEF JAM	4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	<b>#1</b> 1 WK <b>BAD BLOOD</b>	Taylor Swift BIG MACHINE/REPUBLIC	9
1	2	<b>SHUT UP AND DANCE</b>	WALK THE MOON RCA	27
5	3	<b>SEE YOU AGAIN</b>	Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP	11
2	4	<b>HONEY, I'M GOOD.</b>	Andy Grammer S-CURVE/HOLLYWOOD	23
4	5	<b>WANT TO WANT ME</b>	Jason Derulo BELLUGA HEIGHTS/WARNER BROS.	17
6	6	<b>FIGHT SONG</b>	Rachel Platten COLUMBIA	19
11	7	<b>PHOTOGRAPH</b>	Ed Sheeran ATLANTIC	9
7	8	<b>THIS SUMMER'S GONNA HURT...</b>	Maroon 5 222/INTERSCOPE	8
8	9	<b>TALKING BODY</b>	Tove Lo ISLAND/REPUBLIC	23
9	10	<b>SUGAR</b>	Maroon 5 222/INTERSCOPE	26
12	11	<b>LOVE ME LIKE YOU DO</b>	Ellie Goulding UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	26
13	12	<b>STYLE</b>	Taylor Swift BIG MACHINE/REPUBLIC	26
10	13	<b>BRIGHT</b>	Echosmith WARNER BROS.	23
14	14	<b>UMA THURMAN</b>	Fall Out Boy DCD2/ISLAND/REPUBLIC	11
15	15	<b>INVINCIBLE</b>	Kelly Clarkson 19/RCA	8
19	16	<b>CHEERLEADER</b>	LOUNDER THAN LIFE/ULTRA/COLUMBIA OMI	6
16	17	<b>HOLD BACK THE RIVER</b>	James Bay REPUBLIC	16
21	18	<b>GG</b> <b>CAN'T FEEL MY FACE</b>	The Weeknd XO/REPUBLIC	4
18	19	<b>TRUST YOU</b>	Rob Thomas EMBLEM/ATLANTIC	6
17	20	<b>TAKE YOUR TIME</b>	Sam Hunt MCA NASHVILLE/CAPITOL	14
20	21	<b>GHOST TOWN</b>	Adam Lambert WARNER BROS.	10
23	22	<b>BROTHER</b>	NEEDTOBREATHE Feat. Gavin DeGraw ATLANTIC	11
22	23	<b>SHOTS</b>	Imagine Dragons KIDINAKORNER/INTERSCOPE	5
28	24	<b>CECILIA AND THE SATELLITE</b>	Andrew McMahon In The Wilderness VANGUARD/CMG	7
26	25	<b>GIRL CRUSH</b>	Little Big Town CAPITOL NASHVILLE/INTERSCOPE	9

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram; reactions and conversations across Twitter, YouTube and Instagram; and views to an artist's Wikipedia page, as measured by Next Big Sound. MAINSTREAM TOP 40: The week's most popular songs based on sales and streaming activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. All charts © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.









# Rock

July 25  
2015  
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>DG</b> SHUT UP AND DANCE T.PAGNOTTA (N.PETRICCA,E.MAIMAN,K.RAYS,S.AUGAMAN,B.BERGER,R.MCMAHON)	WALK THE MOON RCA	1	44
3	2	2	<b>AG</b> UMA THURMAN J.SINCLAIR,JOHN WOLF HATCHLING (FALL OUT BOY),W.HOFFMAN,LUKE WALKER,JOHN WOLF HATCHLING,JOHN WOLF HATCHLING,JOHN WOLF HATCHLING	Fall Out Boy DCD2/ISLAND/REPUBLIC	2	26
2	3	3	<b>BUDAPEST</b> BLACKWOOD C. (GEORGE EZRA,J.POTT)	George Ezra COLUMBIA	2	49
6	6	4	<b>RENEGADES</b> ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUH,C.HARRIS,A.LEVINE)	X Ambassadors KIDINAKORNER/INTERSCOPE	4	16
4	4	5	<b>TAKE ME TO CHURCH</b> A.HOZIER-BYRNE (A.HOZIER-BYRNE)	Hozier RUBYWORKS/COLUMBIA	1	63
5	5	6	<b>CENTURIES</b> J.R.ROTEM,OMEGA (J.R.ROTEM,PY,STIMP,PWENTZ,I.TROHMAN,A.HURLEY,M.J.FONSECA,R.KUMAR,L.TRAMTNER,S.VEGA)	Fall Out Boy DCD2/ISLAND/REPUBLIC	2	44
10	10	7	<b>EX'S &amp; OH'S</b> D.BASSETT (E.KING,D.BASSETT)	Elle King RCA	7	18
7	7	8	<b>TEAR IN MY HEART</b> R.REED (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	7	15
11	8	9	<b>BROTHER</b> E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,G.DEGRAW)	Gavin DeGraw ATLANTIC	8	21
-	11	10	<b>CUT THE CORD</b> E.BASS (B.SMITH,E.BASS)	Shinedown ATLANTIC	10	2
8	9	11	<b>HOLD BACK THE RIVER</b> L.ARCHER (J.BAY,L.ARCHER)	James Bay REPUBLIC	8	21
14	13	12	<b>DREAMS</b> G.KURSTIN,B.HANSEN (NOT LISTED)	Beck FONOGRAM RECORDS/CAPITOL	9	4
9	12	13	<b>BELIEVE</b> J.FORD (MUMFORD & SONS)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	4	18
22	16	14	<b>JEKYLL AND HYDE</b> FIVE FINGER DEATH PUNCH,K.CHURKO (L.MOODY,Z.BATHORY,J.HOOK,K.S.HEYDE,K.CHURKO)	Five Finger Death Punch PROSPECT PARK	14	4
19	17	15	<b>CECILIA AND THE SATELLITE</b> M.VIOLA,J.FLANNIGAN,A.GRAHN (A.MCMAHON,J.FLANNIGAN,A.GRAHN)	Andrew McMahon In The Wilderness VANGUARD/CMG	15	26
24	24	16	<b>SG</b> HALLELUJAH ROYAL (A.WRIGHT),R.EI-AMINE,B.URIE,M.KIBBY,L.SINCLAIR,R.W.LAMM)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	3	12
15	15	17	<b>STRESSED OUT</b> M.ELIZONDO (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	8	11
12	14	18	<b>SHOTS</b> IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE	7	24
17	20	19	<b>THE VENGEFUL ONE</b> K.CHURKO (DISTURBED)	Disturbed REPRISE/WARNER BROS.	17	3
23	19	20	<b>THE WOLF</b> J.FORD (MUMFORD & SONS)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	11	14
13	18	21	<b>FAILURE</b> B.BURNLEY (B.BURNLEY)	Breaking Benjamin HOLLYWOOD	8	16
18	22	22	<b>SOMEONE NEW</b> A.HOZIER-BYRNE,R.KIRWAN (A.HOZIER-BYRNE,S.M.GARNETT)	Hozier RUBYWORKS/COLUMBIA	14	21
21	21	23	<b>CRYSTALS</b> R.COSTEY,OF MONSTERS AND MEN (N.B.HILMARSSON,R.THORHALLSSON)	Of Monsters And Men REPUBLIC	12	17
26	27	24	<b>FIRST</b> D.GALLUCCI,L.STALFORS (N.WILLET,M.MAUST,D.GALLUCCI,P.PLUMMER,M.SCHWARTZ)	Cold War Kids DOWNTOWN	24	10
20	23	25	<b>DEAD INSIDE</b> MUSE,R.J.LANGE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	10	16
25	25	26	<b>MY TYPE</b> I.NAPOLITANO,S.MOTEL (A.L.JACKSON,A.D.MOORE SHARP,G.S.ERWIN,C.LERDAMORNPONG)	Saint Motel ELEKTRA/RRP	18	20
33	26	27	<b>ELECTRIC LOVE</b> T.ENGLISH (G.BORNS,T.SCHLEITER,N.LONG,J.MORAN)	BORNS INTERSCOPE	13	26
29	29	28	<b>2 HEADS</b> C.HELL (C.HELL,R.BENVEGNI)	Coleman Hell COLUMBIA	28	3
28	28	29	<b>RIDE</b> R.REED (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	12	9
27	30	30	<b>SHIP TO WRECK</b> M.DRAVS,KID HARPOON (F.WELCH,T.HULL)	Florence + The Machine REPUBLIC	11	9
39	32	31	<b>GO BIG OR GO HOME</b> SHEP GOODMAN,A.ACETTA (Z.BARNETT,M.SANCHEZ,J.A.SHELLEY,M.GOODMAN,S.ACETTA,J.DAVIS)	American Authors DIRTY CANVAS/ISLAND/REPUBLIC	31	6
31	31	32	<b>ANGEL</b> H.BENSON,T.CONNOLLY (THEORY OF A DEADMAN,J.DECILVEO)	Theory Of A Deadman 604/ROADRUNNER/RRP	29	10
35	34	33	<b>COULD HAVE BEEN ME</b> NOT LISTED (NOT LISTED)	The Struts FUTURE/FREESOLO/INTERSCOPE	33	4
-	36	34	<b>FOURTH OF JULY</b> J.SINCLAIR (FALL OUT BOY,R.LOTT,J.SINCLAIR)	Fall Out Boy DCD2/ISLAND/REPUBLIC	14	9
42	35	35	<b>HEAVY IS THE HEAD</b> Z.BROWN (Z.BROWN,K.MOON,J.DE.MARTIN,L.D.HOPKINS,D.SCOTT)	Zac Brown Band Feat. Chris Cornell JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	14	19
41	33	36	<b>LITTLE MONSTER</b> ROYAL BLOOD,T.DALGETY (M.KERR,B.THATCHER)	Royal Blood IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	33	5
34	38	37	<b>I AM</b> A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	34	7
47	44	38	<b>LYDIA</b> J.HAMILTON (J.STEVENS,R.MEYER,R.MEYER)	Highly Suspect 300	38	5
44	40	39	<b>NOBODY PRAYING FOR ME</b> B.O'BRIEN (S.MORGAN,SEETHER)	Seether THE BICYCLE MUSIC COMPANY/CMG	39	5
37	37	40	<b>FAIRLY LOCAL</b> R.REED,T.JOSEPH (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	8	17
32	39	41	<b>NOTHING WITHOUT LOVE</b> J.BHASKER,E.HAYNIE (N.RUESS,J.BHASKER,E.HAYNIE,J.KLINGHOFFER)	Nate Ruess FUELED BY RAMEN/RRP	6	20
-	47	42	<b>JENNY</b> W.HOFFMAN (J.T.HAWKINS,M.VOLLELUNGA,D.OLIVER,W.HOFFMAN,P.ESTRADA)	Nothing More ELEVEN SEVEN	42	3
48	45	43	<b>AMEN</b> J.JOYCE (L.HALE,J.HOTTINGER,S.C.STEVENS)	Halestorm ATLANTIC	43	3
50	42	44	<b>HOUSE OF GOLD</b> G.WELLS (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	38	19
<b>HOT SHOT DEBUT</b>		45	<b>FOOTSTEPS</b> A.KASPER (L.P.KAKATY,D.BASSETT)	Pop Evil G&G/EONE	45	1
-	48	46	<b>YOU WANT A BATTLE? (HERE'S A WAR)</b> C.BOWN,C.RICHARDSON (M.TUCK,M.THOMAS,M.PAGET,J.MATHIAS)	Bullet For My Valentine RCA	46	2
46	43	47	<b>THE JUDGE</b> M.CROSSEY (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	32	8
45	49	48	<b>MOANING LISA SMILE</b> C.MARKS (E.ROWSSELL,J.DODDIE,T.LLIS,J.AMEY)	Wolf Alice DIRTY HIT/RCA	45	3
43	46	49	<b>HUMAN RACE</b> G.BROWN (B.WALST,M.WALST,N.SANDERSON,B.STOCK,G.BROWN)	Three Days Grace RCA	34	9
<b>NEW</b>		50	<b>SEDONA</b> D.COBBS (M.MYERS,K.TOUPIN,S.CODY,Z.APPLEBY)	Houndmouth ROUGH TRADE/BEGGARS GROUP	50	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
2	1	<b>#1</b> <b>GG</b> BREAKING BENJAMIN HOLLYWOOD	Dark Before Dawn	3		
1	2	AUGUST BURNS RED FEARLESS	Found In Far Away Places	2		
3	3	X AMBASSADORS KIDINAKORNER/INTERSCOPE/IGA	VHS	2		
4	4	NEIL YOUNG + PROMISE OF THE REAL REPRISE/WARNER BROS.	The Monsanto Years	2		
6	5	20 TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	8		
5	6	SLIGHTLY STOOPID STOOPID	Meanwhile... Back At The Lab	2		
7	7	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	21		
8	8	MUSE HELIUM-3/WARNER BROS.	Drones	5		
10	9	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	10		
9	10	FLORENCE + THE MACHINE REPUBLIC	How Big How Blue How Beautiful	6		
11	11	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	50		
12	12	FALL OUT BOY DCD2/ISLAND	American Beauty / American Psycho	25		
15	13	HOZIER RUBYWORKS/COLUMBIA	Hozier	40		
13	14	JOY WILLIAMS SENSIBILITY/COLUMBIA	Venus	2		
19	15	ALABAMA SHAKES ATO	Sound & Color	12		
18	16	OF MONSTERS AND MEN REPUBLIC	Beneath The Skin	5		
14	17	THY ART IS MURDER NUCLEAR BLAST	Holy War	2		
16	18	KID ROCK TOP DOG/WARNER BROS.	First Kiss	20		
17	19	THE ROLLING STONES THE ROLLING STONES/CAPITOL/UMG	Sticky Fingers: Live	2		
20	20	SENSES FAIL PURE NOISE	Pull The Thorns From Your Heart	2		
21	21	VARIOUS ARTISTS SIDEONE DUMMY	2015 Warped Tour Compilation	4		
24	22	WALK THE MOON RCA	TALKING IS HARD	32		
22	23	311 VOLCANO/RCA/LEGACY	Archive	2		
26	24	<b>PS</b> ELLE KING RCA	Love Stuff	16		
23	25	REFUSED EPITAPH	Freedom	2		

