

PRE-GAMING  
THE GRAMMYS  
Taylor Swift to Ed Sheeran,  
plus the underdogs, Hail  
Marys and maybe... *Hamilton*?

REVENGE OF  
THE CHOIR NERDS  
How a cappella idols  
Pentatonix plan to shake  
up the pop charts

Billboard



PHILANTHROPY 2015

# WE CAN BE HEROES

October 24, 2015 | [billboard.com](http://billboard.com)

LADY GAGA AND ELTON JOHN LEAD THE PACK OF ARTISTS  
AND MUSIC EXECS WHO OPEN THEIR HEARTS — AND WALLETS —  
TO THOSE IN NEED: 'THIS IS MY LIFE'S PURPOSE'

A PHOTO PORTFOLIO ALSO STARRING ARIANA GRANDE,  
WILLIE NELSON, JUANES, LUDACRIS AND MORE



**FOR YOUR GRAMMY® CONSIDERATION**

# TheWeeknd

“POP HEAVYWEIGHT”

- *FADER*

“POP MUSIC’S NEWEST CONQUISTADOR”

- *PITCHFORK*

“THIS GUY’S CAREER IS ON FIRE!”

- *TIME*

“A COMPELLING ARTIST”

- *ENTERTAINMENT WEEKLY*

“...INSTANT CLASSICS.”

- *PEOPLE*

“HIGH-END POP CRAFTSMANSHIP”

- *THE NEW YORK TIMES*

“THE WEEKND IS A TRUE STAR, AND A STAR  
OF HIS OWN MAKING.”

- *BILLBOARD*

“...A STAR WITH SOMETHING TO SAY. WE  
DON’T HAVE ENOUGH OF THOSE, AND WE’RE  
LUCKY TO HAVE HIM.”

- *STEREOGUM*



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# DRAKE

“MUSIC FROM A TRANSFORMATIVE,  
UNIQUELY TALENTED, AND INFLUENTIAL  
ARTIST OPERATING AT THE  
PEAK OF HIS POWERS”

- *TIME*

“HIS MOST CONSISTENTLY REWARDING  
FULL-LENGTH YET”

- *ENTERTAINMENT WEEKLY*

“THE GLOVES ARE OFF, AND DRAKE HAS  
NEVER SOUNDED BETTER.”

- *COMPLEX*

“...DARKER AND GRITTIER, WITH A  
MIX OF LYRICS AND TONE...” IF YOU’RE  
READING THIS IT’S TOO LATE” LAYS DOWN  
PROMISING GROUND WORK.

- *THE NEW YORK TIMES*

“THE 17 TRACKS... HIT HARDER AND HOLD  
TOGETHER MORE COHESIVELY THAN MOST  
BIG-BUDGET EVENT ALBUMS.”

- *ROLLING STONE*

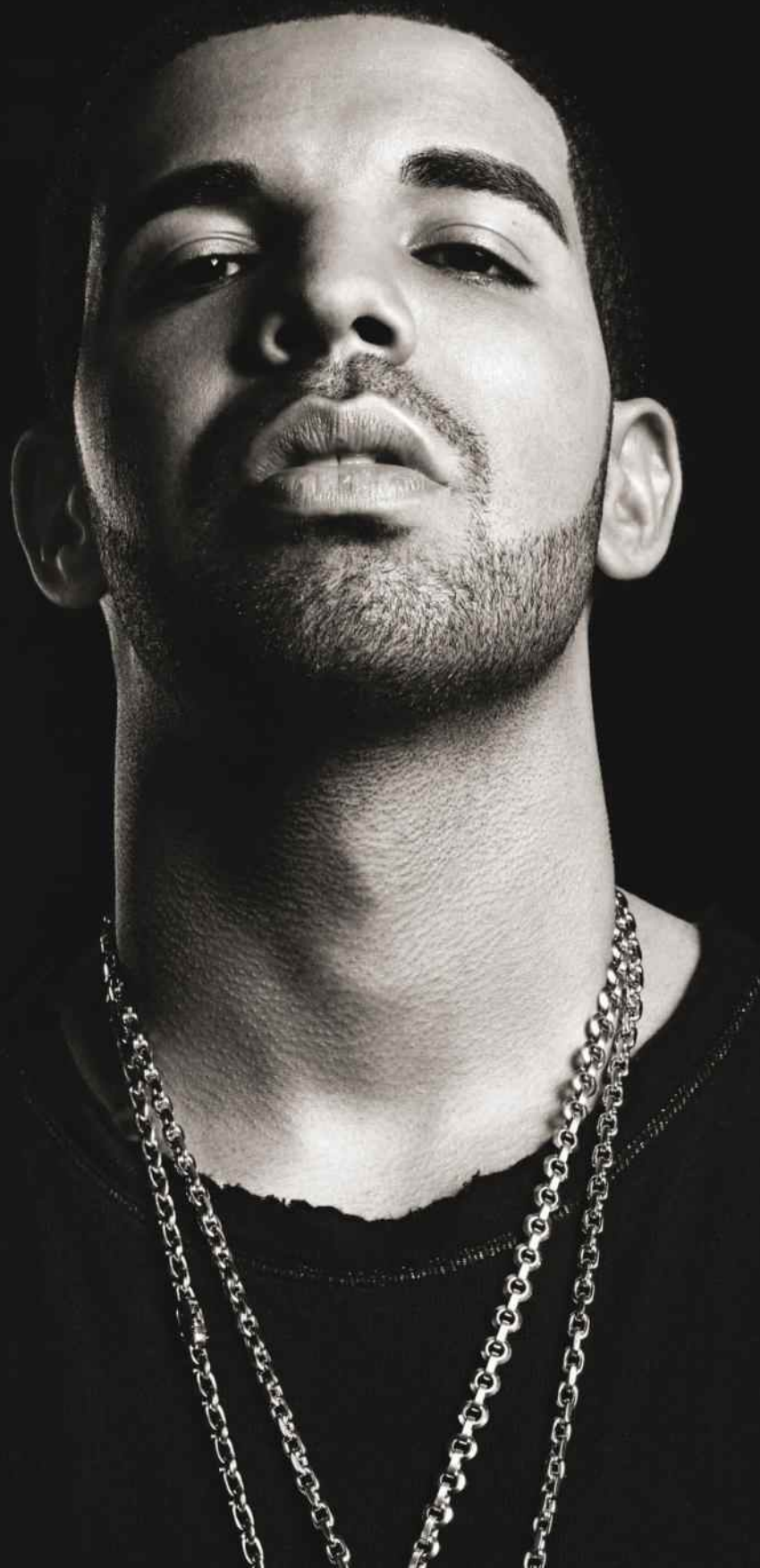
“THERE AREN’T ANY TRICKS UP DRAKE’S  
SLEEVE ON IF YOU’RE READING THIS,  
WHICH IS WHERE THE MAGIC HAPPENS.”

- *VIBE*

*Young Money*



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# NICKI MINAJ

“...THE MOST INFLUENTIAL FEMALE  
RAPPER OF ALL TIME.”

— *THE NEW YORK TIMES*

“IN THE MUSIC INDUSTRY, HER NAME  
CARRIES WEIGHT”

— *TIME*

“MINAJ IS THE MOST GLOBALLY  
VISIBLE FEMALE RAPPER OF ALL TIME.

— *VOGUE*

“THE PINKPRINT IS BOTH MILES  
AHEAD IN MATURITY WHILE STILL  
ACKNOWLEDGING HER GRITTY  
START...IT'S SAFE TO SAY IT'S HER  
BEST ALBUM TO DATE. MINAJ WAS  
FINALLY ABLE TO OUT-RAP HERSELF  
AND PURGE ISSUES SHE'S STRUGGLED  
WITH IN PRIVATE IN HER MOST  
EXPOSED FASHION YET.”

— *BILLBOARD*

“NICKI MINAJ PACKS A PUNCH  
COMMERCIALY AND ARTISTICALLY..

— *LA TIMES*



*Young Money*



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# TAYLOR SWIFT

“SHE HAS SET HERSELF APART AND, IMPLICITLY, ABOVE...MS. SWIFT IS AIMING SOMEWHERE EVEN HIGHER, A MODE OF TIMELESSNESS”

— *NEW YORK TIMES*

“DEEPLY WEIRD, FEVERISHLY EMOTIONAL, WILDLY ENTHUSIASTIC”

— *ROLLING STONE*

“SWIFT’S BEST WORK”

— *BILLBOARD*

“THE REALLY STRIKING THING ABOUT 1989 IS HOW COMPLETELY TAYLOR SWIFT DOMINATES THE ALBUM”

— *THE GUARDIAN*

“AT HER BEST...SHE’S THE MOST VIVID SONGWRITER OF HER GENERATION”

— *ENTERTAINMENT WEEKLY*

“THE NEW ALBUM GARNERS MEGA-SALES BY THE STANDARDS OF ANY ERA, AS WELL AS THE MOST RHAPSODIC CRITICAL RESPONSE OF HER CAREER”

— *HITS DAILY DOUBLE*





**FOR YOUR GRAMMY® CONSIDERATION**

**KEITH  
RICHARDS**

**“SOLO GOLD FROM KEITH RICHARDS”**  
*- ROLLING STONE*

**“...(KEITH RICHARDS) PROVES A  
WORTHY GUIDE TO GRITTY ROCK  
INSPIRED BY HIS EXTRAORDINARY  
PREDECESSORS. OLD SCHOOL IN THE  
BEST POSSIBLE WAY.”**  
*- THE WALL STREET JOURNAL*

**“RICHARDS’ RASPY VOICE AND  
SIGNATURE HOOK-HEAVY GUITAR  
WORK ARE FRONT AND CENTER ON  
‘CROSSEYD HEART’”**  
*- LA TIMES*

**“...ENDURING, EFFORTLESS COOL  
IS ROOTED AND REFLECTED IN HIS  
BLUES-BASED PLAYING: MUSCULAR BUT  
NOT FLASHY, INSTINCTIVELY GROOVY,  
CAPABLE OF BROODING OR STINGING  
BUT ALSO OF EXPRESSING PLAYFULNESS  
AND JOY...THOSE QUALITIES ARE ALL  
EVIDENT ON HEART, RICHARDS’ FIRST  
SOLO OUTING SINCE 1992.”**  
*- USA TODAY*

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# FOR YOUR GRAMMY® CONSIDERATION

## J A M E S B A Y

“JAMES BAY BREAKS: OUR CHOICE FOR EARLY  
FRONTRUNNER IN THE BEST NEW ARTIST  
GRAMMY CATEGORY”

– *HITS DAILY DOUBLE*

“BRITISH SINGER-SONGWRITER JAMES BAY HAS  
HIT ON THE FORMULA THAT MAKES GRAMMY  
VOTERS SWOON AND CRITICS OF A CERTAIN AGE  
TAKE NOTICE”

– *NEWSDAY*

“...THE VARIETY OF BRITISH SINGER-  
SONGWRITERS HAS GROWN TO ENCOMPASS  
SOUL CROONERS, FOLK HOWLERS AND MODEST  
WHISPERERS. SOMEHOW, JAMES BAY IS ALL OF  
THOSE THINGS, AND MORE.”

– *NEW YORK TIMES*

“YET ANOTHER GOOD LOOKING BRITISH BOY  
WITH A DEEP UNCANNY VOICE... THE REAL STAR  
REMAINS IN HIS OTHERWORLDY CROON.”

– *PEOPLE MAGAZINE*

“IT’S ALWAYS BEEN HIM, HIS GUITAR,  
AND HIS SOUL-BARRING SOUND.”

– *TEEN VOGUE*

“(JAMES BAY) HAS BREAKOUT SINGER –  
SONGWRITER’S RISING STAR STATUS....THIS IS  
PURE MUSIC MAGIC”

– *NYLON*

“...A LIKELY HEIR TO THE  
BRIT-FOLK-POP THRONE...”

– *YAHOO*



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# FOR YOUR GRAMMY® CONSIDERATION

OF MONSTERS AND MEN



“(BENEATH THE SKIN) ONE OF THE BIGGEST ALBUMS OF THE SUMMER”  
– *ENTERTAINMENT WEEKLY*

“(OF MONSTERS AND MEN)...SENSITIVE ACOUSTIC BALLADRY AKIN TO ARCADE  
FIRE AND THE DECEMBERISTS.”  
– *THE NEW YORK TIMES*

“(I OF THE STORM) ...SO POWERFUL”  
– *RADIO.COM*

“ON THE NEW RECORD, (OF MONSTERS AND MEN) DISPLAY A NEWFOUND SENSE  
OF INTIMACY”  
– *ROLLING STONE*

“...ENTRANCING VOCALS AND CLIMACTIC BUILD TO A CHORUS WHERE VOICES  
RAIN DOWN FROM ON HIGH”  
– *USA TODAY*

“THIS 11-TRACK OPUS...FEATURES MORE OF THE HEARTFELT ANTHEMS THAT  
HAVE MADE OF MONSTERS AND MEN ONE OF THE BIGGEST BREAKOUT ACTS OF  
THE LAST FIVE YEARS.”  
– *NYLON*

“EPIC INDIE-POP CHILLS”  
– *NME*



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# FLORENCE + THE MACHINE

**“FLORENCE AND THE MACHINE  
HITS TOP SPOT [#1]”**

**- *NEW YORK TIMES***

**“LOLLAPALOOZA:  
BEST OF THE FEST. SHE’S BACK  
AND STRONGER THAN EVER...”**

**- *ROLLING STONE***

**“CAPTIVATING”**

**- *USA TODAY***

**“...HER VOICE HAS NEVER  
BEEN BETTER”**

**- *LA TIMES***

**“FLORENCE AND THE MACHINE  
ELECTRIFIES...”**

**- *THE HUFFINGTON POST***

**“RIVETING”**

**- *ENTERTAINMENT WEEKLY***

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**S E T H M a c F A R L A N E**

**“VOCALLY RELAXED... PERFECT PITCH  
AND PLAYS IT COOL”**

**- NEW YORK TIMES**

**“CALL SETH MacFARLANE A  
RENAISSANCE MAN...”**

**- BILLBOARD**

**“...PUT HIM UP THERE WITH NAT,  
BING, AND FRANK...”**

**- ELLE**

**“EXTRAVAGANTLY TALENTED...”**

**- VANITY FAIR**

**“MacFARLANE EXHIBITS AN  
EASY COMMAND OF  
SINATRA-LIKE SWAGGER...”**

**- LA TIMES**

**“... THE ONE THING HE JUST MIGHT  
BE SERIOUS ABOUT IS CLASSIC  
POP MUSIC OF THE GREAT  
AMERICAN SONGBOOK ERA.”**

**- LA TIMES**

**“THIS GUY CAN REALLY SING!”**

**- ENTERTAINMENT TONIGHT**

**“SETH MacFARLANE IS ONE  
INCREDIBLY TALENTED GENTLEMAN.”**

**- HUFFINGTON POST**

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# FOR YOUR GRAMMY® CONSIDERATION

“...THE CREATIVITY ON JEKYLL +  
HYDE IS ASTONISHING”

- *USA TODAY*

“THEY’RE MUSIC LOVERS WITH A  
BROAD RANGE OF INFLUENCES, AND  
THEY DON’T LET PRE-DETERMINED  
MUSICAL GENRES LIMIT  
THEIR SCOPE.”

- *ASSOCIATED PRESS*

“ZAC BROWN BAND’S  
COCKTAIL OF SOUL, ROCK, JAZZ  
AND MORE IS TASTY...”

- *ROLLING STONE*

“INDISPUTABLY ONE OF THE  
MOST SONICALLY ADVENTUROUS  
ARTISTS...”

- *ENTERTAINMENT WEEKLY*

“ITS RISK-TAKING IS ITS MOST  
ADMIRABLE FEATURE.”

- *CONSEQUENCE OF SOUND*

“CROSS-OVER WIZARDS...”

- *ROLLING STONE*

ZAC  
BROWN  
BAND

Southern  
GROUND  
ARTISTS



John  
Varvatos  
RECORDS

BMLG  
BIG MACHINE LABEL GROUP

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# FIFTY SHADES OF GREY

“...THIS COMPANION TO ‘FIFTY  
SHADES OF GREY’ IS A BLOCKBUSTER  
IN ITS OWN RIGHT.”

- *ROLLING STONE*

“‘FIFTY SHADES OF GREY’  
SOUNDTRACK HITS HARD ENOUGH TO  
LEAVE A LASTING MARK”

- *BILLBOARD*

“SEXIEST SOUNDTRACK EVER”

- *US WEEKLY*

“‘GREY’ ALREADY GENERATING HEAT  
OVER ITS MUSIC”

- *USA TODAY*

“HERE’S A SOUNDTRACK THAT  
DOUBLES YOUR PLEASURE.”

- *US WEEKLY*

“16 SHADES OF SEXY”

- *ENTERTAINMENT WEEKLY*

“PREPARE TO GET CRAZY IN LOVE, IN  
LUST AND EVERYTHING IN BETWEEN.”

- *ASSOCIATED PRESS*



**FOR YOUR GRAMMY® CONSIDERATION**

**“A REMARKABLE DOCUMENTARY ABOUT AMY WINEHOUSE’S TRAGICALLY SHORT LIFE.”**

**- VANITY FAIR**

**“AN UNFORGETTABLE PORTRAIT OF THE CULT OF CELEBRITY IN THE IPHONE ERA.”**

**- VARIETY**

**“AN EXTRAORDINARY, POWERFUL WORK.”**

**- INDIEWIRE**

**“A RUSH OF JOY AND GRIEF.”**

**- VILLAGE VOICE**

**“BEAUTIFULLY CELEBRATES A WONDERFUL AND TRAGIC LIFE.”**

**- TWITCH FILM**

**“A STAR IS BORN ALL OVER AGAIN.”**

**- THE GUARDIAN**

**AMY**

**A24**

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# FOO FIGHTERS

## SONIC HIGHWAYS

**8 SONGS. 8 STUDIOS. 8 CITIES.**

**8 EPISODES OF THE ACCLAIMED HBO DOCUSERIES DIRECTED BY DAVE GROHL.**

**2 EMMYS.**

**2 MILLION+ TICKETS SOLD ON THE FOO FIGHTERS' SONIC HIGHWAYS TOUR.**

**CERTIFIED GOLD ALBUM.**

**#1 ROLLING STONE 2014 READERS POLL**

**#1 MOST PLAYED ALTERNATIVE RADIO ARTIST 2015**

**#2 MOST PLAYED ROCK RADIO ARTIST 2015**

**"SOMETHING FROM NOTHING" #1 FOR 8 WEEKS AT  
ALTERNATIVE AND ROCK RADIO.**

**FOO FIGHTERS 20<sup>TH</sup> #1 ROCK SMASH.**

**"Dave Grohl, the great drummer, inspirational songwriter, former member of Nirvana and current leader of the Foo Fighters, recently discovered the extent to which he is an American musician... Writing songs that work up to emotionally hot choruses is one of Mr. Grohl's great skills... They're about risk, inspiration, faith and heroism."**

**—THE NEW YORK TIMES**

**"Dave Grohl Steps Up as Rock's 'Sonic' Ambassador"**

**—USA TODAY**

**"Twenty years into their career and the Foo Fighters are as hard as ever... 'Something From Nothing'... gets a little extra firepower thanks to Cheap Trick guitarist Rick Nielsen... a chugging rock anthem about rising to the top"**

**—BILLBOARD**

**"The band poised to become one of the most significant in music history"**

**—AMERICAN SONGWRITER**

**"The most ambitious album Foo Fighters have made in their 20-year career. Whether they're celebrating Buddy Guy in Chicago or getting in touch with their punk-rock roots in D.C., the bedrock force remains their anthemic guitar charge. By now, that's a classic American sound in its own right."**

**—ROLLING STONE**



**RCA**

# billboard HOT 100



From left: Gomez, Swift and King are making waves, but men are dominating the charts in 2015.

## Selena, Taylor And Elle Crash The Boys' Club

**I**N 2015, THE TOP OF THE Billboard Hot 100 is, to quote **Connie Francis** (the first woman to crown the chart, in 1960), where the boys are.

Since January, just one song by a female act has risen to No. 1: **Taylor Swift's** "Bad Blood" — with help from featured rapper **Kendrick Lamar** — in June. Instead, male stars like **Bruno Mars**, **The Weeknd** and **Wiz Khalifa** have ruled. Compare that with 2014, when six singles by solo women roared to No. 1, at one point locking men out from the top for 19 weeks in a row. If no more songs by female soloists reign this year, 2015 will tie 1982 and 1994 for the fewest No. 1s by solo women since 1969, when none led.

Even so, women in addition to Swift are scoring chart victories in 2015, including **Selena Gomez**, who netted her highest Hot 100 rank (No. 5) with "Good for You" (featuring **ASAP Rocky**), and **Elle King**, who cracks the top 20 with her breakthrough "Ex's & Oh's" (22-20).

What is behind the male domination? **Sharon Dastur**, iHeartMedia senior vp programming integration, says it's a coincidence, not a trend. "Last year, we didn't see a lot of the guys," she says. "We went a lot of years without alternative songs crossing to pop. It's all just cyclical. We have some big projects to come: **Adele**, **Ariana Grande** and **Ellie Goulding**. It'll bring a balance."

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Imprint/Promotion Label	Peak Position	Weeks On Chart
(1)	(1)	1	<b>#1</b> <b>The Hills</b> ▲	MANO ILLANGELO (A.TESFAYE, A.BALSHE, E.NICKERSON, C.MONTAGNESE)	<b>The Weeknd</b>	XO/REPUBLIC	1	20
(4)	(3)	2	<b>DG</b> <b>Hotline Bling</b>	NINETEEN85 (A.GRAHAM, P.JEFFERIES, T.THOMAS)	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	10
(2)	(2)	3	<b>What Do You Mean?</b> ▲	MDL, BIEBER (J.BIEBER, J.BOYD, M.LEVY)	<b>Justin Bieber</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	6
(5)	(7)	4	<b>SG</b> <b>Watch Me</b> ●	BOLO DA PRODUCER (T.B.MINGO, R.L.HAWK)	<b>Silento</b>	BOLO/CAPITOL	3	33
(6)	(5)	5	<b>679</b>	PEOPLES (WJ.MAXWELL, A.COSME JR., J.POPE, B.GARCIA)	<b>Fetty Wap</b> Feat. Remy Boyz	RGF/300	5	15
(3)	(4)	6	<b>Can't Feel My Face</b> ▲	A.PAYAMI, MAX MARTIN (A.TESFAYE, MAX MARTIN, S.KOTECHA, P.SVENSSON, A.PAYAMI)	<b>The Weeknd</b>	XO/REPUBLIC	1	18
(7)	(6)	7	<b>Locked Away</b>	DR.LUKE, CIRKUT (T.THOMAS, T.THOMAS, L.GOTTWALD, H.R.WALTER, TITENILLE)	<b>R. City</b> Feat. Adam Levine	KEMOSABE/RCA	6	12
(11)	(9)	8	<b>Stitches</b> ▲	DAYLIGHT, J.T.GEIGER I.I.D., PARKER (D.PARKER, J.T.GEIGER I.I.D., K.YRIAKIDES)	<b>Shawn Mendes</b>	ISLAND/REPUBLIC	8	20
(10)	(8)	9	<b>AG</b> <b>Wildest Dreams</b> ●	MAX MARTIN, SHELLBACK (T.SWIFT, MAX MARTIN, SHELLBACK)	<b>Taylor Swift</b>	BIG MACHINE/REPUBLIC	8	7
(8)	(10)	10	<b>Good for You</b> ▲	N. MONSON, SIR NOLAN, A.SAP ROCKY, H.DELGADO (J.MICHAELS, J.TRANTER, R.MAYERS)	<b>Selena Gomez</b> Feat. A\$AP Rocky	INTERSCOPE	5	16

SALES, AIRPLAY & STREAMING DATA COMPILATION BY NIELSEN MUSIC

The weekly most popular current songs, as ranked by radio, digital, and other sources, as measured by Nielsen Music. Sales data as compiled 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 and/or sales activity for the first time. See Charts Legend on billboard.com/hot for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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**CHASE RICE**  
Gonna  
Wanna  
Tonight



The country star, 29, released his major-label debut, *Ignite the Night*, in August 2014.

**"Gonna Wanna Tonight" is surprisingly sensual, given your country-rock catalog. What made you go there?**

I'm not that sweet, romantic guy too often. But deep down it's in there, so I felt like I'd let it show a bit. I had [2014 single] "Ride," a cover of [R&B singer] SoMo's song — that's straight-up "I'm gonna ride." There's no hiding that! "Gonna Wanna Tonight" at least hints at what we're going to do instead of throwing it in your face.

**There have been other sexual songs coming out of Nashville recently, like Jason Aldean's "Burnin' It Down" and**

**Eric Church's "Like a Wrecking Ball." Why do you think that is?**

Because sex is great. It's as simple as that. I'm here because of sex; you're here because of sex. I don't know about anyone else, but I love pushing the boundary.

**How do your fans react to it live?**

I don't have to sing a word. As soon as I start playing, the crowd sings like crazy. It's kind of a chick song, but last night I pulled a little kid onstage. He sang every word into the microphone for the chorus. It was one of the coolest moments I've had onstage.

—ELIAS LEIGHT



3 **JUSTIN BIEBER**  
What Do You Mean?

The first single from *Purpose*, due Nov. 13, becomes Bieber's first No. 1 on the Mainstream Top 40 radio airplay tally. It debuted as his first chart-topper on the Sept. 19 Hot 100.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
12	12	11	<b>Lean On</b> ▲	MAJOR LAZER & DJ SNAKE	Feat. MO DJ SNAKE, DIPLO, P-MECKS, PERIK, MORSTED, W.S.E. GRIFFITH, NETZ, W.PENTZ, P-MECKS, SEPER	4	27
13	13	12	<b>Photograph</b> ●		Ed Sheeran	10	22
9	11	13	<b>Cheerleader</b> ▲		OMI	1	25
16	15	14	<b>Downtown</b>		Macklemore & Ryan Lewis	14	7
20	17	15	<b>Hit The Quan</b>		iLoveMemphis	15	8
52	21	16	<b>Jumpman</b>		Drake & Future	16	3
18	14	17	<b>Trap Queen</b> ▲		Fetty Wap	2	38
15	16	18	<b>My Way</b>		Fetty Wap	7	14
27	18	19	<b>Renegades</b> ●		X Ambassadors	18	26
30	22	20	<b>Ex's &amp; Oh's</b>		Elle King	20	14

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
25	20	21	<b>Drag Me Down</b>		One Direction	3	10
23	23	22	<b>See You Again</b> ▲		Wiz Khalifa	1	31
22	29	23	<b>On My Mind</b>		Ellie Goulding	22	3
26	25	24	<b>Shut Up And Dance</b> ▲		WALK THE MOON	4	48
14	27	25	<b>Uptown Funk!</b> ▲		Mark Ronson	1	48
19	26	26	<b>Fight Song</b> ▲		Rachel Platten	6	26
24	24	27	<b>Where Are U Now</b> ▲		Skrillex & Diplo With Justin Bieber	8	32
41	33	28	<b>Like I'm Gonna Lose You</b> ●		Meghan Trainor	28	14
47	41	29	<b>Here</b>		Alessia Cara	29	10
33	32	30	<b>Where Ya At</b>		Future	30	12
31	31	31	<b>Love Myself</b>		Hailee Steinfeld	30	9
17	19	32	<b>Cool For The Summer</b> ▲		Demi Lovato	11	15
39	40	33	<b>How Deep Is Your Love</b>		Calvin Harris & Disciples	33	12
36	34	34	<b>Strip It Down</b>		Luke Bryan	34	10
28	30	35	<b>All Eyes On You</b>		Meek Mill	21	16
21	28	36	<b>Marvin Gaye</b>		Charlie Puth	21	17
38	38	37	<b>Thinking Out Loud</b> ▲		Ed Sheeran	2	53
49	48	38	<b>Same Old Love</b>		Selena Gomez	38	4
44	39	39	<b>Again</b>		Fetty Wap	33	9
32	35	40	<b>Flex (Ooh Ooh Ooh)</b> ▲		Rich Homie Quan	26	25
34	36	41	<b>Back To Back</b>		Drake	21	10
35	42	42	<b>Want To Want Me</b> ▲		Jason Derulo	5	31
29	37	43	<b>Uma Thurman</b> ▲		Fall Out Boy	22	27
56	46	44	<b>Levels</b>		Nick Jonas	44	7
45	45	45	<b>Sugar</b>		Maroon 5	2	39
37	43	46	<b>Bad Blood</b> ▲		Taylor Swift	1	24
42	44	47	<b>Earned It (Fifty Shades Of Grey)</b> ▲		The Weeknd	3	42
53	49	48	<b>Lose My Mind</b>		Brett Eldredge	48	18
50	51	49	<b>Planes</b> ●		Jeremiah	44	20
43	47	50	<b>Worth It</b> ▲		Fifth Harmony	12	34

PREVIOUS PAGE: GOMEZ: C. LANGRISH/GETTY IMAGES; SWIFT: GEORGE PIMENTE/LU/GETTY IMAGES; FOR TAY. KINGS: KEVIN WINTER/GETTY IMAGES; THIS PAGE: RICE: JON PAUL BRINO; BIEBER: JENS KALAE/AP IMAGES

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED 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. SEE CHARTS.LEGEND ON BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2015, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC






D E M I L O V A T O  
C O N F I D E N T

FEATURING "COOL FOR THE SUMMER" & "CONFIDENT"

AVAILABLE NOW

PERFORMING ON  
**SATURDAY  
NIGHT  
LIVE**  
OCTOBER 17  
WITH HOST TRACY MORGAN

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
65	65	51	<b>Antidote</b>	WONDAGURL, ESTEROUND (JWEBSTER, E OSHUN, RINDE, B VAN MIERLO, T BRENECK, D GUY, L MICHELSON, MOV, SHON, H, STENWEISS)	Travi\$ Scott	GRAND HUSTLE/EPIC	51	5
75	52	52	<b>Big Rings</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	52	3
73	68	53	<b>White Iverson</b>	POST MALONE (A, POST, T, M, ROBERTS)	Post Malone	REPUBLIC	53	5
64	59	54	<b>Break Up With Him</b>	S.MCANALLY (M, RAMSEY, T, ROSEN, B, TURS, G, SPRUNG, V, SELLERS)	Old Dominion	RCA NASHVILLE	54	14
70	53	55	<b>Diamonds Dancing</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	53	3
66	63	56	<b>Burning House</b>	J, BHASKER, T, JOHNSON (C, OCHS, T, JOHNSON, J, BHASKER)	Cam	ARISTA NASHVILLE	56	13
55	54	57	<b>Save It For A Rainy Day</b>	B, CANNON, K, CHESNEY (A, DORFF, M, RAMSEY, B, TURS)	Kenny Chesney	BLUE CHAIR/COLUMBIA NASHVILLE	54	12
58	60	58	<b>El Perdon (Forgiveness)</b>	SAGA, WHITE, ACK, N, BIVER, C, CAMMER, ROSA, G, A, WHITE, ACK, T, D, MEYNA, V, Z, E, THOMAS, T, H, OMAS, M, A, RY, T, JAMES, E, M, U, G, E, S, A, S	Nicky Jam & Enrique Iglesias	COLOSIO/LA INDUSTRIA/RCA/SONY MUSIC/LATIN	56	29
40	50	59	<b>John Cougar, John Deere, John 3:16</b>	D, HUFF, K, URBAN (S, M, C, A, N, A, L, L, Y, R, C, O, P, P, E, R, M, A, N, J, O, S, B, O, R, N, E)	Keith Urban	HIT RED/CAPITOL NASHVILLE	40	18
69	70	60	<b>I'm Comin' Over</b>	C, C, R, O, W, D, E, R, C, Y, O, U, N, G (C, Y, O, U, N, G, C, C, R, O, W, D, E, R, J, H, O, G, E)	Chris Young	RCA NASHVILLE	57	15
67	67	61	<b>Anything Goes</b>	J, M, O, I (F, M, C, T, E, I, G, U, E, C, G, T, O, M, P, K, I, N, S, C, W, I, S, E, M, A, N)	Florida Georgia Line	REPUBLIC NASHVILLE	61	13
60	64	62	<b>Comfortable</b>	B, I, G, F, R, U, I, T (K, I, C, A, M, P, B, R, E, L, L, C, L, O, P, T, O, N, D, I, A, C, K, S, O, N, I, B, A, L, O, G, U, N)	K Camp	427/FTE/INTERSCOPE	54	10
51	55	63	<b>House Party</b>	Z, C, R, O, W, E, L, L, S, M, C, A, N, A, L, L, Y (S, H, U, N, T, Z, C, R, O, W, E, L, L, J, F, L, O, W, E, R, S)	Sam Hunt	MCA NASHVILLE	26	19
77	61	64	<b>Liquor</b>	A, S, T, I, T, H, T, H, E, A, Q, U, A, R, I, U, S (C, M, B, R, O, W, N, A, S, T, I, T, H, Q, S, A, M, P, S, O, N)	Chris Brown	RCA	61	6
59	58	65	<b>Right Hand</b>	V, I, V, I, Z, R, A, N, O, U, S (A, G, R, A, H, A, M, A, F, E, R, W, A, D, Z, A, F, E, B, Y, U, G, U, N, E, B, E, R, K, B, R, O, W, A, N)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	58	4
74	72	66	<b>No Role Modelz</b>	D, B, A, R, N, I, S (J, C, O, L, E, D, B, A, R, N, I, S, M, U, H, T, E, M, O, N, J, P, S, E, A, R, E, G, A, R, D, J, H, O, U, S, T, I, C, K, T, S, T, E, V, E, N, S, E, I, S, T, E, V, E, N, S, D, I, S, T, E, V, E, N, S, J, O, N, E, S)	J. Cole	DREAMVILLE/ROC NATION/COLUMBIA	66	8
61	57	67	<b>RGF Island</b>	Y, U, N, G, L, A, N (W, J, M, A, X, W, E, L, L, M, S, M, O, D, I)	Fetty Wap	RGF/300	57	3
63	66	68	<b>Smoke Break</b>	J, J, O, Y, C, E (C, U, N, D, E, R, W, O, O, D, C, D, E, S, T, E, F, A, N, O, H, L, I, N, D, S, E, Y)	Carrie Underwood	19/ARISTA NASHVILLE	43	7
92	83	69	<b>Die A Happy Man</b>	D, H, U, F, F, I, F, R, A, S, U, R, E (T, H, O, M, A, S, R, H, E, T, T, S, D, O, U, G, L, A, S, J, S, P, A, R, G, U, R)	Thomas Rhett	VALORY	69	3
72	75	70	<b>Fly</b>	D, H, U, F, F (M, M, A, R, L, O, W, T, D, Y, E, T, V, A, R, T, A, N, Y, A, N)	Maddie & Tae	DOT	61	13
81	62	71	<b>Digital Dash</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	62	3
86	69	72	<b>Scholarships</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	69	3
82	81	73	<b>Gonna Wanna Tonight</b>	C, D, E, S, T, E, F, A, N, O (S, M, C, A, N, A, L, L, Y, M, N, I, T, E, J, R, O, B, B, I, N, S)	Chase Rice	DACK/IANIELS/COLUMBIA NASHVILLE	73	9
79	80	74	<b>Let Me See Ya Girl</b>	M, C, A, R, T, E, R (C, S, W, I, N, D, E, L, L, M, C, A, R, T, E, R, J, S, T, E, V, E, N, S)	Cole Swindell	WARNER BROS. NASHVILLE/VW/MN	74	10
57	73	75	<b>Buy Me A Boat</b>	C, I, A, N, S, O, N, C, D, U, B, O, I, S, B, A, N, D, E, R, S, O, N (C, I, A, N, S, O, N, C, D, U, B, O, I, S)	Chris Janson	WARNER BROS. NASHVILLE/WAR	41	20
80	79	76	<b>Nothin' Like You</b>	C, D, E, S, T, E, F, A, N, O (D, S, M, Y, R, O, S, S, M, O, N, E, Y, A, G, O, R, E, Y, C, D, E, S, T, E, F, A, N, O)	Dan + Shay	WARNER BROS. NASHVILLE/WAR	75	9
68	77	77	<b>This Could Be Us</b>	M, I, K, E, W, I, L, L, M, A, D, E, I, T, A (A, J, S, B, R, O, W, N, K, U, B, R, O, W, N, M, L, L, W, I, L, L, A, M, S, M, I, D, D, L, E, B, R, O, O, K, S)	Rae Sremmurd	EARLUMA/INTERSCOPE	49	18
93	88	78	<b>Come Get Her</b>	M, I, K, E, W, I, L, L, M, A, D, E, I, T, A (A, J, S, B, R, O, W, N, K, U, B, R, O, W, N, M, L, L, W, I, L, L, A, M, S, M, I, D, D, L, E, B, R, O, O, K, S)	Rae Sremmurd	EARLUMA/INTERSCOPE	78	4
89	76	79	<b>I'm The Plug</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	76	3
96	93	80	<b>Blase</b>	T, G, R, I, F, F, I, N, J, R, N, D, W, I, L, B, U, R, N, A, J, S, B, R, O, W, N, K, U, B, R, O, W, N, G, H, I, L, L	Ty Dolla \$ign	Feat. Future & Rae Sremmurd ATLANTIC	80	4




**1**

**THE WEEKND**  
The Hills

The Weeknd breaks his own just-set personal record as "The Hills" rules the Billboard Hot 100 for a fourth week. The R&B/pop star previously led for three weeks with his first No. 1, "Can't Feel My Face." Can "The Hills" keep rolling at the summit? Helping its cause are its two newly released remixes, one featuring **Nicki Minaj**, who joined The Weeknd for his performance of the song on NBC's *Saturday Night Live* (Oct. 10), and the other featuring **Eminem**. (All versions of the track will count toward its singular Hot 100 rank.) —G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	84	81	<b>Don't</b>	DOPE BOI (B, TILLER, I, B, STEWART, T, HOLLINS, JR., M, C, A, R, E, Y, J, D, U, P, R, I, B, M, C, O, X, J, A, U, S, T, I, N)	Bryson Tiller	TRAPSOUL/RCA	81	2
85	74	82	<b>Live From The Gutter</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	74	3
<b>HOT SHOT DEBUT</b>		83	<b>Back Up</b>	I, R, O, C, K, S, A, Y, S (D, M, T, R, I, M, B, L, E, K, A, A, D, A, M, S, S, M, A, N, D, E, R, S, O, N, C, G, O, S, B, E, R, R, Y)	DeJ Loaf	Feat. Big Sean BIGM/COLUMBIA	83	1
95	94	84	<b>Powerful</b>	D, P, I, O, P, C, A, R, D, B, R, O, T, H, E, R, S (D, W, P, N, Z, H, P, C, A, R, D, C, A, R, D, O, R, I, E, L, L, U, B, E, R, F, H, A, L, L, E, G, O, U, D, I, N, G)	Major Lazer	Feat. Ellie Goulding & Tarrus Riley MAD DECENT/INTERSCOPE	84	3
87	97	85	<b>Gonna</b>	S, H, E, N, D, R, I, C, K, S (L, L, A, I, R, D, C, W, I, S, E, M, A, N)	Blake Shelton	WARNER BROS. NASHVILLE/WMMN	85	4
-	82	86	<b>Change Locations</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	82	2
-	78	87	<b>Plastic Bag</b>	NOT LISTED (NOT LISTED)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	78	2
94	90	88	<b>Ginza</b>	S, K, Y, M, O, S, T, L, Y (J, A, O, S, O, R, I, O, B, A, L, V, I, N, R, R, A, M, I, R, E, Z, S, U, A, R, E, Z, D, C, A, N, O, R, I, O, S, S, V, I, L, L, A, D, A, H, O, Y, O, S, C, A, P, A, T, I, N, O, G, O, M, E, Z)	J Balvin	CAPITOL LATIN/UMLE	88	5
91	98	89	<b>Nothing But Trouble (Instagram Models)</b>	C, O, O, K, C, L, A, S, S, I, C, S, C, P, U, T, H (C, P, U, T, H, D, C, A, R, T, E, R)	Lil Wayne & Charlie Puth	BIG BEAT/ATLANTIC	87	4
<b>NEW</b>		90	<b>Break Up In A Small Town</b>	Z, C, R, O, W, E, L, L, S, M, C, A, N, A, L, L, Y (S, H, U, N, T, Z, C, R, O, W, E, L, L, S, M, C, A, N, A, L, L, Y)	Sam Hunt	MCA NASHVILLE	90	1
-	87	91	<b>Jersey</b>	NOT LISTED (NOT LISTED)	Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	87	2
-	95	92	<b>New Americana</b>	L, I, D, O (A, F, R, A, N, G, I, P, A, N, E, L, P, R, I, N, C, I, P, A, T, O, C, L, U, B, E, R, J, M, T, U, M, E)	Halsey	ASTRALWERKS/CAPITOL	92	5
-	100	93	<b>Hide Away</b>	N, O, I, S, E, C, A, S, T, L, E, I, I, I (G, B, A, R, L, E, T, T, A, B, M, C, L, A, U, G, H, L, I, N, B, N, E, W, B, I, L, L)	Daya	ARTBEATZ	93	3
<b>RE-ENTRY</b>		94	<b>The Fix</b>	D, J, M, U, S, T, A, R, D, M, A, D, A, M, S (C, H, A, Y, N, E, S, I, R, D, M, C, F, A, R, L, A, N, E, M, A, D, A, M, S, C, B, L, A, N, C, H, A, R, D, D, B, E, L, L, K, R, O, L, L, I, N, S, O, B, R, O, W, N, M, G, A, Y, E, D, R, I, T, Z)	Nelly	Feat. Jeremih RECORDS	86	2
<b>RE-ENTRY</b>		95	<b>Stressed Out</b>	M, E, L, I, Z, O, N, D, O (T, J, O, S, E, P, H)	twenty one pilots	FUELED BY RAMEN/RRP	87	3
<b>RE-ENTRY</b>		96	<b>Cecilia And The Satellite</b>	M, V, O, I, A, R, A, N, G, A, A, G, R, A, H, N (A, M, C, M, A, H, O, N, J, R, A, N, G, A, A, G, R, A, H, N)	Andrew McMahon In The Wilderness	CRUSH MUSIC/VANGUARD/CMG	96	3
76	91	97	<b>Ghost Town</b>	M, A, X, M, A, R, T, I, N, A, P, R, I, A, M (A, L, A, M, B, E, R, T, S, F, O, K, M, A, X, M, A, R, T, I, N, I, K, A, R, L, S, S, O, N, A, P, R, I, A, M)	Adam Lambert	WARNER BROS.	64	17
-	86	98	<b>Jugg</b>	S, S, I, N, G, L, E, T, A, R, Y (W, J, M, A, X, W, E, L, L, A, C, O, S, M, E, J, R, S, S, I, N, G, L, E, T, A, R, Y)	Fetty Wap	Feat. Monty RGF/300	86	2
<b>NEW</b>		99	<b>Stay A Little Longer</b>	J, J, O, Y, C, E (J, O, S, B, O, R, N, E, T, J, O, S, B, O, R, N, E, S, M, C, A, N, A, L, L, Y)	Brothers Osborne	EMI NASHVILLE	99	1
<b>RE-ENTRY</b>		100	<b>Hold Each Other</b>	D, R, O, M, E, R, M, T, U, C, C, I, O, L, I (J, A, X, B, L, C, V, A, C, C, A, R, I, N, O, D, R, O, M, E, R, F, R, I, E, M, A, N, Z, B, E, C, K)	A Great Big World	Feat. Future & Justin Bieber BLACK MAGNETIC/EPIC	99	2



**19**

**X AMBASSADORS**  
Renegades

The track tops Adult Top 40 (3-1) and tallies a 17th week at No. 1 on Rock Airplay. It also rises 10-9 on the all-format Radio Songs chart (80 million in audience, up 6 percent).



**29**

**ALESSIA CARA**  
Here

The 19-year-old Canadian scores her first top 40 Hot 100 hit with her debut antisocial anthem. "Here" also hits the Radio Songs top 40 (43-32; 39 million, up 22 percent).

THE WEEKND: C. LANGAN/GETTY IMAGES; X AMBASSADORS: LAUREN KALLEN; CARA: MARK DAVIS/GETTY IMAGES

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/chart for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.





**"IT'S  
BEEN A  
LONG  
DAY  
WITHOUT  
YOU, MY  
FRIEND,  
AND I'LL  
TELL YOU  
ALL ABOUT IT  
WHEN I  
SEE YOU  
AGAIN!"**

**FOR YOUR CONSIDERATION  
BEST ORIGINAL SONG  
"SEE YOU AGAIN"  
WIZ KHALIFA FEAT. CHARLIE PUTH  
FURIOUS 7**

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“MENDES DEBUT GOES WELL BEYOND WHAT YOU’D EXPECT FROM YOUR AVERAGE TEEN SENSATION.” –NY DAILY NEWS

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Debut Album  
**HANDWRITTEN**  
#1 on the Billboard  
Top 200 Chart

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Toured with Taylor Swift

Sold out Headline Shows

“**LIFE OF THE PARTY**”  
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“**SOMETHING BIG**”  
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# FALL OUT BOY

*“American Beauty/American Psycho... reveals them as perhaps the only current mainstream rock combo capable of making big-venue sing-alongs that also reward deep headphone analysis. Against all odds, [Fall Out Boy] have claimed an elusive status as elder statesmen who still have both ideas in their skulls and fire in their bellies.”* –ENTERTAINMENT WEEKLY

*“American Beauty/American Psycho is Fall Out Boy continuing to create its own musical reality — and inviting everyone else to catch up if they can.”* –AV CLUB

---

***American Beauty/  
American Psycho***

#1 on the Billboard Top 200 Chart  
Top 5 Best Selling Album of the Year

**“Centuries”**

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**“Uma Thurman”**

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New single **“Irresistible”** Out Now

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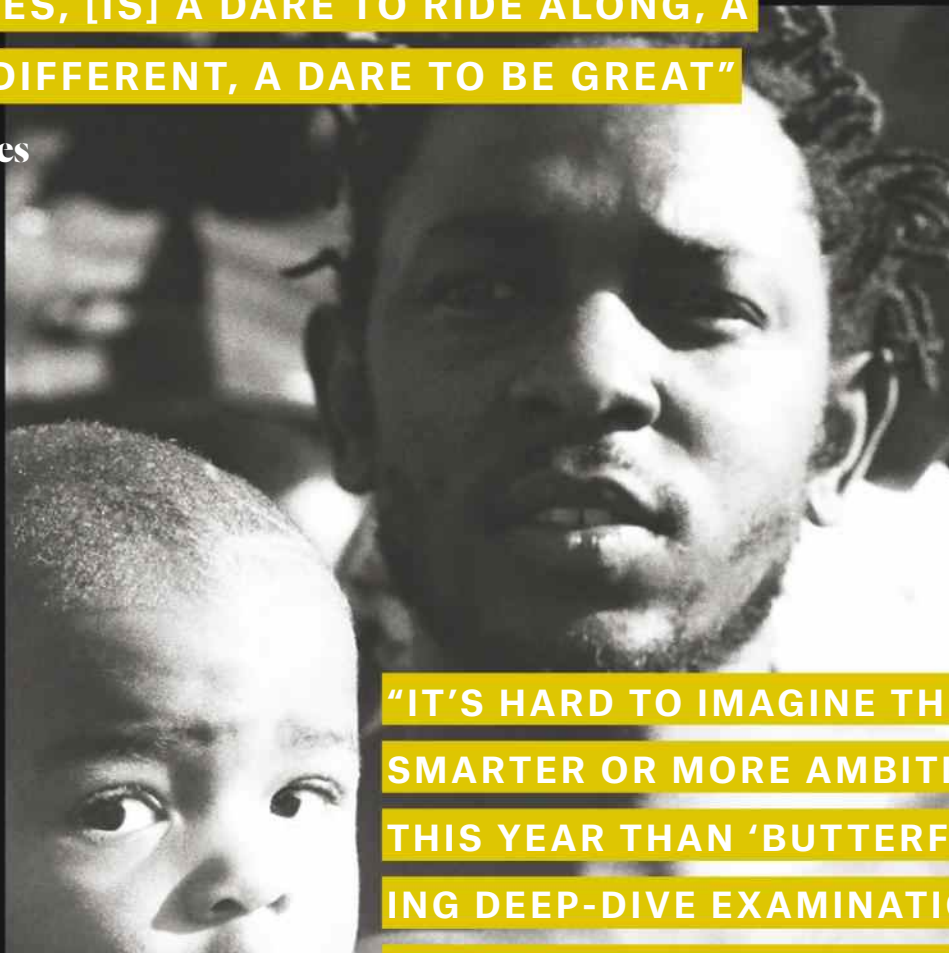
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## TO PIMP A BUTTERFLY

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- Rolling Stone

"TO PIMP A BUTTERFLY IS A CELEBRATION"

- Pitchfork





Bandier in his office at Sony/ATV's New York headquarters.

## AS SONY/ATV MULLS SALE, SUCCESSION QUESTIONS ARISE

DESPITE RECORD EARNINGS, THE PUBLISHING GIANT, RUN BY MARTIN BANDIER AND CO-OWNED BY THE MICHAEL JACKSON ESTATE, COULD BE CHANGING HANDS. WHAT HAPPENS NEXT?

BY ED CHRISTMAN

# W

WHEN SONY ENTERTAINMENT CEO **Michael Lynton** announced on Oct. 8 the company had initiated a buy/sell process for Sony/ATV Music Publishing — in which one of Sony/ATV's two joint owners, Sony Corp. and the **Michael Jackson** estate, is obligated to buy out the other or open up the bidding to additional parties — all eyes turned to veteran chairman/CEO **Martin Bandier**. Would the 74-year-old head of the country's top music publisher survive a changing of the ownership guard?

While both Lynton and Bandier sent reassuring memos to their staffs — with Bandier's boasting "our best years are still ahead of us" — the buy/sell takes place against a backdrop that includes a new contract negotiation for Bandier (sources say his deal is up at the end of March 2016 and he's pushing for an extension) and Lynton's weariness with what insiders describe as a prima-donna attitude displayed by Sony Music executives in general and Bandier in particular. (Bandier declined comment for this article.)

In fact, sources say one reason Sony would want to sell its lucrative publishing business, which has an estimated value of

\$2 billion (its songwriters include **Taylor Swift, Lady Gaga, Ed Sheeran, Lennon & McCartney** and **Leiber & Stoller**) and has ranked as *Billboard's* top publisher for more than three



John Branca

years, is because there is no succession plan in place for Bandier, who has spent his 40-year career in publishing.

Prior to taking the top job at Sony/ATV in 2007, Bandier spent 18 years at the helm of EMI Music Publishing and, in 2012, helped engineer the acquisition of his former employer. (Sony's share of EMI is not a part of the buy/sell.)

Bandier has mentored a generation of top publishing executives during his decades

### THE OVER UNDER



**Taylor Swift** tops The Weeknd and Ed Sheeran by landing six American Music Awards noms, including artist of the year.



Rapper **T.I.** says he "can't vote for the leader of the free world to be a woman," then quickly backtracks.



Pitchfork Media founder/CEO **Ryan Schreiber** joins the mainstream as his company is acquired by Condé Nast.

in the business, and his top proteges, **Jody Gerson** and **Jon Platt**, are now running two of his competitors — respectively, Universal Music Publishing Group (with revenue of about \$1 billion) and Warner/Chappell Music (revenue of about \$500 million). This, says an insider, leaves no obvious successor at Sony/ATV and reminds Sony upper management of the sting of Gerson's departure in 2014 — an exit many viewed as a failing on Bandier's part.

Insiders point to several possible heirs apparent. **Guy Moot**, who serves as Sony/ATV's president of U.K. and European creative, is said to be Bandier's favorite. Other front-runners include Sony/ATV U.S. co-presidents **Rick Krim** and **Danny Strick**, CFO **Joe Puzio**, executive vp business and legal affairs **Peter Brodsky** and executive vp advertising, film and TV **Brian Monaco**. Another contender is **John Branca**, a trustee of the Jackson estate with **John McClain**. "Branca really wants to take this over," says a source. While Branca's relationship with Bandier had been close, a source says it has become strained in recent months due to Bandier quashing the estate's voice in the Sony/ATV dealings. (Reps for Sony

Corp. of America, Sony/ATV and the Jackson estate declined comment.)

Although it's no secret within Sony that Lynton is not a fan of Bandier, sources expect the latter's contract to be at least partially extended for the sake of continuity. "If you are launching this process, there are already enough moving parts," says one insider.

"Marty eventually pushes away, or out, anybody he perceives as a threat to his leadership," says a former employee, noting that with the veteran publisher's options being limited (he's not likely to take over UMPG or Warner/Chappell), his bargaining power is only so strong. Another insider adds, "There is no succession plan, and that's by Marty's design." ●

### SIZING UP SONY/ATV'S NEXT OWNER

#### WHAT'S FOR SALE?

A 50 percent stake in Sony/ATV, which had revenue of about \$595 million in 2014. *Billboard* estimates that revenue from the Sony/ATV portfolio totaled about \$490 million, while \$105 million of that came from a 15 percent administration fee for administering the EMI portfolio, which generates \$700 million in annual revenue.

#### WHY THE JACKSON ESTATE WOULD SELL

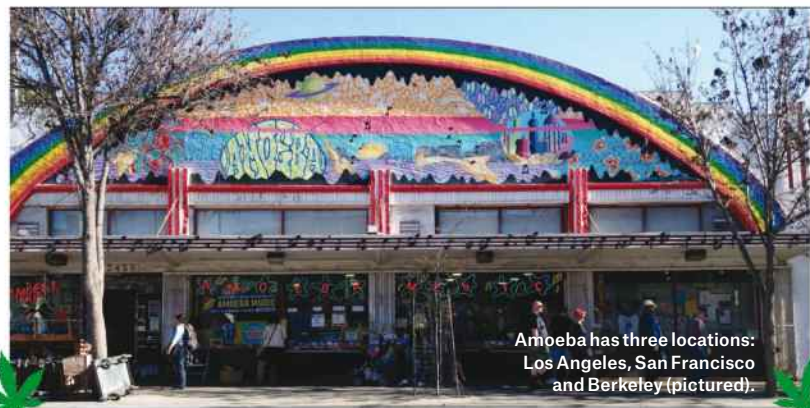
It seems unlikely that the estate

would be eager to take on a huge amount of debt, or another equity partner, to finance the acquisition, rather than receiving a payout of at least \$1 billion. However, other sources say the estate is "bullish" about buying out Sony/ATV: After cleaning up the estate's financial problems, Branca and McClain could likely raise capital from a private equity firm or even the non-Sony owners of EMI Music.

#### WHY SONY WOULD SELL

Sony corporate's impatience extends beyond Bandier: Sources say management doesn't like the complicated ownership structure of Sony/ATV. The company

administers EMI Music Publishing but owns just 29 percent; the Jackson estate owns 10 percent; other partners include Mubadala Development Co., Jynwel Capital, Blackstone Group's GSO Capital Partners and **David Geffen**. A sale would free up resources and provide capital that could be used to pay down Sony's \$5 billion-plus in debt. As one source familiar with the personalities involved says, "Lynton is a seller; he is not a buyer." On the other hand, a Sony purchase would bring clarity to the ownership structure and allow it to reap the synergy benefits from the outright ownership of both a publishing company and record label.