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	<b>#1</b> <b>IWK</b> LITTLE MONSTER IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	Royal Blood	18		
2	2	ANGEL 604/ROADRUNNER/RRP	Theory Of A Deadman	21		
1	3	FAILURE HOLLYWOOD	Breaking Benjamin	16		
4	4	AMEN ATLANTIC	Halestorm	11		
5	5	FOOTSTEPS G&G/EONE	Pop Evil	6		
7	6	THE VENGEFUL ONE REPRISE/WARNER BROS.	Disturbed	3		
9	7	<b>GG</b> CUT THE CORD ATLANTIC	Shinedown	2		
6	8	JENNY ELEVEN SEVEN	Nothing More	13		
11	9	LYDIA 300	Highly Suspect	14		
12	10	JEKYLL AND HYDE PROSPECT PARK	Five Finger Death Punch	4		
10	11	NOBODY PRAYING FOR ME THE BICYCLE MUSIC COMPANY/CMG	Seether	11		
8	12	HUMAN RACE RCA	Three Days Grace	16		
13	13	HEAVY IS THE HEAD JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	Zac Brown Band Feat. Chris Cornell	19		
17	14	BETTER PLACE RCA	Saint Asonia	7		
16	15	GRAVITY ELEVEN SEVEN	Papa Roach	6		
15	16	HUSH ELEVEN SEVEN	HellYeah	17		
14	17	WHAT'S NEXT? REPUBLIC	Godsmack	9		
21	18	THE WOLF GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	5		
22	19	COULD HAVE BEEN ME FUTURE/FREESOLO/INTERSCOPE	The Struts	5		
20	20	KILLPOP ROADRUNNER/RRP	Slipknot	9		
19	21	DON'T WAKE ME WIND-UP	Aranda	13		
26	22	NEVER GIVING UP RISE/ADA	Of Mice & Men	13		
25	23	THE OTHERSIDE RAZOR & TIE	Red Sun Rising	5		
27	24	BLOOD STOP AND RUN SIRE/WARNER BROS.	Kill It Kid	10		
23	25	FOR YOU RAZOR & TIE	All That Remains	7		



## Regal Risers

"Ex's & Oh's" by Elle King (above) marks a milestone in its methodical rise, debuting on the Billboard Hot 100 at No. 96 (see page 3). The singer-songwriter's first hit, a mix of folk-rock, blues and retro soul, maintains its No. 2 peak on Triple A and zooms 8-4 on Alternative, while reaching a new peak (No. 7) on Hot Rock Songs. The song is from King's debut album, *Love Stuff*, which started at its No. 8 high on Top Rock Albums on the March 7 chart with 8,000 sold, according to Nielsen Music. The set lifts 26-24 on the July 25 tally, selling 5,000 during the tracking week. "Ex's" also has gained exposure from its sync in promos for HBO Now.

On Mainstream Rock, **Royal Blood** rules with "Little Monster" (3-1), the U.K. duo's first leader on the airplay tally. The pair previously rose as high as No. 2 with "Out of the Black" in June 2014 after first appearing on the chart in 2008. "Monster" also hits a new peak (No. 18) on Alternative. The track received heavy play during the first week of **Zane Lowe's** show for Apple Music's Beats 1, which launched June 30. According to an analysis by *Billboard*, "Monster" was the third-most-played song in the first seven days of Beats 1 programming, with 23 plays. On Lowe's final show at BBC Radio 1, he named "Monster" one of his signature "hottest records in the world." —Emily White

SHANE McCauley  
HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR OLDER THAN 18 MONTHS BUT STILL RESIDING IN THE BILLBOARD 200'S TOP 100. MAINSTREAM ROCK: THE WEEK'S MOST POPULAR MAINSTREAM ROCK SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2015, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.





COURTESY OF REPUBLIC RECORDS

# R&B/Hip-Hop

July 25  
2015  
billboard

SALES, AIRPLAY & STREAMING  
DATA COMPILED BY  
nielsen  
MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>14 WKS</b> <b>SEE YOU AGAIN</b> DI FRANK, E.C.PUTH, A.CEDAR (L.FRANKS, A.CEDAR, C.J.THOMAS, C.PUTH)UNIVERSAL STUDIOS/ATLANTIC	Wiz Khalifa Feat. Charlie Puth	1	18
-	4	2	<b>DG AG</b> <b>CAN'T FEEL MY FACE</b> A.PAYAMI, MAX MARTIN (A.TESFAYE, MAX MARTIN, S.KOTECHE, P.SVENSSON, A.PAYAMI)XO/REPUBLIC	The Weeknd	2	2
3	2	3	<b>WATCH ME</b> BOLO DA PRODUCER (T.B.MINGO, R.L.HAWK)BOLO/CAPITOL	Silento	2	20
2	3	4	<b>TRAP QUEEN</b> T.FADD (W.J.MAXWELL, T.FADD)RGF/300	Fetty Wap	2	26
6	7	5	<b>THE HILLS</b> MANO (A.TESFAYE, A.BALSHE, E.NICKERSON, C.MONTAGNESE)XO/REPUBLIC	The Weeknd	5	7
4	6	6	<b>EARNED IT (FIFTY SHADES OF GREY)</b> S.MOCCIO, L.QUENNEVILLE (A.TESFAYE, S.MOCCIO, L.QUENNEVILLE, A.BALSHE)UNIVERSAL STUDIOS/REPUBLIC	The Weeknd	1	29
-	13	7	<b>SG</b> <b>679</b> <b>Fetty Wap Featuring Remy Boyz</b> PEOPLES (W.J.MAXWELL, A.COSME, JR., J.POPE, B.GARCIA)RGF/300	Fetty Wap Featuring Remy Boyz	7	2
5	8	8	<b>POST TO BE</b> DI MUSTARD, M.ADM (S.GANDRER, D.MCFARLANE, M.ADM, M.POWELL, S.DAN, M.BROWN, L.A.E. CHILOMBO, B.BONNER, DUNBAR, J.TYDOR, L.MILLS)MAYBACH/ATLANTIC	Omarion Feat. Chris Brown & Jhene Aiko	5	32
8	5	9	<b>B**** BETTER HAVE MY MONEY</b> DEPUTY, K.WEST (J.PIERRE, B.BOURELLY, R.FENTY, J.WEBSTER, C.O.WEST)WESTBURY ROAD/ROC NATION	Rihanna	5	16
21	12	10	<b>ALL EYES ON YOU</b> A.BELICER, M.WORRIS (R.WILLIAMS, O.T.MARAJ, M.BROWN, A.BELICER, D.MORRIS, K.COSSIMA, A.DAVISON, S.DAVISON, S.COMBS...)MAYBACH/ATLANTIC	Meek Mill Feat. Chris Brown & Nicki Minaj	10	3
11	9	11	<b>CLASSIC MAN</b> JIDENNA, K.KIMBERA TUFFOUR, JIDENNA (M.ROBERTSON, L.MORRISON, K.KIMBERA TUFFOUR, K.RIVIN, H.L.SCHER, M.ALEY, G.A.RIVIN, L.E.KIM...)WONDALAND/EPIC	Jidenna Featuring Roman GianArthur	9	13
9	10	12	<b>FLEX (OOH OOH OOH)</b> NITTI, D.J.SPINZ (D.D.LAMAR, C.MOORE, G. HILL)RICH HOMIEZ/THINK IT'S A GAME	Rich Homie Quan	8	14
7	11	13	<b>NASTY FREESTYLE</b> 3OROC (T.D.NOBLE, S.G.LOADE)WERUNIT/UNAUTHORIZED/300	T-Wayne	4	14
10	14	14	<b>SLOW MOTION</b> C.PUTH, G.EOFFRO CAUSE (T.NEVERSON, C.PUTH, G.EARLEY, J.K.HINDLIN)SONGBOOK/ATLANTIC	Trey Songz	9	25
-	18	15	<b>R.I.C.O.</b> VINYLZ, CUBEATZ (R.R.WILLIAMS, A.GRAHAM, A.HERNANDEZ, K.GOMRINGER)MAYBACH/ATLANTIC	Meek Mill Featuring Drake	15	2
13	15	16	<b>BE REAL</b> DI MUSTARD, KRAMM (B.TOLLINS, D.MCFARLANE, J.GRAMMA, N.AUDIN, L.HUGES, D.EONAR, B.LO, S.HAZZARD, D.MTRIBLE)THE ALBUM GROUP/RS (CLASSIC/RCA)	Kid Ink Featuring Dej Loaf	12	19
14	17	17	<b>BLESSINGS</b> VINYLZ, A.RITTER (S.M.ANDERSON, A.HERNANDEZ, A.RITTER, A.GRAHAM)G.O.O.D./DEF JAM	Big Sean Featuring Drake	9	24
17	20	18	<b>PLANES</b> VINYLZ, FRANK DUKES (J.P.FELTON, A.HERNANDEZ, A.WOODS, J.COLE, A.FEENY, A.ADMAS, R.HARRIS, K.JEFFRIES)MICK SCHULTZ/DEF JAM	Jeremiah Featuring J. Cole	17	18
15	19	19	<b>COMMAS</b> J.L.UELLEN, D.J.SPINZ (N.WILBURN, CASH, J.H.LUELLEN, G.HILLS)A-1/FREEBANDZ/300	Future	14	18
16	21	20	<b>WET DREAMZ</b> J.L.COLE (J.COLE, C.SIMMONS, R.HAMMOND)DREAMVILLE/ROC NATION/COLUMBIA	J. Cole	16	26
26	24	21	<b>THIS COULD BE US</b> MIKE WILL MADE-IT+A (A.BROWN, K.U.BROWN, M.L.WILLIAMS, M.MIDDLEBROOKS)EARDRUM/INTERSCOPE	Rae Sremmurd	21	9
19	22	22	<b>THE MATRIMONY</b> JAKE ONE, D.J.KHALIL (O.AKINTIMEHIN, J.DUTTON, S.DEW)MAYBACH/ATLANTIC	Wale Featuring Usher	17	17
-	32	23	<b>BAD FOR YOU</b> BEN BILLIONS (R.R.WILLIAMS, O.T.MARAJ, B.DIEHL, H.GRIZMAN, J.LYELL, J.HAMILTON)MAYBACH/ATLANTIC	Meek Mill Featuring Nicki Minaj	23	2
20	26	24	<b>HOW MANY TIMES</b> DI KHALED, LEE ON THE BEATS, B.KORN, OZ (K.MAHLEED, C.M.BROWN, D.CARTER, S.M.ANDERSON)WE THE BEST/RED ASSOCIATED LABELS	DJ Khaled Feat. Chris Brown, Lil Wayne & Big Sean	17	9
29	25	25	<b>YOGA</b> N.WONDER, K.KIMBERA TUFFOUR, JIDENNA (M.ROBERTSON, L.MORRISON, K.KIMBERA TUFFOUR, K.RIVIN, H.L.SCHER, M.ALEY, G.A.RIVIN, L.E.KIM...)WONDALAND/EPIC	Janelle Monae & Jidenna	25	9
-	27	26	<b>ALRIGHT</b> P.L.WILLIAMS, SOUNWAVE (K.DUCKWORTH, P.L.WILLIAMS, M.SPEARS)TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	26	5
32	29	27	<b>COFFEE</b> MIGUEL (M.J.PIMENTEL, B.DAVIS)BYSTORM/BLACK ICE/RCA	Miguel	26	10
-	36	28	<b>LORD KNOWS</b> PLAY PICASSO, TORY LANEZ (R.R.WILLIAMS, D.GONZALEZ, D.PETERSON)MAYBACH/ATLANTIC	Meek Mill	28	2
-	43	29	<b>JUMP OUT THE FACE</b> L.WAYNE, J.LUELLEN (R.R.WILLIAMS, S.L.WAYNE, J.H.LUELLEN, N.WILBURN, CASH)MAYBACH/ATLANTIC	Meek Mill Featuring Future	29	2
28	30	30	<b>HOOD GO CRAZY</b> N4 (A.D.VATES, T.EPPS, B.R.SIMMONS, JR., C.MONTGOMERY, H.L.LUSCOMBE, E.VAN WORMUM)STRANGE	Tech N9NE Featuring 2 Chainz & B.o.B	27	11
-	41	31	<b>PULLIN UP</b> BEN BILLIONS, DANNY BOYSTYLES, C.MONTAGNESE (R.R.WILLIAMS, A.TESFAYE, B.DIEHL, C.MONTAGNESE, D.SOPHIELO)MAYBACH/ATLANTIC	Meek Mill Featuring The Weeknd	31	2
34	38	32	<b>ONE MAN CAN CHANGE THE WORLD</b> A.JOHNSON (S.M.ANDERSON, A.JOHNSON, K.O.WEST, JOHN LEGEND, J.M.G.DEAN, D.MCFARLANE, W.L.ROBERTS II)G.O.O.D./DEF JAM	Big Sean Feat. Kanye West & John Legend	32	8
-	47	33	<b>NOTHING BUT TROUBLE</b> COOK CLASSICS, C.PUTH (C.PUTH, D.CARTER)BIG BEAT/ATLANTIC	Lil Wayne & Charlie Puth	33	2
18	35	34	<b>NO SLEEP</b> J.JACKSON, JIMMY JAM, T.S.LEWIS (J.JACKSON, J.S.HARRIS III, T.S.LEWIS)RHYTHM NATION/BMG	Janet	18	3
36	40	35	<b>COME GET HER</b> MIKE WILL MADE-IT+A (A.BROWN, K.U.BROWN, M.L.WILLIAMS, A.HOGAN)EARDRUM/INTERSCOPE	Rae Sremmurd	35	13
-	28	36	<b>PLAY NO GAMES</b> KEY WEN, J.LIBRARY (S.M.ANDERSON, D.WEIR, H.L.JOHNSON, C.M.BROWN, J.GOFFIN, R.BIGATLING, G.GRIFFIN, A.HALL, H.E.I. RILEY)G.O.O.D./DEF JAM	Big Sean Feat. Chris Brown & Ty Dolla \$ign	28	3
-	39	37	<b>CHECK</b> L.WAYNE, J.LUELLEN (R.R.WILLIAMS, L.WAYNE, J.H.LUELLEN)MAYBACH/ATLANTIC	Meek Mill	37	2
30	34	38	<b>CHECK</b> LONDON ON DA TRACK (J.WILLIAMS, L.HOLMES)300/ATLANTIC	Young Thug	30	12
31	33	39	<b>MY WAY</b> NOT LISTED (NOT LISTED)RGF/300	Fetty Wap	31	3
38	37	40	<b>I KNOW</b> DI MUSTARD, KEY WANE (S.M.ANDERSON, D.MCFARLANE, D.M.WEIR II, J.A.E. CHILOMBO)G.O.O.D./DEF JAM	Big Sean Featuring Jhene Aiko	37	4
-	46	41	<b>LIQUOR</b> A.STITH, THE AQUARIUS (C.M.BROWN, A.STITH, O.SAMPSON)RCA	Chris Brown	41	2
-	44	42	<b>100</b> CARDO ON THE BEAT, J.LULIANO (TAYLOR, S.BENTON, C.JONES, A.GRAHAM, J.E.HULAN JR., R.LATOUR, P.HYSON)FIFTH ANCHORMENT/GOOD MONEY/EPIC	The Game Featuring Drake	42	2
43	42	43	<b>MILLION</b> TIMBALAND, G.GOBEY (T.V.MOSLEY, T.HOME, J.D.WASHINGTON, M.ELLIOTT)MOSLEY/EPIC	Tink	41	6
<b>HOT SHOT DEBUT</b>		44	<b>FINNA GET LOOSE</b> NOT LISTED (NOT LISTED)BAD BOY/INTERSCOPE	Puff Daddy & The Family Feat. Pharrell Williams	44	1
<b>RE-ENTRY</b>		45	<b>PHENOMENAL</b> EMINEM (M.MATHERS III, L.E.RESTO, M.RESTO)SHADY/INTERSCOPE	Eminem	14	4
<b>NEW</b>		46	<b>AROUND THE WORLD</b> MAX MARTIN, MAG. YVA (M.D.BORRERO, S.SALMANZADEH, MAX MARTIN, S.KOTECHE, R.B. GORANSON, J.FRANKS, N.MAXWELL)I.M.G./REPUBLIC	Natalie La Rose Feat. Fetty Wap	46	1
<b>NEW</b>		47	<b>I GOT THE JUICE</b> CARDO ON THE BEAT, YUNG EXCLUSIVE (R.R.WILLIAMS, R.LATOUR, D.JACKSON)MAYBACH/ATLANTIC	Meek Mill	47	1
33	45	48	<b>FLICKA DA WRIST</b> FRED ON EM (F.J.FISHER, JR., C.MILBURN)LMG/EONE	Chedda Da Connect	29	16
44	48	49	<b>KING KUNTA</b> SOUNWAVE (K.DUCKWORTH, M.SPEARS, J.M.BURNS, M.JACKSON, A.ALEWIS, S.GORDY, L.BROWN, E.WESLEY, L.STARK)TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	20	17
<b>NEW</b>		50	<b>SHAME</b> NOT LISTED (NOT LISTED)VOLTRON RECORDZ/CAPITOL	Tyrese	50	1

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	<b>#1</b> <b>2 WKS</b> <b>GG</b> <b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	Dreams Worth More Than Money	2
2	2	<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Wildheart	2
4	3	<b>LEON BRIDGES</b> LISASAWYER63/COLUMBIA	Coming Home	3
3	4	<b>VINCE STAPLES</b> ARTUM/DEF JAM	Summertime '06	2
5	5	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	17
6	6	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	22
7	7	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	AT.LONG.LAST.A\$AP	7
8	8	<b>J. COLE</b> DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	31
9	9	<b>THE INTERNET</b> ODD FUTURE/COLUMBIA	Ego Death	2
11	10	<b>BIG SEAN</b> G.O.O.D./DEF JAM	Dark Sky Paradise	20
10	11	<b>BOOSIE BADAZZ</b> TRILL/ATLANTIC/AG	Touch Down 2 Cause Hell	7
14	12	<b>VARIOUS ARTISTS</b> RCA/LEGACY	21 Throwback Jams	2
13	13	<b>SOUNDTRACK</b> 20TH CENTURY FOX/COLUMBIA	Empire: Original Soundtrack From Season 1	18
12	14	<b>TREY SONGZ</b> SONGBOOK/ATLANTIC/AG	Trigga	51
16	15	<b>YELAWOLF</b> SLUMERICAN/SHADY/INTERSCOPE/IGA	Love Story	12
17	16	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	30
19	17	<b>RAE SREMMURD</b> EARDRUM/INTERSCOPE/IGA	SremmLife	27
15	18	<b>STEVIE STONE</b> STRANGE/RBC	Malta Bend	2
18	19	<b>JAMIE FOXX</b> JB ENTERTAINMENT/RCA	Hollywood: A Story Of A Dozen Roses	8
20	20	<b>WALE</b> EVERY BLUE MOON/MAYBACH/ATLANTIC/AG	The Album About Nothing	15
21	21	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ATLANTIC/AG	Furious 7	17
23	22	<b>TECH N9NE</b> STRANGE/RBC	Special Effects	10
22	23	<b>LYFE JENNINGS</b> RED ASSOCIATED LABELS	Tree Of Lyfe	3
28	24	<b>G-EAZY</b> G-EAZY/RVG/BPG	These Things Happen	55
24	25	<b>LIL DURK</b> DEF JAM	Remember My Name	6

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>2 WKS</b> <b>XO/REPUBLIC</b> <b>CAN'T FEEL MY FACE</b>	The Weeknd	3
4	2	<b>THE HILLS</b> XO/REPUBLIC	The Weeknd	7
3	3	<b>EARNED IT (FIFTY SHADES OF GREY)</b> UNIVERSAL STUDIOS/REPUBLIC	The Weeknd	29
5	4	<b>POST TO BE</b> MAYBACH/ATLANTIC	Omarion Feat. Chris Brown & Jhene Aiko	33
2	5	<b>B**** BETTER HAVE MY MONEY</b> WESTBURY ROAD/ROC NATION	Rihanna	16
6	6	<b>CLASSIC MAN</b> WONDALAND/EPIC	Jidenna Feat. Roman GianArthur	16
7	7	<b>SLOW MOTION</b> SONGBOOK/ATLANTIC	Trey Songz	25
9	8	<b>PLANES</b> MICK SCHULTZ/DEF JAM	Jeremiah Feat. J. Cole	24
11	9	<b>YOGA</b> WONDALAND/EPIC	Janelle Monae & Jidenna	13
12	10	<b>COFFEE</b> BYSTORM/BLACK ICE/RCA	Miguel	10
13	11	<b>NO SLEEP</b> RHYTHM NATION/BMG	Janet	3
15	12	<b>LIQUOR</b> RCA	Chris Brown	2
14	13	<b>MILLION</b> MOSLEY/EPIC	Tink	9
16	14	<b>AROUND THE WORLD</b> I.M.G./REPUBLIC	Natalie La Rose Feat. Fetty Wap	5
17	15	<b>SHAME</b> VOLTRON RECORDZ/CAPITOL	Tyrese	7
21	16	<b>SIMPLE THINGS</b> BYSTORM/BLACK ICE/RCA	Miguel	2
20	17	<b>L\$D</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	7
18	18	<b>ALL HANDS ON DECK</b> RCA	Tinashe Feat. Iggy Azalea	19
19	19	<b>YOU CHANGED ME</b> JB ENTERTAINMENT/RCA	Jamie Foxx Feat. Chris Brown	16
<b>RE</b>	20	<b>HERE</b> EP ENTERTAINMENT/DEF JAM	Alessia Cara	6
23	21	<b>CHA CHA</b> #1EPICHECK/EMPIRE RECORDINGS	D.R.A.M.	3
22	22	<b>PARADISE</b> MICK SCHULTZ/DEF JAM	Jeremiah	5
<b>NEW</b>	23	<b>MORNING SUN</b> STAR TRAK/INTERSCOPE	Robin Thicke	1
25	24	<b>FOOL'S GOLD</b> BLUES BABE/ATLANTIC	Jill Scott	6
24	25	<b>HARD TO DO</b> ATLANTIC	K. Michelle	7



## The Weeknd Rules

The Weeknd (above) becomes the first artist to claim the top three slots on the nearly 3-year-old Hot R&B Songs chart as "The Hills" hops 4-2, joining "Earned It" (No. 3) and "Can't Feel My Face" (No. 1). "Hills" reaches a new weekly streaming high of 11.8 million domestic streams — a 15 percent increase, according to Nielsen Music — during the week ending July 9, aiding in its rise. **Robin Thicke** is the only other act to have held two of the top three spots on the chart, when "Blurred Lines" (featuring **T.I.** and **Pharrell Williams**) and "Give It 2 You" (featuring **Kendrick Lamar**) were at Nos. 1 and 3, respectively, for three weeks in 2013. Meanwhile, **David Guetta** earns his first Rhythmic chart-topper as "Hey Mama" (featuring **Nicki Minaj**, **Bebe Rexha** and **Afrojack**) climbs 3-1 in its 14th week. The song grows by 6 percent in spins at the format during the tracking week ending July 12, with KUBE Seattle leading in plays (128). The DJ has posted 14 tracks on the list during his six-year charting history, with "Mama" becoming his fifth top 10 when it reached No. 8 on the June 8 chart. On R&B/Hip-Hop Airplay, **Rihanna** notches her fourth No. 1 as "Bitch Better Have My Money" rises 2-1. The track took 16 weeks to reach the peak, marking the singer's longest trip to the top. The song increases to 29.2 million audience impressions, a 13 percent hike. —Amaya Mendizabal