Amoeba has three locations: Los Angeles, San Francisco and Berkeley (pictured).

## Amoeba Looks To House Pot Dispensary

Staffers at the California record retailer may soon ask customers: "Sour Diesel with your *Dark Side of the Moon*?"

Amoeba Records in Berkeley, Calif., has a novel approach to stave off declining revenue: pot. "It's one product a brick-and-mortar retailer can get into," says store co-founder **Marc Weinstein**, who has applied to open a dispensary in Amoeba's Telegraph Avenue location (medical marijuana is legal, though limited in certain jurisdictions, throughout the state). "With companies like Amazon dominating the [music] market, we've added T-shirts and merchandise to our product mix, and it barely pays our expenses." (The Berkeley shop earns half of what it did in 2008, and its staff is down from 90 to 35 people.)

Bud as an income boost already is working at Amoeba's store in San Francisco, which in 2014 opened an annex of Green Evaluations — a \$44 service offering "patients" examinations by a physician licensed to prescribe medical marijuana. Weinstein says those proceeds now cover half the rent at that store.

So are pot pairings next? First the store needs to beat six other bids to open a new dispensary. Meanwhile, advocates like Record Store Day co-founder **Michael Kurtz** are getting louder. "Marijuana and music both can help people and their local communities stay healthy," he says. —ANDY GENSLER

## BRAD PAISLEY HEADS TO COLLEGE

The Country Nation Tour will soundtrack NCAA football season with nine free on-campus shows

**Brad Paisley** is hitting nine football-crazy campuses this fall (Sept. 10 to Oct. 15) for a tour that will play to about 120,000 people, most of them between the ages of 18 and 24. "It's a demographic every single artist, brand and sponsor wants," says William Morris Endeavor Nashville co-head **Rob Beckham**, who brokered the deal. (Financial details were not disclosed, but the concerts are all billed as free.)

The concept behind Country Nation: Coordinate a branded outing that capitalizes on the frenzy surrounding NCAA football but brings the tailgate onto campus. Paisley, 42 — whose current single,

"Country Nation" (from the Sony album *Moonshine in the Trunk*), name-checks 18 schools — turned out to be the perfect partner. Zaxby's, a chicken restaurant chain that has more than 700 locations in 16 states and airs commercials regularly during college football telecasts, came in as a sponsor to help defray the cost of production. The trek's synergies also extended to IMG, a company that

WME acquired in a \$2 billion deal in 2013; its IMG College division represents some 200 schools.

"If you hook them now on country music, they'll listen to it the rest of their lives," says Paisley of college-age music fans. "I don't want to see any of this wave go away." —RAY WADDELL

#### COLLEGES MENTIONED IN 'COUNTRY NATION'

West Virginia University; University of Tennessee; University of Alabama; Florida State University; University of Texas; University of Arizona; University of Michigan; Louisiana State University; University of Ohio; University of California, Los Angeles; University of Georgia; University of Arkansas; University of Miami; Duke University; University of North Carolina; University of Mississippi; Notre Dame University; University of Virginia



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# Tony Martell's 40-Year Quest To Conquer Cancer

The veteran music exec has raised \$270 million in his son's name

BY FRANK DIGIACOMO

**F**ORTY YEARS AGO, TONY MARTELL promised his terminally ill 21-year-old son, **T.J.**, and the physician treating him, **James F. Holland**, that he would raise \$1 million for cancer research. It took Martell three years to fulfill that promise — but, he tells *Billboard*, his philanthropical quest was far from over. Holland “took me around to several patients to more or less lay a guilt trip on me.” One of those patients, recalls Martell, told him something that convinced him to stay in the game. “He said, ‘You can live 30 days without food, seven days without water. But you can’t live 60 seconds without hope.’”

When the T.J. Martell Foundation celebrates its 40th anniversary at its Top 40 Gala at Cipriani Wall Street in New York, scheduled for Oct. 15, the organization, named in memory of Martell’s son, will have raised a total of \$270 million during that time period and funded breakthroughs in the research and treatment of leukemia, prostate, bladder and other cancers. “There is a cure for everything,” says Martell. “We just have to find it.”

The gala, which was set to feature performances by **REO Speedwagon**, **Foreigner**, **Train’s Pat Monahan** and Australian singer-songwriter **Grace**, will pay special tribute to its founder and chairman and also honor Palm Restaurant Group co-chairmen/co-owners **Bruce Bozzi Sr.** and **Wally Ganzi**, Harman International chairman/president/CEO **Dinesh Paliwal**, fashion designer **John Varvatos** and Guggenheim Media Entertainment Group co-president/chief creative officer **Janice Min** and co-president **John Amato**.

Martell, a former CBS Records executive and longtime A&R man who signed **Electric Light Orchestra**, **Joan Jett**, **Ozzy Osbourne**



Yoko Ono and Martell at the T.J. Martell Foundation's 39th annual New York gala in October 2014.

and **Stevie Ray Vaughan** and worked with **The Isley Brothers** and **The O’Jays**, declined to divulge the total raised from this year’s event but says it was a record. “The question is always ‘How much have you raised?’ when we should be asking ‘How many lives have you saved?’” he says. The two-time cancer survivor prefers to talk about advancements such as an approach to blood testing, funded by the Martell Foundation and developed by New York-Presbyterian Hospital/Columbia urologist-in-chief **Mitchell Benson** and other researchers, that “not only detects prostate

cancer but [determines] who needs treatment right away,” says Martell.

He also is excited about his foundation’s funding of organoid growing, a process in which cancer cells are harvested from

a patient’s body, grown in vitro and used to determine the most effective path for treatment. “We let our researchers go off the beaten path to find new approaches,” says Martell, adding the foundation annually brings together approximately 30 researchers and doctors to exchange ideas and generate new ones at its annual Scientific Consortium.

The organization will announce at the gala that its annual \$50,000 Clive Davis Research Fellow Award will go to a scientist or medical professional in the field of leukemia research, the disease that claimed Martell’s son. Martell, who lives in Madison, N.J., says he was in a grocery store recently when an elderly man approached him and said, “I want to thank your son for saving my life.” That, he says, “made me feel so good.” ●

**“There is a cure for everything. We just have to find it.”**

—Tony Martell

**EXCLUSIVE**

## FAITH HILL, OPRAH VET TEAM UP FOR TALK SHOW

Cooking, home design and entertaining are on the menu, with *American Idol* alum Kellie Pickler set to host

BY KATE STANHOPE

Country music star **Faith Hill** is expanding her résumé and heading behind the camera to executive-produce a new daytime talk show with *Oprah* veteran **Lisa Erspamer**. The as-yet-untitled syndicated lifestyle program will be co-hosted by singer **Kellie Pickler**. (Both Hill and Pickler are represented by Creative Artists Agency.)

Pickler has long been a TV favorite, having risen to fame on season five of *American Idol*. The 29-year-old won *Dancing With the Stars* in 2013, the same year she released the album *The Woman I Am*, which has moved 60,000 units, according to Nielsen Music (Pickler has sold 1.5 million albums total). “This is a woman of so many talents,” says Hill. “She possesses the ability to reach far beyond the camera and into the hearts of people, allowing you to feel immediately connected to her.” Adds Erspamer: “Kellie is as real as anybody could ever be.”

Also executive-produced by Hill’s manager, Sandbox Entertainment’s **Jason Owen**, the show will cover such topics as cooking, home design, gardening and entertaining.

Although famous faces will occasionally stop by, Erspamer emphasizes “this isn’t a celebrity-contingent show.” Co-hosts will focus on personal anecdotes rather than front-page gossip: more *Live With Kelly and Michael* and less *The View*.

The show will film in Nashville, although musical guests will not be a regular occurrence. “We’ve talked about **Dolly Parton** and other country artists, but the show is not going to be about country music,” says Erspamer.

Competition, though, persists — **Harry Connick Jr.** is set to launch his own talk show in September 2016. Still, Hill and company are confident. Says Erspamer: “The days are gone where you can just wrap an entire show around one personality. Having a specific point of view, that’s the difference.” ●



MARTELL: LARRY BUSACCA/GETTY IMAGES; HILL: ZION KOPALOFF/FILMMAGIC

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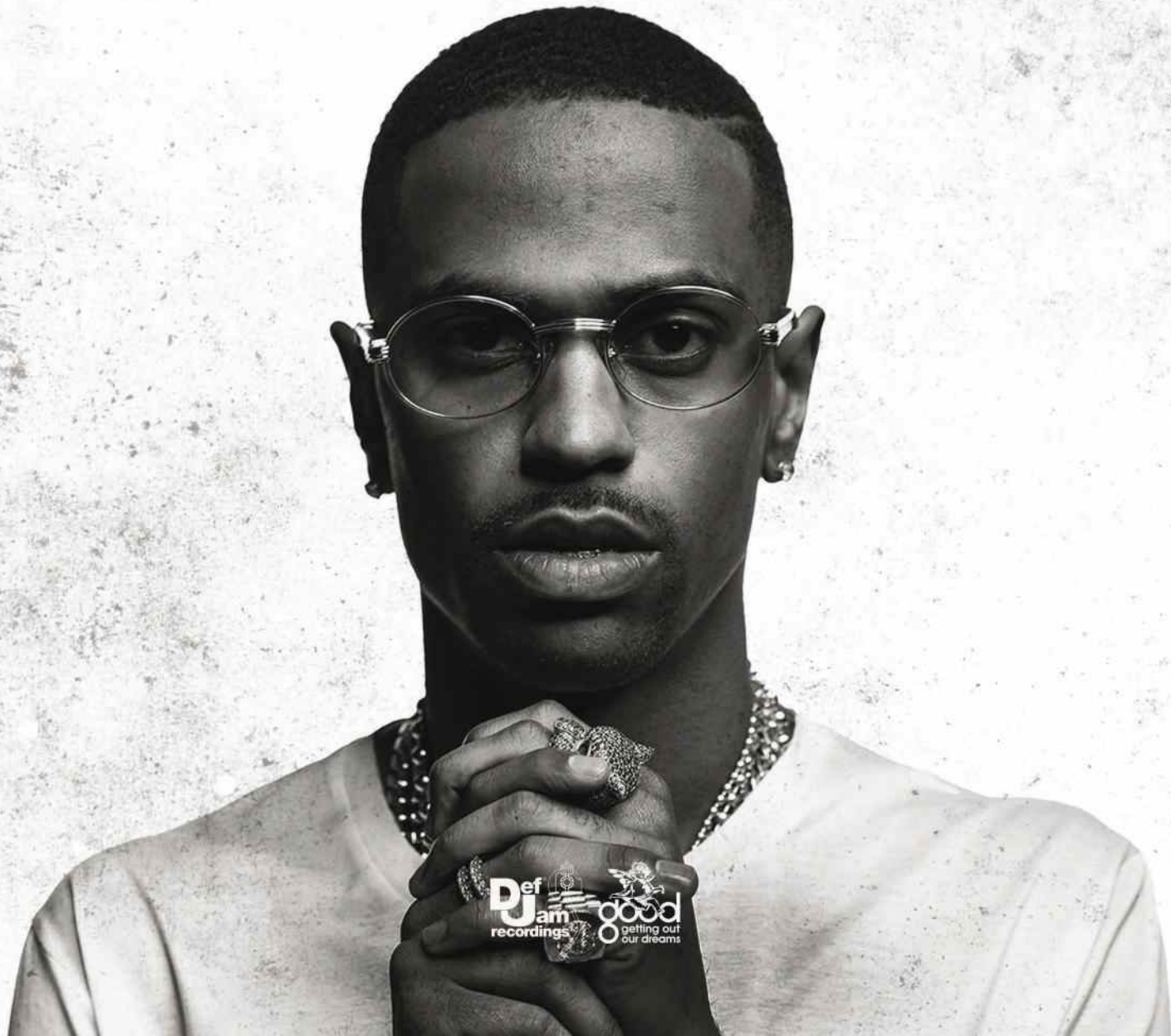
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# Patrick Moxey

The dance music veteran on 20 years of Ultra, OMI's global success and why, unlike many of his peers, he's happy to see EDM go mainstream

BY MATT MEDVED  
PHOTOGRAPHED BY JAI LENNARD

ULTRA MUSIC FOUNDER/president **Patrick Moxey** may have cut his teeth throwing underground warehouse parties in 1980s New York, but the dance music veteran fully embraces the genre's move to the mainstream. "I've always wanted to make the music as popular as possible," says the 49-year-old, London-born, Boston-bred executive. It's working: The **Felix Jaehn** remix of **OMI's** "Cheerleader" became Ultra's first No. 1 on the Billboard Hot 100 in July, topping the chart for six weeks with its tropical electronic sound.

The timing of that event was serendipitous, as 2015 represents the imprint's 20th anniversary. Founded by Moxey after a stint in artist management (**Moby**, DJ "**Little**" **Louie Vega**) and label jobs at PolyGram and Virgin, Ultra's hallmark has been its versatility and continued relevance — from nurturing the North American followings of '90s rave icons **Sasha & Digweed** to breaking a new generation of stars like **David Guetta**, **Calvin Harris** and **Deadmau5** during the subsequent stateside boom. It's also a label where **Pitbull's** breakthrough

hit, "I Know You Want Me (Calle Ocho)," can coexist with German techno stalwart **Loco Dice's** forthcoming *Underground Sound Suicide LP*.

In 2013, Moxey steered Ultra into a strategic partnership with Sony that significantly bolstered its distribution and global marketing muscle. The results already have been apparent: Ultra notched a top 15 hit with the **Robin Schulz** remix of **Mr. Probz's** "Waves" and won a heated bidding war for viral streaming sensation **Kygo** in 2014, while its A&R cross-pollination with Sony yielded **Chris Brown** and **Deorro's** successful "Five More Hours" collaboration. With OMI set to release debut album *Me for You* on Oct. 16, Moxey is unsurprisingly bullish on dance music and his label's ability to stay on top of the genre's lightning-fast changes. "We've been involved with the constantly evolving flow of dance music sounds, whether it's tropical house, melodic house, deep house or trap," he says. "But great songs are the most important thing."

**How did you get your start in dance?**  
I started a radio show at the University of Chicago and ended up DJ'ing at a club called Smartbar. In the mid-1980s, there

"It's easy to make the same record as everyone else — there are probably 100,000 big-room, progressive house EDM records out right now," says Moxey, photographed Aug. 25 at Ultra Music in New York. "There's not much point in making the next one."

# TWENTYONE PILOTS

WHAT AN AMAZING YEAR!

#1 ALBUM BLURRYFACE (OVER 133,000 SØLD FIRST WEEK)

OVER 150 MILLIØN ALBUM STREAMS TØ DATE

SØLD ØUT US TØUR, HEADLINING ARENAS IN SUMMER 2016

EXPLØSIVE SMASHES AT MØDERN RØCK  
'TEAR IN MY HEART' AND 'STRESSED ØUT'

BEST ALTERNATIVE BAND 2015 MTV EMA NØMINATIØN



FUELEDBYRAMEN



CAA



was [the influential Chicago record store and dance label] Wax Trax Records, which was run by these goth guys who all wore black and were working with [industrial] artists in Belgium like **Front 242**, but they also were meeting the South Side [house music] guys like **Larry Heard** and **Marshall Jefferson**. I remember a big holiday party in a warehouse where they had the industrial guys from Europe and the South Side guys both playing — they were feeding off of each other’s sounds. I was just a kid in the corner, and it was blowing my mind.

**How did that lead you to hosting warehouse parties in New York?**

I originally came for graduate film school at New York University. I attended class for about two weeks and thought, “If I do this, I’m going to end up being a professor like my dad.” So I took a menial

“DJ culture peaked in 2013 — now, you’ve got to be a real artist.”

job proofreading advertising copy and started working for a warehouse party by night, and eventually started throwing my own. It was a whole culture of warehouse events that’s hard to imagine now because the city’s all cleaned up, but then, the police were more concerned about murders. They didn’t care that you were throwing a party with 2,000 people.

**You basically started Ultra while you were working at PolyGram?**

I was working for **Russell Simmons** and that led to my first label, Payday Records, a hip-hop label through PolyGram. I signed **Jeru the Damaja** and managed [MC] **Guru** and **DJ Premier** from **Gang Starr** at the time. I was really getting a window into that scene — I was in the studio with **Notorious B.I.G.** when Premier was doing records with him; I met **Tupac**. But I also loved dance music, so I went to my boss and said, “Look, I think dance music is really on the way up.” He’s like, “Whatever you do, just keep it out of the building.” So I started pressing up 12-inches — almost moonlighting from my job running Payday. **Roger Sanchez**’s “Transatlantic Soul” was the first Ultra record.

**How did the “Cheerleader” remix come about?**

I was in Montreal and heard the song in its reggae form — I was in the car with my top 40 promoter, and he had it on a mixtape. I really liked it and tracked

it down. I knew there was something missing, so I had it mixed in Germany by Felix Jaehn, and it just fit perfectly. That was sort of moving a great song 180 degrees to open it up to the world, and now it has been No. 1 in 67 countries. It’s our best-selling record to date.

**Kygo is one of your up-and-coming acts. Are you seeing that melodic, tropical sound he champions cross over into the mainstream?**

Yeah; it’s exciting. I remember when **Britney Spears** [her 2011 hit “Hold It Against Me”] did a dubstep bridge — that was a moment where dubstep went overground. I felt the same when I heard **Justin Bieber**’s “What Do You Mean?” with the tropical flavors. But I guess that’s just a tribute to the quality. The mainstream has to incorporate it to be relevant.

**Were there any cultural challenges in going from working with indies to being part of a major like Sony?**

It actually has worked surprisingly well. At first there was a certain amount of skepticism to working singles-driven dance acts — it was like, “Well, where’s the album?” — but to some extent dance music is the closest thing to the 1950s, where you have the excitement of people buying singles. You can have a huge dance single every week — why not be the best at that?

**As dance music moves toward oversaturation, what are some challenges you see to its relevance and growth?**

Right now, there’s almost a white noise of dance music. Everyone is making it — anyone with a laptop *can* make it. There’s no barrier to entry like there used to be, like paying \$1,000 to go into a studio. The challenge is going to be reinvention, and reinvention requires musicality. That’s why I think the DJ culture peaked in 2013, and now we’ve moved to electronic artists, where you’ve got to be a real artist, from your live show to playing instruments. There’s no room for somebody to get up and just play a couple of records anymore. Think about how ahead of his time Moby was with his [1999] *Play* album, with all those deep Southern chants. That’s the type of innovation that will help build artists at this point, and that’s the kind of musical curiosity that dance music artists need to keep growing. ●



**1** “I signed N.E.R.D. [featuring a mustachioed Pharrell Williams, center] to Virgin as senior vp of A&R in New York,” says Moxey. **2** A gold album plaque for Gang Starr’s *Full Clip*. “I managed them for 15 years, until they broke up.” **3** “The triangular trophies are some of the many International Dance Music Awards Ultra has won for best U.S. dance label at the Winter Music Conference. Also in there is a picture of myself, my wife and KCRW [DJ] Jason Bentley.” **4** “A cartoon drawing by Dutch cartoonist Joost Swarte. He’s a friend of my mom’s, and I’m a big fan.” **5** “A 5-liter bottle of the new high-end Absolut vodka brand Elyx. I don’t drink, but my staff has been chipping away at it after hours!”



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# JANET UNBREAKABLE

"Jackson finally seems like herself again -- actually an even wiser version of herself." - *Newsday*

"..the productions provide lushness, clarity and some sly reminders of sounds from Ms. Jackson's hits" - *New York Times*

"Triumphant." - *People Magazine*

"Unbreakable is a collection of songs about resilience and finding love both outwardly and from within. In keeping with her best work, it's full of bravado and soul-searching." - *TIME*

"..Ms. Jackson proves her significant talent remains undiminished..." - *The Wall Street Journal*

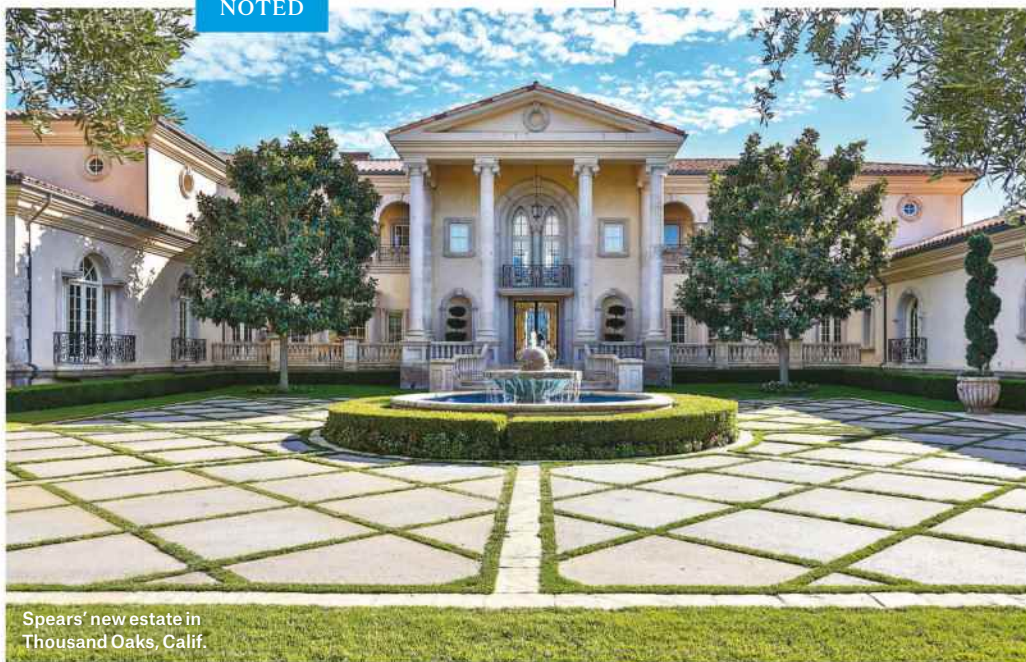
"Like Janet, it's timeless." - *Pitchfork*



# BMG

The New Music Company

NOTED



Spears' new estate in Thousand Oaks, Calif.

10-07  
→



Gail and Frank Zappa

**Gail Zappa** (nee **Adelaide Gail Sloatman**), widow of experimental rocker **Frank Zappa** and a longtime advocate for artists' rights, died at her home in Laurel Canyon, Calif. She was 70.

10-08  
→

New West Records appointed **Mike Fabio** as director of digital marketing and publicist **Jake Lanier** as manager of media relations.

Roc Nation and New Community Management (**Edward Sharpe, Julian Casablancas & The Voidz**) announced a partnership deal.

10-09  
→

Los Angeles-based blues-rock band **The Record Company** signed with Concord Music Group.

Former BBC Radio 1 controller **Andy Parfitt** joined Vevo as interim head of content and programming.



Parfitt

10-10  
→

Rapper **Robert "Koopsta Knicca" Cooper Phillips**, a member of **Three 6 Mafia**, died in Memphis due to complications from a stroke. He was 40.

**Larry Rosen**, jazz producer and co-founder of GRP Records alongside pianist **Dave Grusin**, died following a battle with brain cancer in Park Ridge, N.J. He was 75.

Sony/ATV Music Publishing signed Norwegian DJ, songwriter and producer **Kygo** to a worldwide deal.

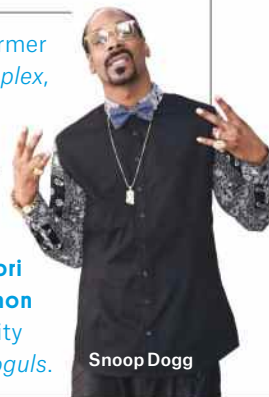


Kygo

Singer-songwriter **Robbin Thompson**, former lead vocalist of **Bruce Springsteen's** '69 to '71 band **Steel Mill**, died of complications from cancer. He was 66.

**Brendan Frederick**, former vice president at *Complex*, joined Genius as director of content.

BET announced that **Snoop Dogg, Birdman, Jermaine Dupri** and entrepreneur **Damon Dash** will star in a reality series titled *Music Moguls*.



Snoop Dogg

10-11  
→

**John Berg**, the Columbia Records art director who designed album covers for **Bob Dylan** and **Bruce Springsteen**, died following a battle with pneumonia in Southampton, N.Y. He was 83.



Lander

**Carey Lander**, keyboardist for Scottish indie-pop band **Camera Obscura**, died following a battle with osteosarcoma, a rare form of bone cancer. She was 33.

Pittsburgh police cited **Wiz Khalifa** for public urination outside a bar called The Flats.

10-12  
→

Global Music Publishing signed writer-producer **Jeff "Gitty" Gitelman** to a worldwide co-publishing deal.

Big Deal Music elevated **Casey Robison** to partner/senior vp.

**John Legend** and wife **Chrissy Teigen** announced on Instagram that they are expecting their first child.

10-13  
→

**Britney Spears** purchased a 21-acre estate in Thousand Oaks, Calif., for \$7.4 million. The 12,464-square-foot "Italian villa" features a tennis court, library and infinity pool.

Sony/ATV Music Publishing signed **Pentatonix** to a worldwide deal.

BIRTHDAYS

- |  |   |                              |  |   |                                  |
|--|---|------------------------------|--|---|----------------------------------|
| <b>Oct. 16</b><br>John Mayer (38)<br>Wendy Wilson (46)<br>Flea (53)<br>Bob Weir (68) | <b>Oct. 17</b><br>Eminem (43)<br>Wyclef Jean (46) | <b>Oct. 18</b><br>Ne-Yo (36) | <b>Oct. 19</b><br>Jennifer Holliday (55)<br>Patrick Simmons (67) | <b>Oct. 20</b><br>Snoop Dogg (44)<br>Tom Petty (65) | <b>Oct. 21</b><br>Jon Carin (51) |
|--|---|------------------------------|--|---|----------------------------------|

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BOASTS AN EQUALLY THRILLING CAST RECORDING."  
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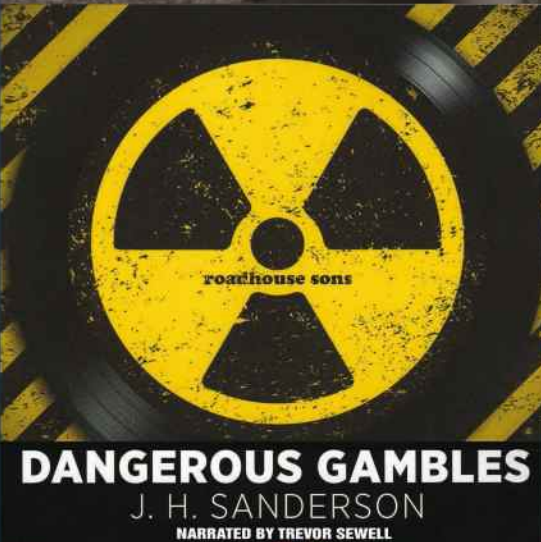
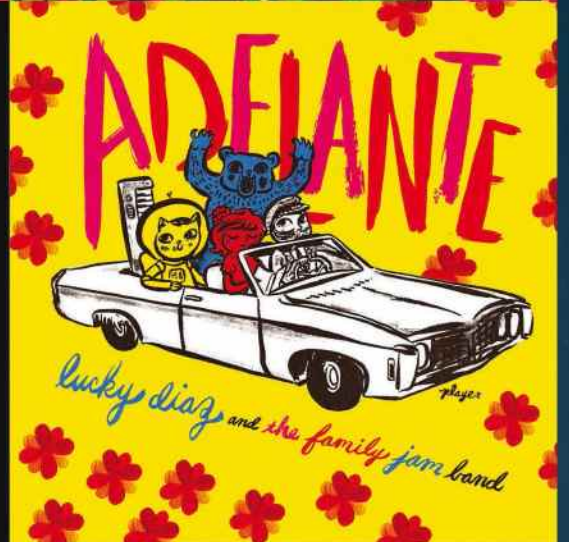
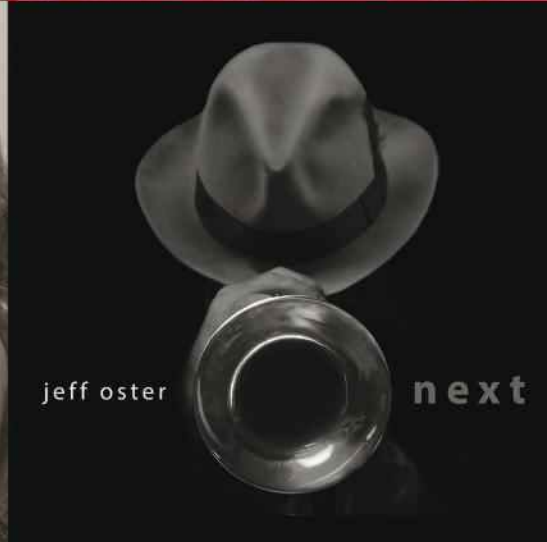
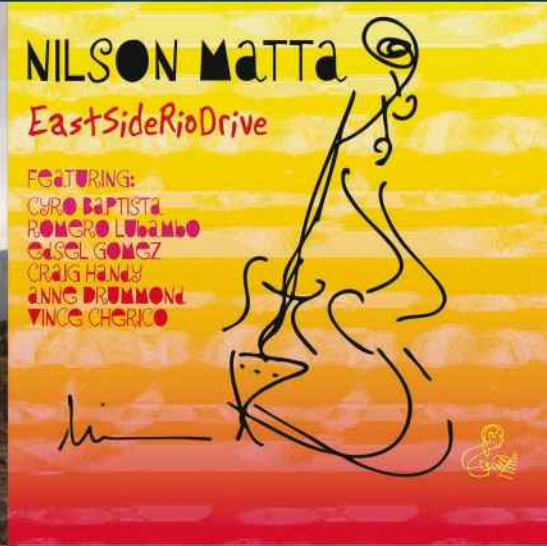
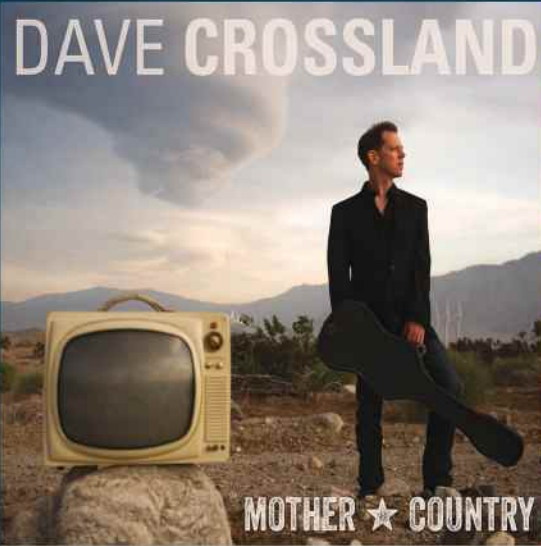
#1 BROADWAY CAST ALBUM

#3 RAP ALBUM IN THE COUNTRY

*BILLBOARD*'S FIRST EVER 5 STAR ALBUM REVIEW

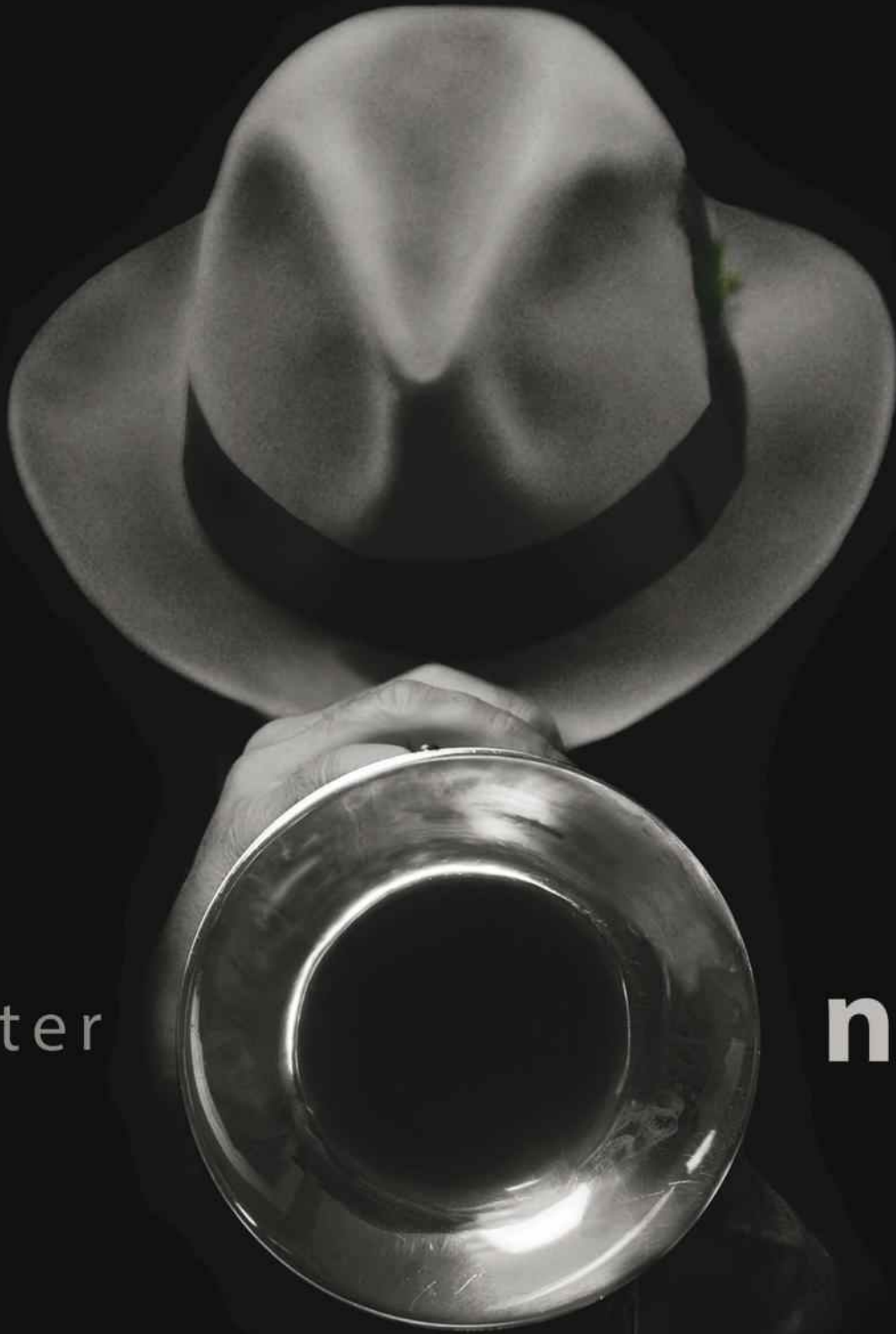
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jeff oster

**next**

"...FANTASTIC...TIGHT, MINIMALIST."- *VICE*

"...BRILLIANT..."- NILE RODGERS

"LISTEN TO THIS...IT MATTERS"- WILL ACKERMAN

PRODUCED BY WILL ACKERMAN, TOM EATON AND JEFF OSTER  
MIXED BY TOM EATON



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



Future made a surprise performance complete with pyrotechnics at Centennial Olympic Park in his Atlanta hometown on Oct. 7. The concert was taped for the BET Hip Hop Awards, for which the rapper was nominated seven times.



Singer-songwriter Alexa Ray Joel (left), the daughter of Billy Joel and model Christie Brinkley (right), was the first artist to perform at the Barclays Center's new Billboard Lounge in Brooklyn. "My songbird!" Brinkley captioned this photo on Instagram. "You made us all proud!"



**1** From left: Republic Records chairman/CEO Monte Lipman, Tony Sal of XO, The Weeknd, *Billboard* co-president John Amato, Amir "Cash" Esmailian of XO and Republic Records executive vp Charlie Walk backstage at the taping of *Saturday Night Live* in New York on Oct. 10. **2** Kanye West landed himself a ticket to Hollywood when he surprise-auditioned for the final season of *American Idol* in San Francisco on Oct. 10. **3** "He's a genius, he's an artist, and he sees things beyond the surface," said Rihanna of collaborating with artist Roy Nachum on the art for her eighth album, *Anti*, which was revealed at MAMA Gallery in Los Angeles on Oct. 7. **4** Garbage's Shirley Manson in concert at The Greek Theatre in Los Angeles on Oct. 8. **5** Walk the Moon at weekend two of the Austin City Limits Music Festival at Zilker Park on Oct. 10.

# Latin American Music Awards

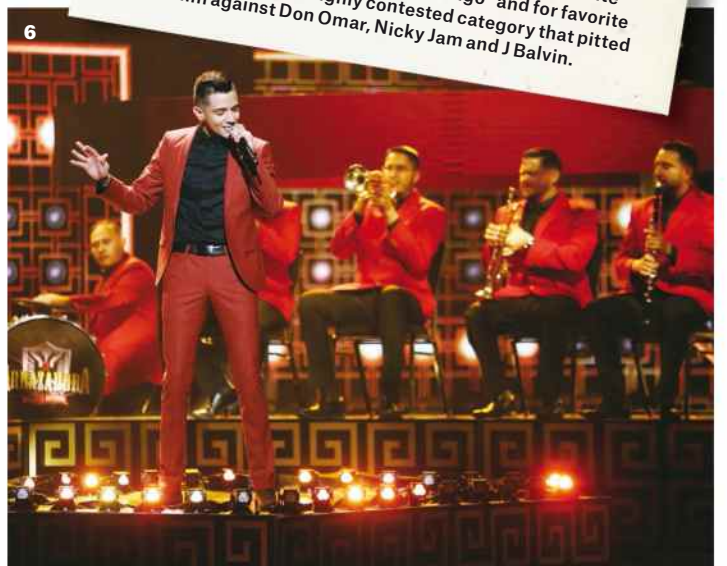
LOS ANGELES, OCT. 8

THE INAUGURAL LATIN AMERICAN MUSIC AWARDS took over Hollywood Boulevard with a red carpet that completely shut down the street. Airing live on Telemundo from the Dolby Theatre, the ceremony featured the kind of daring premieres, new collaborations and performances that kept the audience and participants enthralled. “I’m still shaking, I was so nervous,” said DJ **Alex Sensation**, who debuted his song “Bailame” with **Shaggy**, **Yandel** and **Gene Noble** in what was his first televised performance. “I walked offstage, and my mom had texted me, in tears. I started crying too.” Although the big winners of the night — **Enrique Iglesias** and **Nicky Jam** — weren’t in attendance, the enthusiasm was not dampened. “We’re making history,” said **Daddy Yankee**. “Tonight is the first-ever Latin American Music Awards. Every time we look back in history, they’ll say Daddy Yankee was in the first show.” Audiences certainly responded to the novelty. The Latin AMAs reached 3.8 million total viewers, according to Nielsen, and ranked No. 1 in its time period in Miami and Houston among adults 18 to 49, regardless of language.

—LEILA COBO

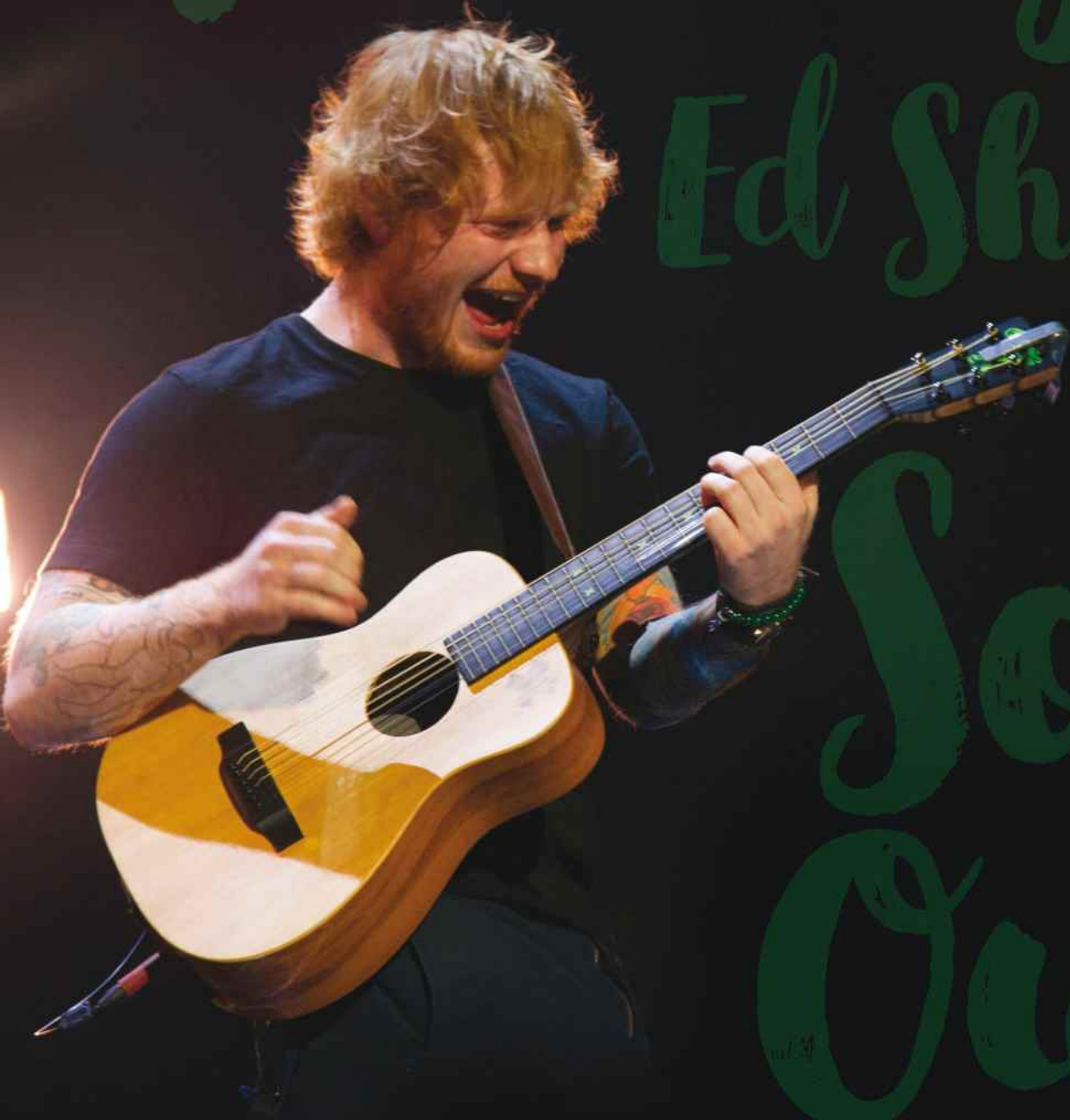


**1** Cuban singer Aymee Nuviola performed as part of an homage to the late Celia Cruz, whom she will portray in the upcoming Telemundo drama *Celia*. **2** Paulina Rubio. **3** Mexican pop star Gloria Trevi with her collaborator, Chilean producer Humberto Gatica. **4** Colombian phenom Maluma also took part in the Cruz tribute while riding a “hoverboard.” **5** “It’s not a dangerous album,” Yandel (left) told *Billboard* of his release *Dangerous*, after performing with Lil Jon. “There’s nothing gangsta rap about it. It has attitude.” **6** Rising star Luis Coronel won for favorite regional Mexican male artist.





Thank you,  
Ed Sheeran



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A Special Thanks To: Messina Touring Group,  
Paradigm Talent Agency and Rocket Music

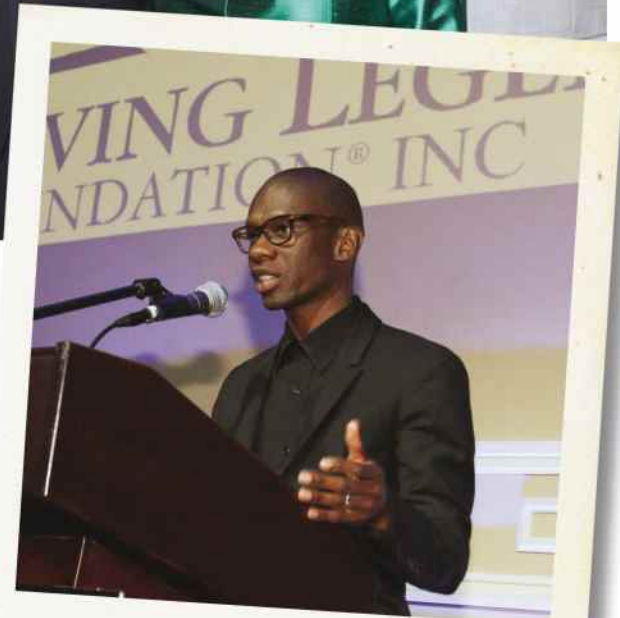
# The Living Legends Foundation Awards

HOLLYWOOD, OCT. 9

THE 19TH ANNUAL LIVING LEGENDS FOUNDATION AWARDS, honoring the trailblazing contributions of African-Americans in the music industry, toasted 11 distinguished individuals and one radio broadcast company at the Taglyan Complex in Hollywood. Among the power players saluted during the three-hour fete: Atom Factory founder/CEO **Troy Carter**, Universal Music general counsel/executive vp **Jeffrey Harleston**, SESAC vice president **James Leach**, and Carter Broadcast Group and Gospo Centric/B-Rite Music founders **Vicki Mack Lataillade** and **Claude Lataillade**. KRRL (Real 92.3) Los Angeles morning host **Big Boy** — honored with the Jerry Boulding Radio Executive/Personality Award — characteristically kept things comical. “I thought this was a mistake, that they were talking about honoring **Big Boi** from **Outkast**,” he said jokingly. Punctuating the jubilant atmosphere and underscoring the foundation’s mission were references to event co-chairman **Jon Platt**’s pioneering promotion to CEO of Warner/Chappell. Declared Atom Factory’s Carter, “We’ve got to give back, kick down more doors. We need to create the next [Motown president] **Ethiopia Habtemariam**, the next Jeff Harleston and the next Jon [Platt].” —GAIL MITCHELL and DAHVI SHIRA



**1** From left: Living Legends Foundation chairman David Linton; event co-chairs Platt and Brenda Andrews, former senior vp at Rondor Music International; and LLF co-founder Ray Harris. **2** Grammy Award-nominated singer Angie Fisher performed. **3** Honoree Harleston (left) with Habtemariam.



Atom Factory’s Carter, who represents artists including Meghan Trainor, accepted the entrepreneur award from Warner/Chappell’s Platt in front of 350 industry members.

# BET Hip Hop Awards

ATLANTA, OCT. 9



**1** Rappers Lil Kim (left) and King Los at the awards, held at the Atlanta Civic Center. **2** Chainz. **3** Artists gathered backstage for a group photo. In the back, from left: J-Doe, Busta Rhymes, Rich Homie Quan, Yo Gotti, Sway, Rick Ross and DJ Khaled. In the front are O.T. Genasis (left) and Busy Bee. **4** Travis Scott during his performance.



#1 DEBUT BILLBOARD TOP 200



BEST ALBUMS OF 2015 (SO FAR)

CONSEQUENCE OF SOUND  
ENTERTAINMENT WEEKLY  
ESQUIRE  
FLAVORWIRE  
FUSE  
MUSIC TIMES  
NME

NPR MUSIC  
PASTE  
RELIX  
ROLLING STONE  
SPIN  
THE LOS ANGELES TIMES  
AND MANY MORE!

BEST SONGS OF THE YEAR (SO FAR)

“DON'T WANNA FIGHT”

NPR MUSIC  
MUSIC.MIC  
MUSIC TIMES  
SPEAKERS IN CODE

WINNER! SONG OF THE YEAR – 2015 FMQB Triple A Conference Awards

*“strange, mystical and unexpected... they invent their own genesis here”*

PITCHFORK

*“unstoppable force of nature”*

THE NEW YORK TIMES

*“a rightful contender for Album of the Whole Damn Year”*

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FOREVER,  
DIRECTIONERS WORLDWIDE  
#TILTHEEND

"We want to be considered a band, like Maroon 5 or Coldplay," says Kevin Olusola of Pentatonix, photographed Sept. 30 at Palihouse in West Hollywood. From left: Avi Kaplan, Kirstie Maldonado, Scott Hoying, Mitch Grassi and Olusola. For an exclusive video with the band, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

# The Pulse

THE PULSE  
OF MUSIC  
RIGHT NOW

## CAN 'CHOIR NERDS' GO POP?

Grammy-winning a cappella kings Pentatonix don't want to be seen as a novelty anymore: "We're competing with Rihanna and Taylor Swift"

BY CHRIS MARTINS  
PHOTOGRAPHED BY MIKE ROSENTHAL

IT ALWAYS HAPPENS TO ME WHEN I'M IN an Uber," says **Scott Hoying**, the towering baritone lead of **Pentatonix**, a pop group with a very unusual twist. With his blond coif and square jaw, the 24-year-old looks beamed into 2015 from a 2000s boy band. "The driver will ask what type of band I'm in, and I always feel like I have to defend it: 'A cappella, but, like, *cool* a cappella.' And they're like, 'So... you do weddings?'"

As a pop property, Hoying's act should be a hard sell. Pentatonix employs no effects or instruments, and comprises five people with niche skills who named themselves after a musical scale. And yet, the Los Angeles group's triumphs seat it firmly in the mainstream: more than 1 billion YouTube views; the highest-charting Christmas album by a group since 1962 (No. 2 on the *Billboard* 200, 1.1 million sold, according to Nielsen Music); appearances on *Ellen*, *Today* and *Access Hollywood*; and perhaps best of all, in February, a Grammy for its viral

STYLING BY CANDICE LAMBERT; AVI KAPLAN: ZIG SONGZIO JACKET, THE KODOLIS SHIRT, SEVEN JEANS; KIRSTIE MALDONADO: RIVA JACKET AND SHORTS, ASOS SHIRT, CHRISTIAN LOUBOUTIN SHOES; SCOTT HOYING: YOHJI YAMAMOTO JACKET, TOPMAN SWEATER, R13 PANTS, LAST CONSPIRACY BOOTS; MITCH GRASSI: MARSON MARTIN MARGIELA DRESS; KEVIN OLUSOLA: ASOS SHIRT, FRANK JEANS, JOHN VARVATOS SWEATER AND SHOES

**Daft Punk** covers medley. And all before releasing its first full-length, non-covers studio album, *Pentatonix*, which arrives Oct. 16 on RCA.

“We were the choir nerds,” says **Avi Kaplan**, 26, a basso profundo with an intense stare and well-shaped goatee. He, Hoyoing and their three bandmates, sitting in the lobby of West Hollywood’s Palihouse hotel, exude a style and charisma that belie the geekery inherent to their craft. **Kevin Olusola**, 26, is a kind-faced beatbox wizard in a sharp blazer. **Mitch Grassi**, 23, has colorful tattoos and a sassiness that complements his high, vibrant tenor. Mezzo-soprano **Kirstie Maldonado**, 23, wears steep Louboutins that clash with her mellow vibe. “We still watch the barbershop quartet finals,” says Hoyoing.

Considering the popularity of *Glee* and *Pitch Perfect*, it now seems inevitable that the obsession with the fringe but time-honored tradition of a cappella would generate some sort of choral Justice League. Pentatonix actually appears in *Pitch Perfect 2* — as **Journey**-singing, khaki-wearing Canadians — and they formed for a TV show, NBC’s *The Sing-Off*, in 2011. Their jaw-dropping vocal arrangements of contemporary songs from **Psy**’s “Gangnam Style” to **Lorde**’s “Royals” have found a massive audience with ease.

“Pentatonix is **Nirvana** — they’re breaking the glass ceiling,” says a cappella singer-guru **Deke Sharon**, who’s often credited with pioneering the modern style of the genre; he worked as producer on *The Sing-Off* and arranger for *Pitch Perfect*. “A cappella was a punchline 10 years ago. What’s happening now is more dynamic. As pop gets more mechanized, nothing’s more expressive than the human voice. You can touch hearts in a way that’s

impossible with all the Pro Tools plug-ins in the world.”

But *Pentatonix* is still a huge gamble. Unlike three previous EPs (each of which has sold

200,000 copies) or its blockbuster *That’s Christmas to Me*, the record will feature almost all originals, penned by Pentatonix with help from songwriters: “Probably 30 different people; it was like a blind date every day,” says Hoyoing. First single “Can’t Sleep Love” isn’t yet a chart hit, but it is a sugary R&B earworm that would make a fine **Justin Timberlake** song, and has a remix featuring a rap verse from **Timbaland** protégée **Tink**.

“We want to be considered a band, like **Maroon 5** or **Coldplay**,” says Olusola. Adds Hoyoing: “The second we were done on *The Sing-Off*, we were like, ‘All right, now we’re competing with **Rihanna** and **Taylor Swift**.’ We’ve always set the bar high. We want a hit.”

Sharon points out that while it wasn’t rare to hear a cappella songs by the likes of **Boyz II Men** on the airwaves in the early ’90s (see sidebar, left), it has been a “vast desert” for the genre since. But Pentatonix’s recent tour-mate **Kelly Clarkson** sees Pentatonix’s rarity as a boon. “We don’t need another pop band that has the same formula as everyone else,” she says. “We need people like Pentatonix who push the boundaries and inspire radio to embrace talent, not repetition. That’s what will bring them longevity.”

Hoyoing, Grassi and Maldonado have been friends since childhood; they grew up in Arlington, Texas, and in high school covered **Lady Gaga**’s “Telephone” for a contest to meet the cast of *Glee*. Today, the men live together in

## GREAT MOMENTS IN A CAPPELLA HISTORY



**Bobby McFerrin**’s “Don’t Worry Be Happy” whistled its way to the top of the Billboard Hot 100 in 1988 — an a cappella first.



**Boyz II Men**’s vocal take on “It’s So Hard to Say Goodbye to Yesterday,” from 1975 movie *Cooler High*, hit No. 2 on the Hot 100 in 1991.



An instrumented version of **Anna Kendrick**’s “Cups” hit No. 6 on the Hot 100, but it started as an a cappella from 2012 film *Pitch Perfect*.



“We need people like Pentatonix who push the boundaries,” says Clarkson (third from left), who performed with the group in Chicago in August.

Beverly Hills. The fact that they’re both openly gay has inspired fan fiction, but they’ve clarified their BFF status on their popular YouTube comedy show, *Superfruit*. Grassi is clearly the jester of the group; when Hoyoing cops to being the wild one, Grassi hooks a thumb at his male buddy and quips, “She likes to have fun.” Maldonado is the sweet one; she lives in West Los Angeles with her boyfriend, singer **Jeremy Michael Lewis**, and a dog with his own Instagram account (@olafthehusky; 64,000 followers and counting).

Olusola is the prodigy. The Kentucky-raised son of Nigerian immigrants, he speaks fluent Mandarin, completed Yale pre-med and has mastered several instruments; his “cello-boxing” YouTube mashups inspired the Texas trio to reach out. He lives with Kaplan, a California native who already had a rep in the a cappella scene when a mutual friend connected him to the band; everyone agrees he’s the serious one. He and Olusola only met each other and the rest of Pentatonix the day before their audition for *The Sing-Off*, but the five clicked immediately, winning the show’s third season.

Still, Maldonado admits the unlikely group has its spats. “We are all so different, and stubborn, about the kinds of music we like,” she says. Hoyoing adds: “But like a married couple. We’re honest with each other, and it’s very democratic.”