July 25  
2015

billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>19 WKS</b> <b>DG</b> <b>EL PERDON</b> SAGA WHITEBLACK (N. RIVERA CAMINERO/SAGA WHITEBLACK, J. MEDINA VELEZ)	Nicky Jam & Enrique Iglesias LA INDUSTRIA/SONY MUSIC LATIN	1	23
2	2	2	<b>PROPUESTA INDECENTE</b> A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	1	103
5	5	3	<b>LA GOZADERA</b> MOTIFF S.GEORGE (A.DELGADO HERNANDEZ, R.M.MARTINEZ AMEY, A.GONZALEZ ARROYO)	Gente de Zona Featuring Marc Anthony MAGNUS/SONY MUSIC LATIN	3	11
3	3	4	<b>FANATICA SENSUAL</b> HAZE, D.DURAN (O.J.VALLE VEGA, E.F.VAZQUEZ, E.ROSA CINTRON, D.DURAN)	Plan B PINA/SONY MUSIC LATIN	3	28
6	6	5	<b>HILITO</b> A.SANTOS, J.CHEVERE (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	4	30
4	4	6	<b>EL AMOR DE SU VIDA</b> J.L.VAREZ (J.BAHUMAE)	Julion Alvarez y Su Norteno Banda FONOVI/UMLE	4	18
8	7	7	<b>TE METISTE</b> I.GONZALEZ (S.MERCADO)	Ariel Camacho y Los Plebes del Rancho DEL	7	20
7	11	8	<b>SG</b> <b>MALDITAS GANAS</b> A.VALENZUELA (A.RIOS)	El Komander TWINNS	7	16
11	10	9	<b>AG</b> <b>MI VICIO MAS GRANDE</b> A.LIZARRAGA, J.LIZARRAGA (L.L.DIAZ, J.JINZUNZA FABELA)	Banda El Recodo de Cruz Lizarraga FONOVI/UMLE	9	11
9	8	10	<b>SIGUEME Y TE SIGO</b> CHRIS JEDAY (R.L.AVALA RODRIGUEZ, C.E.ORTIZ RIVERA, C.E.ORTIZ REVERA)	Daddy Yankee CAPITOL LATIN/EL CARTEL/UMLE	6	18
12	9	11	<b>PIERDO LA CABEZA</b> DJ URBA, ROME (F.G.ORTIZ TORRES, G.E.PIZARRA, G.A.CRUZ-PADILLAY, DAMAS, M.CEDENO URBAN, L.J.ROMERO)	Zion & Lennox BABY	9	24
10	12	12	<b>ME SOBRABAS TU</b> A.LIZARRAGA (L.L.DIAZ, J.A.JINZUNZA FABELA)	Banda Los Recoditos DISA/UMLE	10	23
14	13	13	<b>PERDIDO EN TUS OJOS</b> DON OMAR (W.O.LANDRON RIVERA, N.GUTIERREZ, C.E.ORTIZ REVERA, C.E.ORTIZ RIVERA)	Don Omar Featuring Natti Natasha MACHETE/UMLE	13	16
17	15	14	<b>LA MORDIDITA</b> Y.ROMERO, A.RAYO GIBO (P.CAPO, J.GOMEZ Y.ROMERO, B.LUENGO, R.MARTIN)	Ricky Martin Featuring Yotuel SONY MUSIC LATIN	14	8
16	14	15	<b>SOLITA</b> G.R.ROJAS, E.DAVILA JR., D.LORA (G.R.ROJAS, D.LORA, Y.M.THEN JAQUEZ)	Prince Royce SONY MUSIC LATIN	13	16
13	16	16	<b>NOTA DE AMOR</b> LOS LEGENDARIOS (L.L.MOREIRA LUNA, C.VIVES, A.CASTRO, R.L.AVALA RODRIGUEZ)	Wisín + Carlos Vives Feat. Daddy Yankee SONY MUSIC LATIN	5	22
18	17	17	<b>CONTIGO</b> J.TIRADO CASTANEDA (E.MUNOZ, J.L.ROMA)	Calibre 50 DISA/UMLE	5	24
19	19	18	<b>MI VERDAD</b> G.NORIEGA, F.OLVERA (F.OLVERA, G.NORIEGA)	Mana Featuring Shakira WARNER LATINA	1	22
15	20	19	<b>A LO MEJOR</b> S.LIZARRAGA (I.CHAVEZ ESPINOZA)	Banda Sinaloense MS de Sergio Lizarraga REMEX	15	18
22	18	20	<b>DUELE EL AMOR</b> E.SEMPER, S.SEMPER, J.VANVONMOORE, J.RODRIGUEZ, P.L.ARCANEL, N.AGUILA, P.ALENCIA, J.C.LOSADA (R.PINA, E.SEMPER, S.SEMPER, E.JORDRIGUEZ)	Tony Dize PINA/SONY MUSIC LATIN	18	8
21	21	21	<b>EL CHOLO</b> G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	17	10
20	22	22	<b>ME VOY ENAMORANDO</b> MOTIFF (U.A.MIRANDA PEREZ, M.MENDOZA DONATTI, G.MARIN ESPINOZA, S.PRIMERA, C.CREYES-ROSADO)	Chino & Nacho Featuring Farruko MACHETE/UMLE	20	13
23	23	23	<b>EL TAXI</b> DJ CHINO, J.GOMEZ MARTINEZ, E.RONER, J.TAYOR, S.SONAR, J.L.MULLIS, C.A.PEREZ, J.C.SABIDO, G.SABIDO, A.VAZQUEZ, J.MARTINEZ	Pitbull Featuring Sensato & Osmani Garcia FAMOUS ARTIST/MR. 305/SONY MUSIC LATIN	23	12
-	24	24	<b>PIENSALO</b> S.LIZARRAGA, BANDA SINALOENSE MS (H.PALENCIA CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga REMEX	24	2
27	26	25	<b>BACK IT UP</b> L.VA (S.KOTECHEA), J.SALMANZADEH, A.C.PEREZ, G.R.ROJAS	Prince Royce Feat. Jennifer Lopez & Pitbull RCA/SONY MUSIC LATIN	23	6
34	25	26	<b>CUAL ADIOS</b> R.VERDUZCO (FATO)	Banda Clave Nueva de Max Peraza TALENT MUSIC GROUP/FONOVI/UMLE	25	8
24	28	27	<b>COMO ANTES</b> TITO EL BAMBINO, L.BERRIOS NIEVES (TITO "EL BAMBINO", L.BERRIOS NIEVES)	Tito "El Bambino" El Parton Feat. Zion & Lennox ON FIRE/SIENTE/UMLE	20	9
33	30	28	<b>AUNQUE AHORA ESTES CON EL</b> J.TIRADO CASTANEDA (J.E.MURGUIA PEDRAZA, M.L.ARRIAGA)	Calibre 50 DISA/UMLE	28	4
30	29	29	<b>LA PRISION</b> F.OLVERA (F.OLVERA, G.NORIEGA)	Mana WARNER LATINA	29	7
28	32	30	<b>CONFESION</b> F.CAMACHO TIRADO (D.SIERRA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	28	7
26	27	31	<b>BONITO Y BELLO</b> L.LUNA DIAZ (O.TARAZON, J.P.ZAZUETA, K.CERVANTES)	La Septima Banda de Guamuchil Sinaloa FONOVI/UMLE	19	15
41	40	32	<b>BAIJTO</b> MAFFIO (I.CANELA, K.MARLEY, C.A.PERALTA, O.E.HERNANDEZ VILLEGAS)	Jencarlos Canela Featuring Ky-Mani Marley UNIVERSAL MUSIC LATIN/UMLE	32	10
29	37	33	<b>CALENTURA</b> HAZE (L.VEGUILLA MALAVE, E.ROSA CINTRON, G.L.CINTRON, A.D.CINTRON)	Yandel SONY MUSIC LATIN	28	10
32	31	34	<b>BAILALO</b> LUNY TUNES (M.RIVERA, H.MORENO, H.RAHMAN, A.BUTTINGTON, A.COLOSSI, F.SALDANA, R.RIVERO ROMAN)	Tomas The Latin Boy LATINA 150498	31	4
44	36	35	<b>MUCHACHITA LINDA</b> J.L.GUERRA SEIJAS (J.L.GUERRA SEIJAS)	Juan Luis Guerra 440 CAPITOL LATIN/UMLE	35	3
38	34	36	<b>UNAS HELADAS</b> C.FELIX (C.FELIX)	Grupo Maximo Grado AFINARTE/SONY MUSIC LATIN	34	4
35	38	37	<b>HOMBRE LIBRE</b> A.VALDES (B.F.PACHECO ACOSTA)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	35	14
25	33	38	<b>IMAGINADOTE</b> CHRIS JEDAY, DADDY YANKEE, REYKON (C.E.ORTIZ REVERA, J.A.A.TORRES-ABREU CASTRO, C.E.ORTIZ RIVERA, R.L.AVALA RODRIGUEZ)	Reykon Featuring Daddy Yankee WARNER LATINA	25	9
36	35	39	<b>NO ME LLAMAS</b> J.P.MORALES PEREZ (J.LICPEA MORALES, A.A.TORRES-ABREU CASTRO, J.SANTANA LUGO, MONTALVO VEGA, J.P.MORALES PEREZ, S.BARRAZA LOPEZ)	Gocho "El Lapiz de Platino" MELODIAS DE ORO	35	5
31	39	40	<b>NOCHE Y DE DIA</b> C.PAUCAR (C.RAMOS LOPEZ, E.M.IGLESIAS, W.O.LANDRON RIVERA, B.CASILLAS)	Enrique Iglesias Feat. Yandel & Juan Magan REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE	27	20
40	41	41	<b>EL PAPEL CAMBIO</b> A.VALENZUELA (C.VEGA)	El Komander TWINNS	34	11
39	45	42	<b>VETE ACOSTUMBRANDO</b> L.HERNANDEZ (C.BRIBIESCA)	Rodry Hernandez SODIN/FONOVI/UMLE	33	7
45	44	43	<b>DEBAJO DEL SOMBRERO</b> G.CHAVEZ MORENO (M.A.CONTERO RODRIGUEZ)	Leandro Rios Feat. Pancho Uresti REMEX	43	3
42	42	44	<b>SI PUDIERA</b> Z.FERREIRA (R.F.RAMOS)	Zacarias Ferreira SUNFLOWER	40	5
37	43	45	<b>EL QUESITO</b> G.ORTIZ (O.A.RUIZ)	Omar Ruiz BAD SIN	28	15
-	48	46	<b>SUENA LA BANDA</b> M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes de Tijuana Feat. Codigo FN FONOVI/UMLE	44	3
RE-ENTRY	-	47	<b>BADDEST GIRL IN TOWN</b> M.MORONDO, LOTO (A.C.PEREZ, M.MORONDO, M.MORONDO, C.COROLL, L.MOREIRA LUNA, J.C.GARCIA, J.GOMEZ MARTINEZ)	Pitbull Feat. Mohombi & Wisin MR. 305/SONY MUSIC LATIN	47	2
-	-	48	<b>VOLVER A COMENZAR</b> S.GEORGE (A.LUCIA)	Marc Anthony SONY MUSIC LATIN	48	3
HOT SHOT DEBUT	-	49	<b>CAJITA DE CARTON</b> INTOCABLE (W.CASTILLO UTRIA)	Intocable GOOD I/UMLE	49	1
NEW	-	50	<b>LA REVANCHA</b> G.CHAVEZ MORENO (M.CASTRO ORTEGA, J.R. BENITEZ)	La Trakalosa de Monterrey REMEX	50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1</b> <b>2 WKS</b> <b>GG</b> <b>BANDA EL RECODO DE CRUZ LIZARRAGA</b> FONOVI/UMLE	Mi Vicio...	2		
2	2	<b>MANA</b> WARNER LATINA	Cama Incendiada	12		
4	3	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 2	72		
5	4	<b>GERARDO ORTIZ</b> BAD SIN/DEL/SONY MUSIC LATIN	Hoy Mas Fuerte	8		
3	5	<b>DON OMAR</b> MACHETE/UMLE	Last Don II	4		
6	6	<b>JUAN GABRIEL</b> SONY MUSIC LATIN	Mis Numero 1... 40 Aniversario	49		
7	7	<b>JUAN GABRIEL</b> FONOVI/UMLE	Los Duo	22		
9	8	<b>CHIQUIS RIVERA</b> SWEET SOUND/TGH/SONY MUSIC LATIN	Ahora	6		
11	9	<b>JULION ALVAREZ Y SU NORTENO BANDA</b> FONOVI/UMLE	Aferrado	16		
10	10	<b>MARCO ANTONIO SOLIS</b> FONOVI/UMLE	15 Inolvidables	35		
8	11	<b>CHARLIE APONTE</b> TOP STOP/SONY MUSIC LATIN	Una Nueva Historia	6		
12	12	<b>CALIBRE 50</b> DISA/UMLE	Lo Mejor de	23		
13	13	<b>VARIOUS ARTISTS</b> FONOVI/UMLE	20 Corridos Bien Perrones	49		
14	14	<b>VARIOUS ARTISTS</b> FONOVI/UMLE	Las Bandas Romanticas de America 2015	25		
15	15	<b>LABERINTO</b> MUSART/SONY MUSIC LATIN	Personalidad	5		
17	16	<b>ANA GABRIEL</b> SONY MUSIC LATIN	Mi Regalo, Mis Numero 1...	8		
16	17	<b>ENRIQUE IGLESIAS</b> DEL/SONY MUSIC LATIN	Sex And Love	69		
19	18	<b>SELENA</b> CAPITOL LATIN/UMLE	Lo Mejor de...	15		
18	19	<b>JOAN SEBASTIAN</b> MUSART/SONY MUSIC LATIN	Personalidad	7		
20	20	<b>ARIEL CAMACHO Y LOS PLEBES DEL RANCHO</b> DEL/SONY MUSIC LATIN	El Karma	27		
HOT SHOT DEBUT	21	<b>EL KOMANDER</b> TWINNS	Detras del Miedo	1		
21	22	<b>MARC ANTHONY</b> SONY MUSIC LATIN	3.0	87		
25	23	<b>RICKY MARTIN</b> SONY MUSIC LATIN	A Quien Quiera Escuchar	22		
24	24	<b>INTOCABLE</b> GOOD I/UMLE	XX: 20 Aniversario	24		
23	25	<b>JOAN SEBASTIAN</b> MUSART/SONY MUSIC LATIN	Lo Esencial de Joan Sebastian: Sentimental	7		

TROPICAL AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
4	1	<b>#1</b> <b>1 WK</b> <b>GG</b> <b>AHORA QUE TE VAS</b> TOP STOP	India	6		
2	2	<b>MI CALENDARIO</b> D.A.M.	Hector Acosta "El Torito"	10		
13	3	<b>LA GOZADERA</b> MAGNUS/SONY MUSIC LATIN	Gente de Zona Feat. Marc Anthony	8		
1	4	<b>DIFFICIL</b> TOP STOP	Jorge Villamizar Feat. Oscar D'Leon, Descemer Bueno & MoLa	12		
3	5	<b>BAJO, PIANO &amp; BONGO</b> IM/KYAVI/SONY MUSIC LATIN	Ismael Miranda Feat. Bobby Valentín, Richie Ray & Roberto Roena	12		
14	6	<b>AQUI NADIE TOCA</b> PRINCE RECORDS/RM53	Sharlene Featuring Mozart La Para	7		
18	7	<b>COMO DUELE EL SILENCIO</b> SONY MUSIC LATIN	Leslie Grace	6		
5	8	<b>BAILALO</b> LATINA 150498	Tomas The Latin Boy	21		
6	9	<b>POR SI NO TE VUELVO A VER</b> LATIN PULSE	Rolf Sanchez	20		
8	10	<b>PIERDO LA CABEZA</b> BABY	Zion & Lennox	20		
9	11	<b>EL PERDON</b> LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam & Enrique Iglesias	20		
11	12	<b>MENEO</b> FAMOUS ARTIST/MR. 305	Fito Blanco	9		
7	13	<b>QUE COSAS TIENE EL AMOR</b> ANTHONY SANTOS/TOP	Anthony Santos & Prince Royce	13		
15	14	<b>TU CUERPO ME HACE BIEN</b> PINA	Arcangel	4		
17	15	<b>UN BESO</b> GANDA	Baby Rasta & Gringo	11		
16	16	<b>MI LUGAR ES CONTIGO</b> MACHETE/UMLE	Karlos Rose	13		
19	17	<b>MUEVELO</b> HART/MINAYA/R7/CROSSOVER	Juan Esteban	4		
20	18	<b>COMO ANTES</b> ON FIRE/SIENTE/UMLE	Tito "El Bambino" El Parton Feat. Zion & Lennox	15		
10	19	<b>AGUA BENDITA</b> KIYAVI/SONY MUSIC LATIN	Victor Manuel	19		
25	20	<b>DALE FRONTU</b> J&G	Eloy Featuring Wisin	4		
12	21	<b>DUELE EL AMOR</b> PINA	Tony Dize	12		
22	22	<b>CUANDO TE VEO</b> PEERMUSIC/SONY MUSIC LATIN	ChocQuibTown	11		
21	23	<b>ME VOY ENAMORANDO</b> MACHETE/UMLE	Chino & Nacho Feat. Farruko	17		
33	24	<b>LA PASTILLA</b> DOTEI	Ilegales	3		
23	25	<b>MI RITMO BAILA</b> LEADER/CROSSOVER	Mary	6		



## Banda El Recodo Rises

Veteran Mexican group **Banda el Recodo de Cruz Lizarraga** scores its 14th No. 1 on Regional Mexican Airplay, stepping 2-1 with "Mi Vicio Mas Grande." The chart-topping lift maintains the band's stance as the act with the third-most No. 1s on the list, led by **Conjunto Primavera** and **Intocable** (16 each). Meanwhile, newly released album *Mi Vicio Mas Grande* stays at No. 1 on Top Latin Albums, following its crowning debut on the July 18 chart. The set became the group's first to top the list since 2002, out of its total 34 charting sets.

On Tropical Airplay, **India** becomes the female artist with the most No. 1s as "Ahor Que Te Vas" hops 4-1 (up 35 percent in spins, according to Nielsen Music), logging the singer her eighth chart-topper. The rise breaks the salsa star out of a tie with **Gloria Estefan** for the most No. 1s among women. "Ahor Que Te Vas" is from India's *Intensamente con Canciones de Juan Gabriel*, a collection of **Juan Gabriel's** hits revamped as salsa tracks.

Lastly, **Daddy Yankee** re-enters the Social 50 chart at No. 48, following the launch of his European tour (July 8) and the announcement of his upcoming concert at Madison Square Garden in New York (Sept. 19). The reggaeton artist last headlined the venue in 2005. Following an influx of Instagram posts about the forthcoming events, reactions spiked 27 percent (to 1.8 million), helping his return to the chart.

—Amaya Mendizabal

HOT LATIN SONGS: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay. **TOP LATIN ALBUMS:** The week's most popular Latin albums, ranked by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay. **TROPICAL AIRPLAY:** The week's most popular tropical songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



# Christian/Gospel

July 25  
2015  
billboard

HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 9 WKS	<b>BROTHER</b> E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,DEGRAW)	Featuring Gavin DeGraw ATLANTIC/WORD-CURB	1	30
3	3	2		<b>HOLY SPIRIT</b> I.ESKELIN (B.TORWALT,K.TORWALT)	Francesca Battistelli FERVENT/WORD-CURB	2	20
4	4	3		<b>TOUCH THE SKY</b> J.HOUSTON,M.G.CHISLETT (J.HOUSTON,D.THOMAS,M.G.CHISLETT)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	3	16
2	2	4		<b>OCEANS (WHERE FEET MAY FAIL)</b> ▲ M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGTHELM)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1	95
5	5	5		<b>FLAWLESS</b> B.GLOVER,D.GARCIA (B.MILLARD,M.SCHEUCHZER,N.COCHRAN,R.SHAFFER,B.GRAIL,S.J.OLODS,D.A.GARCIA,B.GLOVER)	MercyMe FAIR TRADE	5	14
6	6	6		<b>SOUL ON FIRE</b> THE SOUND KIDS (B.BROWN,M.POWELL,T.ANDERSON,M.LEE,D.CARR,M.MAHER)	Third Day ESSENTIAL/PLG	2	30
8	9	7		<b>DROPS IN THE OCEAN</b> C.WEDGEWORTH (J.STEINGARD,J.INGRAM,M.BRONLEWE)	Hawk Nelson FAIR TRADE	5	27
7	7	8		<b>SHOULDERS</b> TEDD T. (L.SMALLBONE,J.SMALLBONE,B.GLOVER,T.JORNHOM)	for KING & COUNTRY FERVENT/WORD-CURB	4	31
9	8	9		<b>SOMETHING IN THE WATER</b> ▲ M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,BRETT JAMES)	Carrie Underwood 19/ARISTA NASHVILLE/PLG	1	41
11	10	10		<b>EVEN SO COME</b> N.NOCKELS (C.TOMLIN,J.CATES,J.INGRAM)	Passion Featuring Kristian Stanfill SIXSTEPS/SPARROW/CAPITOL CMG	10	18
16	14	11		<b>FIRST</b> P.MABURY,J.INGRAM (L.DAIGLE,P.MABURY,J.INGRAM,M.L.C.FIELDS,H.BENTLEY)	Lauren Daigle CENTRICITY	11	7
13	12	12		<b>AT THE CROSS (LOVE RAN RED)</b> E.CASH (M.ARMSTRONG,E.CASH,C.TOMLIN,M.REDMAN,J.MYRIN)	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	12	27
12	11	13		<b>THROUGH ALL OF IT</b> D.GARCIA (B.GLOVER,M.REED)	Colton Dixon 19/SPARROW/CAPITOL CMG	11	18
14	13	14		<b>WHO I AM</b> S.MOSLEY (B.CALLAHAN,S.MOSLEY,M.L.C.FIELDS)	Blanca WORD-CURB	12	26
15	15	15		<b>IMPOSSIBLE</b> C.BUTLER (J.ROY,C.BUTLER,C.BROWN)	Building 429 ESSENTIAL/PLG	13	13
17	16	16		<b>EXHALE</b> M.BRONLEWE (T.A.LEE,M.ARMSTRONG,J.SILVERBERG)	Plumb CURB	16	9
19	17	17		<b>THAT WAS THEN, THIS IS NOW</b> B.GLOVER (J.WILSON,B.GLOVER)	Josh Wilson SPARROW/CAPITOL CMG	17	13
25	18	18		<b>SKY SPILLS OVER</b> C.STEVENS (M.W.SMITH,C.STEVENS,R.SMITH)	Michael W. Smith MWS/SPARROW/CAPITOL CMG	18	11
23	19	19		<b>CAST MY CARES</b> C.BROWN (D.NEESMITH,S.TINNESZ,C.BROWN)	Finding Favour GOTEE	19	11
-	20	20		<b>UNBELIEVABLE</b> NOT LISTED (NOT LISTED)	Owl City Featuring Hanson REPUBLIC	20	2
26	21	21		<b>LIFT YOUR HEAD WEARY SINNER (CHAINS)</b> C.PACHALL,E.CASH,D.CROWDER (E.CASH,D.CROWDER,S.PHILPOTT)	Crowder SIXSTEPS/SPARROW/CAPITOL CMG	21	4
28	22	22		<b>I'LL KEEP ON</b> T.PROFIT (N.FEUERSTEIN,J.CARLSON,T.PROFIT)	NF Featuring Jeremiah Carlson CAPITOL CMG	19	13
27	23	23		<b>THERE IS POWER</b> L.L.BREWSTER,C.WEDGEWORTH (L.L.BREWSTER,M.L.C.FIELDS)	Lincoln Brewster INTEGRITY	23	8
30	24	24		<b>SAME POWER</b> S.MOSLEY (J.CAMP,J.INGRAM)	Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	24	3
34	25	25		<b>MY EVERYTHING</b> A.YOUNG (A.YOUNG)	Owl City REPUBLIC	22	5

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
6	1	1	#1 2 WKS	<b>WORTH</b> A.BROWN,J.SAVAGE (A. BROWN)	Anthony Brown & group therApy TYSCOT	1	11
2	2	2		<b>WAR</b> C.JENKINS,R.EAST (C.JENKINS)	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	2	36
3	5	3		<b>I LUH GOD</b> W.CAMPBELL,L.DANIELS (W.CAMPBELL,E.M.ATKINS-CAMPBELL,L.A.DANIELS)	Erica Campbell Featuring Big Shizz MY BLOCK/EONE	1	15
1	4	4		<b>FOR YOUR GLORY</b> V.MITCHELL (M.BOOKER)	Tasha Cobbs MOTOWN GOSPEL	1	65
5	3	5		<b>YES YOU CAN</b> A.W.LINDSEY (C.DIXSON,M.L.SAPP)	Marvin Sapp RCA INSPIRATION	3	22
4	6	6		<b>THIS PLACE</b> M.BUTLER (D.W.BLAIR)	Tamela Mann TILLYMANN	3	27
7	7	7		<b>WORTH FIGHTING FOR</b> A.W.LINDSEY (B.C.WILSON,A.LINES)	Brian Courtney Wilson MOTOWN GOSPEL	5	23
8	8	8		<b>FILL ME UP</b> M.BOOKE,C.CARTER (W.A.REAGAN)	Casey J MARQUIS BOONE/TYSCOT	1	40
9	9	9		<b>I AM</b> D.T.SOREY (J.NELSON,D.T.SOREY)	Jason Nelson RCA INSPIRATION	3	39
10	10	10		<b>I WILL TRUST</b> F.HAMMOND (F.HAMMOND,C.RODGERS,P.FEASTER)	Fred Hammond Feat. BreeAnn Hammond F.HAMMOND/RCA INSPIRATION	4	44
11	12	11		<b>HOW AWESOME IS OUR GOD</b> I.HOUGHTON (I.HOUGHTON,N.DIEDERICKS,M.HOUGHTON)	Israel & New Breed Feat. Yolanda Adams RGM NEW BREED/RCA/RCA INSPIRATION	9	24
13	13	12		<b>GOTTA HAVE YOU</b> W.CAMPBELL,P.MORTON (P.J.MORTON,J.MCREYNOLDS,W.CAMPBELL)	Jonathan McReynolds TEHILLAH/LIGHT	12	15
15	15	13		<b>INTENTIONAL</b> T.GREENE,V.NAVEJAR (T.GREENE)	Travis Greene RCA INSPIRATION	13	10
12	11	14		<b>MY WORDS HAVE POWER</b> D.LAWRENCE (G.P.ROBINSON)	Karen Clark Sheard Feat. Donald Lawrence & The Co. KAREW/EONE	11	14
16	16	15		<b>DANCE</b> D.WEATHERSPOON (B.WINANS,D.WEATHERSPOON)	3 Winans Brothers REGIMEN/BMG/EONE	13	19
14	14	16		<b>ALL THE GLORY</b> T.MALLOY,W.WILSON (T.MALLOY)	Alexis Spight UNCLE G	14	14
-	18	17		<b>THANK YOU JESUS (THAT'S WHAT HE'S DONE)</b> A.A.WARD (M.BUTLER,R.SEARIGHT)	Kim Burrell SHANACHIE	17	2
20	20	18		<b>EVERYTHING COMING UP JESUS</b> M.WHITFIELD (C.JONES,L.SLOAN,A.HAMBRICK,M.SPENCE)	Liv'e GLORY 2 GLORY/MBK	18	7
21	21	19		<b>FILL ME UP</b> V.MITCHELL (W.A.REAGAN)	Tasha Cobbs MOTOWN GOSPEL	8	11
19	22	20		<b>SEND THE RAIN</b> W.D.MCDOWELL,C.BOGAN III (W.D.MCDOWELL,W.MCMILLAN)	William McDowell DELIVERY ROOM/EONE	15	9
18	19	21		<b>GRACE</b> R.ROBINSON (R.DILLARD)	Ricky Dillard & New G LIGHT	18	7
24	23	22		<b>JESUS SAVES</b> V.MITCHELL (T.COBBS)	Tasha Cobbs MOTOWN GOSPEL	3	9
25	24	23		<b>OVERFLOW</b> V.MITCHELL (W.A.REAGAN)	Tasha Cobbs MOTOWN GOSPEL	11	4
-	25	24		<b>I'M GOOD</b> R.JERKINS (R.JERKINS,J.AUSTIN,T.BOWMAN, JR.,L.WARE,A.ROSS)	Tim Bowman Jr. LIFESTYLE	24	2
NEW		25		<b>YOU ARE WORTHY</b> J.J.HAIRSTON,E.DAVIS (J.J.HAIRSTON,E.DAVIS)	J.J. Hairston & Youthful Praise LIGHT	25	1