Another thing keeping Pentatonix together as it takes on the pop world? They still impress each other. “Sometimes I’ll look over while Mitch is killing a high note onstage and just be amazed,” says Hoyoing. “Even though I’ve seen him do it 500 million times since I was 8, it never gets old.”

## OVERHEARD

BY SELMA FONSECA

### Cee Lo Lay Low? Hell No!

The 2014 controversy over **Cee Lo Green**’s tweets about date rape do not seem to have hurt the “F— You” singer’s ability to attract female attention. Nightclubbers leaving **Nikki Leonti & The Honest Cheaters**’ performance at The Loft atop the W Hollywood Hotel on Oct. 11 watched a series of women approach Green as

he sat Buddha-like on the steps leading up to the hotel’s lobby. Then again, his irresistibility may have had something to do with his companion: his Yorkie **Zu**, who was sporting a red No. 00 San Francisco 49ers jersey. In the span of just five minutes, five women approached Green, who was dressed in black and wearing sunglasses, to coo over his pet. It’s not the first time he was spotted there with the pooch. An Uber driver told Overheard that he had seen the singer — whose new

album, *Heart Blanche*, arrives in November — at the W for the past three Sundays.

### Chaz-le Dazzle

**Chaz Bono** has a singing voice that’s more **Sonny** than **Cher**, but he had the crowd cheering as he sang and danced his way through “Razzle Dazzle,” from the musical *Chicago*, at the Les Girls Cabaret benefit for the National Breast Cancer Coalition fund at Avalon Hollywood on Oct. 11. *Mad Men* actor **Bryan Batt** also got



a big hand when he donned a wig and parodied another *Chicago* tune, “All I Care About,” as **Donald Trump**, singing, “Turn off your brain and vote for Donald Trump.”

Got gossip? Send to tips@billboard.com.



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Q&A

# 'I WALKED AWAY FROM DEATH'

Drummer Travis Barker battled drug addiction, survived a deadly plane crash and came out on the other side

BY STEVEN J. HOROWITZ

From gang-related shootings to near overdoses, **Travis Barker** has consistently cheated death. The 39-year-old drummer, a human metronome who has manned the kit for **Blink-182**, **+44** and **The Transplants**, has survived armed robberies, pill addiction and a plane crash in 2008 that killed four and left him with burns on 65 percent of his body. After the accident, he battled post-traumatic stress disorder, survivor's guilt and, at his lowest point, suicidal thoughts. (Ailing in his hospital bed after the crash, he begged Transplants vocalist **Rob Aston** to bring a gun and end it all.) Less than a year later, the only other crash survivor, Barker's best friend **Adam "DJ AM" Goldstein**, was found dead from a suspected drug overdose. Barker's past still haunts him, but today, he's in a better space: He's eight years sober from hard drugs and is focusing on his career and raising his three children as a single father. The California native recounts it all in his riveting, brutally honest memoir *Can I Say* (HarperCollins, Oct. 20), co-authored with **Gavin Edwards**. Barker touches on his two divorces, flings with **Paris Hilton** and **Lindsay Lohan**, substance abuse and that fateful day that changed everything.

**You openly discuss your substance abuse in the book. What was your lowest point?**

When I was 19, playing in the band **Aquabats**, I was drunk at my manager's house and told him I was going to die in a plane crash, which is really weird. Fast-forward to being in a successful band [Blink-182] where you fly two or three times a day. I had to medicate myself to get on flights. And to stay gone for three months at a time without my kids, that was hard. That led to extreme abuse. In Australia [in 2004], it was to the point where I was so addicted to OxyContin that I had security that would sleep during the day and then

stay up at night to make sure I was breathing. That was pathetic. I identified myself as a dumpster, and I wasn't proud of it.

**You wrote that on the day of the crash, you had reservations about getting on the plane. Do you trust your gut more these days?**

One hundred percent, yeah. We got [to the airport], and I did my normal thing: I'm medicating. I called my dad. I don't know what it was, but I said, "Pops, I have a really strange feeling about this one. Something just tells me it's not right." And I'd walked off planes before. But I said, "I love you, and if anything happens,

make sure the kids are taken care of." And then, sure enough...

**What made you get sober after the crash, even though you were prescribed painkillers?**

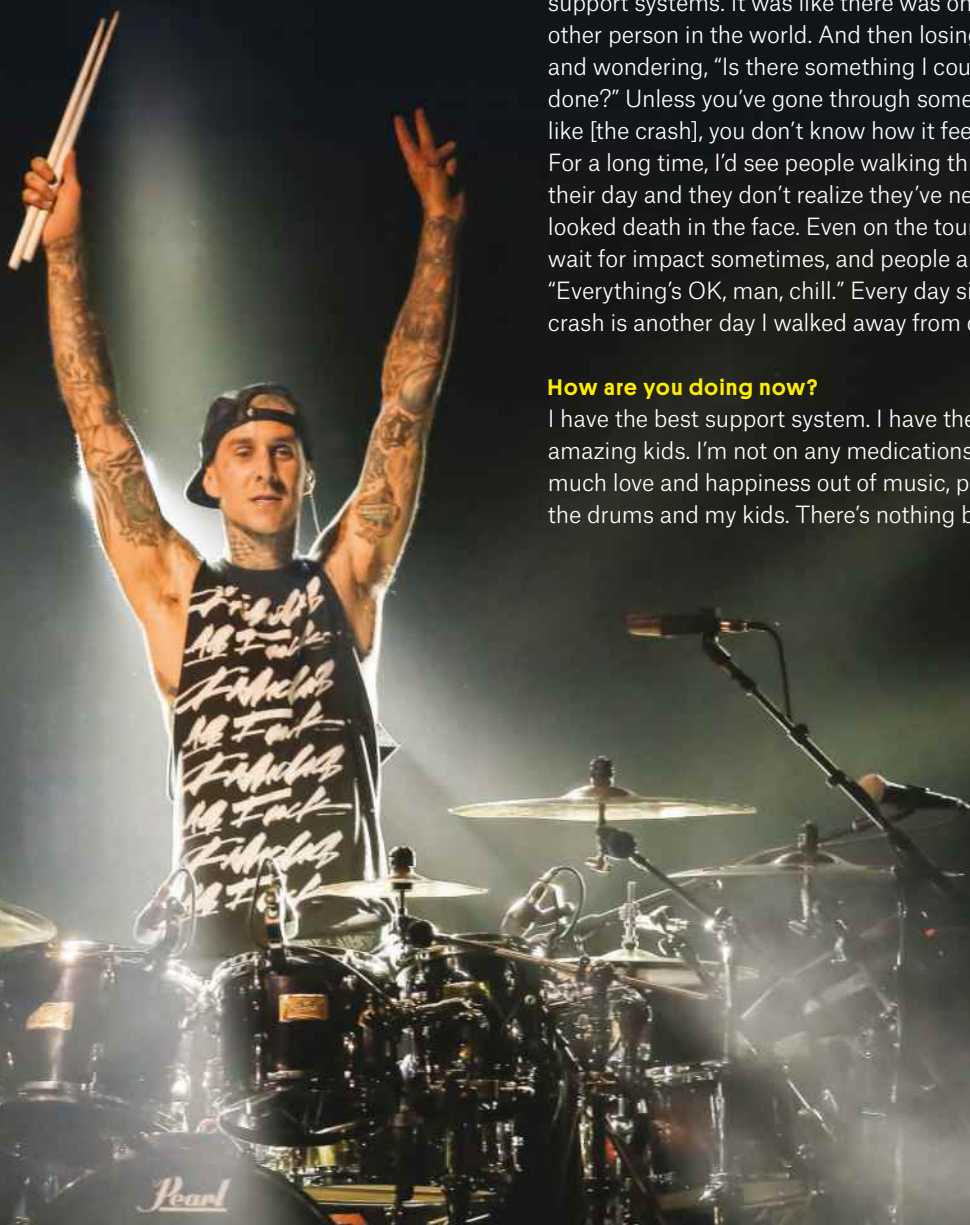
My bones were so brittle from so much painkiller use. I paid the price for it, self-medicating for so long. I woke up during 11 of my 27 surgeries [after the crash]. Adam would always say, "If you died today, would you be the man that you would want your kids to look up to?" Once I was clear-headed, and I hadn't been clear-headed in so long, I was like, "I can never go back."

**How did the death of DJ AM affect you?**

[He] was my best friend. We were each other's support systems. It was like there was only one other person in the world. And then losing him and wondering, "Is there something I could have done?" Unless you've gone through something like [the crash], you don't know how it feels. For a long time, I'd see people walking through their day and they don't realize they've never looked death in the face. Even on the tour bus, I wait for impact sometimes, and people are like, "Everything's OK, man, chill." Every day since the crash is another day I walked away from death.

**How are you doing now?**

I have the best support system. I have the most amazing kids. I'm not on any medications. I get so much love and happiness out of music, playing the drums and my kids. There's nothing better. ●



"I have the best support system," says Barker.

CHELSEA LAUREN/WIREIMAGE



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# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

*"Do you really think this country is going to elect a black guy from the South Side of Chicago with a funny name?"*

—BARACK OBAMA

The president, on Kanye West's possible plans to run in 2020, at a fundraiser featuring the rapper.

*"I'm trying to take something that maybe is negative and turn it into a positive."*

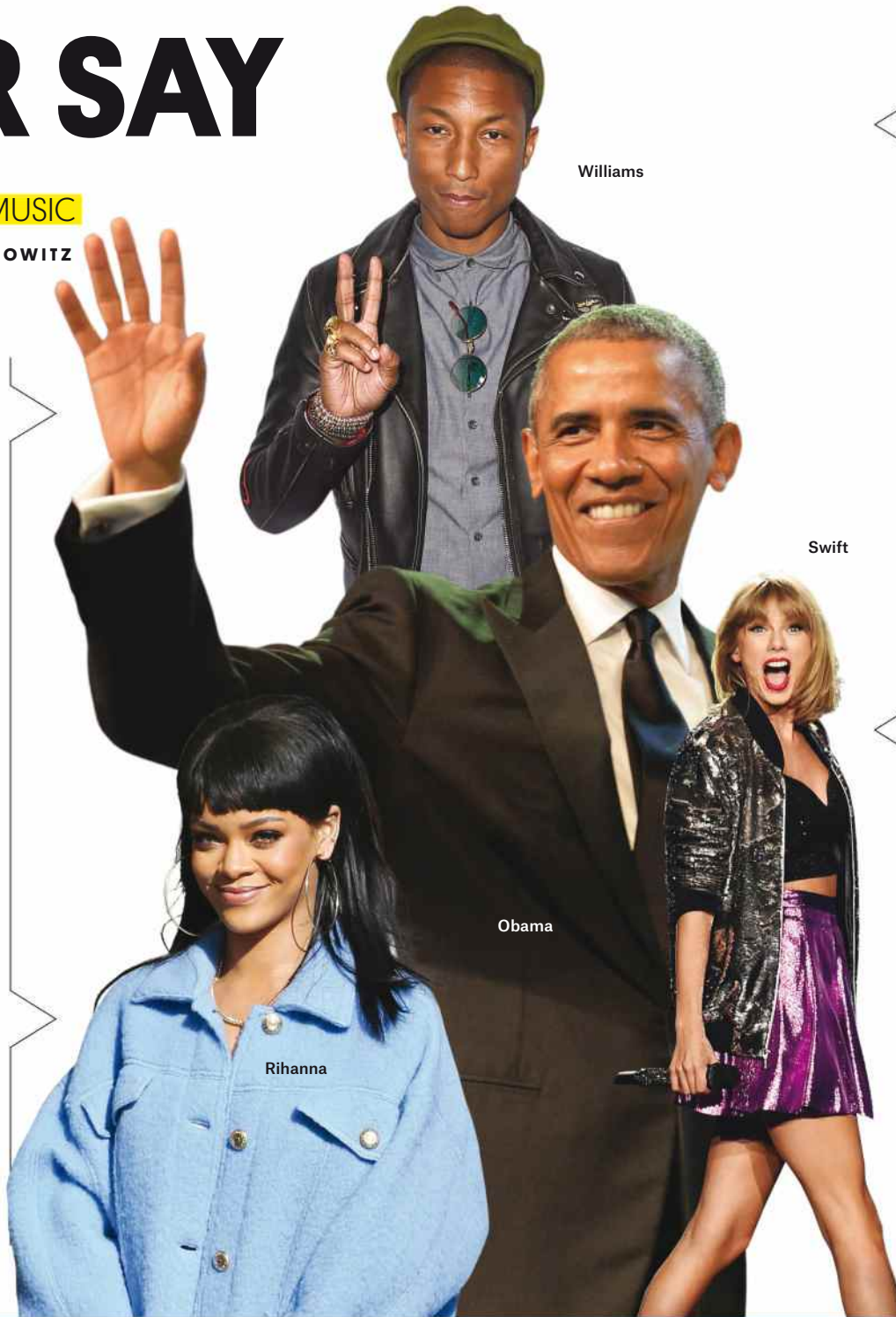
—SELENA GOMEZ

The "Good for You" singer, on *Today*, after publicly announcing her diagnosis with lupus in *Billboard*.

*"I'll give it to my family, I'll give it to my work — but I will not give it to a man right now."*

—RIHANNA

The singer, discussing her limited personal time with author Miranda July, in *The New York Times*.



*"Not that I don't love our current president, I just feel like it's Hillary time."*

—PHARRELL WILLIAMS

The singer-producer, endorsing Hillary Clinton's presidential bid, on *The Ellen DeGeneres Show*.

*"Can we all just move on with our f—ing lives?"*

—KRIS PETERSON

The DFA Records label manager, shooting down rumors that imprint founder James Murphy plans to revive his band LCD Soundsystem, in a statement to *Vulture*.

*"If there seems to be some kind of misunderstanding ... I get their number and I text them."*

—TAYLOR SWIFT

The pop star, explaining what she learned from her Twitter spat with Nicki Minaj, to *NME*.

*"Hating me is like saying 'on fleek.' People don't really know what it means ... They just blurt it out."*

—IGGY AZALEA

The rapper, defending herself from criticism, on Twitter.



Q&A

## Steve Martin's EGOT Dream

If actor-comedian-banjoist **Steve Martin** wins a Tony for *Bright Star*, the new musical he wrote with singer-songwriter **Edie Brickell**, the 70-year-old will complete his EGOT — the grand slam of showbiz accolades. "I have an EGO," Martin tells *Billboard*, referencing — with perfect comedic timing — the Emmy, five Grammys and one honorary Oscar already in his trophy case. Either way, he's on a roll, prepping both the Broadway show (premiering in 2016) and So

*Familiar* (Oct. 30), his second album of Americana songs with Brickell.

**Is it hard for you and Edie to write songs that feel old-fashioned but not anachronistic?** It's our wheelhouse. If it had to be more of a nightclub sound, I wouldn't do well. I have a feeling for the way I want the music to sound. I find it emotional and always have.

**People expect you to be funny. Was it a conscious decision to make *Bright Star* a drama?** It's just what happened. With a musical that's got my name on it, there might be the expectation of comedy. We're cautious in the first 10 minutes to let the audience know that even though it's lighthearted, it's still a serious show.

**Your music tends to be collaborative. Does that come naturally?** I started in my professional life writing for network television, and we were always collaborating. That was the thing I loved and still do. If you're open to it, you get something completely original and off the wall.

**As a longtime fan and player of bluegrass, what did you think when bands like Mumford & Sons took it mainstream?** It has been waiting to happen. Music can't all sound the same for 30 years. This was a new sound for the audience, although it has been around a very long time. The banjo has such a beautiful tone. It just needed the opportunity to get out there. —KENNETH PARTRIDGE



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# IN RETURN

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## IN RETURN TOUR FALL 2015 NORTH AMERICA

10.30	<b>NEW ORLEANS, LA</b> Joy Theater	<b>SOLD OUT</b>	11.18	<b>MONTREAL, QC</b> Olympia	<b>SOLD OUT</b>	12.05	<b>SEATTLE, WA</b> Paramount Theatre	<b>SOLD OUT</b>
11.03	<b>ATLANTA, GA</b> Masquerade	<b>SOLD OUT</b>	11.19	<b>TORONTO, ON</b> Sound Academy	<b>SOLD OUT</b>	12.06	<b>SEATTLE, WA</b> Paramount Theatre	<b>SOLD OUT</b>
11.04	<b>ATLANTA, GA</b> Masquerade	<b>SOLD OUT</b>	11.20	<b>DETROIT, MI</b> Masonic Temple	<b>SOLD OUT</b>	12.07	<b>SEATTLE, WA</b> Paramount Theatre	<b>SOLD OUT</b>
11.05	<b>RALEIGH, NC</b> The Ritz	<b>SOLD OUT</b>	11.21	<b>CHICAGO, IL</b> Aragon Ballroom	<b>SOLD OUT</b>	12.10	<b>SAN FRANCISCO, CA</b> Bill Graham	<b>SOLD OUT</b>
11.06	<b>RICHMOND, VA</b> The National	<b>SOLD OUT</b>	11.22	<b>MADISON, WI</b> Orpheum Theater	<b>SOLD OUT</b>	12.11	<b>SAN FRANCISCO, CA</b> Bill Graham	<b>SOLD OUT</b>
11.07	<b>WASHINGTON, DC</b> 9:30 Club Early	<b>SOLD OUT</b>	11.23	<b>MINNEAPOLIS, MN</b> First Avenue	<b>SOLD OUT</b>	12.12	<b>LOS ANGELES, CA</b> Shrine Expo Ha	<b>SOLD OUT</b>
11.07	<b>WASHINGTON, DC</b> 9:30 Club Late	<b>SOLD OUT</b>	11.24	<b>MINNEAPOLIS, MN</b> First Avenue	<b>SOLD OUT</b>	12.13	<b>LOS ANGELES, CA</b> Shrine Expo Ha	<b>SOLD OUT</b>
11.11	<b>PHILADELPHIA, PA</b> Union Transfe	<b>SOLD OUT</b>	11.28	<b>CALGARY, AB</b> Flames Central	<b>SOLD OUT</b>	12.14	<b>LOS ANGELES, CA</b> Shrine Expo Ha	<b>SOLD OUT</b>
11.11	<b>PHILADELPHIA, PA</b> Union Transfe	<b>SOLD OUT</b>	12.01	<b>VANCOUVER, BC</b> Commodore Ball	<b>SOLD OUT</b>			
11.12	<b>NEW YORK, NY</b> Terminal 5	<b>SOLD OUT</b>	12.02	<b>VANCOUVER, BC</b> Commodore Ball	<b>SOLD OUT</b>			
11.13	<b>NEW YORK, NY</b> Terminal 5	<b>SOLD OUT</b>	12.03	<b>PORTLAND, OR</b> Roseland Theater	<b>SOLD OUT</b>			
11.14	<b>BOSTON, MA</b> House Of Blues	<b>SOLD OUT</b>	12.04	<b>PORTLAND, OR</b> Roseland Theater	<b>SOLD OUT</b>			
11.15	<b>NEW YORK, NY</b> Terminal 5	<b>SOLD OUT</b>						



SEE THEM ROAR



**ROD STEWART** The rock legend onstage with The Faces in 1971. The print has been his signature for more than four decades.



**MIGUEL** The crooner paired jeans and a T-shirt with a leopard-print Moschino topper at the Roc Nation pre-Grammy brunch in February.



**WIZ KHALIFA** The rapper wore a Saint Laurent button-down shirt with white denim to the *Furious 7* premiere earlier this year.



# Style

*The Gear,  
The Looks,  
The Trends*

## Welcome To The Jungle

When it comes to the rock star pattern of choice, a little leopard print is suddenly spot on

BY SHANNON ADDUCCI  
PHOTOGRAPHED BY TRAVIS RATHBONE

Clockwise from top left: SAINT LAURENT leopard-intarsia mohair-blend sweater, \$990; mrporter.com. CHRISTIAN LOUBOUTIN pony hair Dandelion tassel flat, \$1,095; christianlouboutin.com. JOHN VARVATOS leopard shopper, \$1,898; johnvarvatos.com. BURBERRY PRORSUM shearling scarf, \$1,295; us.burberry.com.

PROP STYLING BY SHARON RYAN AT HALLEY RESOURCES. STEWART: GUY SEBERT/FAME ROOTS/REDFERNS/GETTY IMAGES. MIGUEL: LARRY BUSACCA/GETTY IMAGES. KHALIFA: HEX SHUTTERS/STOCK



Kunimoto photographed Oct. 1 in Tokyo.

# Stars Jet To Japan For This Designer

Bespoke suits by Kyosuke Kunimoto have earned him a following of cult artists, from St. Vincent to Mark Ronson

BY SARAH Z. WEXLER  
PHOTOGRAPHED BY KEITH NG

**K**YOSUKE KUNIMOTO might just be fashion's best-kept secret. Instagram posts on the Tokyo-based designer's account sometimes garner a mere dozen likes, but look a little closer and you'll realize that some of those Instagram hearts come directly from clients like **Mark Ronson** and **Annie Clark** (aka **St. Vincent**) who covet his crisply tailored, one-of-a-kind suits and accessories crafted from rare fabrics. Longtime customer **Sean Lennon**, whose collection

of suits includes a navy one with a red crushed-velvet lapel, was responsible for introducing mom **Yoko Ono** and **Ronson** to the designer's work. Other fans include **Wilco** members **Nels Cline** and **Pat Sansone**, **Cibo Matto**'s **Yuka Honda** and **Frank Ocean**, for whom Kunimoto is next planning to craft pieces.

"I wanted to be a fashion designer since I was 8 or 9," Kunimoto, 43, recalls during a phone call from the nook of an old tailoring shop where he typically meets with clients. The obsession,

he adds, began with the pages of his mother's European *Vogue* magazines. She also wanted to be a designer, but, says Kunimoto, "my grandmother was strict, thinking that women should stay in the kitchen." While his mom never did pursue fashion as a career, she fully supported her son's dream.

After graduating from London's prestigious Central Saint Martins College of Arts and Design in 1996, Kunimoto made a collection of 24 pairs of '60s-style men's Beatle boots out of rare vintage fabrics, like 200-year-old printed French cotton and 100-year-old German velvet that's typically used for sofas. Unsure of how to connect with creative celebrities who might want to wear them, he reached out to **Vincent Gallo** through an email listed on the actor-musician's website. "I sent him a picture of my collection and said, 'If you like any of it, I'm happy to make some clothes for you,'" recalls Kunimoto. The shot in the dark worked: Gallo is now both a repeat client and friend.

These days, Kunimoto will create a custom suit for any buyer (the process takes a month-and-a-half, can be done remotely and ranges from \$2,000 to \$5,000), but he especially loves making clothes for musicians. "I'm a big fan of music, from **Mozart** to **The Beatles**. I collect vinyl and love going to record stores," he says. "I don't play an instrument or compose myself, so I adore people who do. It inspires me." ●



Kunimoto particularly loves working with English tonic wool (above). "It isn't produced anymore, but it's the best for men's suits," he says. Right: One of Kunimoto's custom-made double-breasted blazers.



## KYOSUKE'S A-LIST FAN CLUB



St. Vincent

"I wanted to make a women's style but use the techniques and fabrics that are [geared toward] men for a balance. For her suit, I used different-shaped Czechoslovakian buttons from the 1920s. There are six buttons in the front and six on each sleeve."



Sean Lennon

"When he formed his group **The Ghost of a Saber Tooth Tiger**, Sean asked me to make suits for their first tour. I immediately wanted to use old velvets — deep greens, dark reds. He was in Japan before the shows started, so we did a proper fitting."



Mark Ronson

"I went through photos of Mark and noticed he looks good in green — it's nice with his hair," says the designer, who took Ronson to local record stores when they met. "I actually made him the exact same suit in beige, but he wears the green one more."

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# PHILANTHRO PY 2015





Elton John and Lady Gaga photographed by Paola Kudacki on April 17 at Milk Studios in Los Angeles. "He looks out for me," says Gaga, who is godmother to John's young sons with 52-year-old husband David Furnish, Zachary, 4, and Elijah, 2. "It's his openness with me — about his past drug abuse and his own sadness — that I cherish the most."



## ‘Be One Of Those People Who Make A Difference’

A pioneering philanthropist who has fought AIDS every step of the way recounts the urgent start to his foundation and why he isn't done **By Elton John**

**T**HE MUSIC INDUSTRY HAS THE unique abilities to unite people and to inspire profound social change. That's why I'm so honored to participate in *Billboard's* first philanthropy issue. Through the years, I've done my best to use the incredible platform that I've been blessed with to make a difference, particularly in the fight against AIDS.

When it first appeared in the 1980s, AIDS was seen as a “gay disease.” Tens of thousands of gay men were dying and it seemed like no one cared. People who contracted HIV/AIDS were shunned by their

own families, turned away from medical providers and treated like they weren't even human. Dozens and dozens of my close friends and many colleagues in the music industry became HIV positive. They suffered and died, and it was the most horrible feeling, losing loved ones and knowing there was nothing I could do to help.

But I knew I had to help. I needed to do something. I started small by volunteering and lending my voice to the growing chorus of activists speaking out about the crisis. But I quickly realized that wasn't enough. And not only that, I realized I could do so much more, thanks to the

incredible reach of the music industry and the power of music in our culture. So in 1992, I created the Elton John AIDS Foundation in the United States and, a year later, in the United Kingdom. We weren't looking for a cure — we simply wanted to help people, provide care and support and comfort, and fight the injustices faced by those living with HIV/AIDS. Most of all, we wanted them to know they mattered and that someone cared.

My foundation became part of a close-knit movement of people and organizations that were motivated by the same drive to help people in need and to fight the horrible

**Above: John and Gaga at the 22nd annual Elton John AIDS Foundation Academy Awards Viewing Party in West Hollywood in 2014. Says Gaga: “He is a beautiful person.”**

stigma and discrimination associated with HIV/AIDS. I joined countless philanthropists and activists whose names we all know for their limitless generosity — Larry Kramer and Elizabeth Taylor. I also worked alongside those whose names you might not know, people working tirelessly on the front lines of the crisis in communities most vulnerable to the epidemic and in research laboratories that were desperately searching for treatments and maybe even a cure.

Every one of those people refused to let the world ignore a public health crisis caused by discrimination and homophobia,

We know how to prevent it. We know how to treat it. And someday, we may learn how to cure it. In the meantime, in very many countries, new infections have stabilized. Millions of people have access to life-saving treatments. And health experts believe we can create an AIDS-free generation and, one day, an AIDS-free world.

But we have so much work left to do. There are too many people who lack access to critical treatment and prevention programs. There is still a dangerous lack of compassion for those living with HIV and those at risk of contracting it. As a result, there is a lack of social services and sexual

**“There is still a dangerous lack of compassion for those living with HIV and those at risk of contracting it.”**

a crisis driven by stigma. They advocated, relentlessly and compassionately, in the fight against HIV. Together, they changed the course of history and saved countless millions of lives. I’m proud and honored to have worked alongside them.

It might be hard to believe in 2015, but not long ago, AIDS was the biggest public health crisis in the world. By 1992, AIDS was the No. 1 cause of death for men ages 25-44 in the United States. Tens of millions of people died around the world. But today, thanks entirely to the hard work of activists, HIV/AIDS is no longer a death sentence. Instead, it is a manageable chronic illness.

health education, especially in minority, rural and gay communities. But despite all these challenges, I truly believe that we have the power to achieve an AIDS-free generation, because I’ve seen with my own eyes the incredible progress we’ve made during the past three decades. I never thought we’d get this far, this close to ending the epidemic. And my greatest hope is to live to see the day when we win the fight once and for all.

That’s why my foundation continues to work with communities and organizations made up of individuals who share our passion for fighting the stigma that drives

this disease. We’re committed to securing the basic human rights of those living with or at risk of contracting HIV.

I look back over the past three decades, and I vividly recall the pain, the suffering and the loss. It is unimaginable. It is unforgettable. But I also feel more hope and confidence and excitement than ever before, because we all have the power to make a difference — each and every one of us. We’ve seen it time and again. All that’s required is for enough people to stand up, join hands and fight for what they believe in.

I urge you to be one of those people. You really can make a difference, and not just when it comes to the AIDS epidemic. There are countless ways and places to give, to volunteer and to be an activist for the issues you are most passionate about. Some of us can contribute money, others can give time. But whatever form and whatever size your philanthropy takes, I promise you it will bring us closer to the compassionate and loving world that we all dream about for our children.

If we continue to harness passion and commitment — the energy of individuals, working tirelessly, doing whatever they can to make a difference — then I believe with all my heart that in my lifetime I will have seen the very first day, and also the very last day, of the AIDS epidemic. ●

*To learn more about the Elton John AIDS Foundation or how to help, go to [EJAF.org](http://EJAF.org).*

**ELTON'S HISTORY OF CARING**

John, 68, founded his AIDS foundation in 1992. Since then, EJAF has raised \$321 million for HIV/AIDS treatment and prevention and has become one of the largest HIV/AIDS grant-makers in the world.

In addition to his continued work through EJAF, John supports the Breast Cancer Research Foundation and scholarship funding for students at the Royal Academy of Music, Wright State University and the Juilliard School.

John regularly volunteers as a musical performer at fundraising events benefiting a variety of organizations. He also has established the Elton John Charitable Fund, which has directly supported nearly 100 organizations, including the American Cancer Society and Big Brothers Big Sisters.



From top: John performed for HIV-positive children and ANTI-AIDS Foundation founder Elena Franchuk (right) in Makeyevka, Ukraine, in 2009; visiting the AIDS Memorial Quilt on the Washington Mall in 2012; with Andy Roddick (center) and John McEnroe at the singer's AIDS charity tennis exhibition in London in 2014.



John (left) and Sen. John Kerry at the Elton John AIDS Foundation/UNAIDS breakfast in Washington, D.C., in 2012.



"This is all about giving kids a sense somebody cares," says Lady Gaga (center) who met fans with her mother (center, right) inside the Born Brave Bus area before a concert in Tacoma, Wash., in 2013.

# Lady Gaga's Plan To Save Troubled Teens

"I've suffered through depression and anxiety my whole life," says the pop icon, who has drawn on her own experience (and inspiration from Elton John) to help marginalized youth with her Born This Way Foundation

JAMEY RODEMEYER WAS A GAY Lady Gaga fan from New York state. Bullied for his sexuality, the 14-year-old became a kind of online activist against harassment, even filming an "It Gets Better" video. Then, on Sept. 18, 2011, he tweeted at Gaga before taking his own life: "Bye mother monster, thank you for all you have done." Kids like Rodemeyer moved Gaga, 29, to establish the Born This Way Foundation, a nonprofit determined to show disenfranchised teens they weren't alone — the pop star herself had openly discussed her struggles with depression. "So many young people were saying, 'How did you do it, Gaga?'" says her mother, Cynthia Germanotta, 61, who serves as president. "How did you overcome the issues you had?"

Born This Way first sponsored the Born Brave Bus Tour, a pop-up resource center that drew 150,000 visitors in two years. But more recently, the foundation has shifted its focus to peer support and preventive initiatives, including research on youth and mental health in a partnership with the Yale Center for Emotional Intelligence, and in a forthcoming collaboration with the Elton John AIDS Foundation, which will be announced soon.

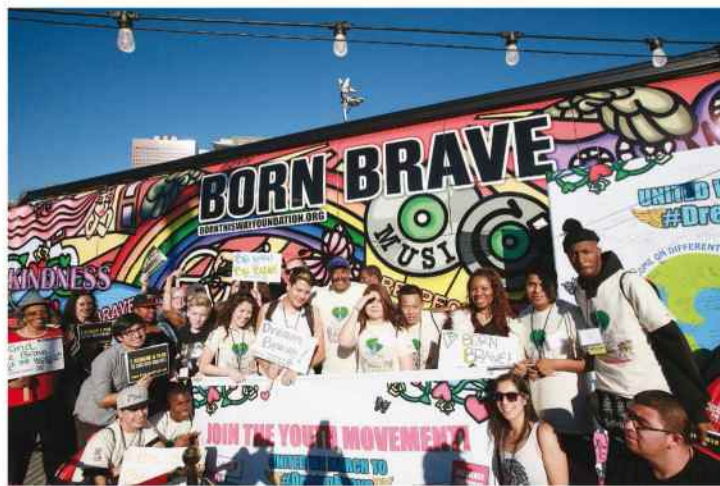
Gaga's new single, "Til It Happens to You," also aligns with these missions.

Released Sept. 18 in conjunction with the 2015 campus-rape documentary *The Hunting Ground*, the devastatingly personal ballad draws upon the sexual assault the artist suffered at the age of 19. "We don't have to be victims," says Gaga. "If we share our stories and stick together, we're stronger."

## Why did you create Born This Way?

This foundation was born from the years I spent watching my fans grow up. Many of them were really young: 11- to 17-year-olds in very tumultuous times. They would tell me their stories — and many of them were very dark. As I began to see myself in them, I felt that I had to do something that would remind kids they're not alone. When they

Below, from left: The Born Brave Bus outside the Staples Center in Los Angeles in 2013; Gaga (left) with Oprah Winfrey at the Born This Way Foundation's public launch at Harvard University in Cambridge, Mass., in 2012.



feel isolated, that's when it leads to suicide.

## When you're hearing these kids' stories, what's the fundamental problem?

Depression and anxiety link them. There is something in the way we are now, with our cellphones and not being in the moment with each other, that makes kids feel isolated. They read all of this extremely hateful language on the Internet.

**"When I'm with Elton, I just want to be a part of his genius plan to save the world."**

The Internet is a toilet. It is. It used to be a fantastic resource — it still is, in a way — but you have to sort through shit to find the good stuff.

These kids just want to feel human, but they feel like robots. They don't understand why they're so sad. There are scientific reasons, which the foundation researches, why you feel sad when you look at your phone all day. I've suffered through depression and anxiety my entire life — I still suffer with it every single day — and I want these kids to know the depth they feel as humans is normal. This new thing, where everyone is feeling shallow and less connected? *That's* not human.

## What makes you proudest about Born This Way?

When I see the friendships these kids have built. When I see a child with an eating disorder sit down with somebody who has a lifelong terminal illness and somebody who's in transition — that makes me feel like we're doing something no one else is. This is my life purpose, this foundation.

## Your persona recently has become more traditional. How can you still be a voice for outsiders when you look—

Glamorous? (*Laughs.*) There's always a dichotomy within me. If you see me dressing really *out there*, I tend to be self-deprecating inside. When I dress



like a lady, I tend to be feeling very wild and confident. That sounds bizarre, but I get a lot of shit done with that blond hair. I haven't changed. It's just that I'm almost 30. I'm learning how to function effectively in society.

**And pretend to play by the rules?**

In fact, no: People expect me to show up doing something wild. The thing is, I'll do what I want when I want to do it. Right now, I want to help young kids come together and be friends. If I need to get the president's attention — whatever I have to do — I'll do it.

**You met with President Obama in 2011 to discuss bullying in schools. What did you learn?**

That he really, deeply cared. I hear from [White House senior adviser] Valerie Jarrett a lot. Even with "Til It Happens to You," Valerie said, "The video was hard to watch, but I liked how graphic [the approach] was." That's another thing Born This Way does: Rape survivors, abuse survivors come to us. I've met a lot of kids who have been sexually abused.

**What were the personal stakes in re-recording "Til It Happens to You"?**

Never higher. It's hard to listen to the song; it's hard to watch the video. [Co-writer] Diane Warren really held my hand. It was extremely cathartic to know that not only am I not alone, but that other men and women aren't alone — we all have each other. Even outside of rape culture, there are a lot of people silently in pain about extremely traumatic things.

**You broke down a few times recording.**

Oh, yeah, the whole thing. Me and Diane holding one another. The vocals on that record, I'm just crying the whole time. The hardest part for me was the self-acceptance. There's an inability to acknowledge to yourself, "Not only did this happen, but I'm pretty f—ed up about it." And nobody knows how you feel. I didn't tell anyone [about my rape] for years because I didn't tell *myself* for years.

**You're very close with Elton John. How has he influenced Born This Way?**

He inspires me in ways I could not even begin to list properly. He is my friend; he is like a parent. He was there for me during the hardest times in my life. Everything he has done for AIDS, everything he has done for the LGBT community — he is just everything. When I'm with him, I just want to be a part of his genius plan to save the world. —CAMILLE DODERO

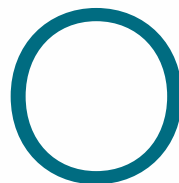
To learn more about the Born This Way Foundation, go to [bornthisway.foundation](http://bornthisway.foundation).



"While the music industry is small compared with others in the media and entertainment sector," says Grainge, "over the years we've consistently and considerably punched above our weight."

# Lucian Grainge On Making 'A Real Dent' In The World's Ills

The Universal Music Group chairman/CEO reveals his personal reasons for supporting City of Hope



On Nov. 5, City of Hope's Music, Film and Entertainment Industry Group will present

Universal Music Group chairman/CEO Lucian Grainge with its highest honor, the Spirit of Life Award, for his contributions to the music industry and to City of Hope's cancer research and treatment center. Grainge, 55, who was appointed to his current position in 2011, has worked for UMG since starting PolyGram Music Publishing U.K. in his native London in 1986, and has been involved in the careers of U2, Rihanna, The Rolling Stones and Sam Smith, among others.

**Has your philanthropic work been shaped by personal experience?**

Absolutely. My parents played a central role. They instilled the values of philanthropy: both giving and acting to better the world. Regarding City of Hope, like so many people, I have been personally affected by incurable disease, having lost both my parents to cancer.

**What is particularly impressive about City of Hope?**

Hands down, their work in linking research and trials with treatments. You can see their work in the patients they treat. The technology they are developing has the very real

possibility of impacting the lives of the 40 percent of people in this country who will be diagnosed with cancer at some point in their lives. And it's not just cancer. City of Hope is working on treatments for diabetes, HIV/AIDS and other life-threatening diseases.

**Why would you recommend that others get involved with City of Hope?**

Have you been to the campus [in Duarte, Calif.]? Once you see what they do every day for so many people, you can understand why I'm so thrilled to be a part of this and urging others to do the same. I should also point out that City of Hope is one of many organizations that UMG more broadly is proud to support. As a company, we've been longtime supporters of organizations including MusiCares, Musicians on Call, UJA, T.J. Martell and our own EMI Music Sound Foundation.

**Are there any breakthroughs that you're particularly excited about?**

Creative brilliance isn't limited to the arts. Some of the techniques they are developing — studying how immune cells can be reprogrammed to fight cancer throughout the body and prevent recurrence — are truly groundbreaking. Again, it's not just theoretical. We have employees and their family members whose lives have been saved by their treatments.

**Do you have any specific philanthropic goals?**

It's premature to announce today, but let me just say that we are in the final stages of putting in place a comprehensive global strategy that will enable us to measurably increase the impact we are having in our social responsibility efforts. For the first time in our company's history, we will be working together — artists and employees — to try and make a real dent in some of the toughest problems the world is facing. My hope is that over time this can become an industrywide effort. Stay tuned.

—FRANK DIGIACOMO

Learn about how to volunteer at City of Hope and fundraising opportunities at [cityofhope.org](http://cityofhope.org).

GAGA: COURTESY OF BORN THIS WAY FOUNDATION; BISE: DAVID LIVINGSTON/GETTY IMAGES; OPRAH: GEORGE BURNS/2012 HARPO STUDIOS INC.; GRAINGE: JOE ENGLISH

# Ariana Grande's Puppy Love

The singer, 22, owns five rescue dogs, but tells *Billboard* "you don't have to be Ace Ventura" to make a difference

I got involved with dog rescues by simply loving animals. Dogs are the most harmless, sweetest babes in the world. They show nothing but unconditional love, so they deserve that in return. According to the ASPCA, 1.2 million dogs and 1.4 million cats are euthanized every year, and 80 percent of them are healthy! The thought of a sweet, loving angel going without a home or being killed simply because there's no one who will come and claim him is heartbreaking. I want to help spread the word as much as I can, and I've been able to work with amazing organizations, including BarkBox, which partners with shelters, and The Humane Society. My mission is to help as many homeless dogs as I can find loving families who will cherish them. Through BarkBox, on my Honeymoon Tour we had puppy trucks filled with pups in need of homes come to the venues in different cities. I paid for the

adoption fees and sponsored their adoptions, so my fans and their families were able to rescue when they came to my show. All the pups I sponsored got homes! But if you're not in a position to rescue, follow your local shelters on Facebook and Instagram and share the posts of the pups that are having trouble finding homes. I love my dogs and I love my fans as if they were family, so introducing the two and knowing that I helped some of my fans to have a new, unconditionally loving friend in their life makes me very happy. Making music, performing and acting are fun, but without using my voice, I'll feel like I'm doing this for no reason. —AS TOLD TO RAY ROGERS

*Go to [BarkBox.com](http://BarkBox.com) to learn more about BarkGood, which supports rescue organizations across the United States, and visit [HumaneSociety.org](http://HumaneSociety.org) to find a local shelter.*



Grande photographed by Eric Ogden on Sept. 28 in New York, with (from left) Sam, Ziggy, Bowie and Gus — rescue pups placed in forever homes by Bark & Co. “I have this platform, and my fans watch and see every move I make, so I’m going to speak out about things I’m passionate about.”



Global Citizen Festival  
co-founder Evans  
photographed by  
Robert Ascroft at  
Pearl Jam's sound check  
on Sept. 25 in New York.  
"No movement is about  
an individual," says Evans  
of his organization's  
social media mission.  
"It's about an amazing  
group of people coming  
together from different  
backgrounds."



## Global Citizen's Social Network

Bill Gates, Beyoncé, millions of online activists: Hugh Evans brings them all together in hopes of ending extreme poverty by 2030

**W**HAT A F—ING DAY IT HAS BEEN,” SAID Pearl Jam frontman Eddie Vedder, addressing the crowd of 60,000 at the Global Citizen Festival in New York’s Central Park on Sept. 26. “Never before have we played for an audience that was 100 percent made up of activists.” It may have been a first for the Seattle rockers, but the fourth annual event has become a must-attend for music fans-turned-change agents, most given free tickets after going onto its website and completing nine specific “action journeys,” a series of tasks like petitioning world leaders to prioritize polio eradication or tweeting about making education accessible to girls around the globe all in an effort to end extreme poverty by 2030.

Pearl Jam capped a star-studded spectacle of donated performances from co-headliners Beyoncé, Ed Sheeran and Coldplay, plus side-stage sets by Common, Sting and Tori Kelly. Nonmusicians from first lady Michelle Obama and Vice President Joe Biden to Hugh Jackman and Bill Gates appeared, demanding gender equality, clean-water mandates and climate-change legislation.

“All lives are created equal,” says Hugh Evans, the 32-year-old mastermind and CEO of 501(c)(3) nonprofit Global Poverty Project, who conceptualized and helped launch the Global Citizen Festival in 2012 as a way to encourage activism and pressure world leaders to ramp up financial contributions to good works. (This year at the concert, for example, the European Commission pledged €500 million to aid the Syrian refugee crisis.)

“We’re acting not just for charity but for justice,” says Evans, an Australia native who started a nonprofit youth organization called The Oaktree Foundation, which helped drive education initiatives in developing countries. At 18, he began staging awareness-raising concerts — Bono dropped by one show to jam — spurring the Aussie government to double its foreign aid levels. After establishing GPP with community education expert Simon Moss in 2009, he teamed with Pearl Jam manager Kelly Curtis and Universal Music Group executive vp U.S. recorded music Michele Anthony, among others, to throw the first Global Citizen Festival, which has since hosted performances from Jay Z, Foo Fighters, Neil Young and Stevie Wonder.


Its impact? According to Evans, there were 2 million global “actions” taken on the night of the 2015 festival. As Anthony says, “For [attendees] to be involved in helping to effect change daily, that speaks to a different form of activism than perhaps this generation has seen — and that we haven’t seen in a long time.”

—STEVEN J. HOROWITZ

Visit [GlobalCitizen.org](http://GlobalCitizen.org) to learn how to take action online and to qualify for the chance to attend a Chvrches show at the end of November.

GRADING BY SUSAN DOWNGRUE AT ENNIS





Seventeen of the past UJA-Federation music visionaries photographed by Wesley Mann on Sept. 24 at The Pierre hotel in New York. In the back row, from left: Julie Greenwald, Daniel Glass, Joel Katz, Neil Portnow, Charlie Feldman, Cary Sherman, Rob Glaser, Fred Davis, Amy Doyle and Jason Flom. In the middle, from left: Avery and Monte Lipman. In the front, from left: Kevin Liles, Craig Kallman, Barry Weiss, Lyor Cohen and Rick Krim.

## UJA's Music Visionaries

For 15 years, the United Jewish Appeal has honored the industry's most philanthropic executives. For the first time ever, *Billboard* organized a class photo featuring 17 of the past 27 award winners

**F**rom Justin Timberlake working his Borscht Belt comedy chops to performances by artists like Rihanna and The Weeknd, the annual UJA-Federation Music Visionary of the Year Awards luncheon has become the music industry's hot-ticket charity event. With proceeds going to the largest local philanthropic organization in the world (United Jewish Appeal-Federation of Jewish Philanthropies of New York, founded in 1917), top executives are happy to fork it over during the high-profile gathering.

"Our music visionaries are the most important carriers of our message," says UJA-Federation of New York CEO Eric S. Goldstein, 55. "We look for individuals who have a strong sense of community. Our honorees also tend to be bold and compelling leaders." Each recipient has received the award for his or her lifelong contributions to any number of charities (including those not directly linked to UJA). Not only do the music-industry heavyweights help amplify UJA's message, proceeds from the fundraiser — the 2015 event raked in more than \$1 million — go to support nearly 100 not-for-profit organizations in UJA's "network," with both Jewish and non-Jewish affiliations that target issues from homelessness to food insufficiency, with a percent annually earmarked for the New York-based Music for Youth.

—RAY ROGERS

# 17 Visionaries On Giving Back, The Charities They Support And Their Love For UJA

**1. Julie Greenwald, chairman/COO, Atlantic Records (honored in 2010)**

"Each year the public schools have cutbacks on money for their music programs, and the UJA provides instruments, buildings, teachers and lessons, and gives the kids vital access to music."

**2. Daniel Glass, 58, founder/president, Glassnote Entertainment Group (2002)**

"The nonprofit organization I co-founded, LIFEbeat, is the music industry's organization fighting HIV/AIDS, because we saw our colleagues in the music business getting sick and there wasn't any existing place or charity in our industry that could help them."

**3. Joel Katz, 71, chairman of the global media and entertainment group, Greenberg Traurig (2003)**

"When I was honored by the UJA, my friends Brooks & Dunn performed at the sold-

From top: Children attend a music program at the Usdan Center for the Creative and Performing Arts, funded by UJA-Federation of New York; UJA volunteers unpack supplies for Queens residents devastated by Hurricane Sandy.



out event. The dress code was 'Southern comfortable' — jeans on bottom and formal on top."

**4. Neil Portnow, 67, president, The Recording Academy (2014)**

"As the leader of MusiCares, the Grammy Foundation and chair of the board for the Grammy Museum, their missions — of helping music people in times of need or crisis, ensuring our young people are exposed to music in school and archiving and preserving our musical history — are all of paramount importance and a personal passion."

**5. Charlie Feldman, 66, vp writer-publisher relations, BMI (2001)**

"I shall never forget when Michael Bolton came out from stage right and sang 'Lean on Me' [when I was honored]. It was a total surprise and meant so much to me."

**6. Cary Sherman, 67, chairman/CEO, RIAA (2008)**

"I know how much music meant to me as a child — the ability to express myself, the confidence it gave me, a mental space all my own. I want every child to have that."

**7. Rob Glaser, 53, founder/chairman/CEO, RealNetworks; co-chairman, Rhapsody (2004)**

"Tikkun olam is a Hebrew phrase that signifies humanity's shared responsibility to heal, repair and transform the world. It connotes social action and the pursuit of social justice."

**8. Fred Davis, 56, partner, The Raine Group (2002)**

"The UJA has helped to create a community within the music business, and it allows me the best outlet to fulfill my obligation to the Jewish/Israeli community. We all have to give back."

**9. Amy Doyle, executive vp music, VH1/Logo (2012)**

"I believe in [and support] the All Stars Project. Their mission is transforming the lives of youth and underprivileged communities through the power of performance."

**10. Jason Flom, 54, founder/president/CEO, Lava Records (2000)**

"My father told me, 'Do whatever you want, but make the world a better place. That is the definition of success.' One of the main reasons why I am still working is because I want to give money to causes I care about."

**11. Avery Lipman, 49, president/COO, Republic Records (2015)**

"I'm involved with Hope for Heroism, which is an organization that supports Israeli soldiers wounded in combat. Most of their injuries have healed but the debilitating

effects of PTSD linger for years."

**12. Monte Lipman, 51, chairman/CEO, Republic Records (2015)**

"Our business allows us to make a significant impact on pop culture with the opportunity to change social consciousness. Whether we like it or not, we have a responsibility to the community."

**"The UJA assists those in need and less fortunate without any discrimination."**  
— MONTE LIPMAN

**13. Kevin Liles, 47, founder/CEO, KWL Enterprises (2003)**

"With success comes responsibility. I've never been the guy to just write a check. When you see kids who want to break the cycle of a lack of education and poverty, and all they need is a chance, I'm up for the job."

**14. Craig Kallman, 50, chairman/CEO, Atlantic Records (2010)**

"Without musicians, there would be no music business, so it's so essential that we support efforts to nurture the next generation of artists."

**15. Barry Weiss, 56, co-founder/partner, RECORDS (2009)**

"I grew up in a home where we didn't have the means to be philanthropic. I made a point that when I started to make some real money, I would set an example for my own children of how important it is to give back."

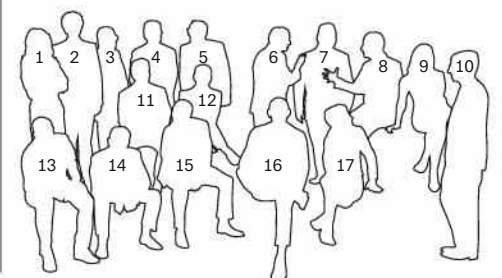
**16. Lyor Cohen, 55, CEO, 300 Entertainment (2001)**

"For over a decade, my favorite charity has been The Boys & Girls Harbor, which invests in children primarily in East Harlem. It empowers them through education, cultural enrichment and performing arts."

**17. Rick Krim, 55, co-president of U.S., Sony/ATV Music Publishing (2012)**

"I am a national board member for the T.J. Martell Foundation, which over the past 40 years has raised over \$250 million for cancer, AIDS and leukemia research." ●

For information on how to help UJA-funded efforts, go to [ujafedny.org](http://ujafedny.org).



# FLYING LOTUS

## YOU'RE DEAD!

FEATURING: KENDRICK LAMAR, SNOOP DOGG, THUNDERCAT, HERBIE HANCOCK, KAMASI WASHINGTON AND MORE

"AN ELECTRONIC OPUS OF IRREDUCIBLE AMBITION AND IMMERSIVE DETAIL. BUT THE ALBUM'S SCALE AND AUTHORITY PLACE IT ON ANOTHER TIER OF ACCOMPLISHMENT."

— NEW YORK TIMES

"ELLISON MAKES THE BOLDEST, MOST FULLY ENGAGED FUSION OF THE HIP-HOP-LAPTOP ERA."

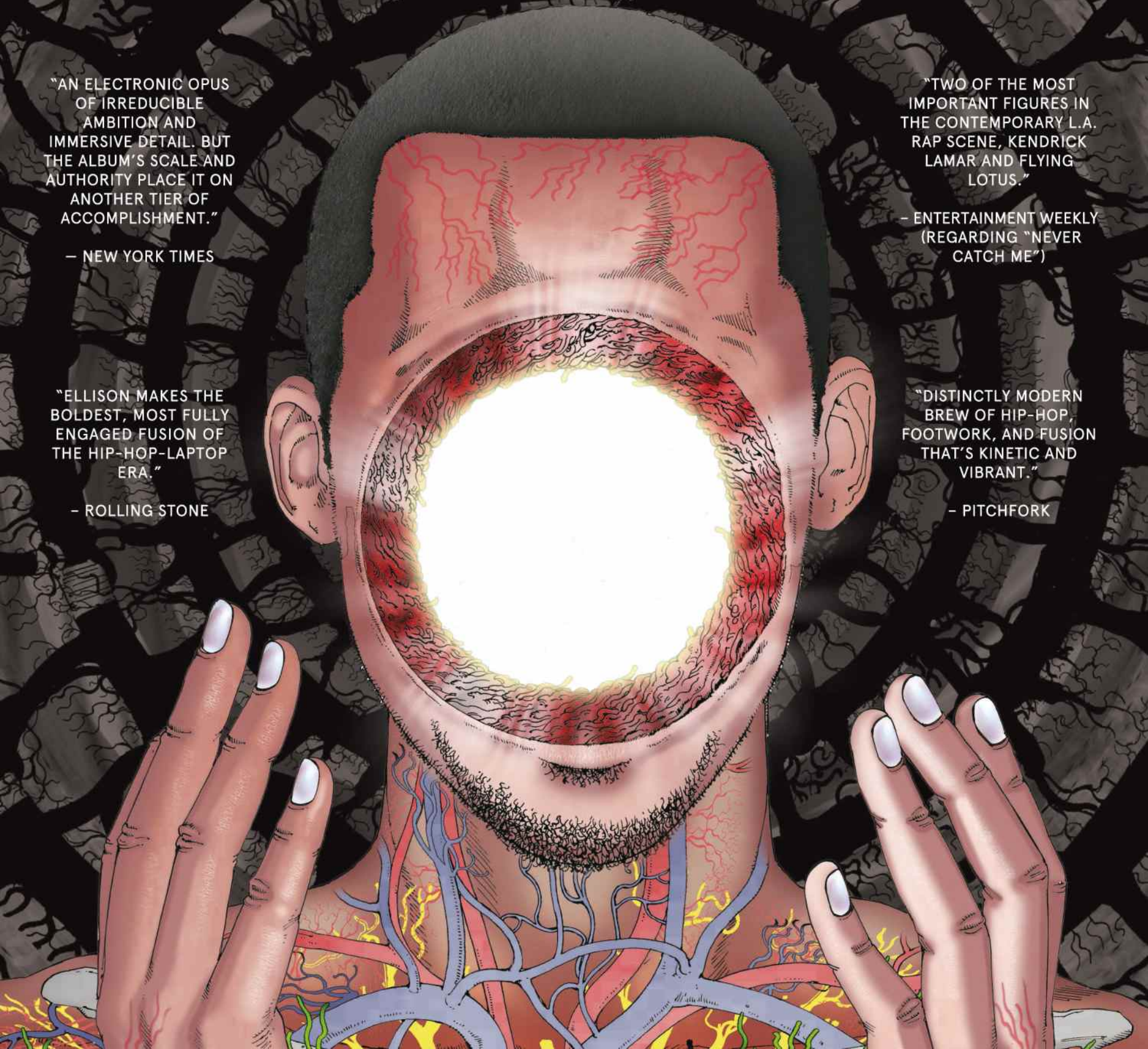
— ROLLING STONE

"TWO OF THE MOST IMPORTANT FIGURES IN THE CONTEMPORARY L.A. RAP SCENE, KENDRICK LAMAR AND FLYING LOTUS."

— ENTERTAINMENT WEEKLY (REGARDING "NEVER CATCH ME")

"DISTINCTLY MODERN BREW OF HIP-HOP, FOOTWORK, AND FUSION THAT'S KINETIC AND VIBRANT."