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 2 WKS GG	<b>AUGUST BURNS RED</b> Found In Far Away Places FEARLESS	2		
2	2		<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	7		
3	3		<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG	14		
4	4		<b>JEREMY CAMP</b> STOLEN PRIDE/SPARROW/CAPITOL CMG	23		
5	5		<b>FOR KING &amp; COUNTRY</b> RUN WILD. LIVE FREE. LOVE STRONG. FERVENT/WORD-CURB	43		
6	6		<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/CAPITOL CMG	41		
7	7		<b>NEEDTOBREATHE</b> ATLANTIC/WORD-CURB	65		
8	8		<b>MERCYME</b> FAIR TRADE/PLG	66		
9	9		<b>THIRD DAY</b> ESSENTIAL/PLG	19		
10	10		<b>LECRAE</b> REACH	44		
12	11		<b>FRANCESCA BATTISTELLI</b> FERVENT/WORD-CURB	64		
15	12		<b>NF</b> CAPITOL CMG	15		
14	13		<b>CROWDER</b> SIXSTEPS/SPARROW/CAPITOL CMG	59		
13	14		<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	124		
17	15		<b>BETHEL MUSIC</b> BETHEL/PLG	25		
16	16		<b>MATT REDMAN</b> SIXSTEPS/SPARROW/CAPITOL CMG	4		
21	17		<b>CHRIS TOMLIN</b> SIXSTEPS/SPARROW/CAPITOL CMG	37		
18	18		<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	77		
11	19		<b>CASTING CROWNS</b> CRACKER BARREL/BEACH STREET/REUNION/PLG	19		
19	20		<b>KARI JOBE</b> SPARROW/CAPITOL CMG	68		
22	21		<b>KB</b> REACH	12		
20	22		<b>MATTHEW WEST</b> SPARROW/CAPITOL CMG	11		
25	23		<b>BETHEL MUSIC</b> BETHEL	64		
29	24		<b>DANNY GOKEY</b> BMG/PLG	44		
27	25		<b>PASSION</b> SIXSTEPS/SPARROW/CAPITOL CMG	17		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 2 WKS GG	<b>RICHARD SMALLWOOD WITH VISION</b> Anthology: Live RCA INSPIRATION/RCA	2		
2	2		<b>MARVIN SAPP</b> RCA INSPIRATION/RCA	6		
4	3		<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA	23		
3	4		<b>DR. E. JAMES CLARK AND THE SHALLOM CHURCH (CITY OF PEACE) MASS CHOIR</b> Simply Amazing CITY OF PEACE	3		
6	5		<b>TAMELA MANN</b> TILLYMANN	129		
5	6		<b>LONNIE HUNTER FEATURING STRUCTURE</b> #GETITDONE TYSCOT/TASEIS	7		
8	7		<b>ERICA CAMPBELL</b> MY BLOCK/EONE	15		
13	8		<b>TINA CAMPBELL</b> GEETREE	8		
9	9		<b>LEE WILLIAMS AND THE SPIRITUAL QCS</b> MCG/THE ORCHARD	2		
12	10		<b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	127		
10	11		<b>CASEY J</b> MARQUIS BOONE/TYSCOT/TASEIS	12		
7	12		<b>JAPAN MASS CHOIR</b> Powerful: Living In His Body As One (EP) LIFELINE	2		
11	13		<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA	76		
15	14		<b>VARIOUS ARTISTS</b> EONE	26		
17	15		<b>FRED HAMMOND</b> F.HAMMOND/RCA INSPIRATION/RCA	34		
16	16		<b>CHARLES JENKINS &amp; FELLOWSHIP CHICAGO</b> INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	17		
20	17		<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/CAPITOL CMG	6		
14	18		<b>ASONE</b> 360 MUSIC WORX/KORAH/CAPITOL CMG	3		
19	19		<b>BRIAN COURTNEY WILSON</b> MOTOWN GOSPEL/CAPITOL CMG	19		
18	20		<b>DERRICK DOC PEARSON</b> I AM MUSIC	3		
21	21		<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/CAPITOL CMG	32		
22	22		<b>3 WINANS BROTHERS</b> REGIMEN/BMG/EONE	40		
RE	23		<b>TASHA PAGE-LOCKHART</b> BET/FO YO SOUL/RCA	26		
23	24		<b>THE RANCE ALLEN GROUP</b> TYSCOT/TASEIS	23		
25	25		<b>JASON NELSON</b> RCA INSPIRATION/RCA	24		



## August Burns Red Burns Bright

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

On Top Gospel Albums, **Richard Smallwood's** *Anthology: Live*, with **Vision**, likewise reigns for a second week, with 4,000 sold to date. Smallwood, a veteran of Top Gospel Albums since before the chart became a weekly ranking more than 20 years ago (in the March 18, 1995 issue), has tallied three consecutive No. 1s: Before the new set, he (and Vision) led with *Promises* (2011) and *Journey: Live in New York* (2007). Smallwood collected six chart entries between 1996 and 2003, including two No. 3-peaking titles.

Meanwhile, **TobyMac's** "Feel It" (featuring **Mr. Talkbox**) debuts at No. 33 on Hot Christian Songs. The track, from TobyMac's sixth studio album *This Is Not a Test* (Aug. 7), bounds 39-23 in its second week on Christian Airplay, adding Greatest Gainer honors for its 240 percent surge to 2 million in audience. The singer-songwriter's last studio release, *Eye on It*, debuted at No. 1 on Top Christian Albums on Sept. 15, 2012 (with 69,000 sold) and spent 93 weeks on the chart. —Jim Asker



# Dance/Electronic

July 25  
2015  
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
3	1	1	<b>#1</b> <b>WHERE ARE U NOW</b>	2 WKS	Skrillex & Diplo With Justin Bieber	1 20
1	2	2	<b>AG</b> <b>HEY MAMA</b>		David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	1 33
2	3	3	<b>DG</b> <b>LEAN ON</b>		Major Lazer & DJ Snake Featuring MO	2 19
4	4	4	<b>YOU KNOW YOU LIKE IT</b>		DJ Snake & AlunaGeorge	2 30
6	5	5	<b>BEAUTIFUL NOW</b>		Zedd Featuring Jon Bellion	5 9
5	6	6	<b>B**** I'M MADONNA</b>		Madonna Featuring Nicki Minaj	5 14
8	7	7	<b>WAVES</b>		Mr. Probz	1 52
9	8	8	<b>OUTSIDE</b>		Calvin Harris Featuring Ellie Goulding	2 38
7	9	9	<b>FIVE MORE HOURS</b>		Deorro & Chris Brown	6 19
13	12	10	<b>RUNAWAY (U &amp; I)</b>		Galantis	10 40
10	10	11	<b>I WANT YOU TO KNOW</b>		Zedd Featuring Selena Gomez	1 21
12	11	12	<b>WAITING FOR LOVE</b>		Avicii	11 8
11	13	13	<b>STOLE THE SHOW</b>		Kygo Featuring Parson James	11 17
15	15	14	<b>HOLD MY HAND</b>		Jess Glynne	14 15
14	14	15	<b>DON'T LOOK DOWN</b>		Martin Garrix Featuring Usher	11 17
16	16	16	<b>KING</b>		Years & Years	14 21
23	29	17	<b>SUMMERTHING!</b>		Afrojack Featuring Mike Taylor	17 3
22	18	18	<b>HEADLIGHTS</b>		Robin Schulz Featuring Iley	18 13
20	20	19	<b>ARE YOU WITH ME</b>		Lost Frequencies	19 24
28	21	20	<b>ROSES</b>		The Chainsmokers Featuring ROZES	20 4
19	19	21	<b>SECRETS</b>		Tiesto & KSHMR Featuring Vassy	15 14
17	17	22	<b>TONIGHT BELONGS TO U!</b>		Jeremih Featuring Flo Rida	14 12
<b>HOT SHOT DEBUT</b>		23	<b>BURIAL</b>		Yogi, Skrillex, Pusha T, Moody Good & Trollphase	23 1
32	23	24	<b>SG</b> <b>I LOVE IT WHEN YOU CRY (MOXOKI)</b>		Steve Aoki & Moxie Raia	22 15
21	25	25	<b>SUN IS SHINING</b>		Axwell & Ingrosso	19 4
29	26	26	<b>AIN'T NOBODY (LOVES ME BETTER)</b>		Felix Jaehn Feat. Jasmine Thompson	26 9
18	22	27	<b>PEANUT BUTTER JELLY</b>		Galantis	18 12
27	28	28	<b>ANOTHER YOU</b>		Armin van Buuren Featuring Mr. Probz	21 11
30	31	29	<b>INTOXICATED</b>		Martin Solveig & GTA	27 19
42	30	30	<b>HOLDING ON</b>		Disclosure Featuring Gregory Porter	26 7
37	35	31	<b>DEJA VU</b>		Giorgio Moroder Featuring Sia	25 8
-	42	32	<b>INTO THE SUN</b>		Bassnectar	32 2
-	39	33	<b>DESSERT</b>		Dawin	33 6
40	33	34	<b>THIS FEELING</b>		L'Tric	33 5
35	32	35	<b>TO U</b>		Skrillex & Diplo Featuring AlunaGeorge	28 20
43	44	36	<b>BE TOGETHER</b>		Major Lazer Featuring Wild Belle	30 6
31	36	37	<b>LET YOU GO</b>		The Chainsmokers Feat. Great Good Fine OK	27 16
-	47	38	<b>BRUK BRUK (I NEED YOUR LOVIN')</b>		Dillon Francis	38 2
33	34	39	<b>POWERFUL</b>		Major Lazer Feat. Ellie Goulding & Tarrus Riley	21 6
39	37	40	<b>ALL MY LOVE</b>		Major Lazer Feat. Ariana Grande & Michel Montano	15 16
34	38	41	<b>ALL WE NEED</b>		ODESZA Featuring Shy Girls	29 18
-	50	42	<b>SHOW ME LOVE</b>		Sam Feldt Featuring Kimberly Anne	42 6
38	41	43	<b>IT'S ME</b>		TryHardNinja	31 16
25	43	44	<b>TOGETHER</b>		Cazette Featuring Netwimers	23 6
45	46	45	<b>NEVER SLEEP ALONE</b>		Kaskade	28 13
-	48	46	<b>SPEAKERBOX</b>		Bassnectar Featuring Lafa Taylor	46 2
50	45	47	<b>FEBREZE</b>		Skrillex & Diplo Featuring 2 Chainz	27 9
<b>RE-ENTRY</b>		48	<b>SWEET ESCAPE</b>		Alesso Featuring Sirena	44 2
<b>NEW</b>		49	<b>GENERATE</b>		Eric Prydz	49 1
<b>RE-ENTRY</b>		50	<b>JUICY WIGGLE</b>		RedFoo	27 11