— PITCHFORK





Juanes photographed by Eric Ryan Anderson on Aug. 18 outside the United Nations in New York, where he headlined the World Humanitarian Day's inaugural #ShareHumanity event, which brings attention to crises around the world through a wide-reaching digital campaign.

## PHILANTHROPY 2015

# Juanes Rebuilds His Country

As Colombia's civil war winds down, the Latin rocker, 43, shares with *Billboard* his hopes for his Mi Sangre foundation, which has provided support for thousands of landmine victims since 2006

**T**he name Mi Sangre [My Blood] is inspired by the same sentiment behind my [2004] album of the same name: It's about my children, my children's children, my land, my roots. It's what hurts and what's important to me. When I wrote [2000's] "Fijate Bien" about landmine victims, I was living in Los Angeles; I would speak to my mother every day, as I still do, about what was going on back home in Colombia. But it wasn't until I went

and talked to people face-to-face that I understood the gravity of the situation. I remember being invited to sing for wounded soldiers. Hearing firsthand the stories of people who had been directly affected by the conflict, it moved me to the point that I said, "I want to do something."

Colombia's transition toward a peaceful society is our priority. The government is negotiating for peace with [left-wing guerrilla group] FARC. After nearly 60 years of fighting, so much blood has been spilled, but it's

a historic moment because we will be able to start a new chapter based on forgiveness and reconciliation.

Everyone always talks about the war, but no one is talking about the people, which is the richest resource any country has. So investing in them, that's what we're focused on. First, there's the psychosocial support for children who have been victims of landmines or any form of violence from the conflict. Then there's the educational part, which uses art to transform individuals into peace-

building citizens. We identify leaders in at-risk communities and give them the tools so they can transcend their role as victims and become agents of change. Sometimes we think society changes slowly, but from what I've seen with Mi Sangre, it's almost immediate. We have people who are committed on the ground, and it works. —AS TOLD TO ANGIE ROMERO

*To learn more about Mi Sangre's programs and how to volunteer, go to [FundacionMiSangre.org](http://FundacionMiSangre.org).*

THE YEAR WE GOT TO KNOW

# SAM HUNT

"MONTEVALLO... deceptively original and flat-out best album of the year" - *The Washington Post*

"Boldly paving his own way" - **FADER**

"The coolest thing country music has going on" - **TAYLOR SWIFT**

2015 ASCAP "Breakthrough Artist Of The Year"  
First Country Spotify Emerge Winner

Debut Album **MONTEVALLO**

#1 Country and #3 Overall Debut

Top 10 Selling Album for 2015 - All Genres

Highest Selling Solo Country Album Since Release

18 Consecutive Weeks in Top 20 on Billboard Top 200

Over 1.3 million units sold (with TEA)

Three consecutive #1 singles and over 5 million tracks sold

450+ Million Total Streams



**THURSDAY, 2:18 P.M.** Banneker High School Gym

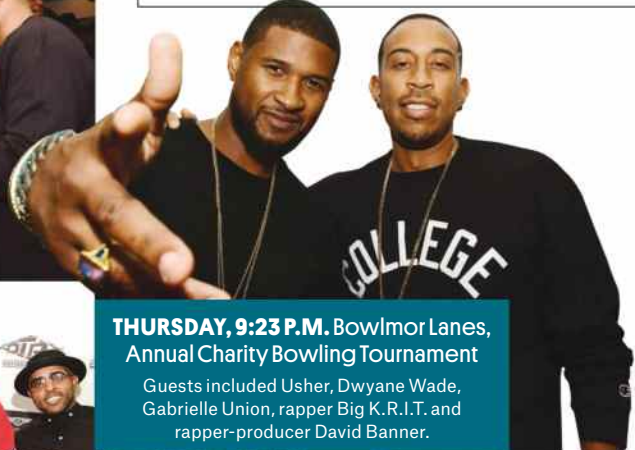
Ludacris Foundation CEO Shields led BHS students in an exercise session at the rapper's alma mater. "It's important to show young people the benefits of a healthy lifestyle," said Ludacris.



“Basketball is his real job,” Luda joked of Chris Brown (left). “He was out there going head-to-head with NBA players! It’s one of his favorite pastimes.”



“Luda brings together people from different walks of life to shed their light,” Usher (below, left) told *Billboard*. “For us, philanthropy isn’t an obligation — it’s a passion.”



**THURSDAY, 9:23 P.M.** Bowlmor Lanes, Annual Charity Bowling Tournament

Guests included Usher, Dwyane Wade, Gabrielle Union, rapper Big K.R.I.T. and rapper-producer David Banner.



# Luda's Gift To The ATL

In this photo diary, the star shares stories from his celeb-filled 10th annual weekend charity festival

IT'S LABOR DAY WEEKEND EVE AT BOWLMOR LANES in suburban Atlanta, and sitting together in Lane 28 are ATL kings Ludacris and Usher. For 10 years, the two artists, along with their A-list pals, have met up to bowl with fans as part of LudaDay Weekend, a multiday, city-wide fundraiser that benefits the Ludacris Foundation.

The nonprofit, founded by the rapper and his mother, Roberta Shields, in 2001, was established to inspire young people to live their dreams by promoting leadership, education and healthy lifestyles. In 2015 alone, the organization has raised \$250,000. “Each year it feels like a homecoming,” Ludacris, 38, told *Billboard*. “This has always been about helping the community and the next generation of kids coming up.”

—RICHARD L. ELDREDGE

Follow Ludacris' good deeds and learn how to help on Instagram (@ludacrisfdtn) and at Facebook.com/Ludakids.

“Some years I win, some years I lose, but it was great to be able to triumph for our 10th anniversary,” said Luda of his basketball team's win over Team Breezy (121-117).

**SUNDAY, 5:58 P.M.** Georgia State Sports Arena, Annual Celebrity Basketball Game

Players included musicians Chris Brown, K. Camp and Sean Garrett, plus NBA stars John Wall, Kenneth Faried, Lou Williams, K.J. McDaniels and Victor Oladipo.



**SUNDAY, 12:06 P.M.** Intercontinental Hotel, Ludacris Foundation Brunch

This year's event was attended by more than 50 students. “It's for us to talk to kids without cameras about mistakes and how to overcome them,” said Luda.

**FRIDAY, 10:31 A.M.** Sugarloaf Country Club Golf Tournament

“Chris Tucker [above] is out there using humor as a weapon!” joked Luda (below, right). “He tries to throw you off your mental game by making you laugh.”



**SATURDAY, 3:20 P.M.** Clark Atlanta University, Block Party

“We like to find artists [to perform] who have their finger on the pulse of the street and are about to flourish,” said Luda of rappers Street Money Boochie (above, left) and Bankroll Fresh. Below: Comedian DC Young Fly entertained kids in the crowd.



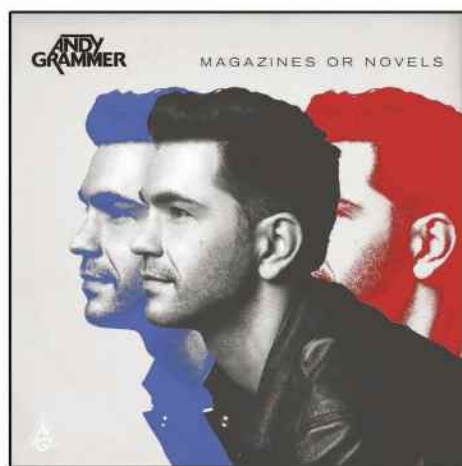


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PHILANTHROPY 2015

# Willie Nelson: 'I Was Taught Moral Responsibility

The American music icon on guiding Farm Aid, the nation's longest-running concert for a cause, for 30 years, and why he's more passionate about legalizing pot than ever **By David Ritz**

IT ALL BEGAN WITH A few words from Bob Dylan onstage at the Live Aid concert in July 1985, asking: Couldn't some of the money raised go to help American farmers?

"The question hit me like a ton of bricks," remembers Willie Nelson, who was on the road that day, watching the event on his tour-bus TV. He immediately began looking into the state of American agriculture. This was a time when family farmers were suffering mightily. Thousands were being forced off their land and driven into bankruptcy.

Enter Nelson, who, a few days after Dylan's remarks, met with his friend Jim Thompson, the then governor of Illinois, at the St. Louis Fair. With Thompson's help — and the collaboration of John Mellencamp and Neil Young — the first Farm Aid concert took place that same summer, on Sept. 22 at the University of

Illinois' Memorial Stadium in Champaign. More than \$7 million was raised. Thirty years later, Farm Aid, an annual and much beloved American institution, has grown that number to \$48 million.

Today, the 82-year-old Nelson remains fervently committed to the nonprofit that he helped to create.

**What are your earliest memories of giving back?**

Church. Ours was the United Methodist in the little town of Abbott, Texas, where I grew up. We had a collection box, and even though we were struggling financially, I knew there were folks with far greater struggles. As part of a loving community, I was taught the moral responsibility of helping those in need.

**Of all the causes you might have championed, why Farm Aid?**

Farming was my first job. I picked cotton.

I pulled corn. I knew firsthand what it meant to farm. I knew damn well how tough it was. In high school, I was a proud member of Future Farmers of America. My farm roots are deep-seated in the soil of my personal story.

**In Farm Aid's three decades, what is your most memorable moment?**

It might have been that first one, because back then there was still uncertainty. Who knew if the idea would work? So it was a real thrill when the show sold out and 80,000 fans showed up. Beyond Dylan, Young and Mellencamp, we had B.B. King, Waylon Jennings, Bonnie Raitt, Kris Kristofferson, Roy Orbison, Johnny Cash and a slew of others. Everyone was eager to pitch in.

**Through Farm Aid's history, what is your proudest accomplishment?**

The fact that we've raised the public consciousness. There's awareness today

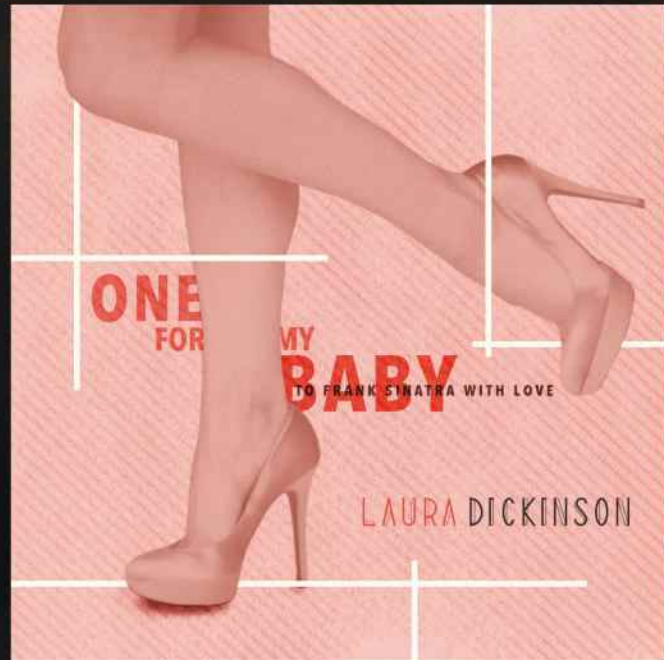
"We hope this concert will remind the nation that we need to change the way we think about the food we eat and the people who grow it," Nelson told the crowd at the 1996 Farm Aid in Columbia, S.C.

PAUL MONTAGNE DIRECT

# LAURA DICKINSON

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- Edward Blanco

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

Laura Dickinson's debut album, **One for My Baby – To Frank Sinatra With Love**, showcases the powerhouse vocals that have won her countless accolades in TV and Film (*Phineas and Ferb*, *Pitch Perfect 1 & 2*, *Sofia The First*) along with her talents as an arranger, multi-instrumentalist and producer. She's pulled together a loving tribute comprised of many of the Los Angeles area's foremost jazz musicians, with arrangements by a who's who of dependable craftsmen.

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Alan Steinberger - **You Go To My Head**

James A. McMillen - **Come Fly With Me**

Laura Dickinson - **My Funny Valentine**

Elliot Deutsch - **I'm Gonna Live Till I Die**

### Best Improvised Jazz Solo

Neil Stubenhaus - **My Funny Valentine**



MUSIC & MIRROR RECORDS

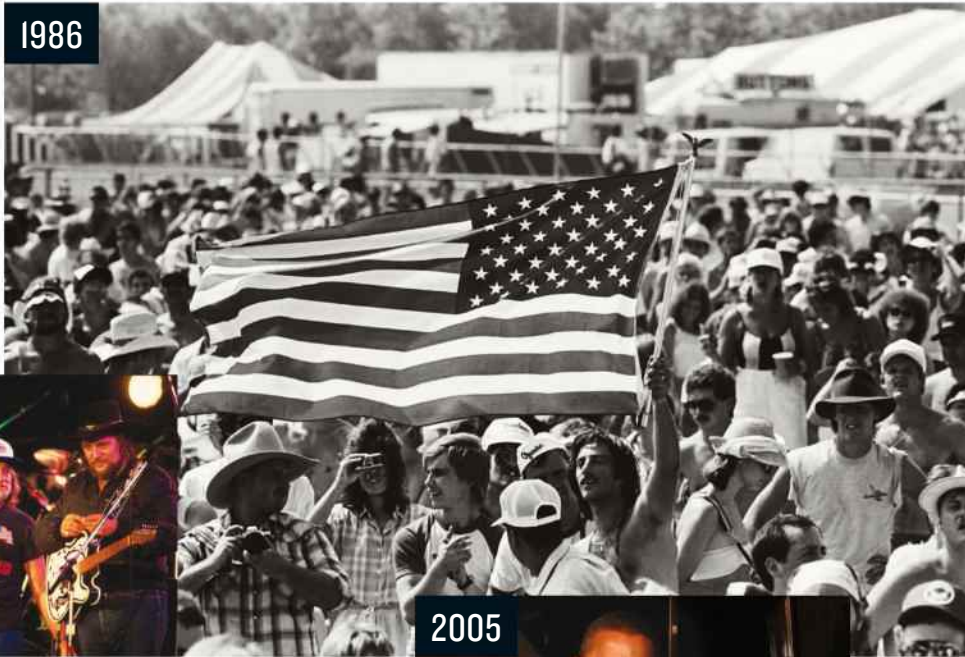
[www.lauradickinson.com](http://www.lauradickinson.com)

1986

**FARM AID AND THE MOVEMENT IT SPAWNED**

**1985, Champaign, Ill.** The inaugural Farm Aid raised more than \$7 million with a crowd of 80,000. From left: Cash, Nelson and Jennings.

**1986, Manor, Texas** The crowd at Farm Aid II. **1987** Mellencamp (left) and Nelson testified before the U.S. Senate with Sen. Tom Harkin.



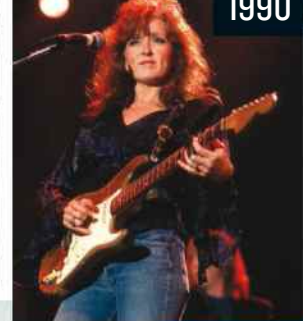
1985



1987

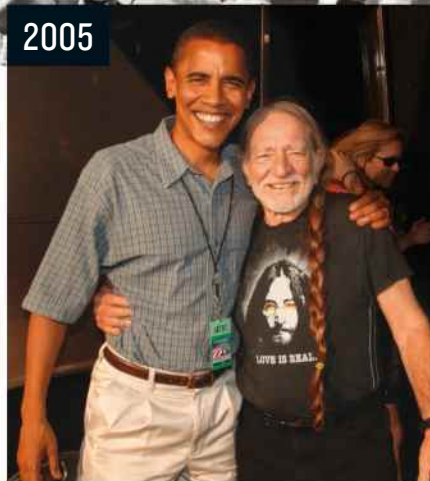


1990



**1990, Indianapolis** The fourth concert had environmentalists and consumer advocates join the cause. Left: Raitt. **1999, Washington, D.C.** Young (in red and white cap) and son Ben (in wheelchair) joined farmers in a rally to target the Freedom to Farm bill that had been in place since 1996. **2005, Tinley Park, Ill.** The 20th anniversary brought then-senator Barack Obama, who introduced Wilco. **2013, Saratoga Springs, N.Y.** Pete Seeger (left), at age 94, served as the surprise guest, joining Nelson, Mellencamp, Young and Dave Matthews onstage for "This Land Is Your Land."

2005



1999



2013



about the challenges of farming and the benefits of buying products on a local level — especially organic food — that was missing 30 years ago. Farmers' markets have sprouted up. People realize the downside of shipping in food from hundreds of miles away — wasting money on costly fuel — when wholesome food can be grown and bought within a local area.

**Do you believe the plight of the farmer has significantly improved?**

There's lot of work still to be done, but yes, I do believe real progress has been made. The proliferation of social media, for example, has been a good thing. All forms of communication help, especially when communication starts at the grassroots level. Corporate-owned newspapers and magazines can be biased, but nowadays folks are looking beyond that; they're hungry for the truth. Consumers are educating themselves about where and how food is grown.

**In addition to Farm Aid, for years you have been involved in the fight to legalize marijuana and recognize the benefits of hemp products. Are you still passionate about that cause?**

More passionate than ever. I was recently

**WILLIE'S STAR FARM AID SUPPORTERS**



**KACEY MUSGRAVES**  
"Willie is a very real person, no bullshit, and he's a great writer."



**DON HENLEY**  
"Willie's got an incredible sense of humor... and he cares about the common people."



**JOHN MELLENCAMP**  
"We've had Dylan, Billy Joel, Lou Reed [perform]. I'm extra proud of Willie to have the courage and stamina to keep it going."

encouraged to read about parents traveling to Colorado and Oregon where they could legally obtain marijuana so that, under a doctor's care, their children's seizures could be effectively treated. When it comes to pot, the dark ages may finally be behind us. It has been 25 years since I campaigned for Gatewood Galbrath, a Lexington, Ky., lawyer running for governor with a let's-legalize-pot policy. We lost that battle, but now it looks like we're winning the war. The decriminalization of marijuana is a growing and unstoppable movement. The good uses of hemp — for agriculture, clothing or the relief of serious pain — are well documented and irrefutable. Old prejudices die hard, but the anti-pot bias of a misinformed establishment is not long for this world.

**Do you think the world of today is a more charitable one than the world you knew as a younger man?**

I'd like to think so, but I'm no social scientist. I'm just a picker from Hill County, Texas, who has led a very fortunate life. When I look back on that life, I remember acts of remarkable charity. My grandmother, the woman who raised me, was the most giving woman

I've ever known. And of course during the different wars, you had many artists donating their services to entertain our troops abroad. But the advent of Farm Aid and many of the causes that followed brought on something new, something I hadn't seen before.

Artists began banding together around urgent sociopolitical causes. In the past 30 years, that impulse — to address the pressing issues of our times — has strengthened. It goes beyond respecting the folks who grow our food. It even goes beyond the quality of the food itself. It's about loving Mother Earth. Because we love her, we study her. And that study reveals her desperate state. It demands that we protect her from greedy and lethal exploitation. We need to be proactive about championing the causes that will preserve our natural resources and maintain a high quality of human and animal life. It's a monumental task, but I have a deep belief in humanity. There are millions of good people committed to do the right thing. It's just a matter of harnessing our energy, staying positive, remaining organized and fighting the good fight. Man, I'm ready to go! ●

*FarmAid.org offers concert videos, in-depth news on food issues and a donation link.*

1985: PAUL ANTON; 1986: GEORGE ROSE/GETTY IMAGES; 1987: 1989: COURTESY OF FARM AID; 1990: PAUL NIKIEN/GETTY IMAGES; 2005: RICK DIAMOND/WIREIMAGE; 2013: EBET ROBERTS/REDFERNS/GETTY IMAGES; MUSGRAVES: NEL MCGIFFORD/DALEX NICKLE/CC; HENLEY: WADE PAYNE/INVISION/PA IMAGES; MELLENCAMP: GABRIEL GRANS/GETTY IMAGES

FOR YOUR CONSIDERATION - BEST NEW ARTIST

# JOEY ALEXANDER

MY FAVORITE THINGS

CONGRATULATIONS ON  
YOUR ASTONISHING DEBUT!



FEATURED ON:

NEW YORK TIMES FRONT PAGE · CNN  
NBC'S THE TODAY SHOW AND NIGHTLY NEWS  
60 MINUTES (AIRING NOVEMBER 2015)



**"ON HIS WAY TO BECOMING ONE OF THE GREATEST JAZZ ARTISTS OF OUR TIME."**

- LESTER HOLT, THE TODAY SHOW

ALSO FOR YOUR CONSIDERATION FROM MOTEMA



ARTURO O'FARRILL



KARRIN ALLYSON



CHARENEE WADE



MARC CARY





# PRE-GAMING THE GRAMMYS RIGHT NOW

It's the 2016 kickoff! All the eligible music is on the market, the ballots are in the mail, and Taylor Swift can't win everything [right?]. Now, with 12 months of hits that matter, *Billboard* sizes up the best chances for gold among the big four categories

BY ALAN LIGHT

ILLUSTRATIONS BY THOMAS KUHLENBECK

THE RECORDING ACADEMY HAS COMPLETED ITS ANNUAL Grammys screening process, so it's time again to consider which artists and industry figures will be recognized by their peers at the 58th annual awards on Feb. 15. (To be eligible this year, all recordings must be released between Oct. 1, 2014 and Sept. 30, 2015.) With 83 categories in 30 fields, there is no shortage of potential nominees, but for the sake of brevity — and sanity — *Billboard* takes an early look at possible contenders in the general-field categories, otherwise known as the Big Four. Nominations will be announced Dec. 7.

## ALBUM OF THE YEAR

From squad goals to world-tour guests, from Apple Music to MTV's Video Music Awards, Taylor Swift never left the spotlight this year, and there's every reason to believe that this domination will continue on Grammy night. While "Shake It Off" came out in time for the 2014 awards (nominated in three categories, it was shut out), 1989's October 2014 release qualifies the 5.2 million-seller as practically a lock for an album of the year slot.

The other surest nomination bets come from rap and R&B: Kendrick Lamar, whose *To Pimp a Butterfly* was 2015's most acclaimed and most accomplished hip-hop project; The Weeknd's *Beauty Behind the Madness* spun off two No. 1 singles ("The Hills" and "Can't Feel My Face") and marked the real arrival of a star who has been rising for a few years.

From the rock world, Alabama Shakes took a major step forward with *Sound + Color*, but the omnipresent Dave Grohl



Flashback to the 57th annual Grammys, which took place Feb. 8 in Los Angeles (clockwise from top): Madonna sang "Living for Love" with a buff crew of horned backup dancers, actor-comedian Kristen Wiig (right) joined Sia to perform record and song of the year nominee "Chandelier," and Rihanna and West debuted their McCartney collaboration "FourFiveSeconds," which could see a 2016 song of the year nomination.



and his band Foo Fighters, having staked out a spot as the most visible carriers of the rock'n'roll flame, would seem to be in pole position with the *Sonic Highways* album. (Not to discount Swift's massive year, but it's worth noting that three of the last five album of the year honors went to alternative rock acts Beck, Mumford & Sons and Arcade Fire.)

Both James Taylor and Don Henley had their highest-charting albums ever on the Billboard 200 in 2015: Taylor's *Before This World* became his first No. 1, and Henley's *Cass County* started at No. 3. But it has been almost a decade — all the way back to Paul McCartney's *Chaos and Creation in the Backyard* in 2006 — since a baby-boomer icon has made the cut in this category. Don't count out Carly Rae Jepsen as a surprise contender for her bubble-gum gem *Emotion*, or D'Angelo & The Vanguard for the neo-soul singer's long-awaited December 2014 *Black Messiah*. And the phenomenon surrounding Lin-Manuel Miranda's hip-hop-history musical *Hamilton* could give its cast album a nomination.

### RECORD OF THE YEAR

It's tough to say which of Swift's singles will be the pick here, though there's little doubt that one of them will be. "Blank Space" probably has a slight edge over "Bad Blood" — unless the latter's epic all-star video and remix featuring Lamar sways a few voters. But T-Swizz may not be the favorite in this category, since "Uptown Funk!" by Mark Ronson featuring Bruno Mars was truly ubiquitous in 2015, spending 14 weeks at No. 1 on the Billboard Hot 100 with a video viewed more than 1 billion times. From pro football games to bar mitzvah parties, Ronson's throwback to Gap Band/The Time/Earth, Wind & Fire-style R&B was bumping everywhere you turned.

Ed Sheeran is developing into the kind of act that becomes a Grammy dynasty, and though he has no new eligible album this year, "Thinking Out Loud" is likely to pick up some nominations. The Weeknd also looks like an easy call for this list: "Can't Feel My Face" had the kind of summer impact that made it a record of the season, if not the year, while "Earned It," from the *Fifty Shades of Grey* soundtrack, has its own following. (If "Blank Space" and "Can't Feel My Face" both



end up on the short list, it will put the production team of Max Martin and Shellback up against themselves.)

On the straight-up pop side, Jason Derulo's time may have come with "Want to Want Me," along with OMI's sweet "Cheerleader" and Walk the Moon's "Shut Up and Dance." Out of Nashville, Little Big Town's spare, haunting "Girl Crush" (with a gorgeous lead vocal by Karen Fairchild) and Sam Hunt's rhythm-driven "Take Your Time" are also in the running. And the unlikely pairing of Justin Bieber with EDM superduo Jack U (Skrillex and Diplo) produced top 10 hit "Where Are U Now," the most emotional, mature song any of them have yet created.

### SONG OF THE YEAR

Here's your annual reminder: Song of the year is an award given to songwriters. In theory, it should be a very different honor from record of the year, which is given to performers and producers, but that's not always the case — last year, four out of five nominees overlapped. Expect more or less the same this time around: Look for "Blank Space," "Uptown Funk!" and one of The Weeknd's songs to get tapped. "Thinking Out Loud" would mark Sheeran's return to this category, following his nod for "The A Team" in 2013.

For its clever, slightly edgy lyrics, "Girl Crush" may be a better bet here than for record of the year. Also in contention: John Legend and Common's Oscar-winning collaboration

## THE YEAR IN SOUNDTRACKS

In the playlist era, movie and TV soundtracks resonate deeply: They're compilations with built-in narratives. That might be why four hit No. 1 on the Billboard 200 in 2015, the most in six years — and all are strong contenders for a nomination in the 2016 Grammys' best compilation soundtrack for visual media category. *Furious 7*'s album is a feat of cross-genre appeal: a state-of-the-art blend of hip-hop (T.I., Young Thug, Future), EDM (David Guetta) and Latin beats (Prince Royce), plus emotional heft, with Wiz Khalifa featuring Charlie Puth's Paul Walker eulogy "See You Again." The Timbaland-helmed *Empire* soundtrack scores points for cultural currency and novelty (Terrence Howard duetting with Mary J. Blige; a gospel choir backing Courtney Love), while the companion releases to *Pitch Perfect 2* (which includes a Christmas medley from Anna Kendrick and Snoop Dogg) and Disney's *Descendants* (highlight: Shawn Mendes' "Believe") offer family-friendly counterpoints. Other likely candidates include this summer's *True Detective* soundtrack, supervised by T Bone Burnett (who has won this category three times), and Lorde's blazingly hip *The Hunger Games: Mockingjay, Part I*. Does this mean Jennifer Lawrence could perform "The Hanging Tree" at the Grammys? —A.L.





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“Glory,” which has the kind of powerful emotion and big statement that plays well for this award. Outside shots for newcomers with positive messages: Andy Grammer’s “Honey, I’m Good” and Rachel Platten’s “Fight Song.” And the Lady Gaga and Diane Warren-penned “Til It Happens to You” also has been getting late buzz.

Since moving up Eminem and Kanye West to this level a few years back, song of the year hasn’t made much space for hip-hop (Macklemore & Ryan Lewis’ “Same Love” is the only rap nominee in the past three years), but if anything might catch voters’ attention, it could be “FourFiveSeconds,” an efficient means of recognizing the cross-genre appeal of West’s Rihanna and McCartney collaboration, Lamar’s “Alright” or *Furious 7*’s “See You Again” by Wiz Khalifa featuring Charlie Puth.

### BEST NEW ARTIST

Historically the most perverse Grammy category, best new artist is often the toughest to predict, especially in the absence of a breakout blue-eyed-soul British singer from England, the favorite combination in recent years (Amy Winehouse, Adele, Sam Smith). Though “All About That Bass” was up for record and song of the year in 2014, Meghan Trainor herself wasn’t eligible because her album wasn’t released before the deadline; with *Title* hitting No. 1 on the Billboard 200, now it’s her turn. Hozier has a similarly delayed opportunity here — his self-titled debut came out in October 2014. Hunt shook up country music by adding R&B flavor to the genre; his *Montevallo* album spun off three No. 1s on *Billboard*’s Hot Country Songs chart.



Mary J. Blige performed with 2015 best new artist winner Smith at the 57th annual Grammys.

The old-school R&B of Leon Bridges could be a stand-in for the academy’s Brit-soul sweet spot, and Tori Kelly hit big with *Unbreakable Smile* and some very memorable TV appearances. Walk the Moon and Twenty-One Pilots both connected in 2015 but may have too much history to feel like “new artists.” (*Talking Is Hard* is Walk the Moon’s third album.) Elle King had a smash with “Ex’s and Oh’s,” Nathaniel Rateliff & The Night Sweats’ debut broke through thanks to the gospel-soul revivalists’ barn-burning performance on *The Tonight Show Starring Jimmy Fallon*, and young duo Maddie & Tae hit with “Girl in a Country Song,” a smart and timely retort to the genre’s pervasive “bro country” clichés. ●



Henley

### HOW BLURRING GENRE LINES ARE AFFECTING THE GRAMMY PROCESS

What is country music? That was something The Recording Academy hadn’t needed to explain in nearly 50 years of awarding the genre best album prizes. “If you heard country and you knew it was country, it was country,” says senior vp awards Bill Freimuth. But two years ago, amid the dissolving boundaries of roots and Americana, the academy-appointed country committee wanted clarification. Now country, as a Grammys genre, abides by a written definition.

This year, Don Henley’s *Cass County*, released Sept. 30 in time for eligibility, tested that line: Both Americana and country claimed the record, which features performers like Dolly Parton and Merle Haggard; and during the academy’s annual screening process, both committees meticulously made cases for why each one of the album’s 12 songs swayed the title in their favor. “Then we played through every single track of the album,” says Freimuth. Ultimately, Americana won.

As genre becomes an increasingly fluid conceit, Freimuth anticipates other fields following suit. Rock, R&B and rap are currently not defined.

—CAMILLE DODERO

## THE CRAFTY GAME OF LAST-MINUTE MANEUVERING

Ryan Adams, Fetty Wap and *Hamilton* released records just before the Grammys’ deadline, but did Janet Jackson attempt (and fail) an 11th-hour bum-rush?

BY ED CHRISTMAN

The industry’s grand tradition of rushing out albums to meet the Grammys’ end-of-September deadline may have seemed like a quieter-than-usual affair this year, but there were a few smartly

timed arrivals. On Sept. 25, Fetty Wap’s self-titled debut hit stores, possibly to capitalize on the New Jersey rapper’s white-hot summer. That same day *Hamilton*’s original cast recording was

released digitally, qualifying the Broadway soundtrack for a possible album of the year nomination. Ryan Adams’ Taylor Swift tribute, *1989*, also came out that week — theoretically, two versions of the same record could compete for album of the year.

Grammy rules dictate that recordings must be available for national commercial distribution to be eligible, and preorders don’t count. In the past, acts like U2, Diana Krall and Muse satisfied that requirement without cannibalizing their Billboard 200 potential by issuing early vinyl versions in limited quantities — ensuring the LPs wouldn’t sell enough units to chart. In 2014, RCA went even further with that

scheme, making *Aretha Franklin Sings the Great Diva Classics* available on vinyl at select FYE outlets — about 30 of the chain’s 320 stores — in September, weeks before its release. In the end, Franklin’s 38th album wasn’t nominated.

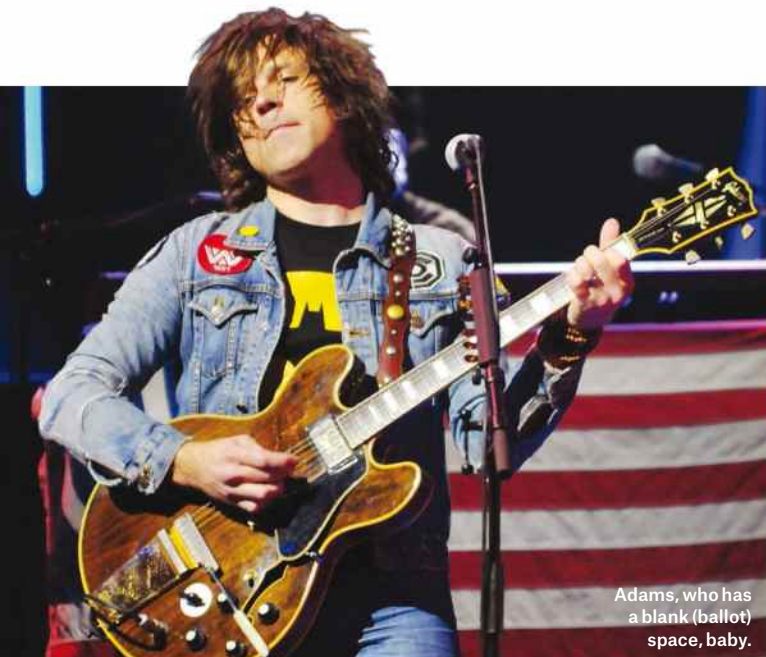
This year, it appears Janet Jackson’s *Unbreakable* tried to bum-rush the deadline. Oct. 2

was its street date, but according to sources, BMG quietly put physical versions on sale at a national retail website a few days earlier. Nielsen Music supports that claim, recording fewer than 100 copies scanned for the week ending Oct. 1, the period before *Unbreakable*’s official release.

Through a statement to *Billboard*, The Recording Academy says *Unbreakable* is ineligible for 2016 album nominations (though June-released lead single “No Sleep” is eligible in relevant song categories). BMG declined to comment. ●



Jackson’s *Unbreakable* (top); *Hamilton*’s original cast recording.



Adams, who has a blank (ballot) space, baby.



☆☆☆☆☆ Lead Review in Rolling Stone

"Wherever Barnett ends up, we're going to want to go with her. She's a talent we'll be following for decades."  
- Jon Dolan, Rolling Stone

"You can feel Barnett deriving strength from every wry observation and piece of wordplay. She has a way of making listlessness feel vital." - Jamieson Cox, Time

"A recognized indie star" - Benjamin Shapiro, The New Yorker

9 ARIA NOMINATIONS, THE MOST OF ANY ARTIST, INCLUDING ALBUM OF THE YEAR,  
AND BEST ALBUM ARTWORK OF THE YEAR

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*"Don't stop listening, i'm not finished yet..."*



## ACADEMY DATES TO REMEMBER

Four months left before the big event

NOV. 4, 2015

First-round ballots due.

NOV. 15, 2015

Deadline to become a Recording Academy voting member, in order to cast a final-round ballot.

DEC. 7, 2015

Grammy nominations announced.

JAN. 15, 2016

Final-round ballots due.

FEB. 15, 2016

The 58th annual Grammy Awards are telecast from Los Angeles.



# HIP-HOP'S BANNER YEAR

With new releases from Kendrick, Nicki, Dre, Drake and Future (plus a collab from the latter two), the best rap album category already looks like a fierce competition

BY MEAGHAN GARVEY

MORE THAN A MONTH-AND-A-HALF AHEAD OF THE DEC. 7 announcement of the 2016 Grammy nominees, the only real certainty is that the impending best rap album award is bound to be unusually competitive, even by the two-decade-old category's typically fierce standards. Within this year's eligibility period (Oct. 1, 2014 to Sept. 30, 2015), there has been an abundance of excellent hip-hop full-lengths from long-established veterans and underdog newcomers alike.

Those who have followed the past year's most prominent rap releases shouldn't be surprised at the three most likely contenders to clinch a nomination: Drake's *If You're Reading This It's Too Late*, Kendrick Lamar's *To Pimp a Butterfly* and Dr. Dre's *Compton* are practically shoo-ins for the category. No matter that Drake's blustery surprise release exists in some semantic gray area between album and mixtape — all three of Aubrey Graham's studio full-lengths have received

best rap album nods (including a 2013 win for *Take Care*), so it seems likely that even his stopgap "commercial mixtape" would be a sure shot. Lamar's third studio album received widespread critical acclaim: a dense thicket of heady jazz by way of West Coast gangsta rap, its staunchly pro-black politics and barely contained fury felt like the necessary accompaniment to a year when America's racial inequities glared more blindingly than ever. It would be Lamar's second nomination, and one that is all but guaranteed, not only as a measure of excellence, but to compensate for any lingering unease over Macklemore's best rap album upset over Lamar's *Good Kid, M.A.A.D City* in 2014. And no rap release commandeered the zeitgeist this past year quite like Dre's *Compton*, a substitute for the elusive *Detox*, which has long seemed like hip-hop's white whale. Sixteen years after the Beats billionaire's last album,



## MUSIC'S BIGGEST NIGHT, BY THE NUMBERS

Beyoncé, Adele, Kanye — and Georg Solti? A breakdown of top Grammy winners, performers and disruptors

BY LINDSEY SULLIVAN

# 13

Appearances by **Stevie Wonder**, the artist who has performed most at the awards



Wonder (center) with Jonas Brothers

# 83

Number of 2015 Grammy award categories

# 27

Most all-time Grammy wins for a female artist: **Alison Krauss**

# 36%



Approximate sales bump for **Beck's Morning Phase** after his 2015\* album of the year win: 169,000 of 470,000\*\* albums sold following the Feb. 8 awards

# 25.3M

Viewers watched the 57th annual Grammy Awards broadcast in 2015

# 8

Most Grammy wins in a single night: **Michael Jackson** in 1984 and **Santana** in 2000\*

# 1

Times **Kanye West** protested an artist's Grammy win

2001 (for which he received a nomination at the 43rd annual Grammys), and released in tandem with this summer's blockbuster N.W.A biopic *Straight Outta Compton*, the album is an easy contender.

Nicki Minaj hasn't been nominated for best rap album since her 2010 debut, *Pink Friday*, but her third and most mature album — December 2014's *The Pinkprint* — would seem a likely fit. On similar footing is J. Cole: Though the Roc Nation rapper is a newcomer to the category, his 2014 *Forest Hills Drive* was widely acclaimed. And though the Grammys don't often acknowledge more overtly street-oriented rap releases, it's practically impossible to ignore Future's tremendous year. After a trifecta of redemptive mixtapes, his murky *Dirty Sprite 2* album established the Atlanta native as Southern rap's most indomitable force. For further proof, there's his recent joint project with Drake, *What a Time to Be Alive*: Though it is a lesser work than either of the duo's solo projects this year, the union of 2015's two biggest trendsetters shouldn't be counted out.

Though they haven't been as central to the conversation this past year, there's still a chance for Big Sean's third studio full-length, *Dark Sky Paradise*; Meek Mill's sophomore album, *Dreams Worth More Than Money*; and ASAP Rocky's *At.Long.Last. A\$AP*. None of the three ascendant rappers has been previously nominated for the award, but each firmly established themselves as mainstays rather than passing phases in 2015. And though it is not the most likely nominee, duo Rae Sremmurd's self-titled debut spawned an unexpected bounty of hit singles ("No Flex Zone," "No Type"), and Long Beach, Calif., old soul Vince Staples' gut-punch of a double-album, *Summertime '06*, is an immensely impressive dark-horse contender. Suffice to say, this may be the most contentious best rap album Grammy in years. ●



# 31

Most Grammy wins of all time: the late conductor **Georg Solti**



# 6

Most wins in a single night by a female artist is a tie between **Beyoncé** — who took home six Grammys at the 2010 ceremony, including song of the year for "Single Ladies (Put a Ring on It)" — and **Adele**, who won album of the year for 21 and five more categories at the 2012 awards\*

\*Refers to the year of the Grammy ceremony, not the year the artist was nominated. \*\*Based on Nielsen Music sales figures.

FOR YOUR CONSIDERATION

SONG OF THE YEAR “**NOTHING WITH YOU**”  
AMERICANA ROOTS SONG “**ROOM TO RUN**”  
AMERICANA ROOTS ALBUM  
FOLK ALBUM

CONGRATULATIONS TO

# JACK TEMPCHIN

FOR THE CRITICAL SUCCESS OF

## LEARNING TO DANCE

“THE RESULT IS A DOZEN SONGS - EACH PERFORMED AND RECORDED WITH IMPECCABLE TASTE - THAT SUBTLY UNFOLD WITH REPEATED LISTENINGS. MATTERS OF THE HEART PREDOMINATE.”

**GEORGE VARGA** | SAN DIEGO UNION-TRIBUNE

“THE THREADS THAT WEAVE THROUGH TEMPCHIN’S EARLIER WORK AND HIS NEWER MATERIAL ARE THE QUALITY OF HIS NARRATIVE STORYTELLING AND THE CRYSTALLINE MUSICAL SOUND OF EVERY ONE OF THE SONGS.”

**HENRY CARRIGAN** | NO DEPRESSION

“HE’S WRITTEN SOME OF THE MOST BELOVED SONGS FOR SOME OF THE BIGGEST ACTS IN THE WORLD... SO MANY OF THE SONGS ON *LEARNING TO DANCE* ENVELOP THE LISTENER IN A, WELL, PEACEFUL EASY FEELING.”

**JIM VILLANUEVA** | ALL ACCESS MUSIC

“JACK TEMPCHIN IS A PRODUCT OF A TIME WHEN SONGS WERE EXPECTED TO TELL STORIES, AND THE SONGWRITERS WHO WERE MASTERS OF STORYTELLING WERE SOUGHT AFTER AS AGGRESSIVELY AS ANY FIRST-ROUND QUARTERBACK. TEMPCHIN’S TUNES HAVE LIFTED SO MANY HEARTS IN THE DECADES SINCE HE WROTE *PEACEFUL EASY FEELING* AND *ALREADY GONE* FOR THE EAGLES. THE PROLIFIC SONGWRITER’S MUSIC CONTINUES TO FILL ARENAS AND SELL MILLIONS OF ALBUMS FOR OTHERS. IT’S BEEN ALL ABOUT THE SONGS, NOT THE MAN.”

**JENNIFER CARNEY** | “JACK TEMPCHIN: THE TVD INTERVIEW”

CINDY ALEXANDER

ALMOST YOUNG

POLLY BAKER

COLIN DEVLIN

HOTSTOP

JANIVA MAGNESS

ROD MELANCON

MINT TRIP

RELAYE

SEE

JANEY STREET

JACK TEMPCHIN

CHELSEA WILLIAMS

RUSTY YOUNG

## Demi Lovato Lays It All Bare



The former Disney Channel teen star sings of self-empowerment and struggle on her new album.

★★★★☆



**DEMI LOVATO**  
*Confident*  
Hollywood/  
Island/Safehouse

SINCE HER EMANCIPATION FROM THE Disney Channel's clutches, Demi Lovato has become one of pop's leading motivational figures, wailing songs about self-empowerment and talking to Congress about destigmatizing mental illness. Openly discussing her struggles with bipolar disorder, bulimia and substance abuse, she has settled into herself in a manner similar to put-it-all-out-there pop stars like Miley Cyrus and Pink. Even the 23-year-old's winkingly sapphic smash "Cool for the Summer," the first single from her fifth album, *Confident*, operates in be-yourself mode.

Lovato's sultry growling about "something that we want to try" and the pulsing track's tinkling piano bring heat as the days grow shorter, but "Summer" is a somewhat deceptive lead-in to *Confident*. Befitting Lovato's rough journey, the songs are moodier and heavier; even uptempo cuts like the defiant "Old Ways" and the swinging title track have darkness lurking underneath, like they're sonically rebuking anyone who wants to get in Lovato's way.

In some ways, *Confident* updates the adult-contemporary album archetype for tween graduates. Throughout, Lovato's clarion voice is front and center on midtempo tracks that assert her stronger-than-yesterday bona fides. The majestic devotional "For You" has a backup choir singing "For you I would do anything" as Lovato sings about summoning strength, her performance making her inner power even more plain. "Stone Cold," a post-breakup love letter, puts Lovato squarely in Adele mode; she's belting out the verses but downright

wistful when she drops her voice and breathes "I'm happy for you" to her former lover, who has found comfort in another. The Ryan Tedder/StarGate collaboration "Wildfire" is a little more forward-sounding, with pillowy synths and snaps floating around her voice. At times the pace can be a bit monotonous, but Lovato's strong alto keeps things tight.

Lovato invited only female MCs to guest, an admirable gesture in line with the girl-power message that drives *Confident*. But the album's overall statement might have been stronger had she gone totally solo. Iggy Azalea's underwhelming comeback verse ("Gather 'round, now I'm back from my holiday/Long live the queen what the people say") drags down "Kingdom Come," while rapper Sirah's breathy contribution to the vengeful "Waitin' for You" blunts the song's stark effect.

*Confident* closes with "Father," a choir-assisted elegy for Lovato's biological father, who died in 2013. He and Lovato had been estranged for six years prior to his death, and the lyrics are a raw trip through psychiatrist Elizabeth Kubler-Ross' five stages of grief. On it, Lovato sings about regret and guilt, about clung-to anger and, eventually, the hope that he's in a more peaceful place. It's a jaw-dropping finale and makes *Confident* more than just an album title. Lovato not only channels her mourning, she exposes its uglier side ("You did your best/Or did you?/Sometimes I think I hate you," she sings at one point).

Lovato's growth since her debut as a tween TV star has been public, and it hasn't been without stumbles. But her willingness to own every step and misstep, and to show her audience how the rough times helped her become the woman she is, makes *Confident* a surprisingly compelling listen.

—MAURA JOHNSTON

# The Game's Strong Sequel



**THE GAME**  
*The Documentary*  
2 and 2.5  
Blood Money/eOne

THE GAME WORKS BEST WHEN left for dead. See his classic debut, 2005's *The Documentary*, where Compton, Calif.'s Jayceon Taylor survived a homicide attempt to become rap's T-1000, an android assassin shape-shifting to channel past West Coast greats. And when benefactors Dr. Dre, Jimmy Iovine and 50 Cent abandoned him on his sophomore set, most figured he would brick. Instead, Game delivered *The Doctor's Advocate*, his second straight Billboard 200 No. 1 and arguably his most creatively vital work.

But in the ensuing decade, Mr. "Hate It or Love

It" has mostly elicited ambivalence. His last four albums exhibited flashes of greatness, but were overshadowed by publicity stunts, arrests, reality shows and ephemeral feuds, as though his artistry was trumped by a desire to bridge the gap between *Grand Theft Auto* and WorldStarHipHop.

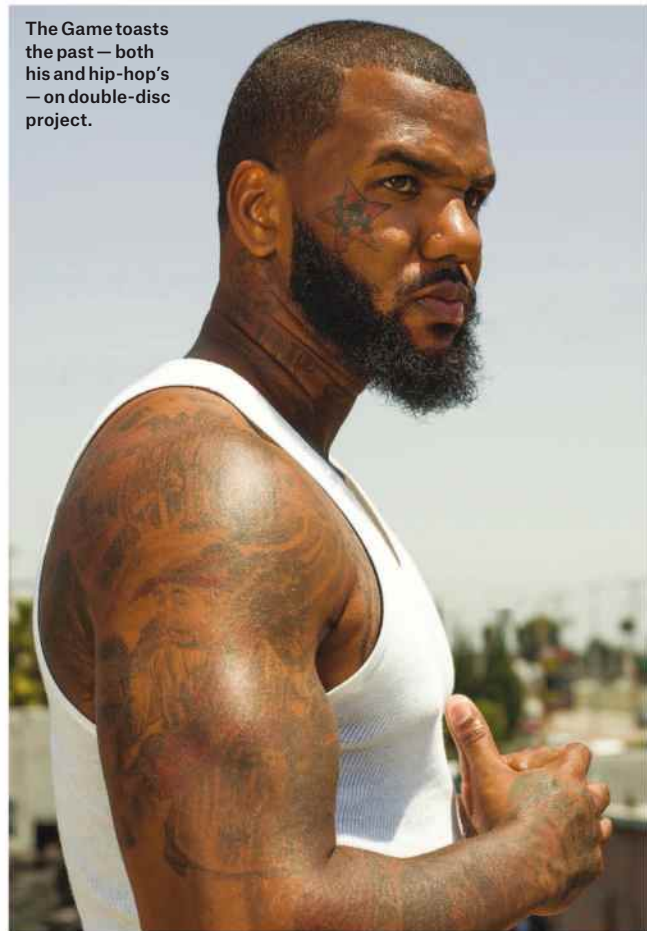
With his relevance at a low ebb, his new project, *The Documentary 2*, succeeds by reminding you what made the original so memorable. At his core, Game, 35, is a Compton hip-hop traditionalist, often reverent of the past to a fault. But at his best, he's a powerful and deceptively agile rapper with an impeccable ear for beats and a contact list any A&R would envy. And he still has a lot to say: A week after dropping the 19-track sequel, The Game is releasing *The Documentary 2.5*, which he's calling the second installment of a double-disc set.

In many ways, this is his version of Dr. Dre's *Compton* album. It circles back to his beginning, adding crucial details lost in the quest for self-mythology. On "Dollar and a Dream," Game admits he went from "underdog to watching Top Dawg and Kendrick rise." And like *Compton*, The Game assembles his own Cooperstown of collaborators to retell his saga, including Kendrick Lamar, Ice Cube, Dr. Dre, Future, Drake, Kanye West, Snoop Dogg and Sean "Diddy" Combs — on the first disc alone.

From DJ Quik's "grooves" and Snoop's WBallz interludes to "Don't Trip" (featuring Los Angelenos Cube, Dre and Will.i.am over a classic J.B.'s sample), this might be the most elaborate homage to the Cali hip-hop Game worships. You can question its originality, but the music hits hard — even with the inevitable bloat and sequencing issues that come with 36 songs, as well as outlier cameos that derail the album's focus (Drake's "100").

The first *Documentary* was actually an action movie; a genre in which entertainment often trumps substance. Its sequel can't recreate the same big explosions, but it cogently proves why its anti-hero has managed to stay alive, 10 years later.

—JEFF WEISS



The Game toasts the past — both his and hip-hop's — on double-disc project.



**CHRISTINE & THE QUEENS**  
*Christine and the Queens*  
Neon Gold/Because  
Music/Atlantic  
★★★★☆

Quirky French star tweaks her debut for stateside appeal

AFTER MINTING HERSELF AS pop royalty in her native France and earning praise from Madonna and Mark Ronson with 2014 debut LP *Chaleur Humaine*, Christine & The

Queens (alter ego of singer-songwriter Heloise Letissier) spent the bulk of 2015 courting U.S. listeners. Thankfully, for her self-titled crossover attempt, Letissier didn't shed her "freak pop" Franco-roots, or her Sasha Fierce-like artistic alter-ego, initially inspired by real-life drag-queen pals. In fact, most of the album is actually an Americanized reimagining of her debut, with the bulk of the tracks simply resurrected

with English vocal parts over revamped beats by longtime producer Ash Workman ("iT," "Tilted"). But there are fantastic new additions: Unexpected collaborations with stateside cool kids like Perfume Genius on the aching "Jonathan" and talented Philly rapper Tunji Ige on the plush "No Harm Is Done" should charm any skeptics who might worry Letissier got lost in translation.

—NICK WILLIAMS



**MAJICAL CLOUDZ**  
*Are You Alone?*  
Matador  
★★★★☆

Lorde-approved-duo's second album finds beauty in raw honesty

WHEN MAJICAL CLOUDZ WERE handpicked by Lorde to open a month of dates on her 2014 North American arena tour, the Montreal duo, with its handheld mic and a keyboard perched on an ironing board, was almost comically dwarfed by the venues and the headliner's stage sets. But in a way, it was the perfect setting for singer Devon Welsh and instrumentalist Matthew Otto's hauntingly sparse synth pop (a fitting description they're guaranteed to loathe). Sophomore album *Are You Alone?* is built on church-organ-like keys and almost inaudible percussion that lay bare Welsh's uncomfortably vulnerable lyrics, which are like conversations you overheard and wish you hadn't ("Red wine and sleeping pills/You're gonna die so you say, but you're here still," from the title track). It's evocative and vivid, recalling early Red House Painters, or even The Blue Nile.

—JEM ASWAD



**DEERHUNTER**  
*Fading Frontier*  
4AD  
★★★★☆

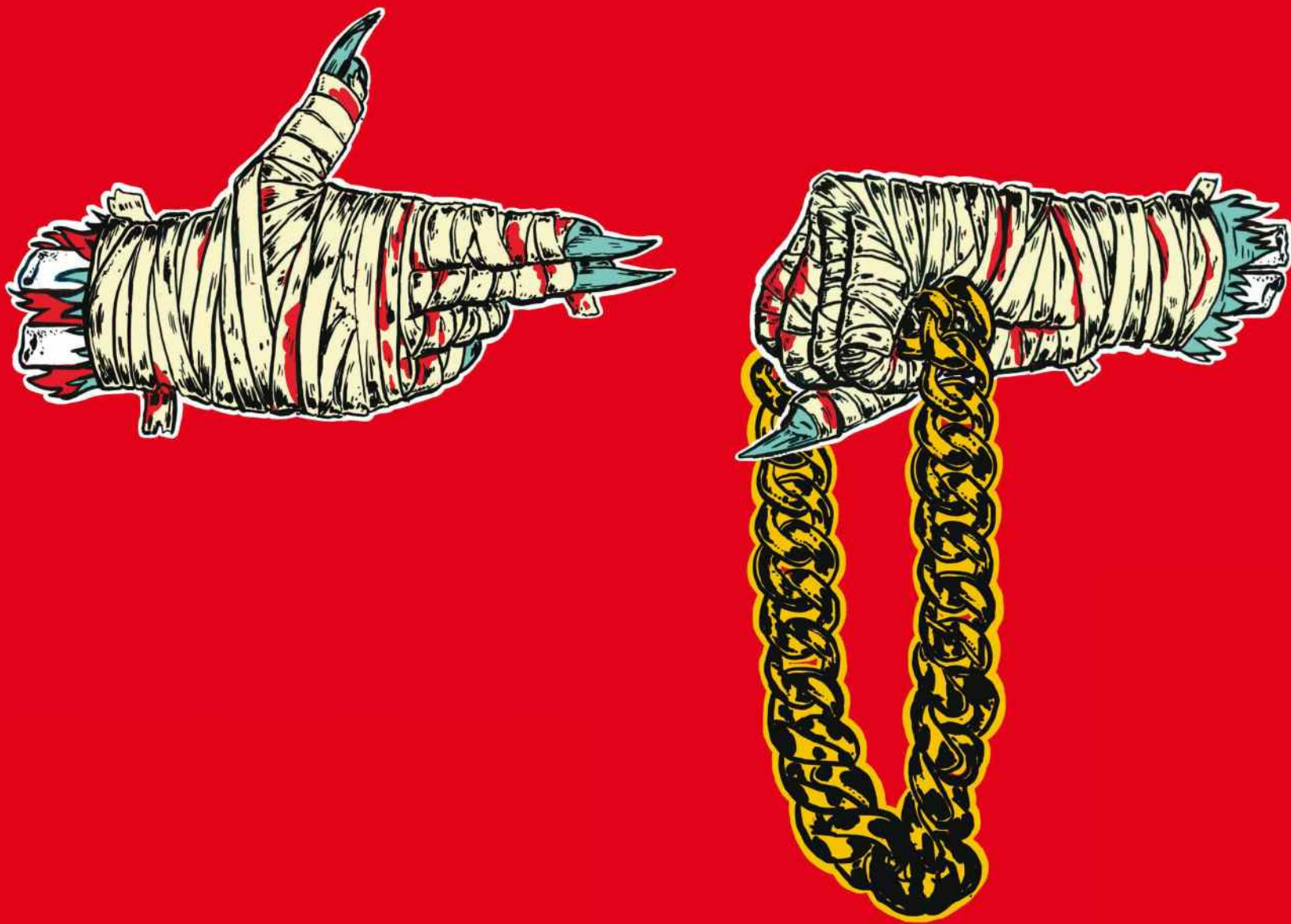
Veteran indie rock quartet breaks new ground with best album yet

OVER THE COURSE OF FIVE ALBUMS and multiple side projects, Deerhunter has unassumingly established itself as one of the most reliably great rock bands of the past decade. Ten years into that prolific career, the Atlanta quartet has produced its most accessible, consistent and possibly best work yet with sixth full-length *Fading Frontier*. Setting aside the distortion and aggression of 2013's *Monomania*, the group focuses its keen pop songwriting sensibilities on concise, memorable tunes that are gently blunted by a soft-focus psychedelic approach, reminiscent of *Soft Bulletin*-era Flaming Lips. The band roughs things up a bit along the way (the vaguely funky "Snakeskin") and for the first time incorporates the lead vocals of guitarist Lockett Pundt alongside frontman Bradford Cox. In some ways, the lysergic "Breaker" and moody opener "All the Same" mark a return to the dream pop of 2010's fan favorite *Halcyon Digest*, but Deerhunter isn't repeating itself: This creatively restless group doesn't stand still for long.