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> <b>BASSNECTAR</b>	2 WKS	Into The Sun	2	
2	2	<b>SKRILLEX &amp; DIPLO</b>		Jack U	20	
3	3	<b>MAJOR LAZER</b>		Peace Is The Mission	6	
5	4	<b>CALVIN HARRIS</b>		Motion	36	
6	5	<b>ZEDD</b>		True Colors	8	
4	6	<b>JAMIE XX</b>		In Colour	6	
7	7	<b>ODESZA</b>		In Return	45	
8	8	<b>ALINA BARAZ &amp; GALIMATIAS</b>		Urban Flora (EP)	8	
9	9	<b>LINDSEY STIRLING</b>		Shatter Me	63	
10	10	<b>DAVID GUETTA</b>		Listen	33	
11	11	<b>VIOLET CHACHKI</b>		Gagged (EP)	2	
12	12	<b>GALANTIS</b>		Pharmacy	5	
14	13	<b>TIESTO</b>		Club Life, Vol. 4: New York City	8	
13	14	<b>THOM YORKE</b>		Tomorrow's Modern Boxes	2	
15	15	<b>VARIOUS ARTISTS</b>		Now That's What I Call Party Anthems 2	49	
17	16	<b>PURITY RING</b>		Another Eternity	19	
16	17	<b>GIORGIO MORODER</b>		Deja Vu	4	
18	18	<b>SYLVAN ESSO</b>		Sylvan Esso	61	
20	19	<b>VARIOUS ARTISTS</b>		Power Music: 55 Smash Hits: Running Remixes	48	
21	20	<b>FKA TWIGS</b>		LP1	47	
23	21	<b>HARDWELL</b>		Hardwell Presents Revealed, Volume 6	4	
<b>RE</b>	22	<b>STEVE AOKI</b>		Neon Future.II	6	
19	23	<b>SON LUX</b>		Bones	3	
24	24	<b>VARIOUS ARTISTS</b>		WOW Hits Party Mix: Remixed	15	
25	25	<b>ALESSO</b>		Forever	7	

DANCE/ELECTRONIC DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
2	1	<b>#1</b> <b>LEAN ON</b>	2 WKS	Major Lazer & DJ Snake Feat. MO	19	
1	2	<b>WHERE ARE U NOW</b>		Skrillex & Diplo With Justin Bieber	20	
3	3	<b>HEY MAMA</b>		David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	26	
4	4	<b>YOU KNOW YOU LIKE IT</b>		DJ Snake & AlunaGeorge	24	
5	5	<b>BEAUTIFUL NOW</b>		Zedd Feat. Jon Bellion	9	
7	6	<b>HOLD MY HAND</b>		Jess Glynne	9	
8	7	<b>RUNAWAY (U &amp; I)</b>		Galantis	39	
6	8	<b>GET LOW</b>		Dillon Francis & DJ Snake	68	
<b>NEW</b>	9	<b>BURIAL</b>		Yogi, Skrillex, Pusha T, Moody Good & Trollphase	1	
10	10	<b>FIVE MORE HOURS</b>		Deorro & Chris Brown	19	
9	11	<b>TURN DOWN FOR WHAT</b>		DJ Snake & Lil Jon	82	
11	12	<b>FIRESTONE</b>		Kygo Feat. Conrad	30	
15	13	<b>OUTSIDE</b>		Calvin Harris Feat. Ellie Goulding	38	
14	14	<b>STOLE THE SHOW</b>		Kygo Feat. Parson James	16	
12	15	<b>CLOSER</b>		Nine Inch Nails	26	
16	16	<b>RATHER BE</b>		Clean Bandit Feat. Jess Glynne	70	
17	17	<b>TITANIUM</b>		David Guetta Feat. Sia	186	
20	18	<b>WAVES</b>		Mr. Probz	52	
23	19	<b>WAITING FOR LOVE</b>		Avicii	8	
13	20	<b>BRUK BRUK (I NEED YOUR LOVIN')</b>		Dillon Francis	2	
44	21	<b>NEW THANG</b>		RedFoo	2	
19	22	<b>PRAY TO GOD</b>		Calvin Harris Feat. HAIM	18	
22	23	<b>INTO THE SUN</b>		Bassnectar	2	
26	24	<b>ROSES</b>		The Chainsmokers Feat. ROZES	4	
21	25	<b>B**** I'M MADONNA</b>		Madonna Feat. Nicki Minaj	9	



## Galantis Completes Top 10 'Run'

Galantis (above) gallops into the top 10 on Hot Dance/Electronic Songs with "Runaway (U & I)" (12-10). The track from the Swedish duo (**Linus Eklow** and former **Bloodshy & Avant** member **Christian Karlsson**) rises with 14,000 downloads sold, according to Nielsen Music. "Runaway," which debuted Oct. 25, 2014, reaches the top 10 in its 40th week, completing the longest trek to that level since the chart's January 2013 inception. It eclipses **Disclosure's** "Latch" (featuring **Sam Smith**), which entered the top 10 in its 33rd frame (April 26, 2014).

Also on Hot Dance/Electronic Songs, the Hot Shot Debut belongs to the team of **Yogi, Skrillex, Pusha T, Moody Good** and **Trollphase** with "Burial" (No. 23). Skrillex scores his 22nd entry on the chart, extending his lead for the most of any act; **David Guetta** follows with 18, "Burial," sporting sales of 12,000, also debuts on Dance/Electronic Digital Songs at No. 9.

Shuffling over to Dance Club Songs, **L'Tric**, the Australian DJ duo of **Ivan Gough** and **Andy Jaimes**, hits No. 1 with its first chart single, "This Feeling" (2-1). Gough previously reached No. 10 on Dance/Electronic Digital Songs in 2012 with "In My Mind," with **Feenixpawl** (and featuring **Georgi Kay**), which drew buzz for its **Axwell** remix. Remixes from **DEvolution**, **Fabrikate** and **Kryder**, among others, helped L'Tric travel to the top of Dance Club Songs.

—Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC  
 HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, streaming activity data by Nielsen Music and reports from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. DANCE/ELECTRONIC DIGITAL SONGS: The week's top-downloaded dance/electronic songs, ranked by sales data as compiled by Nielsen Music. See Charts Legend on Billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>THIS FEELING</b> NEON/VIRGIN/CAPITOL	L'Tric	10
4	2	<b>DEJA VU</b> GIORGIO MORODER/RCA	Giorgio Moroder Feat. Sia	6
5	3	<b>HONEY, I'M GOOD.</b> S-CURVE/HOLLYWOOD	Andy Grammer	7
7	4	<b>GG</b> <b>B**** I'M MADONNA</b> LIVE NATION/INTERSCOPE	Madonna Feat. Nicki Minaj	4
8	5	<b>LIKE I CAN</b> CAPITOL	Sam Smith	7
9	6	<b>LET IT BE LOVE</b> PREMIER LEAGUE	Jessica Sutta	8
11	7	<b>KISS ME QUICK</b> GLOBAL TALENT	Nathan Sykes	8
1	8	<b>PRETTY GIRLS</b> RCA	Britney Spears & Iggy Azalea	8
15	9	<b>SHOW SOME LOVE</b> PURPLE ROSE	First Ladies Of Disco	6
3	10	<b>CIRCLES</b> AUDACIOUS	Dave Aude Feat. Cierra Sample	12
16	11	<b>ROOFTOP</b> SKYLAR STECKER	Skylar Stecker	7
12	12	<b>MR. PUT IT DOWN</b> SONY MUSIC LATIN	Ricky Martin Feat. Pitbull	12
20	13	<b>HOLDING ON</b> METHOD/PMR/CAPITOL	Disclosure Feat. Gregory Porter	4
13	14	<b>HOUSE ON FIRE</b> DYNAMITE	Ryan Cabrera	13
22	15	<b>FIRE UNDER MY FEET</b> DEF JAM	Leona Lewis	5
6	16	<b>B**** BETTER HAVE MY MONEY</b> WESTBURY ROAD/ROC NATION	Rihanna	10
21	17	<b>WHAT MAKES YOUR HEARTBEAT FASTER</b> TOMMY BOY	Barry Harris	5
19	18	<b>LEAN ON</b> MAD DECENT	Major Lazer & DJ Snake Feat. MO	9
14	19	<b>HAUTE MESS</b> ULTRA	NERVO	11
25	20	<b>BEAUTIFUL NOW</b> INTERSCOPE	Zedd Feat. Jon Bellion	3
10	21	<b>BEGGIN FOR THREAD</b> HARVEST/CAPITOL	Banks	9
27	22	<b>SARA</b> STEREOLOVE	Stereolove Feat. Sara Loera	4
30	23	<b>CAUTION TAPE</b> TRAILBLAZE	Starling Glow	4
18	24	<b>SUN DON'T SHINE</b> ASTRALWERKS/CAPITOL	Klangkarussell Feat. Jaymes Young	7
24	25	<b>TONIGHT BELONGS TO U!</b> MICK SCHULTZ/DEF JAM	Jeremih Feat. Flo Rida	9
32	26	<b>BETTER &amp; BETTER</b> TAZMANIA	Jade	3
26	27	<b>WANT TO WANT ME</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	8
23	28	<b>ALIVE</b> GUY SCHEIMAN	Guy Scheiman Feat. Hannah Gold	9
36	29	<b>CALI</b> ORGANICA/DAUMAN	Ralph Rosario Vs. Ashley J.	3
17	30	<b>SAVAGES</b> RED BULL	Five Knives	11
28	31	<b>SHUT UP AND DANCE</b> RCA	WALK THE MOON	7
42	32	<b>GENERATE</b> ASTRALWERKS/CAPITOL	Eric Prydz	2
38	33	<b>WHERE ARE U NOW</b> MAD DECENT/OWSLA/ATLANTIC	Krillix & Diplo With Justin Bieber	3
<b>HOT SHOT DEBUT</b>	34	<b>SUN IS SHINING</b> AXWELL/REFUNE/DEF JAM	Axwell & Ingresso	1
31	35	<b>JUICY WIGGLE</b> PARTY ROCK	RedFoo	6
45	36	<b>ERASE ME</b> CARRILLO	Super Square	2
35	37	<b>I JUST GO</b> ASHEA/CITRUSONIC FLAVOR	Aiden Leslie	5
44	38	<b>FUN</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Chris Brown	2
<b>NEW</b>	39	<b>INVINCIBLE</b> 19/RCA	Kelly Clarkson	1
47	40	<b>BAD BLOOD</b> BIG MACHINE/REPUBLIC	Taylor Swift Feat. Kendrick Lamar	2
48	41	<b>DONE</b> KEYSTONE	Ryan Skyy Feat. Niki Darling	2
37	42	<b>DON'T LOOK DOWN</b> SPINNIN'/RCA	Martin Garrix Feat. Usher	13
40	43	<b>PRAY TO GOD</b> FLY EYE/COLUMBIA	Calvin Harris Feat. HAIM	13
41	44	<b>SOUND MY HEART MAKES</b> PANACHE	Felicia Punzo	6
<b>NEW</b>	45	<b>CHEERLEADER</b> LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	1
<b>NEW</b>	46	<b>SHOCKWAVES</b> DAUMAN	DeGrazio	1
46	47	<b>(LET THE MUSIC) SAVE YOU</b> DARIO	Dario	6
<b>NEW</b>	48	<b>WEIGHTLESS</b> BELIEVE	Angelica Joni	1
<b>NEW</b>	49	<b>GO</b> VIRGIN/ASTRALWERKS/CAPITOL	The Chemical Brothers	1
<b>NEW</b>	50	<b>WHAT A DAY</b> FANTINE	Fantine Feat. Wyclef Jean & El Cata	1

# Boxscore

July 25  
2015  
billboard

### LEGEND

● Bullets indicate titles with greatest weekly gains.

### Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oró).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multi-platinum level.

### Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download. (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download. (Platinum). Numeral noted with platinum symbol indicates song's multiplatinum level.