—J.A.



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Pitchfork and Stereogum's Album of the Year.

Run The Jewels 2 is eligible for Album of the Year & Best Rap Album.

**mass  
appeal**



BOOK

# Elvis Costello Looks Back

The singer's memoir has amazing highlights, but doesn't match expectations.

★★★★☆

## ELVIS COSTELLO



### UNFAITHFUL MUSIC

ELVIS COSTELLO  
*Unfaithful Music & Disappearing Ink*  
Blue Rider Press

PUBLISHER BLUE RIDER PRESS touts Elvis Costello's *Unfaithful Music & Disappearing Ink* as on par with Patti Smith's *Just Kids* and Keith Richards' *Life*, widely considered (along with Bob Dylan's *Chronicles*) as the best rock memoirs. The brainy Costello — known for inventive albums (*Armed Forces*, *Imperial Bedroom*), eclectic collaborations (Kid Rock to Ruben Blades) and deep-cut knowledge of music history — invites such comparisons.

*Unfaithful Music* doesn't live up to those expectations, though there are flashes of brilliance. Costello has an eye for capturing a person with one quick observation: Bruce Springsteen “laughed like steam escaping from a radiator”; lover Bebe Buell shows up on his doorstep “gift-wrapped [like] a mail-order bride” who “meant to do me harm”; David Bowie has a secret talent for party games. The parts about the making of his music are great, thoroughly dissecting his lyrics and influences

(Jimi Hendrix's “The Wind Cries Mary” was in his head when he wrote “Alison”). He writes movingly of his conflicted relationship with his father, a musician and philanderer; indeed, the dominant thread here is Costello's attempts to come to terms with their relationship.

It's a pity he doesn't bring the same depth and self-awareness to his other relationships. Buell gets barely a paragraph. His 16-year marriage to Pogues bassist Cait O'Riordan comes and goes in a blink, recounted in an impressionistic fashion that substitutes poetic turns of phrase for actual details. (Readers may find themselves repeatedly reaching for Google to clarify things.) Other well-known events — most notably, the infamous performance that got him banned from *Saturday Night Live* in 1977, and an out-of-character drunken, racist rant in 1979 — read more like dreams than real stories. Add to that neck-snapping time jumps — the book goes from the '70s to the '20s and back to the present in just a few short chapters — that are so erratic they practically induce vertigo. The whole thing is just a little too clever for its own good. As Costello sang on his 1977 debut, *My Aim Is True*, “Imagination is a powerful deceiver.” —ANDY LEWIS

## Confronting The Past With... RHYMEFEST

One of hip-hop's top songwriters, Rhymefest helped pen tracks like Kanye West's “Jesus Walks” and John Legend and Common's Oscar-winning “Glory.” But his most compelling work yet isn't a rap verse — it's a documentary, *In My Father's House*. The film, which hit select theaters on Oct. 9, follows the 39-year-old Chicagoan as he tries to save his estranged father from alcoholism and homelessness.

### What inspired you to reconnect with your father?

My uncle was selling his house, and I decided to buy it — it was where my father grew up. I realized I'm haunted by the spirits of family I never even knew. My wife said, “Why don't you find your father?” I didn't know if he was dead. I hadn't seen him in 30 years. So I went on this journey and found him. He had been homeless for 27 years. I went through this honeymoon phase, like, “I'm going to clean him up, and he's going to be the father I never had.” Then I realized what a disease alcoholism is and how addiction can tear a family apart.



### How are things with you two now?

The same place they left off in the movie: an ongoing, day-to-day struggle. There are habits he learned in the past three decades that we had to retrain. I had to become the parent.

### The film is also frank about your own failures as a parent and musician.

**What was it like watching that?** How was it for me to put out that my album flopped? How was it to put out the money troubles, that I was behind on child support? There was a question of whether I was a father to a daughter that I didn't want to be a father to. It doesn't matter if I'm seeing that for the first time or the fifth time, I'm like, “Man, I'm an asshole.” I saw lots of things that I need to change. I realized there are second chances, but only in truth.

### What did you learn from the film?

That walking away isn't an option, and that's with anything: children, parents, life. Getting involved seems harder, but you'll be more fulfilled for it. —ALEX GALE

## SINGLES

### KACY HILL “ARM'S LENGTH” GOOD MUSIC/DEF JAM

★★★★☆

Kacy Hill, signed by Kanye West after a stint as his backup dancer, mines a haunting James Blake vibe all over debut EP *Bloo*. But *Bloo*'s “Arm's Length” is more Adele, with Hill's crystalline voice flying over a piano romp, hinting that the 21-year-old could jump from critical curio to alt-pop star. —A.G.



Ciara

### CIARA “PAINT IT BLACK” EPIC

★★★★☆

After going middle-of-the-road with *Jackie* earlier this year, Ciara takes a refreshing leap outside of her comfort zone with a stirring, downbeat cover of The Rolling Stones' “Paint It Black” for the *Last Witch Hunter* soundtrack. While her voice occasionally errs on thin, Ciara delivers an appropriately bewitching performance.

—STEVEN J. HOROWITZ

### THE 1975 “LOVE ME” INTERSCOPE

★★★★☆

“Love Me,” the first single from British quartet The 1975's second album, is a spirited step away from the radio-friendly teen rock of its debut. An impressive coming-of-age shift, the song sounds like classic Peter Gabriel, while frontman Matt Healy embraces a newfound rock-star growl.

—N.W.

# navaratna

ILA PALIWAL



AR Rahman presents:

## Navaratna: Nine Musical Gems by ILA PALIWAL

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#1 best seller on Amazon.com on Asian subcontinent one week after its release in March 2015

### Quincy Jones on Ila Paliwal:

*Working with Ila makes my soul smile... I'm very excited about Navaratna, "nine precious gems," and I like that analogy. We all walk on the same parallel paths of cultural diversity and coming together: the whole world as one. And that's where her soul is. And I love her for that.*

### Peter Asher on Ila Paliwal:

*Navaratna is a beautiful record both in intention and in content. Ila's singing is as precisely skilled as one would expect from one so well trained in the classical tradition, but she still sounds emotional and joyous rather than overly earnest. The music may have a spiritual centre but it is just so much fun to listen to! Beautifully played and sung under the immaculate production guidance of maestro AR Rahman it is a unique treasure. Never have the hackneyed but essential and eternal goals of peace and harmony been promoted with such style, joy, musical appeal and such a real sense of celebration.*

### AR Rahman on Ila Paliwal:

*The reason why I supported Ila Paliwal and the Navaratna album unconditionally because it's got a festive mood and it is based on raagas; and it is done with pride and passion. And she's got a great voice which leads and really comes out. On top of all these heavy arrangements, her voice still soars.*

### Frank Filipetti on Ila Paliwal:

*On Navaratna, Ila's voice and arrangements are stunning. The music is joyous and she sings with amazing joy and artistry.*





# CONGRATULATIONS TO **ALICE KIM**

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# Music's Digital Elite

## The 25 executives leading the industry into its brave new cloud-based world

# W

WELCOME TO LIFE IN THE CLOUD.

Digital music now accounts for nearly three-quarters of the U.S. music industry's \$4.9 billion in revenue, according to the most recent full-year figures from the IFPI, the global music industry trade group.

Downloads make up 55 percent of the digital market, but subscription streaming in 2014 jumped 21 percent — and that was before the June 30 launch of Apple Music.

The rapid change behind these numbers drives the daily work of the 25 executives on *Billboard's* Digital Power Players list.

Chosen for their roles at companies and organizations that are, collectively, determining how the music business will survive and thrive in the online age, these are the digital leaders at record labels, streaming services, music publishers, concert promoters, booking agencies, rights organizations and more.

### Record Groups



**FRANCIS KEELING, 42**  
Global head of digital business,  
Universal Music Group

As music subscription services continue to grow, Keeling has spent the past year working with Universal Music Group's partners to find — and keep — subscribers. "Is it trials? It is bundles? Is it free? What is the right on-ramp, not just for subscriptions but in the best interest of the artists, royalties, label and the platform as well," says the London-based father of two. Some answers,



"When you're trying to lead the industry, people don't always follow you at first," says Michael Huppe (left), with Justin Timberlake at the 2014 SoundExchange Awards. Star moments for digital executives include (below, from left) SiriusXM's Steve Blatter with Taylor Swift, AEG Live's Joyce Szudzik with Kenny Chesney and ASCAP's Alice Kim with Ne-Yo.



he says, are found though maximizing the use of data that UMG collects to help understand consumer behavior. As of June, digital sales made up 50 percent of UMG's recorded-music revenue, up 44 percent from the same period in 2013. In September, the company inked a streaming deal with Amazon Prime Music for its catalog in the United States and United Kingdom, a move sure to expand its digital footprint.

**HARDEST BUSINESS LESSON LEARNED** "I spent three years in the British Army before starting my business career and learned that with the right leader, a team can achieve any goal."



**DENNIS KOOKER, 48**  
President, global digital business and U.S. sales,  
Sony Music Entertainment

Kooker is in charge of driving commerce for Sony

Music Entertainment, with responsibility for its global digital business, U.S. physical and digital sales, and direct-to-consumer sales. He wants to ensure that Sony finds the right opportunities for its labels to bring its artists' music to consumers. That is what led Kooker to guide Sony's acquisition of The Orchard, a top independent digital distributor, which also owns a label and produces annual revenue of about \$230 million. Sony bought a 51 percent stake in the company in 2012 and completed its acquisition in March. Kooker, a father of two, says the latest evolution of the industry is its most dramatic yet. "We thought it was a sea change going from physical to digital. But moving from owning music to accessing it may even be a greater sea change."

**MOST TREASURED POSSESSION** "Depends on the time of year — either my bike or my skis."

TIMBERLAKE: COURTESY OF SOUNDEXCHANGE; SWIFT: KEVIN MAZUR/GETTY IMAGES; CHESNEY: DAVID BERGMAN; NE-YO: COURTESY OF ASCAP; KEELING: COURTESY OF UNIVERSAL MUSIC GROUP; KOOKER: COURTESY OF SONY MUSIC



"We are in an unprecedented transition [in the music business] from transaction to consumption," says Spotify's Savoca (right), who met with country star Jake Owen at a Spotify showcase in Nashville in November.



**MICHAEL NASH, 58**  
Adviser to the CEO,  
Warner Music Group

Digital media consultant Nash rejoined Warner Music Group just three months ago, with the goal of helping CEO Stephen Cooper refine the company's digital strategy. Nash has a track record of success: During his first tenure at WMG (2000 to 2011), the company's digital revenue grew from zero to nearly 35 percent of worldwide revenue. Now "it's hard to say there's a single metric" of success, says the New York resident and former Air Force brat. "You judge digital by the success of the company. It doesn't matter what individual departments achieve if the overall company isn't successful."

**MUSIC CAREER INSPIRATION** "I saw The Police in Salt Lake City in August 1982. I loved the show so much that I wrote a review of that concert for an arts weekly. That was the beginning of my career in music."

## Streaming



**STEVE BOOM, 47**  
Vp digital,  
Amazon

Boom scored a coup in late September as Amazon

wood holdout Universal Music Group, bringing acts including Taylor Swift, Katy Perry, The Weeknd and Luke Bryan to its streaming service for Amazon Prime members. The father of three and a Harvard Law School graduate, Boom emphasizes what sets Amazon Prime apart, claiming an appeal to fans of acts he says are underrepresented at the competition ("country is not really a central genre in a lot of these other services"), specialty compilations, its Prime Stations radio and compatibility with the new Amazon Echo voice-activated speaker. Boom won't reveal Amazon Prime's total customer base, but expansion into the United Kingdom this past July likely drove that number higher.

**HARDEST BUSINESS LESSON LEARNED** "Maybe this comes with being in my late 40s, but this whole thing is a marathon and not a sprint, which means being patient and seeing the long term."



**ROBERT KONDRK, 53**  
iTunes vp content,  
Apple

While Jimmy Iovine and Eddy Cue take the spotlight for guiding Apple's music strategy, Kondrk is the guy making things happen at the iTunes store and Apple Music streaming service. On Dec. 16, 2014, when Madonna wanted to combat the leak of demos for her *Rebel Heart* album by issuing some finished tracks before the iTunes store froze for the year on Dec. 19, her team turned to Kondrk (who was on vacation in Mexico) to get it done. At Apple Music, Kondrk and his staff are the go-to contacts for those seeking play on the service, as the end of its free trial period puts it in direct competition with Spotify. While streaming rises and downloads fall, Apple still commands about a 40 percent share of the U.S. music market, which makes Kondrk's iTunes store four times larger than the next biggest account.

**BEYOND HIS JOB TITLE** Kondrk is said to be involved in all aspects of Apple's music effort including its economic model and business development.



**STEVE SAVOCA, 47**  
Vp content and distribution,  
Spotify

Savoca spent the past year preaching Spotify's ability to help break artists. Initiatives including an editorial team, playlist programming and 75 million monthly listeners worldwide make Spotify a powerful platform for artist development, says the native of New York's suburban Westchester County. For example, a coordinated effort pushed Major Lazer's "Lean On" to the top of Spotify's global chart. Savoca also convinces artists and labels to use worldwide releases to best capture global buzz. Case in point: One Direction's surprise release of "Drag Me Down," which set a single-day record of 4.75 million streams. The old ways of doing things are becoming obsolete, says Savoca. "We are in

## Dine And Drink With The Digerati

From Manhattan to Los Angeles, where digital executives stack their smartphones on the table



"My personal favorite on Manhattan's Upper West Side is a small, little-known place, Burke & Wills, with tin ceilings and homemade bitters," says ASCAP's **Alice Kim**.



"In L.A., it's going to be Eveleigh in West Hollywood on Sunset," says Ticketmaster's **Cole Gahagan**. "It's a very casual, fresh, farm-to-table food environment and has a great outdoor scene."



"In L.A., I love so many places," says AEG Live's **Joyce Szudzik**. "If you're going to pin it down to one, I'd say Katsuya at L.A. Live, especially before a concert."



"Peter Luger's in Brooklyn, where the waiters yell at you when you order," says SiriusXM's **Steve Blatter**. "I've yet to have a steak as good as theirs."

**CONGRATULATIONS  
DAVID LEVIN  
ON BEING NAMED ONE OF  
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an unprecedented transition from transaction to consumption, which requires new thinking, understanding, structure — a whole new rulebook.”

**BUSINESS MANTRA** “Artists are the only true stars, not the executives who bring them to market. Hits are made in the studio.”

## Publishers



**PETER BRODSKY, 52**  
Executive vp business affairs and legal,  
Sony/ATV Music Publishing

Sony/ATV has been a leader in efforts to get the U.S. Department of Justice to revise the nearly 75-year-old consent decrees hobbling music publishing, and Brodsky is at the forefront of that fight. A resident of Manhattan’s Upper West Side and father of two, he oversees the business deals of Sony/ATV’s \$1.3 billion publishing portfolio, and has been involved in several large direct licensing deals including one with Pandora. That pact helped lead to a decision by a rate court judge in May requiring Pandora to pay 2.5 percent of its revenue to BMI, an increase from 1.75 percent. If plans proceed for a possible buyout of the 50 percent share of Sony/ATV owned by Michael Jackson’s estate, look for Brodsky to be involved in those negotiations.

**FAVORITE BUSINESS APP** “Candy Crush, because it helps keep me focused.”



**MARC CIMINO, 44**  
COO,  
Universal Music Publishing Group

As the first executive appointment by Jody Gerson after she took the UMPG reins in January, Cimino helps execute all of the publishing company’s activities, including digital, throughout its 43 offices in 36 countries. The Brooklyn-born, New Jersey-raised father of three now guards the interests of UMPG’s 3 million copyrights as new digital uses arise. “As much as we want to facilitate new technology, it’s difficult to do when you are lacking control of how your content is exploited,” he says. One area fully under UMPG’s control is its Royalty Window online payment-tracking system. Cimino lauds 2015 updates to the 7-year-old program that now allows songwriters to check daily balances of their earnings and execute one-click royalty advances.

**MUSIC CAREER INSPIRATION** “I’m from the Jersey Shore. If you ask anyone who comes from there, their life changed the day they saw Bruce Springsteen live. It was in high school for me. My wife and I stumbled into a bar in Asbury Park and he played a two-hour set for 300 people.”



**CLARK MILLER\***  
Executive vp North America operations,  
Warner/Chappell Music

A publishing executive and lawyer by trade and a guitarist at heart (his treasure is a 1952 Gibson

ES 175), Miller took on his current role at Warner/Chappell in January. The move reunited him with Warner/Chappell CEO Jon Platt: They worked together for nearly two decades at EMI Music Publishing. Traveling to work from homes in both West Orange, N.J., and the Westwood neighborhood of Los Angeles, Miller says his work in the digital realm for Warner/Chappell is guided by clear strategy: “Simply put, the services that bring value to our songs and songwriters are always welcome here,” he says. “And services that undermine that value really have no place in our business. History has proven that technology and devices come and go. But great music does not. It endures. Period.”

**HARDEST BUSINESS LESSON LEARNED** “It’s that, occasionally, I am wrong.”



**RICHARD SANDERS\***  
President,  
Kobalt Music Group

While Kobalt Music Group founder Willard Ahdritz brings the vision behind the company’s multipronged strategy, Sanders is the one often charged with executing that vision. The 30-year veteran of the music industry joined Kobalt in 2012 after heading up global marketing for Sony Music International. He has been with Kobalt

**“SIMPLY PUT, THE SERVICES THAT BRING VALUE TO OUR SONGS AND SONGWRITERS ARE ALWAYS WELCOME HERE. AND SERVICES THAT UNDERMINE THAT VALUE REALLY HAVE NO PLACE IN OUR BUSINESS.”**

—CLARK MILLER, WARNER/CHAPPELL MUSIC

as the company evolved from its early role as a music publishing administrator, focused on transparency for the billions of annual digital transactions. It has moved into acquiring publishing assets, including the catalogs of Steve Winwood, The B-52s and Lindsey Buckingham’s Fleetwood Mac repertoire, and into label services for albums including Lenny Kravitz’s *Strut*. In August, the collection society AMRA, acquired by Kobalt in 2014, announced an agreement to handle royalty collections worldwide for its clients’ copyrights streaming on Apple Music.

**BUSINESS MANTRA** “Supporting the needs of the artist has always been my focus.”

## Radio



**STEVE BLATTER, 49**  
Senior vp/GM music programming and digital music, SiriusXM

SiriusXM gained 913,000 new paying customers in the first half of the year (not counting those with promotional deals), bringing its subscriber base to 28.4 million as of June, despite increased

streaming music competition. “As our reach gets bigger, we have the ability to influence the music tastes of even more people,” says Blatter, citing SiriusXM’s role in breaking such acts as Elle King, George Ezra and OMI. The Brooklyn-born father of two says a new partnership with YouTube to co-produce shows and share data is key to talent discovery. “We’re able to see what’s bubbling under on YouTube at an incredibly early stage,” he says.

**BUSINESS MANTRA** “‘If you have more than three priorities, then you don’t have any.’ That’s a quote from [business book author] Jim Collins and something I preach to my team.”



**SARA CLEMENS, 44**  
Chief strategy officer,  
Pandora

Three years ago, Pandora was vilified in the creative community for pushing royalty-lowering legislation. Now the digital service is trying to mend fences by giving artists access to its 80 million listeners. “Building up the Artist Marketing Platform (AMP) has been our singular focus,” says Sara Clemens, Pandora’s New Zealand-born chief strategy officer and leader of its artist-facing team. AMP is an online portal that allows artists to deliver audio messages that direct fans to ticket

links or, on the Pandora platform, mixtapes and prerelease premieres. “We really feel like this is a unique conversation between the artist and the fan,” says Clemens. The company’s \$450 million purchase this month of the San Francisco-based ticketing company Ticketfly will further strengthen its ties to the artist community.

**HARDEST BUSINESS LESSON LEARNED** “Failure is a part of growth. As you get on in your career, it’s a useful thing to realize.”

## Video



**ERIK HUGGERS, 42**  
CEO,  
Vevo

Since Vevo’s launch in 2009, it has brought some 140,000 high-definition music videos, concerts and original programs to a global audience. But unsuccessful efforts in 2014 to sell the company led to the departure of then-CEO Rio Caraeff and the arrival in March of Huggers, a Dutch native and father of two with significant experience guiding companies (like the BBC and Verizon)



**Congrats  
Savoca  
from the  
whole team  
at Spotify!**



## Backstage Pass / Digital Power Players

into the future of video. Calling Vevo “one of the leading video assets on the planet,” Huggers is convinced it has room to grow. “An audience in the millions and millions, consuming video at ever-increasing rates — it continues to shock me how much time people have for video.”

**POSSIBLE NEXT MOVE** Vevo was reported to be negotiating to add videos from Warner Music Group, the sole major not aligned with the service.



**ROBERT KYNCL**, 45  
Chief business officer,  
YouTube

“User engagement, which means getting as many people around the world to watch as much video on YouTube as possible — that’s goal No. 1,” says Kyncl, who’s looking beyond the service’s current levels: more than 1 billion users, 4 billion views per day and 300 hours of video uploaded every minute. A native of the former Czechoslovakia, Kyncl says overall visits to YouTube are up 40 percent since March 2014, and he continues to focus on driving revenue to the company, its content creators and a growing tide of advertisers. “We’ve seen a great acceleration of the ad business. The technology tools and ad-buying tools we’re providing are giving them access at scale, and that’s hugely attractive to them.”

**FAVORITE LEISURE APP** “I like using Clipboards to read. It’s my favorite downtime activity. I have all of my favorite magazines tied into it.”

### Live



**COLE GAHAGAN**, 38  
Chief revenue officer,  
Ticketmaster

“I’m tired of going to concerts and seeing moms

and little girls standing outside of Taylor Swift shows who can’t get in because they bought a fraudulent PDF ticket,” say Gahagan, a Dallas-based father of two who’s on a mission to stop ticket fraud. Ending such incidents would be one benefit to Ticketmaster’s drive toward mobile ticketing, which has required selling client venues and concertgoers on the advantages of that system. Those efforts are paying off. The company this year expects to scan more than 6 million mobile tickets across its North American client venues, a 160 percent increase over 2014.

**HARDEST BUSINESS LESSON LEARNED** “The importance of timely feedback from people that not just work for you, but you work with — particularly the stuff that’s hard to say.”



**JOYCE SZUDZIK**, 44  
Vp digital marketing,  
AEG Live

Szudzik heads up AEG Live’s 17-person team that figures out the best digital strategies to support tours, and rolls out digital tools to AEG’s regional offices. “My goals are to strengthen our capabilities — in personalization, localization, advertising optimization and data analytics — so that concert fans can get what they want, when they want it and on their preferred device, all while keeping things simple,” she says. Szudzik proudly notes that she joined AEG Live in 2003 as one of the concert promotion company’s first 50 employees. A self-described “startup brat” (“my dad moved us around while working for many great new companies that did, or didn’t, get off the ground”), she now lives in Hermosa Beach, Calif., as “a beach girl for life,” she says.

**BUSINESS MANTRA** “KISS — not the band, but Keep It Simple, Stupid. I’ve switched it to Keep It Short and Simple. People need something simple and efficient.”



**JORDAN ZACHARY**, 33  
Chief strategy officer,  
Live Nation Entertainment

Although Zachary officially joined the Live Nation team in the spring, his ties to the live entertainment giant go back further. As a board member of C3 Presents and Vice, the New York-based father of one worked closely with Live Nation chief Michael Rapino to lock down new deals with those two companies in late 2014. At Live Nation, his first music industry job, Zachary says he will continue working with the company’s digital streaming partners like Yahoo, Apple and Snapchat to expand the live experience for fans and boost ad revenue. “We’re ready to build this new layer of digital activity,” he says.

**GREATEST RECENT ACHIEVEMENT** “With over 100 million streams of our live shows across our platform partners, it was exciting to see a growing and meaningful portion coming from outside of the United States.”

### Agencies



**KENNY LAYTON**, 33  
Agent, digital and personal appearance  
department, William Morris Endeavor

At William Morris Endeavor, Layton leads the digital and personal appearance department in a booking realm so new that it has its own acronyms. “It’s my job to oversee all the agents and to help grow native digital talent footprints in the traditional touring world, taking them off their digital platforms and putting them IRL” — or, in real life. The Santa Monica resident draws parallels between the potential of digital stars and the rise of EDM, whose DJs have grown into major live draws. He has turned to promoters, labels and managers (“everyone else who has seen the rise of traditional music or EDM in the past”) to support the offline opportunities of WME digital clients, including Rachel Brathen, Andie Case, Cameron Dallas, Grace Helbig, Kurt Hugo Schneider, Lilly Singh and Veritasium. “Growing all of those relationships was probably the most difficult thing, but it has had a snowball effect,” he says. “The department has booked over 1,000 shows or appearances for digital clients in the past year and a half.”

**MUSIC CAREER INSPIRATION** “I was in four bands and four choirs in high school, so it kind of wasn’t even a decision to go into the music business. It was just, ‘Well, I have to do this, right?’”



**JONATHAN PERELMAN**, 34  
Head of digital ventures,  
ICM Partners

Perelman brought digital credibility to his new role at ICM from his previous gig as vp motion pictures at BuzzFeed, where his work helped bring in 1.5 billion monthly views on 75 original pieces per week. The Brentwood, Calif., resident

## Measuring The Business Of Digital Music

4.75M

The single-day record for streams on Spotify, set by One Direction’s surprise release of “Drag Me Down” on July 31

80M

Number of active users of Pandora

75M

Number of listeners worldwide using Spotify

6M

Number of mobile tickets Ticketmaster projects it will scan at client venues in 2015

100M

Number of streams of Live Nation shows through Yahoo and other partners

40%

Share of the download market commanded by Apple’s iTunes

300 hours

Amount of video uploaded every minute to YouTube

50%

Digital share of recorded-music revenue at Universal Music Group, the world’s largest music company, up from 44 percent since 2014

75 years

The age of the consent decree, which governs how BMI and ASCAP can license music for digital use

**CONGRATULATIONS**

**PETER BRODSKY**

**ON HELPING TO SHAPE  
MUSIC PUBLISHING'S  
FUTURE AND ON BEING  
NAMED ONE OF  
BILLBOARD'S  
DIGITAL POWER PLAYERS**

**FROM MARTIN BANDIER  
AND ALL OF YOUR  
SONY/ATV COLLEAGUES**



**Sony/ATV**  
MUSIC PUBLISHING

and father of two boys aims to make ICM “the most digitally advanced agency in the business” by identifying opportunities and potential investments in technology and new media. That goal involves digital integration across the company, he says. “We have a strategy to make every department as digitally savvy as possible.”

**MOST TREASURED POSSESSION** “My grandfather was in World War II and I have this — for lack of a better word — handkerchief made of silk. It has the American flag on it and a [phrase in a] dozen different languages that says, ‘I’m an Allied fighter and I come in peace.’”



**MARGO PLOTKIN, 37**  
Executive of digital packaging and talent,  
Creative Artists Agency

Plotkin has helped some of music’s biggest digital stars cross over into traditional media during her four years at Creative Artists Agency, repping Pentatonix, Charlie Puth, Troye Sivan, Epic Rap Battles of History and others. Deals with Johnson & Johnson products, tie-ins with the hit show *Empire* and Pentatonix’s platinum album with RCA are examples of the Laurel Canyon resident’s emphasis on brand-building through partnerships, leveraging her clients’ collective social media reach of nearly 85 million followers. It’s largely uncharted territory, which she likes. “We’re so fortunate to have clients who want to be pioneers and aren’t afraid to take risks — because that’s the only way.”

**FAVORITE LEISURE APP** “Next Issue: you pay a monthly subscription and have access to almost every magazine. As someone who travels a lot, I would go to the store before I’d board a plane and get weighed down with 20 pounds of magazines. Now you just have every one on your iPad.”

## Industry Association



**STEVEN MARKS, 48**  
Chief of digital business and general counsel,  
RIAA

In his role at the principal trade group of the U.S. record business, Marks focuses on protecting the value of a record label’s intellectual property. Three years ago, the Florida native and father of three helped the RIAA beat back legislation that would have resulted in lower royalties paid by many digital music services. This year, along with record-label attorneys, Marks helped give the majors Christmas in June: a \$210 million settlement with SiriusXM over unpaid royalties on pre-1972 recordings. It was the first time a service this size had paid for the performance of these older recordings. “It’s a significant achievement for the industry,” says Marks.

## HARDEST BUSINESS LESSON LEARNED

“Relationships are as, or more, important than believing you are right about something.”

## Performing Rights



**J.D. CONNELL, 39**  
Vp new media licensing,  
SESAC

“SESAC is better-described now as a ‘music rights organization’ rather than a ‘performance rights organization,’” says Connell, whose job — licensing music in the digital space — reflects the PRO’s rapidly evolving structure. The Memphis native has worked closely this past year with such digital content providers as Amazon, Hulu and Netflix as SESAC integrated recent acquisitions including mechanical rights management firm The Harry Fox Agency and Rumblefish, which focuses on “micro-licensing” for digital uses. “We’re trying to be innovative and we’re moving fast,” says Connell, “and it makes my job very exciting.”

**FAVORITE LEISURE APP** “I’m constantly on Instagram.”



**MICHAEL HUPPE, 47**  
President/CEO,  
SoundExchange

As head of SoundExchange, Huppe leads the performing rights organization that collects billions of micro-royalties from statutory digital services like Pandora and SiriusXM and distributes them to record labels and artists. The Delaware-born father of two now oversees 22 percent of all wholesale record-label revenue and 46 percent of streaming and digital radio revenue. SoundExchange also represents labels and artists in current court proceedings that will set webcasting royalty rates for the next five years. “SoundExchange has probably delivered more innovation in the last 12 months than at any point in the organization’s history,” he says. “We have made changes in our process and platform, and approach to data, that have helped us become the most efficient, most transparent organization at what we do.”

**MOST TREASURED POSSESSION** “After college, I went around Europe with a buddy. At one point, we chiseled out parts of the Berlin Wall. It’s a reminder of trying to break through, so the right way of thinking and the right way of living can spread.”

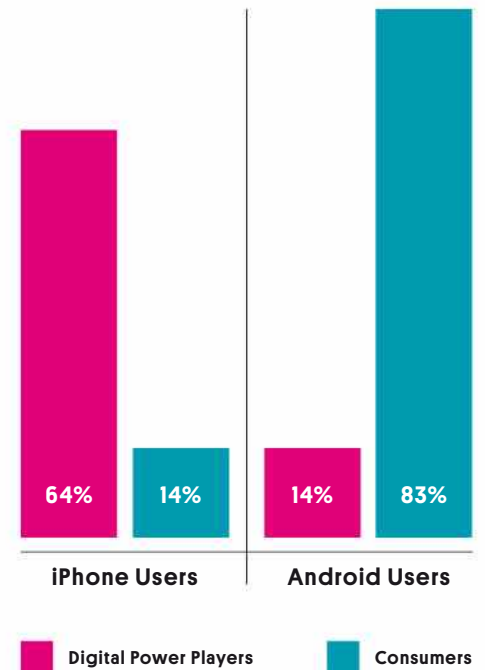


**ALICE KIM, 44**  
Executive vp/chief strategy and development  
officer, ASCAP

In six months as ASCAP’s first executive vp of strategic development, Kim has set the stage for the performing rights organization’s transformation. The mother of three (including two tech-savvy 5-year-old twins), Kim cut her teeth in the Wild West of tech startups and venture capital, and is focused

## What’s In Their Pocket?

iPhone ownership among digital executives exceeds its consumer market share. And 22 percent own both iPhones and Android devices



SOURCE: Billboard survey and International Data Corp. market-share survey for the second quarter of 2015.

at ASCAP on key executive hires, implementing tech innovations and increasing transparency for an organization that in 2014 earned a record-breaking \$1 billion in revenue and distributed \$883 million. “I am a doer and a fixer,” says Kim.

**HARDEST BUSINESS LESSON LEARNED** “You have to be able to distinguish between what you can and cannot control.”



**DAVID LEVIN, 44**  
Vp digital licensing,  
BMI

“We had our biggest year ever,” says BMI’s Levin. “We crossed a really important threshold in our digital licensing with \$100 million [in revenue].” The father of a 12-year-old daughter, Levin credits several factors for the digital licensing revenue growth, including the expansion of music streaming and the growth of video services like Netflix, Hulu and Amazon Prime (which brokered its first deal with BMI this year). But there was also a legal victory that bolstered BMI’s bottom line. “A big part of our 2015 success was the Pandora court case we litigated and prevailed in,” says Levin of the ruling that boosted BMI’s fees from the digital radio service to 2.5 percent of Pandora’s revenue, up from 1.75 percent.

**MOST TREASURED POSSESSION** “Probably all my ’80s vinyl that I still have in the closet and will never get rid of.” ●



# CONGRATULATIONS

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Sophia,  
April Rose  
and Gianna*

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JOHNNY . . .**

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**AND TOUCH**

**THE SKY! . . .**

*CAROL ROSS*



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***From your friends and colleagues at the RIAA.***



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Keep us "SPINNING" for  
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**We are honored to be your  
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—Michelle Bayer and the  
The Shelly Bay Music team**



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**Happy 40th  
Anniversary to  
Southside Johnny &  
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**Thanks for taking us  
along for the ride  
*"We don't want  
to go home!"***

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It's the best record of his entire career. If you really have soul, no further explanation necessary.  
— Dave Marsh, SiriusXM/E Street Channel Host

**SOUL MUSIC IS NOT A GENRE – IT IS A WAY OF LIFE.** Southside Johnny and the Asbury Jukes keep the classic R&B clock spinning hot and forward on *Soultime!*, one of their best records since they first burst out of that New Jersey night.  
— David Fricke

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## Southside Johnny's Boardwalk Empire

The Jersey rocker and his ever-changing Asbury Jukes play fairs, not arenas, but count Bon Jovi and The Boss among their fans

"I've seen what it's like to walk down the boardwalk with Bruce," says Southside (above, below right). "I wouldn't like that at all. I like to buy my own groceries."

BY WAYNE ROBINS

# A

AT THE FAIRGROUNDS IN WEST SPRINGFIELD, Mass., past the gaudy bright lights of stands selling fried-dough funnel cakes and cream puffs so big they come with instructions on how to eat them (twist gently), Southside Johnny & The Asbury Jukes are doing a sound check in the sun on a recent Saturday afternoon.

Here at the Eastern States Exposition ("New England's greatest fair"), the members of the band have to keep reminding those passing by or seated early for the upcoming 3 p.m. set that this was just a sound check. There will also be another 45-minute set at 8 p.m. on Saturday, Sunday and Monday, six sets in all, free with admission to the fair. In the building behind the stage — where the nine band members and a handful of crew shared a cramped dressing room — an equestrian competition is taking place; a short walk from there, stage right, is "Farm-O-Rama," come see the llama.

Lesser acts might be cynical, but for 40 years Southside Johnny & The Asbury Jukes have been performing a now formidable, largely original, always changing repertoire of American music: R&B, blues, roots rock 'n' roll. John Lyon, 66, and his bandmates (more than 130 members have worn the Asbury Jukes logo through the years, says Southside, sitting at a picnic table between sets) never had the popular success of Jersey Shore mates such as Bruce Springsteen & The E Street Band or Bon Jovi.

But if you ask him, he'll tell you he's fine with all that. And more importantly, he really means it.

"Bruce and Jon [Bon Jovi], they're good friends of mine, have made huge successes," says Southside, who has frequently collaborated with E Street Band guitarist Steven Van Zandt. But he identifies more with artists in it for the long haul who don't need gold records and stadium shows — "people like Ry Cooder and Bonnie Raitt, admired musicians who are comfortable with the level they're on," he says. "No huge pressure to make hits; they make a good living. They're allowed to do whatever they want to do. And if something works out, great. That's where I always wanted to be. I've seen what it's like to walk down



the boardwalk with Bruce; I've been places with Jon. I wouldn't like that at all. I'm self-conscious enough! I like to buy my own groceries."

Bon Jovi's admiration for Southside runs deep. Among the rockers of the Jersey Shore, he says, "Johnny has his place in the Holy Trinity. Bruce, Steven and Johnny were that to me."

After four decades on the road, there's no mansion on the hill to come home to for Southside. "John is the least materialistic man I've ever met," says Jeff Kazee, 48, the Jukes' keyboardist, Southside's writing partner and frequent co-producer. In Kazee's basement in New York's Queens borough, he and Southside composed the music for the act's latest CD, *Soultime!*, inspired more by late-'70s soul than other Jukes albums. Southside lives in a rented cottage in Ocean Grove, N.J., a quiet area that shares a boardwalk with Asbury Park, where it all began.



40

ROCKING  
YEARS

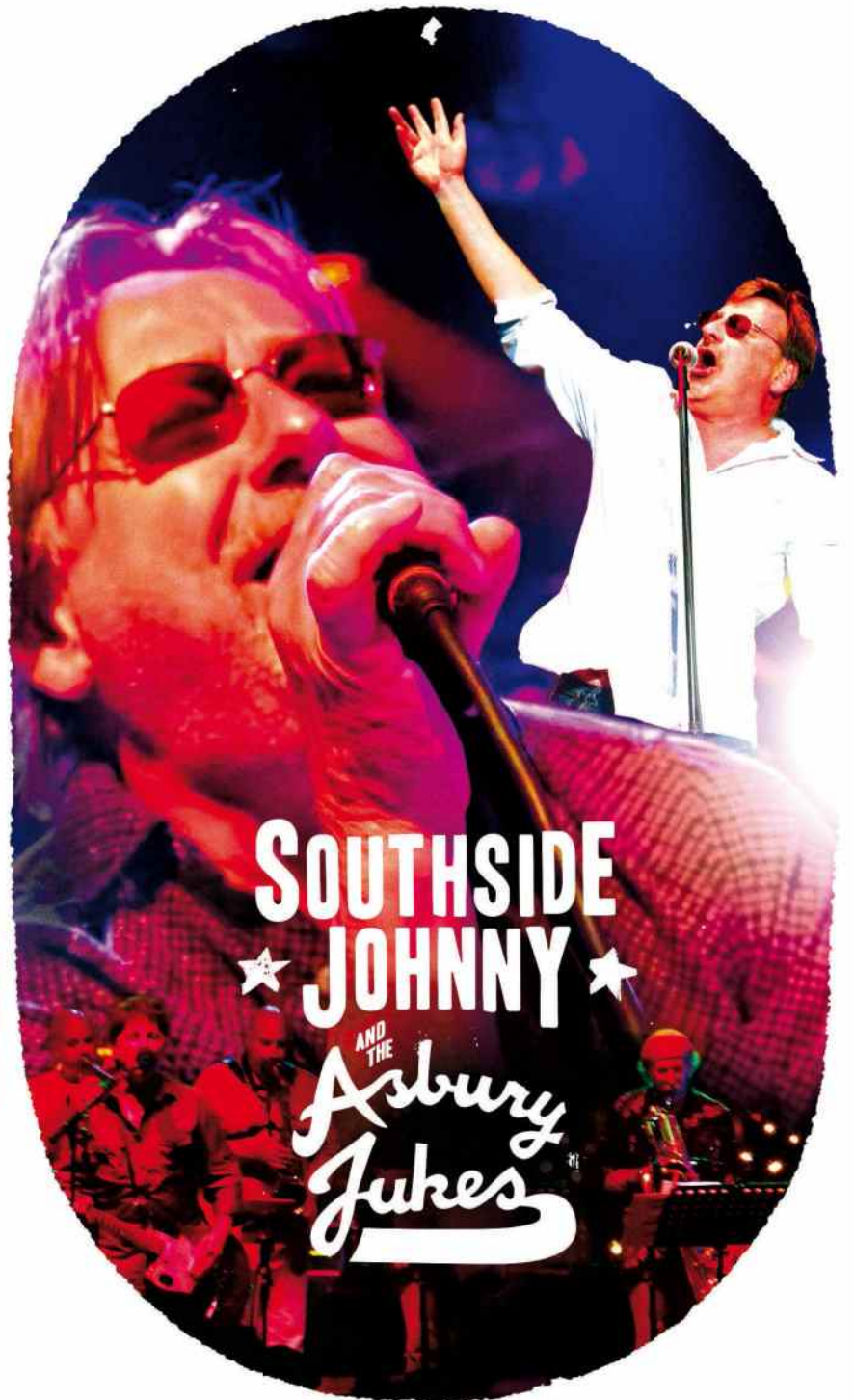
& STILL  
GOING

STRONG



*Congratulations, Southside!  
- David & Pam Zaslav*

# AFTER FORTY YEARS, STILL HAVIN' A PARTY.



TOGETHER WITH E STREET RADIO, SIRIUSXM CONGRATULATES SOUTHSIDE JOHNNY AND THE ASBURY JUKES ON 40 YEARS OF MAKING GREAT MUSIC. KEEP ON ROCKING, BECAUSE WE DON'T WANT TO GO HOME.

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**BRUCE SPRINGSTEEN**  
**24/7**

**SiriusXM**  
SATELLITE RADIO

**Backstage Pass /**  
**Southside Johnny & The Asbury Jukes' 40th Anniversary**

What Southside does share with his compatriots are roots in the teenage nightclubs of Asbury Park, off the beaten track enough to let them develop and distill their own sound based on their musical passions. "There were top 40 bands who played Friday and Saturday nights, who played



all the latest hits," recalls Southside. "We didn't do that, me and Bruce and Steve Van Zandt and [E Street Band bassist] Garry Tallent. We had a place called the Upstage Club, open until 5 a.m., that didn't serve alcohol, so teenagers could hang out. It had built-in amps, microphones, a set of

drums and an organ, so all you had to bring was your guitar or bass, or in my case, just my voice. I liked Chicago blues, so the audience got used to hearing Elmore James. Steve liked reggae; Bruce liked all that 'Telstar' stuff. We were left alone long enough to gestate into what each individual person wanted to hear [themselves play] from all the different kinds of music we combined."

Southside's career could have been an endless loop of nostalgia shows, based on the lasting appeal, if not hit power, of songs from his first three Epic albums, beginning with Van Zandt's title composition from the 1976 debut, *I Don't Wanna Go Home*, and Springsteen's song "The Fever," as well as Springsteen- and Van Zandt-penned tracks on *This Time It's for Real* and *Hearts of Stone*. Those albums earned fervent early support from key radio programmers like Kid Leo, then-program director of influential WMMS in Cleveland and former Columbia Records executive, who today says he "quite often" plays Southside's music as host of *Little Steven's Underground Garage* on SiriusXM.

But Southside never had that breakout hit, not with Epic, Mercury, Atlantic or other major-label imprints. Instead of folding, however, he kept recording and touring, moving around (including

five years in Nashville in the 1990s), stretching his interests. In recent years he has independently released CDs ranging from live sets cut at Asbury Park's famed Stone Pony club to *Grapefruit Moon: The Songs of Tom Waits*. He now has his own label, Leroy Records. And while some lament the demise of the major labels, it couldn't have come too soon for Southside, who says he has never seen royalties from any of those albums. "I'm not a millionaire or anything like that, but I'm happy with what I've got," he says. "I don't have any children, I live alone and I like it."

Southside wouldn't reveal how much it cost to record *Soultime!* except to say, almost out of habit, "more than we make back." Then again, that has never been the point. "It's not about making money from an album. It's having material to play live. We do 80 to 100 shows a year, and that's where you make your money. We change the show every night; we don't know what's going to happen. We have fun onstage, and audiences come to see bands have a great time. There's a body of songs fans relate to, and we try to give them that while doing what we want too.

"It sounds like a facile thing to say," he adds, "but it's really true in our case. On a given night, we'll give them everything we have." ●



photo by Kristine Walton

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- Harvey Fucking Leeds





# SOUTHSIDE JOHNNY

THROUGH THE YEARS

ASBURY PARK, NJ

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2015

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MAY 23	PIXIES   TV ON THE RADIO   JOHN GRANT	AUG 7	NEEDTOBREATHE   SWITCHFOOT DREW HOLCOMB & THE NEIGHBORS   COLONY HOUSE
JUNE 26	GOGOL BORDELLO   FLOGGING MOLLY MARIACHI EL BRONX	AUG 9	MOE. TAUK
JUNE 13	THIRD EYE BLIND   DASHBOARD CONESSIONAL	AUG 14	FAT WRECKED FOR 25 YEARS NOFX   LAGWAGON   SWINGIN' UTTERS   FLATLINERS AND MORE
JULY 3	SOUTHSIDE JOHNNY & THE ASBURY JUKES THE WEEKLINGS WITH GLEN BURTNIK	AUG 16	THE AVETT BROTHERS NICOLE ATKINS
JULY 10	CAKE	AUG 21	UNDER THE SUN SUGAR RAY   BETTER THAN EZRA   UNCLE KRACKER
JULY 11	SLIGHTLY STOOPID   THE DIRTY HEADS	AUG 22	SOCIAL DISTORTION NIKKI LANE   DRAG THE RIVER
JULY 17	UMPHREY'S MCGEE   LETTUCE	SEPT 6	CATCH A FIRE TOUR DAMIAN "JR. GONG" MARLEY   STEPHEN "RAGGA" MARLEY
JULY 18	311 THE GREEN	SEPT 19	SHADOW OF THE CITY BLEACHERS   CHARLI XCX   CULTS   HOW TO DRESS WELL
JULY 24	PRIMUS DINOSAUR JR.   THE GHOST OF A SABER TOOTH TIGER WITH SEAN LENNON	OCT 11	COHEED & CAMBRIA GLASSJAW   THANK YOU SCIENTIST



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SOUTHSIDE  
JOHNNY

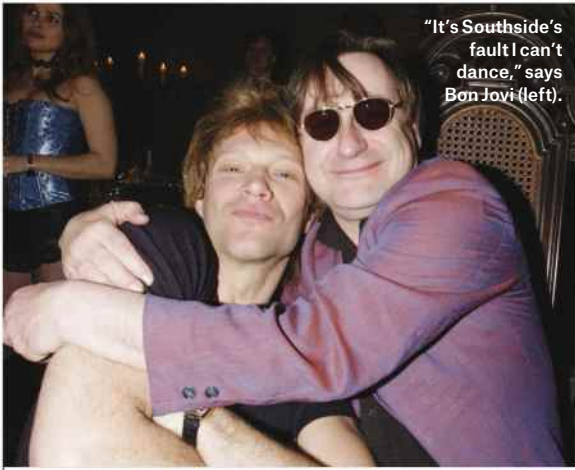
*for 40 Incredible Years*



FROM YOUR FAMILY AT

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BUSINESS MANAGERS OF LEGENDARY TALENT



## 'SMART, WITTY AND A HUGE PAIN IN THE ASS'

Jon Bon Jovi offers memories of his career-long friendship with Southside Johnny

### How did you become a fan of Southside Johnny & The Asbury Jukes?

I first listened to *Hearts of Stone*, which was

released in 1978. I remember holding the sleeve, flipping it over to see Johnny reading the racing form in his shades, wearing the leather jacket. The songs spoke to me. I learned how to play them and to sing them. I had a band that emulated The Jukes, called The Atlantic City Expressway.

### Describe their influence on you.

It was 1979 when I started to go to Asbury Park to breathe the air where the songs of Bruce [Springsteen] and Steven [Van Zandt] came from. Groups came from all over the tristate area to play in cover bands, but more importantly to play in original bands at clubs that only played original music. Imagine at 18 years old wanting to be in a band, to emulate your heroes, then going to that place and actually seeing them.

It's a bit funny but true that with 10 Asbury Jukes, chances were you were going to run into at least one of them in some bar or on the boardwalk. Richie "LaBamba" Rosenberg, the

trombone player, was amazing to my band as a kid. He used to drive up to Sayreville [N.J.] to show us the right chords to play some classic R&B. Kevin Kavanaugh, the keyboard player, was the most supportive of my band's live performances.

### Then there's Johnny...

He produced the first original band I was part of, called The Rest. Johnny let us open for him several times while I was still in high school and in the years shortly thereafter. I learned a lot of my stage banter from him, and I like to say it's his fault I can't dance.

### How would you describe your relationship?

He and I have been close for 35 years. He is a complicated guy — beyond smart, witty, and a huge pain in the ass.

### How is Southside viewed by other musicians?

They better say "with respect," or they have to answer to me.

—RAY WADDELL



A NONPROFIT ORGANIZATION

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**"Southside"  
Johnny Lyon**  
and the Asbury Jukes on  
40 years of crafting  
the classic 'Jersey Shore sound

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# FOR BETTER OR WORSE THERE WOULD BE NO ME WITHOUT YOU.

You're still my hero. And always my friend. Thanks, Southside.

-Jon Bon Jovi

*Asbury  
Jukes*

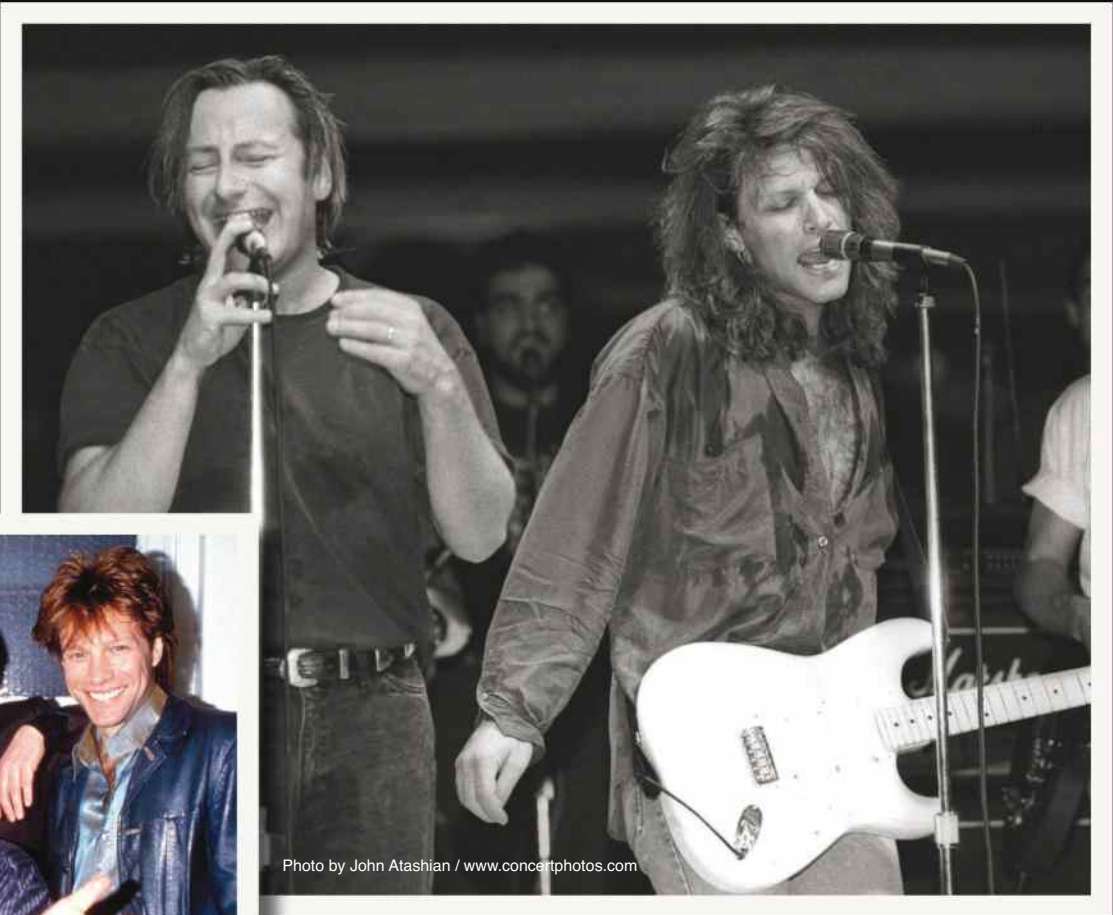


Photo by John Atashian / www.concertphotos.com



Photo by Kevin Mazur



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# CHARTS



## NUMBERS: HALSEY'S 'NEW' SUCCESS

Following the No. 2 arrival of her debut album, *Badlands*, on the Billboard 200, **Halsey** is now finding success with her single "New Americana." The track makes its way onto Mainstream Top 40 and hits the Alternative chart's top 20.

24%

"New Americana" enters at No. 40 on Mainstream Top 40, with a 24 percent gain in spins at the format in the week ending Oct. 11, according to Nielsen Music. Leading supporters include KSGY Santa Rosa, Calif. (63 plays).

9%

The single's climb into the top 20 on Alternative (23-18, up 9 percent in spins) makes it the third female-led track in the region, joining **Elle King's** "Ex's & Oh's" (3-2) and **Florence & The Machine's** "Ship to Wreck" (11-14).

233<sup>K</sup>

*Badlands* has shifted 233,000 equivalent-album units since its Aug. 28 release, with 161,000 of those being pure album sales. It's the top-selling debut full-length alternative album released in 2015.—KEITH CAULFIELD

The veteran R&B star makes a triumphant return at the top of the Billboard 200.



## TOMORROW'S HITS

### SOLER SHINES, WITH J.LO

Spanish singer-songwriter **Alvaro Soler**, 24, scales *Billboard's* Latin charts with the **Jennifer Lopez**-assisted version of his breakout hit "El Mismo Sol" (UMLE). The track, which first took hold in Europe earlier in 2015, bounds 50-25 in its second week on Latin Airplay, while leaping 44-34 on Hot Latin Songs. The duet also boasts an English version, "El Mismo Sol (Under the Same Sun)."