### Awards

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$11,347,305 \$275/\$30	<b>U2</b> UNITED CENTER, CHICAGO JUNE 24-25, 28-29, JULY 2	95,070 FIVE SELLOUTS	LIVE NATION GLOBAL TOURING
2	\$4,952,377 \$205/\$155/\$105/\$59.50	<b>REBA MCENTIRE &amp; BROOKS &amp; DUNN</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JUNE 17, 19-20, 24, 26-27, JULY 1, 3-4	37,223, 37,978 NINE SHOWS SIX SELLOUTS	AEG LIVE, CAESARS ENTERTAINMENT
3	\$4,447,473 (\$5,660,655 CANADIAN) \$216.06/\$23.57	<b>U2</b> AIR CANADA CENTRE, TORONTO JULY 6-7	38,364 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
4	\$2,819,350 (\$3,477,555 CANADIAN) \$145.12/\$47.83	<b>SHANIA TWAIN, WES MACK</b> AIR CANADA CENTRE, TORONTO JUNE 24-25	29,259 TWO SELLOUTS	AEG LIVE
5	\$2,709,440 (\$3,329,766 CANADIAN) \$145.65/\$48.01	<b>SHANIA TWAIN, WES MACK</b> REXALL PLACE, EDMONTON, ALBERTA JUNE 11-12	26,892 TWO SELLOUTS	AEG LIVE
6	\$2,436,050 (\$3,030,246 CANADIAN) \$143.90/\$47.43	<b>SHANIA TWAIN, WES MACK</b> ROGERS ARENA, VANCOUVER JUNE 7, 9	26,418 TWO SELLOUTS	AEG LIVE
7	\$1,977,840 (\$2,414,687 CANADIAN) \$146.62/\$48.33	<b>SHANIA TWAIN, WES MACK</b> BUDWEISER GARDENS, LONDON, ONTARIO JUNE 19-20	16,901 TWO SELLOUTS	AEG LIVE
8	\$1,672,780 (\$2,065,033 CANADIAN) \$146.21/\$73.31	<b>SHANIA TWAIN, WES MACK, DAN + SHAY, THE DOOBIE BROTHERS</b> WESLEY CLOVER FIELD, OTTAWA, ONTARIO JUNE 27	18,426 SELLOUT	AEG LIVE
9	\$1,425,847 \$151/\$50.50	<b>SHANIA TWAIN, GAVIN DEGRAW</b> MADISON SQUARE GARDEN, NEW YORK JUNE 30	12,395 SELLOUT	AEG LIVE
10	\$1,380,360 (\$1,701,559 CANADIAN) \$145.21/\$47.86	<b>SHANIA TWAIN, WES MACK</b> BELL CENTRE, MONTREAL JUNE 28	14,141 SELLOUT	AEG LIVE
11	\$1,375,830 (\$1,689,651 CANADIAN) \$145.75/\$48.04	<b>SHANIA TWAIN, WES MACK</b> FIRSTONTARIO CENTRE, HAMILTON, ONTARIO JUNE 22	13,197 SELLOUT	AEG LIVE
12	\$1,271,280 (\$1,565,742 CANADIAN) \$142.90/\$45.47	<b>SHANIA TWAIN, WES MACK</b> SASKTEL CENTRE, SASKATOON, SASKATCHEWAN JUNE 14	12,927 SELLOUT	AEG LIVE
13	\$1,145,700 (\$1,411,080 CANADIAN) \$145.34/\$47.90	<b>SHANIA TWAIN, WES MACK</b> MTS CENTRE, WINNIPEG, MANITOBA JUNE 15	11,265 SELLOUT	AEG LIVE
14	\$1,123,180 \$140/\$50	<b>SHANIA TWAIN, WES MACK</b> KEYARENA, SEATTLE JUNE 5	11,428 SELLOUT	AEG LIVE
15	\$625,800 \$89.50/\$65	<b>JAMES TAYLOR</b> PPL CENTER, ALLENTOWN, PA. JULY 2	8,063 SELLOUT	BEAVER PRODUCTIONS
16	\$625,543 \$63.50/\$53.50	<b>ED SHEERAN, RIXTON</b> DENNY SANFORD PREMIER CENTER, SIOUX FALLS, S.D. JUNE 10	10,657 SELLOUT	THE MESSINA GROUP/AEG LIVE
17	\$621,788 (\$776,507 AUSTRALIAN) \$136.05/\$79.99	<b>MÖTLEY CRÛE, ALICE COOPER</b> BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA MAY 19	6,819 SELLOUT	LIVE NATION
18	\$620,820 (\$657,638) \$98.38/\$54.63	<b>KISS</b> BARCLAYCARD ARENA, HAMBURG JUNE 2	9,589 11,797	RIVER CONCERTS
19	\$615,639 \$71.50/\$47	<b>ZAC BROWN BAND</b> BRIDGESTONE ARENA, NASHVILLE MAY 1	11,787 14,764	OUTBACK CONCERTS
20	\$611,307 \$170/\$120/\$84/\$54	<b>ROMEO SANTOS</b> THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS MAY 24	6,205 SELLOUT	CAESARS ENTERTAINMENT, LIVE NATION, LATINO EVENTS
21	\$605,064 (\$4,052,330 KRONER) \$118.70/\$82.87	<b>ANDRÉ RIEU</b> FORUM, COPENHAGEN MAY 7	6,206 6,675	ANDRÉ RIEU PRODUCTIONS, RTK ROLAND TEMME KONZERTS
22	\$604,952 \$79/\$49/\$35	<b>KENNY CHESNEY, JAKE OWEN, CHASE RICE</b> BOK CENTER, TULSA, OKLA. MAY 14	10,805 12,156	THE MESSINA GROUP/AEG LIVE
23	\$600,988 (\$778,502 AUSTRALIAN) \$71.52	<b>5 SECONDS OF SUMMER, STATE CHAMPS</b> PERTH ARENA, PERTH, AUSTRALIA JUNE 29	9,842 SELLOUT	LIVE NATION
24	\$600,751 \$69.75/\$59.75/\$39.75	<b>ERIC CHURCH</b> AMPHITHEATER AT THE WHARF, ORANGE BEACH, ALA. JUNE 12	10,021 SELLOUT	THE MESSINA GROUP/AEG LIVE
25	\$593,611 \$45/\$39.50	<b>VANS WARPED TOUR</b> FAIRPLEX PARK, POMONA, CALIF. JUNE 19	14,783 18,000	GOLDENVOICE/AEG LIVE, VANS WARPED TOUR
26	\$589,897 (\$54,769 FRANCS) \$96.66/\$86.02	<b>PETER MAFFAY</b> HALLENSTADION, ZÜRICH JUNE 3	7,556 7,573	GOOD NEWS PRODUCTIONS
27	\$580,696 (\$516,950) \$78.63/\$56.17	<b>MARK KNOPFLER</b> BARCLAYCARD ARENA, HAMBURG JUNE 16	8,663 11,656	KPS CONCERTBÜRO
28	\$580,631 \$78/\$23.75	<b>ERIC CHURCH, THE LONE BELLOW</b> DARLING'S WATERFRONT PAVILION, BANGOR, MAINE JULY 9	11,869 13,744	THE MESSINA GROUP/AEG LIVE
29	\$579,737 (\$8,917,230 PESOS) \$56.72	<b>VIOLETTA</b> AUDITORIO BANAMEX, MONTERREY, MEXICO MAY 30	10,220 13,890 TWO SHOWS	OCESA-CIE
30	\$578,969 \$75/\$52.50	<b>BLACK &amp; BROWN COMEDY GET DOWN</b> VERIZON CENTER, WASHINGTON, D.C. JUNE 5	8,784 10,069	OUTBACK CONCERTS
31	\$576,040 \$99.50/\$79.50/ \$49.50/\$29.50	<b>NEW KIDS ON THE BLOCK, TLC, NELLY</b> THE FORUM, INGLEWOOD, CALIF. MAY 9	12,108 SELLOUT	LIVE NATION
32	\$574,650 (\$838,984 PESOS) \$30.26	<b>SASHA, BENNY Y ERIK</b> AUDITORIO NACIONAL, MEXICO CITY MAY 29-30	18,990 19,349 TWO SHOWS	OCESA-CIE
33	\$573,496 (\$723,800 AUSTRALIAN) \$54.27	<b>THE SCRIPT, COLTON AVERY</b> ROD LAVER ARENA, MELBOURNE APRIL 29	10,606 11,918	FRONTIER TOURING
34	\$572,808 \$76/\$49/\$35	<b>KENNY CHESNEY, JAKE OWEN, CHASE RICE</b> PNC ARENA, RALEIGH, N.C. MAY 28	10,282 12,346	THE MESSINA GROUP/AEG LIVE
35	\$572,733 (\$375,477) \$49.57/\$38.13	<b>5 SECONDS OF SUMMER, HEY VIOLET</b> FIRST DIRECT ARENA, LEEDS, U.K. JUNE 3	11,053 SELLOUT	SJM CONCERTS



## Shania's Rockin' Farewell Tour

She's "still the one." **Shania Twain's** farewell tour — dubbed Rock This Country — claims 11 slots on the Boxscore chart, including two sellouts in Toronto on June 24 and 25 (No. 4). The trek launched June 5 with a performance in Seattle followed by a 13-show stint through nine Canadian markets. With 67 concerts on the schedule, the tour is set to play arenas in 59 U.S. and Canadian cities during an 18-week run that will wrap in October.

The first 11 engagements (earning \$19.3 million) all land on the chart, marking the country star's first Boxscore appearance since the tour's launch. In addition to No. 4, Twain ranks at No. 8 with her only outdoor performance so far: a June 27 concert in Ottawa at Wesley Clover Field.

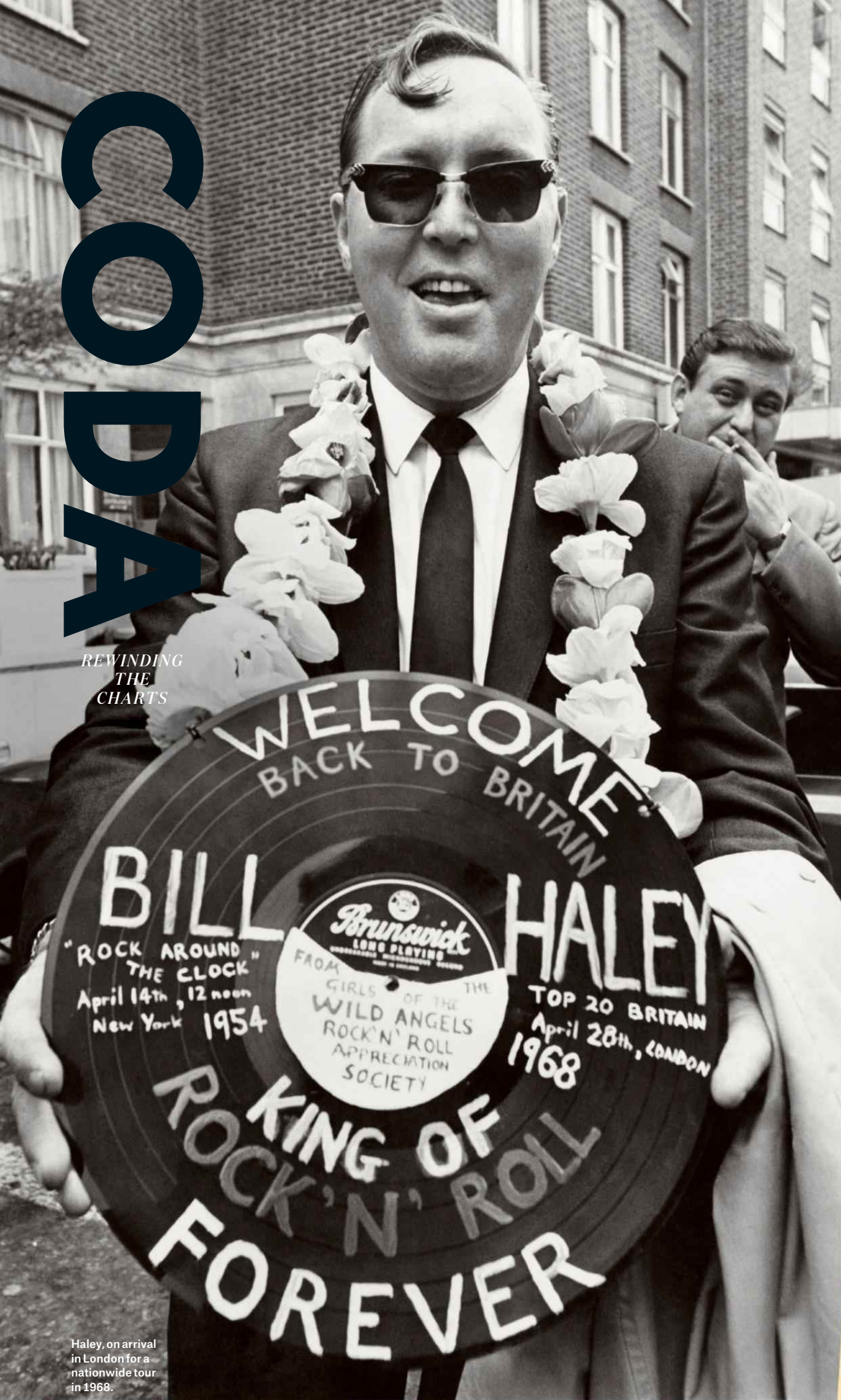
Twain last toured 11 years ago behind the 2002 release of her fourth — and most recent — studio album, *Up!* That trek ran from the fall of 2003 through the following summer with jaunts in North America and Europe. More recently, she appeared in Las Vegas at the Colosseum at Caesars Palace with *Still the One*, her residency that ran for two years beginning Dec. 1, 2012.

—Bob Allen



# 60 DAYS

REWINDING  
THE  
CHARTS



Haley, on arrival in London for a nationwide tour in 1968.

## 60 Years Ago BILL HALEY USHERED IN THE ROCK ERA

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

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

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

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

—KEITH CAULFIELD

Week	Position on the chart. In such a case, both sides are listed in bold type, the leading side on top.	Weeks on Chart
1.	<b>ROCK AROUND THE CLOCK</b> (ASCAP)—B. Haley Thirteen Women (BMD)—Dec 29/24	1 11
2.	<b>LEARNIN’ THE BLUES</b> (ASCAP)—F. Sinatra If I Had Three Wishes (ASCAP)—Cap 3102	5 11
3.	<b>CHERRY PINK AND APPLE BLOSSOM WHITE</b> (ASCAP)—P. Prado Marie Elena Rumba (ASCAP)—Vic 20-5965	2 21
4.	<b>BLOSSOM FELL</b> (ASCAP)—Nat (King) Cole	3 12

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# TARO YMOI

A portrait of Tarō Ymōi, a young man with dark curly hair and glasses, wearing a white t-shirt. The name 'TARO YMOI' is written in large, bold, black, rounded letters across the top of his face.

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