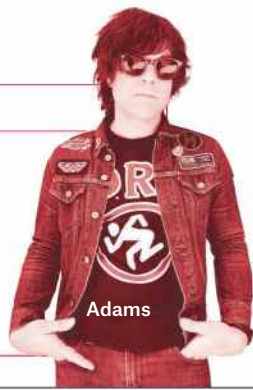


### ON THE WAY 'UP'

**Shy Carter** bullets at No. 39 on Rhythmic with his brass-infused debut hit, "Back It Up," featuring **Aleón Craft** (Latium/RCA). Carter, who has penned songs for rap and R&B artists like **Nelly** and **Ashanti**, previously made his chart mark as a writer — and in other genres. He co-wrote **Rob Thomas'** 2010 Adult Top 40 No. 1 "Someday" and **Sugarland's** No. 2 Hot Country Songs hit "Stuck Like Glue" (also in 2010).

**CHART BEAT**

**Adams' Swift Success** Taylor Swift's *1989* has produced five Billboard Hot 100 top 10s, and now one of them, "Bad Blood," has hit the top 10 on the Triple A airplay chart — thanks to **Ryan Adams**. The remake, from his interpretation of *1989*, bounds 17-7 at the rock format in just three weeks — his eighth top 10 and quickest climb to the tier. "Adams possesses an honest interest in songwriting," says KCSN Los Angeles program director **Sky Daniels**. "He chose the most powerful artist in music today and, stripping away the pop production, wanted to find the essence of what makes her songs great." —GARY TRUST



Adams

↑  
**24%**  
THIS WEEK  
TORY LANEZ'S  
"SAY IT"  
STREAMS  
**1.7 MILLION**



↑  
**69%**  
THIS WEEK  
DNCE'S  
"CAKE BY THE OCEAN"  
AUDIENCE  
**6.4 MILLION**



↑  
**20%**  
THIS WEEK  
THE BAND PERRY'S  
"LIVE FOREVER"  
STREAMS  
**465,000**



# Janet Jackson Makes History With Seventh No. 1

The icon joins Barbra Streisand and Bruce Springsteen as the only acts with albums topping the Billboard 200 in every decade since the '80s

BY KEITH CAULFIELD

**J**

JANET JACKSON IS BACK IN CONTROL. THE iconic singer debuts at No. 1 on the Billboard 200 with her new album *Unbreakable*, her seventh chart-topper, making her just the third artist to achieve No. 1 releases in each of the last four decades. *Unbreakable*, released Oct. 2, arrives atop the chart with 116,000 equivalent-album units earned in the week ending Oct. 8, according to Nielsen Music. Of that sum, the set sold 109,000 in pure album sales.

*Unbreakable* is Jackson's first studio album since 2008's *Discipline*, which also debuted at No. 1. The 49-year-old previously led the list with *All for You* (2001), *The Velvet Rope* (1997), *janet.* (1993), *Janet Jackson's Rhythm Nation 1814* (1989) and *Control* (1986). Jackson now has the third-most No. 1 albums by a woman: Only **Barbra Streisand** (with 10) and **Madonna** (eight) have more.



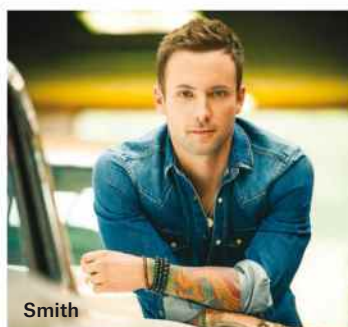
Somewhat unusually, *Unbreakable* hit No. 1 without the benefit of a single press interview to promote the album. But Jackson has been active elsewhere with her *Unbreakable World* Tour (it launched Aug. 31) and appeared at the BET Awards to accept the Ultimate Icon Award (June 28). She also released a video for first single "No Sleep," featuring **J. Cole**, which spends an eighth week at No. 1 on Adult R&B. It previously peaked at No. 63 on the Billboard Hot 100, marking her 40th hit on the list.

Along with Streisand and **Bruce Springsteen**, Jackson is in rare company: The three performers are the only artists with No. 1 albums in the last four decades — the 2010s, 2000s, 1990s and 1980s. Streisand most recently topped the tally in 2014 with *Partners*, and has collected No. 1s in each of the last six decades, since the 1960s. Springsteen, like Jackson, has claimed No. 1s in the past four decades, and has 11 chart-topping albums total.

Notably, *Unbreakable* is Jackson's first independently distributed album — released on her own Rhythm Nation label through BMG — after years on Island, Virgin and A&M. The set also starts at No. 1 on the Independent Albums chart. ●

**SMITH'S 'CAR' STARTS**

Former lead vocalist of alt band **Default**, **Dallas Smith** bubbles under Country Airplay with his tribute to U.S. auto culture, "Kids With Cars." His second LP, *Lifted Here*, won the 2015 Canadian Country Music Association album of the year award. "Kids" is the title track to his five-song EP, released Sept. 11 on Nashville's **Blaster Records**. —AMAYA MENDIZABAL, GARY TRUST and JIM ASKER



Smith



Carter

## MARKET WATCH

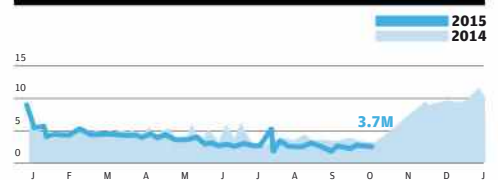
A WEEKLY NATIONAL MUSIC SALES REPORT

**Weekly Unit Sales**

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	3,692,000	1,562,000	14,538,000
Last Week	3,853,000	1,747,000	14,642,000
Change	<b>-4.2%</b>	<b>-10.6%</b>	<b>-0.7%</b>
This Week Last Year	4,354,000	1,825,000	18,170,000
Change	<b>-15.2%</b>	<b>-14.4%</b>	<b>-20.0%</b>

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

**Weekly Album Sales** (Million Units)



**YEAR-TO-DATE**

**Overall Unit Sales**

	2014	2015	CHANGE
Albums	180,062,000	171,991,000	-4.5%
Digital Tracks	866,655,000	770,826,000	-11.1%
Store Singles	1,971,000	2,498,000	26.7%
<b>Total</b>	<b>1,048,688,000</b>	<b>945,315,000</b>	<b>-9.9%</b>
Album w/TEA*	266,727,500	249,073,600	-6.6%

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

**Digital Track Sales**



**Sales by Album Format**

	2014	2015	CHANGE
CD	94,076,000	84,531,000	-10.1%
Digital	79,400,000	78,869,000	-0.7%
Vinyl	6,220,000	8,185,000	31.6%
Other	366,000	411,000	12.3%

**Sales by Album Category**

	2014	2015	CHANGE
Current	88,438,000	81,440,000	-7.9%
Catalog	91,624,000	90,544,000	-1.2%
Deep Catalog	75,448,000	75,304,000	-0.2%

**Current Album Sales**



**Catalog Album Sales**



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 Oct. 8, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



HALEY: LORNE THOMSON/REDFERNS; JACKSON: ALEXANDER TAMARGO/GETTY IMAGES; ADAMS: DAN HALLMAN/AP; LANEZ: ANNA WEBBER/GETTY IMAGES; JONES: C. LANGRISH/GETTY IMAGES; PERRY: KEVIN MAZUR/WIREIMAGE; SOTER: FRANK RODRIGUEZ/GETTY IMAGES; CARTER: JEFF FORNIE/1.5; SMITH: JIM WRIGHT

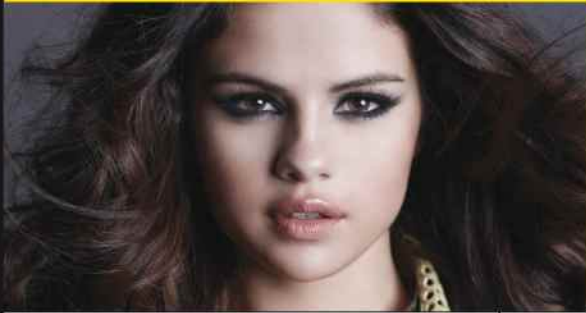
# Billboard Artist 100


October 24  
2015  
**billboard**



## NO. 1 Drake

Drake dominates the Artist 100 for a fifth week. On the Billboard Hot 100, his "Hotline Bling" bumps 3-2, matching his debut hit, 2009's "Best I Ever Had," for his highest rank as a lead artist. "Bling" also crowns the Digital Songs chart (121,000 sold, up 19 percent).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	67
3	2	2	THE WEEKND	XO/REPUBLIC	1	52
4	4	3	TAYLOR SWIFT	BIG MACHINE/BMLG	1	63
7	3	4	FETTY WAP	RGF/300/AG	3	35
<b>NEW</b>		5	JANET	RHYTHM NATION/BMG	5	1
6	6	6	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	66
2	5	7	FUTURE	A-1/FREEBANDZ/EPIC	1	12
9	10	8	ED SHEERAN	ATLANTIC/AG	1	67
12	14	9	SELENA GOMEZ	INTERSCOPE/IGA	9	54
						
15	13	10	SHAWN MENDES	ISLAND	2	35
10	11	11	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	67
33	7	12	THOMAS RHETT	VALORY/BMLG	7	36
8	12	13	ONE DIRECTION	SYCO/COLUMBIA	2	67
<b>NEW</b>		14	TAMAR BRAXTON	STREAMLINE/EPIC	14	1
19	17	15	MEGHAN TRAINOR	EPIC	1	65
17	18	16	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	51
23	22	17	SAM HUNT	MCA NASHVILLE/UMGN	5	65
16	16	18	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	9	38

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
21	24	19	SILENTO	BOLO/CAPITOL	10	23
24	20	20	MAROON 5	222/INTERSCOPE/IGA	1	67
20	21	21	FALL OUT BOY	DCD2/ISLAND	2	57
41	30	22	ELLE KING	RCA	22	11
39	15	23	SAM SMITH	CAPITOL	1	67
27	34	24	CHRIS BROWN	RCA	1	67
-	8	25	GEORGE STRAIT	MCA NASHVILLE/UMGN	8	7
26	23	26	R. CITY	KEMOSABE/RCA	23	10
25	27	27	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	44
						
42	33	28	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	28	15
-	9	29	DON HENLEY	PAST MASTERS HOLDINGS/CAPITOL	9	2
22	26	30	OMI	LOUDER THAN LIFE/ULTRA/COLUMBIA	5	23
31	37	31	MACKLEMORE & RYAN LEWIS	MACKLEMORE	31	6
29	28	32	ARIANA GRANDE	REPUBLIC	1	67
<b>NEW</b>		33	CLUTCH	WEATHERMAKER	33	1
45	55	34	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	67
49	43	35	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	25
30	39	36	RACHEL PLATTEN	COLUMBIA	12	24

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, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
nielsen MUSIC

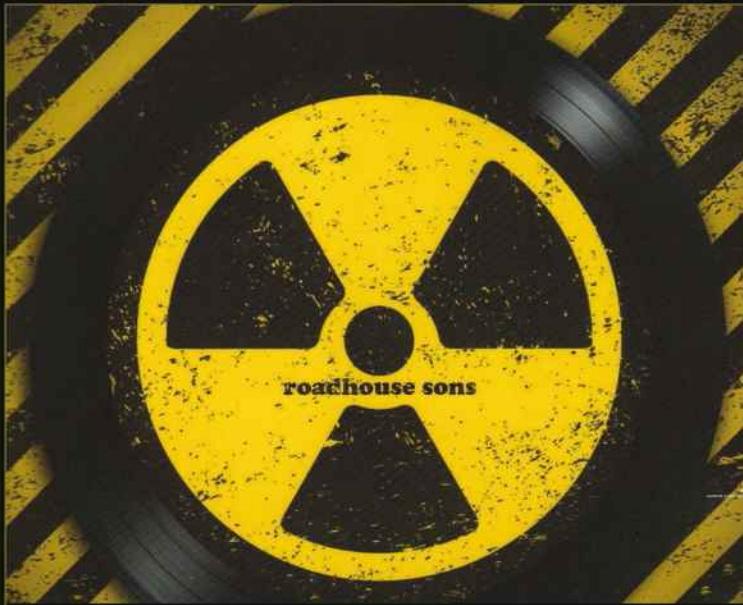
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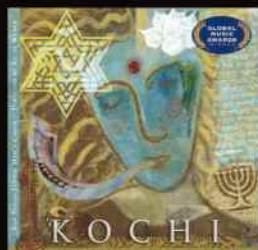
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## Silento's Mighty Move

Rapper **Silento** (above) rebounds 24-19 on the Billboard Artist 100, up 11 percent in overall activity. Most notably, he gains by 28 percent in streaming (according to Nielsen Music), aided by an unlikely source. His No. 3-peaking debut Billboard Hot 100 hit, "Watch Me," rises 7-4 on the chart (after reaching No. 3) with top Streaming Gainer honors (surging to 22.4 million U.S. streams), thanks in part to the Milford (Mass.) Mighty Mites youth football team, which danced to the track at halftime during a recent varsity game. The clip has gone viral, with non-Vevo YouTube clicks for "Watch Me" nearly doubling during the tracking week. Also sparking the song's user-generated YouTube momentum: a video of an expectant mother showing off her dance moves to it (between contractions). "Watch Me" concurrently returns to No. 1 for a 10th week atop Streaming Songs, becoming just the sixth hit to lead the chart for double-digit weeks (dating to the survey's early 2013 inception). **Iggy Azalea's** "Fancy" and **Miley Cyrus' "Wrecking Ball"** share the record with 13 weeks at No. 1 apiece, followed by **Mark Ronson's** "Uptown Funk!" (12), **Cyrus' "We Can't Stop"** (11) and **Meghan Trainor's** "All About That Bass" (10).

Silento has spent more than three months in the Artist 100's top 20, reaching a No. 10 high on Sept. 19.

—Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
37	45	37	<b>BRUNO MARS</b>	ATLANTIC/AG	10	67
<b>RE-ENTRY</b>		38	<b>AVICII</b>	PRMD/ISLAND	38	40
48	44	39	<b>NICK JONAS</b>	SAFEHOUSE/ISLAND	11	55
40	41	40	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	1	67
28	42	41	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	67
72	38	42	<b>5 SECONDS OF SUMMER</b>	HI OR HEY/CAPITOL	1	45
52	50	43	<b>RAE SREMMURD</b>	EARDRUMA/INTERSCOPE/IGA	7	58
43	51	44	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC/AG	2	67
44	49	45	<b>WALK THE MOON</b>	RCA	8	40
58	58	46	<b>ZAC BROWN BAND</b>	SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC	1	53
46	31	47	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	6	67
51	53	48	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	67
50	48	49	<b>KATY PERRY</b>	CAPITOL	6	67
75	63	50	<b>ALESSIA CARA</b>	EP ENTERTAINMENT/DEF JAM	50	7
62	54	51	<b>HALSEY</b>	ASTRALWERKS	4	6
35	46	52	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	28
32	40	53	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	11	63
60	59	54	<b>ILOVEMEMPHIS</b>	PALM TREE/RUSH HOUR	54	7
36	47	55	<b>JASON DERULO</b>	BELUGA HEIGHTS/WARNER BROS.	4	65
47	52	56	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	9	24
5	36	57	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE/IGA	5	41
63	62	58	<b>HAILEE STEINFELD</b>	REPUBLIC	58	7
54	57	59	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	2	67
<b>NEW</b>		60	<b>SEVENDUST</b>	7BROS	60	1
<b>NEW</b>		61	<b>TRIVIUM</b>	ROADRUNNER/AG	61	1
-	35	62	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	35	2
55	60	63	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	43
68	61	64	<b>MAJOR LAZER</b>	MAD DECENT	43	19
78	66	65	<b>HOZIER</b>	RUBYWORKS/COLUMBIA	5	58
<b>RE-ENTRY</b>		66	<b>MILEY CYRUS</b>	RCA	25	46
74	80	67	<b>ANDY GRAMMER</b>	S-CURVE	18	30
66	76	68	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	6	5
80	29	69	<b>SIA</b>	MONKEY PUZZLE/RCA	5	67
53	64	70	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	17

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
61	68	71	<b>RICH HOMIE QUAN</b>	RICH HOMIEZ/THINK IT'S A GAME	53	39
71	75	72	<b>BIG SEAN</b>	G.O.O.D./DEF JAM	2	51
<b>RE-ENTRY</b>		73	<b>PAUL MCCARTNEY</b>	MPL/CONCORD	37	12
65	67	74	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	9	54
64	69	75	<b>DJ SNAKE</b>	FUZION	38	30
67	71	76	<b>JASON ALDEAN</b>	BROKEN BOW/BBMG	1	67
84	82	77	<b>CAM</b>	ARISTA NASHVILLE/SMN	77	7
69	73	78	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	67
56	70	79	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	55	35
76	74	80	<b>JEREMIH</b>	MICK SCHULTZ/DEF JAM	30	63
-	98	81	<b>METALLICA</b>	BLACKENED/WARNER BROS.	66	22
14	65	82	<b>SHINEDOWN</b>	ATLANTIC/AG	14	3
<b>NEW</b>		83	<b>COLLECTIVE SOUL</b>	FUZZE-FLEX/VANGUARD/CONCORD	83	1
<b>NEW</b>		84	<b>QUEENSRYCHE</b>	CENTURY MEDIA	84	1
-	79	85	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	46	3
70	78	86	<b>A\$AP ROCKY</b>	A\$AP WORLDWIDE/POLO GROUNDS/RCA	2	20
89	84	87	<b>JOHN LEGEND</b>	G.O.O.D./COLUMBIA	15	53
86	83	88	<b>ADAM LEVINE</b>	222/INTERSCOPE/IGA	83	7
81	86	89	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	33	66
57	77	90	<b>FIVE FINGER DEATH PUNCH</b>	PROSPECT PARK	3	5
<b>RE-ENTRY</b>		91	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	46
88	85	92	<b>FIFTH HARMONY</b>	SYCO/EPIC	12	46
97	97	93	<b>MADDIE &amp; TAE</b>	DOT/REPUBLIC/BMLG	26	14
87	88	94	<b>TOVE LO</b>	ISLAND	10	65
90	94	95	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	90	4
<b>RE-ENTRY</b>		96	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	61
-	19	97	<b>DISCLOSURE</b>	METHOD/PMR/CAPITOL	19	18
93	100	98	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	54	56
<b>NEW</b>		99	<b>THE WINERY DOGS</b>	THREE DOG/LOUD & PROUD	99	1
85	93	100	<b>TREY SONGZ</b>	SONGBOOK/ATLANTIC/AG	1	67

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 integration of 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, Inc. All rights reserved.

PREVIOUS PAGE: DRAKE: ERIKA GOLDRING/FILMMAGIC; GOMEZ: DIEGO UCHTEL; COLE: ANTHONY BLASKO; SILENTO: COURTESY OF CAPITOL RECORDS; ZAC BROWN BAND: DANNY CLINCH; CAM: KRISTIN BARLOWE; WINERY DOGS: COURTESY OF ENTERTAINMENT GROUP



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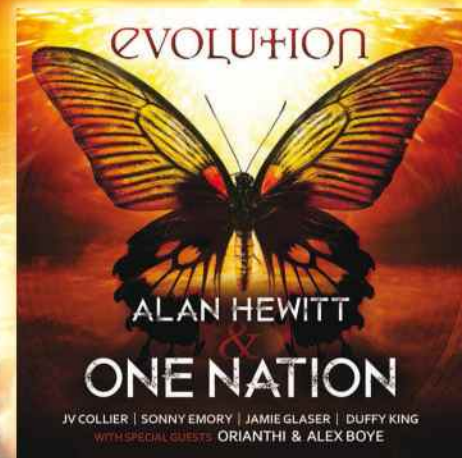
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# Billboard 200

October 24  
2015  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
	<b>1</b>	<b>#1</b> <b>JANET</b> RHYTHM NATION/BMG		Unbreakable	1	1
5	2	<b>THE WEEKND</b> XO/REPUBLIC		Beauty Behind The Madness	1	6
2	3	<b>DRAKE &amp; FUTURE</b> A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		What A Time To Be Alive	1	3
1	4	<b>FETTY WAP</b> RGF/300/AG		Fetty Wap	1	2
NEW	5	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC		Calling All Lovers	5	1
7	6	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMLG		1989	1	50
6	7	<b>THOMAS RHETT</b> VALORY/BMLG		Tangled Up	6	2
4	8	<b>GEORGE STRAIT</b> MCA NASHVILLE/UMGN		Cold Beer Conversation	4	2
13	9	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN		Kill The Lights	1	9
3	10	<b>DON HENLEY</b> PAST MASTERS HOLDINGS/CAPITOL		Cass County	3	2
NEW	11	<b>CLUTCH</b> WEATHERMAKER		Psychic Warfare	11	1
14	12	<b>ED SHEERAN</b> ▲ ATLANTIC/AG	X		1	68
NEW	13	<b>SEVENDUST</b> 7BROS		Kill The Flaw	13	1
17	14	<b>FUTURE</b> A-1/FREEBANDZ/EPIC		DS2	1	12
24	15	<b>SHAWN MENDES</b> ISLAND		Handwritten	1	26
19	16	<b>HALSEY</b> ASTRALWERKS		Badlands	2	6
NEW	17	<b>AVICII</b> PRMD/ISLAND		Stories	17	1
23	18	<b>SAM HUNT</b> ● MCA NASHVILLE/UMGN		Montevallo	3	50
NEW	19	<b>TRIVIUM</b> ROADRUNNER/AG		Silence In The Snow	19	1
21	20	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		If You're Reading This It's Too Late	1	35
11	21	<b>BRYSON TILLER</b> TRAPSOUL/RCA		TRAPSOUL	11	2
28	22	<b>MEGHAN TRAINOR</b> ● EPIC		Title	1	39
26	23	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG		Blurryface	1	21
31	24	<b>SAM SMITH</b> ▲ CAPITOL		In The Lonely Hour	2	69
NEW	25	<b>COLLECTIVE SOUL</b> See What You Started By Continuing FUZZE-FLEX/VANGUARD/CONCORD			25	1
15	26	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA		Honeymoon	2	3
NEW	27	<b>QUEENSRYCHE</b> CENTURY MEDIA		Condition Human	27	1
18	28	<b>MAC MILLER</b> WARNER BROS.		GO:OD AM	4	3
32	29	<b>J. COLE</b> ● DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	44
NEW	30	<b>THE WINERY DOGS</b> THREE DOG/LOUD & PROUD		Hot Streak	30	1
36	31	<b>ELLE KING</b> RCA		Love Stuff	31	24
30	32	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK		Got Your Six	2	5
NEW	33	<b>GATEWAY WORSHIP</b> GATEWAY CREATE/PLG		Walls	33	1
33	34	<b>TRAVIS SCOTT</b> GRAND Hustle/EPIC		Rodeo	3	5
27	35	<b>SHINEDOWN</b> ATLANTIC/AG		Threat To Survival	6	3
39	36	<b>HOZIER</b> ● RUBYWORKS/COLUMBIA		Hozier	2	53
8	37	<b>CHVRCHES</b> GOODBYE/GLASSNOTE		Every Open Eye	8	2
9	38	<b>DISCLOSURE</b> METHOD/PNR/CAPITOL		Caracal	9	2
41	39	<b>FALL OUT BOY</b> ● DCD2/ISLAND		American Beauty / American Psycho	1	38
22	40	<b>RYAN ADAMS</b> PAX.AM/BLUE NOTE		1989	7	3
43	41	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/LEGACY		NOW 55	3	9
42	42	<b>MAJOR LAZER</b> MAD DECENT		Peace Is The Mission	12	19
NEW	43	<b>MATT NATHANSON</b> ACROBAT/CRUSH MUSIC/VANGUARD/CONCORD		Show Me Your Fangs	43	1
70	44	<b>GG</b> <b>ZAC BROWN BAND</b> ● <b>JEKYLL + HYDE</b> JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC			1	24
NEW	45	<b>NEW YEARS DAY</b> ANOTHER CENTURY/CENTURY MEDIA		Malevolence	45	1
12	46	<b>ORIGINAL BROADWAY CAST RECORDING</b> HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	12	2
60	47	<b>ALESSIA CARA</b> EP ENTERTAINMENT/DEF JAM		Four Pink Walls (EP)	31	7
49	48	<b>X AMBASSADORS</b> KIDINAKORNER/INTERSCOPE/IGA		VHS	7	15
47	49	<b>RAE SREMMURD</b> EARDRUMA/INTERSCOPE/IGA		SremmLife	5	40
51	50	<b>MAROON 5</b> ▲ 222/INTERSCOPE/IGA			1	58

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
48	51	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG		Dreams Worth More Than Money	1	15
54	52	<b>NICKI MINAJ</b> ● YOUNG MONEY/CASH MONEY/REPUBLIC		The Pinkprint	2	43
56	53	<b>BIG SEAN</b> G.O.O.D./DEF JAM		Dark Sky Paradise	1	33
57	54	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	104
62	55	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	136
RE	56	<b>PAUL MCCARTNEY</b> MPL/CONCORD		Tug Of War	1	30
44	57	<b>BRETT ELDRIDGE</b> ATLANTIC/WMM		Illinois	3	4
35	58	<b>DAVID GILMOUR</b> COLUMBIA		Rattle That Lock	5	3
NEW	59	<b>EAGLES OF DEATH METAL</b> UME		Zipper Down	59	1
55	60	<b>VARIOUS ARTISTS</b> PLG/WORD-CURB/CAPITOL CMG		WOW Hits 2016	55	2
52	61	<b>BRING ME THE HORIZON</b> COLUMBIA		That's The Spirit	2	4
69	62	<b>NATHANIEL RATELIFF &amp; THE NIGHT SWEATS</b> STAX/CONCORD		Nathaniel Rateliff & The Night Sweats	17	7
NEW	63	<b>DEAFHEAVEN</b> ANTI-/EPITAPH		New Bermuda	63	1
67	64	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG		Vessel	48	60
58	65	<b>MELANIE MARTINEZ</b> ATLANTIC/AG		Cry Baby	6	8
50	66	<b>DR. DRE</b> AFTERMATH/INTERSCOPE/IGA		Compton	2	9
NEW	67	<b>FOR TODAY</b> NUCLEAR BLAST		Wake	67	1
37	68	<b>SOUNDTRACK</b> REPUBLIC/UME		Pitch Perfect 2	1	22
63	69	<b>FLORIDA GEORGIA LINE</b> ● REPUBLIC NASHVILLE/BMLG		Anything Goes	1	52
RE	70	<b>PAUL MCCARTNEY</b> MPL/CONCORD		Pipes Of Peace	15	25
73	71	<b>SOUNDTRACK</b> WALT DISNEY		Descendants	1	10
71	72	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA		AT.LONG.LAST.A\$AP	1	20
72	73	<b>ERIC CHURCH</b> ▲ EMI NASHVILLE/UMGN		The Outsiders	1	87
45	74	<b>KEITH RICHARDS</b> MINDLESS/REPUBLIC		Crosseyed Heart	11	3
83	75	<b>FLEETWOOD MAC</b> ▲ WARNER BROS.		Greatest Hits	14	106
NEW	76	<b>KYLE</b> SUPERDUPER/HOMEBOV/INDIE-POP		Smyle	76	1
NEW	77	<b>JOE BONAMASSA</b> J & R ADVENTURES		Live At Radio City Music Hall	77	1
74	78	<b>DISTURBED</b> REPRISE/WARNER BROS.		Immortalized	1	7
65	79	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA		To Pimp A Butterfly	1	30
80	80	<b>JOURNEY</b> ● COLUMBIA/LEGACY		Journey's Greatest Hits	10	377
66	81	<b>THE WEEKND</b> ▲ XO/REPUBLIC		Trilogy	4	84
75	82	<b>SKRILLEX &amp; DIPLO</b> MAD DECENT/OWSLA/AG		Skrillex And Diplo Present Jack U	26	33
10	83	<b>THE DEAD WEATHER</b> THIRD MAN		Dodge And Burn	10	2
85	84	<b>EMINEM</b> ● WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	1	236
64	85	<b>LIL DICKY</b> DAVID BURD/CMSN		Professional Rapper	7	7
89	86	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	154
59	87	<b>ALABAMA</b> TGA/BMG		Southern Drawl	14	3
53	88	<b>WIDESPREAD PANIC</b> WIDESPREAD/VANGUARD/CONCORD		Street Dogs	53	2
99	89	<b>TOBYMAC</b> FOREFRONT/CAPITOL CMG		This Is Not A Test	4	9
77	90	<b>CHARLIE PUTH</b> ARTIST PARTNERS GROUP/ATLANTIC/AG		Some Type Of Love EP	37	17
90	91	<b>WALK THE MOON</b> RCA		TALKING IS HARD	14	45
NEW	92	<b>CHILDREN OF BODOM</b> NUCLEAR BLAST		I Worship Chaos	92	1
120	93	<b>TOVE LO</b> ISLAND		Queen Of The Clouds	14	54
87	94	<b>IMAGINE DRAGONS</b> ▲ KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	162
RE	95	<b>MUSE</b> HELIUM-3/WARNER BROS.		Drones	1	8
109	96	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG		How Can It Be	30	22
79	97	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ATLANTIC/AG		Furious 7	1	30
81	98	<b>LANA DEL REY</b> ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	193
92	99	<b>IRON MAIDEN</b> IRON MAIDEN/SANCTUARY/BMG		The Book Of Souls	4	5
125	100	<b>G-EAZY</b> G-EAZY/RVG/BPG		These Things Happen	3	65



## Macca Is Backa

The *Archive Collection* album-reissue series from **Paul McCartney** (above) continues to profit on the charts as its latest rereleases — *Tug of War* and *Pipes of Peace* — return to the Billboard 200. The former, first issued in 1982, reaches the Billboard 200 at No. 56 (8,000 equivalent-album units earned in the week ending Oct. 8, according to Nielsen Music). Meanwhile, its follow-up, 1983's No. 15-peaking *Pipes of Peace*, returns at No. 70 (7,000 units). *Tug of War* was McCartney's last album to reach No. 1.

Both releases feature singles that reached No. 1 on the Billboard Hot 100, and both are duets: *Tug of War*'s "Ebony and Ivory" (with **Stevie Wonder**) and *Pipes of Peace*'s "Say Say Say" (with **Michael Jackson**) spent seven and six weeks at No. 1, respectively.

One of the bonus features on the *Pipes of Peace* reissue is a new mix of "Say Say Say," with previously unheard vocals from McCartney and Jackson, where they switch lead vocals on the track. The remix was serviced to radio on Oct. 2 and accompanied by a new video directed by **Ryan Heffington**, who choreographed **Sia**'s "Chandelier" clip.

*Tug of War* and *Pipes of Peace* also make their first appearances on the Catalog Albums chart (see page 130). *Tug of War* bows at No. 1, *Pipes of Peace* at No. 2.

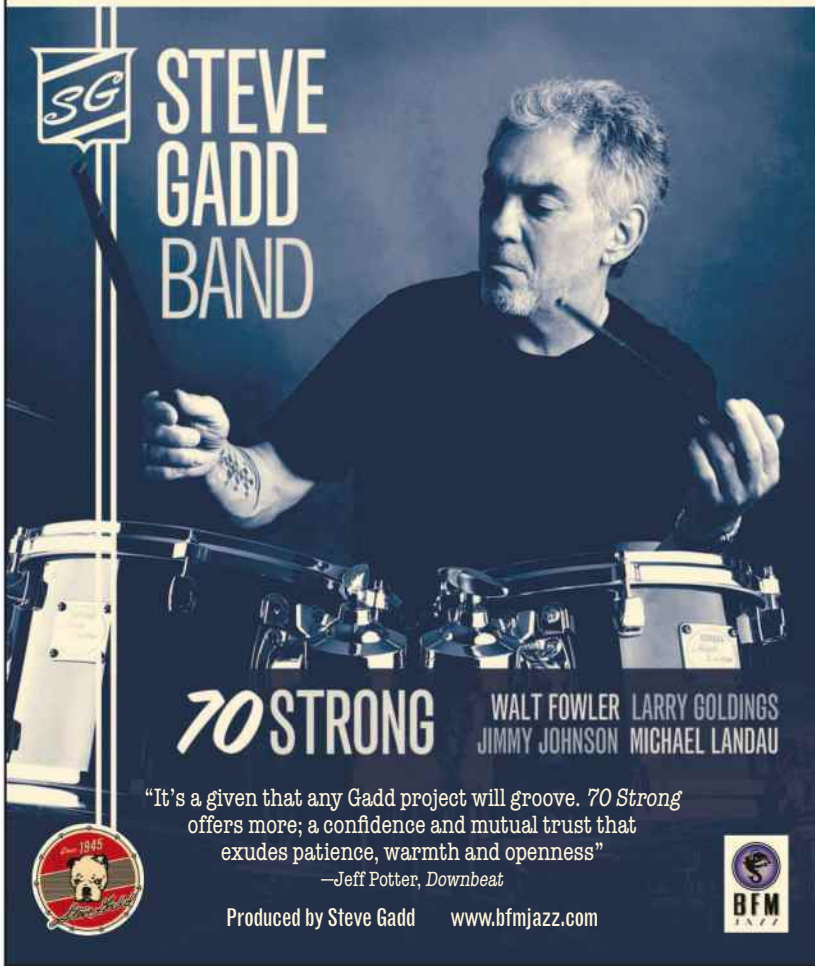
So far, nine McCartney and **Wings** albums have been reissued in the *Archive Collection* series, and all have reached the top 10 of Catalog Albums. *Wings Over America* (2013) and *Ram* (2012) have hit No. 1 along with *Tug of War*.  
—Keith Caulfield

MCCARTNEY: MARY MCCARTNEY; MUSE: GAVIN BOND

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.

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**Q&A**

# Deafheaven's George Clarke

Your third album, *New Bermuda*, which bows at No. 63 on the Billboard 200 and No. 36 on the Top Album Sales chart, unites black and death metal with melodic, drifting passages. Why does that mix appeal to you?

We wanted things that were equally damning as they were uplifting. It always has been a goal not to be a linear band and to try and musically exemplify the range of feelings one person could have on one topic. A lot of times things can be equally frustrating or depressing as they can be something that you learn from or that's even uplifting toward the end.

You and guitarist Kerry McCoy dealt with significant debt following your debut album, *Roads to Judah*, by living with six other people in an apartment. Why didn't you end Deafheaven?

Everything else around just ended up being background noise to what our ultimate goal was, which was to live comfortably doing music, and so we just persevered. We figured, if we're going to be living like this, with a lot of people that live the same way but doing something they're unhappy with, we might as well be happy with what we're doing.

Deafheaven has been described as "dark gaze." Would you say that's accurate?

Oh, I don't know. When it comes to creating and naming genres, it isn't really our job. Whatever makes things easiest for people. It can be a little overwhelming sometimes. I don't understand why people put us on a pedestal on occasion, but as long as it's healthy and creates interest, it doesn't bother me at all.

—Christa Titus



# Album Sales

October 24 2015  
**billboard**

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	<b>#1 1 WK</b> JANET RHYTHM NATION/BMG		Unbreakable	1
	2	TAMAR BRAXTON STREAMLINE/EPIC		Calling All Lovers	1
6	3	THE WEEKND XO/REPUBLIC		Beauty Behind The Madness	6
2	4	GEORGE STRAIT MCA NASHVILLE/UMGN		Cold Beer Conversation	2
1	5	DON HENLEY PAST MASTERS HOLDINGS/CAPITOL		Cass County	2
5	6	DRAKE & FUTURE A-1/FREEBANDZ/YOUNG MONEY/EPIC/REPUBLIC		What A Time To Be Alive	3
NEW	7	CLUTCH WEATHERMAKER		Psychic Warfare	1
3	8	FETTY WAP RGF/300/AG		Fetty Wap	2
4	9	THOMAS RHETT VALORY/BMLG		Tangled Up	2
14	10	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Kill The Lights	9
13	11	TAYLOR SWIFT▲ BIG MACHINE/BMLG		1989	50
NEW	12	SEVENDUST 7BROS		Kill The Flaw	1
NEW	13	TRIVIUM ROADRUNNER/AG		Silence In The Snow	1
NEW	14	COLLECTIVE SOUL FUZZE-FLEX/VANGUARD/CONCORD		See What You Started By Contin	1
NEW	15	QUEENSRYCHE CENTURY MEDIA		Condition Human	1
NEW	16	THE WINERY DOGS THREE DOG/LOUD & PROUD		Hot Streak	1
NEW	17	GATEWAY WORSHIP GATEWAY CREATE/PLG		Walls	1
NEW	18	AVICII PRMD/ISLAND		Stories	1
21	19	FIVE FINGER DEATH PUNCH PROSPECT PARK		Got Your Six	5
25	20	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY		NOW 55	9
16	21	LANA DEL REY POLYDOR/INTERSCOPE/JGA		Honeymoon	3
19	22	SHINEDOWN ATLANTIC/AG		Threat To Survival	3
NEW	23	NEW YEARS DAY ANOTHER CENTURY/CENTURY MEDIA		Malevolence	1
NEW	24	MATT NATHANSON ACROBAT/CRUSH MUSIC/VANGUARD/CONCORD		Show Me Your Fangs	1
26	25	ED SHEERAN▲ ATLANTIC/AG		X	68
31	26	HALSEY ASTRALWERKS		Badlands	6
11	27	BRYSON TILLER TRAPSOUL/RCA		TRAPSOUL	2
35	28	SAM HUNT MCA NASHVILLE/UMGN		Montevallo	50
7	29	CHVRCHES GOODYBE/GLASSNOTE		Every Open Eye	2
36	30	TWENTY ONE PILOTS FUELED BY RAMEN/AG		Blurryface	21
NEW	31	PAUL MCCARTNEY MPL/CONCORD		Tug Of War	1
32	32	VARIOUS ARTISTS PLG/WORD-CURB/CAPITOL CMG		WOW Hits 2016	2
24	33	DAVID GILMOUR COLUMBIA		Rattle That Lock	3
NEW	34	EAGLES OF DEATH METAL UME		Zipper Down	1
20	35	RYAN ADAMS PAX/AM/BLUJE NOTE		1989	3
NEW	36	DEAFHEAVEN ANTI-/EPITAPH		New Bermuda	1
60	37	ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC		JEKYLL + HYDE	24
23	38	MAC MILLER WARNER BROS.		GO:OD AM	3
NEW	39	FOR TODAY NUCLEAR BLAST		Wake	1
NEW	40	PAUL MCCARTNEY MPL/CONCORD		Pipes Of Peace	1
9	41	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	2
29	42	KEITH RICHARDS MINDLESS/REPUBLIC		Crosseyed Heart	3
NEW	43	JOE BONAMASSA J & R ADVENTURES		Live At Radio City Music Hall	1
45	44	MEGHAN TRAINOR EPIC		Title	39
40	45	FUTURE A-1/FREEBANDZ/EPIC		DS2	12
46	46	SAM SMITH▲ CAPITOL		In The Lonely Hour	69
33	47	WIDESPREAD PANIC WIDESPREAD/VANGUARD/CONCORD		Street Dogs	2
NEW	48	CHILDREN OF BODOM NUCLEAR BLAST		I Worship Chaos	1
8	49	THE DEAD WEATHER THIRD MAN		Dodge And Burn	2
39	50	DR. DRE AFTERMATH/INTERSCOPE/JGA		Compton	9

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	<b>#1 1 WK</b> THE WOOD BROTHERS HONEY JAR/THIRTY TIGERS		Paradise	1
NEW	2	MOON TAXI BMG		Daybreaker	1
NEW	3	FIT FOR AN AUTOPSY GOOD FIGHT/EONE		Absolute Hope Absolute Hell	1
NEW	4	IAMX METROPOLIS		Metanoia	1
NEW	5	TAEYEON S.M.		I: The 1st Mini Album (EP)	1
NEW	6	EMILY KINNEY EM-K/ILS		This Is War	1
NEW	7	KYLESA RETRO FUTURE/SEASON OF MIST		Exhausting Fire	1
19	8	<b>GG</b> THE COLLINGSWORTH FAMILY STOWTOWN/PLG		That Day Is Coming	2
NEW	9	EDITORS PIAS		In Dream	1
NEW	10	RUDIMENTAL MAJOR TOMS/BIG BEAT/AG		We The Generation	1
NEW	11	ROBB BANK\$ SS/300		Year Of The Savage	1
NEW	12	THE BLACK LILLIES BLACK LILLY/ATTACK MONKEY/THIRTY TIGERS		Hard To Please	1
NEW	13	TIM TIMMONS REUNION/PLG		Awake Our Souls	1
NEW	14	WILD CHILD DUALTONE		Fools	1
2	15	DARLENE LOVE WICKED COOL/COLUMBIA		Introducing Darlene Love	3
NEW	16	HIPPO CAMPUS GRAND JURY/FAT POSSUM		South (EP)	1
NEW	17	THE BOTTLE ROCKETS BLOODSHOT		South Broadway Athletic Club	1
RE	18	KAMASI WASHINGTON BRAINFEEDEER		The Epic	6
RE	19	PENNY BLACK FIREBRAND		Jubilee Riots	2
NEW	20	MANAFEST MANAFEST/THE FUEL		Reborn	1
NEW	21	THE KINGDOM HEIRS SONLITE/CROSSROADS		A New Look	1
NEW	22	MIPSO ROBUST		Old Time Reverie	1
10	23	DAVE RAWLINGS MACHINE ACONY		Nashville Obsolete	3
24	24	CAM ARISTA NASHVILLE/SMN		Welcome To Cam Country (EP)	15
NEW	25	MARK BATTLES FLY AMERICA		Numb	1



## Wood Knocks At No. 1

Folk/rock band **The Wood Brothers** chop their way to their first No. 1 on Heatseekers Albums as *Paradise* starts atop the list with a little more than 3,000 sold in the week ending Oct. 8 (according to Nielsen Music).

*Paradise* is the fifth studio album for the group, and its fourth charting effort, following *The Muse* (No. 3 in 2013), *Smoke Ring Halo* (No. 21 in 2011) and *Loaded* (No. 29 in 2008).

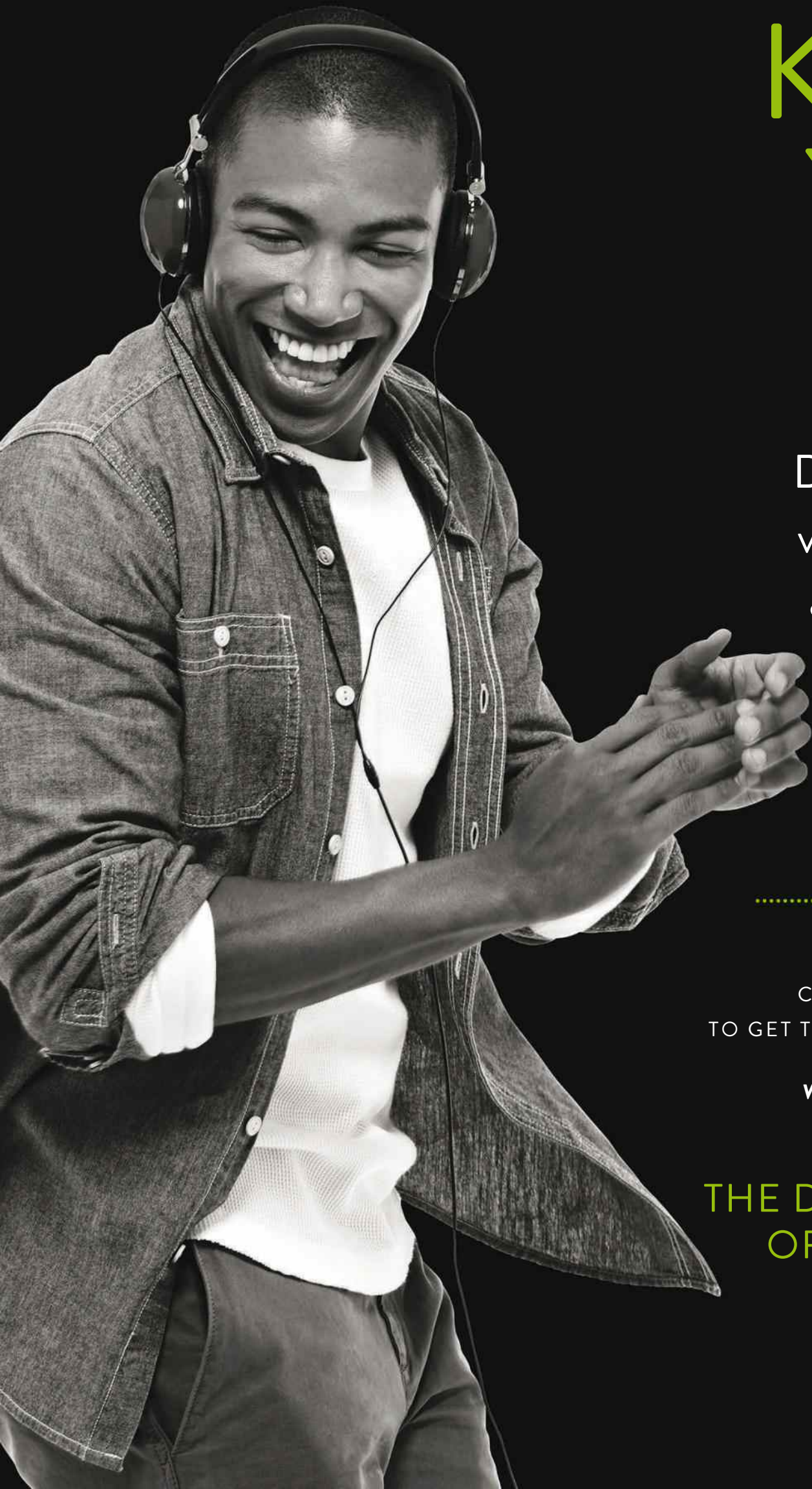
The new set also bows at No. 6 on Folk Albums. Another rock band, **Moon Taxi**, drives into the runner-up slot on Heatseekers Albums with its latest, *Daybreaker* (3,000 sold). The single "Year Zero" is percolating under the threshold of the Triple A tally and could mark the group's first charting single in the coming weeks.

Elsewhere on Heatseekers Albums, K-pop singer **Taeyeon** debuts at No. 5 with her first solo effort, the EP *I: The 1st Mini Album* (2,000 sold), which also launches at No. 1 on World Albums. Taeyeon is a member of **Girls Generation**; its spinoff group, **TTS**; and **S.M. the Ballad**. Thus she's no stranger to the top of the charts: Girls Generation and TTS have each logged a pair of No. 1s on the World Albums chart. S.M. the Ballad climbed as high as No. 9 with *Vol. 2: Breath* in 2014. —Keith Caulfield

TOP CATALOG ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	<b>#1 1 WK</b> PAUL MCCARTNEY▲ MPL/CONCORD		Tug Of War	1
NEW	2	PAUL MCCARTNEY▲ MPL/CONCORD		Pipes Of Peace	1
2	3	FLEETWOOD MAC WARNER BROS.		Greatest Hits	544
3	4	METALLICA▲ BLACKENED/WARNER BROS.		Master Of Puppets	493
4	5	METALLICA▲ BLACKENED/WARNER BROS.		...And Justice For All	528
6	6	JOURNEY COLUMBIA/LEGACY		Journey's Greatest Hits	1027
9	7	DWIGHT YOAKAM REPRISE NASHVILLE/RHINO		The Very Best Of Dwight Yoakam	29
7	8	TRAVIS TRITT WARNER BROS. NASHVILLE/RHINO		The Very Best Of Travis Tritt	37
8	9	TWENTY ONE PILOTS FUELED BY RAMEN/AG		Vessel	30
13	10	ADELE XL/COLUMBIA		21	96
10	11	EMINEM WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	174
20	12	TAYLOR SWIFT▲ BIG MACHINE/BMLG		Red	51
31	13	CREDENCE CLEARWATER REVIVAL FANTASY/CONCORD		Chronicle The 20 Greatest Hits	893
5	14	N.W.A RUTHLESS/PRIORITY/UME		Straight Outta Compton	17
1	15	PINK FLOYD PARLOPHONE/RHINO		The Dark Side Of The Moon	1176
12	16	FOO FIGHTERS ROSWELL/RCA		Greatest Hits	87
11	17	KID ROCK TOP DOG/LAVA/AG		Devil Without A Cause	227
19	18	NICKELBACK ROADRUNNER/AG		Dark Horse	85
23	19	MICHAEL JACKSON MJJ/EPIC/LEGACY		Bad	104
22	20	ERIC CLAPTON POLYDOR/UME		Icon: Eric Clapton	41
17	21	BRUNO MARS ELEKTRA/AG		Doo-Wops & Hooligans	153
15	22	EAGLES ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	408
25	23	GREEN DAY REPRISE/WARNER BROS.		American Idiot	37
16	24	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME		Legend: The Best Of...	1184
29	25	GARTH BROOKS PEARL/RCA NASHVILLE/LEGACY		The Ultimate Hits	110

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 R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of these levels, it and the act's subsequent albums are then eligible 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 Charts Legend on billboard.com for complete rules and explanations. © 2015. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# Lovato, Gomez Surge To The Top

Demi Lovato's "Confident" struts 5-1 on Billboard + Twitter Top Tracks, giving the pop star her second straight No. 1. Prior single "Cool for the Summer" crowned the July 25 chart. "Confident" rises thanks to the buzz generated by the release of its music video on Oct. 9. The action-packed clip co-stars actress Michelle Rodriguez and was directed by Robert Rodriguez. The video has picked up more than 6.3 million global views on YouTube through Oct. 13.

Meanwhile, Lovato scores another top five hit as "Stone Cold" enters at No. 4. In an interview with *Complex*, the singer expressed hope that it would produce her first Grammy nod. "I just want to be nominated for one," said Lovato. "That was a huge goal for the album." Both songs appear on Lovato's album *Confident*, which arrived Oct. 16.

Elsewhere, Selena Gomez's *Revival* release on Oct. 9 leads to several of its album cuts populating the chart. Seven new tracks enter the survey, led by "Kill Em With Kindness" at No. 25. The set's previous releases also benefit from Twitter excitement, as new single "Same Old Love" rallies 18-12 and lead single "Good for You" (featuring ASAP Rocky) darts 34-19. The arrival of *Revival* powers Gomez's Twitter mentions (625,000) and reactions (465,000) for the week ending Oct. 11, according to Next Big Sound, with surges of 270 and 544 percent, respectively. That helps Gomez rise 8-3 on the Social 50 chart.

—Trevor Anderson



# Social

October 24  
2015  
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
5	1	#1 <b>CONFIDENT</b>	Demi Lovato	4
NEW	2	<b>HEY EVERYBODY!</b>	5 Seconds Of Summer	1
1	3	<b>WHAT DO YOU MEAN?</b>	Justin Bieber	11
NEW	4	<b>STONE COLD</b>	Demi Lovato	1
9	5	<b>DRAG ME DOWN</b>	One Direction	11
4	6	<b>WAKE UP</b>	The Vamps	3
11	7	<b>JET BLACK HEART</b>	5 Seconds Of Summer	6
NEW	8	<b>PERFECT</b>	One Direction	1
7	9	<b>INFINITY</b>	One Direction	3
RE	10	<b>ACT MY AGE</b>	One Direction	2
RE	11	<b>DROWN</b>	Bring Me The Horizon	2
18	12	<b>SAME OLD LOVE</b>	Selena Gomez	5
NEW	13	<b>FOCUS</b>	Ariana Grande	1
RE	14	<b>FLY AWAY</b>	5 Seconds Of Summer	6
31	15	<b>STITCHES</b>	Shawn Mendes	19
27	16	<b>CAN I</b>	Drake Feat. Beyonce	3
20	17	<b>THE HILLS</b>	The Weeknd	20
29	18	<b>COOL FOR THE SUMMER</b>	Demi Lovato	15
34	19	<b>GOOD FOR YOU</b>	Selena Gomez Feat. A\$AP Rocky	17
28	20	<b>WORTH IT</b>	Fifth Harmony Feat. Kid Ink	32
23	21	<b>WILDEST DREAMS</b>	Taylor Swift	9
49	22	<b>SEE YOU AGAIN</b>	Wiz Khalifa Feat. Charlie Puth	30
NEW	23	<b>ANOTHER LONELY NIGHT</b>	Adam Lambert	1
30	24	<b>BROKENHEARTED</b>	Kalin And Myles	2
NEW	25	<b>KILL EM WITH KINDNESS</b>	Selena Gomez	1
NEW	26	<b>NOBODY</b>	Selena Gomez	1
NEW	27	<b>BODY HEAT</b>	Selena Gomez	1
NEW	28	<b>SORRY</b>	Rick Ross Feat. Chris Brown	1
24	29	<b>LOCKED AWAY</b>	R. City Feat. Adam Levine	8
NEW	30	<b>HANDS TO MYSELF</b>	Selena Gomez	1
NEW	31	<b>SURVIVORS</b>	Selena Gomez	1
NEW	32	<b>COLOGNE</b>	Selena Gomez	1
NEW	33	<b>LOVE ME</b>	The 1975	1
43	34	<b>ON MY MIND</b>	Ellie Goulding	4
36	35	<b>PHOTOGRAPH</b>	Ed Sheeran	26
6	36	<b>LOVE ME LIKE YOU</b>	Little Mix	4
45	37	<b>FLASHLIGHT</b>	Jessie J	24
22	38	<b>CAN'T FEEL MY FACE</b>	The Weeknd	18
37	39	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO	30
40	40	<b>FIGHT SONG</b>	Rachel Platten	19
33	41	<b>BLACK MAGIC</b>	Little Mix	18
RE	42	<b>CAN'T SLEEP LOVE</b>	Pentatonix	4
2	43	<b>MUSIC TO WATCH BOYS TO</b>	Lana Del Rey	5
25	44	<b>ZERO</b>	Chris Brown	4
NEW	45	<b>HOTLINE BLING</b>	Drake	1
NEW	46	<b>RISE</b>	Selena Gomez	1
3	47	<b>SHE'S KINDA HOT</b>	5 Seconds Of Summer	12
NEW	48	<b>KISS ME</b>	Olly Murs	1
RE	49	<b>HIGH BY THE BEACH</b>	Lana Del Rey	8
RE	50	<b>SOBER</b>	Childish Gambino	4

billboard + EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 <b>FORBIDDEN KNOWLEDGE</b>	Raury Feat. Big K.R.I.T.	1
RE	2	<b>ANNA</b>	Will Butler	2
1	3	<b>DESSERT</b>	Dawin	15
7	4	<b>AIN'T NOBODY (LOVES ME BETTER)</b>	Felix Jaehn Feat. Jasmine Thompson	24
RE	5	<b>COLD STARES</b>	Nosaj Thing Feat. Chance the Rapper	3
NEW	6	<b>FIGHT</b>	Nicolas Jaar	1
NEW	7	<b>YOUR LOVE</b>	Mick Jenkins	1
11	8	<b>LA GOZADERA</b>	Gente de Zona Feat. Marc Anthony	12
6	9	<b>LIPSTICK</b>	Isac Elliot Feat. Tyga	8
12	10	<b>DON'T WORRY</b>	Madcon Feat. Ray Dalton	12
NEW	11	<b>BALL IS LIFE</b>	Tunji Ige	1
17	12	<b>BILLS</b>	LunchMoney Lewis	5
13	13	<b>ADORE</b>	Jasmine Thompson	17
14	14	<b>DRAMA</b>	Roy Wood\$ Feat. Drake	13
5	15	<b>DOING THE RIGHT THING</b>	Daughter	2
RE	16	<b>NO WORDS</b>	Erik Hassle	2
RE	17	<b>BABY I</b>	Isac Elliot	3
NEW	18	<b>SLAUGHTERHOUSE</b>	Montana Of 300	1
35	19	<b>REWIND</b>	Kelela	6
19	20	<b>WALK</b>	Kwabs	56
NEW	21	<b>STAY A LITTLE LONGER</b>	Brothers Osborne	1
NEW	22	<b>SOME THINGS NEVER CHANGE</b>	Marc E. Bassy	1
40	23	<b>MINE</b>	Phoebe Ryan	13
21	24	<b>WHIP IT!</b>	LunchMoney Lewis Feat. Chloe Angelides	5
20	25	<b>MY LOVE</b>	Majid Jordan Feat. Drake	14
37	26	<b>WISH YOU WERE MINE</b>	Philip George	35
4	27	<b>DEAD FRIENDS</b>	Kirk Knight Feat. Noname Gypsy & Thundercat	2
38	28	<b>2 HEADS</b>	Coleman Hell	8
50	29	<b>ELECTRIC LOVE</b>	BORNS	11
NEW	30	<b>101</b>	Walla	1
34	31	<b>SOMETHING ABOUT YOU</b>	Hayden James	18
RE	32	<b>CIGARETTE SONG</b>	Raury	6
30	33	<b>DEVIL</b>	Cash Cash Feat. Busta Rhymes, B.o.B & Neon Hitch	8
15	34	<b>BY THE WAY</b>	Lindsay Ell	2
26	35	<b>DEEP DOWN LOW</b>	Valentino Khan	9
28	36	<b>OPEN SEASON</b>	Josef Salvat	10
RE	37	<b>LOSE IT</b>	Oh Wonder	3
16	38	<b>PARTY 101</b>	Audio Push Feat. Travi\$ Scott	3
RE	39	<b>WAKE UP CALL</b>	Nothing But Thieves	2
RE	40	<b>MOVE LIKE THIS</b>	Alex Angelo	3
RE	41	<b>STAND BY YOU</b>	Marlisa	4
RE	42	<b>ALL WE DO</b>	Oh Wonder	5
RE	43	<b>KYLIE JENNER</b>	Courtlend	5
46	44	<b>CHURCH</b>	BJ The Chicago Kid Feat. Chance The Rapper & Buddy	6
RE	45	<b>RIGHT NOW</b>	Uncle Murda & Future	6
41	46	<b>ENAMORATE</b>	Dvicio	15
49	47	<b>CHANGING</b>	Sigma Feat. Paloma Faith	20
RE	48	<b>ALL TIME LOW</b>	Jon Bellion	5
33	49	<b>DEAD BODY</b>	Little Simz	6
9	50	<b>WALKED IN</b>	Bankroll Fresh Feat. Boochie Boo & Travis Porter	3



# Bieber's Social 50 Reign Continues

Justin Bieber extends his record run of 117 nonconsecutive weeks at No. 1 on the Social 50 as he posts a 10 percent gain in chart points for the week (ending Oct. 11).

After sharing the cover art for new album *Purpose* (due Nov. 13) on Instagram, he added nearly 29 million hearts (likes) and comments (a 67 percent increase) during the week, according to Next Big Sound. The art was revealed one photo at a time in a nine-part reveal on Oct. 9.

He also adds nearly 473,000 followers on Instagram, where he shared multiple photos during the tracking week (Oct. 5-11) racking up more than 1 million hearts each, including a few pictures from his vacation in Bora Bora. On Oct. 11, Bieber shared a short videoclip of some choreography with the caption "Is It Too Late To Say I'm Sorry Now?" — presumably a song title on the forthcoming album.

Further down the list, rock band **The 1975** debuts at No. 33. The British act announced on Oct. 8 that its second studio album, *I Like It When You Sleep for You Are So Beautiful Yet So Unaware of It*, is due in February 2016. That announcement, along with the debut of new song "Love Me" on BBC Radio 1, earned the group 89,000 Twitter reactions as well as 50,000 mentions on the platform, where The 1975 spent 14 days counting down to the news. The band also collects 1.2 million Instagram reactions, with the single's artwork totaling nearly 82,000 hearts.

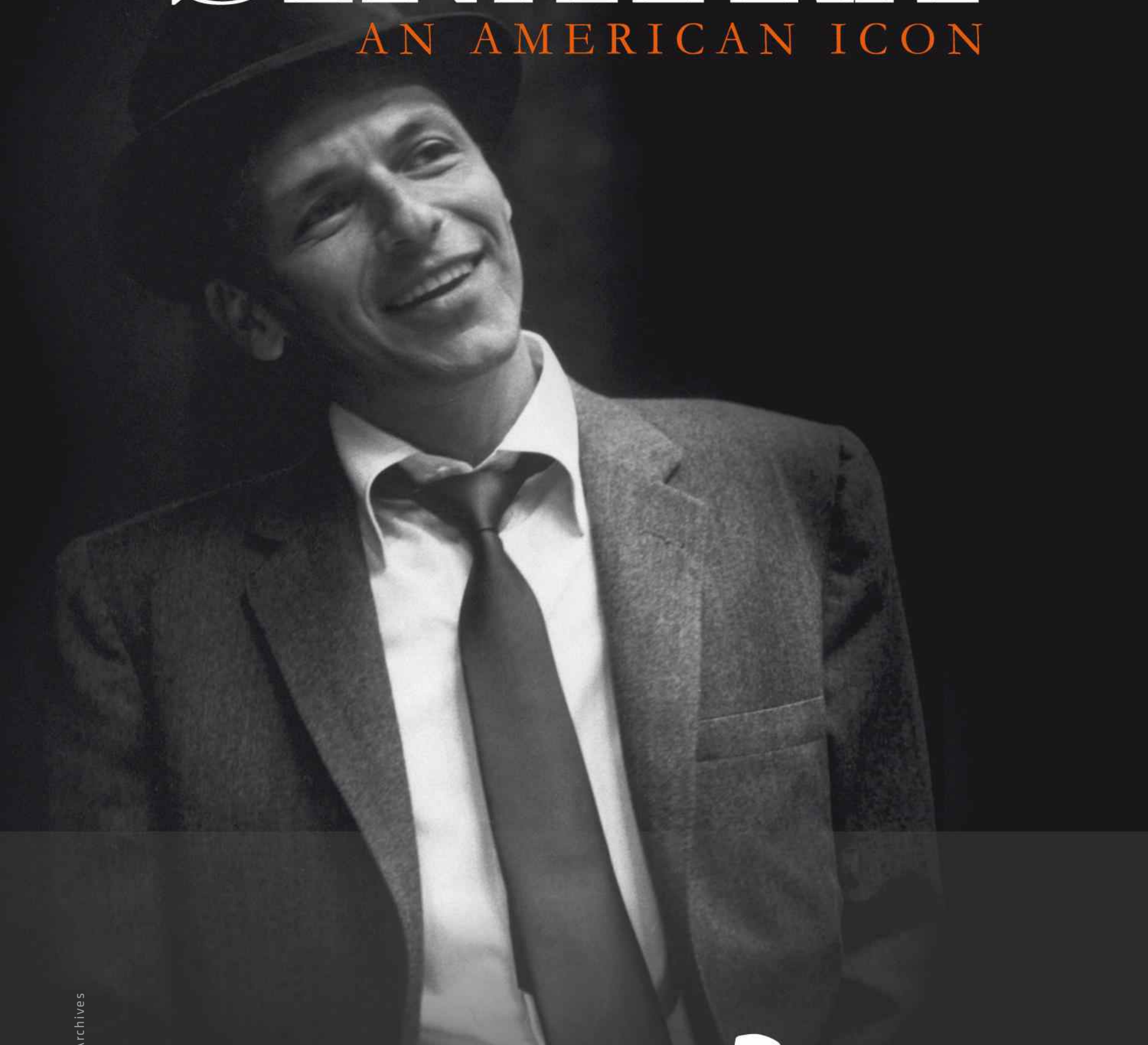
—Emily White

BILLBOARD TWITTER TOP TRACKS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S., RANKED BY THE VOLUME OF SHARES. BILLBOARD TWITTER EMERGING ARTISTS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S. BY UP-AND-COMING ARTISTS (DEFINED AS ARTISTS WITH FEWER THAN 50,000 TWITTER FOLLOWERS WHO HAVE ALSO NOT AS A LEAD ARTIST IN THE TOP 50 SONGS ON THE BILLBOARD HOT 100). RANKED BY THE NUMBER OF SHARES. ALL CHARTS © 2015, PROMETHEUS GLOBAL MEDIA, LLC. ALL RIGHTS RESERVED.



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OCTOBER 21, 2015 THROUGH FEBRUARY 15, 2016

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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 117 WKS <b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	255
2	2	<b>5 SECONDS OF SUMMER</b> HI OR HEV/CAPITOL	81
8	3	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	253
3	4	<b>ARIANA GRANDE</b> REPUBLIC	151
5	5	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	255
4	6	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	245
6	7	<b>ONE DIRECTION</b> SYCO/COLUMBIA	204
10	8	<b>SHAWN MENDES</b> ISLAND	42
11	9	<b>MILEY CYRUS</b> RCA	183
12	10	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	254
13	11	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	230
7	12	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	244
9	13	<b>BEYONCE</b> PARKWOOD/COLUMBIA	252
16	14	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	242
28	15	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	253
14	16	<b>KATY PERRY</b> CAPITOL	255
19	17	<b>THE VAMPS</b> ISLAND	30
26	18	<b>CHRIS BROWN</b> RCA	228
15	19	<b>ZENDAYA</b> HOLLYWOOD	61
24	20	<b>AUSTIN MAHONE</b> CHASE/CASH MONEY/REPUBLIC	117
27	21	<b>BECKY G</b> KEMOSABE/RCA	51
23	22	<b>FIFTH HARMONY</b> SYCO/EPIC	22
22	23	<b>ED SHEERAN</b> ATLANTIC/AG	93
18	24	<b>THE WEEKND</b> XO/REPUBLIC	21
17	25	<b>LITTLE MIX</b> SYCO/COLUMBIA	66
29	26	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	109
31	27	<b>SNOOP DOGG</b> DOGGYSTYLE/COLUMBIA	221
RE	28	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	237
20	29	<b>LUCY HALE</b> DMG NASHVILLE	67
33	30	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	253
32	31	<b>JJ PROJECT</b> JYP	2
30	32	<b>JENNIFER LOPEZ</b> CAPITOL	241
NEW	33	<b>THE 1975</b> DIRTY HIT/INTERSCOPE/IGA	1
RE	34	<b>JACOB WHITESIDES</b> DOUBLE U/BMG	15
35	35	<b>TROYE SIVAN</b> CAPITOL	20
42	36	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	154
25	37	<b>SAM SMITH</b> CAPITOL	60
RE	38	<b>KANYE WEST</b> G.O.O.D./ROC-A-FELLA/DEF JAM	62
RE	39	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	41
47	40	<b>DULCE MARIA</b> UNIVERSAL MUSIC LATINO/UMLE	2
50	41	<b>BRITNEY SPEARS</b> RCA	215
RE	42	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	12
RE	43	<b>BRUNO MARS</b> ATLANTIC/AG	236
21	44	<b>DESTORM POWER</b> UNSIGNED	16
36	45	<b>JESSIE J</b> LAVA/REPUBLIC	61
NEW	46	<b>AVERY WILSON</b> RCA	1
39	47	<b>BEA MILLER</b> SYCO/HOLLYWOOD	14
34	48	<b>MARTIN GARRIX</b> SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	73
43	49	<b>RITA ORA</b> ROC NATION/COLUMBIA	44
44	50	<b>ENRIQUE IGLESIAS</b> SONY MUSIC LATIN	176

# Pop/Rhythmic/Adult

October 24  
2015  
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WK <b>GG</b> <b>WHAT DO YOU MEAN?</b>	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	7
1	2	<b>LOCKED AWAY</b>	R. City Feat. Adam Levine KEMOSABE/RCA	12
2	3	<b>THE HILLS</b>	The Weeknd XO/REPUBLIC	9
5	4	<b>WILDEST DREAMS</b>	Taylor Swift BIG MACHINE/REPUBLIC	7
8	5	<b>STITCHES</b>	Shawn Mendes ISLAND/REPUBLIC	19
4	6	<b>GOOD FOR YOU</b>	Selena Gomez Feat. A\$AP Rocky INTERSCOPE	16
7	7	<b>CAN'T FEEL MY FACE</b>	The Weeknd XO/REPUBLIC	18
6	8	<b>PHOTOGRAPH</b>	Ed Sheeran ATLANTIC	21
11	9	<b>DRAG ME DOWN</b>	One Direction SYCO/COLUMBIA	11
10	10	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO MAD DECENT	22
12	11	<b>DOWNTOWN</b>	Macklemore & Ryan Lewis MACKLEMORE/WARNER BROS.	7
9	12	<b>COOL FOR THE SUMMER</b>	Demi Lovato SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	15
16	13	<b>RENEGADES</b>	X Ambassadors KIDINAKORNER/INTERSCOPE	7
17	14	<b>ON MY MIND</b>	Ellie Goulding CHERRYTREE/INTERSCOPE	4
14	15	<b>LEVELS</b>	Nick Jonas SAFEHOUSE/ISLAND/REPUBLIC	7
15	16	<b>LOVE MYSELF</b>	Hailee Steinfeld REPUBLIC	9
24	17	<b>HOTLINE BLING</b>	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	4
19	18	<b>EX'S &amp; OH'S</b>	Elle King RCA	7
18	19	<b>HOW DEEP IS YOUR LOVE</b>	Calvin Harris & Disciples FLY EYE/COLUMBIA	11
20	20	<b>HERE</b>	Alessia Cara EP ENTERTAINMENT/DEF JAM	11
21	21	<b>SAME OLD LOVE</b>	Selena Gomez INTERSCOPE	4
23	22	<b>POWERFUL</b>	Major Lazer Feat. Ellie Goulding & Tarrus Riley MAD DECENT/INTERSCOPE	4
26	23	<b>LIKE I'M GONNA LOSE YOU</b>	Meghan Trainor Feat. John Legend EPIC	6
30	24	<b>HIDE AWAY</b>	Daya ARTBEATZ	6
29	25	<b>HOLD EACH OTHER</b>	A Great Big World Feat. FUTURISTIC BLACK MAGNETIC/EPIC	9

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS <b>FIGHT SONG</b>	Rachel Platten COLUMBIA	26
2	2	<b>SHUT UP AND DANCE</b>	WALK THE MOON RCA	30
3	3	<b>HONEY, I'M GOOD.</b>	Andy Grammer S-CURVE/HOLLYWOOD	27
4	4	<b>SUGAR</b>	Maroon 5 222/INTERSCOPE	36
5	5	<b>PHOTOGRAPH</b>	Ed Sheeran ATLANTIC	20
7	6	<b>THINKING OUT LOUD</b>	Ed Sheeran ATLANTIC	41
6	7	<b>STYLE</b>	Taylor Swift BIG MACHINE/REPUBLIC	35
8	8	<b>LOVE ME LIKE YOU DO</b>	Ellie Goulding UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	35
9	9	<b>WANT TO WANT ME</b>	Jason Derulo BELLUA HEIGHTS/WARNER BROS.	23
10	10	<b>UPTOWN FUNK!</b>	Mark Ronson Feat. Bruno Mars RCA	41
12	11	<b>GG</b> <b>WILDEST DREAMS</b>	Taylor Swift BIG MACHINE/REPUBLIC	6
11	12	<b>CHEERLEADER</b>	OMI LOUDER THAN LIFE/ULTRA/COLUMBIA	14
13	13	<b>CAN'T FEEL MY FACE</b>	The Weeknd XO/REPUBLIC	13
14	14	<b>BAD BLOOD</b>	Taylor Swift BIG MACHINE/REPUBLIC	20
16	15	<b>LIKE I'M GONNA LOSE YOU</b>	Meghan Trainor Feat. John Legend EPIC	12
15	16	<b>SEE YOU AGAIN</b>	Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP	20
17	17	<b>TAKE A PICTURE OF THIS</b>	Don Henley PAST MASTERS HOLDINGS/CAPITOL	12
18	18	<b>RENEGADES</b>	X Ambassadors KIDINAKORNER/INTERSCOPE	7
20	19	<b>LOCKED AWAY</b>	R. City Feat. Adam Levine KEMOSABE/RCA	5
19	20	<b>LIKE I CAN</b>	Sam Smith CAPITOL	16
23	21	<b>SONG FOR SOMEONE</b>	U2 ISLAND/INTERSCOPE	4
21	22	<b>TAKE YOUR TIME</b>	Sam Hunt MCA NASHVILLE/CAPITOL	20
22	23	<b>UMA THURMAN</b>	Fall Out Boy DCD2/ISLAND/REPUBLIC	11
24	24	<b>EX'S &amp; OH'S</b>	Elle King RCA	4
27	25	<b>CAN'T SLEEP LOVE</b>	Pentatonix RCA	3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WK <b>GG</b> <b>HOTLINE BLING</b>	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	7
1	2	<b>THE HILLS</b>	The Weeknd XO/REPUBLIC	12
2	3	<b>679</b>	Fetty Wap Feat. Remy Boyz RGF/300	10
4	4	<b>GOOD FOR YOU</b>	Selena Gomez Feat. A\$AP Rocky INTERSCOPE	14
8	5	<b>DOWNTOWN</b>	Macklemore & Ryan Lewis MACKLEMORE/WARNER BROS.	7
5	6	<b>ABOUT YOU</b>	Trey Songz SONGBOOK/ATLANTIC	13
10	7	<b>WHAT DO YOU MEAN?</b>	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	6
6	8	<b>MY WAY</b>	Fetty Wap Feat. Monty RGF/300	18
7	9	<b>CAN'T FEEL MY FACE</b>	The Weeknd XO/REPUBLIC	18
13	10	<b>LOCKED AWAY</b>	R. City Feat. Adam Levine KEMOSABE/RCA	11
11	11	<b>ALL EYES ON YOU</b>	Meek Mill Feat. Chris Brown & Nicki Minaj MAYBACH/ATLANTIC	14
9	12	<b>PLANES</b>	Jeremih Feat. J. Cole MICK SCHULTZ/DEF JAM	13
14	13	<b>NOTHING BUT TROUBLE (INSTAGRAM MODELS)</b>	Lil Wayne & Charlie Puth BIG BEAT/ATLANTIC	11
16	14	<b>THE FIX</b>	Nelly Feat. Jeremih RECORDS	8
17	15	<b>COMFORTABLE</b>	K Camp 4.27/FTE/INTERSCOPE	10
19	16	<b>HERE</b>	Alessia Cara EP ENTERTAINMENT/DEF JAM	9
12	17	<b>FLEX (OOH OOH OOH)</b>	Rich Homie Quan RICH HOMIEZ/THINK IT'S A GAME	18
20	18	<b>WHITE IVERSON</b>	Post Malone REPUBLIC	7
21	19	<b>TWIST MY FINGAZ</b>	YG PUSHHAZ INK/CTE/DEF JAM	10
26	20	<b>ZERO</b>	Chris Brown RCA	2
24	21	<b>WHERE YA AT</b>	Future Feat. Drake A-1/FREEBANDZ/EPIC	7
18	22	<b>BODY ON ME</b>	Rita Ora Feat. Chris Brown ROC NATION/COLUMBIA	9
22	23	<b>LIQUOR</b>	Chris Brown RCA	8
25	24	<b>BACK UP</b>	DeJ Loaf Feat. Big Sean IBGM/COLUMBIA	8
27	25	<b>NO ROLE MODELZ</b>	J. Cole DREAMVILLE/ROC NATION/COLUMBIA	6

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WK <b>RENEGADES</b>	X Ambassadors KIDINAKORNER/INTERSCOPE	15
4	2	<b>LOCKED AWAY</b>	R. City Feat. Adam Levine KEMOSABE/RCA	11
6	3	<b>GG</b> <b>WILDEST DREAMS</b>	Taylor Swift BIG MACHINE/REPUBLIC	7
1	4	<b>PHOTOGRAPH</b>	Ed Sheeran ATLANTIC	22
2	5	<b>CAN'T FEEL MY FACE</b>	The Weeknd XO/REPUBLIC	17
8	6	<b>EX'S &amp; OH'S</b>	Elle King RCA	17
7	7	<b>FIGHT SONG</b>	Rachel Platten COLUMBIA	32
5	8	<b>UMA THURMAN</b>	Fall Out Boy DCD2/ISLAND/REPUBLIC	24
9	9	<b>SHUT UP AND DANCE</b>	WALK THE MOON RCA	40
11	10	<b>LIKE I'M GONNA LOSE YOU</b>	Meghan Trainor Feat. John Legend EPIC	15
10	11	<b>CECILIA AND THE SATELLITE</b>	Andrew McMahon In The Wilderness CRUSH MUSIC/VANGUARD/CMG	20
13	12	<b>MARVIN GAYE</b>	Charlie Puth Feat. Meghan Trainor ARTIST PARTNERS GROUP/ATLANTIC	16
17	13	<b>STITCHES</b>	Shawn Mendes ISLAND/REPUBLIC	6
15	14	<b>HOLD EACH OTHER</b>	A Great Big World Feat. FUTURISTIC BLACK MAGNETIC/EPIC	11
14	15	<b>CHEERLEADER</b>	OMI LOUDER THAN LIFE/ULTRA/COLUMBIA	19
16	16	<b>SOMEONE NEW</b>	Hozier RUBYWORKS/COLUMBIA	19
18	17	<b>FEELINGS</b>	Maroon 5 222/INTERSCOPE	4
21	18	<b>WHAT DO YOU MEAN?</b>	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	5
22	19	<b>STAND BY YOU</b>	Rachel Platten COLUMBIA	4
12	20	<b>COOL FOR THE SUMMER</b>	Demi Lovato SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	14
19	21	<b>WASN'T EXPECTING THAT</b>	Jamie Lawson GINGERBREAD MAN/ELEKTRA/ATLANTIC	7
20	22	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO MAD DECENT	13
23	23	<b>SONG FOR SOMEONE</b>	U2 ISLAND/INTERSCOPE	13
28	24	<b>GOOD TO BE ALIVE (HALLELUJAH)</b>	Andy Grammer S-CURVE/HOLLYWOOD	4
27	25	<b>THUNDER</b>	Leona Lewis DEF JAM	10

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. CHARTS: The week's most popular songs based on streaming activity from all sources, including digital downloads, as measured by Nielsen SoundScan. STATIONS: The week's most popular radio stations based on audience share, as measured by Nielsen Audio. AIRPLAY DATA COMPILED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM/ARTIST FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2015, Prometheus Global Media, LLC and Nielsen Music, LLC. All rights reserved.

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# Country

October 24  
2015  
billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>STRIP IT DOWN</b>	J.STEVENS,J.STEVENS (L.BRYAN,J.M.NITE,R.COPPERMAN)	Luke Bryan CAPITOL NASHVILLE	1	12
4	2	2	<b>LOSE MY MIND</b>	R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,J.MORGAN,R.COPPERMAN,B.BURTON,T.C.CALLAWAY,G.FREYBERGER,G.PREYBERGER)	Brett Eldredge ATLANTIC/WMN	2	25
9	6	3	<b>BREAK UP WITH HIM</b>	S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,G.S.PRUNG,W.SELLERS)	Old Dominion RCA NASHVILLE	3	31
10	7	4	<b>BURNING HOUSE</b>	J.BHASKER,T.JOHNSON (C.OCHS,T.JOHNSON,J.BHASKER)	Cam ARISTA NASHVILLE	4	18
5	4	5	<b>SAVE IT FOR A RAINY DAY</b>	B.CANNON,K.CHESENEY (A.DORFF,M.RAMSEY,B.TURSI)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	4	16
2	3	6	<b>JOHN COUGAR, JOHN DEERE, JOHN 3:16</b>	D.HUFF,K.URBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE)	Keith Urban HIT RED/CAPITOL NASHVILLE	2	19
12	10	7	<b>I'M COMIN' OVER</b>	C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE)	Chris Young RCA NASHVILLE	7	22
11	9	8	<b>ANYTHING GOES</b>	J.MOI (F.MCTEIGUE,C.G.TOMPKINS,C.WISEMAN)	Florida Georgia Line REPUBLIC NASHVILLE	8	24
3	5	9	<b>HOUSE PARTY</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,J.FLOWERS)	Sam Hunt MCA NASHVILLE	1	42
8	8	10	<b>SMOKE BREAK</b>	J.JOYCE (C.UNDERWOOD,C.DESTEFANO,H.LINDESEY)	Carrie Underwood 19/ARISTA NASHVILLE	5	8
17	16	11	<b>AG SG</b> <b>DIE A HAPPY MAN</b>	D.HUFF,J.FRASURE (THOMAS RHETT,S.DOUGLAS,J.SPARGUR)	Thomas Rhett VALORY	11	3
RE-ENTRY	12	12	<b>FLY</b>	D.HUFF (M.MARLOW,T.DYE,T.VARTANYAN)	Maddie & Tae DOT	9	32
15	15	13	<b>GONNA WANNA TONIGHT</b>	C.DESTEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS)	Chase Rice DACK JANIELS/COLUMBIA NASHVILLE	13	40
13	14	14	<b>LET ME SEE YA GIRL</b>	M.CARTER (C.SWINDELL,M.CARTER,J.STEVENS)	Cole Swindell WARNER BROS./WMN	13	26
6	11	15	<b>BUY ME A BOAT</b>	C.JANSON,C.DUBOIS,B.ANDERSON (C.JANSON,C.DUBOIS)	Chris Janson WARNER BROS./WAR	2	25
14	13	16	<b>NOTHIN' LIKE YOU</b>	C.DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C.DESTEFANO)	Dan + Shay WARNER BROS./WAR	13	28
16	17	17	<b>GONNA</b>	S.HENDRICKS (L.LAIRD,C.WISEMAN)	Blake Shelton WARNER BROS./WMN	16	11
25	20	18	<b>DG</b> <b>BREAK UP IN A SMALL TOWN</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY)	Sam Hunt MCA NASHVILLE	18	26
19	18	19	<b>STAY A LITTLE LONGER</b>	J.JOYCE (J.OSBORNE,T.J.OSBORNE,S.MCANALLY)	Brothers Osborne EMI NASHVILLE	18	27
22	21	20	<b>I GOT THE BOY</b>	S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS)	Jana Kramer ELEKTRA NASHVILLE/WAR	20	34
20	19	21	<b>TOP OF THE WORLD</b>	B.GALLIMORE,T.MCGRAW (J.ROBBINS,J.M.NITE,J.OSBORNE)	Tim McGraw MCGRAW/BIG MACHINE	19	10
24	22	22	<b>GONNA KNOW WE WERE HERE</b>	M.KNOX (B.BEAVERS,BRETT JAMES)	Jason Aldean BROKEN BOW	12	11
26	23	23	<b>DIBS</b>	F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,J.KERR,R.GRIFFIN,J.DUKE)	Kelsea Ballerini BLACK RIVER	23	9
28	25	24	<b>RUN AWAY WITH YOU</b>	J.RICH,B.KENNY (J.D.RICH,MICHAEL RAY)	Big & Rich BSR/NEW REVOLUTION	24	9
21	24	25	<b>LOVING YOU EASY</b>	Z.BROWN (Z.BROWN,N.MOON,A.ANDERSON)	Zac Brown Band JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND	4	25
27	26	26	<b>ALREADY CALLIN' YOU MINE</b>	IV (M.THOMAS,S.THOMAS,B.KNOX,P.O'DONNELL,W.KIRBY)	Parmalee STONEY CREEK	26	27
30	29	27	<b>I LOVE THIS LIFE</b>	L.RIMES,P.BRUST,C.LUCAS (D.MYRICK,C.JANSON,C.LUCAS,P.BRUST)	LoCash REVIVER	27	21
29	28	28	<b>21</b>	D.HUFF,H.HAYES (D.DAVISON,K.LOVELACE,A.GORLEY,H.HAYES)	Hunter Hayes ATLANTIC/WMN	28	21
32	31	29	<b>WE WENT</b>	D.GEORGE (J.WILSON,M.ROGERS,J.KING)	Randy Houser STONEY CREEK	29	19
33	33	30	<b>THAT DON'T SOUND LIKE YOU</b>	J.STONE,L.BRICE (L.BRICE,R.AKINS,A.GORLEY)	Lee Brice CURB	30	15
31	32	31	<b>LIVE FOREVER</b>	REDONE,D.HUFF,OLKHAYAT,C.J.HARRIS, JR.,K.PERRY,R.PERRY,N.PERRY,LANDREWS,K.O.KJELLHOLM	The Band Perry REPUBLIC NASHVILLE	31	8
34	34	32	<b>COUNTRY NATION</b>	L.WOOTEN,B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVELACE)	Brad Paisley ARISTA NASHVILLE	32	6
18	27	33	<b>REAL LIFE</b>	S.MCANALLY,R.COPPERMAN (R.COPPERMAN,A.GORLEYS.MCANALLY,J.OSBORNE)	Jake Owen RCA NASHVILLE	17	20
35	35	34	<b>RISER</b>	R.COPPERMAN (S.MOAKLER,T.MEADOWS)	Dierks Bentley CAPITOL NASHVILLE	34	15
40	37	35	<b>(THIS AIN'T NO) DRUNK DIAL</b>	D.COBBS (M.HOBBY,C.CROWDER,N.MASON,C.DODDS)	A Thousand Horses REPUBLIC NASHVILLE	35	7
36	36	36	<b>LITTLE BIT OF YOU</b>	D.GEORGE,C.BRYANT (C.BRYANT,D.GEORGE,A.GORLEY)	Chase Bryant RED BOW	36	7
48	43	37	<b>BEAUTIFUL DRUG</b>	Z.BROWN (Z.BROWN,N.MOON)	Zac Brown Band JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND	37	4
23	30	38	<b>LONG STRETCH OF LOVE</b>	N.CHAPMAN,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE	23	16
38	39	39	<b>SOUTHERN STYLE</b>	F.ROGERS (D.RUCKER,R.RUTHERFORD,T.JAMES)	Darius Rucker CAPITOL NASHVILLE	38	8
-	38	40	<b>COLD BEER CONVERSATION</b>	C.AINLAY,G.STRAIT (A.ANDERSON,B.HAYSLIP,J.YEARV)	George Strait MCA NASHVILLE	38	2
45	42	41	<b>I LIKE THE SOUND OF THAT</b>	J.DEMARCUS,RASCAL FLATTS (M.TRAINOR,J.FRASURE,S.MOONEY)	Rascal Flatts BIG MACHINE	41	3
41	41	42	<b>BLUE BANDANA</b>	J.L.SLOAS,J.L.NIEMANN (B.GOLDSMITH,C.J.SOLAR,A.S.WILLS)	Jerryd Niemann SEA GAYLE/ARISTA NASHVILLE	41	7
42	45	43	<b>WHITE LIGHTNING</b>	D.HUFF,J.NIEBANK (J.JOHNSTON)	The Cadillac Three BIG MACHINE	42	13
44	50	44	<b>DRINKIN' TOWN WITH A FOOTBALL PROBLEM</b>	D.HUFF (A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,E.MCDAVID,ELKINS,V.A.OLIVAREZ)	Billy Currington MERCURY	44	5
RE-ENTRY	45	45	<b>AMNESIA</b>	D.BAKER,J.ABBOTT (J.ABBOTT,S.MCANALLY,J.OSBORNE)	Josh Abbott Band PRETTY DAMN TOUGH	45	2
43	46	46	<b>T-SHIRT</b>	D.HUFF,J.FRASURE (A.GORLEY,L.LAIRD,S.MCANALLY)	Thomas Rhett VALORY	39	5
RE-ENTRY	47	47	<b>SPEAKERS</b>	Z.CROWELL,S.MCANALLY (S.HUNT,B.HOOD,K.SACKLEY)	Sam Hunt MCA NASHVILLE	40	18
RE-ENTRY	48	48	<b>BACKROAD SONG</b>	F.ROGERS,G.SMITH (G.SMITH,F.ROGERS)	Granger Smith WHEELHOUSE	25	3
RE-ENTRY	49	49	<b>YUP</b>	C.CHAMBERLAIN (S.MINOR,P.O'DONNELL,W.KIRBY)	Easton Corbin MERCURY	46	3
RE-ENTRY	50	50	<b>NIGHT'S ON FIRE</b>	C.AINLAY,F.LIDDELL,G.WORF (J.SINGLETON,D.RUTTAN)	David Nail MCA NASHVILLE	43	4

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	<b>#1</b> <b>GEORGE STRAIT</b>	Cold Beer Conversation	MCA NASHVILLE/UMGN	2	
1	2	<b>DON HENLEY</b>	Cass County	PAST MASTERS HOLDINGS/CAPITOL	2	
3	3	<b>THOMAS RHETT</b>	Tangled Up	VALORY/BMLG	2	
4	4	<b>LUKE BRYAN</b>	Kill The Lights	CAPITOL NASHVILLE/UMGN	9	
5	5	<b>SAM HUNT</b>	Montevallo	MCA NASHVILLE/UMGN	50	
8	6	<b>GG</b> <b>ZAC BROWN BAND</b>	JEKYLL + HYDE	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	24	
6	7	<b>ALABAMA</b>	Southern Drawl	TGA/BMG	3	
7	8	<b>BRETT ELDRIDGE</b>	Illinois	ATLANTIC/WMN	4	
9	9	<b>ERIC CHURCH</b>	The Outsiders	EMI NASHVILLE/UMGN	87	
32	10	<b>PS</b> <b>KANE BROWN</b>	Closer (EP)	KANE BROWN	3	
12	11	<b>MADDIE &amp; TAE</b>	Start Here	DOT/REPUBLIC/BMLG	6	
12	12	<b>THE WOOD BROTHERS</b>	Paradise	HONEY JAR/THIRTY TIGERS	1	
11	13	<b>LITTLE BIG TOWN</b>	Pain Killer	REPUBLIC NASHVILLE/BMLG	51	
10	14	<b>FLORIDA GEORGIA LINE</b>	Anything Goes	REPUBLIC NASHVILLE/BMLG	52	
15	15	<b>JASON ALDEAN</b>	Old Boots, New Dirt	BROKEN BOW/BBMG	53	
14	16	<b>ALAN JACKSON</b>	Angels And Alcohol	ACR/EMI NASHVILLE/UMGN	12	
17	17	<b>BRANTLEY GILBERT</b>	Just As I Am	VALORY/BMLG	73	
13	18	<b>CLINT BLACK</b>	On Purpose	BLACKTOP/THIRTY TIGERS	2	
37	19	<b>ALABAMA</b>	Angels Among Us: Hymns & Gospel Favorites	CRACKER BARREL/TGA/GAITHER/CAPITOL CMG	38	
19	20	<b>VARIOUS ARTISTS</b>	Now That's What I Call Country, Volume 8	SONY MUSIC/UNIVERSAL/UME	18	
20	21	<b>CHASE RICE</b>	Ignite The Night	COLUMBIA NASHVILLE/DACK JANIELS	60	
16	22	<b>THE TURNPIKE TROUBADOURS</b>	The Turnpike Troubadours	BOSSIER CITY/THIRTY TIGERS	3	
18	23	<b>KACEY MUSGRAVES</b>	Pageant Material	MERCURY/UMGN	16	
25	24	<b>JASON ISBELL</b>	Something More Than Free	SOUTHEASTERN/THIRTY TIGERS	12	
26	25	<b>ZAC BROWN BAND</b>	Greatest Hits So Far...	ROAR/SOUTHERN GROUND/ATLANTIC/AG	48	

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	<b>#1</b> <b>LOSE MY MIND</b>	Brett Eldredge	25		
3	2	<b>STRIP IT DOWN</b>	Luke Bryan	10		
1	3	<b>SAVE IT FOR A RAINY DAY</b>	Kenny Chesney	17		
5	4	<b>ANYTHING GOES</b>	Florida Georgia Line	18		
6	5	<b>GONNA WANNA TONIGHT</b>	Chase Rice	49		
7	6	<b>BREAK UP WITH HIM</b>	Old Dominion	37		
8	7	<b>LET ME SEE YA GIRL</b>	Cole Swindell	27		
9	8	<b>SMOKE BREAK</b>	Carrie Underwood	8		
10	9	<b>FLY</b>	Maddie & Tae	38		
11	10	<b>NOTHIN' LIKE YOU</b>	Dan + Shay	34		
12	11	<b>GONNA</b>	Blake Shelton	12		
13	12	<b>I'M COMIN' OVER</b>	Chris Young	20		
4	13	<b>JOHN COUGAR, JOHN DEERE, JOHN 3:16</b>	Keith Urban	18		
14	14	<b>GONNA KNOW WE WERE HERE</b>	Jason Aldean	11		
15	15	<b>TOP OF THE WORLD</b>	Tim McGraw	10		
16	16	<b>BURNING HOUSE</b>	Cam	16		
17	17	<b>STAY A LITTLE LONGER</b>	Brothers Osborne	28		
18	18	<b>RUN AWAY WITH YOU</b>	Big & Rich	39		
19	19	<b>ALREADY CALLIN' YOU MINE</b>	Parmalee	36		
20	20	<b>DIBS</b>	Kelsea Ballerini	15		
22	21	<b>I GOT THE BOY</b>	Jana Kramer	33		
21	22	<b>I LOVE THIS LIFE</b>	LoCash	33		
24	23	<b>COUNTRY NATION</b>	Brad Paisley	6		
25	24	<b>WE WENT</b>	Randy Houser	19		
23	25	<b>21</b>	Hunter Hayes	21		



## Eldredge's 'Lose' Wins

"Lose My Mind," the first single off *Illinois*, the second album from **Brett Eldredge** (above), steps 2-1 on the Country Airplay chart. It gains by 1 percent to 48.3 million audience impressions, according to Nielsen Music.

The song, which Eldredge co-wrote, samples **Gnarls Barkley's** 2006 No. 2 Billboard Hot 100 pop hit, "Crazy." It's Eldredge's fourth Country Airplay No. 1, and with its 25-week trip to the top, his fastest-rising. He previously led with "Don't Ya" (43 weeks to No. 1), "Beat of the Music" (38 weeks) and "Mean to Me" (36 weeks).

"In the development and recording of *Illinois*, it was really important to put together a collection of songs that people [would] accept and like," Eldredge tells *Billboard*. "The fact that they took this single all the way to No. 1 is an amazing feeling. I have a great team working really hard for me."

On Top Country Albums, **George Strait** reigns with *Cold Beer Conversation*, up 2-1 in its second week despite a 64 percent fall to 30,000 sold. The set swaps places with the chart's prior No. 1, **Don Henley's** *Cass County* (28,000, down 67 percent). The new release marks Strait's record-padding 26th No. 1 on Top Country Albums. He last led the list with 2013's *Love Is Everything*. The legend first ruled the chart with *Right or Wrong* in 1984.

—Jim Asker

JOSEPH LLAMES

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**

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# R&B/Hip-Hop

October 24  
2015  
**billboard**

HOT R&B/HIP-HOP 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 4 WKS THE HILLS	MANO,ILLANGELO (A.TESFAYE,A.BALSH,E.NICKERSON,C.MONTAGNESE)	The Weeknd XO/REPUBLIC	1	20
3	2	2	DG AG HOTLINE BLING	NINETEENS (A.GRAHAM,P.JEFFERIES,T.THOMAS)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	10
4	5	3	SG WATCH ME	BOLO DA PRODUCER (T.B.MINGO,R.L.HAWK)	Silento BOLO/CAPITOL	2	33
5	4	4	679	PEOPLES (W.J.MAXWELL,A.COSME JR.,J.POPE,B.GARCIA)	Fetty Wap Featuring Remy Boyz RGF/300	4	15
2	3	5	CAN'T FEEL MY FACE	A.PAYAMI,MAX MARTIN (A.TESFAYE,MAX MARTIN,S.KOTTECHA,P.SVENSSON,A.PAYAMI)	The Weeknd XO/REPUBLIC	1	15
7	7	6	DOWNTOWN	MACLEMORE & RYAN LEWIS FEAT. ERIC NAILLY, MELLE MEL, KOOL MOE DEE & GRANDMASTER CAZ KLEWIS (B.HAGGERTY,R.LEWIS,E.S.NALLY,X.KAMP,J.RAWLINGS,I.DUTTON,E.FLOPPY-BARNES,HAGGERTY,D.SPUNLO)	MacLemore/WARNER BROS.	6	7
9	9	7	HIT THE QUAN	BUCK NASTY (R.COLBERT)	iLoveMemphis PALM TREE/RUSH HOUR/RECORDS	7	10
18	10	8	JUMPMAN	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	8	3
8	6	9	TRAP QUEEN	T.FADD (W.J.MAXWELL,T.FADD)	Fetty Wap RGF/300	2	39
6	8	10	MY WAY	NICK E BEATS (W.J.MAXWELL,A.COSME JR.,D.EAGLES)	Fetty Wap Featuring Monty RGF/300	5	16
13	12	11	WHERE YA AT	L.WAYNE (N.D.WILBURN,L.WAYNE,A.GRAHAM)	Future Featuring Drake A-1/FREEBANDZ/EPIC	11	12
11	11	12	ALL EYES ON YOU	MEEK MILL FEAT. CHRIS BROWN & NICKI MINAJ A.DELICATA,MORRIS (R.R.WILLIAMS,O.T.MARAJA,C.M.BROWN,A.DELICATA,D.MORRIS,C.COSSOM,...)	Meek Mill MAYBACH/ATLANTIC	8	16
15	15	13	AGAIN	PEOPLES,SHY BOOGS (W.J.MAXWELL,B.GARCIA,E.J.TIMMONS)	Fetty Wap RGF/300	12	9
14	14	14	BACK TO BACK	DAXZ,N.SHEBIB,DRAKE (A.GRAHAM,J.CARTER,N.J.SHEBIB)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	8	10
22	24	15	ANTIDOTE	WONDAGIRL,FEEDSTOOD (L.WEBSTER,E.O.SHIRIN,RODEO,B.VAN MIERLO,T.BRENNICE,D.GUY,L.MICHEL,S.N.MOYSHON,J.L.STENWESS)	Travi\$ Scott GRAND HUSTLE/EPIC	15	6
27	17	16	BIG RINGS	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	16	3
26	25	17	WHITE IVERSON	POST MALONE (A.POST,M.ROBERTS)	Post Malone REPUBLIC	17	8
16	16	18	CLASSIC MAN	JIDENNA FEATURING ROMAN GIANARTHUR JIDENNA,K.KWABENA TUFFUR,NATE "ROCKET" WONDER (L.MORRISON,N.KWABENA TUFFUR,N.KIRVIN,HILL,SEHRA,...)	Jidenna WONDALAND/EPIC	8	26
24	18	19	DIAMONDS DANCING	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	18	3
20	23	20	COMFORTABLE	BIG FRUIT (K.T.CAMPBELL,L.CLOPTON,D.JACKSON,T.BALOGUN)	K Camp 4.27/FTE/INTERSCOPE	19	13
28	21	21	LIQUOR	A.STITH,THE AQUARIUS (C.M.BROWN,A.STITH,O.SAMPSON)	Chris Brown RCA	21	15
19	20	22	RIGHT HAND	VINYLZ,FRANK DUKES (A.GRAHAM,A.HERNANDEZ,A.FEENYK,GUNESBERK,T.BRYANT)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	19	9
21	19	23	RGF ISLAND	YUNG LAN (W.J.MAXWELL,M.S.MODI)	Fetty Wap RGF/300	19	3
29	22	24	DIGITAL DASH	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	22	3
31	26	25	SCHOLARSHIPS	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	25	3
35	34	26	COME GET HER	MIKE WILL MADE-IT+ (A.I.S.BROWN,K.J.BROWN,M.L.WILLIAMS,A.HOGAN)	Rae Sremmurd EARDRUMA/INTERSCOPE	26	26
33	28	27	I'M THE PLUG	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	27	3
36	36	28	BLASE	TY DOLLA \$IGN FEATURING FUTURE & RAE SREMMURD D.RUDNICK (T.GRIFFIN JR.,N.D.WILBURN,A.I.S.BROWN,K.U.BROWN,G.HILL)	Ty Dolla \$ign ATLANTIC	28	7
46	31	29	DON'T	DOPE BOI (B.TILLER,I.B.STEWART,T.HOLLINS, JR.,M.CAREY,I.DUPRI,B.M.COX,J.AUSTIN)	Bryson Tiller TRAPSOUL/RCA	29	11
30	27	30	LIVE FROM THE GUTTER	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	27	3
45	38	31	BACK UP	ROCKSAYS (D.M.TRIMBLE,K.A.ADAMS,S.M.ANDERSON,C.GOSBERRY)	DeJ Loaf Featuring Big Sean IBGM/COLUMBIA	31	10
39	30	32	CHANGE LOCATIONS	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	30	3
43	29	33	PLASTIC BAG	NOT LISTED (NOT LISTED)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	29	3
34	37	34	NOTHING BUT TROUBLE (INSTAGRAM MODELS)	COOK CLASSICS,C.PUTH (C.PUTH,D.CARTER)	Lil Wayne & Charlie Puth BIG BEAT/ATLANTIC	32	12
48	33	35	JERSEY	NOT LISTED (NOT LISTED)	Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	33	3
47	41	36	THE FIX	DI MISTARD,M.ADAMS (C.HAYNES, JR.,D.MCFARLANE,M.ADAMS,C.BLANCHARD,BELL,K.ROLLINS,D.BROWN,M.GAYE,DITZ)	Nelly Featuring Jeremih RECORDS	28	8
-	32	37	JUGG	S.SINGLETARY (W.J.MAXWELL,A.COSME JR.,S.SINGLETARY)	Fetty Wap Featuring Monty RGF/300	32	2
25	39	38	SAVE DAT MONEY	LIL DICKY FEAT. FETTY WAP & RICH HOMIE QUAN MONEY ALWAYZ (D.BURD,M.WASHINGTON,D.D.LAMAR,W.J.MAXWELL)	Lil Dicky DAVID BURD/CMSN	25	3
32	35	39	30 FOR 30 FREESTYLE	NOT LISTED (NOT LISTED)	Drake A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	32	3
41	42	40	ABOUT YOU	M.NILAN, JR.,TWENTY1 (T.NEVERSON,E.DEAN,B.GREEN,L.VAUGHN,M.NILAN, JR.,L.FUDGE,C.SIMON)	Trey Songz SONGBOOK/ATLANTIC	29	11
42	46	41	100	CARDO ON THE BEACH,JULIANO (I.TAYLOR,S.BENTON,JONES,A.GRAHAM,JE.JULIAN, JR.,LATOR,P.BRYSON)	The Game Featuring Drake FIFTH ANNIHILATION/BLOOM MONEY/EPIC	25	12
38	40	42	R.I.C.O.	VINYLZ,CUBEATZ (R.R.WILLIAMS,A.GRAHAM,A.HERNANDEZ,K.GOMRINGER)	Meek Mill Featuring Drake MAYBACH/ATLANTIC	14	15
HOT SHOT DEBUT		43	PLAYER	LULOLO,ALEX PURPLE (T.KACHINGWE,L.LOULES,A.KRONLUND,C.ANGELIDES,C.M.BROWN)	Tinashe Featuring Chris Brown RCA	43	1
40	43	44	ACQUAINTED	BEN BILKINS,ILLANGELO,JOHNEVILLE,DANNYBOYSTYLES,THE WEEKND (A.TESFAYE,J.QUENNEVILLE,ILLANGELO,DIGHI,DISCHOFIELD)	The Weeknd XO/REPUBLIC	22	6
44	44	45	TELL YOUR FRIENDS	THE POPE,K.WEST,THE WEEKND,ILLANGELO (A.TESFAYE,K.O.WEST,C.POPE,ILLANGELO,C.MARSHALL,R.HOLMES)	The Weeknd XO/REPUBLIC	19	6
37	45	46	ALRIGHT	P.L.WILLIAMS,SOUNWAVE (K.DUCKWORTH,P.L.WILLIAMS,M.SPEARS)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	24	18
NEW		47	SAY IT	POP TORO (D.PETERSON,A.WANSELA,WHITFIELD,D.HALL,N.GILBERT,G.CHAMBERS)	Tory Lanez MAD LOVE/INTERSCOPE	47	1
NEW		48	I'M UP	THE STEROTYPES (D.GRANDBERYR,C.TOLER,K.ASKEN,K.HARBOUR,C.TOLLINS,K.BALDING,M.KRAGEND)	Omarion Featuring Kid Ink & French Montana ARTCLUB/MAYBACH/ATLANTIC	48	1
49	47	49	DARK TIMES	ILLANGELO (A.TESFAYE,J.QUENNEVILLE,E.C.SHEERAN)	The Weeknd Featuring Ed Sheeran XO/REPUBLIC	33	6
RE-ENTRY		50	PLAY NO GAMES	KEY WANE,L.HENRY (S.M.ANDERSON,D.MWEE,ILL.M.JOHNSON,C.M.BROWN,J.GRAFFIN,JC.TGATING,C.GRIFFIN,ILL.HILL,TRILEY)	Big Sean Feat. Chris Brown & Ty Dolla \$ign GOOD,DEF JAM	28	7

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 1 WK	JANET	RHYTHM NATION/BMG	Unbreakable	1
NEW	2	TAMAR BRAXTON	STREAMLINE/EPIC	Calling All Lovers	1	
3	3	THE WEEKND	XO/REPUBLIC	Beauty Behind The Madness	6	
2	4	DRAKE & FUTURE	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	3	
1	5	FETTY WAP	RGF/300/AG	Fetty Wap	2	
4	6	BRYSON TILLER	TRAPSOUL/RCA	T R A P S O U L	2	
5	7	MAC MILLER	WARNER BROS.	GO:OD AM	3	
7	8	FUTURE	A-1/FREEBANDZ/EPIC	DS2	12	
6	9	DR. DRE	AFTERMATH/INTERSCOPE/IGA	Compton	9	
NEW	10	KYLE	SUPERDUPER/HOMEBOW/INDIE-POP	Smyle	1	
9	11	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	35	
13	12	TYRESE	VOLTRON RECORDZ	Black Rose	13	
12	13	J. COLE	DRAMA/VIRVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	44	
11	14	TRAVIS SCOTT	GRAND HUSTLE/EPIC	Rodeo	5	
14	15	PRINCE	NPG	HITnRUN: Phase One	4	
16	16	SCARFACE	LET'S TALK/BROTHER MOB/BMG	Deeply Rooted	5	
20	17	LEON BRIDGES	LISASAWYERS63/COLUMBIA	Coming Home	16	
21	18	SOUNDTRACK	20TH CENTURY FOX/COLUMBIA	Empire: Original Soundtrack From Season 1	31	
8	19	AVANT	MO-B	The VIII	2	
19	20	JILL SCOTT	BLUES BABE/ATLANTIC/AG	Woman	11	
18	21	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	30	
17	22	LIL DICKY	DAVID BURD/CMSN	Professional Rapper	10	
26	23	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA	AT LONG LAST.A\$AP	20	
36	24	GG SOUNDTRACK	SHADY/INTERSCOPE/IGA	Southpaw	11	
25	25	RAE SREMMURD	EARDRUMA/INTERSCOPE/IGA	Sremmlife	40	

HOT R&B SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 4 WKS THE HILLS	XO/REPUBLIC	The Weeknd	20	
2	2	CAN'T FEEL MY FACE	XO/REPUBLIC	The Weeknd	16	
3	3	HERE	EP ENTERTAINMENT/DEF JAM	Alessia Cara	19	
4	4	CLASSIC MAN	WONDALAND/EPIC	Jidenna Feat. Roman GianArthur	29	
5	5	LIQUOR	RCA	Chris Brown	15	
6	6	DON'T	TRAPSOUL/RCA	Bryson Tiller	13	
7	7	THE FIX	RECORDS	Nelly Feat. Jeremih	8	
8	8	ABOUT YOU	SONGBOOK/ATLANTIC	Trey Songz	14	
NEW	9	PLAYER	RCA	Tinashe Feat. Chris Brown	1	
9	10	ACQUAINTED	XO/REPUBLIC	The Weeknd	6	
10	11	TELL YOUR FRIENDS	XO/REPUBLIC	The Weeknd	7	
14	12	I'M UP	ARTCLUB/MAYBACH/ATLANTIC	Omarion Feat. Kid Ink & French Montana	10	
11	13	DARK TIMES	XO/REPUBLIC	The Weeknd Feat. Ed Sheeran	6	
16	14	NO SLEEP	RHYTHM NATION/BMG	Janet Feat. J. Cole	16	
12	15	REAL LIFE	XO/REPUBLIC	The Weeknd	6	
13	16	PRISONER	XO/REPUBLIC	The Weeknd Feat. Lana Del Rey	6	
25	17	BURNITUP!	RHYTHM NATION/BMG	Janet Feat. Missy Elliott	2	
NEW	18	EXCHANGE	TRAPSOUL/RCA	Bryson Tiller	1	
15	19	SHAMELESS	XO/REPUBLIC	The Weeknd	6	
18	20	PARADISE	MICK SCHULTZ/DEF JAM	Jeremih	16	
20	21	L\$D	A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	17	
17	22	LOSERS	XO/REPUBLIC	The Weeknd Feat. Labrinth	6	
23	23	SHAME	VOLTRON RECORDZ/CAPITOL	Tyrese	18	
19	24	ANGEL	XO/REPUBLIC	The Weeknd	6	
22	25	COFFEE	BYSTORM/BLACK ICE/RCA	Miguel	23	



## Tinashe's Top 10 Debut

"Player," the latest single from **Tinashe** (above), arrives at No. 9 on the Hot R&B Songs chart, her best debut yet. Sales for "Player" (which features **Chris Brown**) provide the bulk its of points, with 24,000 downloads logged during the tracking week ending Oct. 8, according to Nielsen Music (enough for a No. 4 bow on R&B Digital Songs). Tinashe reached No. 3 on Hot R&B Songs in 2014 with her first chart hit, "2 On" (featuring **Schoolboy Q**). The new entrance extends Brown's lead for most top 10s to 15 on the 3-year-old hybrid tally. (**Drake** follows with nine.) "Player" previews Tinashe's forthcoming sophomore album, *Joyride*. On Top R&B/Hip-Hop Albums, **Janet Jackson** nabs her seventh No. 1 with the bow of *Unbreakable* (109,000 sold). Coming in at No. 2 is **Tamar Braxton's** *Calling All Lovers* (38,000). It follows her No. 1-debating *Love and War* in 2013 (114,000 sold in its first week). While current single "Catfish" dips one spot (37-38) in its second week on the Mainstream R&B/Hip-Hop airplay chart, album cut "King" is the third charting single overall from the set, entering R&B Digital Songs at No. 19. The first *Lovers* track to chart had lead single "If I Don't Have To," which reached No. 6 on Adult R&B (Aug. 15). Elsewhere on the R&B/hip-hop charts, Drake earns two new airplay No. 1s as "Hotline Bling" crowns both Rhythmic (3-1) and R&B/Hip-Hop Airplay (2-1). On the latter, he extends his lead for most No. 1s (17). On Rhythmic, he's now tied with **Rihanna** for the second-most chart-toppers (11), inching toward **Usher's** reign (13).

—Amaya Mendizabal

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music. HOT R&B SONGS: The week's most popular current R&B/hip-hop songs, ranked by sales data as compiled by Nielsen Music. TOP R&B/HIP-HOP ALBUMS: The week's most popular current R&B/hip-hop 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. 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.



PROMOTION

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PROMOTION



STEPHEN SONDHEIM  
**Seven Decades of  
Musical Theatre**

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On October 30, Billboard will publish a **Stephen Sondheim: Seven Decades of Musical Theatre** special feature celebrating this incomparable theatre icon during his 85th birthday year. A Pulitzer Prize, multiple-Grammy and Academy Award winner and Kennedy Center Honoree, Sondheim has received nine Tony Awards (including a special 2008 Lifetime Achievement Tony) and is recognized the world-over as Musical Theatre's preeminent composer and lyricist.

**Please join Billboard in congratulating Mr. Sondheim's extraordinary achievements as he is commemorated with this special feature.**

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**COVER DATE**  
11/14

**STREET DATE**  
11/8

**AD CLOSE**  
10/20

# Christian/Gospel

October 24  
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 53 WKS	<b>OCEANS (WHERE FEET MAY FAIL)</b> M.G. CHISLETT (M.CROCKER, J. HOUSTON, S. LIGTHELM)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	1 / 108
4	2	2	<b>FIRST</b> P.MABURY, J. INGRAM (L.DAIGLE, P.MABURY, J. INGRAM, M.L.C. FIELDS, H.BENTLEY)	Lauren Daigle CENTRICITY	2 / 20	
2	3	3	<b>BROTHER</b> E.CASH, D.TOZER, NEED TO BREATHE (N.RINEHART, W.RINEHART, G.DEGRAW)	NEED TO BREATHE Feat. Gavin DeGraw ATLANTIC/WORD-CURB	1 / 43	
3	4	4	<b>FLAWLESS</b> B.GLOVER, D.GARCIA (B.MILLARD, M.SCHEUCHZER, N.COCHRAN, R.SHAFER, B.GRAUL, S.JOLDS, D.A.GARCIA, B.GLOVER)	MercyMe FAIR TRADE	2 / 27	
6	6	5	<b>FEEL IT</b> D.GARCIA, TOBYMAC (T.MCKEEHAN, D.A.GARCIA, C.R.BARLOWE)	tobyMac Feat. Mr. Talkbox FOREFRONT/CAPITOL CMG	5 / 14	
7	5	6	<b>TOUCH THE SKY</b> J.HOUSTON, M.G.CHISLETT (J.HOUSTON, D.THOMAS, M.G.CHISLETT)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	3 / 29	
10	9	7	<b>SAME POWER</b> S.MOSLEY (J.CAMP, J. INGRAM)	Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	7 / 16	
8	8	8	<b>HOLY SPIRIT</b> I.ESKELIN (B.J.TORWALT, K.TORWALT)	Francesca Battistelli FERVENT/WORD-CURB	2 / 33	
5	7	9	<b>AT THE CROSS (LOVE RAN RED)</b> E.CASH (M.ARMSTRONG, E.CASH, C.TOMLIN, M.REDMAN, J.MVRIN)	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	5 / 40	
-	28	10	<b>GOOD GOOD FATHER</b> R.COPPERMAN (J.P.M.BARRETT, T.BROWN)	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	10 / 2	
17	14	11	<b>THE RIVER</b> C.WEDGEWORTH (J.FELIZ, C.WEDGEWORTH, J.SILVERBERG)	Jordan Feliz CENTRICITY	11 / 6	
12	11	12	<b>MY STORY</b> J.REDMON (M.WEAVER, J. INGRAM)	Big Daddy Weave FERVENT/WORD-CURB	11 / 14	
13	12	13	<b>JUST BE HELD</b> M.A.MILLER (M.HALL, B.HERMS, M.WEST)	Casting Crowns BEACH STREET/REUNION/PLG	12 / 15	
19	16	14	<b>AIR I BREATHE</b> S.MOSLEY (M.KEARNEY, S.MOSLEY)	Mat Kearney AWARE/PUBLIC/INPOP	14 / 17	
15	13	15	<b>LIFT YOUR HEAD WEARY SINNER (CHAINS)</b> C.PASCHALL, E.CASH, D.CROWDER (E.CASH, D.CROWDER, S.PHILPOTT)	Crowder SIXSTEPS/SPARROW/CAPITOL CMG	13 / 17	
11	15	16	<b>THAT WAS THEN, THIS IS NOW</b> B.GLOVER (J.WILSON, B.GLOVER)	Josh Wilson SPARROW/CAPITOL CMG	11 / 26	
14	17	17	<b>PRODIGAL</b> S.MOSLEY (D.FREY, B.MCDONALD, S.MOSLEY)	Sidewalk Prophets WORD-CURB	14 / 18	
16	18	18	<b>CAST MY CARES</b> C.BROWN (D.B.NEESMITH, S.TINNESZ, C.BROWN)	Finding Favour GOTEE	15 / 24	
20	19	19	<b>THERE IS POWER</b> L.L.BREWSTER, C.WEDGEWORTH (L.L.BREWSTER, M.L.C.FIELDS)	Lincoln Brewster INTEGRITY	19 / 21	
21	21	20	<b>NO LONGER SLAVES</b> C.GREELY, B.STRAND (J.HESLER, B.JOHNSON, J.CASE)	Bethel Music Feat. Johnathan David & Melissa Hesler BETHEL	20 / 27	
18	20	21	<b>EXHALE</b> M.BRONLEWEE (T.A.LEE, M.ARMSTRONG, J.SILVERBERG)	Plumb CURB	12 / 22	
26	23	22	<b>DELIVERER</b> P.MOAK (M.MAHER, N.RINEHART, W.RINEHART)	Matt Maher ESSENTIAL/PLG	22 / 14	
22	22	23	<b>YOU WILL NEVER RUN</b> G.GILKESON, B.SHIVE (REND COLLECTIVE)	Rend Collective CAPITOL CMG	19 / 16	
29	26	24	<b>YOU ARE LOVED</b> C.BROWN (C.CLEVELAND, K.WILLIAMS, J.ZEGAN, J.SOJKA)	Stars Go Dim WORD-CURB	24 / 4	
23	24	25	<b>UNCOMFORTABLE</b> I.LMIND, G.LAMBRETH (A.MINEO, K.J.POLLARD, R.BANGA, JR., G.LAMBRETH, J.PRIELON, V.G.AZUCENA)	Andy Mineo REACH	20 / 9	

HOT GOSPEL 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 6 WKS	<b>WANNA BE HAPPY?</b> K.FRANKLIN, S.MARTIN (K.FRANKLIN, A.GREEN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION	1 / 6
2	2	2	<b>WORTH</b> A.BROWN, J.SAVAGE (A. BROWN)	Anthony Brown & group therAPy KEY OF A/VMAN/TYSCOT	1 / 24	
4	4	3	<b># WAR</b> C.JENKINS, R.EAST (C.JENKINS)	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	2 / 49	
3	3	4	<b>INTENTIONAL</b> T.GREENE, V.NAVEJAR (T.GREENE)	Travis Greene RCA INSPIRATION	1 / 23	
5	5	5	<b>WORTH FIGHTING FOR</b> A.W.LINDSEY (B.C.WILSON, A.LINES)	Brian Courtney Wilson MOTOWN GOSPEL	3 / 36	
6	6	6	<b>YES YOU CAN</b> A.W.LINDSEY (C.DIXSON, M.L.SAPP)	Marvin Sapp RCA INSPIRATION	3 / 35	
9	9	7	<b>FILL ME UP</b> M.BOONE, C.CARTER (W.A.REAGAN)	Casey J MARQUIS BOONE/TYSCOT	1 / 53	
8	7	8	<b>I LUH GOD</b> W.CAMPBELL, L.DANIELS (W.CAMPBELL, E.M.ATKINS-CAMPBELL, L.A.DANIELS)	Erica Campbell Feat. Big Shizz MY BLOCK/EONE	1 / 28	
12	10	9	<b>ALL THE GLORY</b> T.MALLOY, L.WILSON (T.MALLOY)	Alexis Spight UNCLE G	9 / 27	
11	8	10	<b>GOTTA HAVE YOU</b> W.CAMPBELL, P.MORTON (P.J.MORTON, J.MCREYNOLDS, W.CAMPBELL)	Jonathan McReynolds TEHILLAH/LIGHT	8 / 28	
14	12	11	<b>I'M GOOD</b> R.JERKINS (R.JERKINS, J.AUSTIN, T.BOWMAN, JR., L.WARE, A.ROSS)	Tim Bowman Jr. LIFESTYLE	11 / 15	
13	14	12	<b>SEND THE RAIN</b> W.D.MCDOWELL, C.BOGAN III (W.D.MCDOWELL, W.MCMILLAN)	William McDowell DELIVERY ROOM/EONE	12 / 22	
18	17	13	<b>YOU LOVE ME (BEST OF MY LOVE)</b> R.ROBINSON (M.WHITE, A.MCKAY)	Anita Wilson MOTOWN GOSPEL	13 / 6	
15	13	14	<b>EVERYTHING'S COMING UP JESUS!</b> M.WHITFIELD (C.JONES, L.SLOAN, A.HAMBRIK, M.SPENCE)	Livie GLORY 2 GLORY/MBK	13 / 20	
16	16	15	<b>JESUS SAVES</b> V.MITCHELL (T.COBB)	Tasha Cobbs MOTOWN GOSPEL	3 / 22	
17	15	16	<b>I'M YOURS</b> K.BOWIE, C.CARTER (C.J.JOBBS)	Casey J MARQUIS BOONE/TYSCOT	15 / 6	
21	18	17	<b>OVERFLOW</b> V.MITCHELL (W.A.REAGAN)	Tasha Cobbs MOTOWN GOSPEL	11 / 16	
-	25	18	<b>PLACE CALLED VICTORY</b> D.KIPPING (D.KIPPING, D.BROWN, JR.)	Deon Kipping RCA INSPIRATION	18 / 6	
22	19	19	<b>THANK YOU JESUS (THAT'S WHAT HE'S DONE)</b> A.A.WARD (M.BUTLER, R.SEARIGHT)	Kim Burrell SHANACHIE	16 / 10	
20	21	20	<b>KING OH KING</b> K.SHELTON (K.SHELTON, M.BROWN CLARK, K.RINGGOLD)	Maurette Brown Clark SRT	20 / 5	
19	20	21	<b>DESTINY</b> E.BROWN (T.E.ATKINS-CAMPBELL, R.SMITH, E.BROWN)	Tina Campbell GETTREE	15 / 12	
24	22	22	<b>RESTORE ME AGAIN</b> D.HADDON, M.HODGE (D.HADDON, D.BLUMFIELD)	Deitrick Haddon DHVISIONS/MANHADDON/EONE	22 / 8	
-	24	23	<b>YOU ARE AWESOME (AWESOME GOD)</b> T.SNEED (M.MCDOWELL, T.SNEED)	Troy Sneed EMTRO GOSPEL	22 / 8	
NEW		24	<b>LIKE NO OTHER</b> D.WEATHERSPOON (B.CAGE)	Byron Cage NOBY B	24 / 1	
RE-ENTRY		25	<b>PRESSURE</b> J.MCREYNOLDS (J.MCREYNOLDS)	Jonathan McReynolds TEHILLAH/LIGHT	9 / 6	

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
	1	#1 1 WK	<b>GATEWAY WORSHIP</b> Walls	1		
3	2	<b>VARIOUS ARTISTS</b> WOW Hits 2016	WOW Hits 2016 PLG/WORD-CURB/CAPITOL CMG	2		
NEW	3	<b>FOR TODAY</b> NUCLEAR BLAST	Wake	1		
1	4	<b>AMANDA COOK</b> BETHEL/PLG	Brave New World	2		
4	5	<b>TOBYMAC</b> FOREFRONT/CAPITOL CMG	This Is Not A Test	9		
7	6	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	Thrive	86		
6	7	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG	How Can It Be	27		
9	8	<b>GG</b> VARIOUS ARTISTS Top 25 Praise Songs: 2016 Edition MARANATHA/CAPITOL CMG		6		
12	9	<b>THIRD DAY</b> Lead Us Back: Songs Of Worship	Lead Us Back: Songs Of Worship	32		
2	10	<b>BUILDING 429</b> ESSENTIAL/PLG	Unashamed	3		
5	11	<b>ANDY MINEO</b> REACH	Uncomfortable	3		
NEW	12	<b>CAPITAL KINGS</b> GOTEE/PLG	II	1		
17	13	<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	Empires	20		
RE	14	<b>VARIOUS ARTISTS</b> Top 25 Praise Songs: 2015 Edition MARANATHA/CAPITOL CMG		37		
8	15	<b>MERCYME</b> FAIR TRADE/PLG	Welcome To The New	79		
29	16	<b>ALABAMA</b> ANGELS AMONG US: HYMNS & GOSPEL FAVORITES CRACKER BARREL/TGA/GAITHER/CAPITOL CMG	Angels Among Us: Hymns & Gospel Favorites	53		
19	17	<b>BETHEL MUSIC</b> BETHEL/PLG	We Will Not Be Shaken	38		
18	18	<b>JEREMY CAMP</b> STOLEN PRIDE/SPARROW/CAPITOL CMG	I Will Follow	36		
31	19	<b>REND COLLECTIVE</b> REND FAMILY/SPARROW/CAPITOL CMG	As Family We Go	7		
28	20	<b>MATT MAHER</b> ESSENTIAL/PLG	Saints And Sinners	30		
25	21	<b>CHRIS TOMLIN</b> SIXSTEPS/SPARROW/CAPITOL CMG	Love Ran Red	50		
27	22	<b>THE COLLINGSWORTH FAMILY</b> STOWTOWN/PLG	That Day Is Coming	2		
16	23	<b>CROWDER</b> SIXSTEPS/SPARROW/CAPITOL CMG	Neon Steeple	72		
41	24	<b>VARIOUS ARTISTS</b> STAR SONG/CAPITOL CMG	20 #1's: Christian	2		
13	25	<b>SOUNDTRACK</b> REUNION/PLG	War Room	7		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 3 WKS	<b>JONATHAN MCREYNOLDS</b> TEHILLAH/LIGHT/EONE	Life Music: Stage Two	3	
2	2	<b>TASHA COBB</b> MOTOWN GOSPEL/CAPITOL CMG	One Place Live	7		
3	3	<b>ANTHONY BROWN &amp; GROUP THERAPY</b> KEY OF A/VMAN/TYSCOT/TASEIS	Everyday Jesus	12		
4	4	<b>JOHN P. KEE</b> KEE/MOTOWN GOSPEL/CAPITOL CMG	Level Next	2		
7	5	<b>VARIOUS ARTISTS</b> WOW Gospel 2015 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA	WOW Gospel 2015	36		
11		<b>TAMELA MANN</b> TILLYMANN	Best Days	141		
10	7	<b>MARVIN SAPP</b> RCA INSPIRATION/RCA	You Shall Live	19		
9	8	<b>KAREN CLARK-SHEARD</b> KAREW/EONE	Destined To Win	12		
17		<b>CASEY J</b> MARQUIS BOONE/TYSCOT/TASEIS	The Truth	25		
19		<b>GG</b> KIM BURRELL SHANACHIE	A Different Place	5		
14		<b>TASHA COBB</b> MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	139		
12	12	<b>ISRAEL &amp; NEW BREED</b> RGM NEW BREED/RCA INSPIRATION/PLG	Covered: Alive In Asia	11		
18	13	<b>ALEXIS SPIGHT</b> UNCLE G/EONE	Dear Diary	6		
22		<b>ERICA CAMPBELL</b> MY BLOCK/EONE	Help 2.0	28		
RE		<b>MEL HOLDER</b> PSALMIST/MEGAWAVE	Back To Basics: Music Book, Vol. II	13		
23		<b>CHARLES JENKINS &amp; FELLOWSHIP CHICAGO</b> INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	Any Given Sunday	30		
5	17	<b>TIFF JOY</b> WALKWAY/TYSCOT/TASEIS	TIFF JOY	2		
15	18	<b>TRAVIS GREENE</b> RCA INSPIRATION/RCA	Intentional (EP)	7		
RE		<b>VARIOUS ARTISTS</b> EONE	Billboard #1 Gospel Hits	38		
24	20	<b>FRED HAMMOND</b> F HAMMOND/RCA INSPIRATION/RCA	I Will Trust	47		
20	21	<b>RICHARD SMALLWOOD</b> MOTOWN GOSPEL/CAPITOL CMG	The Best Of Richard Smallwood	2		
RE		<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/CAPITOL CMG	Icon: Gospel Worship	17		
25	23	<b>BRIAN COURTNEY WILSON</b> MOTOWN GOSPEL/CAPITOL CMG	Worth Fighting For	31		
RE		<b>RICHARD SMALLWOOD WITH VISION</b> RCA INSPIRATION/RCA	Anthology: Live	13		
6	25	<b>LIZ VICE</b> RAMSEUR	There's A Light	2		



## Daigle's First With 'First'

"First" marks a first for Lauren Daigle as the track becomes her maiden No. 1 on Christian Airplay (2-1), up by 10 percent to 9 million audience impressions, according to Nielsen Music. "First," which Daigle co-wrote, is the second single from her debut album, *How Can It Be*, following the No. 6-peaking title track. The set ranks at No. 7 on Top Christian Albums after hitting No. 1 (May 2) and has sold 113,000 to date.

On Christian Digital Songs, Chris Tomlin's "Good Good Father" debuts at No. 1 (8,000 first-week downloads sold), marking his fourth leader on the list. On Hot Christian Songs, it flies 28-10, becoming his record-breaking 22nd top 10; he passes Casting Crowns and MercyMe, each with 21. "What an honor to be part of carrying this song," Tomlin tells *Billboard*. "God is a good father, and I think people need to hear that. It's a beautiful thing to lead the song on tour each night, seeing people experience the heart and power of those words."

Tomlin's "Father" is one of three currently charting versions. Housefires' take jumps 36-32 in its 14th week on Hot Christian Songs, while Zealand Worship's interpretation steps 48-41 on Christian Airplay. Interest in the song, written by Pat Barrett and Tony Brown, began in churches in Atlanta, where Housefires is based. Tomlin's wife, Lauren, heard it while attending a conference in the city and, inspired by it, came home and convinced her husband to record it. —Jim Asker

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music. SALES: The week's most popular current Christian albums, ranked by sales data as compiled by Nielsen Music. HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music. SALES: The week's most popular current gospel albums, ranked by sales data as compiled by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's top-selling current Christian albums, ranked by sales data as compiled by Nielsen Music. TOP GOSPEL ALBUMS: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen Music. All rights reserved. © 2015. Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

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# Dance/Electronic

October 24  
2015  
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	<b>#1</b> <b>LEAN ON</b>	Major Lazer & DJ Snake Featuring MO	MAD DECENT	32
2	2	2	<b>WHERE ARE U NOW</b>	Skrillex & Diplo With Justin Bieber	MAD DECENT/OWSLA/ATLANTIC	33
3	3	3	<b>AG</b> <b>HOW DEEP IS YOUR LOVE</b>	Calvin Harris & Disciples	FLY EYE/COLUMBIA	12
4	4	4	<b>HEY MAMA</b>	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	WHAT A MUSIC/PARLOPHONE/ATLANTIC	46
6	6	5	<b>POWERFUL</b>	Major Lazer Feat. Ellie Goulding & Tarrus Riley	MAD DECENT/INTERSCOPE	19
5	5	6	<b>YOU KNOW YOU LIKE IT</b>	DJ Snake & AlunaGeorge	INTERSCOPE	43
7	9	7	<b>HOLD MY HAND</b>	Jess Glynne	ATLANTIC	28
8	7	8	<b>OMEN</b>	Disclosure Featuring Sam Smith	METHOD/PMR/CAPITOL	11
11	11	9	<b>ROSES</b>	The Chainsmokers Featuring ROZES	DISRUPTOR/COLUMBIA	17
-	48	10	<b>DG SG</b> <b>BROKEN ARROWS</b>	Avicii	PRMD/ISLAND/REPUBLIC	2
40	8	11	<b>MAGNETS</b>	Disclosure Featuring Lorde	METHOD/PMR/CAPITOL	3
13	13	12	<b>SOMETHING BETTER</b>	Audien Featuring Lady Antebellum	ASTRALWERKS/CAPITOL	13
12	14	13	<b>SUGAR</b>	Robin Schulz Featuring Francesco Yates	TONSPIEL/ATLANTIC	11
15	18	14	<b>WAITING FOR LOVE</b>	Avicii	PRMD/ISLAND/REPUBLIC	21
10	12	15	<b>BEAUTIFUL NOW</b>	Zedd Featuring Jon Bellion	INTERSCOPE	22
14	15	16	<b>AIN'T NOBODY (LOVES ME BETTER)</b>	Felix Jaehn Feat. Jasmine Thompson	LAGENTUR/CASABLANCA/REPUBLIC	22
16	19	17	<b>EASY LOVE</b>	Sigala	MINISTRY OF SOUND	6
19	27	18	<b>FOR A BETTER DAY</b>	Avicii	PRMD/ISLAND/REPUBLIC	6
44	17	19	<b>HOLDING ON</b>	Disclosure Featuring Gregory Porter	METHOD/PMR/CAPITOL	20
18	22	20	<b>HERE FOR YOU</b>	Kygo Featuring Ella Henderson	ULTRA/RCA	5
20	21	21	<b>SHOW ME LOVE</b>	Sam Feldt Featuring Kimberly Anne	SPINNIN'/POLYDOR/4TH & BROADWAY/ISLAND/REPUBLIC	19
25	23	22	<b>DESSERT</b>	Dawin	CASABLANCA/REPUBLIC	19
22	24	23	<b>PEANUT BUTTER JELLY</b>	Galantis	BIG BEAT/ATLANTIC	25
17	20	24	<b>SUMMERTHING!</b>	Afrojack Featuring Mike Taylor	WALL/PM-AM/DEF JAM	16
<b>HOT SHOT DEBUT</b>		25	<b>TALK TO MYSELF</b>	Avicii	PRMD/ISLAND/REPUBLIC	1
21	26	26	<b>COMING OVER</b>	Dillon Francis & Kygo Feat. James Hersey	MAD DECENT/COLUMBIA	8
-	40	27	<b>WE ALL FALL DOWN</b>	A-Trak Featuring James Lidell	FOOLS GOLD	2
34	37	28	<b>OCEAN DRIVE</b>	Duke Dumont	BLAZE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL	9
-	16	29	<b>NOCTURNAL</b>	Disclosure Featuring The Weeknd	METHOD/PMR/CAPITOL	2
29	29	30	<b>BURIAL</b>	Yogi, Skrillex, Pusha T, Moody Good & Trollphace	OWSLA	14
<b>RE-ENTRY</b>		31	<b>PURE GRINDING</b>	Avicii	PRMD/ISLAND/REPUBLIC	4
<b>NEW</b>		32	<b>GONNA LOVE YA</b>	Avicii	PRMD/ISLAND/REPUBLIC	1
33	36	33	<b>UNCONDITIONAL</b>	Ultra Nate	BLUFIREF/PEACE BISQUIT	6
38	43	34	<b>LOVE IS FREE</b>	Robyn & La Bagatelle Magique Feat. Maluca	KONICHIWA/CHERRYTREE/INTERSCOPE	5
30	35	35	<b>OLD THING BACK</b>	Matoma & The Notorious B.I.G. Feat. Ja Rule & Ralph Tresvant	BIG BEAT/ATLANTIC	10
28	34	36	<b>BE RIGHT THERE</b>	Diplo & Sleepy Tom	MAD DECENT	6
32	38	37	<b>BE TOGETHER</b>	Major Lazer Featuring Wild Belle	MAD DECENT	19
27	32	38	<b>UNTIL YOU WERE GONE</b>	The Chainsmokers & Tritonal Feat. Emily Warren	DISRUPTOR/COLUMBIA	3
31	41	39	<b>DEVIL</b>	Cash Cash Feat. Busta Rhymes, B.o.B & Neon Hitch	BIG BEAT/ATLANTIC/RRP	9
<b>NEW</b>		40	<b>THE OTHER BOYS</b>	Nervo Feat. Kylie Minogue, Jake Shears & Nile Rodgers	ULTRA	1
<b>RE-ENTRY</b>		41	<b>THE HUM</b>	Dimitri Vegas & Like Mike vs. Ummet Ozcan	CNR/SMASH THE HOUSE/ARMADA	5
42	46	42	<b>DISARM YOU</b>	Kaskade Featuring Ilsey	ARCADE/WARNER BROS.	11
37	30	43	<b>JADED</b>	Disclosure	METHOD/PMR/CAPITOL	3
<b>NEW</b>		44	<b>YOU HAVE TO BELIEVE</b>	Dave Aude Feat. Olivia Newton-John & Chloe Lattanzi	AUDACIOUS	1
<b>NEW</b>		45	<b>SYNERGY</b>	Sted-E, Hybrid Heights & Crystal Waters	418	1
<b>NEW</b>		46	<b>TROUBLE</b>	Avicii	PRMD/ISLAND/REPUBLIC	1
24	42	47	<b>AUTOMATIC</b>	ZHU x AlunaGeorge	COLUMBIA	3
<b>RE-ENTRY</b>		48	<b>NEVER FORGET YOU</b>	Zara Larsson & MNEK	RECORD COMPANY TEN/EPIC	2
<b>NEW</b>		49	<b>SUNSET JESUS</b>	Avicii	PRMD/ISLAND/REPUBLIC	1
<b>NEW</b>		50	<b>TRUE BELIEVER</b>	Avicii	PRMD/ISLAND/REPUBLIC	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
<b>NEW</b>	1	<b>#1</b> <b>AVICII</b>	PRMD/ISLAND	Stories	1	
1	2	<b>DISCLOSURE</b>	METHOD/PMR/CAPITOL	Caracal	2	
2	3	<b>KASKADE</b>	AUDIO ARCADE/WARNER BROS.	Automatic	2	
<b>NEW</b>	4	<b>CAPITAL KINGS</b>	GOTEE/PLG	II	1	
<b>RE</b>	5	<b>PORTER ROBINSON</b>	SAMPLE SIZED/ASTRALWERKS	Worlds	22	
6	6	<b>MAJOR LAZER</b>	PEACE IS THE MISSION	19		
<b>NEW</b>	7	<b>RUDIMENTAL</b>	MAJOR TOMS/BIG BEAT/AG	We The Generation	1	
7	8	<b>ALINA BARAZ &amp; GALIMATIAS</b>	ULTRA	Urban Flora (EP)	21	
8	9	<b>LINDSEY STIRLING</b>	LINDSEYSTOMP	Shatter Me	76	
9	10	<b>ODESZA</b>	FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	58	
<b>NEW</b>	11	<b>BORGORE</b>	BUYGORE	Keep It Sexy (EP)	1	
<b>NEW</b>	12	<b>VARIOUS ARTISTS</b>	ALL TRAP MUSIC/AEI	All Trap Music, Vol. 4	1	
<b>NEW</b>	13	<b>SOUNDTRACK</b>	20TH CENTURY FOX/COLUMBIA	The Martian: Songs From	1	
4	14	<b>PEACHES</b>	I U SHE	Rub	2	
10	15	<b>ZEDD</b>	INTERSCOPE/IGA	True Colors	21	
11	16	<b>SKRILLEX &amp; DIPLO</b>	SKRILLEX AND DIPLO PRESENT JACK U	33		
21	17	<b>COLTON DIXON</b>	19/SPARROW/CAPITOL CMG	The Calm Before The Storm	4	
17	18	<b>YEARS &amp; YEARS</b>	POLYDOR/INTERSCOPE/IGA	Communion	13	
13	19	<b>JAMIE XX</b>	YOUNG TURKS	In Colour	19	
18	20	<b>VARIOUS ARTISTS</b>	POWER MUSIC: 55 SMASH HITS: RUNNING REMIXES	60		
14	21	<b>SYLVAN ESSO</b>	PARTISAN	Sylvan Esso	74	
<b>NEW</b>	22	<b>AUTRE NE VEUT</b>	DOWNTOWN	Age Of Transparency	1	
25	23	<b>VARIOUS ARTISTS</b>	NOW THAT'S WHAT I CALL PARTY ANTHEMS 2	61		
16	24	<b>NERO</b>	VIRGIN/MTA/CHERRYTREE/INTERSCOPE/IGA	Between II Worlds	4	
15	25	<b>PURITY RING</b>	4AD	Another Eternity	32	



## The Start Of Avicii's Stories

Avicii (above) arrives at No. 1 on Top Dance/Electronic Albums with *Stories*, his much delayed follow-up to 2013's *True*. *Stories* starts with 11,000 copies sold, according to Nielsen Music — approximately one-fifth of the opening-week sum (50,000) of *True*. Still, nine tracks from *Stories* pepper Hot Dance/Electronic Songs, including “Broken Arrows,” which slings 48-10. Featuring uncredited vocals from country star **Zac Brown**, “Arrows” bounds by 461 percent to 1.2 million U.S. streams and 403 percent to 15,000 downloads sold. “Arrows” is the new album’s second top 10, following the No. 7-peaking “Waiting for Love,” and Avicii’s seventh overall, tying him with **Zedd** for the second-most top 10s since the chart’s Jan. 26, 2013 launch. (Calvin Harris leads with eight.) Avicii also lands the chart’s Hot Shot Debut with “Talk to Myself” at No. 25.

Speaking of the top 10 on Hot Dance/Electronic Songs, **The Chainsmokers** chug into the region with “Roses,” featuring **ROZES** (11-9). It’s the DJ duo’s first top 10 trip since its debut hit, “#Selfie,” spent two weeks at No. 1 in 2014. “Roses” blossoms by 10 percent in streaming (to 1.4 million) and 24 percent in sales (to 11,000). On Dance Club Songs, **Olivia Somerlyn** summons her second No. 1 with “OXO” (3-1). Remixes from **David Morales**, **tyDi**, **Wideboys** and others help spur the song to the top. Somerlyn tells *Billboard* of the track, “I wrote it about the people who try to bring us down but actually end up making us stronger by forcing us to believe in ourselves.”

—Gordon Murray

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> <b>HOW DEEP IS YOUR LOVE</b>	Calvin Harris & Disciples	12		
3	2	<b>WHAT DO YOU MEAN?</b>	Justin Bieber	6		
2	3	<b>SOMETHING BETTER</b>	Audien Feat. Lady Antebellum	13		
4	4	<b>LOCKED AWAY</b>	R. City Feat. Adam Levine	9		
5	5	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO	26		
9	6	<b>GG</b> <b>THE HILLS</b>	The Weeknd	5		
6	7	<b>PEANUT BUTTER JELLY</b>	Galantis	11		
11	8	<b>BEAUTIFUL NOW</b>	Zedd Feat. Jon Bellion	19		
18	9	<b>HOLD MY HAND</b>	Jess Glynne	15		
16	10	<b>OCEAN DRIVE</b>	Duke Dumont	7		
12	11	<b>WILDEST DREAMS</b>	Taylor Swift	5		
10	12	<b>CAN'T FEEL MY FACE</b>	The Weeknd	16		
19	13	<b>DOWNTOWN</b>	Macklemore & Ryan Lewis	6		
13	14	<b>WHERE ARE U NOW</b>	Skrillex & Diplo With Justin Bieber	28		
17	15	<b>BREAK THROUGH THE SILENCE</b>	Martin Garrix vs Matisse & Sadko	7		
25	16	<b>EASY LOVE</b>	Sigala	3		
8	17	<b>GOOD FOR YOU</b>	Selena Gomez Feat. A\$AP Rocky	13		
22	18	<b>DISARM YOU</b>	Kaskade Feat. Ilsey	9		
15	19	<b>CRASH 2.0</b>	Adventure Club vs Dallask	5		
21	20	<b>PHOTOGRAPH</b>	Ed Sheeran	11		
23	21	<b>SUGAR</b>	Robin Schulz Feat. Francesco Yates	6		
20	22	<b>COOL FOR THE SUMMER</b>	Demi Lovato	13		
7	23	<b>SWEET ESCAPE</b>	Alesso Feat. Sirena	17		
27	24	<b>LEVELS</b>	Nick Jonas	4		
31	25	<b>ROSES</b>	The Chainsmokers Feat. ROZES	2		

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 online music sources tracked by Nielsen Music, and reports from a national sample of clubs D.A. 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/MIX SHOW AIRPLAY: The week's most popular current dance/electronic mix shows, 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
3	1	<b>#1</b> <b>OXO</b> OLIVIA SOMERLYN	Olivia Somerlyn	11
2	2	<b>UNCONDITIONAL</b> BLUFIRE/PEACE BISQUIT	Ultra Nate	9
4	3	<b>LOVE IS FREE</b> ROBYN & LA BAGATELLE MAGIQUE FEATURING MALUCA KONICHIWA/CHERRYTREE/INTERSCOPE		10
9	4	<b>GG</b> <b>WHAT DO YOU MEAN?</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	5
8	5	<b>THE OTHER BOYS</b> ULTRA	Nervo Feat. Kylie Minogue, Jake Shears & Nile Rodgers	6
10	6	<b>YOU HAVE TO BELIEVE</b> AUDACIOUS	Dave Aude Feat. Olivia Newton-John & Chloe Lattanzi	5
11	7	<b>SYNERGY</b> 418	Sted-E, Hybrid Heights & Crystal Waters	6
1	8	<b>FEEL THE VIBE</b> YELLOW/SLAAG	Bob Sinclar Featuring Dawn Tallman	8
7	9	<b>OMEN</b> METHOD/PMR/CAPITOL	Disclosure Feat. Sam Smith	9
14	10	<b>WAS THAT ALL IT WAS</b> DIRTY DISCO	Dirty Disco Feat. Debby Holiday	8
6	11	<b>HOW DEEP IS YOUR LOVE</b> FLY EYE/COLUMBIA	Calvin Harris & Disciples	10
19	12	<b>HIGH OFF MY LOVE</b> CASH MONEY/REPUBLIC	Paris Hilton	4
5	13	<b>LOVE 3X</b> HOLLYWOOD	ZZ Ward	10
13	14	<b>THERE MUST BE LOVE</b> DEF MIX	David Morales & Janice Robinson	10
21	15	<b>TRUST YOU</b> EMBLEM/ATLANTIC	Rob Thomas	5
17	16	<b>SPARKS</b> RCA	Hilary Duff	11
16	17	<b>THE PARTY (THIS IS HOW WE DO IT)</b> SPINNIN'/POLYDOR/DEF JAM	Joe Stone Featuring Montell Jordan	10
23	18	<b>MY HOME</b> HAMMER	Twisted Dee & Spyglass Edmund Featuring Amuka	7
27	19	<b>FORGET TO BREATHE</b> 617	Joe Bermudez Feat. Natasha Anderson	5
18	20	<b>SUMMERTHING!</b> WALL/PM-AM/DEF JAM	Afrojack Feat. Mike Taylor	12
15	21	<b>TEACHER</b> ISLAND/REPUBLIC	Nick Jonas	10
29	22	<b>SO F**KIN' ROMANTIC</b> RCA	Matthew Koma	4
31	23	<b>TAKE YOU OVER</b> ITHEBLEONAIRE	Bleona	4
38	24	<b>INSOMNIA 2.0</b> SONY MUSIC	Faithless	2
30	25	<b>THE FEELING</b> CARRILLO	Nadia Gattas	5
37	26	<b>THUNDER</b> DEF JAM	Leona Lewis	3
34	27	<b>ANDALE</b> CHA CHA HEELS	Altar & Jeanie Tracy	4
40	28	<b>LA JUNGLA</b> CARRILLO	Ralph Rosario Feat. Julissa Veloz	2
22	29	<b>SUMMERTIME GIRL</b> SONY MUSIC	Sean Finn & Alexsai	7
28	30	<b>CAN'T FEEL MY FACE</b> XO/REPUBLIC	The Weeknd	11
<b>HOT SHOT DEBUT</b>	31	<b>OCEAN DRIVE</b> BLAZE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL	Duke Dumont	1
12	32	<b>SOMETHING BETTER</b> ASTRALWERKS/CAPITOL	Audien Feat. Lady Antebellum	13
20	33	<b>WHAT A DAY</b> FANTINE	Fantine Feat. Wyclef Jean & El Cata	14
42	34	<b>27 CLUB</b> CHERRYTREE/INTERSCOPE	Ivy Levan	3
24	35	<b>EMERGENCY</b> RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop	13
36	36	<b>ALL I WANTED</b> BMB	Claire Rasa	7
26	37	<b>COOL FOR THE SUMMER</b> SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	11
44	38	<b>FLIP IT</b> VIRGIN/CAPITOL	Charlotte Devaney Feat. Snoop Dogg	3
41	39	<b>GOODBYE</b> FEDER/TIME/WARNER BROS.	Feder Featuring Lyse	3
33	40	<b>TWO MINDS</b> CHERRYTREE/INTERSCOPE	NERO	7
39	41	<b>I WANT YOU</b> AIR SUPPLY	Air Supply	7
50	42	<b>HEAVEN (BEAUTIFUL LIFE)</b> S-CURVE	Punch Inc.	2
<b>NEW</b>	43	<b>BOOMERANG</b> SAFFRON	Emin Feat. Nile Rodgers	1
<b>NEW</b>	44	<b>BOYS JUST WANNA HAVE FUN</b> THBREAKCO	Team Heart Break	1
25	45	<b>RED LIPS</b> FOD	Aggro Santos Feat. Andreea Banica	12
<b>NEW</b>	46	<b>RUN ON LOVE</b> RADIKAL	Lucas Nord Feat. Tove Lo	1
<b>NEW</b>	47	<b>TAKE ME HIGHER</b> FROM BEYOND TOMORROW	Nytrix	1
45	48	<b>PEANUT BUTTER JELLY</b> BIG BEAT/ATLANTIC	Galantis	6
47	49	<b>LEAN ON</b> MAD DECENT	Major Lazer & DJ Snake Feat. MO	22
32	50	<b>SWEET ESCAPE</b> REFUNE/DEF JAM	Alesso Feat. Sirena	12

# Boxscore

October 24  
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 (Or).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.
- Digital Songs Charts
- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). 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)

Publishing song index available on [Billboard.com/biz](http://Billboard.com/biz).

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,670,990 (\$11,515,767 CANADIAN) \$105.04/\$37.27	<b>TAYLOR SWIFT, VANCE JOY, SHAWN MENDES</b> ROGERS CENTRE, TORONTO OCT. 2-3	99,283 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE
2	\$5,654,156 (73,504,026 PESOS) \$300/\$37.69	<b>JUAN GABRIEL</b> AUDITORIO NACIONAL, MEXICO CITY SEPT. 17, 19-20, 25-27	57,120 SIX SELLOUTS	IN-HOUSE
3	\$4,324,044 \$201/\$61	<b>MARC ANTHONY</b> AMERICAN AIRLINES ARENA, MIAMI OCT. 2-3	34,564 TWO SELLOUTS	CARDENAS MARKETING NETWORK
4	\$3,452,940 \$139.50/\$97/\$39.50	<b>TAYLOR SWIFT, HAIM, VANCE JOY</b> SCOTTRADE CENTER, ST. LOUIS SEPT. 28-29	29,688 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE
5	\$3,024,480 \$110/\$90	<b>AC/DC, VINTAGE TROUBLE</b> WRIGLEY FIELD, CHICAGO SEPT. 15	29,732 SELLOUT	JAM PRODUCTIONS
6	\$2,014,706 \$358/\$173	<b>MADONNA</b> VERIZON CENTER, WASHINGTON, D.C. SEPT. 12	13,271 SELLOUT	LIVE NATION GLOBAL TOURING
7	\$1,955,240 (1,338,286,850 PESOS) \$262.98/\$36.01	<b>KATY PERRY, TINASHE</b> PISTA ATLETICA, SANTIAGO, CHILE OCT. 6	23,438 SELLOUT	MOVE CONCERTS, DG MEDIOS Y ESPECTACULOS
8	\$1,950,500 \$400/\$25	<b>CHAYANNE</b> COLISEO DE PUERTO RICO, SAN JUAN OCT. 2-3	25,542 27,605 TWO SHOWS	TONY MOJENA ENTERTAINMENT
9	\$1,941,750 \$355/\$40	<b>MADONNA, MICHAEL DIAMOND</b> TD GARDEN, BOSTON SEPT. 26	12,780 SELLOUT	LIVE NATION GLOBAL TOURING
10	\$1,715,587 \$249/\$199/\$99.50/\$65	<b>BIGBANG</b> STAPLES CENTER, LOS ANGELES OCT. 3	13,361 13,535	LIVE NATION
11	\$1,683,210 (\$2,235,390 CANADIAN) \$74.92/\$19.20	<b>ONE DIRECTION, ICONA POP</b> CANADIAN TIRE CENTRE, OTTAWA, ONTARIO SEPT. 8-9	23,422 TWO SELLOUTS	LIVE NATION
12	\$1,682,655 \$65	<b>MUMFORD &amp; SONS, THE VACCINES, JACK GARRATT</b> THE FORUM, INGLEWOOD, CALIF. AUG. 17-18	25,887 TWO SELLOUTS	LIVE NATION
13	\$1,621,784 \$85	<b>JEFF DUNHAM</b> PLANET HOLLYWOOD SHOWROOM, LAS VEGAS SEPT. 2-6, 18-20, 23-27, 30, OCT. 1-4	17912, 21940 18 SHOWS SIX SELLOUTS	AEG LIVE, TATE ENTERTAINMENT GROUP
14	\$1,619,760 (\$2,141,373 CANADIAN) \$135.40/\$44.63	<b>SHANIA TWAIN, GAVIN DEGRAW</b> SCOTIABANK SADDLEDOME, CALGARY, ALBERTA SEPT. 17-18	19,191 21,128 TWO SHOWS	AEG LIVE
15	\$1,566,321 \$129.50/\$99.50/\$39.50	<b>TAYLOR SWIFT, VANCE JOY</b> WELLS FARGO ARENA, DES MOINES, IOWA OCT. 8	13,969 SELLOUT	THE MESSINA GROUP/AEG LIVE
16	\$1,553,685 \$75/\$55/\$35	<b>FOO FIGHTERS, GARY CLARK JR.</b> THE FORUM, INGLEWOOD, CALIF. SEPT. 21-22	26,443 TWO SELLOUTS	LIVE NATION
17	\$1,533,590 (\$2,018,336 CANADIAN) \$645.85/\$64.59	<b>HEAVY MONTREAL FESTIVAL</b> PARC JEAN-DRAPEAU, MONTREAL AUG. 7-9	26,067 31,800 THREE DAYS	EVENKO, GREENLAND PRODUCTIONS
18	\$1,446,727 \$69.50/\$29.50	<b>5 SECONDS OF SUMMER, HEY VIOLET</b> NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. SEPT. 1-2	22,750 27,405 TWO SHOWS	LIVE NATION
19	\$1,434,010 \$355/\$40	<b>MADONNA, MICHAEL DIAMOND</b> WELLS FARGO CENTER, PHILADELPHIA SEPT. 24	10,544 SELLOUT	LIVE NATION GLOBAL TOURING
20	\$1,423,320 (5,925,870 REAIS) \$124.90/\$31.22	<b>SYSTEM OF A DOWN, DEFTONES</b> ARENA ANHEMBI, SAO PAULO, BRAZIL SEPT. 25	25,289 27,500	MOVE CONCERTS
21	\$1,406,214 \$180.50/\$46	<b>RUSH</b> THE FORUM, INGLEWOOD, CALIF. AUG. 1	12,894 SELLOUT	LIVE NATION GLOBAL TOURING
22	\$1,401,719 \$179/\$59	<b>RUSH</b> MGM GRAND GARDEN, LAS VEGAS JULY 25	13,434 SELLOUT	LIVE NATION GLOBAL TOURING
23	\$1,397,180 (4,549,434 NUEVOS SOLES) \$253.06/\$24.26	<b>KATY PERRY</b> JOCKEY CLUB, LIMA, PERU SEPT. 22	15,635 SELLOUT	MOVE CONCERTS
24	\$1,371,635 \$65/\$45	<b>PHISH</b> MANN CENTER FOR THE PERFORMING ARTS, PHILADELPHIA AUG. 11-12	24,904 TWO SELLOUTS	AEG LIVE
25	\$1,349,540 (\$1,747,459 CANADIAN) \$138.24/\$45.56	<b>SHANIA TWAIN, GAVIN DEGRAW</b> AIR CANADA CENTRE, TORONTO OCT. 11	14,639 SELLOUT	AEG LIVE
26	\$1,288,990 (\$1,681,755 CANADIAN) \$137.20/\$45.22	<b>SHANIA TWAIN, GAVIN DEGRAW</b> CENTRE VIDÉOTRON, QUEBEC CITY OCT. 9	13,284 SELLOUT	AEG LIVE
27	\$1,252,026 \$69.50/\$20	<b>5 SECONDS OF SUMMER, HEY VIOLET</b> HOLLYWOOD CASINO AMPHITHEATRE, TINLEY PARK, ILL. AUG. 1-2	30,609 57,092 TWO SHOWS	LIVE NATION
28	\$1,233,650 (\$1,759,823 AUSTRALIAN) \$91.06/\$70.03	<b>MAROON 5, DIRTY LOOPS, CONRAD SEWELL</b> ALLPHONES ARENA, SYDNEY SEPT. 29	16,479 SELLOUT	LIVE NATION
29	\$1,223,091 \$199/\$55	<b>MARC ANTHONY &amp; CARLOS VIVES</b> ALLSTATE ARENA, ROSEMONT, ILL. SEPT. 25	12,207 12,867	CARDENAS MARKETING NETWORK
30	\$1,209,200 \$351/\$66	<b>MARC ANTHONY &amp; CARLOS VIVES</b> AMWAY CENTER, ORLANDO OCT. 1	10,473 13,322	CARDENAS MARKETING NETWORK, LIVE NATION
31	\$1,182,597 (19,951,946 PESOS) \$59.28	<b>SAM SMITH</b> AUDITORIO NACIONAL, MEXICO CITY SEPT. 22-23	19,948 20,677 TWO SHOWS	OCESA-CIE
32	\$1,124,163 \$69.50/\$29.50	<b>5 SECONDS OF SUMMER, HEY VIOLET</b> HERSHEYPARK STADIUM, HERSHEY, PA. AUG. 29	22,151 24,077	LIVE NATION
33	\$1,115,000 (4,465,120 REAIS) \$149.83/\$42.45	<b>KATY PERRY, TINASHE</b> PEDREIRA PAULO LEMINSKI, CURITIBA, BRAZIL SEPT. 29	16,076 SELLOUT	MOVE CONCERTS
34	\$1,112,891 \$149/\$59	<b>MARC ANTHONY &amp; CARLOS VIVES</b> PHILIPS ARENA, ATLANTA SEPT. 27	11,324 SELLOUT	CARDENAS MARKETING NETWORK
35	\$1,098,114 \$136/\$46	<b>SHANIA TWAIN, GAVIN DEGRAW</b> PINNACLE BANK ARENA, LINCOLN, NEB. SEPT. 24	12,311 SELLOUT	AEG LIVE



## Twain Continues To Rock

**Shania Twain** (above) is nearing the end of her farewell tour, Rock This Country, which is set to wrap at the end of the month after a 20-week run through the United States and Canada. Landing on the latest Boxscore chart are four concert engagements from the tour's homestretch, including a two-night stint at Calgary's Scotiabank Saddledome on Sept. 17 and 18, Twain's top grosser at No. 14 with \$1.6 million in sales.

The country star kicked off the tour's second leg through North American markets on Sept. 12, following an opening 40-city run during the summer months that drew almost half a million fans. With the 16 shows just reported from the fall leg, the tour's overall gross has hit \$61 million from 648,071 sold seats at 60 shows. Only five venues remain on the schedule; the tour ends Oct. 27 at Prospera Place in Kelowna, British Columbia.

Meanwhile, **Marc Anthony** also earns four slots on the Boxscore chart, led by a sold-out two-show engagement at Miami's American Airlines Arena, ranked No. 3. Sales totaled \$4.3 million at the venue from 34,564 sold tickets for both performances. Anthony's other three concerts on the chart are co-headlining events with Colombian singer **Carlos Vives** in Chicago, Orlando and Atlanta. All four dates were promoted by Latin music event producer Cardenas Marketing Network. —Bob Allen

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to Bob Allen at [bob.allen@billboard.com](mailto:bob.allen@billboard.com). DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations. © 2015, Promoters Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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## AUCTION

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Come to Nashville, TN to Opryland Resort for an auction to sell Whitney Houston's dresses used in the Bodyguard tour and other personal appearances. The dresses include the iconic Bob Mackey gold and white gown plus million dollar pieces of artwork along with a Bronze one of a kind door sculpture.

On Friday night join thousands of others who will attend the lighting ceremony to turn on the millions of Christmas lights to kick off the holiday season. During the day Saturday attend the auction conducted by Stevens Auction Company which promises to entertain you with some of the most beautiful antiques sold in the United States this year.

Stay at the Opryland Resort where tours to all points of interest in Nashville originate or visit the outlet Malls for early Christmas shopping. When you call to book your room (877-491-7397), mention Stevens Auction and Whitney Houston

Collection and receive a discounted rate but book early because rooms are limited to the special rate. You can go to our website [www.stevensauction.com](http://www.stevensauction.com) and click on the link which puts you into Opryland Resortreservations.

Continue to check our website [www.stevensauction.com](http://www.stevensauction.com) for updates and pictures added daily. Phone bids are always welcome with advanced arrangements. Bid live at [www.liveauctioneers.com](http://www.liveauctioneers.com) - advanced registration and approval required.



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## EMERGING ARTIST



Born in sunny island of the Bahamas, Female rapper/ singer Candice Musgrove stage name 'Leonie Seven' has been blessed with musical talent. She was born to a musically talented family in the seventh day Adventist church and surrounded by soul music and great singing. Studying music from the age of 14 both instrument in practical and theory. When asked why now just bringing herself to the world

she replied- God has everyones time when they will go above and beyond to be known for who they are and I believe that everything under the sun happens when the time is right, this is my time.

<https://myspace.com/leonieseven>

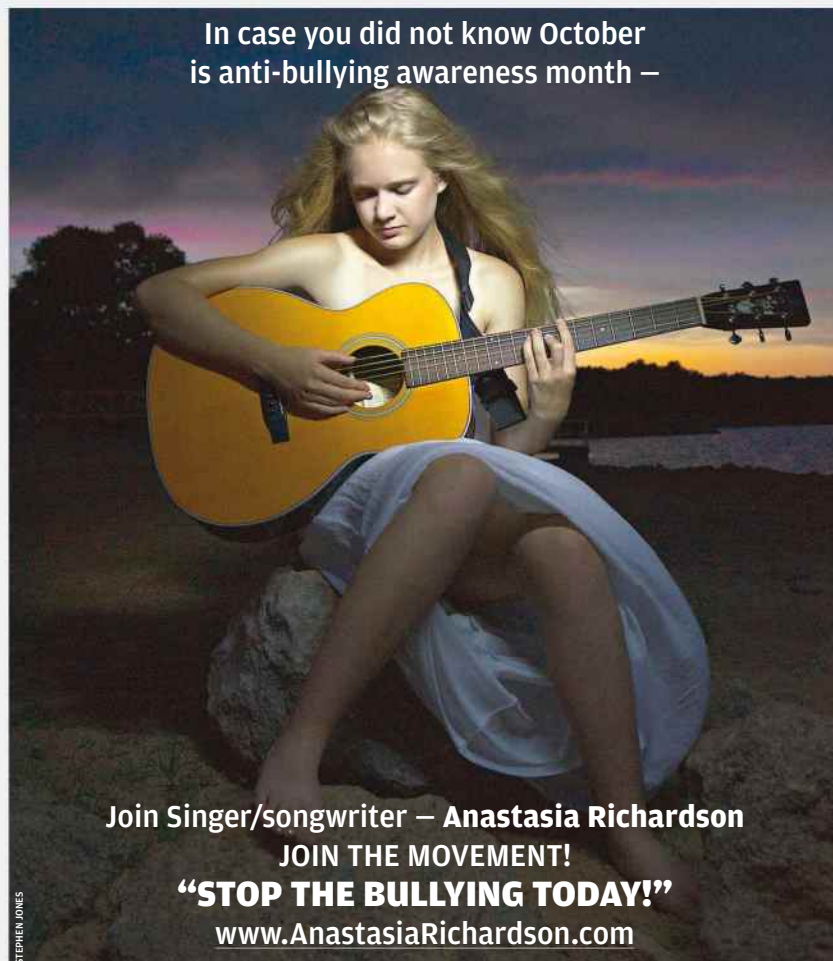
[https://twitter.com/leonie\\_seven](https://twitter.com/leonie_seven)

Email: [candicemusgrove@hotmail.com](mailto:candicemusgrove@hotmail.com)

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## EMERGING ARTIST

In case you did not know October is anti-bullying awareness month –



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# C O N G A

REWINDING  
THE  
CHARTS

## 30 Years Ago MIAMI SOUND MACHINE DROVE THE LATIN BEAT

Before Jennifer Lopez, Ricky Martin and Shakira dominated the charts, Gloria and Emilio Estefan reigned supreme

ON OCT. 19, 1985, MIAMI SOUND Machine, featuring a then-28-year-old Gloria Estefan, made its Billboard Hot 100 debut with the infectious dance track "Conga." The song eventually peaked at No. 10 on Feb. 8, 1986, and in 2003, Estefan told *Billboard* that the tune took a full year to achieve that milestone. "Radio kept saying, 'We can't play this.' But once they played it, the phones would go crazy," she recalled.

The group was formed in 1974 by Emilio Estefan Jr. as Miami Latin Boys. Two years later, Gloria joined as a vocalist, and the name changed to Miami Sound Machine. In 1978, she married Emilio. The act's first English-language chart success came in 1984 with "Dr. Beat," which climbed to No. 17 on the Dance Club Songs chart.

"Conga" hit at a time when Miami was enjoying a renaissance thanks, in part, to the resurgence of its South Beach

neighborhood and the popular TV series *Miami Vice*. In the wake of its success, the group notched eight more Hot 100 hits, including the Grammy-nominated No. 1 smash "Anything for You."

In 1989, Gloria struck out on her own as a soloist, winning three Grammy Awards and notching the No. 1 songs "Don't Wanna Lose You" and "Coming Out of the Dark." The latter track was inspired by her recovery from a 1990 tour-bus accident that left her with a broken back. Her most recent album, *The Standards*, arrived in 2013 and became her highest-charting release (No. 20) on the Billboard 200 since 1994. She occasionally performs live and sang for Pope Francis on Sept. 25. Her and Emilio's path to fame is depicted in the Broadway musical *On Your Feet!*, which began performances on Oct. 5.

—AMAYA MENDIZABAL

Gloria and Emilio Estefan at their Miami home in 1987.



95	NEW	CONGA	E. ESTEFAN (E. ESTEFAN)	MIAMI SOUND MACHINE
96	81	61	20	NEVER SURRENDER
97	90	78	21	WHAT ABOUT LOVE?
98	74	60	19	SHOUT
99	86	74	16	LIFE IN ONE DAY

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